

MIDDLE AND LOW REGISTER LEAPS 1

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THE LEAPS HERE COVER A 10TH OR TWO OCTAVES, OVER A GIVEN HARMONY, AND REQUIRE MINIMAL SHIFTING.

BASS

A bass line in 4/4 time, starting on a C7 chord (C2, G2, Bb2, F3), moving to a B7 chord (B2, F#2, D3, F#3), and then to an Emi chord (E2, G2, B2, D3). The notes are written in a way that demonstrates large leaps between registers.

THIS IS AN EFFICIENT FINGERING, USING AS MANY OPEN STRINGS AS POSSIBLE. THE 4 TO 4 FINGERINGS MAY ALSO BE PLAYED WITH A BRIDGE, THAT IS, 4 TO 3 OR 3 TO 2 OR 2 TO 1.

The same bass line as above, but with fingering numbers (4, 2, 2, 4, 4, 4, 4, 1, 2) and an annotation: "THIS OPEN G IS THE ONLY SHIFT POINT NEEDED." The open G string is indicated by a circle with a '0'.

INCIDENTALLY, THE ETUDE-LIKE QUALITY OF THE LINE ABOVE CAN BE LESSENERED WITH A FEW MINOR ADJUSTMENTS IN PITCH ORDERING:

Three staves of bass lines, each starting with a measure number (5, 7, 9). Each staff shows the same sequence of chords and notes as the previous example, but with different pitch orderings and fingering adjustments to reduce the etude-like quality.

A COMMON AND RELATED PROGRESSION REQUIRING MINIMAL PITCH AND SHIFTING ADJUSTMENTS:

A bass line in 4/4 time, starting on an F#m7b5 chord (F#2, A2, B2, D3), moving to a B7b9 chord (B2, D#2, F#2, A2, B2), and then to an Em7 chord (E2, G2, B2, D3). The notes are written with minimal shifting and fingering adjustments.