

DOUBLE-STOPPING

PART TWO



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BASSIST WITH THE WDR BIG BAND
COLOGNE

DIFFICULTY: Intermediate level

AIM OF TUTORIAL:

Use double-stops to enhance blues progressions

LET'S CONTINUE STOPPING! In the previous part of this tutor (*DB*, Summer 2007) we looked at how double-stops can add flavour to a jazz line. This time we'll play some funky double-stops on the blues.

The blues progression in G on the opposite page begins with one of the most common double-stops: a tritone interval outlining the seventh and third of the chord. In **BAR 1** the seventh and third of the G7 chord (the notes F and B) move down one half-step to the third and seventh of the C7 chord (the notes E and Bb). This is a characteristically bluesy sound on the bass, and you should learn to use it on all twelve dominant 7th chords in all registers of the instrument.

BAR 3 shows a double-stop interval of a major tenth, moving up in half-steps. I've shown the recommended fingering for this bar. This is a tricky interval to play in tune. You can practise this interval by playing one pitch and singing the other – then match the pitch you are singing. First play the root of the chord, and then sing the third of the chord a major-tenth above. Now play the root again and match the pitch you are singing. You will hear the beautiful sonority of the major tenth interval.

BAR 6 features a ii-V7 progression (Gmin7 to C7), which is outlined with the seventh and third (the notes F and Bb) of the Gmin7, moving to the third and seventh (the notes E and Bb) of the C7 chord.

In **BAR 8** a powerful sound thunders from the bass! No, it's not a double-stop, it's a triple-stop outlining the E7 chord with the notes D, G#, and E. More about these in the next instalment of this tutorial.

Moving voices enhance the harmony. By using one open string as a pedal-note and a moving line above it (**BAR 10**), we create a rich, floating two-note line.

In the 'turnaround' (**BARS 11 AND 12**), the perfect-fifth intervals on the F7 and E7 make a strong, solid sound. The Amin7 to D7 is outlined by employing the same technique as we used in bar 6. The double-stop in **BAR 12** on the high G and B should be played with the prescribed fingering. The third finger plays the high G, and the thumb comes around to grab the B on the D string. This is not the only fingering, but it's the best one.

The second chorus of the blues (**BAR 13**) begins with double-stops in tenths. **BARS 15 AND 16** show one of my favourite tricks: walking up from the tonic chord (G7) to the IV chord (C7) at the beginning of **BAR 17**, in tenths. For the minor-tenth double-stops, I like to use the left-hand index finger to play both notes. I play the low note of the double-stop on the E string, and then bar across with the first finger to also play the high note, stopping the G string towards the knuckle of the first finger. If this fingering is uncomfortable, you can play the notes on the E string with 1, and the notes on the G string with 2 or 3.

Playing a moving line against a repeated pedal-tone is another useful technique, as we see in **BARS 18-20**. Be sure to hold the lower note for its full rhythmic value while letting the open G string ring out. The open G can either be played as a 'normal' pizzicato note with the right hand, or you can use a left-hand pizz – think Ron Carter – to play the open G string while simultaneously playing the lower moving line with the right hand.

BARS 23 AND 24 use major-tenth intervals to move through the last two bars of the blues.

Some general notes about playing pizzicato, jazz double-stops:

- 1 Make sure you hit both notes equally loud.
- 2 When playing a double-stop on two adjacent strings, strike through both strings with one right-hand finger.
- 3 When playing a double-stop on non-adjacent strings (G and A, D and E, G and E), you must use either two right-hand fingers, or one finger and thumb.

NEXT ISSUE ↓

Triple-stops – are three notes really more fun than two?

Medium-slow swing feel

The bass line is written in a single staff with a treble clef and a common time signature. It consists of several measures with various chords and fingering indications. The chords are: G7, C7, F7, F#7, G7, C7, G min7, C7, G7, Gb7, F7, E7, A min7, D7, F7, E7, A min7, D7, G7, G7, Db7, C7, G7, A min7, Bb min7, B min7, C7, C#dim7, G7/D, C7, G7/B, E7, A min7, D7, G7, Bb7, A7, Ab7, G7.

1

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2 2 1 2 1 0

5

4 0 3 4 3 2 1 3

1 1 1 1 1 1 1 1

9

3 2 3 1 2 3 1

13

4 3 3 3 3 1 1 1 1

2 1 1 1 1 1 1 1

17

4 4 1 0 0 0 2 1 0 0 1

2 0 0 0 0 0 0 0 1

21

1 2 1 4 3 4 3 1 4 3 1

2 2 1 2 2 2 1 2 1