

Chapter1

Technique

These exercises are designed to develop dexterity, stamina, strength and sound.

These exercises are patterns and should not be analyzed as anything else.

Chapter 1

Technique

You should not spend much more than 30 minutes on each of these exercises.

In total there are seven daily exercises that use different coordination skills.

I never practice these exercises above 60bpm with the metronome on beats 2 and 4.

It is important to be able to play these exercises clearly and comfortably before increasing the tempo.

Definition and accuracy is the goal here.

Speed and agility will come from playing these exercises.

Start at a tempo that allows you to play these exercises accurately.

Patience is always important so give it time.

SCORE EXAMPLE 1

I have developed a system to help the student learn how to read and stay in position.

For these exercises you will notice a number followed by a letter written underneath the note. The number represents the finger used.

The letter represents the string played.

A number 0 will indicate an open string.



Technique Day 1

This exercise is played one octave up with the note E played on the 16th fret of the C string. This pattern is as written continuing across all the strings. Once you arrive at the lowest string. (in this case B) Play the pattern and without stopping move to the next note on the highest string. On the C string the next note up will be on E \flat . Keep playing the exercise without stopping until your 1st finger stretch is between the 1st and 5th fret. Once you have worked your way down without stopping, work your way back up to where you started. This exercise will build up stamina in you started. Use the metronome on beats 2 and 4.

EXERCISE 1

Technique day 2

Play this exercise across all the strings. B, E, A, D, G and C and without stopping move chromatically up to the next note and repeat.

EXERCISE 2

This pattern is played over 3 strings then repeated on the next string up in half steps until you reach the 12th fret then descend. Repeat the exercise 3 times without stopping. This exercise uses the 1st, 2nd and 3rd fingers only.

EXERCISE 3

This exercise is the same as above, Only this time only use fingers 2nd, 3rd and 4th.

EXERCISE 4

This exercise is played over 2 strings using all 4 fingers. It helps your hand and finger positioning on the neck with the left hand and develops alternate string skipping with the right hand. Play the pattern across the strings then without stopping move up the neck chromatically to the 12th fret and back down. Repeat this exercise 3 times with the metronome on beats 2 and 4.

EXERCISE 5

This exercise is similar to the one above. The only difference is the 4th note skips two strings instead of one. Again the pattern is played over 4 frets developing the positioning of the left hand and string skipping with the right. The pattern should be played across the strings then moving up the neck chromatically until you reach the 12th fret. Once there descend to the 1st fret. Without stopping repeat 3 times with the Metronome on beats 2 and 4.

EXERCISE 6

Chapter2

Key Signatures and Major Modes

In this chapter I will explain about Key Signatures and the Construction using the cycle of fifths.

I will also discuss the Major Moves and there relationships with one another.

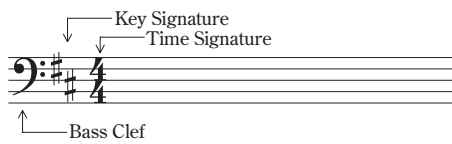
Key Signatures and Major Modes

Key signatures

A key signature is all the accidentals within the key placed on the right side of the Clef before the time signature.

SCORE EXAMPLE 1

The key signature indicates what key a piece of music is in. It is a way of organizing scales with accidentals. An accidental is alteration to any given note.



SCORE EXAMPLE 2

This bar shows the note D being played 4 times. After the 1st D the following D's have accidentals placed in front of them. When a note is altered within a bar it will remain altered for the duration of the bar unless another accidentals is placed before it.



- # a sharp raises the note a half step
- b a flat lowers the note a half step
- ♮ a Natural returns the note to it's original standing .

In example 1 there are 2 accidentals in the key signature. The notes are C and F sharp. These 2 pitches will remain altered throughout the piece of music unless otherwise indicated.

There is a pattern which occurs with key signatures. The pattern is called the cycle of fifths. Starting from C major which has no key signature because all the notes are natural. C up a fifth is G. The key signature for G major is one sharp (F #). Continuing up another fifth gives us D major. The key D major contains " sharps (C # and F #) Continuing this way uncovers a series of patterns .

Sharps (key signatures)

Everytime you raise the key a fifth one sharp is added to the key signature. The added sharp is always the 7th degree of the new key (eg in the key of G(F #) is the 7th degree. The added sharp is always a 5th above the last one (eg in the key of D major the added sharp is (C #) a fifth above (F #) in the key of G major. Continuing up the cycle of fifths once you reach F # it is more common to continue the cycle using flats. Although it is not incorrect(?) to see the key signature of C # (7 sharps) D ♭ is the same note and is D ♭ is called an Enharmonic of C # .

SCORE EXAMPLE 3



Flats (key signatures)

Every time you lower the Key by a 5th or raise the Key by a 4th one flat is added in the new key signature. The accidental (flat) in the previous key is always the name of the new key for example:

The Key of F has the key signature of one flat (B ♭). The next scale in the cycle of 5ths after F is B ♭ . To determine the key signature for the Key of B ♭ you add one flat a 4th degree up from the previous accidental (B ♭). The added Flat in the key of B ♭ is an E ♭ . The next scale in this Cycle of 5ths will be E ♭ and the added flat will be an A ♭ .

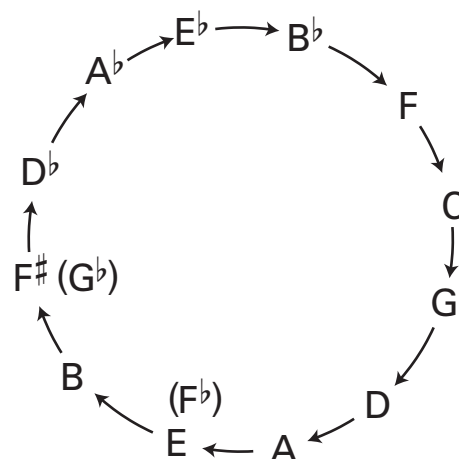
It is not so common to use the key signature G ♭ and C ♭ . It is more common to use F # in place of G ♭ and B in place of C ♭ .

SCORE EXAMPLE 4



Cycle of fifths

The pattern of the cycle of fifths can be seen more clearly here. From C the cycle goes down a perfect 5th adding a flat to the key. When the cycle reached G ♭ we can change the cycle from flats to sharps . The cycle continues from F # up a perfect fourth Subtracting a sharp from the key back to C.



Chapter 3

What an Interval is, fingering patterns for the Major Modes and their Intervals

Fingering Patterns for the Major Modes and their Intervals

Chapter 3

What an Interval is, fingering patterns for the Major Modes and their Intervals

What an Interval is .

This chapter focuses on the C Major Modes and their intervals .

I wrote out the whole range of the modes from the lowest note to the highest note on the instrument.

First I played the whole range of C major playing the lowest note available which is B on the B string to C on the C string (24th fret). The idea of this exercise is to find the perfect fingering pattern to play across the whole instrument with ease. Next I took C Ionian from the lowest C on the lowest string to the highest C on the highest string. Again I found and wrote out the perfect fingering pattern to help play across the instrument with ease. I continued this throughout all the modes. Next I applied the same concept to the major modes of C by writing out fingering patterns for all the intervals. 3rds, 4ths, 5ths, 6ths, and 7ths. Later in this chapter I will show some different linear patterns within the modes. Use this concept to do the same thing in every key.

Intervals

An interval is the relationship between two notes .An interval is measured by the distance of the lowest note to the highest. There are five types of intervals and they are.

1. Major (Maj)
2. Minor (min)
3. Perfect (P)
4. Augmented (Aug)
5. Diminished (Dim)

There are 7 notes in a common major scale and there are 7 different sizes for an interval. They are, Unisons, 2nds, 3rds, 4ths, 5ths, 6th, and 7ths Diatonic Intervals in the key of C Major

SCORE EXAMPLE 1

P	Maj	Maj	P	P	Maj	Maj	P
Unison	2nd	3rd	4th	5th	6th	7th	Octave

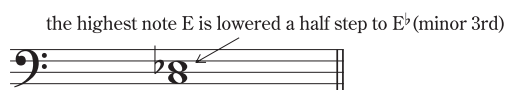
In the key of C Major all the intervals are Major or perfect. The 2nd, 3rd, 6th and 7th intervals are Major. The unison, 4th, 5th and octave are all known as perfect intervals .

Minor intervals

A minor interval is a Major 2nd, 3rd, 6th or 7th lowered by a half step.

SCORE EXAMPLE 2

A minor 3rd in the key of C Major



Augment Interval

An Augmented Interval is a Major or Perfect interval raised a half step, or a Minor interval raised a whole step.

SCORE EXAMPLE 3

An Augmented 5th in the key of C Major



Diminished Interval

A Diminished interval is a minor or Perfect interval lowered a half step, or a major interval lowered a whole step.

SCORE EXAMPLE 4

A diminished 5th in the key of C Major



Recap

- A Major interval raised a half step becomes Augmented
- A Major interval lowered a half step becomes Minor
- A Major interval lowered a whole step becomes Diminished
- A Minor interval raised a half step becomes Major
- A Minor interval lowered a half step becomes Diminished
- A Minor interval raised a whole step becomes Augmented
- A Perfect interval raised a half step becomes Augmented
- A Perfect interval lowered a half step becomes Diminished

Chapter 4

Linear Solo Concepts through the Changes

In this chapter you will learn how to tackle playing through a series of None related chords within a progression. These exercise are designed to help you play through chord changes while keeping a linear shape. This chapter focuses on the use of major and minor chords. In a later book in this series I will address chords from the Melodic and Harmonic Minor Modes along with Dominant, Diminished and Altered chords.

Linear Solo Concepts through the Changes

Linear Soloing Practice 1

The concept of these exercises is to learn how to change keys without losing the direction of your line or position. The result from working on these exercises is to play through chord changes in a smooth and melodic fashion.

The 1st exercise is to take any two chords from different keys and write out a never ending scale through the progression. As the chord changes adjust the chord scale chromatically or in a step wise order depending on the flow of line. While playing through the changes mix up the direction of the scale in order to keep the line spontaneous and to refrain from being repetitive. You can start the scale on any note within the related chord scale. This will develop your ears to hear the relationship of tensions against the chord.

The first two chords I'm using are F-7 and A-7. These two chords are completely unrelated and from different chord scales.

F Dorian is the 2nd mode of E ♭ Major

F-7 F Dorian

A Dorian is the 2nd mode of G Major

A-7 A Dorian

SCORE EXAMPLE 1

SCORE EXAMPLE 2

EXERCISE 1

Practice 2

In Exercise 1 the rate of the chord change is every 4 bars. In this next exercise I will change the rate to every 2 bars. This is good practice to help you in dealing with progressions in which the key center is changing rapidly.

EXERCISE 2

Exercise 2 musical notation (bass clef, 4/4 time):

Staff 1: F-7 (F, C, B \flat , A \flat) | F-7 (F, C, B \flat , A \flat) | A-7 (A, C \sharp , G, F) | A-7 (A, C \sharp , G, F)

Staff 2: F-7 (F, C, B \flat , A \flat) | F-7 (F, C, B \flat , A \flat) | A-7 (A, C \sharp , G, F) | A-7 (A, C \sharp , G, F) | etc...

Practice 3

Like in the previous exercise I will change the rate again by half. This time the chord will change every bar.

EXERCISE 3

Exercise 3 musical notation (bass clef, 4/4 time):

Staff 1: F-7 (F, C, B \flat , A \flat) | A-7 (A, C \sharp , G, F) | F-7 (F, C, B \flat , A \flat) | A-7 (A, C \sharp , G, F)

Staff 2: F-7 (F, C, B \flat , A \flat) | A-7 (A, C \sharp , G, F) | F-7 (F, C, B \flat , A \flat) | A-7 (A, C \sharp , G, F)

Chapter5

The Construction Of Triads And It's Inversions

In this chapter I discuss how to build a triad and It's Inversions. I also will explain about diatonic chords within the Major modes.

The Construction Of Triads And It's Inversions

A triad is a group of three notes played together to form a chord. There are 5 different types of triad chord quality they are known as Major, Minor, Diminished, Augmented and Suspended 4th (Sus 4) There are a few variations used to describe the different types of Triad. Here are a few I use.

- Major = maj, M, △
- Minor = min, m, -
- Augmented = aug, +
- Diminished = dim, °
- Suspended 4th = sus4

Also in this chapter I use double flats or double sharps. The note C with a double flat is the same note as a B ♭. The note C with a double sharp is the same note as D.

SCORE EXAMPLE 1,2

C double flat C double sharp

The image shows two pairs of musical staves in bass clef. The first pair shows a C double flat (two flats) on a staff, followed by an arrow pointing to a B flat (one flat) on a staff. The second pair shows a C double sharp (two sharps) on a staff, followed by an arrow pointing to a D (no sharps or flats) on a staff.

Major triad

A Major triad is a three note chord. The construction of the Major triad is : The Root followed by a Major 3rd, followed by a Minor 3rd or an Interval of a perfect 5th from the Root.

SCORE EXAMPLE 3

C Major triad

The image shows a musical staff in bass clef with three notes: C (Root), E (Major 3rd), and G (Perfect 5th). Brackets and arrows indicate the intervals: 'Maj 3rd' between C and E, 'Perfect 5th' between C and G, and 'up a Maj 3rd' between E and G.

SCORE EXAMPLE 4

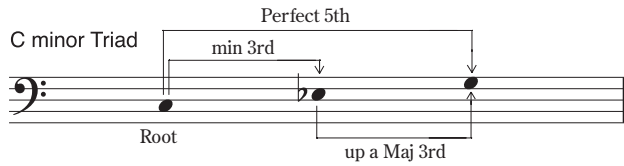
C Major Triad stacked in 3rds

The image shows a musical staff in bass clef with three notes stacked vertically: C, E, and G, representing the C Major Triad stacked in thirds.

Minor Triad

A Minor Triad is a three note chord. The construction of a Minor Triad is : The Root followed by a Minor 3rd, followed by a Major 3rd or an interval of a Perfect 5th from the Root.

C Minor Triad



C minor Triad stacked in 3rds



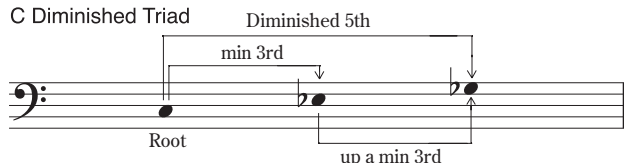
SCORE EXAMPLE 5

SCORE EXAMPLE 6

Diminished Triad

A Diminished Triad is a three note chord. The construction of a Diminished Triad is : The Root followed by a Minor 3rd, followed by a Minor 3rd or an interval of a Diminished (flat 5th) from the Root.

C Diminished Triad



C Diminished Triad stacked in 3rds



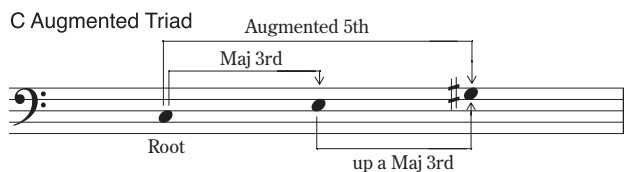
SCORE EXAMPLE 7

SCORE EXAMPLE 8

Augmented Triad

An Augmented Triad is a three note chord. The construction of a Augmented Triad is : The Root followed by a Major 3rd, followed by a Major 3rd or an interval of a Augmented 5th (sharp 5th) from the Root.

C Augmented Triad



C Augmented Triad stacked in 3rds



SCORE EXAMPLE 9

SCORE EXAMPLE 10

Chapter 6

The Construction Of 4 Note Chords And It's Inversions

In this Chapter I discuss howto build a 4 note chord and it's Inversions. I wii also explain about the Diatonic 4 note chords within the Major Modes.

The Construction Of 4 Note Chords And It's Inversions

In this chapter I identify 11 different types of 4 note chords. As with the triads there is more than one way to describe the different types of 4 note chords Here are a few I use.

- Major 7 = maj7、M7、△ 7
- Minor 7 = min7、m7、-7
- Dominant 7 = Dom7、7
- Minor (Maj 7) = -(maj7)、min(maj7)
- Half Diminished = -7^(b5)、min7^(b5)
- Augmented 7 (Maj 7) = aug(maj7)、+(maj7)
- Augmented 7 = aug7、+7
- Diminished 7 = dim7、° 7
- Major 6 = maj6
- Minor 6 = min6、-6
- Suspended 7 = sus7

These 4 note chords are mainly built in intervals of 3rds. the Suspended 7th, Minor 6th and Major 6th are the exceptions.

Major 7th

A (Major 7th) is a 4 note chord built in intervals of 3rds. The construction of a Major 7th chord is a Major triad with an interval of a Major 3rd added to the 5th degree, or a Major 7th added from the Root.

SCORE EXAMPLE 1

C Major 7

C Major 7th (CMaj7)

Root → up a Maj 3rd from Root → up a min 3rd from 3rd degree → up a Maj 3rd from 5th degree

SCORE EXAMPLE 2



CMaj7 stacked in 3rds

Minor 7th

A (Minor 7th) is a 4 note chord built in intervals of 3rds. The construction of a Minor 7th chord is a Minor triad with an interval of a minor 3rd added to the 5th degree or a Minor 7th added from the Root.

C Minor 7

C minor 7th (Cm7)

Root → up a min 3rd from Root → up a Maj 3rd from 3rd degree → up a min 3rd from 5th degree

Cmin7 stacked in 3rds

Dominant 7

A (Dominant 7th) is a 4 note chord built in intervals of 3rds. The construction of a Minor 7th chord is a Major triad with an interval of a Minor 3rd added to the 5th degree or a Minor 7th added from the Root.

C Dominant 7

C Dominant 7th (C7)

Root → up a Maj 3rd from Root → up a min 3rd from 3rd degree → up a min 3rd from 5th degree

C7 stacked in 3rds

Minor (Maj7)

A (Minor Major7th) is a 4 note chord built in intervals of 3rds. The construction of a Minor (Maj7) chord is a Minor triad with an interval of a Major 3rd added to the 5th degree or a Major 7th added from the Root.

C Minor (Maj 7)

C minor (Maj7) (Cm(Maj7))

Root → up a min 3rd from Root → up a Maj 3rd from 3rd degree → up a Maj 3rd from 5th degree

Cmin(Maj7) stacked in 3rds

SCORE EXAMPLE 3

SCORE EXAMPLE 4

SCORE EXAMPLE 5

SCORE EXAMPLE 6

SCORE EXAMPLE 7

SCORE EXAMPLE 8

Chapter 7

Moving 4 Note Chords Through None Related Chord Changes

In this chapter you will learn how tackle playing through a series of none related chords within a progression. In chapter four we looked at how to play through chord changes in a Linear fashion. Now in this chapter we will look at how to play through Chord Changes using Ascending and Descending 4 note Chords. This is a great mental exercise and will really develop your knowledge of the fingerboard.

Moving 4 Note Chords Through None Related Chord Changes

The idea of this exercise is to take Two None Related Chords and play an Ascending or Descending step wise 4 Note Diatonic chords through the progression. As you reach the point of the chord change the next available Scale Tone ascending or Descending related to that Particular Chord Scale will become your root or 7th degree of the chord.

Practice 1

The Two chords I'm using for this exercise 1 is the F-7 and the A-7. These two chords are completely unrelated and are from different chord scales and different keys. As a result of being from different keys each mode has a different set of Diatonic Chords. For the F-7 I'm using the F Dorian Scale which is the 2nd degree of the E ♭ Major Modes. For the A-7 I'm using the A Dorian Scale which is the 2nd degree of the G Major Modes. When we stack three 3rds on top of each scale degree you can see which chords are available to use.

SCORE EXAMPLE 1

F Dorian

E♭ Major Modes

E♭Maj7 F-7 G-7 A♭Maj7 B♭7 C-7 D-7(♭5)

SCORE EXAMPLE 2

A Dorian

G Major Modes

GMaj7 A-7 B-7 CMaj7 D7 E-7 F#-7(♭5)

EXERCISE 1

Two staves of bass guitar notation. The first staff shows a sequence of notes with F-7 and A-7 chord markings. The second staff continues the sequence with 'etc...' indicating it can be extended.

Continue this exercise for as long as you feel. Try to use as much of the fingerboard as possible. Change direction of the line randomly to avoid repeating chords already used.

Practice 2

For these exercises I'm using the same progressions as I used for the Linear soloing (Chapter 4). However I advise you to experiment with other progressions that can help you improve your skill. Remember in this Book Volume one I'm concentrating on Harmony within the Major Modes. So for these exercises I'm using Harmony related to the Major Modes, the chord scales and the Diatonic chords.

EXERCISE 2

Three staves of bass guitar notation. The first staff is in 4/4 time and shows alternating F-7 and A-7 chords every two bars. The second and third staves show the same progression at a faster rate, with chords changing every bar.

In exercise 1 the rate of the chord change is every 2 bars. In this Example 2 the rate of the chord change is every bar. The chords remain F-7 and A-7.

Exercise 3

For this exercise I'm introducing a third key center the chords I'm using for this exercise are. F-7, EMaj7, A-7 and G sus2. In example 1 we looked at and analyzed the 2 chords F-7 and A-7 In example 3 we added the EMaj7 and the Gsus2. I haven't analyzed the Gsus2/B in any of the previous chapters. I'm basically experimenting with voicings and finding a chord scale that fits. I recommend that you find your own unconventional chords to play with. The Gsus2/B chord can be analyzed as a G sus2 Triad with a B as the Lowest Note in the voicing. The B after the slash does not need to directly relate to the chord placed before it.

Chapter 8

**How To Organize Practice
Schedules,
Creative Practicing.
Quotes and Words Of Advise**

Chapter 8

How To Organize Practice Schedules, Creative Practicing. Quotes and Words Of Advise

In this book I covered a few different topics for study. Some topics I only briefly touch up on and will go into more detail in later Volumes of this book series. I think it's important to understand what is necessary to practice and how to break up these subjects into categories.

- Technique
- Bass Lines
- Harmony
- Improvising Solo's
- Ear Training
- Listening
- Playing and Interacting
- Creating

I will break down each individual Category and discuss the best ways to practice and organize them.

Technique

To have a good technique is very important. With a good technique you are able to execute and play without restriction . What you have to depend on is your Musical Situation and what you are required to play. It is also very important to be able to play whilst improvising what you are hearing in your head.

Bass lines

As a bass player it's important to understand Bass lines and their different functions. To learn and understand different genres is also very important. I feel the best way to study Bass Lines is to transcribe and analyze some of the greats.

Harmony

Harmony is the key to understanding everything. Understanding Harmony can help you understand composition how to improvise and how to analyze. In this book we look at many different aspects of harmony.

- How to create scales , intervals and how to play them across the fingerboard.
- How to solo through different keys using the linear line concept.
- How to build chords (Triad and 4 Note Chords)

In this book I concentrated on Major Harmony. In Volume 2, I will look at Minor Harmony.

Improvising solos

To improvise a solo is one of the ultimate ways of self expression. Every great improviser has their own voice and way of self expression. I feel it's important to listen to many soloists in many different styles. Also it's important to listen to different instruments, not only bassists.

Transcribing is the key to understanding how to solo. The great soloists tell stories within their improvisations. In this book I discussed how to solo using the Linear concept. Some of the tools used to create a great interesting solo are.

- Dynamics (loud and soft)
- Harmonic Tension (the use of Chromatics)
- Various rhythms
- Technique (fast and slow passages)
- Space (let the line breath)

First it's very important to analyze and even copy some of your favorite lines, but the ultimate goal is to be unique and create your own voice in music.

Ear Training

Developing your ears is very important. It can help you play what you are hearing inside rather than relying on shapes and patterns you learn on your instrument. It can also help you react to what's going on around you. The goal in improvised music is to interact and react to each other. Once you learn to trust your ears everything can be possible. Transcribing can be a great way to develop your ears. In this book there is an exercise for singing and playing the different intervals within the Major Modes.

Listening

It is not only the work and practice you put into your instrument that is important but also the time you spend away from it too. Sometimes it can be very intense to practice all the time. In my experience I practiced way too much I was only listening and practicing Jazz Music. Although I do love Jazz music so much I forgot about the beauty in other styles. I thought Jazz was the only way to learn how to be a great Musician. I think you should never be ashamed of loving the music that moves you. For sure it's important for every musician to learn and understand all types of music but I feel you can only truly express yourself when you are being honest to yourself. You can't force music and play what you don't feel. The listener can feel it and it doesn't sound authentic.

Playing and Interacting

You can practice and work on music by yourself all day long but no amount of practice can compare to interacting with another Musician. You can only control of another person. You are forced to think differently and react to what is going on around you. I feel it is crucial to your own growth to spend time playing and interacting with other Musicians. You may feel you are not ready and need more time alone to work on things but I think this feeling never leaves you. There is a never ending list of things to work on so you are better off organizing your time in the practice room and once your done for the day leave it till tomorrow.

Go and play, have fun.

- Apply what you worked on .
- Enjoy playing, Don't be too serious, try to remember why you started in the first place.