

Progress Chart

MATTER

Thing Sign off

Bass Guitar Anatomy	
Amp Anatomy	
First Five Frets Notes	
First 12 Frets Notes	
Major Scale	
Natural Minor Scale	
Harmonic Minor Scale	
Blues Scales	
Triads 1st and 2nd Inversions	
Common Pentatonic	
Count/Play Whole, 1/2, 1/4, 1/8 and 1/16th	
Play 1/8 notes at 120 BPM	
Explain/Identify Key Signatures	
Explain/Understand Circle of 5th	
Order of Sharps and Flats	
Note Placement on Staff	

Thing Sign off

Play/Explain by Numbers	
Play/Explain by Sight Reading	
Play/Explain Modes	
Play/Explain by TAB	
Play Tap Style	
Play Slap/Pop Style	
Play Pick Style	
Play Finger Style	
Play Double Thumb/Double Pluck Style	
Improvisation	
Genre Playability	
Multi-Part Bass Lines	
Poly- Rhythms	
Composition	
By Ear 3rds, 4ths and 5ths (Sing)	

2 styles 2 learning MATTER

mechanical

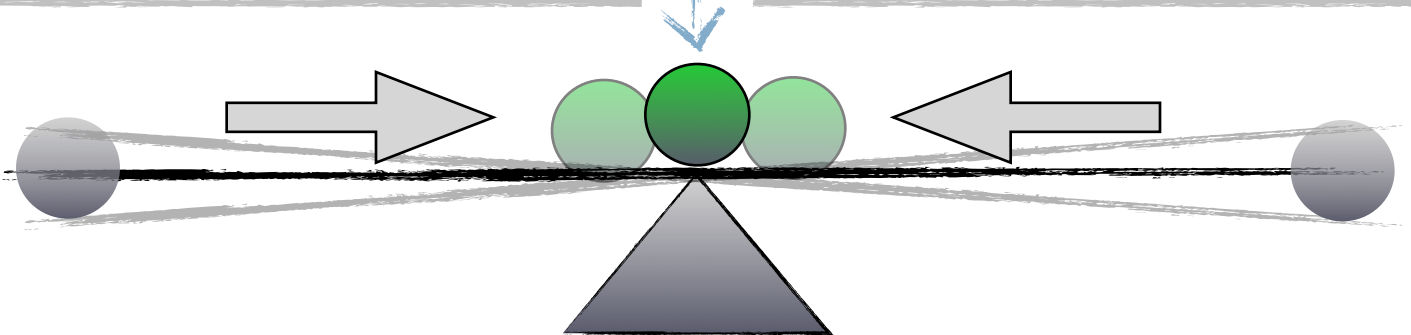
Common Traits

- scales/patterns
- ear training
- style specific
- memorization
- fast thinking
- riff catalog
- quick learning
- structured practice
- theory knowledge
- repetitive improvisation

feeling

Common Traits

- creative improvisation
- natural strong ear
- multiple styles
- fast thinking
- expanded technique
- experimentation
- confident
- structure problems
- reduced understanding
- diminished communication

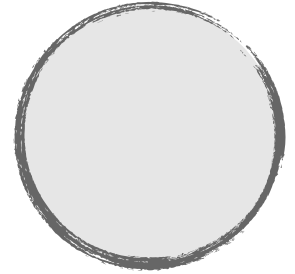
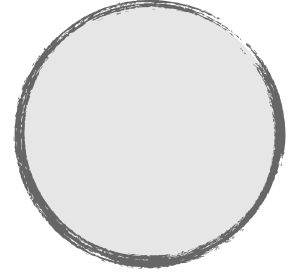
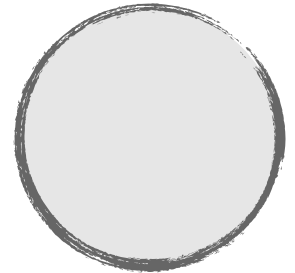


One is not better or worse than the other. It is important to know which style you lean towards when you're beginning and adjust your practice and playing to come to as close to center as possible. It's common for either side to want to be on the others. Weaker traits diminish regardless of style as practice time increases.

GOALS MATTER

things you need
for your goal

future goals



notes

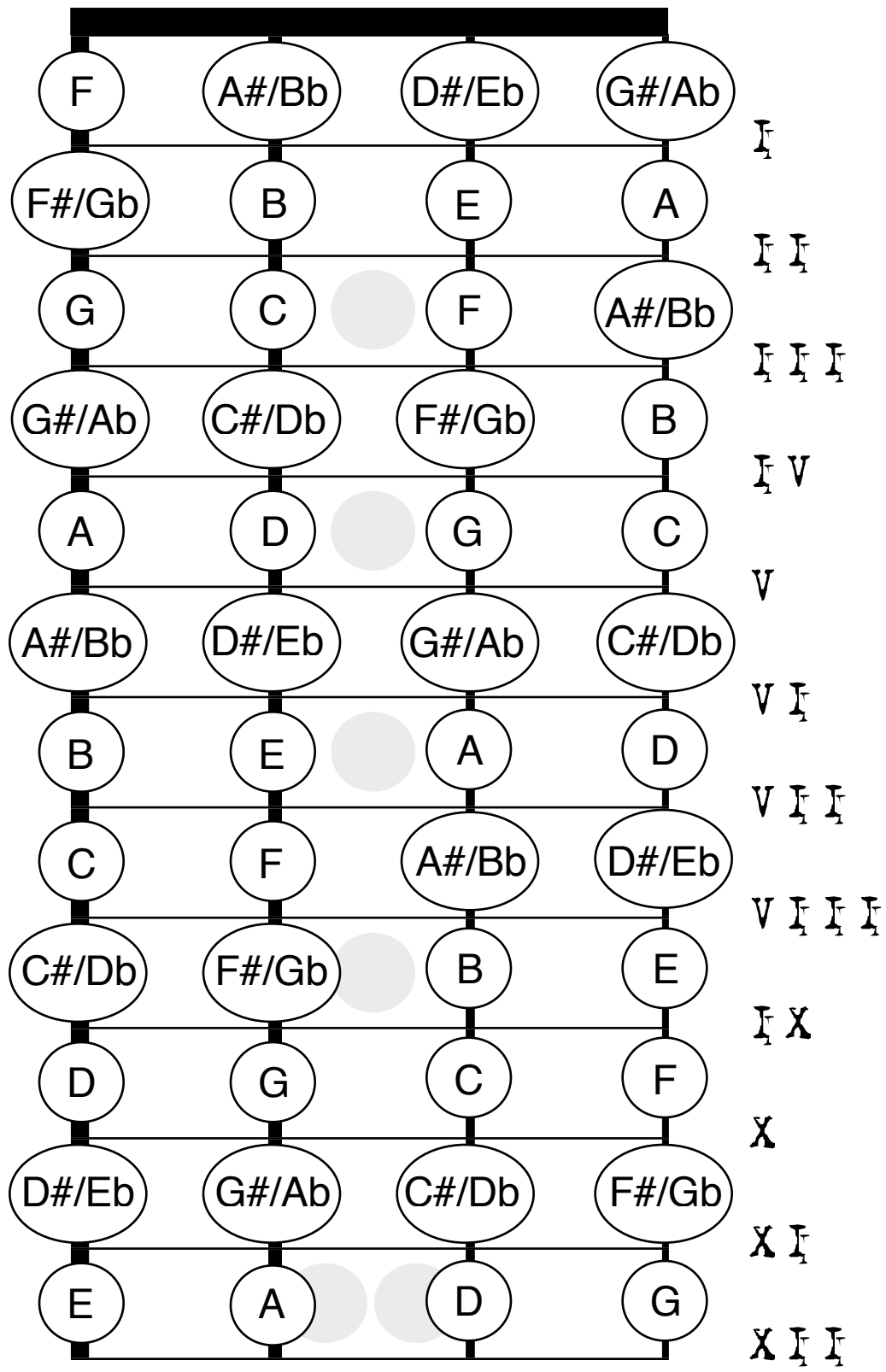
Chops & Basslines MATTER

Date 1/8 Notes Triplets Slap/Pop
fast/slow      

BASS MATTER

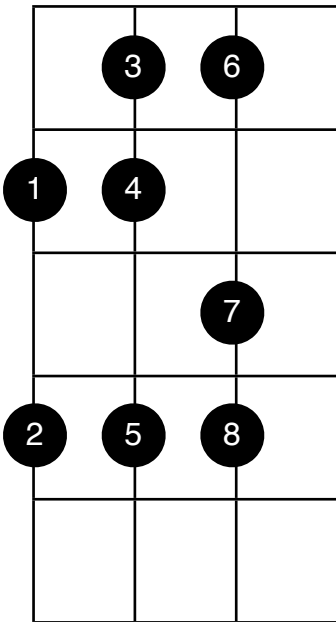
OPEN E A D G

12 fret board



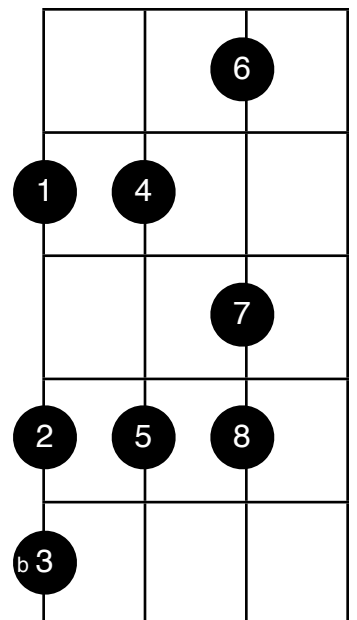
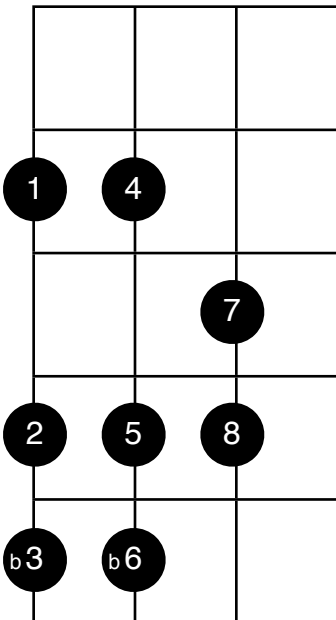
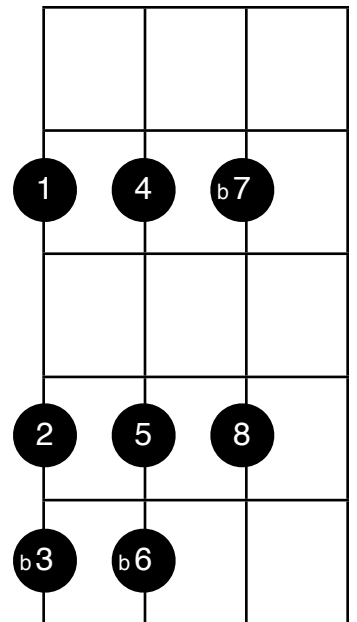
SCALE MATTER CHART

M
a
j
o
r
t
r
i
a
d
i
a
n
c
h
a
r
a
c
t
e
r
i
s
t
i
c



s
t
a
n
d
a
r
d

n
a
t
u
r
a
l
m
i
n
o
r
z
e
r
c
h
a
r
a
c
t
e
r
i
s
t
i
c



TRIADS MATTER

1-3-5 M/m/dim Triads

TIP!

Wish you could dance all over the fret board? Know the highs and the lows and be able to connect one chord to the next? Most of us would like to do that. Triads are the basic element to start with to begin moving beyond the root of the chord and adding your own tasty bass line to the groove. Lets say you see the chord chart and it says CMaj, GMaj, Amin and FMaj. What do you play? Well, most players would simply play C, G, A then F. Sound a bit boring? Yup, learn your triads and start bringing new life to your bass lines by understanding chords.

Something to Ponder.

Well would you look at that? The triads line up perfectly with each mode?!? No way! So, if I learn these three triad shapes I can apply them to playing in all 7 "Church Modes"?

Yup!

Major Triad (R-3-5)
 Scale Degrees: I-IV-V
 Inversions:
 1st Inversion: 3, 5, 1
 2nd Inversion: 5, 1, 3

Minor Triad (R-b3-5)
 Scale Degrees: ii-iii-vi
 Inversions:
 1st Inversion: 5, 1, b3
 2nd Inversion: b3, 5, 1

Diminished Triad (R-b3-b5)
 Scale Degrees: vii
 Inversions:
 1st Inversion: b5, 1, b3
 2nd Inversion: b3, b5, 1

Annotations:
 - Same 3 and 5, move 1 up an octave (between Major and Minor triads)
 - Same 5 and new 1 choose either new 3 (between Minor and Diminished triads)



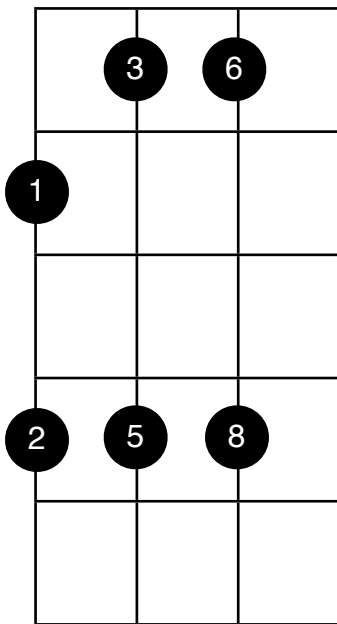
Penta tonic

CHART

MATTER

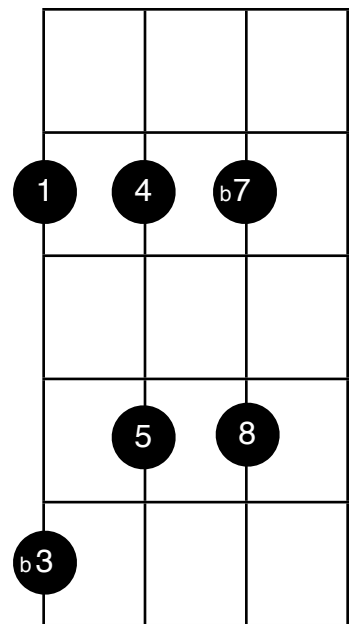
Relative to the Major

Major Pentatonic

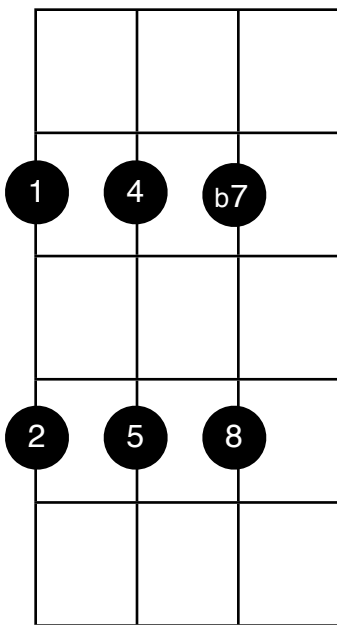


Minor Pentatonic

Minor Pentatonic

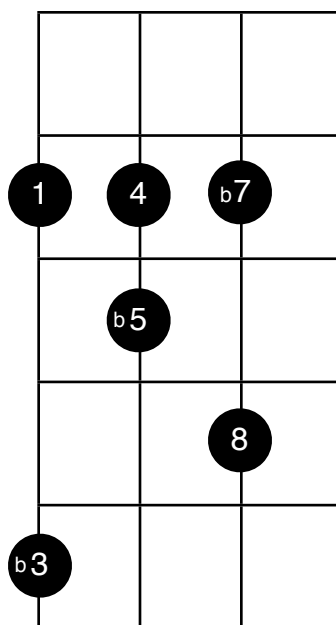


One of Many Names



One of Several

Pentatonic

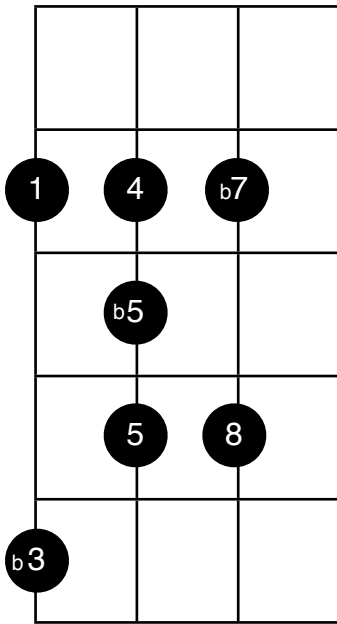


Penta (5) Tonic (Tone)

A Pentatonic scale is a scale consisting of 5 notes. You can take any 5 notes from any scale and call it a pentatonic. You'll notice a short cut. If you know your major scale, skip the 4 and the 7 and you're playing the Major Pentatonic. Same for the Minor, Skip the 2 and 6 from a Natural Minor shape and you've got it! There are many more Pentatonic scales, but these should give you a good start and these are ones commonly used through a wide variety of musical genres.

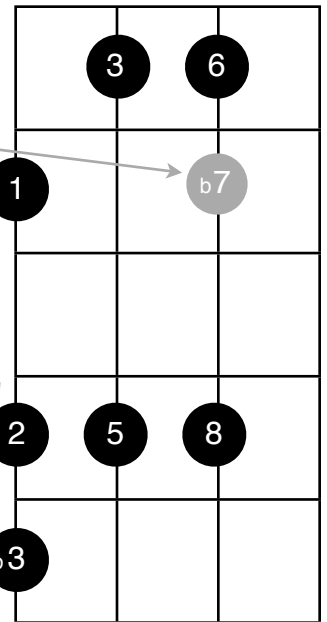
BLUES SCALES MATTER

conventional
blues

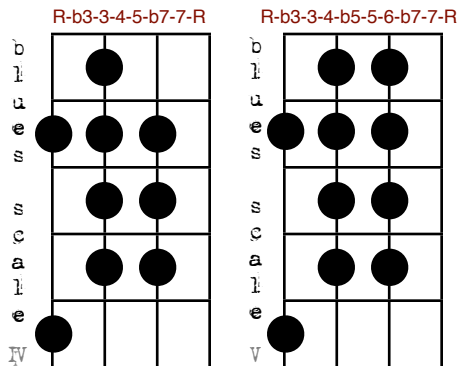
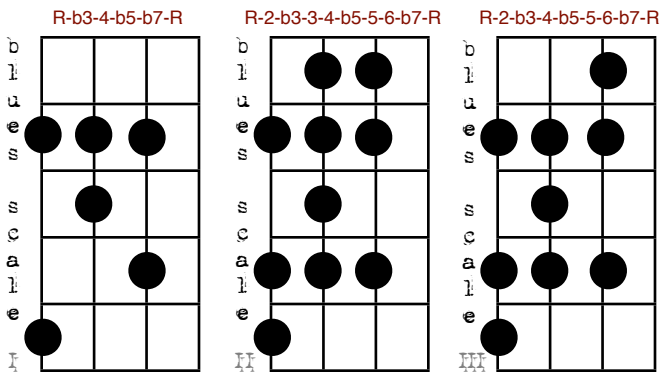


Classic 12 Bar Variation
Ditch the 2, b3 and add

chromatic



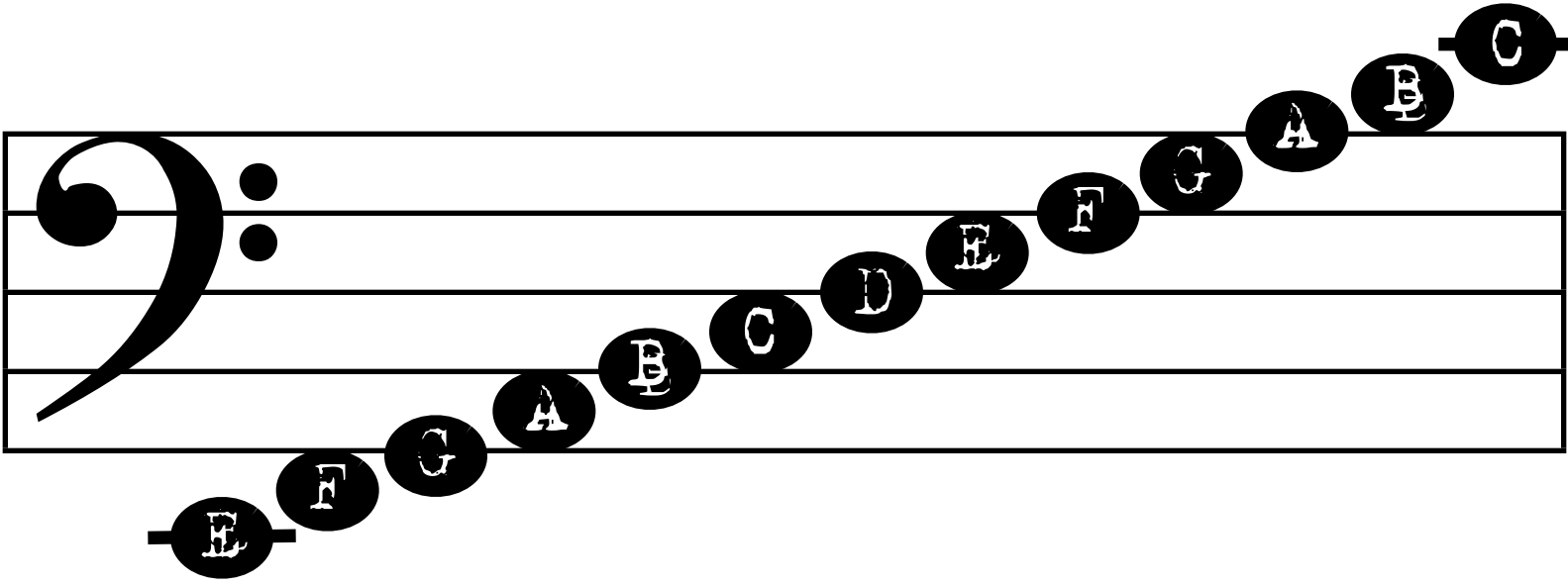
Blues- I-II-III-IV-V



The "Blues" is a curious and loose standard within music with heavy debates on defining the exact role of notes within blues. A quick definition of a Blue note, which makes the blues sound like well...the blues is: "A Blue note is a note lower than where a major is expected". Okay, so our bass, usually with frets, has each note blocked into a semi-tone or "100 Cents" of pitch. If we can only move within these blocks, we're pretty much stuck to major/minor tonalities. This is fine and we can play plenty of "Blues" sounding tunes. Blues is bigger than you think and has many categories with generally accepted "rules" from Jazz Blues, Southern Blues, Country Blues etc. I've found one can play through most blues jams with the shapes on this chart but there are more. Remember, blues is also a way to play music (Adding blue notes) as well as a musical style. Yes something may sound "bluesy" but may not be by another persons interpretation. The most important thing you can do is practice the Chromatic scale for blues and you'll find a lot of mileage and a surprising amount of flexibility as a bassists within the blues. Be fearless with the blues and have fun!

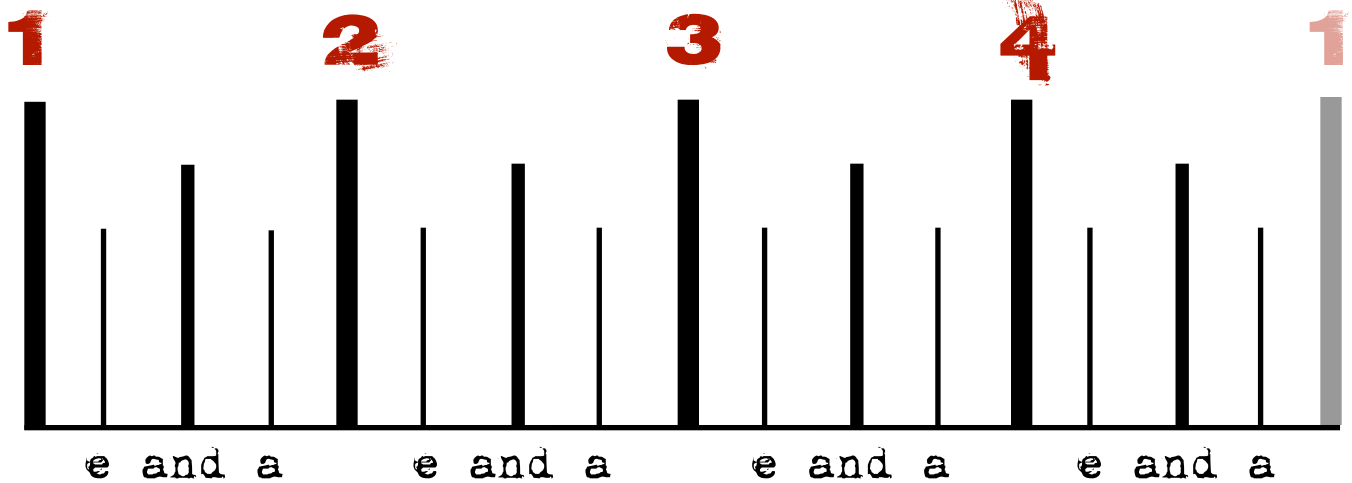
basic theory

MATTER



Name	Note	Rest	Length
whole			4 beats
half			2 beats
quarter			1 beat
eighth			1/2 beat
sixteenth			1/4 beat

counting smarter MATTER



16th note

8th note

dotted 8th note

1/4 note

dotted 1/4 note

1/2 note

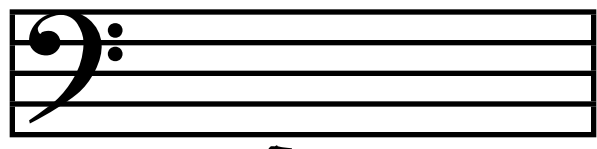
dotted 1/2 note

whole note

With a foot tap a metronome a clock or anything with a beat, practice playing on specific marks between each number, or mix it up. This will help sharpen your clean playing and super accurate timing!! Mix it up and develop that grey matter!!

key signature

MATTER



C

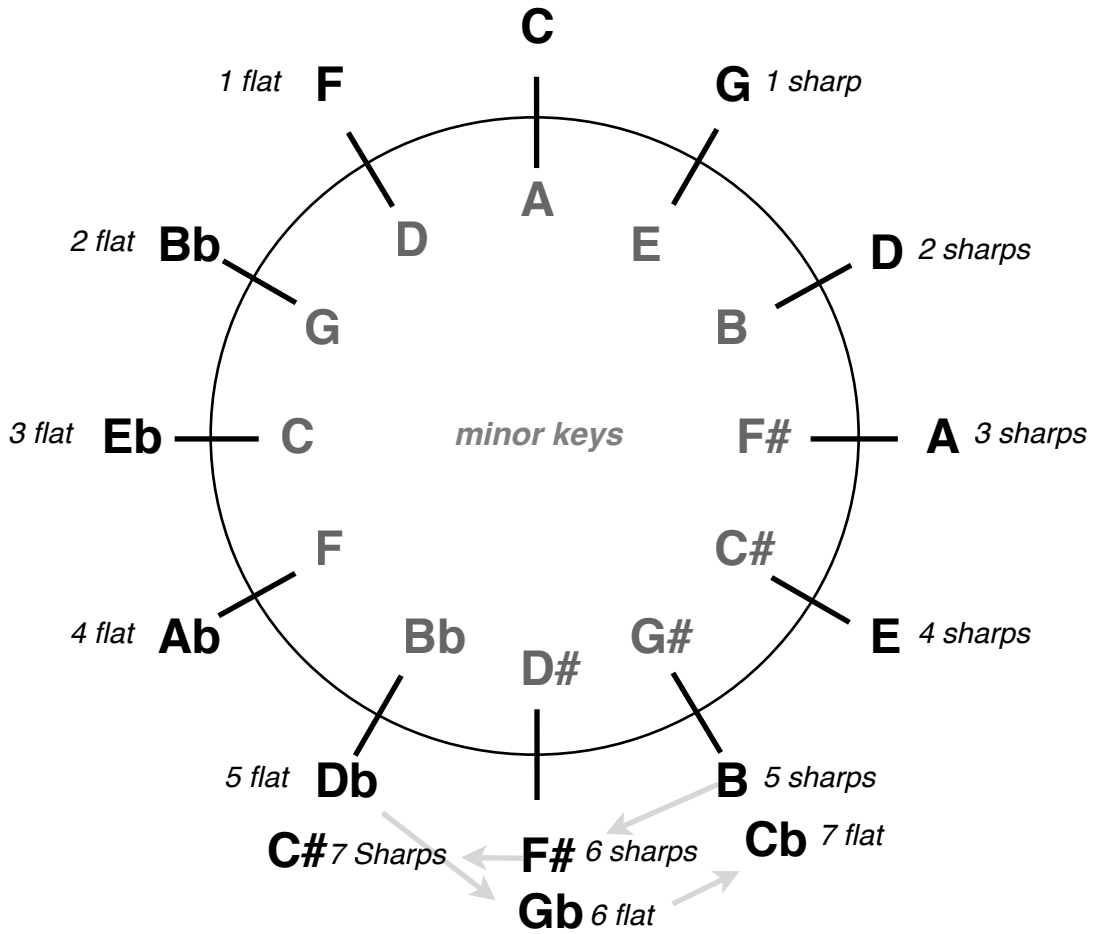
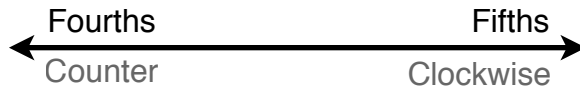
	F
	B ^b
	E ^b
	A ^b
	D ^b
	G ^b
	C ^b

G	
D	
A	
E	
B	
F#	
C#	



MATTER

fifths
&
fourths



Chordal transitions MATTER

Chromatic Scale Reduction

More Notes

Less Notes

Jazz	Blues	Modes	Pentatonic	7 Chords	Triads	Interval 3rds
Mode +	Penta +	7 note scales	5 note scales	1,3,5,7	1,3,5	1 and 3
Mode + 1+ Chrom notes	Penta + 1-2 Blue notes	<i>Ionian</i>	<-Minus 4&7	Maj7	Maj	Maj
Mode + 1+ Chrom notes	Penta + 1-2 Blue notes	<i>Dorian</i>	<-Minus 2&7	min7	min	min
Mode + 1+ Chrom notes	Penta + 1-2 Blue notes	<i>Phrygian</i>	<-Minus 3&6	min7	min	min
Mode + 1+ Chrom notes	Penta + 1-2 Blue notes	<i>Lydian</i>	<-Minus 2&6	Maj7	Maj	Maj
Mode + 1+ Chrom notes	Penta + 1-2 Blue notes	<i>Mixolydian</i>	<-Minus 2&6	7	Maj	Maj
Mode + 1+ Chrom notes	Penta + 1-2 Blue notes	<i>Aolian</i>	<-Minus 2&6	min7	min	min
Mode + 1+ Chrom notes	Penta + 1-2 Blue notes	<i>Locrian</i>	<-Minus 2&6	min7b5	dim	min

Shared principles.

Modal Balance Point

One of the fastest ways to “connect” the chords together is by understanding modes. They are the birth place for almost all of the chords we use in modern music. Many will look at this chart and worry about all of the things they have to memorize. Think of this differently, if you memorize the modes, 7 shapes and 7 shapes only you’ll be able to either reduce from them or add to them to create over 85% of all the popular chords used in music. Learn the modes and as byproduct, you’ll learn a slew of chords that you can play or arpeggiate.

Yes yes, to you advanced theory players this does not do blues and jazz justice and is “incomplete”. I agree completely and yes, there’s more....much more. However, this chart above does cover the foundational entrance points into Jazz and there can be and should be many deep conversation on this topic. For those looking to just get a taste of what Jazz and blues players do, follow the chart then go find a jazz player. =)

The described Pentatonic suggestions are referred to as “synthetic” as there are variations. The versions are one way to capture to tonalities and “essence” of the modal tonalities and feel.

MODE

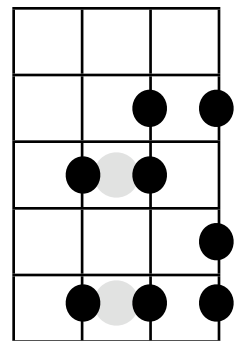
MATTER

CHART

relative to major scale

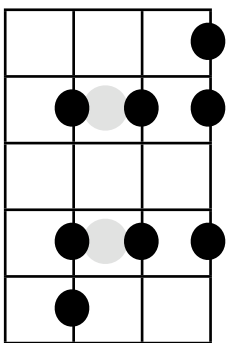
- 1- Ionian~ same as major scale
- 2- Dorian~ flattened 3rd and 7th
- 3- Phrygian~ flattened 2nd, 3rd, 6th and 7th
- 4- Lydian~ sharpened 4th
- 5- Mixolydian~ flattened 7th
- 6- Aeolian~ flattened 3rd, 6th and 7th
- 7- Locrian~ flattened 2nd, 3rd, 5th, 6th and 7th

Ionian



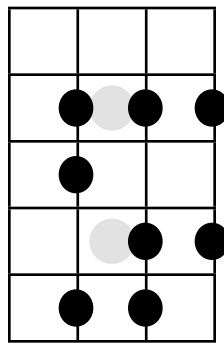
Dorian

2



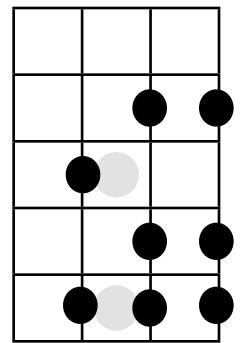
Phrygian

3



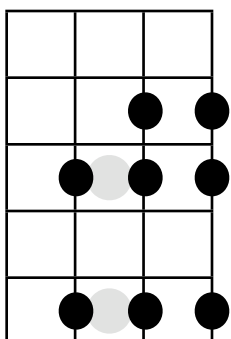
Lydian

4



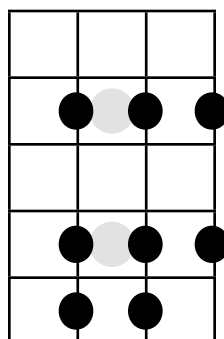
Mixolydian

5



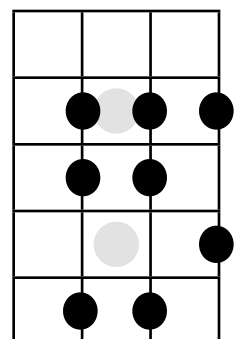
Aeolian

6



Locrian

7



modes 2 chords

cheat **MATTER** sheet

What Modes to Play over popular chords *

Mode	Triad	7th	9th	11th	13th	Order	Scale
Ionian	Maj	Maj7	Maj9	Maj11	Maj13	I	Maj
Dorian	min	min7	min9	min11	min13	ii	min
Phrygian	min	min7	min7(b9)	min11(b9)	min11(b9b13)	iii	min
Lydian	Maj	Maj7	Maj9	Maj7(#11)	Maj13(#11)	IV	Maj
Mixolydian	Maj	7	9th	11	13	V	Maj
Aeolian	min	min7	min9	min11	min11(b13)	vi	min
Locrian	dim	min7(b5)	min7(b5b9)	min11(b5b9)	min11(b5b9b13)	vii	dim

Diatonic Scale Order

I	ii	iii	IV	V	vi	vii	VII
	w	w	h	w	w	w	h
Maj	min	min	Maj	Maj	min	dim	Maj

*What mode to use and when?

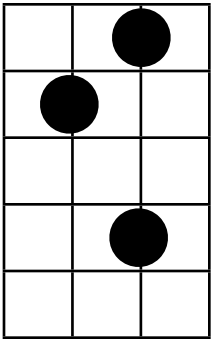
Looking closely you'll begin to notice you have options. For example, you can mix Ionian with Lydian in several circumstances. Same with Dorian and Aeolian. Though something may work out from a technical music theory approach doesn't mean it will sound good nor will it fit the desired tone, mood, feel, genre or style of the music. On occasion...it just won't work. Try something else. Though many debates may be had about what theoretically works and you may enjoy flexing your theory muscle, use your ears and don't forget the goals of your music.

ARPEGGIOS

MATTER

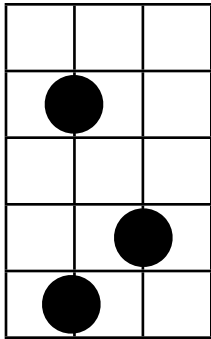
MAJOR

R-3-5



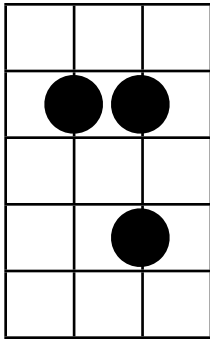
Minor

R-b3-5



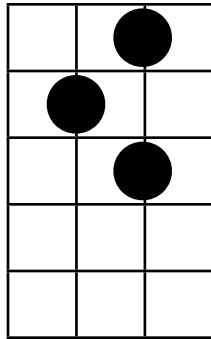
Sus4

R-4-5



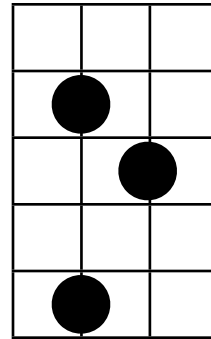
b5

R-3-b5



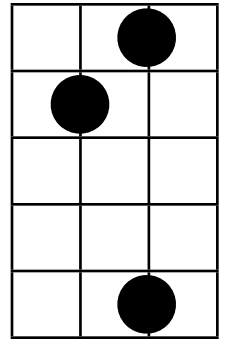
Dim

R-b3-b5



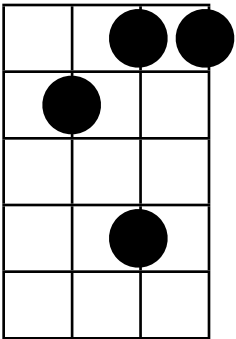
Aug

R-3-#5



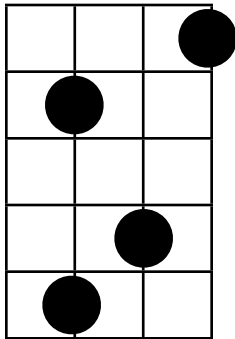
Major 6

R-3-5-6



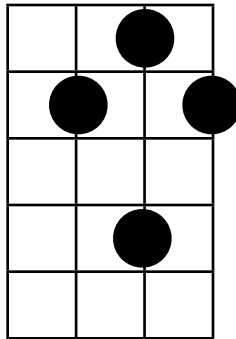
Minor 6

R-b3-5-6



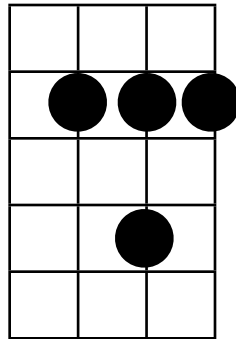
7

R-3-5-b7



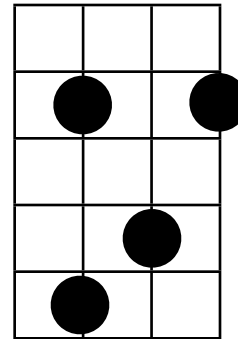
7Sus 4

R-4-5-b7



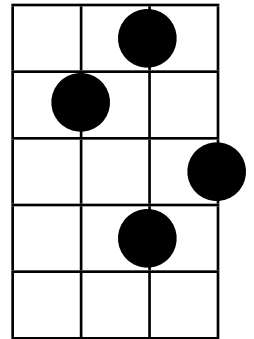
Minor 7

R-b3-5-b7



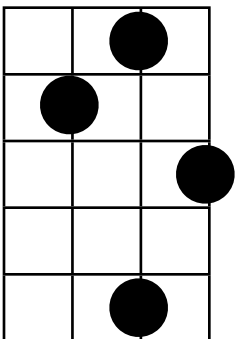
Major 7

R-3-5-7



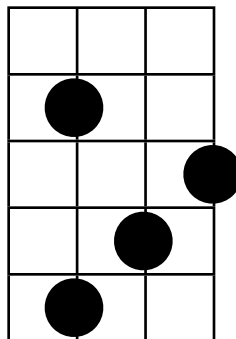
Major 7#5

R-3-#5-7



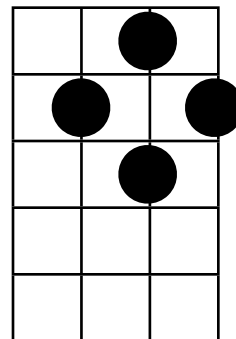
MinMaj7

R-b3-5-7



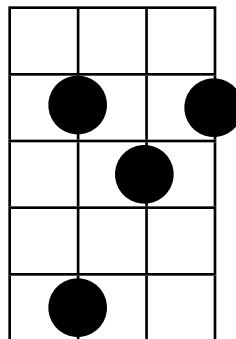
7b5

R-3-b5-b7



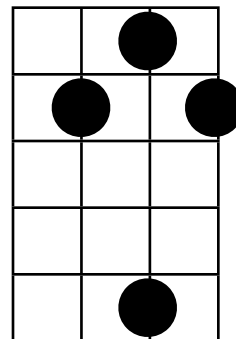
Minor 7b5

R-b3-b5-b7



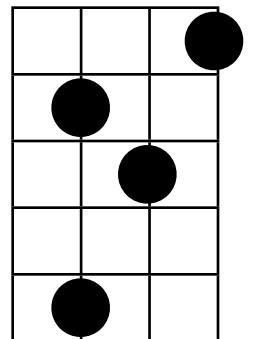
Aug7

R-3-#5-b7



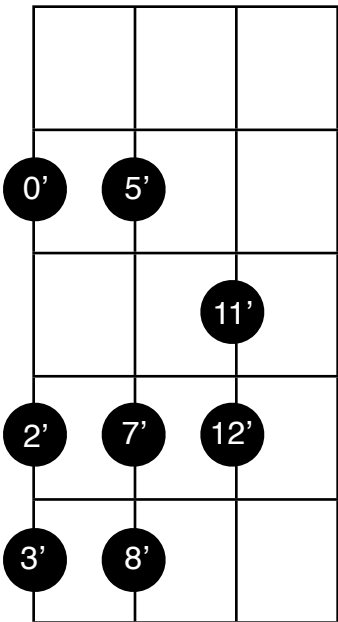
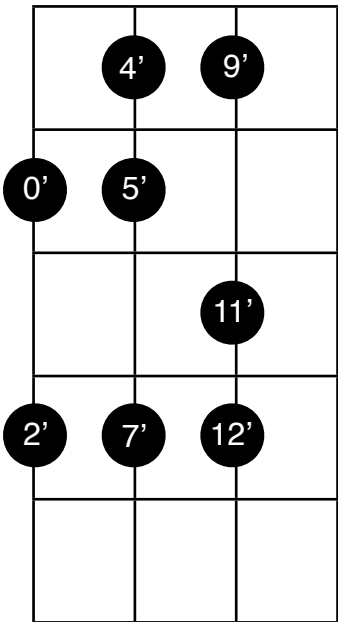
Dim7

R-b3-b5-6

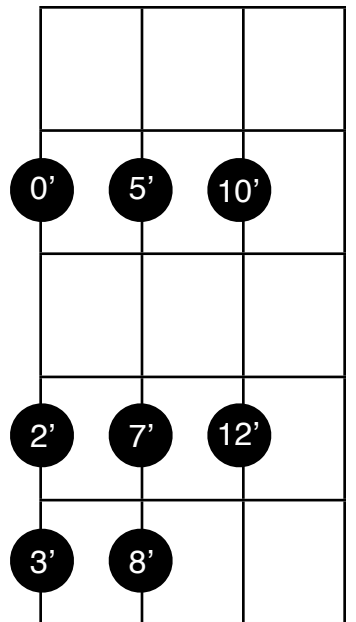


SCALE MATTER CHART

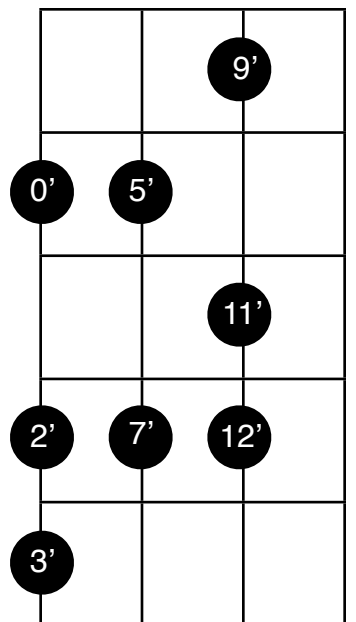
Major Scale



Natural Harmonics



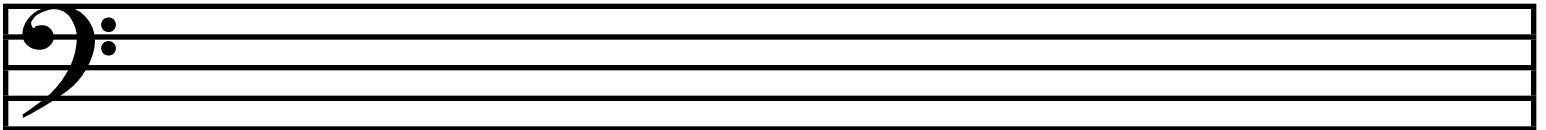
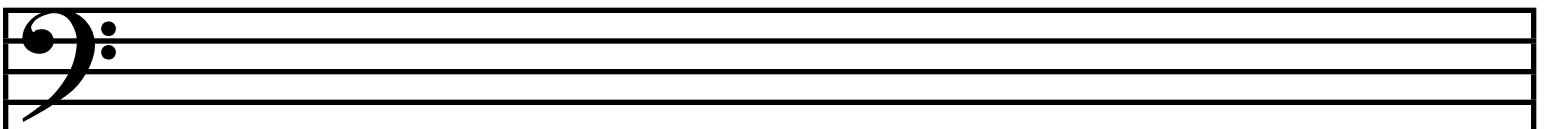
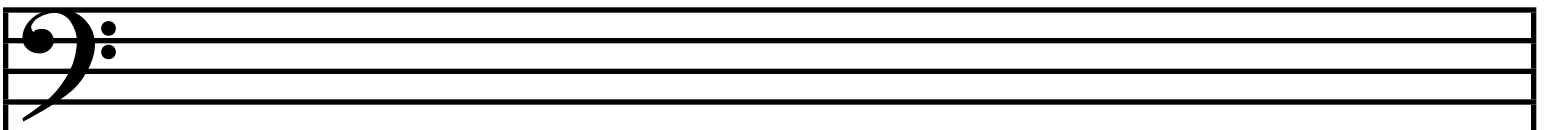
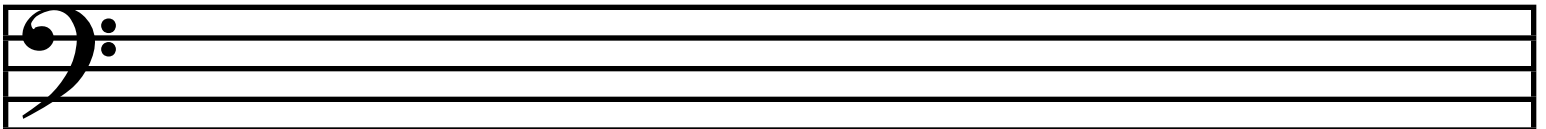
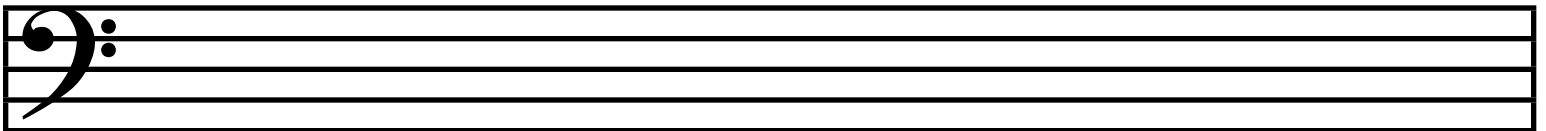
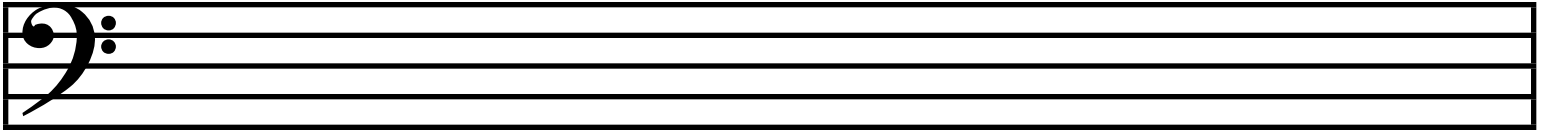
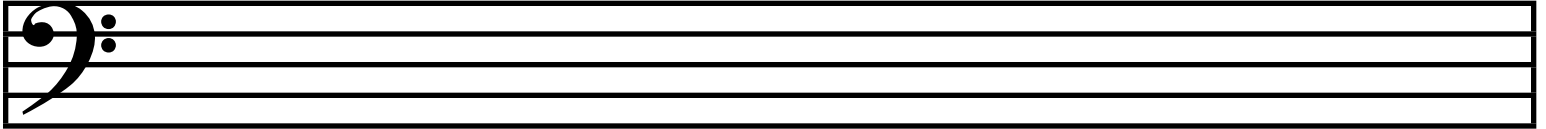
Major Scale





Bass scratch

staff paper



Tab paper

Tab paper

