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MAJOR TRIAD BASS LINES

The most fundamental note of any chord is the root. Some bass players practically make their living playing just the roots of the chords. The first step a bassist should take when beginning to create a bass line is to *play the root motion* of the chord progression—simply become familiar with, and play, the roots of each chord.

In these two examples, the bass line uses only the root of each of the major triads.

♩ = 92

15  Track II

G C

D G D

The musical notation consists of two systems. The first system is for a G major triad (G-B-D) and a C major triad (C-E-G). The bass staff shows the root notes: G, B, D, G, B, D, G, B, D, G, B, D, G, B, D, G, B, D. The guitar staff shows fret numbers: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The tablature staff shows fret numbers: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The second system is for a D major triad (D-F-A), a G major triad (G-B-D), and a D major triad (D-F-A). The bass staff shows the root notes: D, F, A, D, F, A, D, F, A, D, F, A, D, F, A, D, F, A. The guitar staff shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The tablature staff shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

PHOTO • CHUCK PULIN/COURTESY OF STAR FILE, INC.



Chris Squire

The 1972 release of the Yes album, “Fragile,” put the band, and Chris Squire, on the map. Squire’s melodic bass style is an important part of the Yes sound.

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Track 1

Online audio is included with this book to make learning easier and more enjoyable. The symbol shown at bottom left appears next to every example in the book that features an MP3 track. Use the MP3s to ensure you're capturing the feel of the examples and interpreting the rhythms correctly. The track number below the symbol corresponds directly to the example you want to hear (example numbers are above the icon). All the track numbers are unique to each "book" within this volume, meaning every book has its own Track 1, Track 2, and so on. (For example, *Beginning Electric Bass* starts with Track 1, as does *Intermediate Electric Bass* and *Mastering Electric Bass*.) Track 1 for each book will help you tune to the recording.

Refer to page 1 for instructions on how to access the audio

THE MODES OF THE MAJOR PENTATONIC SCALE—FIVE POSITIONS OF THE SCALE

The major pentatonic can be played starting on any one of the five notes. When you play any scale starting from the tonic, you can think of it as the first mode of that scale. When you play any scale starting from the second degree, you can think of it as the second mode of that scale, and so on.


Thinking in modes of a scale is a great way to come up with fingerings. Let's look at five different fingerings, or *positions*, of the major pentatonic scale. Let's play up to the octave of each starting note (end an octave higher than you begin). The five modes of the G Major Pentatonic scale are shown on page 103. To use the scale to create bass lines, you will need to know which scale degree you are playing—the root, 2, 3, 5 or 6. The scale degrees are indicated above each mode in the music, and the roots are marked in gray in the neck diagrams on the right side of the page.



Stanley Clarke is one of the pioneers of contemporary virtuoso bass. He started out as a member of Chick Corea's band, Return to Forever, in the 1970s, and later produced very successful solo records such as "School Days."

PHOTO: JANA/COURTESY OF STAR FILE, INC.

1ST AND 2ND ENDINGS

Often, when we repeat a section, we play the last part of it differently. In the written music, this is shown with *1st* and *2nd endings*. 

The first time through, play the music under the bracket with a “1” (the *1st ending*). The second time, skip the 1st ending and play the music under the bracket marked “2” (the *2nd ending*).

This tune has a bass line that is derived from the major pentatonic scale. A melody line for another instrument is included so that you can play it with friends. Of course, you can play along with the tune using the recording that is included with this book.



DAVE'S TUNE

Track 12

♩ = 132



The musical score for "Dave's Tune" is presented in three systems. Each system consists of a treble clef staff for the melody, a bass clef staff for the bass line, and a guitar fretboard diagram. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 132. The first system is marked with a "G" chord. The second system is marked with a "1. F" ending, and the third system is marked with a "2. F" ending. The guitar fretboard diagram shows fingerings for the bass line, with numbers 1-5 and triplets (3) indicating specific techniques.

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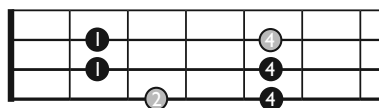
Track 1

Online audio is included with this book to make learning easier and more enjoyable. The symbol shown at bottom left appears next to every example in the book that features an MP3 track. Use the MP3s to ensure you're capturing the feel of the examples and interpreting the rhythms correctly. The track number below the symbol corresponds directly to the example you want to hear (example numbers are above the icon). All the track numbers are unique to each "book" within this volume, meaning every book has its own Track 1, Track 2, and so on. (For example, *Beginning Electric Bass* starts with Track 1, as does *Intermediate Electric Bass* and *Mastering Electric Bass*.) Track 1 for each book will help you tune to the recording.

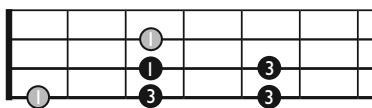
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MAJOR PENTATONIC SCALE FINGERINGS

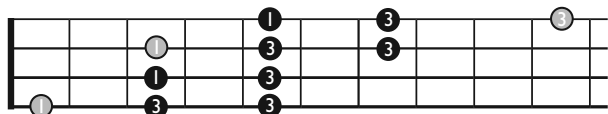
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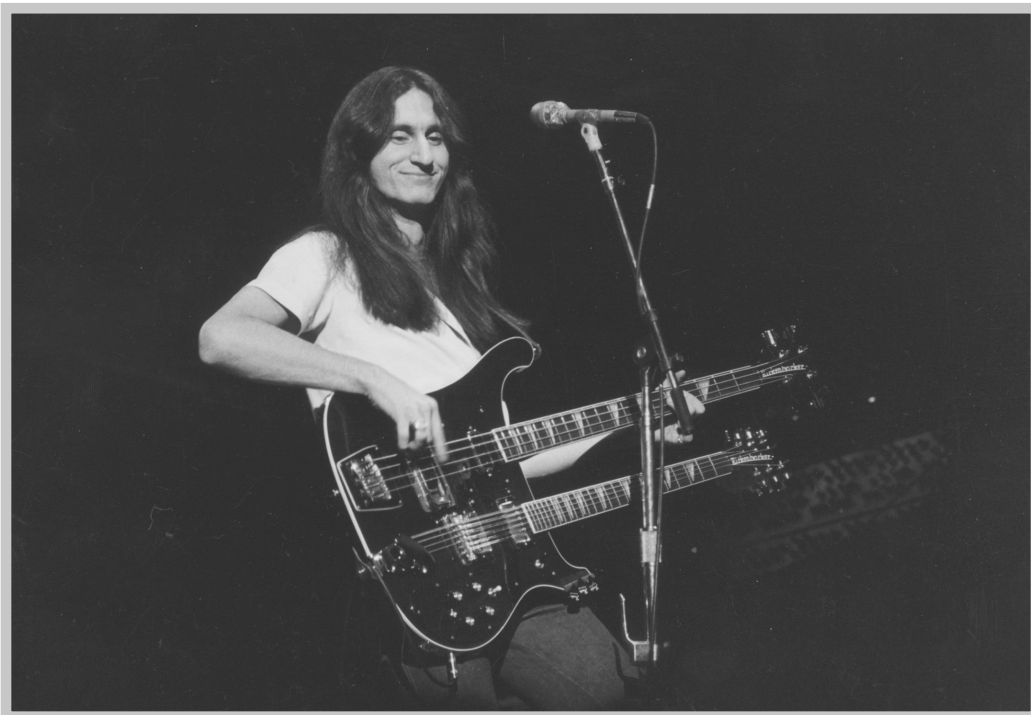
Two-Octave Fingering



The major pentatonic scale is commonly found in rock, country-rock and country, as well as other styles of music. It has a happy, light-hearted sound.

Geddy Lee has been a major creative force behind Rush, a Canadian rock group that released their first album in 1974. He has contributed vocals and synthesizers to Rush's sound, and his bass lines are some of the most innovative and creative in rock.

PHOTO • JOSEPH SIA/COURTESY OF STAR FILE, INC.



CHROMATIC PASSING TONES

Chromatic passing tones are non-diatonic tones that connect scale tones, and as the name implies, they move chromatically (in half steps). These tones are usually found in music such as jazz where chromaticism is common, but are also used in other styles to “spice up” the bass line. Walking bass lines with chromatic passing tones sound very hip.

Here is an example of a bass line using chromatic passing tones which are circled in the music.

♩ = 144

25  Track II

System 1:

- Chords: A7, F#min7, Bmin7
- Staff 1 (Bass): A7 (circled), F#min7, Bmin7 (circled)
- Staff 2 (TAB): 5 4 7 8 | 9 7 6 4 | 7 4 5 6
- Staff 3 (Fingering): 2 1 2 3 | 4 2 2 1 | 4 1 2 3

System 2:

- Chords: E7, A7, F#min7
- Staff 1 (Bass): E7 (circled), A7 (circled), F#min7 (circled)
- Staff 2 (TAB): 7 4 5 6 | 7 7 6 5 | 4 6 7 8
- Staff 3 (Fingering): 4 1 2 3 | 4 4 3 2 | 1 1 2 3

System 3:

- Chords: Bmin7, E7
- Staff 1 (Bass): Bmin7, E7 (circled)
- Staff 2 (TAB): 9 7 6 4 | 7 4 5 6
- Staff 3 (Fingering): 4 2 1 4 | 4 1 2 3