

Electric Bass Fingerboard Chart

STRINGS

String	1	2	3	4
1	G	D	A	E
2	G# A#	D# Eb	A# Bb	F# Gb
3	A	E	B	F# Gb
4	A# Bb	F# Gb	C	G
	B	G	D	A
	C	G# Ab	D# Eb	A# Bb
	D	A	E	B
	D# Eb	A# Bb	F# Gb	C
	E	B	F# Gb	D
	F	C	G	D
	F# Gb	C# Db	G# Ab	D# Eb
	G	D	A	E
	G# A#	D# Eb	A# Bb	F# Gb
	A	E	B	F# Gb

Open fret 1st fret 2nd fret 3rd fret 4th fret 5th fret 6th fret 7th fret 8th fret 9th fret 10th fret 11th fret 12th fret (octave) 13th fret 14th fret

1st 2nd 3rd 4th

TRANSPOSITION

KEY	I	ii	iii	IV	V	vi	vii ^o
A	A	Bm	C#m	D	E	F#m	G#dim
Bb	Bb	Cm	Dm	Eb	F	Gm	Adim
B	B	C#m	D#m	E	F#	G#m	A#dim
C	C	Dm	Em	F	G	Am	Bdim
Db	Db	Ebm	Fm	Gb	Ab	Bbm	Cdim
D	D	Em	F#m	G	A	Bm	C#dim
Eb	Eb	Fm	Gm	Ab	Bb	Cm	Ddim
E	E	F#m	G#m	A	B	C#m	D#dim
F	F	Gm	Am	Bb	C	Dm	Edim
Gb	Gb	Abm	Bbm	Cb	Db	Ebm	Fdim
G	G	Am	Bm	C	D	Em	F#dim
Ab	Ab	Bm	Cm	Db	Eb	Fm	Gdim

HOW TO USE THIS CHART

Transposition is the act of changing a song from one key to another. This is something that you would do to put the song in a range that better suits your voice or to make the guitar chords easier to play. Let's say that a song is written in the key of E and the recurring chords are E, A, B, and C#m. However, you want to transpose to the key of G. Find E and G in the key column and substitute the chords in the G line for the chords in the E line. Thus, E (I) becomes G (I), A (IV) becomes C (IV), B (V) becomes D (V), and C#m (vi) becomes Em (vi). Any song can be played in any key.

THE WORLD OF I-IV-V and beyond

This chart shows all the simple chords in all the keys. At the top of each column there is a Roman numeral that corresponds to each chord. Chord progressions are frequently described in terms of these numbers. For example, a chord progression in the key of A that looks like this

A D E A

could be described as a I-IV-V-I chord progression in the key of A. That same progression in the key of G would be

G C D G

When people say that if you know three chords you can play thousands of songs, it is absolutely true. The chords you need to know are the I-IV-V chords. This progression is present in many folk songs, rock songs, blues and more. It is very helpful to know the I-IV-V progression in the major keys.

The V chord is frequently played as V7. For example, in the key of G the V chord is D. In most cases you could play the V7 chord, D7, as a substitute for V, D. This substitution only works for the V chord.

Please note:

Major chords are designated with upper case roman numerals, and minor chords with lower case roman numerals.

I-IV-V-I CHORD PROGRESSION IN THE SHARP KEYS

Key	I	IV	V	I
G Major G	G	C	D	G
D Major D	D	G	A	D
A Major A	A	D	E	A
E Major E	E	A	B	E
B Major B	B	E	F#	B
F# Major F#	F#	B	C#	F#

Key	I	IV	V	I
G Major	3 2 0 3 2 1 0 2	3 2 0 3 2 1 0 2	0 4 2 0 0 4 1 0	3 2 3 2 1 2
D Major	0 4 2 0 0 4 1 0	3 2 0 3 2 1 0 2	0 4 2 0 0 4 1 0	0 4 0 0 4 0
A Major	0 4 2 0 0 4 1 0	0 4 2 0 0 4 1 0	2 1 4 2 2 1 4 2	0 4 0 0 4 0
E Major	0 4 2 0 0 4 1 0	0 4 2 0 0 4 1 0	2 1 4 2 2 1 4 2	0 2 0 0 2 0
B Major	2 1 4 2 2 1 4 2	0 4 2 0 0 3 1 0	2 1 4 2 2 1 4 2	2 4 2 1 4 1
F# Major	2 1 4 2 2 1 4 2	2 1 4 2 2 1 4 2	4 3 1 4 2 1 4 2	2 4 2 2 4 2

Key	I	IV	V	I
F Major F				
	T A B 1 0 3 1	T A B 1 0 3 1	T A B 3 2 0 3	T A B 1 3 1
Bb Major Bb				
	T A B 1 0 3 1	T A B 1 0 3 1	T A B 1 0 3 1	T A B 1 3 1
Eb Major Eb				
	T A B 1 0 3 1	T A B 4 3 1 4	T A B 1 0 3 1	T A B 1 3 1
Ab Major Ab				
	T A B 4 3 1 4	T A B 4 3 1 4	T A B 1 0 3 1	T A B 4 1 4
Db Major Db				
	T A B 4 3 1 4	T A B 2 1 4 2	T A B 4 3 1 4	T A B 4 1 4
Gb Major Gb				
	T A B 2 1 4 2	T A B 2 1 4 2	T A B 4 3 1 4	T A B 2 4 2

We'll now use these patterns with a very common chord progression called 12 Bar Blues (there are 12 bars or measures, hence the name). Listen to Song 7 on the CD to play along to **Johnny B. Goode** by **Chuck Berry**.



12 BAR BLUES IN A



32:15

A

(3) (1) (3)

T 0 4 2 4

A 0 4 2 4

B 0 4 2 4

i m i m i m i m i m i m i m

D **A**

(3) (1) (3) (3) (1) (3)

T 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

A 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

B 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

i m i m i m i m i m i m i m i m

E **D** **A** **E**

(3) (1) (3) (3) (1) (3) (3) (1) (3) (3) (1) (3)

T 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

A 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

B 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

i m i m i m i m i m i m i m i m

Note that we are playing the 1st, 3rd, 5th, and 6th notes of the scale for each chord (A chord = A, C#, E, F#, D chord = D, F#, A, B, E chord = E, G#, B, C#). Refer to the scale chart on page 46.

Open Position Blues With Walks

HLT

A7

Musical notation for the first system, featuring a bass clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The bass line consists of quarter notes: 0, 4, 2, 4, 0, 4, 2, 4, 0, 4, 2, 4, 0, 2, 3, 4. A tablature diagram below the staff shows fingerings: T (thumb), A (index), B (middle) for the first three measures, and A (index), B (middle) for the last measure.

D7

A7

Musical notation for the second system, starting at measure 5. The melody consists of quarter notes: B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The bass line consists of quarter notes: 0, 4, 2, 4, 0, 3, 2, 1, 0, 4, 2, 4, 0, 3, 2, 1. A tablature diagram below the staff shows fingerings: 0, 4, 2, 4 for the first measure; 0, 3, 2, 1 for the second measure; 0, 4, 2, 4 for the third measure; and 0, 3, 2, 1 for the fourth measure.

E7

D7

A7

E7

Musical notation for the third system, starting at measure 9. The melody consists of quarter notes: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The bass line consists of quarter notes: 0, 4, 2, 4, 0, 3, 2, 1, 0, 3, 2, 1, 0, 2, 3, 4. A tablature diagram below the staff shows fingerings: 0, 4, 2, 4 for the first measure; 0, 3, 2, 1 for the second measure; 0, 3, 2, 1 for the third measure; and 0, 2, 3, 4 for the fourth measure.

More Open Position Blues With Walks

HLT

1 A7

5 D7 A7

9 E7 D7 A7 E7

13 A7

17 D7 A7

21 E7 D7 A7 E7

We've been playing this with open strings. Now we'll move the pattern into a closed, and therefore moveable position. Try playing this in different keys.

A

37

37

5 4 7 4 7 4 5 4 7 4

D

A

41

41

5 4 7 4 7 4 5 4 7 4

E

D

A

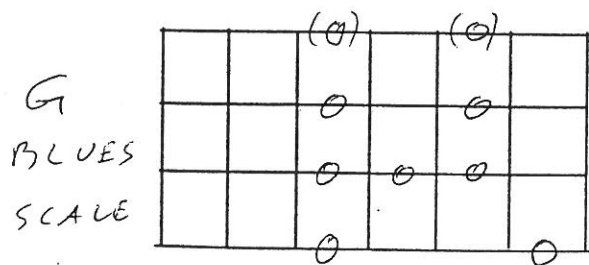
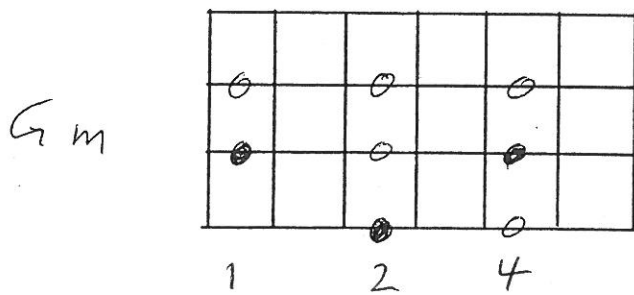
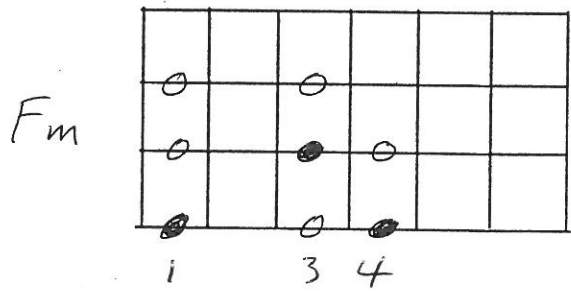
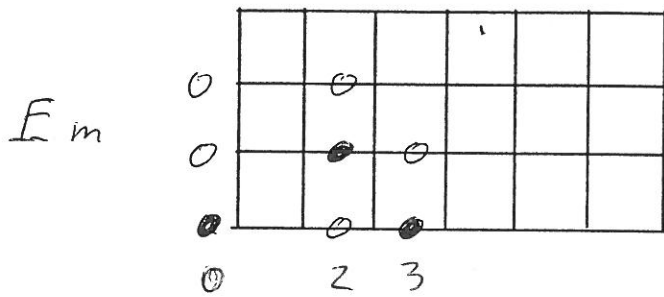
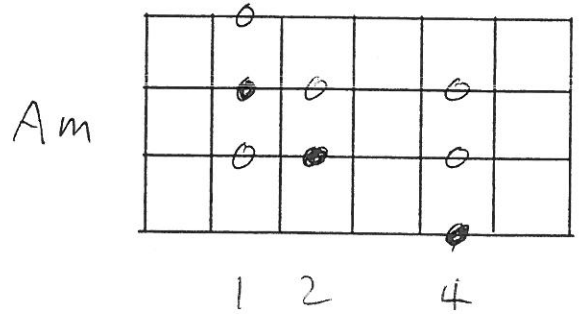
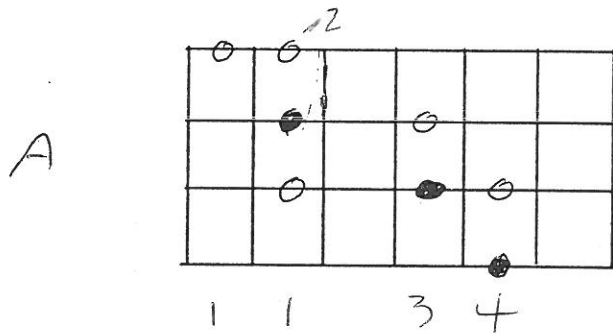
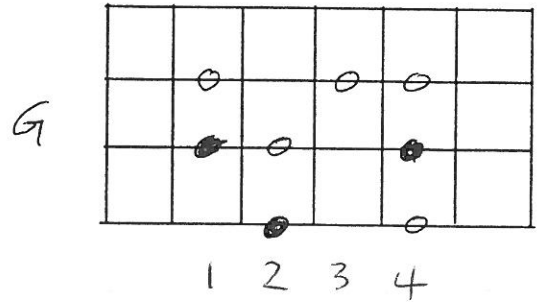
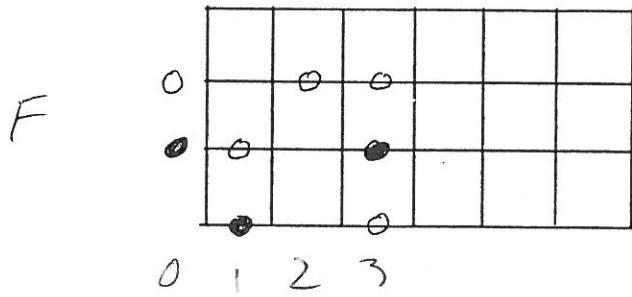
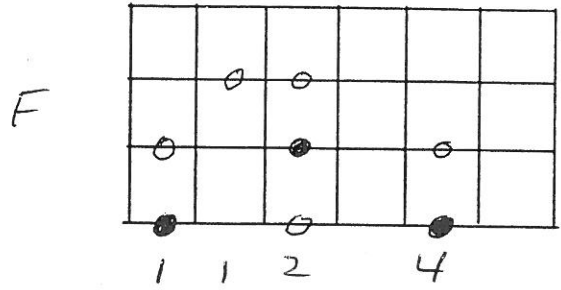
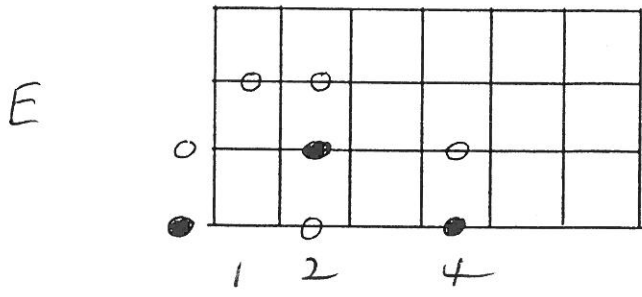
E

45

45

7 6 4 6 5 4 7 4 5 4 7 4 7 5 4 7

ELECTRIC BASS SCALES WITH TRIADS



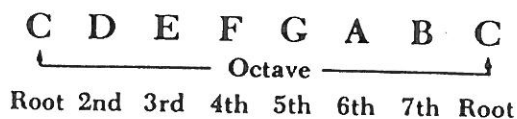
It's also useful to know the difference between major and minor. If you don't, you will make mistakes like playing a major third in a minor key—most of you know what this sounds like. For example, in the key of G major, the third note of the scale is B-natural; in G minor, the third note is B-flat. A minor third is the same as a *flatted* major third. Just remember the following:

- In major keys, the I, IV, and V chords are all *major*; the rest of the chords are minor. The exception to this is the vii° chord, which is diminished (a.k.a., "minor 7 flat 5").
- In minor keys, the i, iv, and v chords are all *minor*; the rest of the chords are major. The exception in this case is the ii° chord, which is diminished (or "minor 7 flat 5").

The image contains two musical staves illustrating chord structures in G major and G minor. The top staff is in G major (one sharp) and shows the following chords from left to right: G (I), Am (ii), Bm (iii), C (IV), D (V), Em (vi), and F° (vii°). The bottom staff is in G minor (two flats) and shows the following chords: Gm (i), A° (ii°), B♭ (III), Cm (iv), Dm (v), E♭ (VI), and F (VII). In both staves, the IV and V chords in the major key and the iv and v chords in the minor key are enclosed in dashed boxes. Brackets above each staff group the chords into 'G major major chords' and 'G minor minor chords'.

One very quick and easy way to learn minor scales is to relate them to major scales. A natural minor scale can be played by starting on the sixth degree of a major scale.

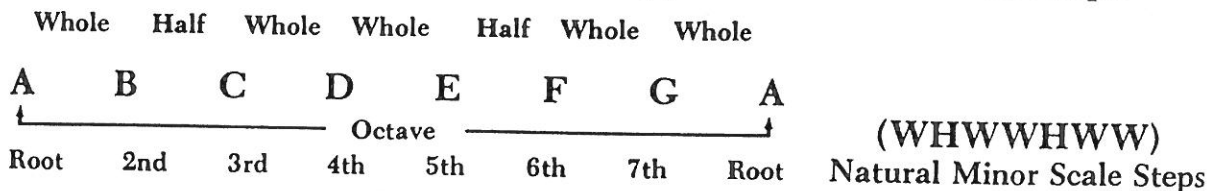
C MAJOR SCALE



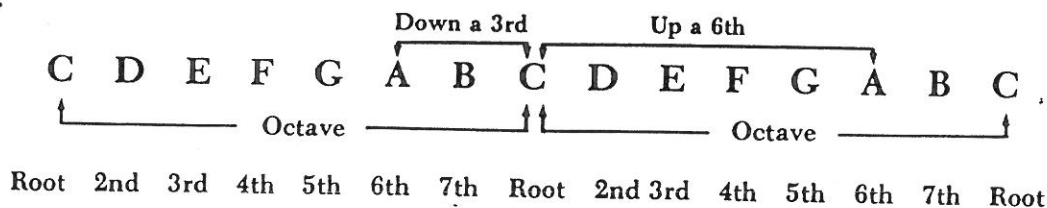
A MINOR SCALE



The scale that is generated has the following pattern of half and whole steps.



Another way to find a minor scale using the same key signature is to go down a 3rd.

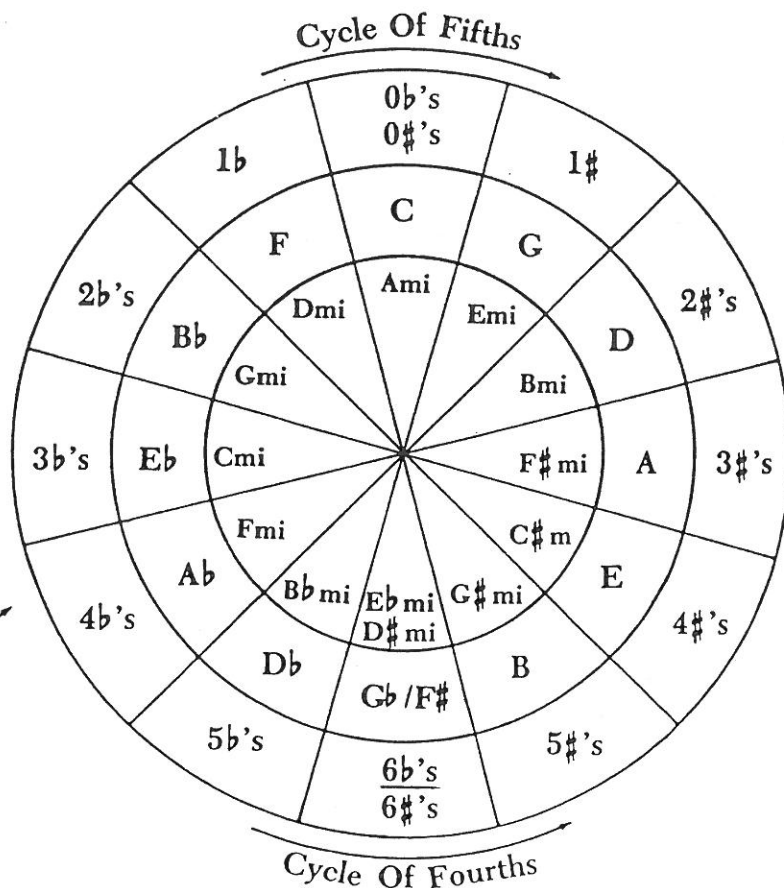


When you begin on the 6th degree of a major scale, you are playing the relative minor.

Key Major	Relative Minor	No. of b's or #'s
C	A mi	0
F	D mi	1b
Bb	G mi	2b's
Eb	C mi	3b's
Ab	F mi	4b's
Db	Bb mi	5b's
Gb	Eb mi	6b's
B	G# mi	5#'s
E	C# mi	4#'s
A	F# mi	3#'s
D	B mi	2#'s
G	E mi	1#

Table showing major and relative minor keys

Chart of major and relative minor keys in the cycle of 5ths (and 4ths).





BASS RUNS



47:35

A good way to apply the scale pattern is to connect chord patterns with bass runs. Using a basic pattern similar to the one on page 16, we'll link the chord patterns together with bass runs. This is in the Key of G, so review the G scale.

EXERCISE 39

Exercise 39 is a bass line exercise in the key of G major. It consists of four measures, each with a chord indicated above the staff: G, C, G, and C. The bass line is written in a 4/4 time signature. The notes for each measure are: G (B2, D2, E2, G2), C (B1, D2, E2, G2), G (B2, D2, E2, G2), and C (B1, D2, E2, G2). The fingering for the bass line is: (2) (4) (2) (4) (1) for G, (2) (1) (2) (1) (4) for C, (2) (4) (2) (4) (1) for G, and (2) (1) (2) (1) (4) for C. The guitar fretboard diagram shows the corresponding fret positions for the bass line: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 5 3 5 2 for G, and 3 3 3 2 5 for C. The guitar tablature below the staff shows the fret numbers: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 5 3 5 2 for G, and 3 3 3 2 5 for C. The guitar tablature is written in a 4/4 time signature. The guitar tablature is: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 5 3 5 2 for G, and 3 3 3 2 5 for C. The guitar tablature is: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 5 3 5 2 for G, and 3 3 3 2 5 for C.

EXERCISE 40

Exercise 40 is a bass line exercise in the key of G major. It consists of four measures, each with a chord indicated above the staff: G, D, G, and D. The bass line is written in a 4/4 time signature. The notes for each measure are: G (B2, D2, E2, G2), D (B2, D2, E2, G2), G (B2, D2, E2, G2), and D (B2, D2, E2, G2). The fingering for the bass line is: (2) (4) (2) (1) (3) for G, (4) (3) (4) (2) (4) for D, (2) (4) (2) (1) (3) for G, and (4) (3) (4) (2) (4) for D. The guitar fretboard diagram shows the corresponding fret positions for the bass line: 3 5 3 2 3 for G, 5 5 5 3 5 for D, 3 5 3 2 3 for G, and 5 5 5 3 5 for D. The guitar tablature below the staff shows the fret numbers: 3 5 3 2 3 for G, 5 5 5 3 5 for D, 3 5 3 2 3 for G, and 5 5 5 3 5 for D. The guitar tablature is: 3 5 3 2 3 for G, 5 5 5 3 5 for D, 3 5 3 2 3 for G, and 5 5 5 3 5 for D.



BASS RUNS IN G



48:45

The first system of Bass Runs in G consists of four measures with chords G, C, G, and D. The bass line is written in a 4/4 time signature. The notes for each measure are: G (B2, D2, E2, G2), C (B1, D2, E2, G2), G (B2, D2, E2, G2), and D (B2, D2, E2, G2). The fingering for the bass line is: (2) (4) (2) (1) (3) for G, (4) (3) (4) (2) (4) for C, (2) (4) (2) (1) (3) for G, and (4) (3) (4) (2) (4) for D. The guitar fretboard diagram shows the corresponding fret positions for the bass line: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 5 3 2 3 for G, and 5 5 5 3 5 for D. The guitar tablature below the staff shows the fret numbers: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 5 3 2 3 for G, and 5 5 5 3 5 for D. The guitar tablature is: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 5 3 2 3 for G, and 5 5 5 3 5 for D.

The second system of Bass Runs in G consists of four measures with chords G, C, G, and D. The bass line is written in a 4/4 time signature. The notes for each measure are: G (B2, D2, E2, G2), C (B1, D2, E2, G2), G (B2, D2, E2, G2), and D (B2, D2, E2, G2). The fingering for the bass line is: (2) (4) (2) (1) (3) for G, (4) (3) (4) (2) (4) for C, (2) (4) (2) (1) (3) for G, and (4) (3) (4) (2) (4) for D. The guitar fretboard diagram shows the corresponding fret positions for the bass line: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 2 3 5 5 for G, and 3 5 3 5 for D. The guitar tablature below the staff shows the fret numbers: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 2 3 5 5 for G, and 3 5 3 5 for D. The guitar tablature is: 3 5 3 5 2 for G, 3 3 3 2 5 for C, 3 2 3 5 5 for G, and 3 5 3 5 for D.

BRING IT ON HOME

D A D G

5 5 4 7 4 7 | 5 5 4 7 4 7 | 5 5 4 7 4 7 | 5 5 4 7 4 7

D A D G D A

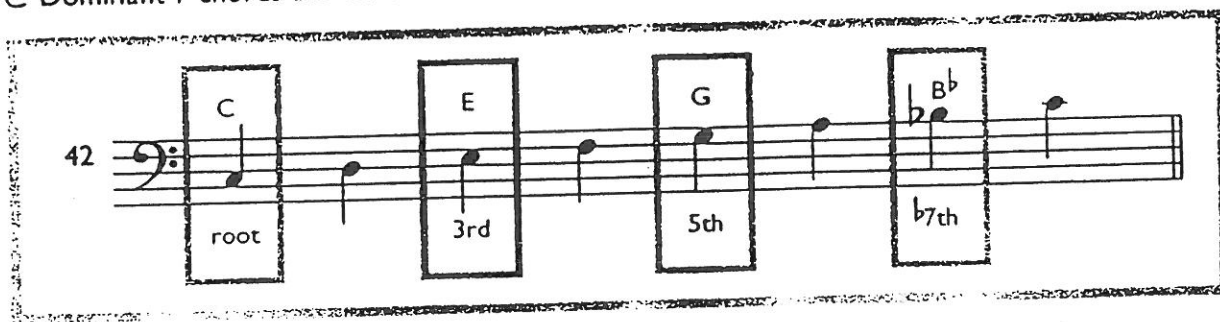
5 5 4 7 4 7 | 5 5 4 7 4 7 | 5 5 7 4 5 5 4 7 | 5 5 4 7 5 5 7 4

DOMINANT 7 CHORDS

Dominant 7 chords are commonly found in blues and funk music, as well as many other styles. Great bass lines derived from dominant 7 chords can be found in tunes like Jaco Pastorius' *Come on, Come Over* and in many James Brown tunes. Blues and funk bass lines are discussed in more detail later in the book.

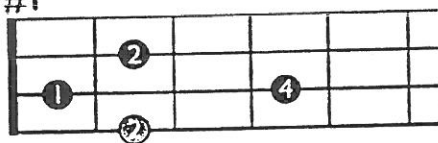
If you aspire to be the next great funk master or plan on playing the blues, you should get to know the dominant 7 chords in all keys.

A dominant 7 chord is a major triad plus a minor 7th (♭7) above the root. You can also think of it as a major triad with an additional minor 3rd stacked above the 5th. The resulting scale degrees are 1 - 3 - 5 - ♭7. The chord symbols commonly used for C Dominant 7 chords are C7 and Cdom7. C7 is far more common.

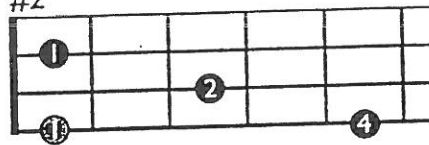


DOMINANT 7 CHORD FINGERINGS

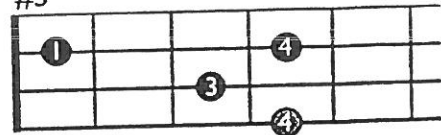
#1



#2



#3



Below are the twelve dominant 7 chords. Play through them all. If necessary, refer to the fretboard chart on page 7 to find the notes on your bass.

Chord	Notes	Chord	Notes
C7	C - E - G - B [♭]	F7	F - A - C - E [♭]
G7	G - B - D - F	B [♭] 7	B [♭] - D - F - A [♭]
D7	D - F [♯] - A - C	E [♭] 7	E [♭] - G - B [♭] - D [♭]
A7	A - C [♯] - E - G	A [♭] 7	A [♭] - C - E [♭] - G [♭]
E7	E - G [♯] - B - D	D [♭] 7	D [♭] - F - A [♭] - C [♭]
B7	B - D [♯] - F [♯] - A	G [♭] 7	G [♭] - B [♭] - D [♭] - F [♭]
F [♯] 7	F [♯] - A [♯] - C [♯] - E		

We'll now plug bass runs into the two beat rhythm we used on page 23. This will be in the Key of G, starting at the high G and coming back down. Pay close attention to the fingering.



WALKING TWO BEAT



50:10

G **Em**

(4) (3) (4) (3) (1) (1) (4)

T 5 5 5 5 5 4 2 2 2 2 2 5
A
B

m m i i m i m i m m i i m i m i

C **D**

(2) (1) (1) (4) (3) (4) (3)

T 3 3 3 3 3 2 5 5 5 5 5 4
A
B

m m i i m i m i m m i i m i m i