

The Bass Cheat Sheet

by James Ryan neo@floodcity.net

FRETBOARD

OPEN	1	2	3	4	5	6	7	8	9	10	11	12
G	Ab	A	Bb	B	C	Db	D	Eb	E	F	Gb	REPEAT
D	Eb	E	F	Gb	G	Ab	A	Bb	B	C	Db	
A	Bb	B	C	Db	D	Eb	E	F	Gb	G	Ab	
E	F	Gb	G	Ab	A	Bb	B	C	Db	D	Eb	

Major Scale Patterns

PATTERN 1				PATTERN 3				PATTERN 5			
X		X		R		X		X		X	
X		X	X	X		X		R		X	
X		X	R	X		X	X	X		X	
X	X		X	X		X	R	X		X	X

PATTERN 2				PATTERN 4			
X		X	R	X		X	X
X	X		X	X		X	R
X	R		X	X	X		X
	X		X	X	R		X

Minor Scale Patterns

PATTERN 1				PATTERN 3				PATTERN 5			
X	X		X	R		X	X	X		X	X
X	X		X	X	X		X	R		X	X
	X		R	X	X		X	X	X		X
	X		X		X		R	X	X		X

PATTERN 2				PATTERN 4			
X		R		X		X	
X		X	X	X		R	
R		X	X	X		X	X
X	X		X	R		X	X

Minor Pentatonic Scale Patterns

PATTERN 1				PATTERN 3				PATTERN 5			
X			X	R			X	X	B	X	
	X		X	X			X	R			X
	X		R		X		X	X			X
	X	B	X		X		R		X		X

PATTERN 2				PATTERN 4			
X		R		X		X	B
X	B	X		X		R	
R			X	X	B	X	
X			X	R			X

B = ADD TO CREATE BLUES SCALE

R = Root

SCALES

Natural Major Scales	Natural Minor Scales
C D E F G A B C	A B C D E F G A
G A B C D E F# G	E F# G A B C D E
D E F# G A B C# D	B C# D E F# G A B
A B C# D E F# G# A	F# G# A B C# D E F#
E F# G# A B C# D# E	C# D# E F# G# A B C#
B C# D# E F# G# A# B	G# A# B C# D# E F# G#
F# G# A# B C# D# E# F#	D# E# F# G# A# B C# D#
C# D# E# F# G# A# B# C#	A# B# C# D# E# F# G# A#

F G A Bb C D E F	D E F G A Bb C D
Bb C D Eb F G A Bb	G A Bb C D Eb F G
Eb F G Ab Bb C D Eb	C D Eb F G Ab Bb C
Ab Bb C Db Eb F G Ab	F G Ab Bb C Db Eb F
Db Eb F Gb Ab Bb C Db	Bb C Db Eb F Gb Ab Bb
Gb Ab Bb Cb Db Eb F Gb	Eb F Gb Ab Bb Cb Db Eb
Cb Db Eb Fb Gb Ab Bb Cb	Ab Bb Cb Db Eb Fb Gb Ab

- To derive the **Harmonic Minor** scale from the **Natural Minor** scale, raise the 7th note of natural minor 1/2 step.
- To derive the **Melodic Minor** scale from the natural minor, raise 6th and 7th notes 1/2 step ascending

PENTATONIC SCALES

- To derive the **Major Pentatonic** scale from the **Major** scale, use the 1st, 2nd, 3rd, 5th and 6th notes of the major scale. This scale provides a sweet country sound.
- To derive the **Minor Pentatonic** scale from the **Natural Minor** scale, use the 1st, 3rd, 4th, 5th and 7th notes of the minor scale. This scale provides a bluesy rock sound.
- To derive the **Minor Blues Pentatonic** scale from the **Natural Minor** scale, use the 1st, 3rd, 4th, 5th, 6th and 7th notes of the minor scale. This scale provides a bluesy rock sound.

Chord Formulas

Major

Chord Type	Formula
Major	1, 3, 5
Major 7th	1, 3, 5, 7
Major 9th	1, 3, 5, 7, 9
Major 11th	1, 3, 5, 7, 9, 11
Major 13th	1, 3, 5, 7, 9, 11, 13

Minor

Chord Type	Formula
Minor	1, b3, 5
Minor 7th	1, b3, 5, b7
Minor 9th	1, b3, 5, b7, 9
Minor 11th	1, b3, 5, b7, 9, 11
Minor 13th	1, b3, 5, b7, 9, 11, 13

Dominant

Chord Type	Formula
7th	1, 3, 5, b7
9th	1, 3, 5, b7, 9
11th	1, 3, 5, b7, 11
13th	1, 3, 5, b7, 9, 11, 13

Suspended

Chord Type	Formula
sus2	1, 2, 5
sus4	1, 4, 5

All the above formulas are created using the Major Scale

Harmonic Notes

12	Sounds the same as the fretted note
7, 19	Sounds an octave above the fretted note
5, 24	Sounds 2 octaves above the open string
4, 9, 16	Sounds 2 octaves above the fretted note
3.2	Sounds an octave higher than the harmonic at the 7th fret.
2.7	Sounds down a whole step from the open string, and 3 octaves higher than that
2.2	Sounds 3 octaves higher than the open string
2	Sounds 3 octaves above the fretted note
1.8	Sounds an octave higher than the 4th fret harmonic

10 common chord progressions

ii-v-I	I - vi - ii - V
I - IV	I - vi - IV - V
I - vi	I - vi - ii - vii
I - IV - V	I - vi - IV - vii
I - ii - V	I - vi - V

The formula for the chords in key is

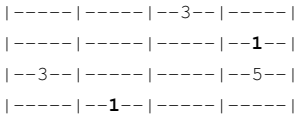
M m m M M m o M = chord quality
 1 2 3 4 5 6 7 1 = chord degree
 M = Major Chord m = Minor Chord o = diminished

12 bar blues

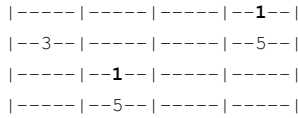
BAR	1	2	3	4	5	6	7	8	9	10	11	12
BASIC	I	I	I	I	IV	IV	I	I	V	IV	I	V
QUICK CHANGE	I	IV	I	I	IV	IV	I	I	V	IV	I	V
TURNAROUND	I	I	I	I	IV	IV	I	I	V	IV	I	V

Arpeggio of Major Chords

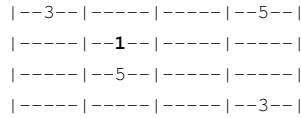
MAJOR ROOT 4th POSITION



MAJOR ROOT 3rd POSITION

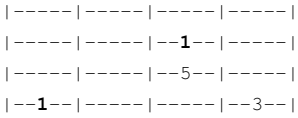


MAJOR ROOT 2nd POSITION

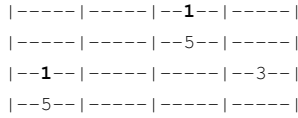


Arpeggio of Minor Chords

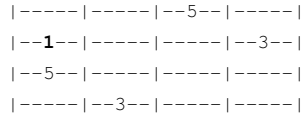
MINOR ROOT 4th POSITION



MINOR ROOT 3rd POSITION

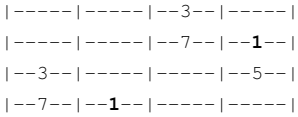


MINOR ROOT 2nd POSITION

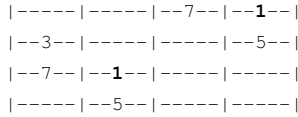


Arpeggio of Major 7th Chords

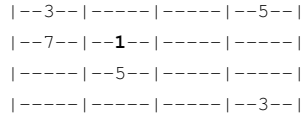
MAJOR ROOT 4th POSITION



MAJOR ROOT 3rd POSITION

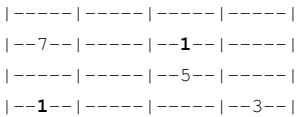


MAJOR ROOT 2nd POSITION

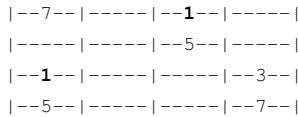


Arpeggio of Minor 7th Chords

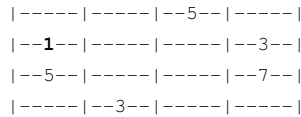
MINOR ROOT 4th POSITION



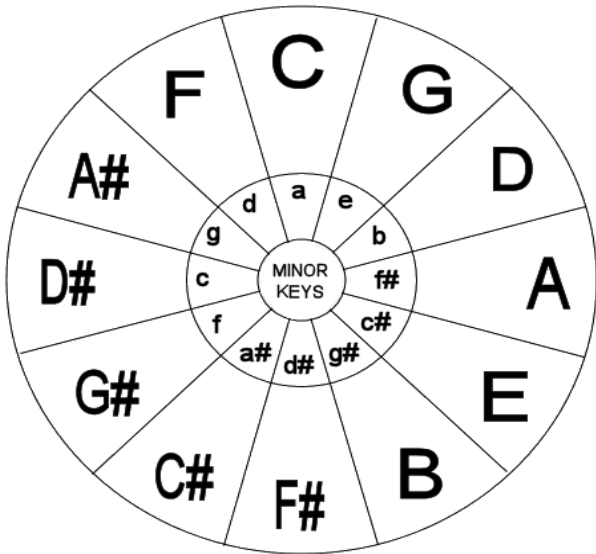
MINOR ROOT 3rd POSITION



MINOR ROOT 2nd POSITION

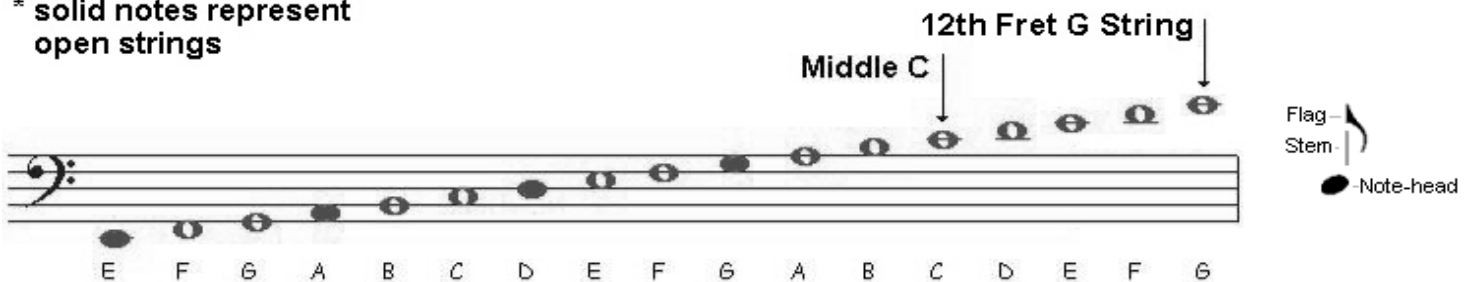


CIRCLE OF FIFTHS



Name	Note	Rest	value
double whole			8 beats
whole			4 beats
half			2 beats
quarter			1 beat
eighth			2 per beat
sixteenth			4 per beat
thirty-second			8 per beat

* solid notes represent open strings



Instructions on using scale patterns:

These Patterns are all of the same mode. For example the Major scale's patterns are of the Ionian Mode. The different patterns are just of that mode played in different parts of the neck. All the patterns contain the same notes. The benefit of learning the different patterns of the same mode is that you can easily move all over the neck using all the patterns.

Here is an example of how to use these patterns. The example uses the key of C Major. Notice how the patterns inter-connect to fill out the neck.

Harmonic Major Scale Patterns

OPEN	1	2	3	4	5	6	7	8	9	10	11	12
PATTERN 1				PATTERN 3				PATTERN 5				
X		X			C		X			X		X
X		X	X		X		X			C		
X		X	C		X		X	X		X		
X	X		X		X		X	C		X		X
OPEN	1	2	3	4	5	6	7	8	9	10	11	12
PATTERN 2				PATTERN 4								
X			X	C			X		X	X		
X	X			X			X		X	C		
X	C			X			X	X		X		
	X			X			X	C		X		

Learning these patterns has three great advantages, will improve your bass playing considerably

- 1 you will quickly learn to use the whole neck when playing a scale
- 2 You will be able to play a scale in different keys in the same position
- 3 you will be able to play a scale in the same key in multiple places on the neck