



THE **SBL BASS** **BOOSTER** **PACK**

7 Lessons to Amplify Your Bass Skills

LESSONS BOOK

SCOTTSBASSLESSONS.COM

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Introduction



Welcome to the SBL Bass Booster Pack!

We've taken 7 lessons from the SBL Academy course library to give you a taste and idea of what awaits you within the membership. The lessons range from beginner all the way to advanced, and are **not** intended to be completed in one sitting, but rather to give you a fuller scope of what is available (and obviously we're not even scratching the surface, though these *are* some of our users' favourite lessons on the site).

In this workbook, you will find the relevant coursebook excerpts for each lesson, with notation and additional information to supplement the video.

Each lesson will also include a short summary of its full course, so you can get a better idea of where that lesson would take you, if you choose to complete the full course using our 14-Day Free Trial!



01

BEGINNER

Plucking Hand Technique Basics

with Ian Martin Allison

Fingerstyle playing

The most popular plucking-hand technique used by bassists is **fingerstyle**, or playing *without* a pick. It's by no means the only way to sound notes on the bass—and you're encouraged to learn to play with a pick, slap, and even tap the bass, too. But you gotta start somewhere, and this is definitely the place: the plucking hand.

Fingerstyle refers to literally plucking the bass with your fingers, and there's a specific way to generate the best sound out of the electric bass. And with so many options for creating different tones on the bass, there's one thing they all have in common: **you**. You are the one that creates the sound and tone, not the bass, the amplifier, or that "special cable."

If your fretting-hand guides your musical journey, your plucking hand is the **engine** that drives you there, providing the rhythm and dynamics along the way: it's the *tone generator*. And plucking-hand technique is crucial to progressing as a bassist.



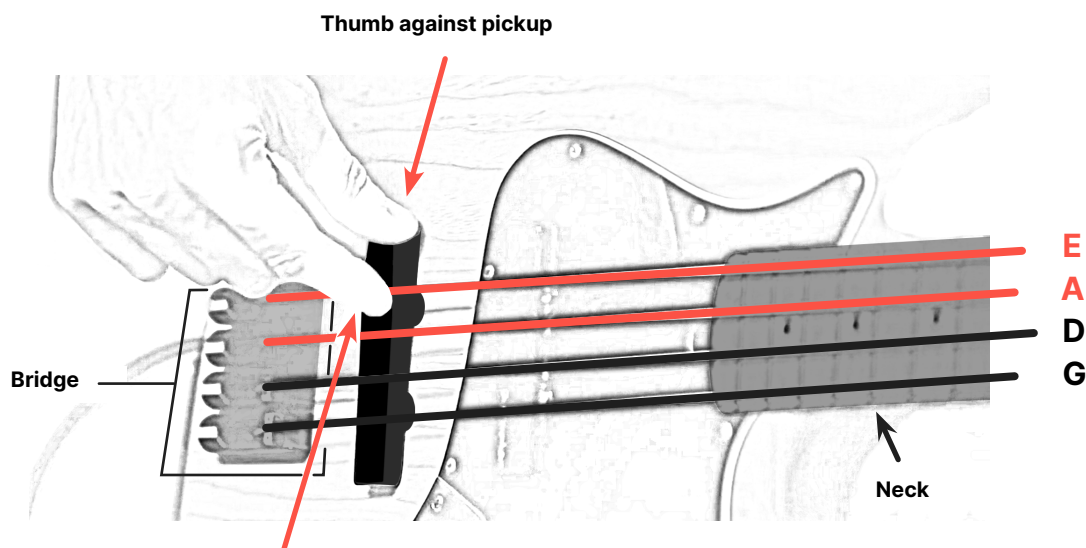
"You are the sound."

Plucking Hand Technique Basics (continued)

Plucking-Hand Position

Start by placing your plucking-hand *thumb* against one of the bass pickups to give it a place to ground your hand. When you pluck a string with one of your fingers—typically the index or middle finger—*pull through the string*, not away from the bass itself. You'll get a much bigger sound this way. (Classical guitar players call this a **rest stroke**, because you finger will come to rest on the adjacent string.)

Figure 2.01 Rest Stroke



Index finger resting against
E string after plucking the A string.

By moving your fingers closer towards the neck (away from the bridge) as you pluck the strings, you'll notice a change in tone: you'll get a fuller, warmer sound. Playing towards the bridge gives a thinner, more mid-rangey sound. Find the sound that you like the most!



"Focus on getting a big, clean sound without any clack or rattle from the instrument."

Plucking Hand Technique Basics (continued)

Grooving

OK. Let's actually play some bass! If you've never played a note before, now's your chance. Use the downloadable backing track, or find a drum beat of your own, and with just your index finger*, start playing long, single notes by plucking just your *low E string*. Your goal should be to get the sensation of how playing just this one note feels against a drum groove. *Feel it in your body.*

Congratulations! **You just became a bass player.**

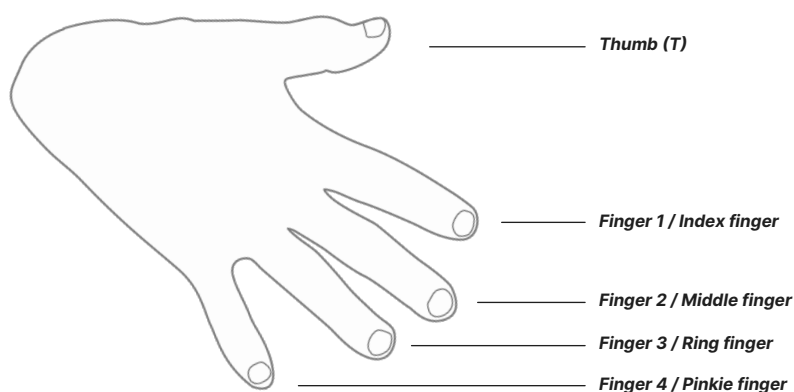
Next, keep playing just the open E string, but now *alternate* plucking with your *index and middle fingers*. Slow and simple. If you're feeling it, move to the other open strings, too, all the while continuing to alternate between the first (index) and second (middle) fingers.

For reference, we refer to the fingers of the plucking hand like this:



"It's fine to make mistakes. In fact.. make so many mistakes... instead of letting it spiral you down, laugh it off and guess what— keep playing."

Figure 2.01 Plucking-Hand Fingers

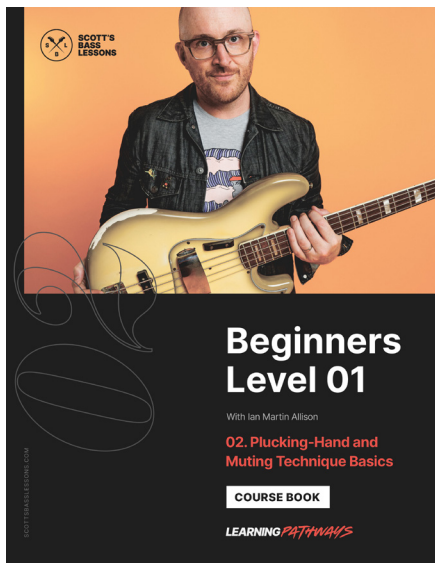


If you happen to be a Southpaw (left-handed), the fingers are still numbered the same.

*James Jamerson, one of the most influential bassist of all time, famously played with just one finger: his index finger.

DON'T STOP NOW!

Access Your Next Plucking-Hand Technique Lesson With Ian Martin Allison — 100% FREE



Beginner Learning Pathways

The **Plucking Hand Technique Basics** lesson is part of an extensive course series called *Beginner Learning Pathways*, that takes you from picking up a bass for the first time all the way to the basics of muting, playing scales and some basic reading. It's the ideal start for anyone wanting to get into bass for the first time!

Leading up to this lesson, you will have gone through fundamental elements of playing the bass, including things like identifying different parts of the instrument, demonstrating how to hold it, discussing fretting and plucking hand positions, and much more.

Following this lesson, you'll get into more playing exercises as you're slowly introduced to more musical terms and styles as well as bass techniques.

Claim your 14-day FREE trial of SBL Membership now to get instant access to the rest of the course.

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02

BEGINNER

The Magic of 1-5-8 Grooves

with Ariane Cap

In this lesson we will start combining the fifth and the octave to create more interesting and varied bass lines. Since we are adding more intervals to our grooves, there's an opportunity to mix and match the intervals in different ways. So use the following examples as a starting point and experiment with your own combinations.

Example 01

Example 01 shows two bass line grooves in 4/4 time, each consisting of two measures.

First Groove:

- Measure 1 (C):** Notes are G2 (quarter), A2 (quarter), B2 (quarter), and C3 (half). Fingering: 3, 5, 5, 5.
- Measure 2 (Am):** Notes are D2 (quarter), C3 (quarter), B2 (quarter), and A2 (half). Fingering: 5, 3, 3, 5.

Second Groove:

- Measure 1 (F):** Notes are E2 (quarter), D2 (quarter), C3 (quarter), and B2 (half). Fingering: 1, 3, 3, 3.
- Measure 2 (G):** Notes are F2 (quarter), E2 (quarter), D2 (quarter), and C3 (half). Fingering: 1, 1, 3, 5.



The Magic of 1-5-8 Grooves (continued)

Example 02

Example 02 shows two measures of a 1-5-8 groove in 4/4 time. The first measure is in C major and the second is in A minor. The notation includes a bass staff with notes and a fretboard diagram below it.

Measure 1 (C): The bass staff shows a 1-5-8 groove. The fretboard diagram shows the following fret numbers: 3, 3, 3, 5, 3, 3, 5.

Measure 2 (Am): The bass staff shows a 1-5-8 groove. The fretboard diagram shows the following fret numbers: 5, 5, 5, 7, 0, 5, 7, 2.

Measure 3 (F): The bass staff shows a 1-5-8 groove. The fretboard diagram shows the following fret numbers: 3, 3, 3, 5, 3, 3, 5, 3.

Measure 4 (G): The bass staff shows a 1-5-8 groove. The fretboard diagram shows the following fret numbers: 5, 5, 5, 7, 5, 5, 5, 3, 5.

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Access Your Next Groove Theory Lesson With Ariane Cap 100% FREE



Groove Theory: Music Theory And Technique Basics

The Magic of 1-5-8 Grooves is lesson 03 in our *Groove Theory: Music Theory And Technique Basics* with Ariane Cap, a student favourite among our tutors. In this course, designed for the late-beginner to early-intermediate player, Ariane gives you the necessary building blocks to get a great start to understanding how music theory works, particularly applied to bass.

Leading up to this lesson, you will have learnt about the 5th interval, and the octave (which you then combined in this lesson). For the rest of the course, you'll be exploring other key intervals to bass line creation, as well as some important grooves and techniques, vital to being able to master most common bass lines!

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INTERMEDIATE

Introducing Roots over the Jazz Blues Chord Sequence

03

with Scott Devine

A **jazz blues chord sequence** (also known as a chord progression) is one of the most important and useful chord sequences you'll ever learn. It's an absolute *must*. While similar to a standard 12-bar blues chord progression that you're most-likely already familiar with, the jazz blues chord progression differs in that you have the addition of extra chordal movements.

Let's first look at a "regular" 12-bar blues progression in the key of **F Major**:



Diagram illustrating the "Regular" Blues progression in F Major, showing 12 bars of music with chord changes indicated by Roman numerals and chord names.

Bar 1: I (F7)

Bar 5: IV (Bb7)

Bar 9: V (C7)

Bar 10: IV (Bb7)

Bar 11: I (F7)

Bar 12: V (C7)

"Regular" Blues

- 12 bars long.
- Only consists of three chords: the **I**, **IV** and **V**.
- All the chords are **dominant** chords; it's what gives the progression its *bluesy* feel.

Introducing Roots over the Jazz Blues Chord Sequence (continued)

Next, here's a 12-bar **jazz blues** progression:

The progression is as follows:

- Bar 1: I (F7)
- Bar 2: IV (Bb7)
- Bar 3: I (F7)
- Bar 4: (ii) (Cm7) (V) (F7)
- Bar 5: (i)/IV (Bb7)
- Bar 6: I (F7)
- Bar 7: (ii) (Am7) (V) (D7)
- Bar 8: (i)/ii (Gm7) V (C7)
- Bar 9: I (F7) VI (D7)
- Bar 10: ii (Gm7) V (C7)
- Bar 11: I (F7)
- Bar 12: Repeat sign and diamond symbol

You'll notice the presence of a couple **ii–V–I**'s in the jazz blues progression. Here, they function as **turnarounds**—they're substitute chords that lead us towards the next chord. Similarly, the **I–VI–ii–V** in the final two bars before the repeat also serve as a turnaround to get us back to the top of the song.

Don't worry too much about the theory aspects of this progression—what's important at this point is that you understand the general idea and structure of the progression.

Let's now construct a walking bass line.

"Jazz" Blues

- 12 bars long.
- Extra chordal movements.
- Turnarounds (e.g. ii–V–I).

Introducing Roots over the Jazz Blues Chord Sequence (continued)

Walking Bass Line Using Root Notes Only

An easy and straightforward way to create a simple walking bass line is to use only the **root** of each chord. One way to play over the jazz blues chord progression could be:

Exercise 1

♩ = 100

F7 B♭7 F7 Cm7 F7

5

B♭7 F7 Am7 D7

9

Gm7 C7 F7 D7 Gm7 C7 F7

Now try to construct your own bass line. Remember, as you play to the backing track:

01. Focus on your feel.
02. Lock in with the ride cymbal.
03. Leave no daylight between the notes.

Introducing Roots over the Jazz Blues Chord Sequence (continued)

The Ride Cymbal

Generally speaking, in rock and funk music, we as bass players tend to get locked in with the kick (bass) drum and snare, which form the basis of the groove. In standard jazz (and jazz blues), however, it's important to lock in with the **ride cymbal**—it's what jazz drummers use to drive the rhythm and to keep the groove steady; the bass drum and snare are used more for accents and fills.

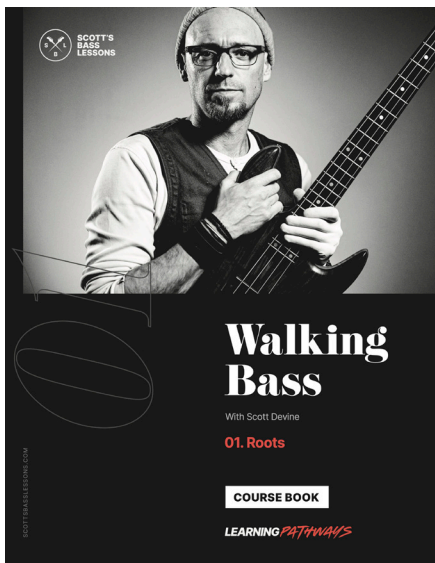
Performance Tips:

Now it's your turn to play through the exercise. Here are a few tips to keep in mind. You may have seen them already, but they're true for every exercise:

01. Be sure to drop your wrist down! Your thumb should be on the back of the neck. Keep your hand nice and open.
02. Do not use a "baseball grip" when fretting the notes.
03. Remember your plucking hand—the closer you are to the bridge, the *tighter* the sound will be; plucking closer to the neck will result in a *rounder* and *fatter* tone.

DON'T STOP NOW!

Access Your Next Jazz & Blues Chord Sequence Lesson With Scott Devine — 100% FREE



Walking Bass Learning Pathways

Introducing Roots over the Jazz Blues Chord Sequence is one of the first lessons we cover in our *Walking Bass Learning Pathways*, taught by Scott Devine himself and recommended for early-intermediate players with a basic knowledge of chord tones. Studying how to play walking bass lines is one of the fastest and most practical ways to understand and learn the fretboard of the bass, and to understand music and harmony in a much deeper way.

Leading up to this lesson, you will have received a primer on Jazz and learnt more about the concept of 'root notes'. Following this lesson, you first learn to apply this principles to other keys, and then continue on to other intervals and walking bass concepts.

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INTERMEDIATE

Slap Riff Breakdown

04

with Ian Martin Allison

Lesson Summary - Key Points

1. Record your musical ideas, bass lines, and licks on your phone for future reference or compositions.
2. Ian used a 1978 Fender Antigua jazz bass for this recording.
3. Look for an instrument that you like and bond with to find your own unique sound.
4. Practice your scales and arpeggios with different techniques (finger-style, slap, pick, etc.).
5. If you're practicing double-thumb technique, start slow and focus on developing a rhythmic pulse before adding notes.
6. In the B section of the song, Ian uses a Synth Attack effect to get the reverse envelope sound.



Bass Chart

♩ = 117
(Guitar)

4/4

1

2

3

4

5

F#7

T **P** **T** **P** **T** **---** **T↑** **T↑** **T** **T↑** **T↑** **T↑** **T** **T↑** **T** **---** **T**

4 **4** **2** **X** **2** **X** **2** **2** **2** **X** **2** **X** **2** **4**

2 **2**

0 **14**



Slap Riff Breakdown (continued)

7

P T P T--- T↑ T↑ T T↑ T T↑ T----- T--- P

4 4 2 X 2 X 2 2 7 7 6 4 2 2/4 2 0

9

T P T P T--- T↑ T↑ T T↑ T↑ T T↑ T--- T

4 4 2 X 2 X 2 2 2 X 2 X 2 4 7

11

P T P T--- T↑ T↑ T T↑ T T↑ T T↑ T T---

11 11 9 X 9 X 9 9 0 11 11 0 9 9 0 11 11 0 9 9 11/13 9 11

13

E7

synth octaver on bend the note 1/4

0 7 7 7 12/14 10

17

grad. bend octaver off

7 7 7 14 12



Slap Riff Breakdown (continued)

21

F#7

T P T P T --- T↑ T↑ T T↑ T↑ T T↑ T --- T

4 4 2 X 2 X 2 2 2 X 2 X 2 4 /

2 2 0

23

P T P T T T T T T T T P

4 4 2 X 2 X 2 2 7 7 6 4 2 2 0

2/4

25

T P T P T --- T↑ T↑ T T↑ T↑ T↑ T T↑ T --- T

2 4 2 X 2 X 2 2 2 X 2 X 2 4 0

27

29

F#7

T P T P T T T T T T T T T

4 4 2 X 2 X 2 2 2 X 2 X 2 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2

Slap Riff Breakdown (continued)

31

T P T P T ---- T↑ T↑ T T↑ T T↑ T ---- T ---- P

4 4 2 X 2 X 2 2 7 7 6 4 2 2 0 2

33

T P T P T ---- T↑ T↑ T T↑ T↑ T↑ T T↑ T ----

4 4 2 X 2 X 2 2 2 X 2 X 2 4 2

35

Bouncy eighth notes

4 2 2 2 4 4 3 3 2 2 5 5 4 4 2 1

37

E7

synth octaver on

0 7 7 7 12/14 10 1/4

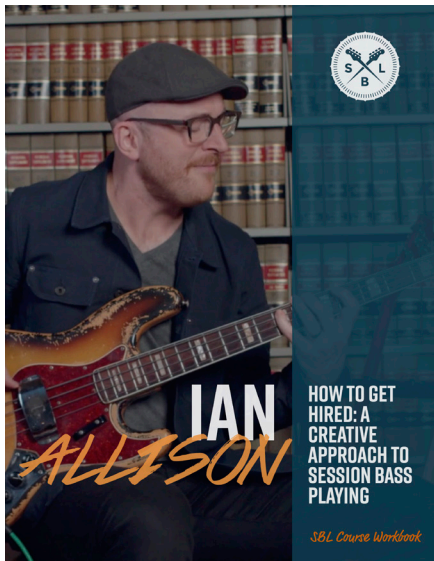
41

13

0 7 7 7 5 7

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Access Your Next Slap Bass Lesson With Ian Martin Allison 100% FREE



How To Get Hired: A Creative Approach To Session Bass Playing

Loved this **Slap Riff Breakdown** of Cory Wong's 'That's My Passport Photo'? In *How To Get Hired: A Creative Approach To Session Bass Playing*, Ian Allison takes you through 10 more tracks with an array of artists to demonstrate his thought process for coming up with great parts, the perfect tones, and how to go beyond the traditional thinking of how to support a song.

This course, for the intermediate to advanced player, is all about ideas on how to be creative with the instrument on many different levels.

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ADVANCED

Melody Interpretation

05

with Gary Willis

Learning the written melody of any jazz standard is a great place to start when trying to understand how the tune relates to the underlying form. Notice how phrase 1A and 1B are almost rhythmically identical and also have a similar melodic shape. It's the same with phrases 2A and 2B. In the last section, there's a return to phrase 1A followed by two shorter phrases that mimic the second half of the original phrase.



PHRASE 1A

8va -----

15 14 12 14 15 15 15

T
A
B

PHRASE 1B

8va -----

5

12 15 15 12 13 15

T
A
B

PHRASE 2A

8va -----

9

13 12 15 13 12 14 12 15 15 12

T
A
B



Melody Interpretation (continued)

PHRASE 2B

13 *8va*

T A B

15 14 12 15 12 14 19 17 17 19

17

8va -

T.A.B.

20 20 20 19 22 20 19 17 20

21

8va

T
A
B

19 19 17 20 19 17 15

PHRASE 1A

PHRASE 1C

25

8va

| | | | | | | | | |
|---|----|----|----|----|----|----|----|---|
| T | 14 | 12 | 14 | 15 | 15 | 10 | 10 | 8 |
| A | | | | | | | | |
| B | | | | | | | | |



Melody Interpretation (continued)

29

8va

PHRASE 1D

Once you're familiar with the basic melody, then begins the task of interpretation, which can involve technical embellishments like hammer-ons, pull-offs and slides, as well as more melodic and rhythmic phrasing. Let's takes a look at some of the techniques that Gary uses to interpret the melody.

Example 01 Fretless bass and sustain

Since Gary is using a fretless bass he makes adjustments to accommodate the instrument's quick decay. In Example 01, Gary plays a lower octave note in addition to the main melody, which allows a subtle re-attack and gives notes that would otherwise fade a longer duration.

Example 01

Em7 \flat 5

Example 01a

F7

Fm7

*Played as straight eighth notes.

Melody Interpretation (continued)

Example 02 Hammer-ons and pull-offs

Example 02 illustrates how Gary uses hammer-ons and pull-offs to embellish the melody. Pay special attention to the fourth interval pull-off on the Cm7 chord in Example 02a.

Example 02a

Example 02a shows a bass line in E-flat major (one flat) with a key signature of one flat. The melody is written on a single staff. The first measure is labeled A7b9 and the second measure is labeled Cm7. The melody consists of eighth notes and quarter notes, with hammer-ons and pull-offs indicated by curved arrows. The fretboard diagram below the staff shows the fingerings: 14, 12, 14 for the first measure and 14, 15 for the second measure. The third measure shows a pull-off from 15 to 10, then 10.

Example 02b

Example 02b shows a bass line in E-flat major (one flat) with a key signature of one flat. The melody is written on a single staff. The first measure is labeled Fm7, the second measure is labeled Bb7, and the third measure is labeled Ebmaj7. The melody consists of eighth notes and quarter notes, with hammer-ons and pull-offs indicated by curved arrows. The fretboard diagram below the staff shows the fingerings: 12, 11, 12 for the first measure; 12, 10, 12 for the second measure; and 10, 10, 11, 12, 12, 10 for the third measure. The fourth measure shows a pull-off from 12 to 10, then 8, 8, 10.

Example 03 Fills and arpeggios

The melody of Stella by Starlight has a lot of space, which creates a great opportunity to experiment using fills to connect melodic phrases. Example 03 outlines Gary's use of fills and melodic embellishments. Gary will often use arpeggios as a pick-up into a more melodic note, as shown in Example 03a. Gary also varies his approach with longer fills, as shown in Example 03b.

Example 03

Example 03 shows a bass line in E-flat major (one flat) with a key signature of one flat. The melody is written on a single staff. The first measure is labeled Ebmaj7, the second measure is labeled Ab7, and the third measure is labeled Bbmaj7. The melody consists of eighth notes and quarter notes, with fills and arpeggios indicated by curved arrows. The fretboard diagram below the staff shows the fingerings: 12, 10, 8, 8 for the first measure; 10, 13, 10, 13, 9, 8, 9, 8, 11, 10 for the second measure; and 10, 8, 7, 10, 8, 7 for the third measure. A "Fill" section is indicated by a dashed line between the second and third measures.



Melody Interpretation (Ex. 03 continued)

Example 03a

Am7 \flat 5 D7 \flat 9

Example 03b

B \flat maj7
8va

Example 04 Same note, different string.

Re-attacking the same note from the string below is another technique that Gary uses to create more sustain. Although the note is the same, the different strings have a different timbre. It's a technique that may also lead to new and interesting rhythms that might not sound as clear when played on a single string. Incorporating hammer-ons also lends the line a more guitaristic effect.

Example 04

Em7 \flat 5 A7 \flat 9

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Access Your Next Essential Jazz Standards Lesson With Gary Willis 100% FREE



Essential Jazz Standards Stella By Starlight

Melody Interpretation is the first lesson in our *Essential Jazz Standards With Gary Willis | Stella By Starlight* course. Learning some jazz can work wonders when it comes to developing your musicianship skills as a bass player. And in this course Gary Willis walks you through what's arguably one of the most popular jazz standards of all time - Stella by Starlight.

Leading up to this lesson, Gary does a full performance of Stella by Starlight, which is the same performance he will then analyse in the lessons that follow. After the melody segment, you continue to break down the harmonic progression of the song and, finally, learn some tips and pointers for soloing and improvising.

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ADVANCED

Pentatonic

Voice Leading

with Nick Campbell

In this lesson, we'll exclusively look at the **Altered Pentatonic Scale**.



06

The "V" Chord

The **V** chord provides the most *tension* prior to a *resolution* to a root, for example in a **IV–V–I** or **ii–V–I** chord progression/sequence. It's also the easiest place to change the sound to get away from the key center. As a result, there are many ways to improvise over a dominant chord (the V7) on the way to resolving to the root. In jazz music, one popular scale is the **Super Locrian Scale**, also called the **Altered Scale**; it's the seventh mode of the Melodic Minor Scale.



"I think I made up the name, or I didn't; it doesn't really matter."

What makes the Altered Scale so versatile when playing over a dominant chord is that it contains the chord tones of that dominant chord (1–3–7), *plus* every alterable tension possible:

G Super Locrian Scale/G Altered Scale

G7

| Scale Degree | Interval | Fret |
|--------------|----------|------|
| 1 | R | 10 |
| 2 | b9 | 11 |
| 3 | #9* | 13 |
| 4 | 3 | 9 |
| 5 | #11 | 11 |
| 6 | b13 | 13 |
| 7 | 7 | 10 |
| 8 | (R) | 12 |

This scale is the same as the **A^b Melodic Minor Scale** when played starting and ending on the A^b. It's a half-major, half-minor scale in that it contains a major sixth and a major seventh, plus a minor third.



*Recall that B^b=A[#], C^b=B[#], and D^b=C[#]; they're known as **enharmonic equivalents**, meaning they represent the same pitch. For example, the #9 of G is actually A[#], but in the altered scale it's represented by B^b.

Pentatonic Voice Leading (continued)

Example 01: G Altered Scale Over G7

♩ = 90

G7

10 11 13 14 13 11 10 12 15 15 15 15 16 12 16 15 13

18 16 15 16 18 18 19 20 18 16 15 16 18 15 13 15 12 13 10 12

(12) 13 11 14 13 11 13 11 13 10 10 11 13 14 11 13 11 9 11 13 10 12 13 10 13 11 13 11 14 13

11 10 12 10



Pentatonic Voice Leading (continued)

Notice how, with all those tensions, there's no real resolution; it really gets away from the tonal center. But there's a *full* release if you do resolve back to the I chord. For example:



"[Playing the Altered Scale], you get 'maximum distance' away from the key center, and when it resolves, there's a full release."

♩ = 90

G7 C

V chord (tension) → I chord (release)

T 10 11 13 14 11 13 10 12 9 10

B

The Altered Pentatonic Scale

Most melodies we're used to hearing tend to come from some sort of *pentatonic* scale. The Melodic Minor/Super Locrian/Altered Scale by itself is more complicated, and its sound doesn't necessarily feel "natural" when played. But looking at the scale, you can find a pentatonic scale "buried in the details"—if we start on the $\sharp 9$ of the Super Locrian scale and play a minor pentatonic, we hit all the tensions of that scale, but it omits the Root and the third. In fact, this is also the B^b Minor Pentatonic Scale:

G Altered Pentatonic/ B^b Minor Pentatonic Scale

G7

$\sharp 9$ $\sharp 11$ $b13$ $b7$ $b9$ ($\sharp 9$) ← Relative to G Major

T 13 11 13 15 13 15

B



Pentatonic Voice Leading (continued)

When this altered pentatonic is played over an altered dominant chord, a *bi-tonality*, or parallel voice-leading idea becomes clear because of the many tensions in the scale. Here, you'll hear a *B^b Minor* melody played over a G7 sound that ultimately resolves to a C Major chord!

Let's look at the scale in action. First here's just the scale itself:

Example 02: B \flat Minor Pentatonic Scale Over G7

[illegible]

Next, let's look at the scale in a more extended context:



"Super gritty, super angular, every note is tense."

But because it's grouped in a pattern that's familiar, it doesn't feel like it's coming out of nowhere."

Example 02 (continued)

[illegible]

Pentatonic Voice Leading (continued)

Example 02 (continued)

7

18 20 18 16 18 20 16 16 18 16 18

8

16 18 20 18 20 18 20 20 18 20 18 20 18 20 18 20 18

9

18 16 16 18 21 21 18 20 20 18 20 20 18 18 18 20 18 18 20 18 18 20 18 16 18 16 16 18 16

11

13 16 13 13 16 13 15 16 13 13 13 16 13 15 16 13 13

13

13 16 13 16 13 15 16 13 13 13 16 13 15 13 15 13 16 13 15 16 16 13 13 13 16 13 13 13 16 13 13

Pentatonic Voice Leading (continued)

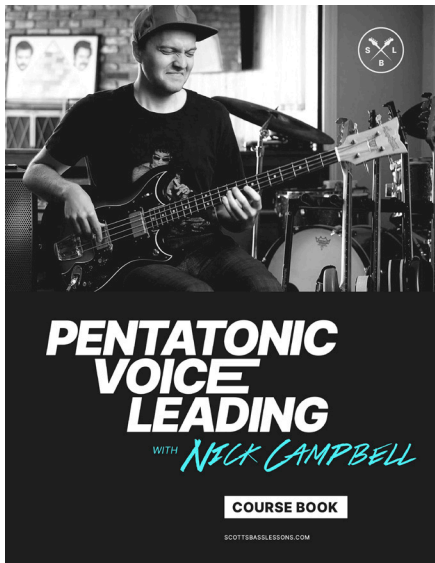
Do you notice that if you remove the G7 context, these are all just funky lines you're likely used to hearing? But with that G7 hovering above, it changes how the notes are actually heard: there's a distinction between the pentatonic part and the dominant G7 chord, yet you hear them simultaneously. Notice, too, that this Altered Pentatonic Scale sounds different than the Super Locrian Scale.



"The pentatonic groupings of melodies comes really naturally to us; you'll think of things in a much less restrained way than if you're trying to force your fingers to learn a pattern."

DON'T STOP NOW!

Access Your Next Pentatonic Voice Leading Lesson With Nick Campbell 100% FREE



Pentatonic Voice Leading

Our **Pentatonic Voice Leading** sample lesson, covering the Altered Pentatonic Scale, is one of 5 lessons in Nick Campbell's *Pentatonic Voice Leading* course. Most musicians are at least vaguely familiar with pentatonic scales. They're simple to learn, the basis of a ton of workable bass lines, and used by many cultures. But their simplicity disguises their huge potential for making your lines more hip. Intermediate and advanced players will discover a lot of new avenues for exploration in this course.

Leading up to this lesson, Nick starts you off with pentatonic scales you're likely more familiar with and then starts introducing 'rule-breaking'. Following this lesson, he goes into more examples of practical application.

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ADVANCED

Advanced Turnaround Soling Concepts

07

with Rufus Philpot

Turnaround lines are usually found in the final two bars of a section of music. They're often used at the end of a bridge as a means of getting back into an A section.

In lesson 04, we're going to look at the I-vi-ii-V (1-6-2-5) turnaround, which might not look that important at first glance, but it's in nearly every standard that you'll ever play. We're also going to talk about tritones, which are intervals of three whole tones (tri) between two notes. You can also think of them as a $\sharp 4$ or $\flat 5$ from a root note. As always, it's a good idea to practice playing these variations in all twelve keys.



Example 01 Tritone Substitution

A tritone substitution is one of the most fundamental chord substitutions in jazz. Here is a ii-V-I chord progression written out with the tritone substitution added on the V chord (F7 is substituted with a B7).

The musical notation shows a ii-V-I chord progression in B-flat major. The first bar is Cm7 (C-Bb-F), the second bar is B7 (B-A-G), and the third bar is Bb7 (Bb-A-G). The B7 chord is circled in red. The notation includes a tritone line (C-Bb) and a tritone substitution line (C-B) for the Cm7 chord, and a tritone line (B-A) and a tritone substitution line (B-A) for the B7 chord. The Bb7 chord has a tritone line (Bb-A) and a tritone substitution line (Bb-A). The notation is in 4/4 time, bass clef, and B-flat major (two flats).

Advanced Turnaround Soloing Concepts (continued)

Examples 02 & 03 I-VI-II-V-I Turnaround

The I-VI-ii-V-I (1-6-2-5-1) turnaround is a classic turnaround that features a I chord, a dominant VI7 chord, and then a basic II-V at the end. In this line, Rufus has again used tritone substitutions on the VI and the V chords, which allows the bass to move chromatically from G to F. The line itself is comprised of a combination of arpeggios and chromatic runs. Be sure to accent the downbeats to keep it swinging.

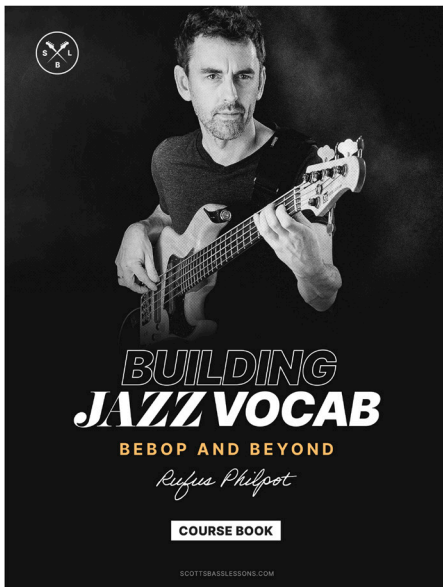
Chord symbols: F7, Ab7, Gm7, Gb7#11, F7

Fretboard diagram (Left Hand):

| | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|---|----|----|----|----|----|
| 14 | 15 | 15 | 14 | 17 | 18 | 17 | 16 | 18 | 15 | 16 | 15 | 0 | 14 | 16 | 15 | 13 | 12 |
|----|----|----|----|----|----|----|----|----|----|----|----|---|----|----|----|----|----|

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Building Jazz Vocabulary Bebop And Beyond

The **Advanced Turnaround Soloing Concepts** lesson is one of the final lessons in *Building Jazz Vocabulary | Bebop And Beyond* with Rufus Philpot. In it, Rufus walks you through some of the concepts and ideas that will kickstart your journey to becoming a well-versed jazz bassist, like expanding your jazz repertoire and developing your bass technique, improvising over chord changes, and deepening your understanding of jazz bebop vocabulary.

Leading up to this lesson, Philpot introduces you to theoretical principles like the Bebop scale and other advanced scales you can get out of minor harmony. Following this lesson, is a final performance piece that combines all of the learnt materials in one final application.

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—Ian (SBL Member)

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