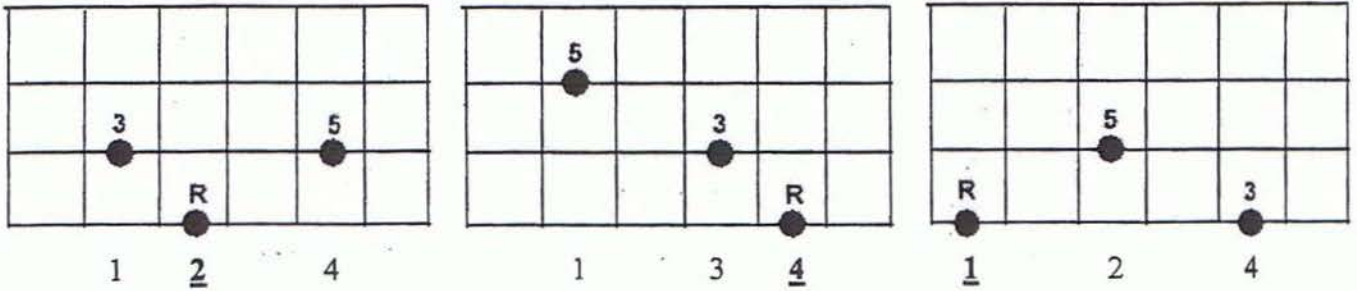


# Chords and Scales

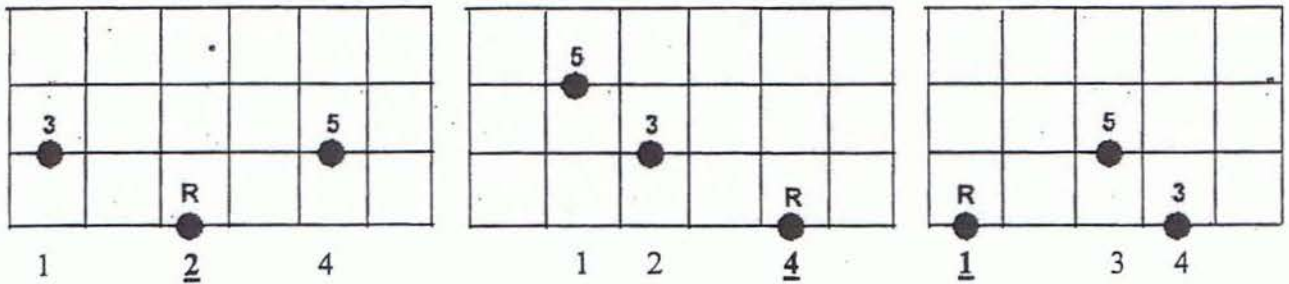
The examples in this book will be presented in both notation and tablature. However, to help avoid getting too hung up in the reading process, it is helpful to have some concept of the shapes that will be encountered repeatedly when playing the bass. Becoming familiar with these shapes will greatly speed things up, and aid in muscle memory and dexterity. Correct fingering helps as well.

First, let's look at triads, the most basic chord shapes. Practice upward from root, to 3rd, to 5th, using the indicated fingerings.

## Major triads (Roots **bold and underlined**)



## Minor Triads (Roots **bold and underlined**)



## Augmented Triads



## Diminished Triads



# More Chords

Other notes that are commonly added to the triad to give the blues it's flavor are 6ths and flatted 7ths. Numbers below chords indicate fingerings. Practice upward from root.

## Major triads with 6ths (Roots **bold** and **underlined**)

Diagram 1: Notes 6, 3, R (on strings 2, 3, 4). Fingerings: 1, 2, 4.

Diagram 2: Notes 5, 6, 3, R (on strings 2, 3, 4, 5). Fingerings: 1, 3, 4.

Diagram 3: Notes R, 5, 6, 3 (on strings 3, 4, 5, 6). Fingerings: 1, 1, 3(&4).

## Dominant 7ths (Roots **bold** and **underlined**)

Diagram 1: Notes 3, 7, R, 5 (on strings 2, 3, 4, 5). Fingerings: 1, 2, 4.

Diagram 2: Notes 5, 7, 3, R (on strings 2, 3, 4, 5). Fingerings: 1, 3, 4.

Diagram 3: Notes 7, 5, R, 3 (on strings 3, 4, 5, 6). Fingerings: 1, 2, 4.

## Minor 7ths (Roots **bold** and **underlined**)

Diagram 1: Notes 3, 7, R, 5 (on strings 2, 3, 4, 5). Fingerings: 1, 2, 4.

Diagram 2: Notes 5, 7, 3, R (on strings 2, 3, 4, 5). Fingerings: 1, 2, 4.

Diagram 3: Notes 7, 5, R, 3 (on strings 3, 4, 5, 6). Fingerings: 1, 3, 4.

## Diminished 7ths

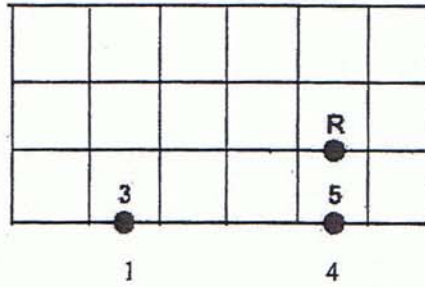
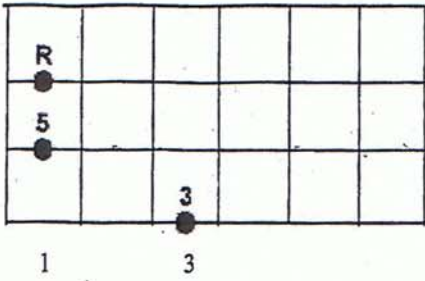
Diagram 1: Notes 3, 7, R, 5 (on strings 2, 3, 4, 5). Fingerings: 1, 1, 3, 4.

Diagram 2: Notes 5, 7, R, 3 (on strings 3, 4, 5, 6). Fingerings: 1, 1, 4, 4.

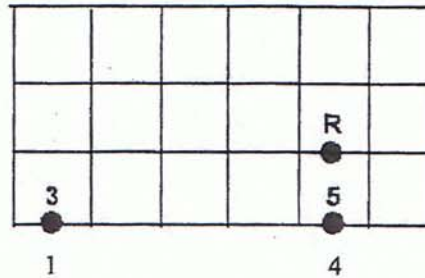
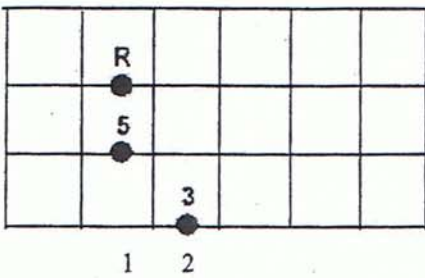
# Chords and Scales

We don't always play chords upward from the root. Here are some other shapes, with the root in the highest position. Practice root, 3rd, 5th, etc.

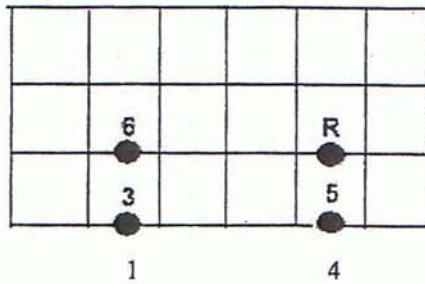
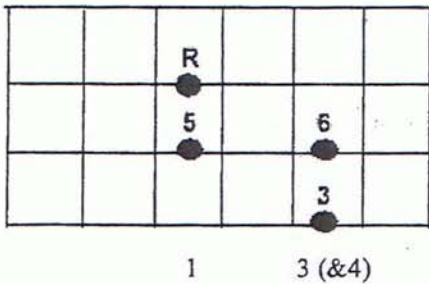
## Major triads



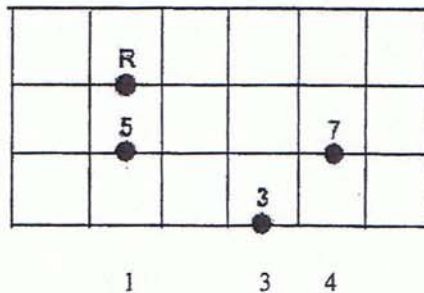
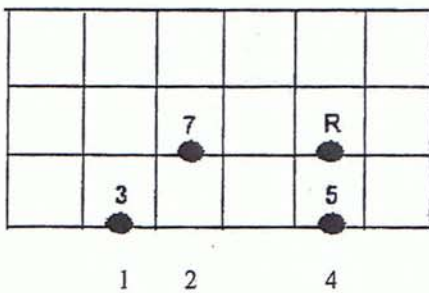
## Minor triads



## Major 6ths (Also practice descending from root and back up.)



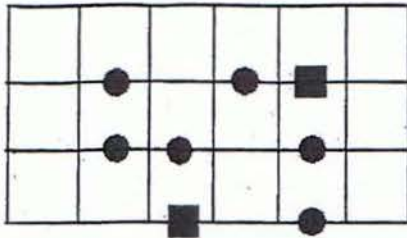
## Dominant 7th



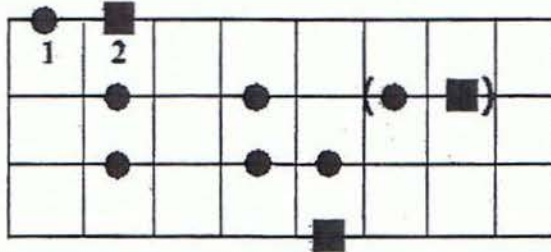
# Chords and Scales

Numbers below scales indicate fingerings. Square shape indicates tonic.

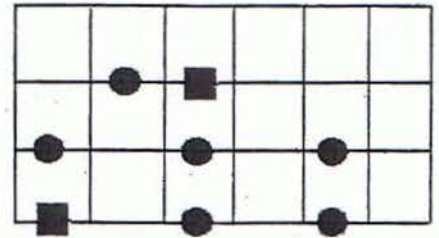
## Major Scales (■ = tonic)



1 2 3 4

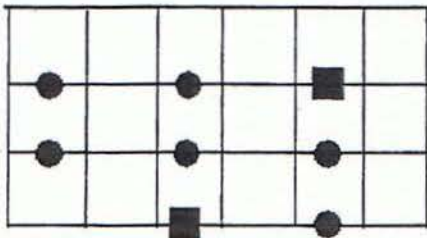


1 3 4 ( 1 2 )

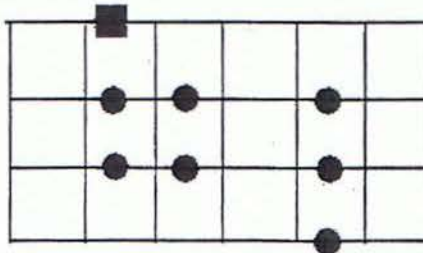


1 1 2 4

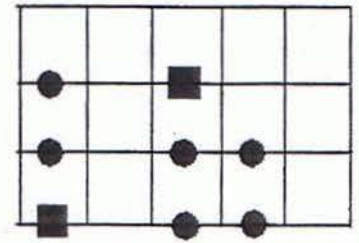
## Minor scales



1 2 4

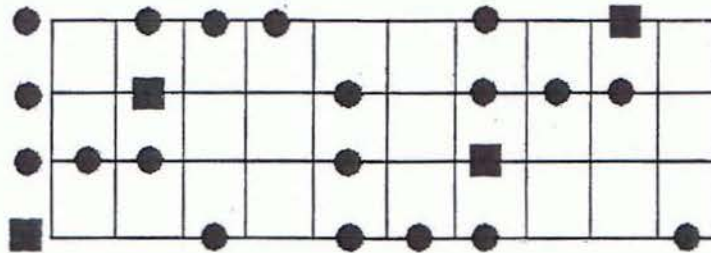


1 2 4



1 3 4

## Blues Scale (key of E)



# Chords In The Key Of C

HLT

I Maj7      ii min7      iii min7      IV Maj7      V7      vi Min7      vii min7b5

T  
A  
B

8      CMaj7      CMaj7      C Ionian

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

12      Dm7      Dm7      D Dorian

5 8 7 5 7 5 7 8      5      5 7 8 5 7 4 5 7      5 4 7 5 8 7 5

16      Em7      E Phrygian

7 10 9 7 9 7 9 10      7      7 8 10 7 9 10 7 9      7 10 9 7 10 8 7

### Chords In The Key Of C

FMaj7                                  FMaj7                                  F Lydian

20

8

20

8 7 10 9 10 9 10 7 8 8 10 7 9 10 7 9 10 9 7 10 9 7 10 8

G7                                  G7                                  G Mixolydian

24

8

24

10 9 12 10 12 10 12 9 10 10 10 12 9 10 12 9 10 12 10 9 12 10 9 12 10

Am7                                  Am7                                  A Aeolian

28

8

28

12 15 14 12 14 12 14 15 12 12 14 15 12 14 15 12 15 14 12 15 14 12 15 14 12

Bm7b5                                  Bm7b5                                  B Locrian

32

8

32

14 17 15 14 16 14 15 17 14 14 14 15 17 14 16 14 17 15 14 17 15 14 17 15 14

# Movement Using Roots & 5ths

F#m7    B7    E7    A7    Dm7    G7    Cmaj7

Bm7    E7    Am7    D7    Gm7    C7    Fmaj7

F#m7    B7    E7    A7    Dm7    G7    Cmaj7

Bm7    E7    Am7    D7    Gm7    C7    Fmaj7

F#m7    B7    E7    A7    Dm7    G7    Cmaj7

Bm7    E7    Am7    D7    Gm7    C7    Fmaj7

# Rhythm Changes

Now practice playing Rhythm Changes by just looking at the chords. Start out simply, then, as you get comfortable with it, add different approaches. The root motion in the A section gives you half of your choices already, so find ways to connect the roots. The B section lets you stretch out a little more.

**A**    B $\flat$ maj7    G7    Cm7    F7    Dm7    G7    Cm7    F7

      Fm7    B $\flat$ 7    E $\flat$ maj7    E $\flat$ m7    Dm7    G7    Cm7    F7

**A**    B $\flat$ maj7    G7    Cm7    F7    Dm7    G7    Cm7    F7

      Fm7    B $\flat$ 7    E $\flat$ maj7    E $\flat$ m7    Cm7    F7    B $\flat$ maj7

**B**    D7                    %    G7                    %

      C7                    %    F7                    %

**A**    B $\flat$ maj7    G7    Cm7    F7    Dm7    G7    Cm7    F7

      Fm7    B $\flat$ 7    E $\flat$ maj7    E $\flat$ m7    Cm7    F7    B $\flat$ maj7



# 9. Let's Fall In Love

ⓔ

PLAY 5 CHORUSES (♩ = 112)

By Harold Arlen & Ted Koehler

1.

2.

BRIDGE

SOLOS

BRIDGE

# BLUE BOSSA

51.  
"BLUE BOSSA"

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bottom staff shows chords: C-7, F-7, and C-7.

Handwritten musical notation for the second system. The bottom staff shows chords: D-7 b5, G7, and C-7.

Handwritten musical notation for the third system. The bottom staff shows chords: Eb-7, Ab7, and Dbm7.

Handwritten musical notation for the fourth system. The bottom staff shows chords: D-7 b5, G7, and C-7.

Handwritten musical notation for the fifth system. The bottom staff shows chords: D-7 b5 and G7. To the right of the staff, the text "PLAY LAST 4 BARS TWICE MORE TO END" is written.

JOE WENDERSON - "PAGE ONE"

# E minor Chords For Autumn Leaves

HLT

## E minor (Autumn Leaves)

i-7      V7b9    VI7      VII7  
 ii-7b5   III7      iv-7

Em7                      F#m7b5                      Gmaj7                      Am7

i-7                      ii-7b5                      III7                      iv-7

TAB

0 3 2 5 | 2 5 3 2 | 3 2 5 4 | 5 3 2 5

1                      2                      3                      4

B7b9                      Cmaj7                      D7

V7b9                      VI7                      VII7

2 5 4 2 5 | 3 2 5 4 | 5 4 2 5

5                      6                      7

Em7                      D7                      Cmaj7                      B7b9

i-7                      VII7                      VI7                      V7b9

7 4 5 2 | 5 2 4 5 | 4 5 2 3 | 5 2 4 5 2

8                      9                      10                      11

Am7                      Gmaj7                      F#m7b5                      Em

iv-7                      III7                      ii-7b5                      i

5 2 3 5 | 4 5 2 3 | 2 3 5 2 | 0 3 2 2

12                      13                      14                      15

(MOR. JAZZ)

# AUTUMN LEAVES

JOHNNY MERCER

Handwritten musical score for "Autumn Leaves" by Johnny Mercer. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The music is divided into two systems, each with four staves. The first system includes a repeat sign and a first ending bracket. The second system includes a repeat sign and a double bar line at the end. Chord symbols are written above and below the staves.

Chord symbols in the first system:  
 A-7, D7, Gmaj7, Cmaj7, F#-7 b5, B7, E-, B7 b9, E-, F#-7 b5, B7 b9, E-, F#-7 b5, B7 b9, E-, D-7, Db7.

Chord symbols in the second system:  
 A-7, D7, Gmaj7, Cmaj7, B7 b9, E-, F#-7 b5, B7 b9, E-, D-7, Db7.

FINE

# Fly Me to the Moon

Bart Howard

Med. Swing

**A**  $A_{MI}^7$   $D_{MI}^7$   $G^7$   $(C\#_{MI}^7 F\#^7)$   $C_{MA}^7 C^7$

Fly me to the moon and let me play a-mong the stars,

$F_{MA}^7$   $B_{MI}^{7(b5)}$   $E^7$   $A_{MI}^7 A^7$

Let me see what spring is like on Ju-pi-ter and Mars. In

$(D_{F\#})$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $E_{MI}^7 A^7$

oth-er words: hold my hand, In

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $B_{MI}^{7(b5)} E^7$

oth-er words: dar-ling kiss me.

**B**  $A_{MI}^7$   $D_{MI}^7$   $G^7$   $(C\#_{MI}^7 F\#^7)$   $C_{MA}^7 C^7$

Fill my heart with song and let me sing for-ev-er more,

$F_{MA}^7$   $B_{MI}^{7(b5)}$   $E^7$   $A_{MI}^7 A^7$

You are all I long for, all I wor-ship and a-dore. In

$(D_{F\#})$   $D_{MI}^7$   $G^7$   $\oplus E_{MI}^7$   $A^7$

oth-er words: please be true, In

$D_{MI}^7$   $G^7$   $C^6$   $(B_{MI}^{7(b5)} E^7)$

oth-er words: I love you.

$\oplus E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$

true, In oth-er words: I love you.

Originally in 3/4.

# A Whiter Shade Of Pale

C
Em/B
Am
C/G
F
F/E
Dm
Dm/C

T
A
B

5 G G/F Em G7/D C F G

9 C Em/B Am C/G F F/E Dm Dm/C

13 G G/F Em G7/D C Em/B Am C/G

17 F F/E Dm Dm/C G G/F Em G7/D

## A Whiter Shade Of Pale

21 C Em/B Am C/G F F/E Dm G

21

3 3 2 2 | 0 0 3 2 | 1 1 0 0 | 5 5 3 5 5 2

25 C Em/B Am C/G F F/E Dm Dm/C

25

3 3 2 2 | 0 0 3 2 | 3 3 2 2 | 0 0 3 0 2 3

29 G G/F Em G7/D C F C G

29

3 3 1 1 | 0 0 5 5 | 3 3 1 1 | 3 3 3 3

# ALWAYS

(MED. BALLAD)

Fmaj7 G-7 C7 Fmaj7

G-7 C7 Fmaj7 G-7 C7

Fmaj7 B-7b5 E7 Amaj7 F#7

B-7 E7 A7 D7 G7 C7

Fmaj7 G-7 C7 Fmaj7 E7 Eb7

D7 G-7 C-7 F7

Bbmaj7 Bb-7 Eb7 Fmaj7 G7

G-7 C7 Fmaj7 (G-7 C7)