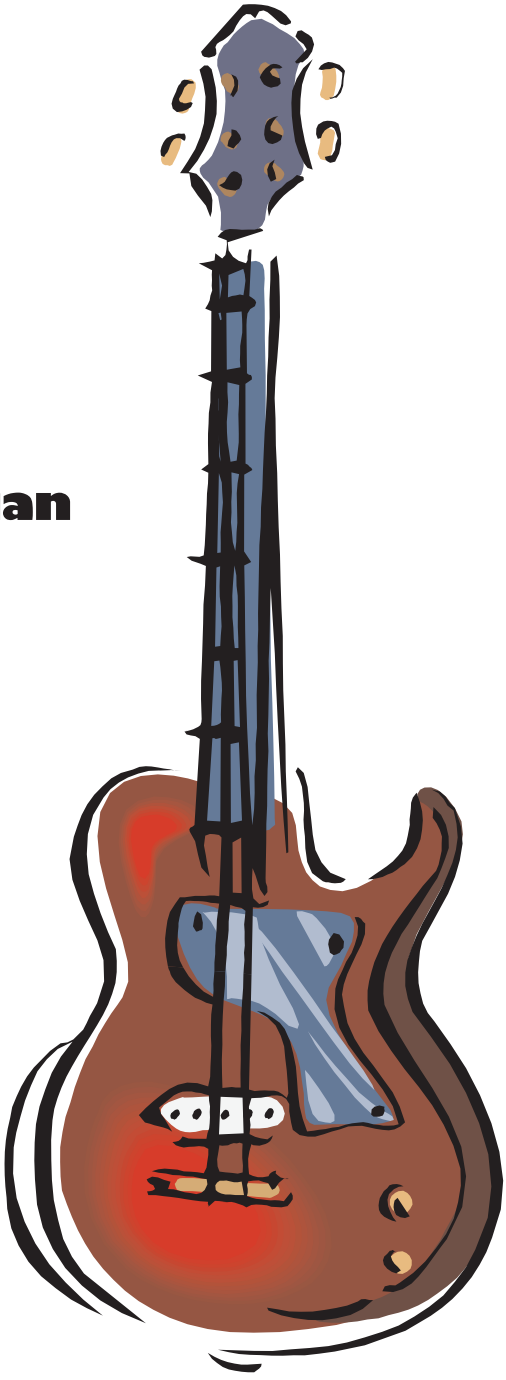
QUICKSTART

Scale Fingerings for Bass Guitar Vol 1

Learn how to create exciting solos in a variety of contemporary styles!

Six essential scales for advanced bass playing

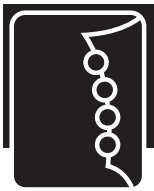
- **Blues**
- **Dorian**
- **Pentatonic**
- **Mixolydian**
- **Aeolian**
- **Ionian**



By

CURT SHELLER

Curt Sheller Publications
2050 Orlando Rd., Suite 101
Pottstown, PA 19464-2348
www.curtsheller.com



QUICKSTART - Scale Fingerings for Bass Guitar

4 String Bass

Blues / Minor Pentatonic Scale

Curt Sheller

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Foreword

Scale Fingerings for Bass Guitar is a concise, well organized book ideal for any bass guitar player beginning to explore improvisation or create more interesting bass lines. Scale Fingerings for Bass Guitar keeps a sharp focus on six critical scales, their fingerings and their related chords. All material is covered in every key.

Whether your interest is in Blues, Rock, Jazz, Country or somewhere in between Scale Fingerings for Bass Guitar is a valuable addition to your musical library.

Introduction

QUICKSTART - Scale Fingerings for Bass Guitar is a highly organized, efficient system of scale fingerings. Each fingering pattern is shown with a fingerboard shape, TAB and standard music notation. Related chords are also explained for each scale.

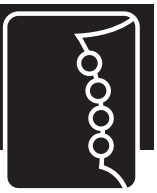
Master these fingerings and unlock your potential for improvisation.

These fingerings are based on the principles in Chuck Anderson's book **"The Six Secrets of Guitar Fingering."**

The Six Secrets of Guitar Fingering - by Chuck Anderson

Fingering is one of the most universal topics of the guitar. Whether your style is Rock, Blues, Country, or Jazz, these principles will improve your technique, your solos, even your sight reading.

Introduction



Getting Beyond Shapes

Over the years people have come up with various fingering systems, patterns and even gadgets to make learning the ukulele easier. Most systems are shape and pattern based and geared to the beginning student and do not require any knowledge of the ukulele fingerboard beyond what a fret is and the location of strings ① ② ③ and ④.

Common Fingering Systems

One thing most fingering systems have in common is that they are shape and pattern based. This is basically a connect the dots approach and does not require any knowledge of the actual names of the notes you are playing. These approaches don't provide any method or way to connect the various shapes. They are set fingerings, starting on the same finger each time. And most importantly by being set fingerings, they produce one sound.

The initial set of basic chords are typically dictated to the beginner or learned from a book as chord shapes using chord grids. They show the fingerboard shape, the fingers that are used to finger the chord and what strings to play. This approach is also carried over to learning scales. But what are the notes? The notes could have come from Mars as far as most are concerned. This shape based, put finger x here approach also carries over to TAB where you are told what string and fret to play.

Beyond a basic set of scales and chords, there are too many shapes to memorize. A knowledge of the fingerboard is needed to progress beyond basic ukulele shapes. The sooner the shapes are linked to their actual notes and the sound they produce, the better. The shape should come after the notes and sound. It is the notes that produce the shape, not the other way around.

The ukulele has a unique capability to play the exact same note on different strings using anyone of your fingers. This gives tremendous flexibility and headaches at the same time. The duplicate note ability of the ukulele at the extreme gives you multiple choices for a note.

Example: String one open is A, it is also on string two fret five, string three fret nine. And depending in how many frets on your ukulele it can be on string four at fret fourteen if using a low "G" tuning. If using a high "G" tuning A is also available on string four fret two. A lot of fingering and tonal choices. Piano has one choice for a note and set fingerings are an advantage.

Getting Beyond Shapes

Basic Requirements for a Fingering System

There are four sources of material used for improvisation: scales, intervals, arpeggios and sequences. Any fingering system needs to support the efficient playing of each. Allow for playing any note with any finger, support multiple ways of playing any musical passage taking advantage of the ukulele's ability to play the same note on different strings. As ukulele players, we might as well use this feature.

All fingering systems provide a set number of scale fingerings and shapes. It's sort of like painting by numbers. They are limited in scope and do not address any fingering problems inherent with the ukulele's tuning such as playing single notes on the same fret either on adjacent or non adjacent strings, starting on different fingers... connecting positions..., etc.

Being locked into a fingering system is the most common reasons for one having a feeling that their improvisations are limited and always sound the same. They do!!! Set fingerings produce set sounds.

The Solution to Set Fingering Systems

One major problem with a set fingering system is that they are confined to starting on a particular interval, finger and string. They are shape based with no knowledge of notes required.

It is difficult to develop a fingering system that works starting on any scale degree and any string, works equally well for scales, intervals, arpeggios and sequences and addresses inherent fingerings problems that encounter.

For scale fingerings, we will use one octave scales. To create longer two and three octave fingerings, all we will need to do is connect various one octave fingerings and it won't matter what finger we start or end on. Our goal is to not paint ourselves into a proverbial fingering corner. An, "Oops, I never played in this area of the neck or from this finger."

One thing that will break one out of a set fingering system is knowing the notes of the neck. This is not the same as reading. It is as simple as putting your finger on any string, at any fret and name the note. It does not require you to memorize a bunch of new fingerings.

I will demonstrate this system with a C Major scale and a C7 arpeggio.

So, What is this System?

Its not really a system but a series of principles used to play the notes on the ukulele and explore multiple possibilities. If you think about it, there are never more than two notes to worry about. The note that you are on and the next note. It's that next note that give ukulele players problems. This systems gives you up to six ways of playing that next note.

Using the six motion principles from the book "The Six Secrets of Guitar Fingering" by Chuck Anderson and knowing the notes of the neck, a ukulele player CAN play ANY scale, ANY intervalic sequence, ANY arpeggio or sequence starting on ANY finger, and you don't have to memorize countless shapes or patterns. There is not a musical situation that can't be solved using one or a combination of these principles. It's great for reading as well as improvising.

This system gives a ukulele player multiple fingering pathways through any musical passage. This opens up tremendous musical choices and possibilities. It is more work than the set fingerings of other systems. However, it offers a broader palette of musical choices than any set fingering system.

From this system, any fingering system can be explained using one or more of the six motion principles. This system is not shape based and thus needs a knowledge of the names of the notes of the ukulele neck. It applies equally well to scales as it does to intervals, arpeggios and sequences.

To learn the notes of the ukulele neck I recommended my book "Learning the Ukulele Fingerboard". This book provides easy steps to finally learning the ukulele neck.

Venturing beyond basic pentatonic scales and chords, a ukulele player should quickly realize that there are far too many shapes on the ukulele to memorize. Just take a look at any chord dictionary to see that. Throw in scales, arpeggios, intervals and it can be pretty overwhelming. It all comes down to the notes.

Bottom line is that this "non" system can explain any other system.

Using the Six Motion Principles

In his book "The Six Secrets of Guitar Fingering" Chuck Anderson has developed a system based on six motion principles for navigating the guitar fingerboard. It is these principles that we can apply to the ukulele.

The Six Secrets of Guitar Fingering are Basic, Slide, Pass, Leap, Stretch and Contraction. Here is an excerpt from Chuck's book.

Getting Beyond Shapes

Basic is used when the passage falls within a 4 fret span and you need the maximum motion efficiency. This fingering solution minimizes the number of notes per string. Consequently, it maximizes the number of string changes resulting in the greatest possible mixture of tone colors. The Basic 4 fret span can be set and reset anywhere on the neck.

Slide is used when the passage can not be played within a single 4 fret span or when more notes per string are needed to produce a particular effect. It's also used in situations where a gradually ascending or descending diagonal motion best solves the physical and musical demands of the passage.

Pass maximizes the number of notes per string, making the timbre consistent. It's used to move up or down the neck to cope with a passage in which the range is unusually large. The pass provides an effective way to move straight up the first string. It's particularly useful in developing two or more octave fingerings and in playing melodies with an adjacent drone string.

Contraction is used to subtly shift the position up or down as you move from string to string. Though contraction is a much neglected principle, it often eliminates the need to stretch.

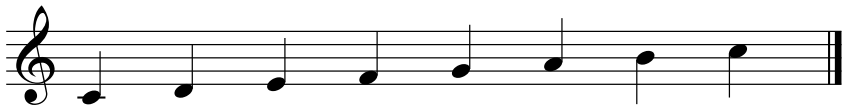
Stretch is used when the majority of notes in a passage fall within a 4 fret span with the exception of a note or two. Generally, stretch is avoided. However, if the avoidance of stretch causes excessive position shifting and this shifting can't be justified for any musical reason, use the stretch principle. Stretch can also be used to prepare for a new position.

Leap is used to solve a passage whose range is unusually wide or when you need to drastically alter the timbre of the notes.

Using the Fingering Principles

The dominant principle of fingering is Basic and not marked in the examples. The other principles are used when notes can't be played in a 4 fret span or when a particular musical effect is needed. Each of the examples illustrate a fingering principle or combination of principles.

Example C Major Scale



Example **A** shows a few of the possibilities starting on string four. All produce a particular sound. Do not memorize these examples but simply explore the possibilities. To improvise, vary the rhythm, add embellishments, staccato, legato, hammer ons, pull off, etc.

There are countless other ways to play this scale. Using the one octave C Major scale above and starting on string four six alone, there are minimum of twenty different pathways through a one octave major scale using each of the fingering principles once or twice only. If you combine principles or apply the principles on different note combinations, the possibilities are almost endless. Compared to the one finger, one pattern approach of the most systems, the musical possibilities are staggering.

C7 Arpeggio

Example **B** shows several examples for playing the notes of a C7 arpeggio. Again, Do Not memorize these examples but simply explore them. To improvise, vary the rhythm, add embellishments, staccato, legato, hammer ons, pull offs, etc.

I can't say this enough. **DO NOT MEMORIZE** any of these as the shapes these fingerings happen to make, memorize the notes. The goal is to be able to play any note with any finger make wise, efficient fingering decisions.

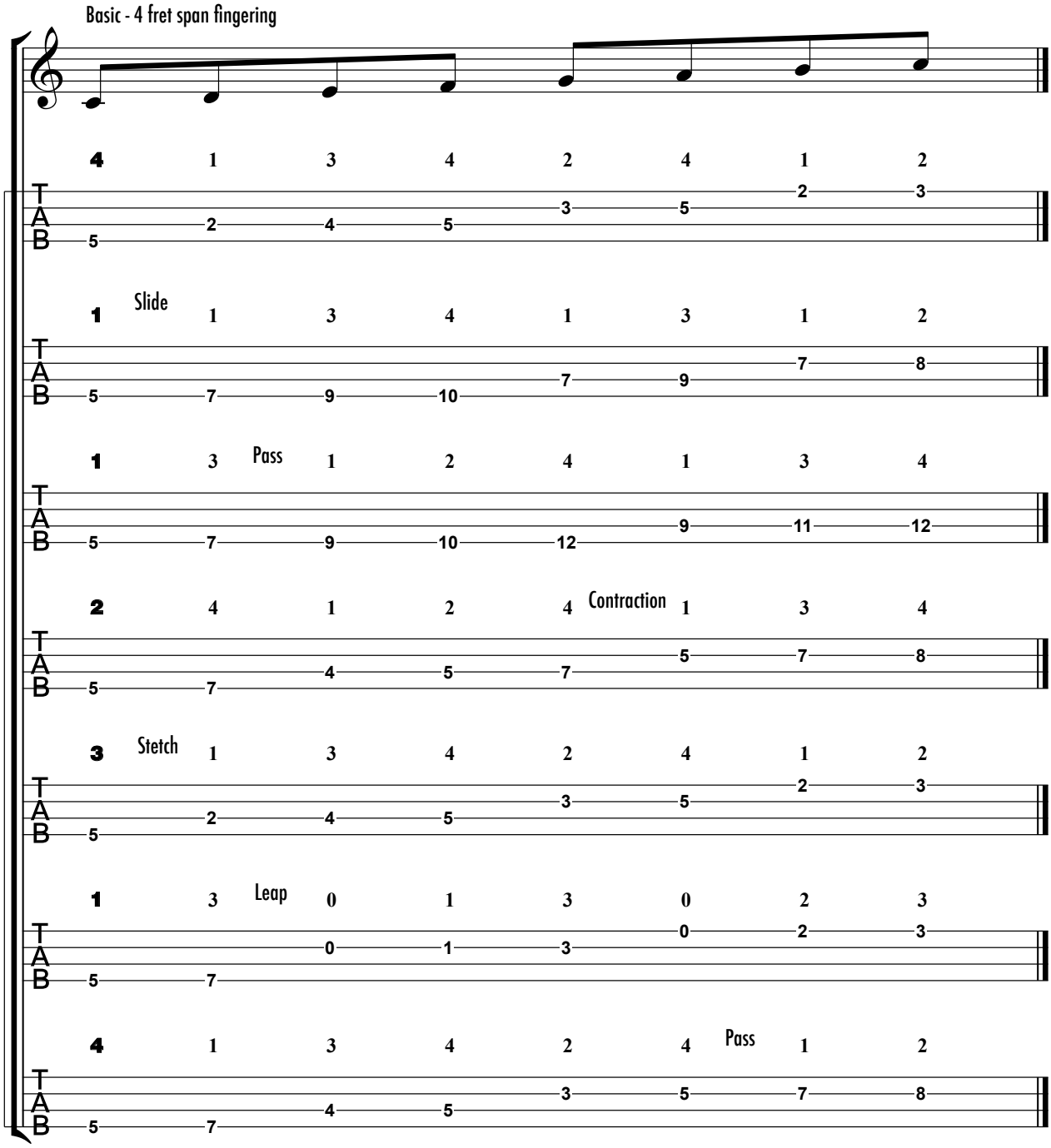
Some problems that a ukulele player will encounter are the actual motor skills necessary for the six fingering principles. There are a whole series of fingering exercises to gain the motor skills. Just about any teacher will have exercises for the ukulele. There are a few books available on this subject. The best that deals specifically with the these skills needed for each of the six principles is "High Tech Guitar" by Chuck Anderson, the author of "The Six Secrets of Guitar Fingering". These drill and exercises can be easily adapted to the ukulele. There are several lessons available on my www.CurtSheller.com web site.

Now go back and explore these on every string using every possible starting finger. Apply it to all your scales, intervals, arpeggios and sequences. Lots of work but the reward is greater than the effort.

All books noted here are available
online at **www.CurtSheller.com**

C Major Scale

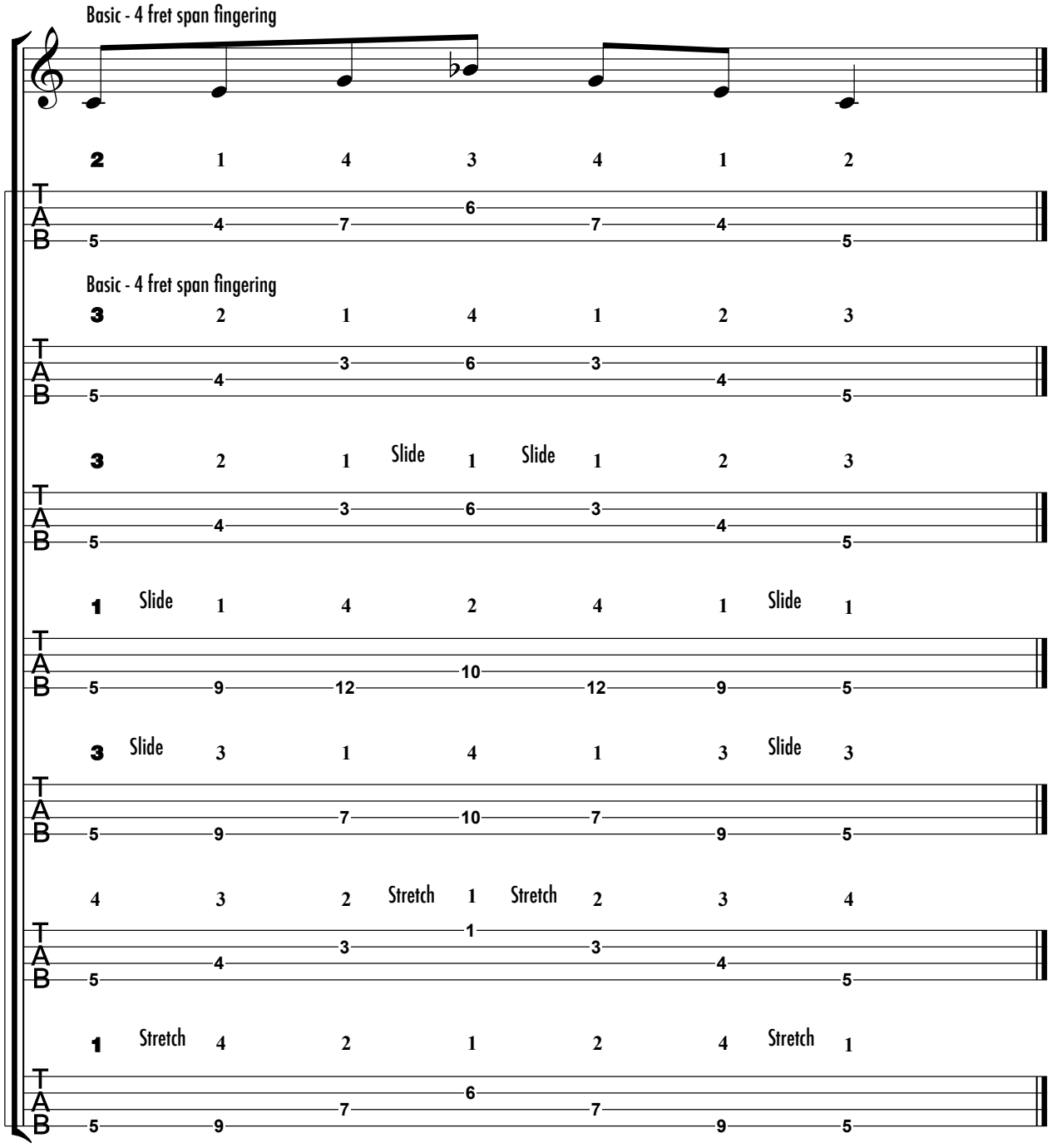
A



These principles apply to any tuning.

B

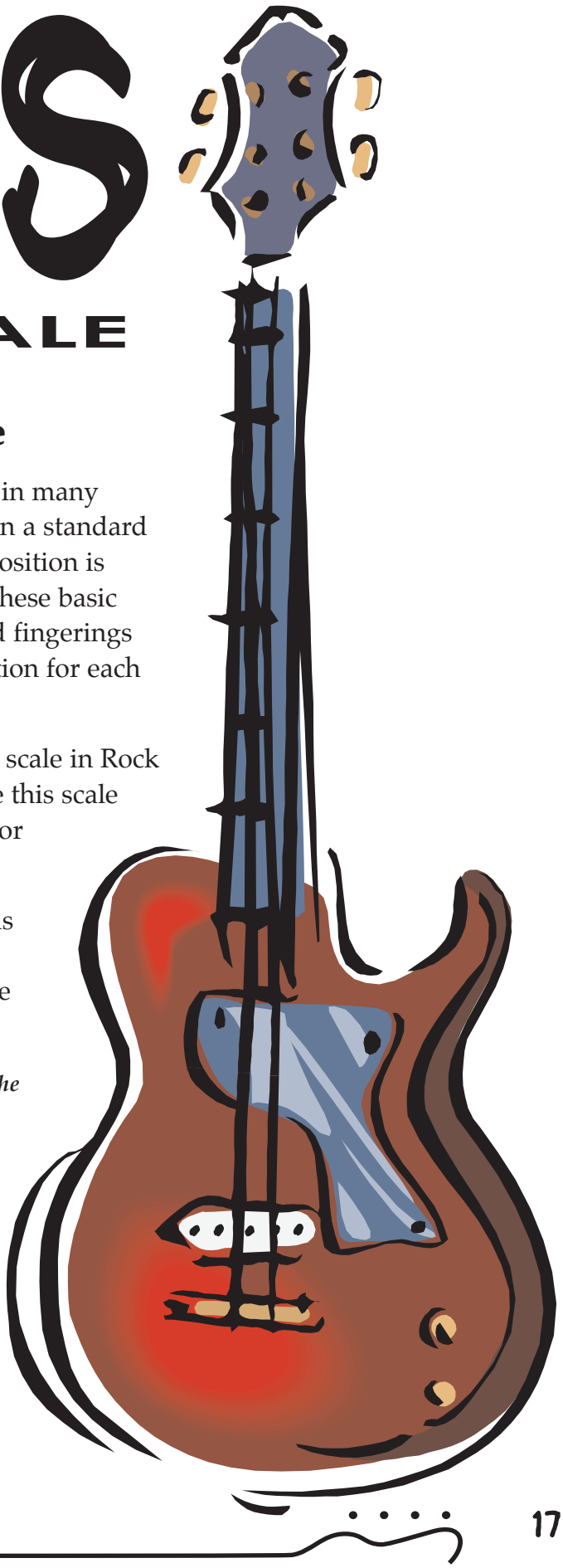
C7 Arpeggio



These principles apply to any tuning.

Getting Beyond Shapes

THE BLUES SCALE



The Minor Blues Scale

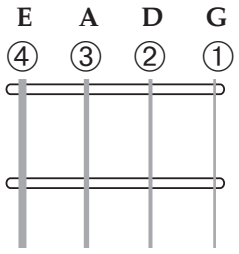
One octave Blues scale fingerings can be played in many positions. Several of these are in basic position on a standard standard tuned four string bass guitar. A basic position is a single 4 fret span, one finger per fret. Beyond these basic positions, there are many alternate and extended fingerings available. This book presents one fingering solution for each finger starting on string ④ and ③.

The Blues scale is the most commonly used lead scale in Rock and Blues. Blues influenced jazz players also use this scale effectively. The Blues scale is also called the Minor Pentatonic scale.

The Blues scale consists of the following intervals (based on a major scale). **Root, b3, 4, 5, b7** and **octave**. A common chromatic passing tone can be played between the 4th and 5th of the scale.

To help explore improvising using this scale you can use the play-along companion CD from the look QUICKSTART Chord Progressions for Lead Guitar.

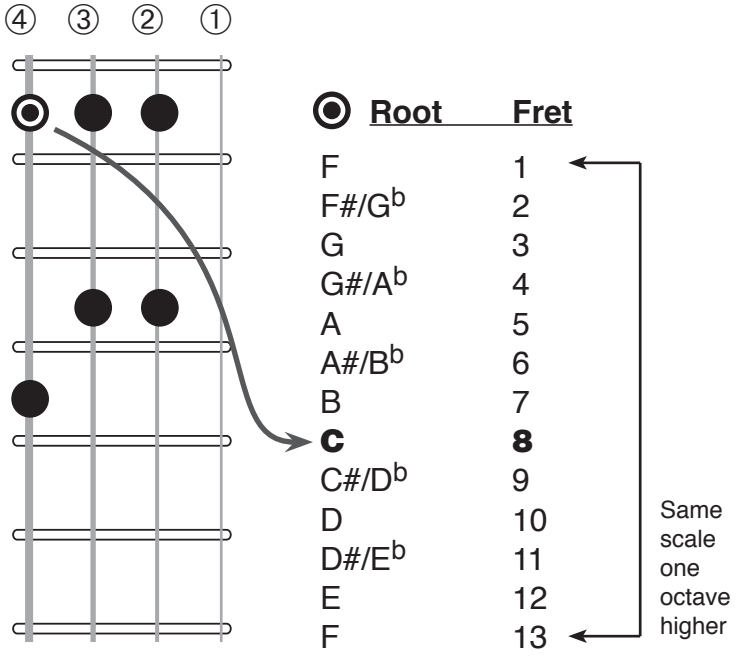
Standard Tuning is from string ④ to ①

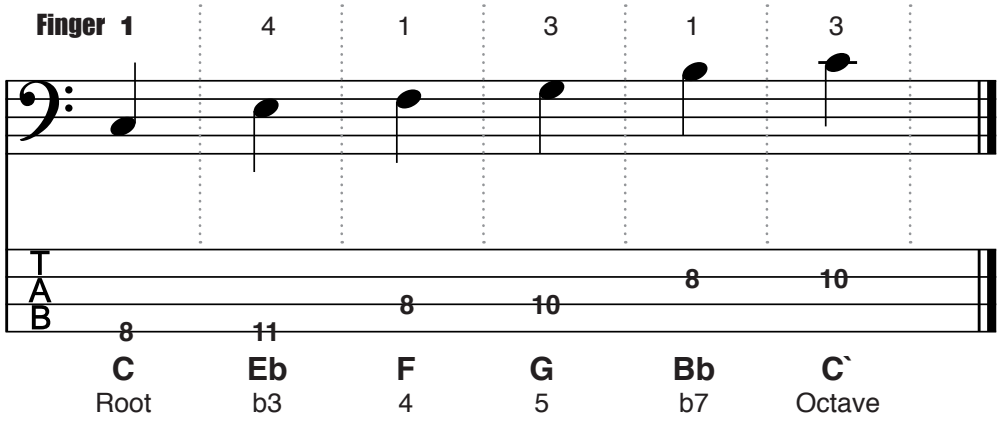


1
④
Basic

Finger 1, String ④ Basic

One octave **C** Blues scale starting on finger **1**, string ④

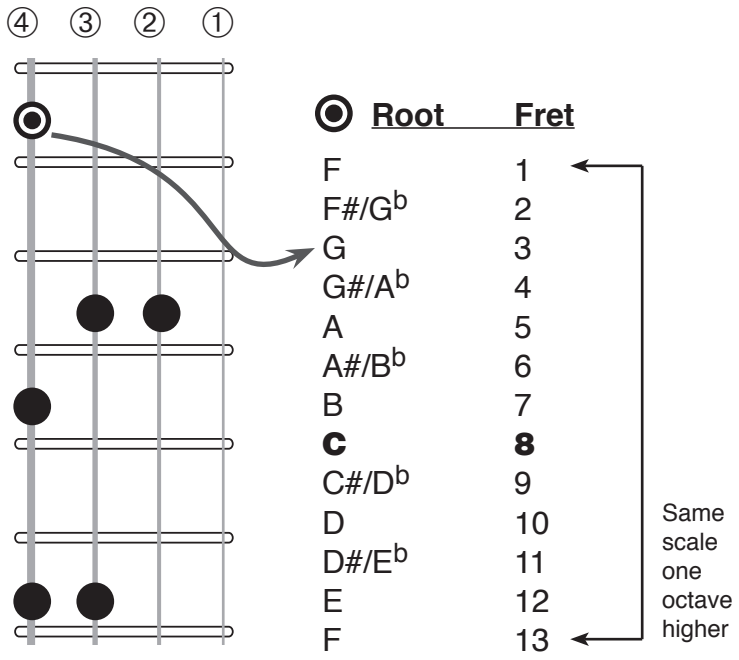




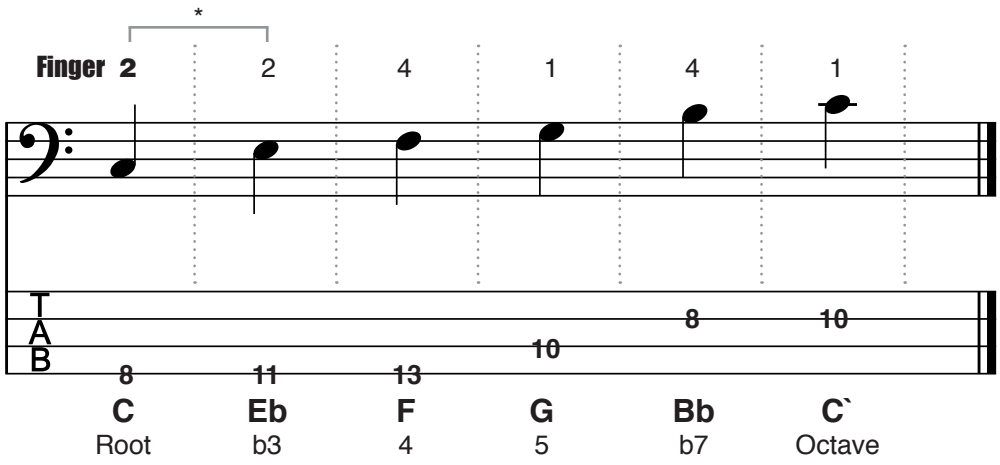
Finger 2, String ④ Alternate

2
③
Alternate

One octave **C** Blues scale starting on finger **2**, string ④



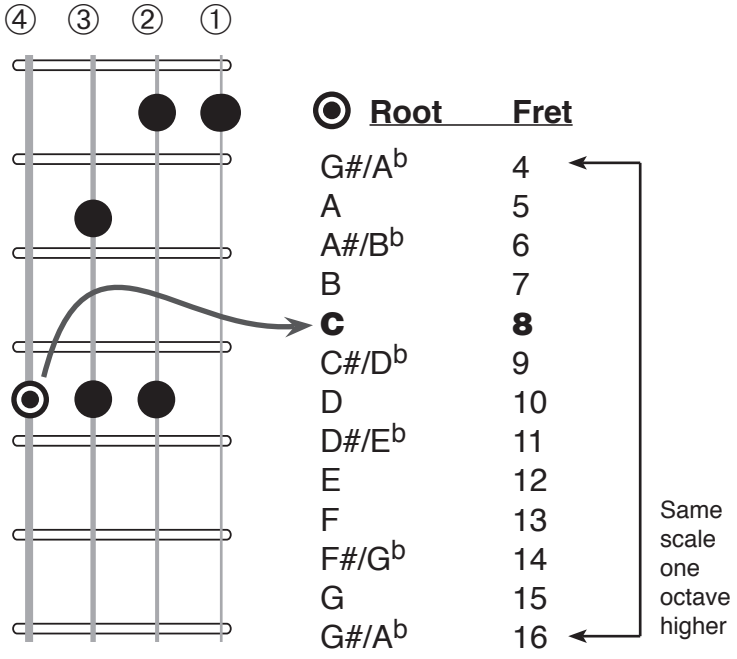
* This fingering introduces a **slide** of the 2nd finger.



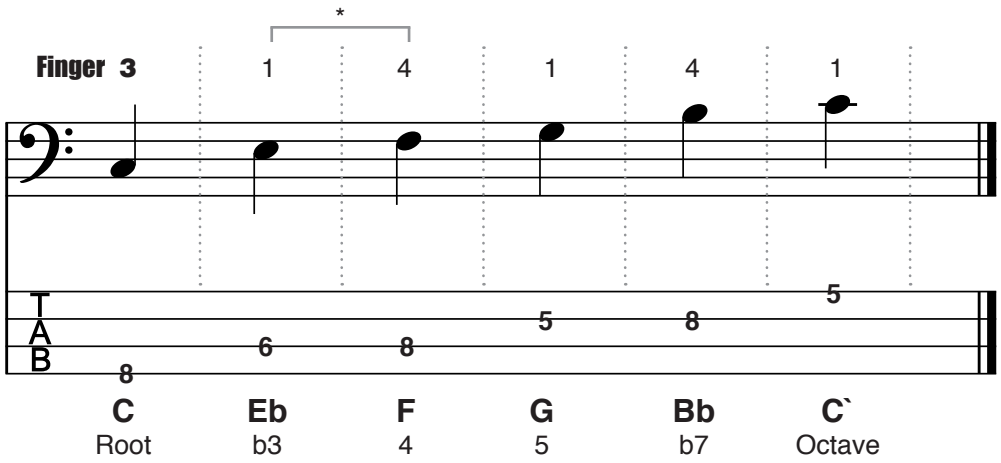
3
④
Alternate

Finger 3, String ④ Alternate

One octave **C** Blues scale starting on finger **3**, string ④

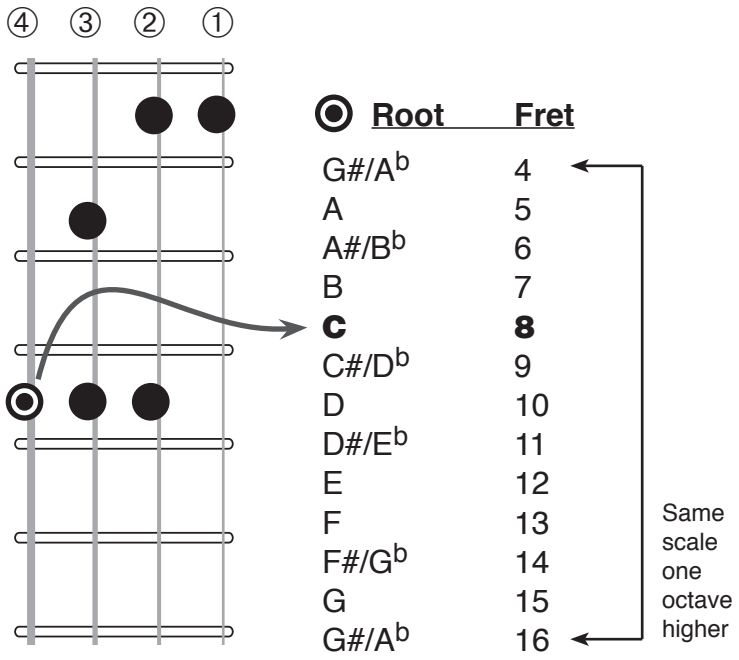


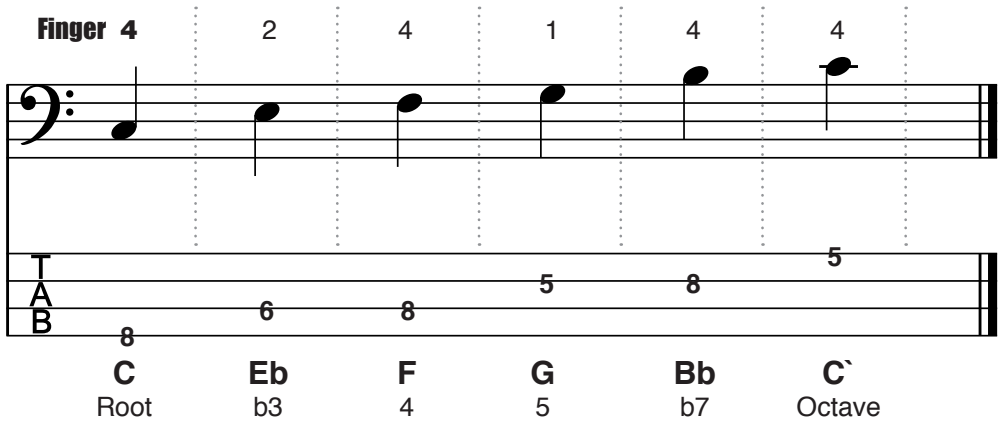
* This fingering introduces a **contraction** of the 4th finger.



Finger 4, String ④ Alternate

One octave **C** Blues scale starting on finger **2**, string ③



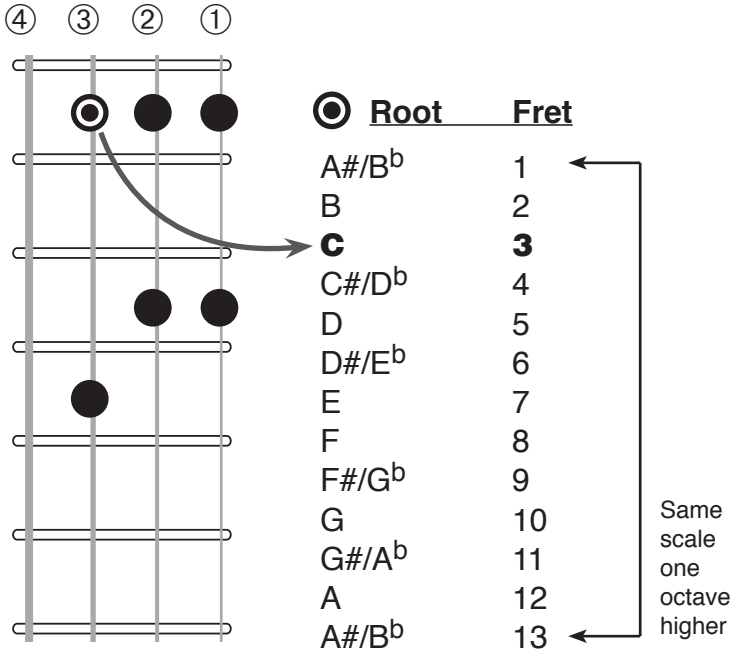


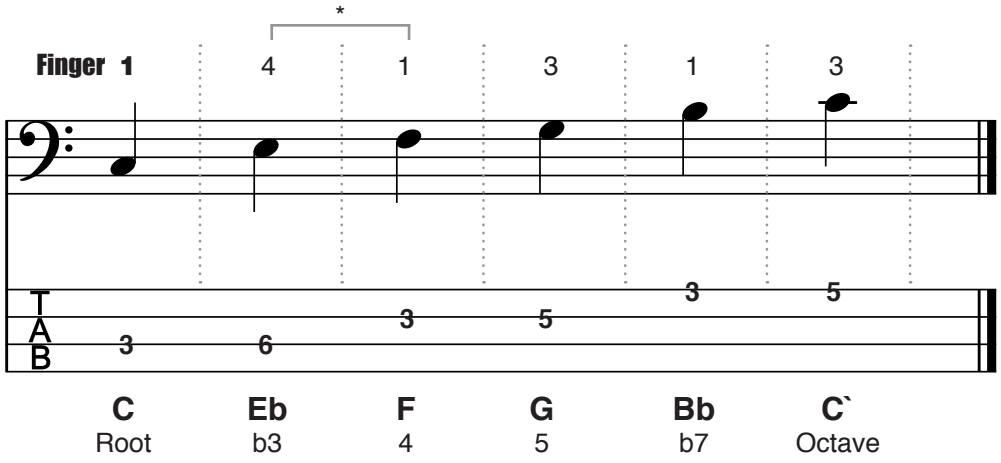
1
③

Basic

Finger 1, String ③ Basic

One octave **C** Blues scale starting on finger **1**, string ③

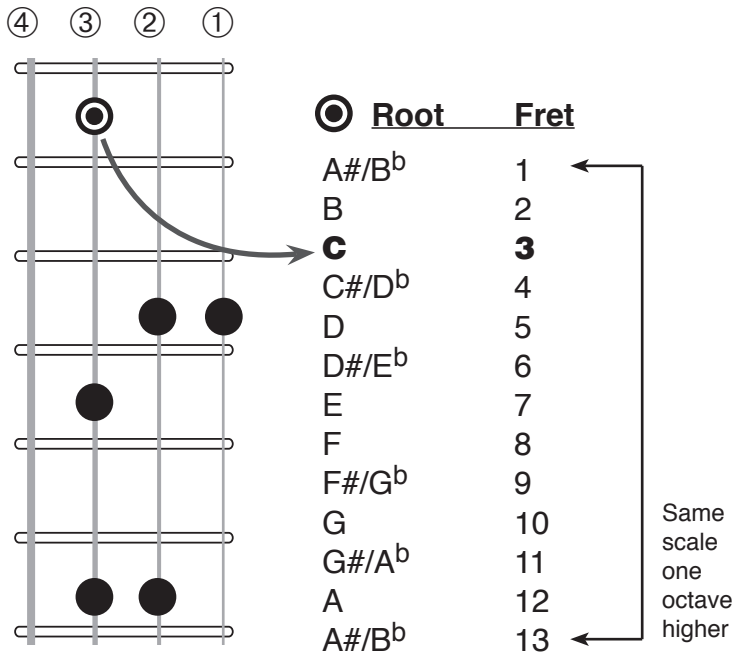




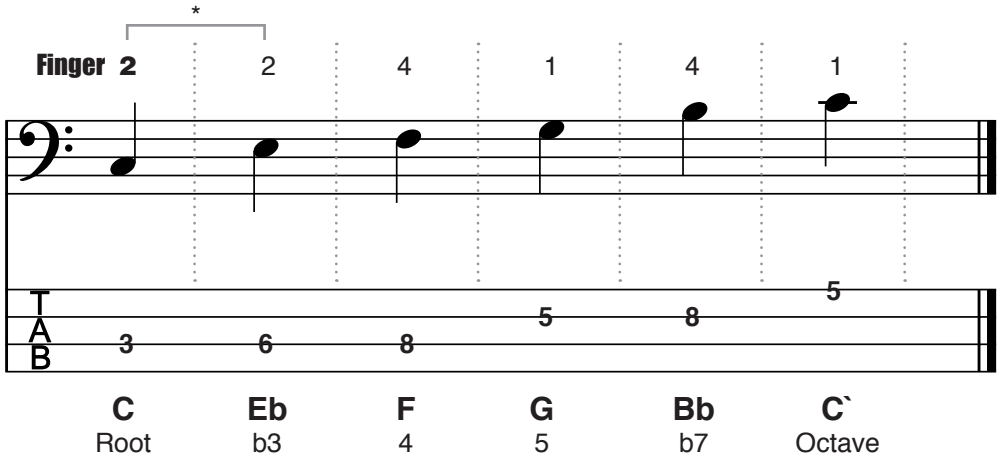
Finger 2, String ③ Alternate

2
③
Alternate

One octave **C** Blues scale starting on finger **2**, string ③



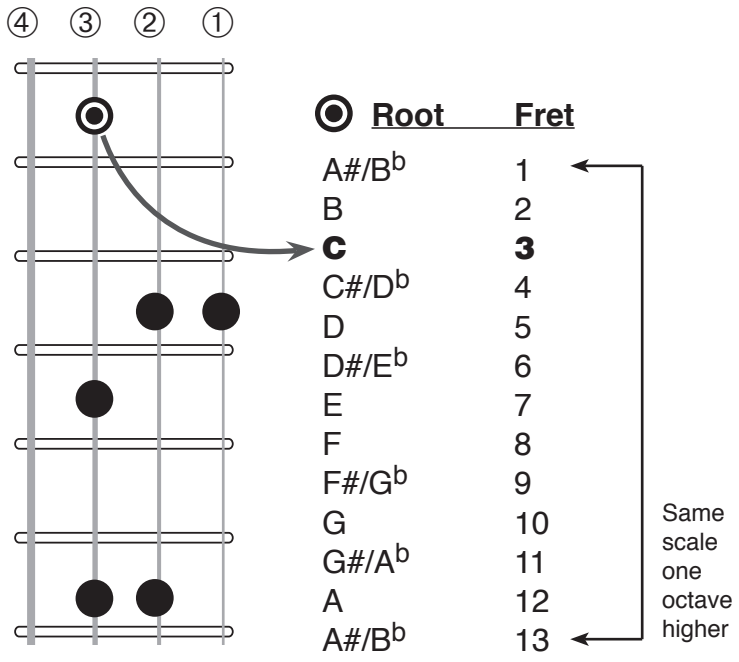
* This fingering introduces a **slide** of the 2nd finger.



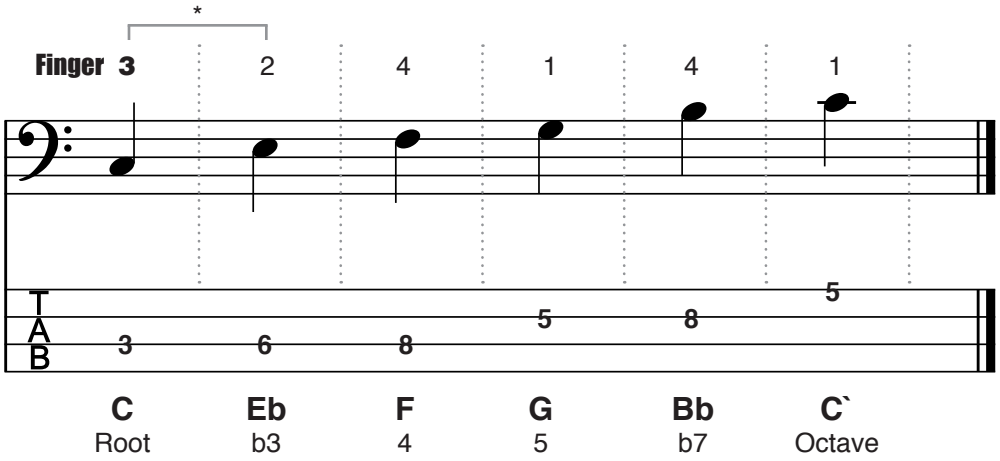
3
③
Alternate

Finger 3, String ③ Alternate

One octave **C** Blues scale starting on finger **3**, string ③



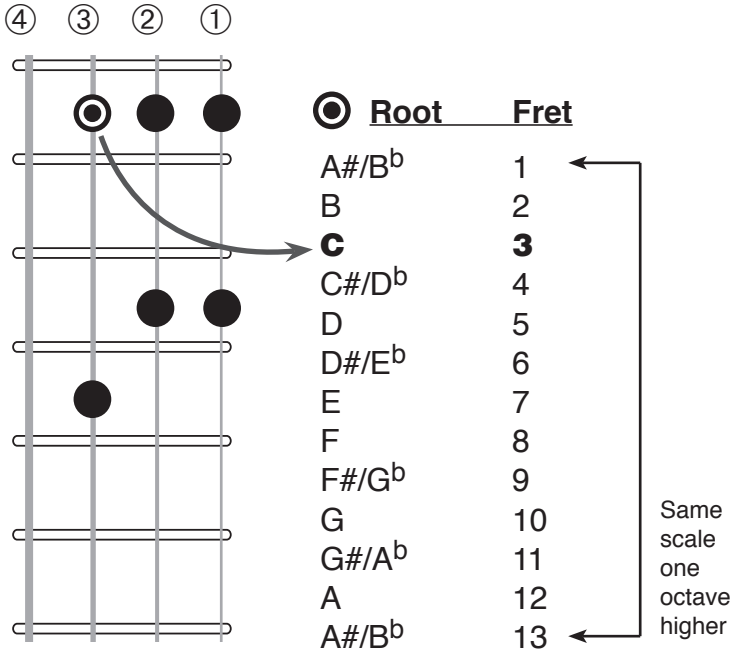
* This fingering introduces a **pass** to the 2nd finger.



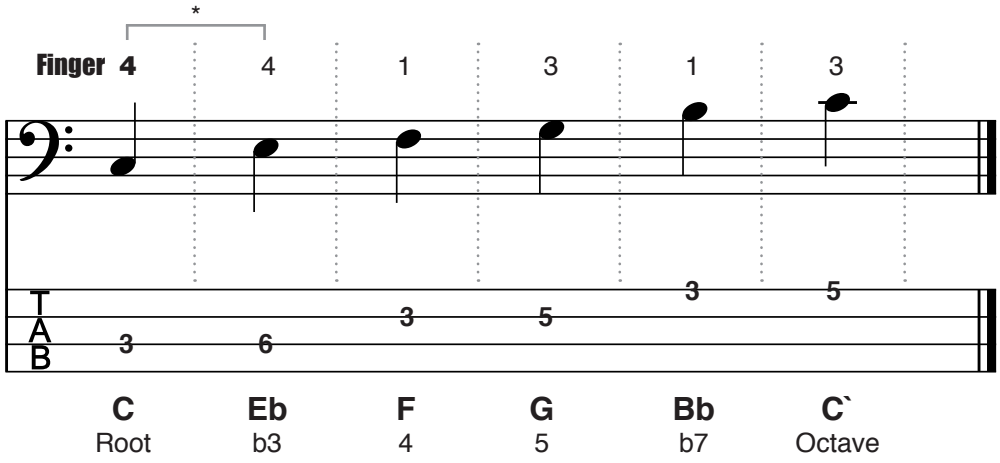
Finger 4, String ③ Alternate

4
③
Alternate

One octave **C** Blues scale starting on finger **4**, string ③



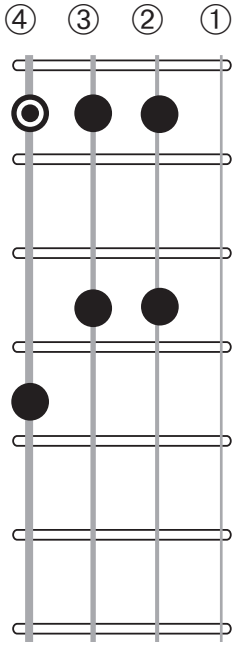
* This fingering introduces a **slide** of the 4th finger.



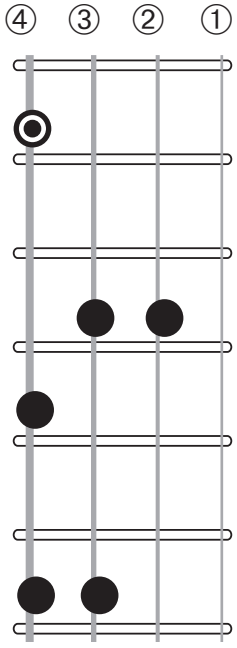
One Octave Scale

Blues Shapes

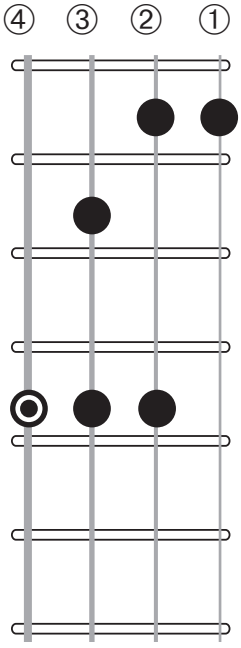
Finger: 1
String: ④



Finger: 2, 3
String: ④



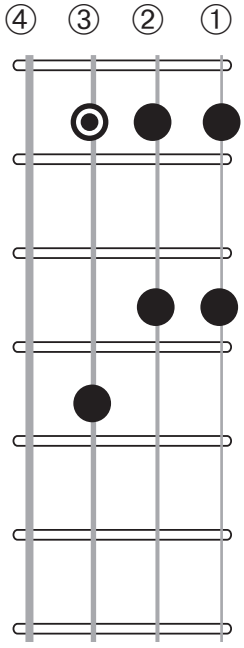
Finger: 4
String: ④



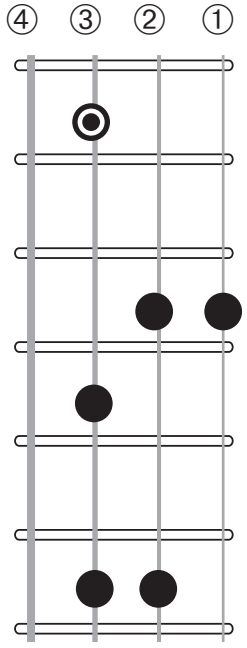
One Octave Scale

Blues Shapes

Finger: 1, 4
String: ③



Finger: 2, 3
String: ③



Blues

Blues Scale Chord Chart

The Blues scale can be used over the following chords.

Scale Key | **Chords and Chord Scale Degrees**

	I			IV			V			bVI		bVII	bIII
C	**C**	**Cm**	**C7**	**F**	**Fm**	**F7**	**G**	**Gm**	**G7**	**Ab**	**A^{b}maj7**	**B^{b}**	**E^{b}**
G	G	Gm	G7	C	Cm	C7	D	Dm	D7	Eb	E^{b}maj7	F	B^{b}
D	D	Dm	D7	G	Gm	G7	A	Am	A7	Bb	B^{b}maj7	C	F
A	A	Am	A7	D	Dm	D7	E	Em	E7	F	Fmaj7	G	C
E	E	Em	E7	A	Am	A7	B	Bm	B7	C	Cmaj7	D	G
B	B	Bm	B7	E	Em	E7	F	Fm	F7	G	Gmaj7	A	D
F$^{\#}$	F$^{\#}$	F$^{\#}$m	F$^{\#}$7	B	Bm	B7	C$^{\#}$	C$^{\#}$m	C$^{\#}$7	D	Dmaj7	E	A
C$^{\#}$	C$^{\#}$	C$^{\#}$m	C$^{\#}$7	F$^{\#}$	F$^{\#}$m	F$^{\#}$7	G$^{\#}$	G$^{\#}$m	G$^{\#}$7	A	Amaj7	B	E
F	F	Fm	F7	B^{b}	B^{b}m	B^{b}7	C	Cm	C7	D^{b}	D^{b}maj7	E^{b}	A^{b}
B^{b}	B^{b}	B^{b}m	B^{b}7	E^{b}	E^{b}m	E^{b}7	F	Fm	F7	G^{b}	G^{b}maj7	A^{b}	D^{b}
E^{b}	E^{b}	E^{b}m	E^{b}7	A^{b}	A^{b}m	A^{b}7	B^{b}	B^{b}m	B^{b}7	B*	Bmaj7*	D^{b}	G^{b}
A^{b}	A^{b}	A^{b}m	A^{b}7	D^{b}	D^{b}m	D^{b}7	E^{b}	E^{b}m	E^{b}7	E*	Emaj7*	G^{b}	B*
D^{b}	D^{b}	D^{b}m	D^{b}7	G^{b}	G^{b}m	G^{b}7	A^{b}	A^{b}m	A^{b}7	A*	Amaj7*	B*	E*
G^{b}	G^{b}	G^{b}m	G^{b}7	C^{b}	C^{b}m	C^{b}7	D^{b}	D^{b}m	D^{b}7	D*	Dmaj7*	E*	A*
C^{b}	C^{b}	C^{b}m	C^{b}7	F^{b}	F^{b}m	F^{b}7	G^{b}	G^{b}m	G^{b}7	G*	Gmaj7*	A*	D*

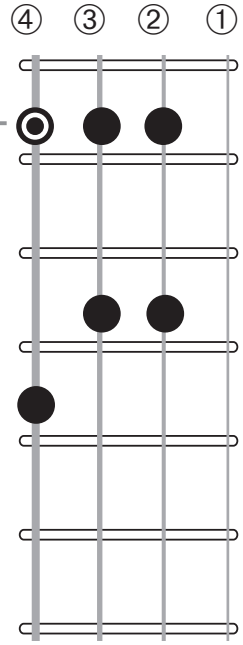
All roman numeral chord scale degrees are based on the Ionian/Major scale.

* The enharmonic equivlent note spelling is shown to avoid the threorically correct double flat and double sharp spellings as well as Fb and Cb note spellings.

Additional Blues Scale Fingerings

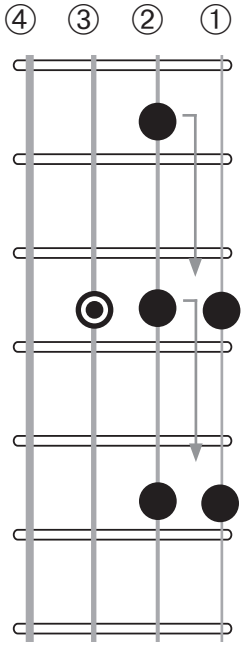
Here are a few additional alternate fingerings I've found useful for the Blues scale.

2 ④ Alternate



Mobile Stretch Finger 4, one fret

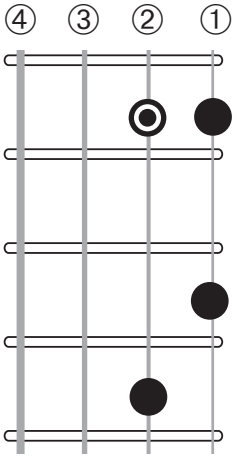
3 ③ Alternate



SLIDE Finger 1

or SLIDE Finger 3

1 ② Partial



Here is an example of a partial Blues scale

the BLUES SCALE

The Minor Pentatonic Scale

The Blues scale is the most commonly used lead scale in Rock and Blues. Blues influenced jazz players also use this scale effectively.

The Blues scale consists of the following intervals (based on a major scale). **Root, b3, 4, 5, b7** and **octave**. A common chromatic passing tone can be played between the 4th and 5th of the scale.

The following chord progressions are in the key of A major or A minor. The A Blues scale consisting of the notes **A C D (D#) E G A'** can be used to solo over each progression.

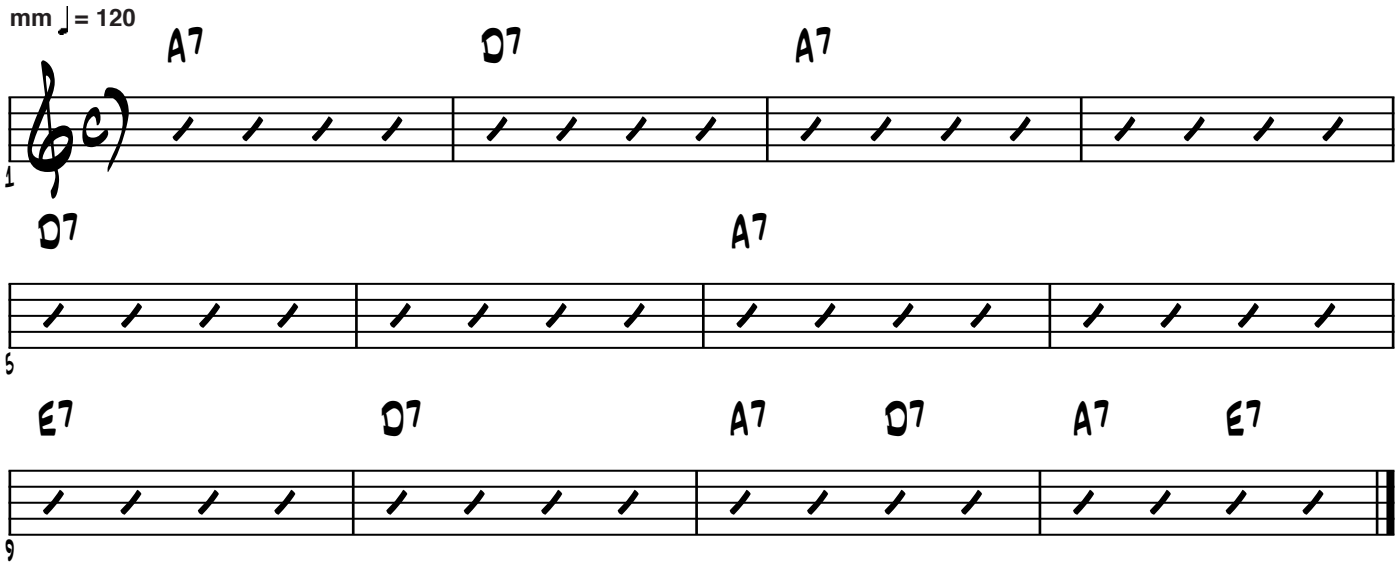
If you need help developing the fingerings of the Blues scale, refer to my **QUICKSTART Scale Fingerings for Lead Guitar** book.

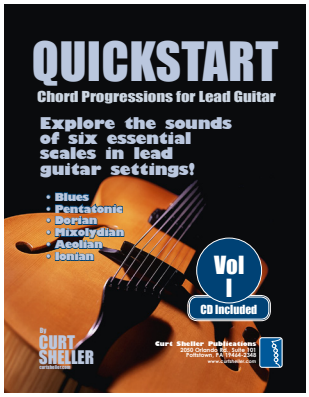
Guild Blues 90

Blues

CD Track 8

Progression 1 - Shuffle





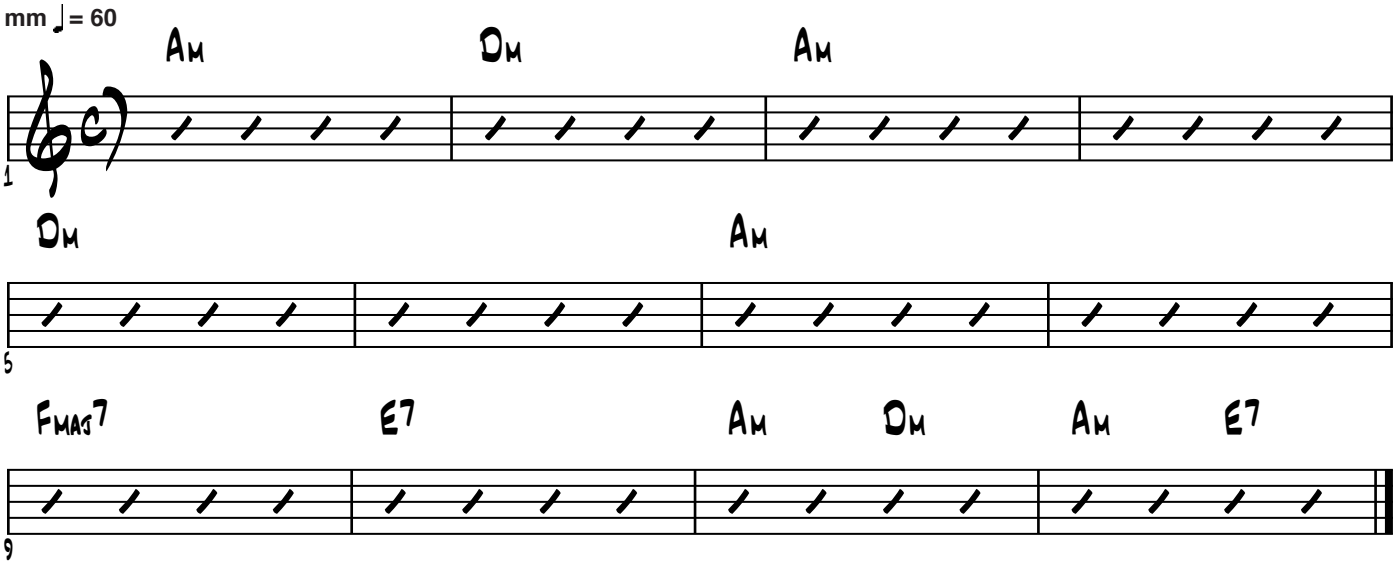
Chord progressions from
QUICKSTART Rhythm Section CD

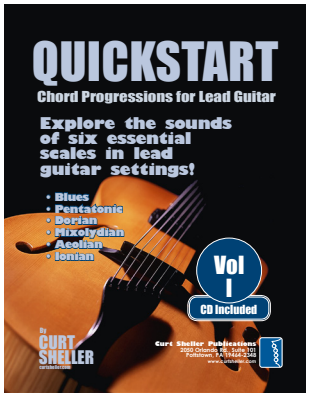
The **QUICKSTART Rhythm Section CD** contains 24 unique styles designed for contemporary lead guitar. Each track is devoted to a scale covered in the QUICKSTART Scale Fingerings for Lead Guitar. There are four background tracks for each scale featuring the chords of the scale. These tracks give you the opportunity to explore the sound of each scale in a lead guitar setting.

www.curtsheller.com/books_quickstart.stml

CD Track 9

Progression 2 - 12/8





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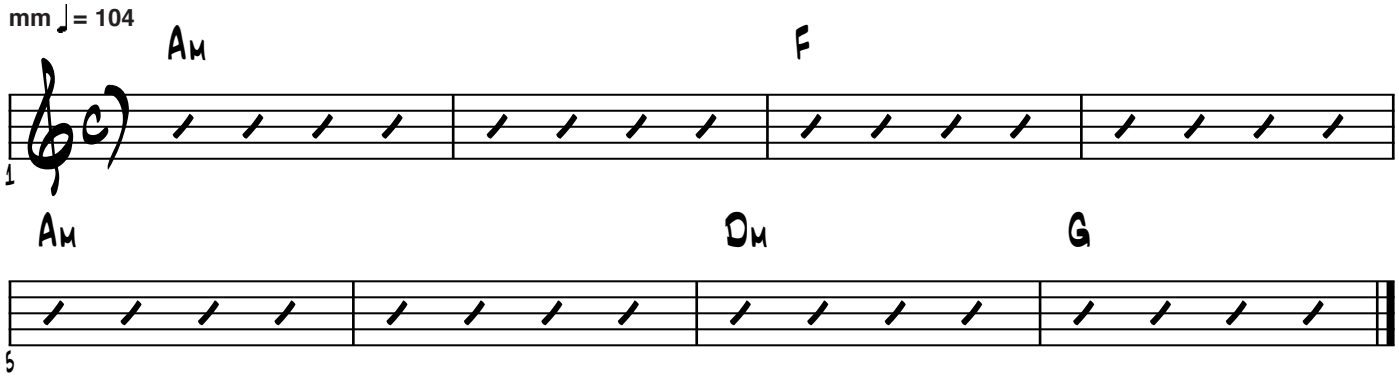
www.curtsheller.com/books_quickstart.stml

Blues

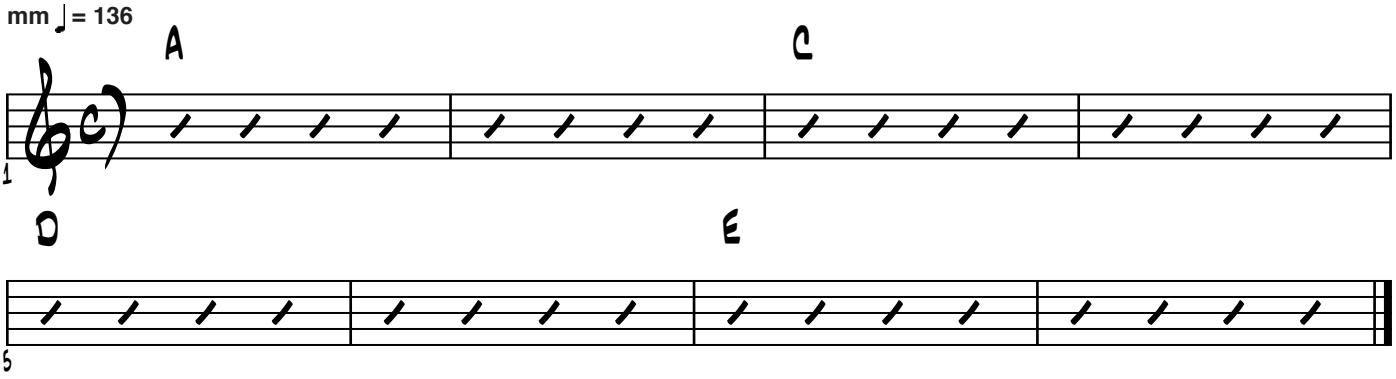
CD Track 10

Progression 3 - Light Rock



CD Track 11

Progression 4 - Rock



Practicing Scales

All **scales** should be practiced...

1) **Root ◉ to Octave**

2) **Octave to Root ◉**

3) **Repeat number 1 and 2 varying the rhythm**

4) **Random Order**
   Start on any note of the scale and end on any note of the scale. The scales can be extended below the root ◉ on the starting string and above the octave on the ending string.

5) **Any Finger, Any String**
   Start on any note of a scale and end on any note of a scale. The finger and string choice will be dependent on the fingering.

Practicing

Final Thoughts

The scale fingerings demonstrated in this book are just a few of the possibilities. I showed fingering solutions starting on each finger for string ④, and ③. A few alternate fingerings have also been shown. Your goal should be to play any scale starting on *any* finger, *any* string and *any* scale degree.

Scales are used to improvise, create melodies and riffs. With a broad knowledge of the essential scales that are used in contemporary music and a mastery of the ukulele's fingerboard and fingering principles* you're well on your way.

A special thanks goes to Chuck Anderson, *educator, author, composer and musician*, who without his guidance and ability to communicate his vast knowledge of all of styles of music this book would have not been possible. Thanks Chuck!

For updates and information on using this book visit:
www.CurtSheller.com/books/QS1BASS4-Blues.shtml

*** The Six Secrets of Guitar Fingering -** by Chuck Anderson

Fingering is one of the most universal topics of the guitar. Whether your style is Rock, Blues, Country, Jazz or Classical, these principles will improve your technique, your solos, even your sight reading.

Final Thoughts