
Ryan Foglesong

ADVANCED BASS GUITAR: CRAFT & CREATIVITY

I. Foundations

A. The Benefits of Music Theory:

1. Labeling sound
2. Expanding your palette
3. Expediency in communication and achieving a musical result
4. Pursuing excellence in the opportunities God has placed you in

B. Construction of Instrument

1. Tuned in 4ths
2. Knowledge of where Unisons and Octaves of a particular note are
 - a. 5-fret-down Rule
 - b. Octave Rule

II. Roles

A. Establish the chord

1. The Triad
 - a. Root defines chord
 - b. 5th supports
 - c. 3rd defines quality (Major or Minor)

B. Enhance the chord

- a. Extensions dictated by additional or substituted color notes availability to the key (7ths, 13ths, 11ths, 9ths, etc.)

III. Filling and Passing Through

A. Pentatonic Scale

1. 2 additional notes are added to the Triad (R, 3rd, 5th)
 - a. For major: R, 2nd, 3rd, 5th, 6th, (8va)
 - b. For minor: R, 3rd, 4th, 5th, 7th, (8va)
2. Major Pent. Works for any Major chord in the key (I, IV, V, *bVII)
3. Minor Pent. Works for any Minor chord in the key (ii, iii, vi, *v)

B. Modes (7 different notes)

1. In diatonic music, modes are born out of the 7 (I through vii) notes of a key center

- a. G to G in G Major = Ionian Mode (I Chord)
 - 1) G, A, B, C, D, E, F#, G
 - b. A to A in G Major = Dorian Mode (ii Chord)
 - 1) A, B, C, D, E, F#, G, A
 - c. C to C in G Major = Lydian Mode (IV Chord)
 - 1) C, D, E, F#, G, A, B, C
2. In jazz and music with modal mixture, certain modes are played over chords for a desired effect (tension, suspension, ambiguity)
 3. (3) Angles of Understanding/Application
 - a. (1) By intervals: Adding “modal” noted to either Major or Minor Pent. Scales. [See Mode Chart in Bass Packet]
 - b. (2) By Pattern: Because each mode is made up of unique notes, there will be a unique pattern in 1st, 2nd, or 4th position.
 - c. (2) By key: Get to know the 7 notes of each key. [See Key Chart in Bass Packet]
 - 1) Memorize the Circle of 5ths.
 - (a) Sharps (#)
 - (i) **Fat Cats Go Down Alleys Eating Bananas**
 - (b) Flats (b)
 - (i) **BEAD GFC** (The exact reverse of the above acronym)

IV. Counterpoint

A. (3) Points of Application:

1. Chord Movement:
 - a. Inversions
 - 1) 1st Inversion (3rd in bass)
 - 2) 2nd Inversion (5th in bass)
 - 3) 3rd Inversion (7th in bass)
 - 4) They often provide contrary motion:
 - (a) G///|D///|Em///|C///| could be...
 - (b) G///|D/F#///|Em///|C///|
 - 5) Opportunities for the bass to provide variation without changing the function of the chord (providing harmony for the melody)
2. Instrumental Melodic Movement:
 - a. Bass plays a harmonic line to a guitar/piano/soloist-driven hook
 - b. Requires a knowledge of the key to choose notes from
 - c. Requires a knowledge of the intervals how hook is stringing together
3. Vocal Melody Movement:
 - a. Bass plays a harmonic line to a vocal melody

- b. Same requirements as above
- c. Use to enhance an important part of the melody either for congregational melodic support (voice - leading) or to bring attention to an important lyric

V. Bass Chords

A. (2) Types to Consider:

1. Open Chords: Large span of intervals between sounding notes
 - a. R, 10th (a 3rd one octave above)
 - b. R, 11th (a 4th one octave above)
 - c. R, 9th (a 2nd one octave above)
 - d. Listen to intro/turn in "All I Have is Christ" from album, The Gathering
2. Closed Chords: Small span of intervals between sounding notes
 - a. Triads/tri - chords or diads/double-stops
 - b. Can be rootless as long as another instrument is sounding the root
 - c. Listen to intro/turn in "O My Soul, Arise" from album, From Age to Age
 - d. Recognize that low end is sacrificed for this effect

VI. Articulations

A. Muted Picking

1. Palm Mute
2. Felt Picks

B. Heavy Picking

1. Consider adding a compressor to avoid burning up tubes, or peaking output.

C. Slap and Pop

D. Tapping

E. Glissando/Slide

F. Trill

- i. Hammer On/ Pull Off

G. Vibrato

H. Ghost Notes

- i. Use to take up percussive space
- ii. Imply subdivision
- iii. Use when a drummer isn't always available

VII. Pedals

A. Pre Amp/DI

- i. SansAmp works as a pre amp, equalizer and DI box. For gigs where I can't use an amp, I don't sacrifice tone with this helpful pedal

B. Volume Pedal

- i. Control Dynamics/Swell

C. Tuner

- i. Boss TU-3

Technology & Lessons

Norm Stockton

www.artofgroove.com
lessons and resources

Jayne Lewis

www.jaymelewis.com
www.labasslix.com
lessons and resources

Marlowe DK

www.playbassnow.com
lessons and resources

Todd Johnson

www.toddjohnsonmusic.com

*Looks for their respective YouTube channels as well for free lessons.

Ryan Foglesong **Email:** RWFoglesong@gmail.com