

The Greatest Ever Bass Guitar Exercise

G Ionian (Major Scale) **G Major Seventh Arpeggio** **G Major Pentatonic** **GMaj7 (I)**

TAB: 3-5 2-3 5 2-4-5 | 4-5-2 3-2-5 4-5 | 3-5 2-5 2-5 2-4 | 3-4

A Dorian **A Minor Seventh Arpeggio** **A Minor Pentatonic** **Am7 (ii)**

TAB: 5-7 3-5 7 4-5-7 | 5-7-3 5-3-7 5-7 | 5-8 5-7 5-7 5-7 | 5-5

B Phrygian **B Minor Seventh Arpeggio** **B Minor Pentatonic** **Bm7 (iii)**

TAB: 7-8-10 7-9-10 7-9 | 7-9-5 7-5-9 7-9 | 7-10 7-9 7-9 7-9 | 7-7

C Lydian **C Major Seventh Arpeggio** **C Major Pentatonic** **CMaj7 (IV)**

TAB: 8-10 7-9-10 7-9-10 | 9-10-7 8-7-10 9-10 | 8-10 7-10 7-10 7-9 | 8-9

D Mixolydian **D Dominant Seventh Arpeggio** **D Major Pentatonic** **D7 (V)**

TAB: 10-12 9-10-12 9-10-12 | 10-12-9 9-12 10-12 | 10-12 9-12 9-12 9-11 | 10-11

E Aeolian (Natural Minor Scale) **E Minor Seventh Arpeggio** **E Minor Pentatonic** **Em7 (vi)**

TAB: 12-14-15 12-14-15 12-14 | 12-14-10 10-14 12-14 | 12-15 12-14 12-14 12-14 | 12-12

F# Locrian

F# Half Diminished Arpeggio

F# Minor Pentatonic (b5)

F#m7:5 (vii)

Musical notation for the first section, featuring four measures in bass clef. The first measure is the F# Locrian scale (F#-G-A-B-C-D-E). The second measure is the F# Half Diminished Arpeggio (F#-A-C-E). The third measure is the F# Minor Pentatonic (b5) scale (F#-G-A-B-C). The fourth measure is the F#m7:5 (vii) chord (F#-A-C-E). Below the staff is a fretboard diagram with fingerings: 14-15-17, 14-15-17, 14-16, 14, 15-12, 14, 12-15, 14-16, 14-17, 14-15, 14-16, 14-16, 14, 15.

G Ionian (Major Scale)

G Major Seventh Arpeggio

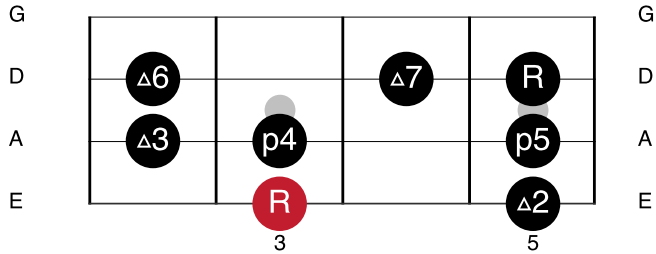
G Major Pentatonic

GMaj7 (I)

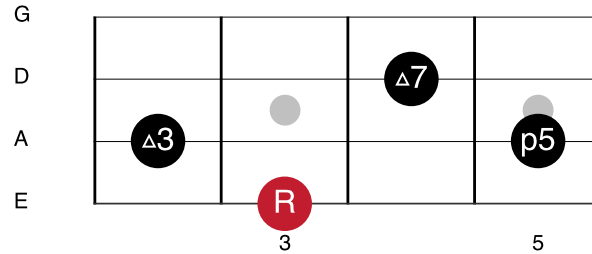
Musical notation for the second section, featuring four measures in bass clef. The first measure is the G Ionian (Major Scale) (G-A-B-C-D-E-F#). The second measure is the G Major Seventh Arpeggio (G-B-D-F#). The third measure is the G Major Pentatonic scale (G-A-B-C-D). The fourth measure is the GMaj7 (I) chord (G-B-D-F#). Below the staff is a fretboard diagram with fingerings: 15-17, 14-15-17, 14-16-17, 16, 17-14, 15, 14-17, 16-17, 15-17, 14-17, 14-17, 14-16, 16, 16, 15.

Mode, Arpeggio, Pentatonic, Chord Shapes

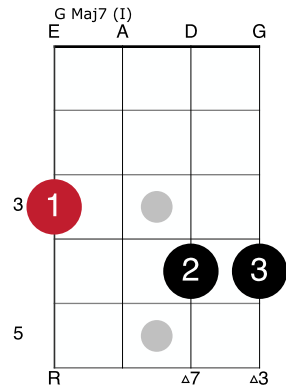
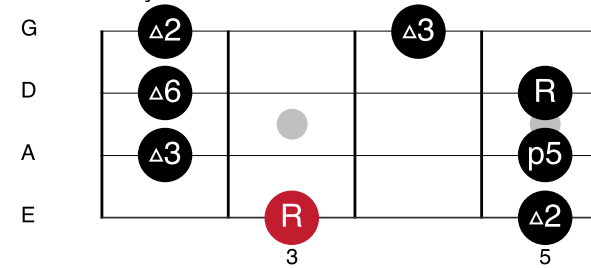
G Major (Ionian)



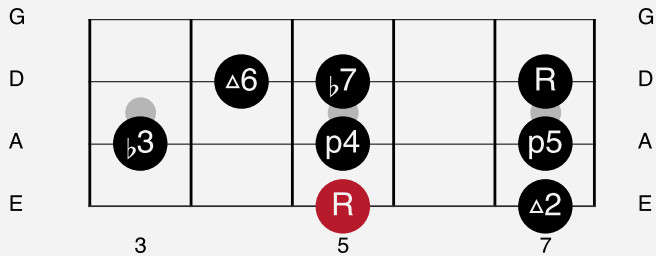
G Major Seventh Arpeggio (GMaj7)



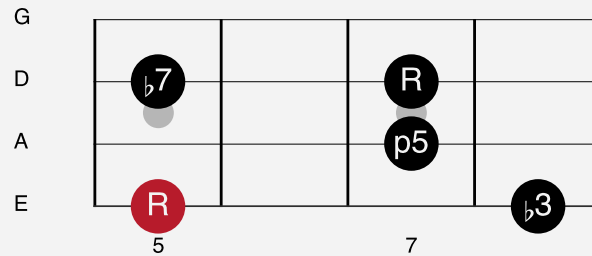
G Major Pentatonic



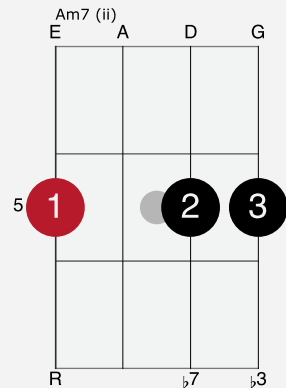
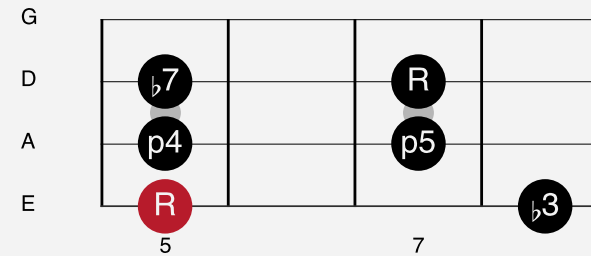
A Dorian



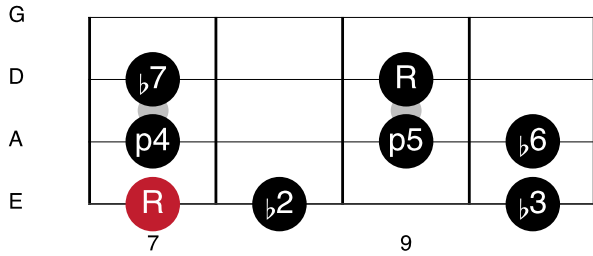
A Minor Seventh Arpeggio (Am7)



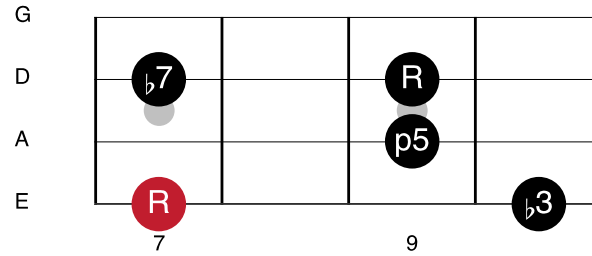
A Minor Pentatonic



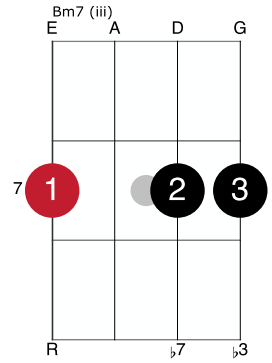
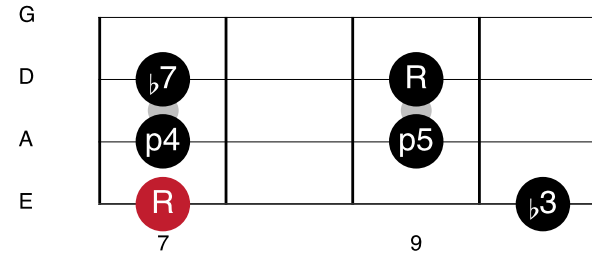
B Phrygian



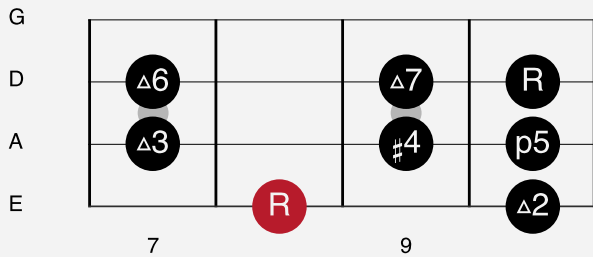
B Minor Seventh Arpeggio (Bm7)



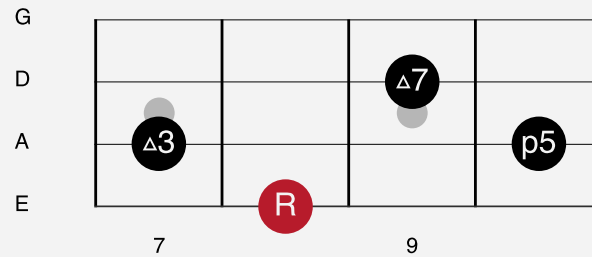
B Minor Pentatonic



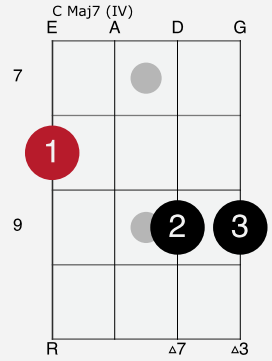
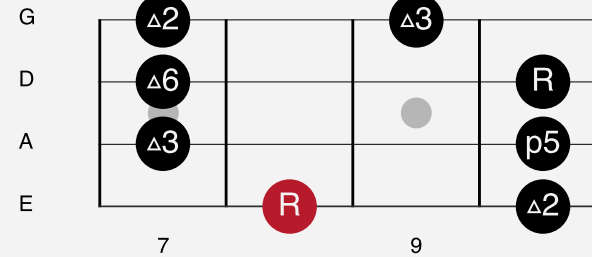
C Lydian



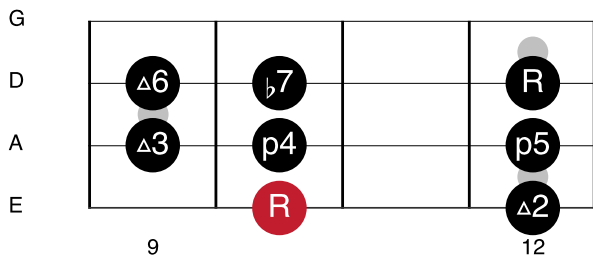
C Major Seventh Arpeggio (CMaj7)



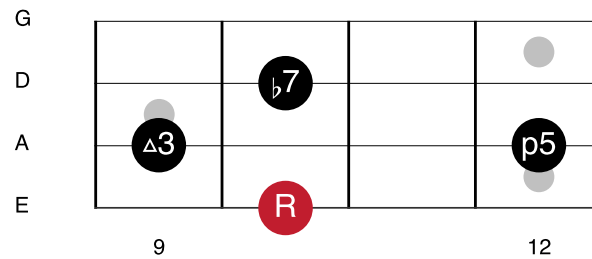
C Major Pentatonic



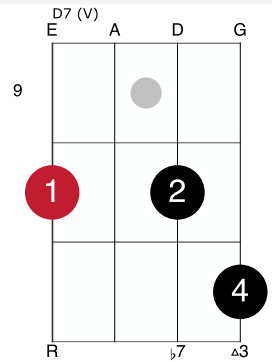
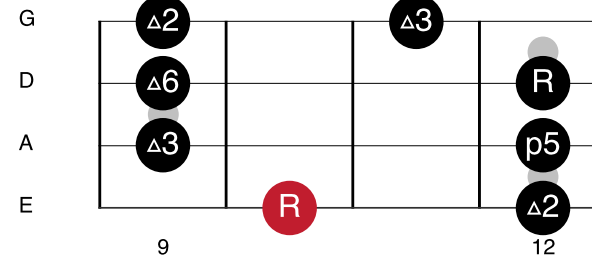
D Mixolydian



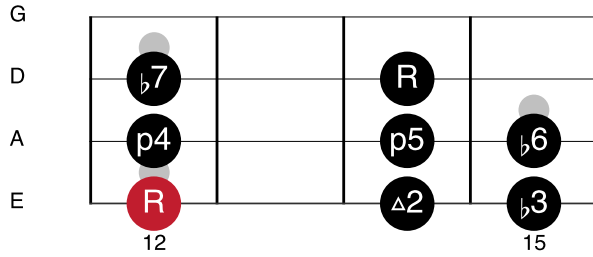
D Dominant Seventh Arpeggio (D7)



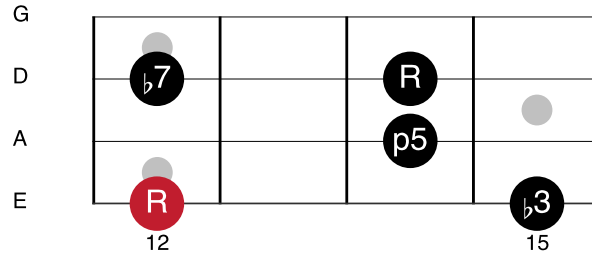
D Major Pentatonic



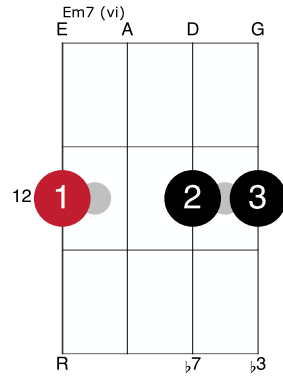
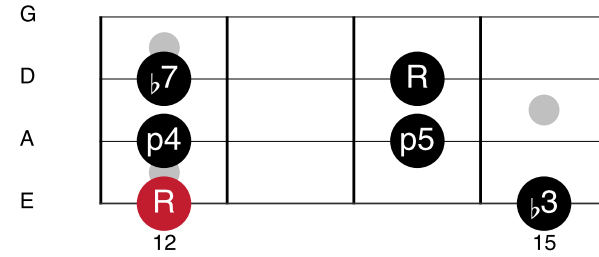
E Aeolian (E Natural Minor)



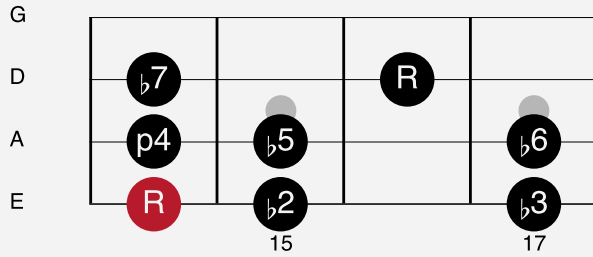
E Minor Seventh Arpeggio (Em7)



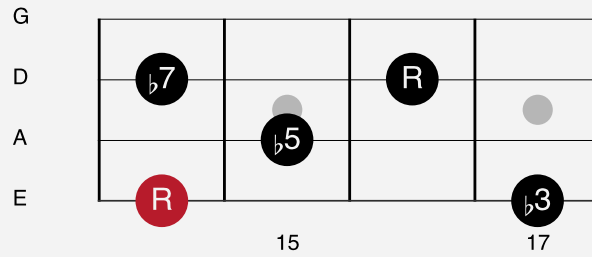
E Minor Pentatonic



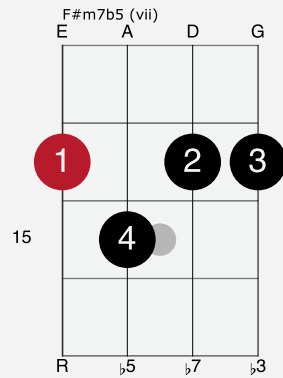
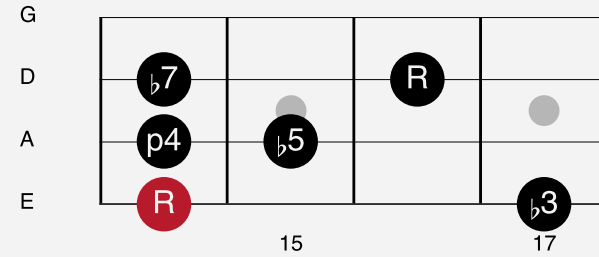
F# Locrian



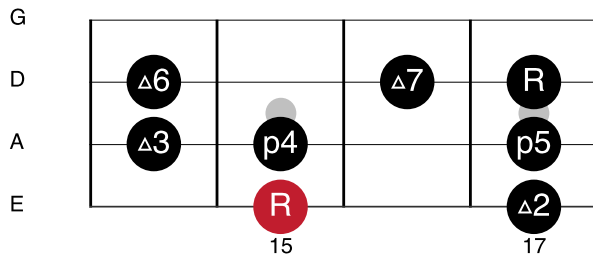
F# Minor Seventh Flat 5 Arpeggio (F#m7b5 - 'Half Diminished')



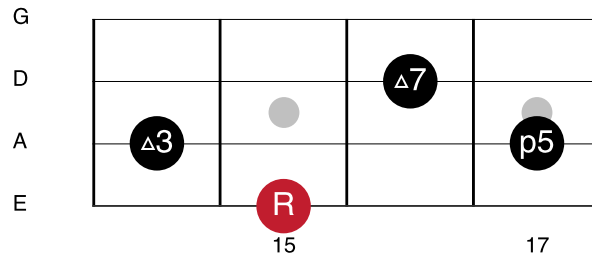
F# Minor Pentatonic (b5)



G Major (Ionian)



G Major Seventh Arpeggio (GMaj7)



G Major Pentatonic

