



ELLEN O'REILLY

Beginners' guru Ellen signs off with an essential theory roundup

Hey, fellow low-enders! This will be the last time you hear from me in this column, so for this issue I want to connect all the theory elements we've talked about so far. As I've said before, a lot of the scales, pentatonics and arpeggios that you will come across in your bass-playing careers are interrelated, meaning that a certain triad may 'fit' inside a certain arpeggio, for example.

Take the trusty major triad for instance, which is made up of a **root**, **major 3rd** and **perfect 5th**. Its arpeggio is made up of **root**, **major 3rd**, **perfect 5th** and **major 7th**. The major pentatonic is made up of **root**, **2nd**, **major 3rd**, **perfect 5th** and **major 6th**. The major scale, also known as the Ionian mode, is made up of **root**, **2nd**, **major 3rd**, **perfect 4th**, **perfect 5th**, **major 6th** and **major 7th**. I've colour-coded them so you can see the common notes between each.

Note how the major scale contains within itself all the notes of the related triad, arpeggio and pentatonic. You can see this demonstrated on the staff. See how all the notes are derived from the parent scale? The same system applies to the (natural) minor scale,

which is also known as the Aeolian mode: this is also illustrated on the staff. The Aeolian mode is the 6th mode of the major scale and it is also the relative minor scale. The key signature is the same and they share all the same notes, but in a different order.

Mode	Pentatonic	Arpeggio	Triad	Chord
Ionian (major)	major	major 7	major	I _{major} 7
Dorian	minor	minor 7	minor	II _{minor} 7
Phrygian	minor	minor 7	minor	III _{minor} 7
Lydian	major	major 7	major	IV _{major} 7
Mixolydian	major	dominant 7	major	V7
Aeolian (minor)	minor	minor 7	minor	VI _{minor} 7
Locrian	minor b5/blues scale	minor 7b5	diminished	VII _{minor} 7b5

In the table above you can see each mode of the major scale and the chord it corresponds to as well as the triads, pentatonics and arpeggios that are related to it. On the last staff you can see each of the modes: if you play through them and then work out the corresponding pentatonics, arpeggios and triads, you will see how this works.

Best of luck with your studies, guys, and I'll see you on the bass circuit! ■

EXAMPLE

The example section contains three staves of musical notation in bass clef with a key signature of one flat (B-flat).

- Staff 1: Major Scale (Ionian)** - Shows the major scale and its corresponding pentatonic, major seventh arpeggio, and major triad. Fingering is provided below the notes.
- Staff 2: Minor Scale (Aeolian)** - Shows the natural minor scale and its corresponding pentatonic, minor seventh arpeggio, and minor triad. Fingering is provided below the notes.
- Staff 3: Modes** - Shows the Ionian, Dorian, Phrygian, and Lydian modes with their respective pentatonics and arpeggios. Fingering is provided below the notes.
- Staff 4: Modes** - Shows the Mixolydian, Aeolian, and Locrian modes with their respective pentatonics and arpeggios. Fingering is provided below the notes.

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