



PHIL

MAVIN

FUNCTIONAL
THEORY FOR
BASSISTS:
VOLUME I

SBL Course Workbook



FUNCTIONAL THEORY FOR BASSISTS: VOLUME I

with Phil Mann

COURSE DESCRIPTION

Starting with the basics, this course will guide you through the various functional aspects of harmony and theory.

The basics of music theory can be found everywhere, but will a better understanding of harmony and theory really improve your bass playing? And how can you put all of that information into action? The ability to understand and recognize concepts like key centres, intervals and time signatures is absolutely essential for any aspiring musician, and in this course you're going to find out why.

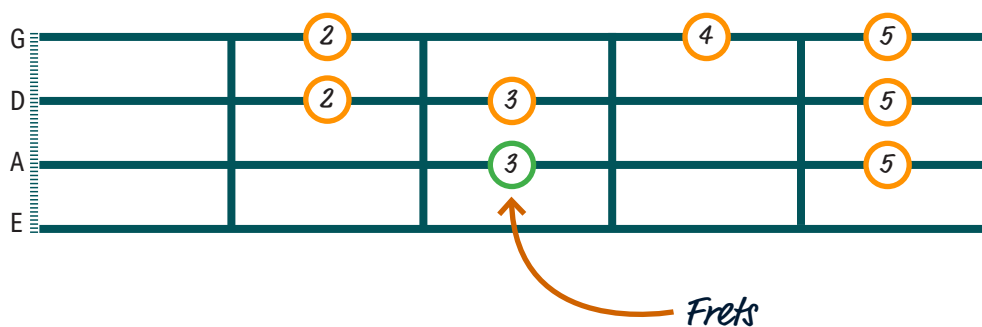
LESSON 1: MAJOR SCALES

MAJOR SCALES (PERFORMED AS FORMULAS)

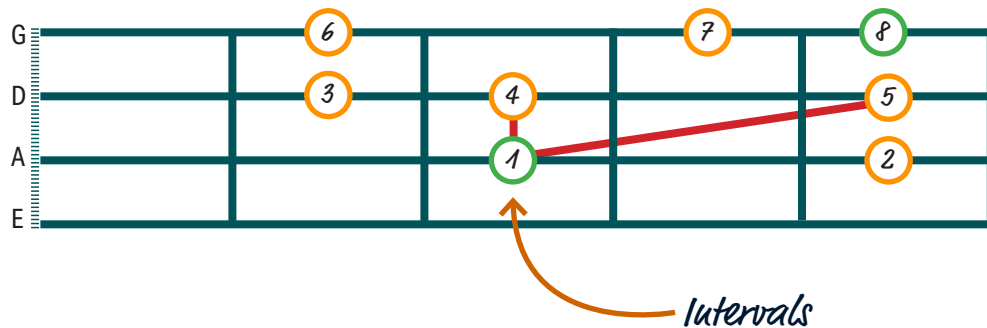
Major Scale Formula (04:58)

T - T - S T - T - T - T - S T
Tone Tone Semi Tone Tone Tone Tone Semi Tone

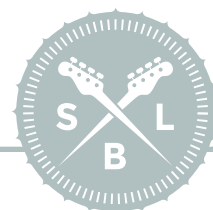
C Major Scale (11:44)



Major Scale Intervals (14:34)



Exercise: Play a major scale using the formula from any point on your instrument.



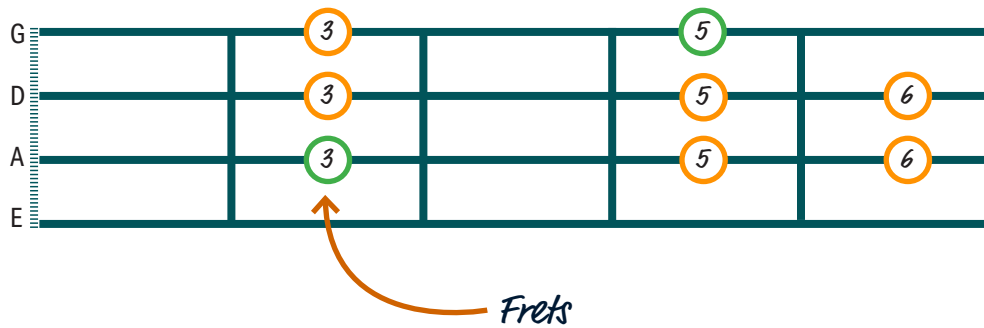
2: NATURAL MINOR SCALE

NATURAL MINOR SCALE (PERFORMED AS FORMULAS)

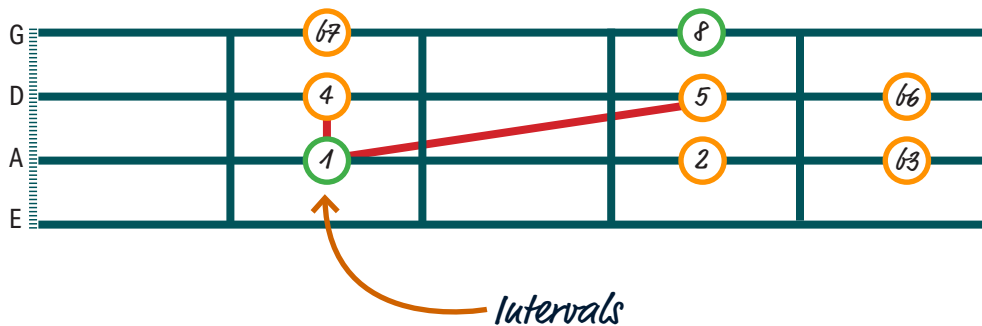
Natural Minor (Aeolian) Scale Formula (07:21)

T - S T - T - T - S T - T - T
Tone Semi Tone Tone Tone Semi Tone Tone Tone

C Natural Minor Scale (11:12)



Minor Scale Intervals (12:20)



Exercise: Play a natural minor scale using the formula from any point on your instrument.



LESSON 3: HARMONIZATION - MAJOR SCALE

HARMONIZATION OF THE MAJOR SCALE (MODES AS FORMULAS)

C Major Scale (05:50)



C Major Scale Starting on D (Dorian) (06:50)



The 7 Modes Derived From The Major Scale (11:50)

1. Ionian (Major Scale)
2. Dorian
3. Phrygian
4. Lydian
5. Mixolydian
6. Aeolian (Natural Minor)
7. Locrian

All of the modes above are derive from the major scale. Each mode contains the same notes as the major scale, but we're starting (and finishing) on different notes.



LESSON 4: TRIADS

TRIADS (MAJOR, MINOR, DIMINISHED & AUGMENTED)

C Major Scale (03:13)



Types of 3rds (06:46)

1. Major 3rd (4 semi-tones from your starting note)
2. Minor 3rd (3 semi-tones from your starting note)

Types of Triads (07:40)

1. Major triad: Major 3rd + Minor 3rd
2. Minor triad: Minor 3rd + Major 3rd
3. Diminished triad: Minor 3rd + Minor 3rd
4. Augmented triad: Major 3rd + Major 3rd



LESSON 5: HARMONIZED MAJOR SCALE

HARMONIZED MAJOR SCALE (THREE NOTE CHORDS), NASHVILLE NUMBERING SYSTEM

Harmonization of the Major Scale Using Three Notes Per Chord (03:55)

I	C	D	E	F	G	A	B	C	=	Maj
II	D	E	F	G	A	B	C	D	=	Min
III	E	F	G	A	B	C	D	E	=	Min
IV	F	G	A	B	C	D	E	F	=	Maj
V	G	A	B	C	D	E	F	G	=	Maj
VI	A	B	C	D	E	F	G	A	=	Min
VII	B	C	D	E	F	G	A	B	=	Dim
	ROOT		3RD		5TH					

Examples of the Number System (13:07)

II - V - I in the key of C

| Dmin | Gmaj | Cmaj |

VI - II - V - I in the key of C

| Amin | Dmin | Gmaj | Cmaj |

II - V - I in the key of D

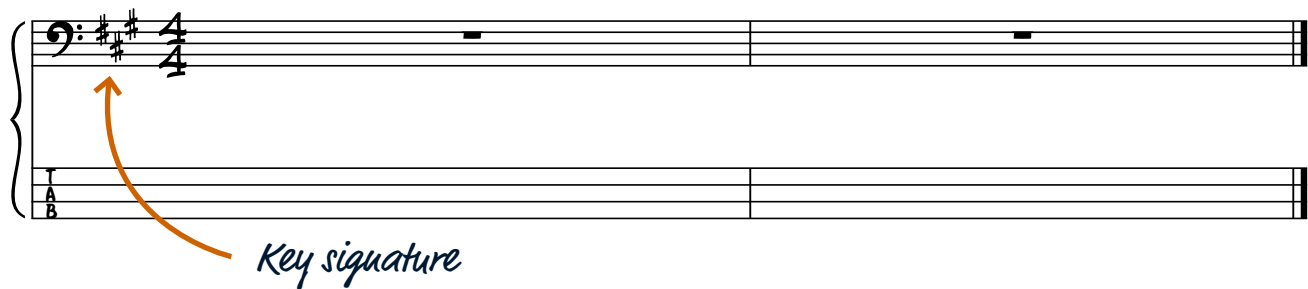
| Emin | Amaj | Dmaj |



LESSON 6: KEY SIGNATURES

KEY SIGNATURES (FLATS AND SHARPS) - CYCLE OF 5THS

Identifying Key Signatures (06:40)



Order of Sharp Notes (07:30)

- | | | | | | | |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| F# | C# | G# | D# | A# | E# | B# |

Defining a Key Signature - Sharps (09:50)

1. Go to the last #
2. Raise the note a semi-tone
3. The resulting note is your Key Signature.

Example #1 (10:43)



1. One Sharp = F#
2. F# raised a semi-tone is G
3. The Keys Signature is G major

Example #2 (13:03)



1. 2 Sharps = C#
2. C# raised a semi-tone is D
3. The Keys Signature is D major



LESSON 6: KEY SIGNATURES

Order of Flat Notes (16:15)

1	2	3	4	5	6	7
Bb	Eb	Ab	Db	Gb	Cb	Fb

Defining a Key Signature - Flats (17:34)

1. Go to the penultimate Flat.
2. That is your Key Signature.
3. If you only have 1 Flat, then you're in the Key of F.

Example #1 (18:20)



1. There are 2 Flats (Bb & Eb). The penultimate Flat is Bb.
2. The Keys Signature is Bb major.

Example #2 (19:18)



1. There are 4 Flats. The penultimate Flat is Ab.
2. The Key Signature is Ab major.



LESSON 7: 7TH ARPEGGIOS

7th ARPEGGIOS - MAJ 7th, DOM 7th, MIN 7th & MIN 7th (b5)

C Major Scale (03:05)



Types of 7th Chord Arpeggios of a Major Scale (05:23)

1. Major 7th: Major 3rd + Minor 3rd + Major 3rd
2. Dominant 7th: Major 3rd + Minor 3rd + Minor 3rd
3. Minor 7th: Minor 3rd + Major 3rd + Minor 3rd
4. Half-Diminished / Minor 7th (b5): Minor 3rd + Minor 3rd + Major 3rd

Harmonization of the Major Scale Using Four Notes Per Chord (14:15)

I	C	D	E	F	G	A	B	C	=	Maj7
II	D	E	F	G	A	B	C	D	=	Min7
III	E	F	G	A	B	C	D	E	=	Min7
IV	F	G	A	B	C	D	E	F	=	Maj7
V	G	A	B	C	D	E	F	G	=	Dom7
VI	A	B	C	D	E	F	G	A	=	Min7
VII	B	C	D	E	F	G	A	B	=	Min7 (b5)
	ROOT		3RD		5TH		7TH			

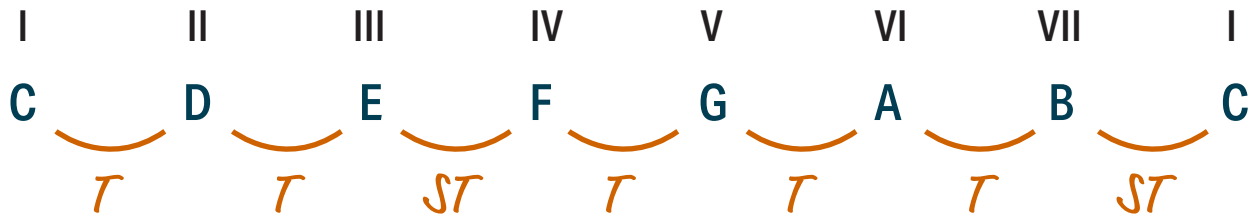
To learn more about the harmonization of the major scale, check out the "Chord Tone Concepts" course in the SBL course library.



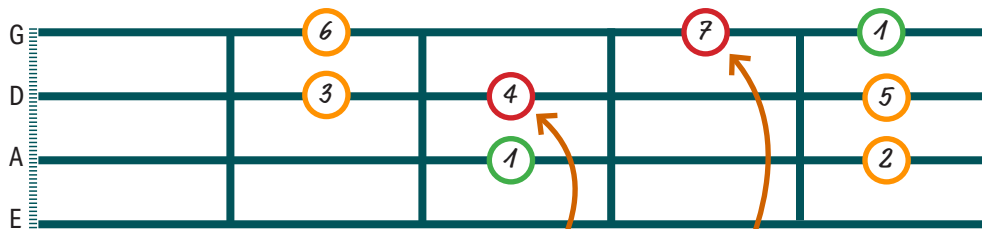
LESSON 8: PENTATONIC/BLUES SCALES

PENTATONIC AND BLUES SCALES AS FORMULAS

C Major Scale Review (04:22)

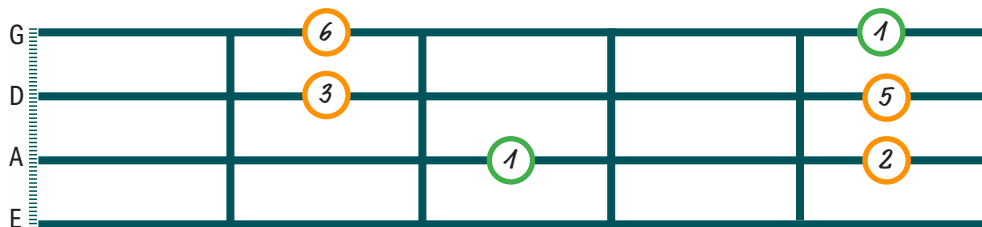


Major Scale Intervals (05:20)



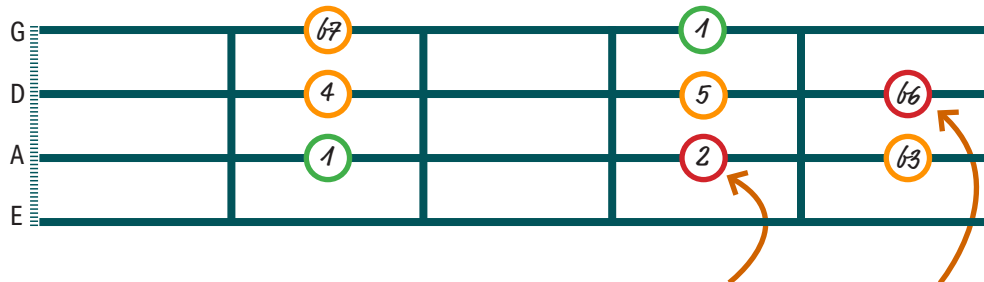
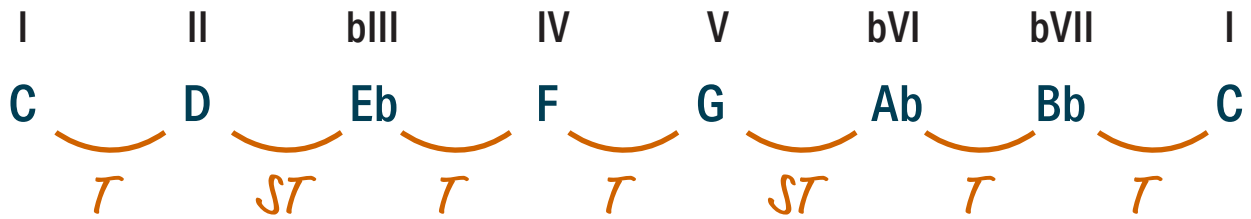
Notes that create tension. If you take them out, you'll have a major scale consisting of 5 notes called the Major Pentatonic Scale

C Major Pentatonic Scale as a Formula (07:48)



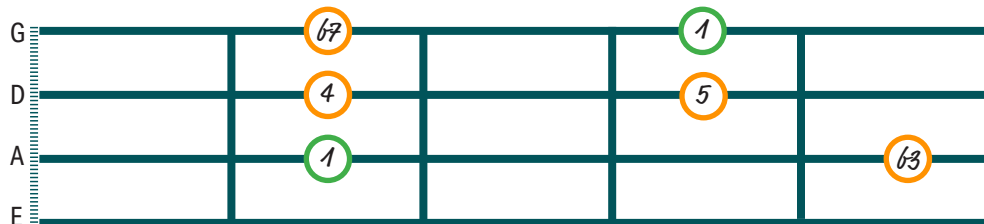
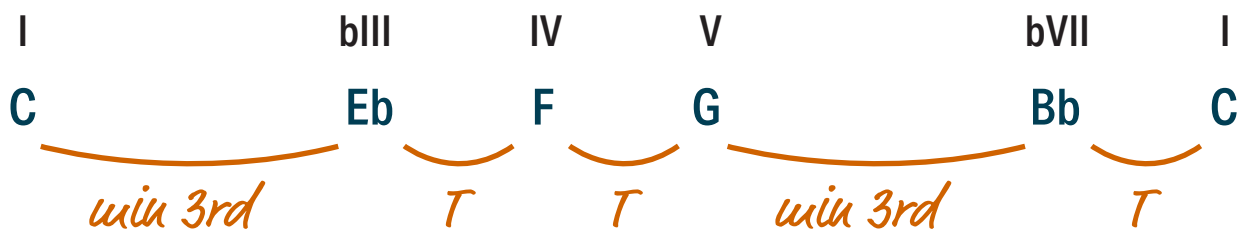
LESSON 8: PENTATONIC/BLUES SCALES

C Minor Scale Review (10:50)



Notes that create tension. If you take them out, you'll have a minor scale consisting of 5 notes called the Minor Pentatonic Scale.

C Minor Pentatonic Scale as a Formula (12:37)



LESSON 8: PENTATONIC/BLUES SCALES

C Minor Blues Scale as a Formula (14:07)

