



MASTERING THE MODES FOR THE IMPROVISING BASS PLAYER WITH RICH BROWN



SCOTT'S

BASS LESSONS





MASTERING THE MODES - RICH BROWN

LESSON 1 - MAPPING OUT THE MODES

00:51 D Major Pattern (Ionian)

T
A
B

3 5 2 3 5 2 4 5

01:01 D Natural Minor Pattern (Aeolian)

3 5 6 3 5 6 3 5

01:41 D Major (Ionian) Complete Pattern

3 5 2 3 5 2 4 5 2 4 5 2 4 6 2 4 6

3:45 E Dorian

5 7 8 5 7 9 5 7 9 5 7 9 6 7 9 6 7 9

5:55 F# Phrygian

7 8 10 7 9 10 7 9 10 7 9 11 7 9 11 7 9 11

7:04 G Lydian

8 10 7 9 10 7 9 10 7 9 11 7 9 11 7 9 11

8:38 A Mixolydian

10 12 9 10 12 9 10 12 9 11 12 9 11 12 9 11 13

9:43 B Aeolian

12 14 15 12 14 15 12 14 16 12 14 16 13 14 16

The diagram shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The scale is written in a single line, starting on B2 and ending on B3. The notes are: B2, C3, D3, E3, F#3, G3, A3, B3. The notes are grouped into four measures: the first measure contains B2, C3, D3, E3; the second measure contains F#3, G3, A3, B3; the third measure contains B3, C4, D4, E4; and the fourth measure contains F#4, G4, A4, B4. The notes are connected by a single line, indicating a continuous scale.

10:43 C# Locrian

14 15 17 14 15 17 14 16 17 14 16 18 14 16 18

The diagram shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The scale is written in a single line, starting on C#3 and ending on C#4. The notes are: C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4. The notes are grouped into four measures: the first measure contains C#3, D#3, E#3, F#3; the second measure contains G#3, A#3, B#3, C#4; the third measure contains C#4, D#4, E#4, F#4; and the fourth measure contains G#4, A#4, B#4, C#5. The notes are connected by a single line, indicating a continuous scale.



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LESSON 2 - ASCENDING, DESCENDING & ALTERNATING

1:39 Modal 3 Note Grouping Ascending

3 5 2 5 2 3 2 3 5 3 5 2

2 4 5 4 5 2 5 2 4 2 4 6

2:04 Modal 3 Note Grouping Descending

6 4 2 4 2 6 2 6 4 6 4 2

2 5 4 5 4 2 4 2 5 2 5 3 5 3 2 3 2 5 2 5 3 5 3 2 3

2:50 3 Note Alternating Ascending

3 5 2 3 2 5 2 3 5 2 5 3 5 2 4 5 4 2 4 5 2 4 2 5

2 4 5 2 5 4 5 2 4 6 4 2 4 6 2 4 2 6 2 4 6

3:03 3 Note Alternating Descending

6 4 2 6 2 4 2 6 4 2 4 6 4 2 5 4 5 2 5 4 2 5 2 4

3:24 Modal 4 Note Groups Ascending

3:47 Modal 4 Note Groups Descending

2 5 4 2 5 4 2 5 4 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3

4:08 4 Note Alternating Ascending

3 5 2 3 5 3 2 5 2 3 5 2 4 2 5 3 5 2 4 5 2 5 4 2 4 5 2 4 5 4 2 5

2 4 5 2 4 2 5 4 5 2 4 6 2 6 4 2 4 6 2 4 6

4:35 4 Note Alternating Descending

6 4 2 6 4 6 2 4 2 6 4 2 5 2 4 6 4 2 5 4 2 4 5 2 5 4 2 5 4 5 2 4

2 5 4 2 5 2 4 5 | 4 2 5 3 2 3 5 2 | 5 3 2 5 3 5 2 3 | 2 5 3 2 3

5:19 Triads Through The Mode (Ascending)

3 2 5 5 3 2 2 5 4 3 2 5 | 5 4 2 2 5 4 4 2 5 5 4 2

2 5 4 4 2 6 5 4 2 2 6 4 | 4 2 6

5:36 Triads Through The Mode (Descending)

6 2 4 4 6 2 2 4 5 6 2 4 | 4 5 2 2 4 5 5 2 4 4 5 2

This musical exercise is in D major (one sharp). The top staff shows a sequence of ascending triads: D4-F#4-A5, E4-G#4-B5, F#4-A5-C#6, G4-B5-D#6, A4-C#6-E7, B4-D#6-F#7, and C#5-E7-G#7. The bottom staff provides the corresponding fingering: 2, 4, 5, 2, 3, 4, 5, 2, 2, 3, 5, 5, 2, 3, 3, 5, 2, 3.

6:11 Alternating Triads (Ascending)

This musical exercise is in D major. The top staff shows alternating ascending and descending triads: D4-F#4-A5, E4-G#4-B5, F#4-A5-C#6, G4-B5-D#6, A4-C#6-E7, B4-D#6-F#7, C#5-E7-G#7, F#7-E7-D#6, E7-C#6-B5, D#6-A5-G#4, F#4-E4-D4, C#4-B3-A3, B3-G#3-F#3, A3-G#3-F#3, and B3-A3-G#3. The bottom staff provides the corresponding fingering: 3, 2, 5, 2, 3, 5, 2, 5, 4, 5, 2, 3, 5, 4, 2, 4, 5, 2, 4, 2, 5, 2, 4, 5.

This musical exercise is in D major. The top staff shows a sequence of ascending triads: D4-F#4-A5, E4-G#4-B5, F#4-A5-C#6, G4-B5-D#6, A4-C#6-E7, B4-D#6-F#7, and C#5-E7-G#7. The bottom staff provides the corresponding fingering: 2, 5, 4, 6, 2, 4, 5, 4, 2, 4, 6, 2, 4, 2, 6.

6:25 Alternating Triads (Descending)

This musical exercise is in D major. The top staff shows alternating descending and ascending triads: F#7-E7-D#6, E7-C#6-B5, D#6-A5-G#4, F#4-E4-D4, C#4-B3-A3, B3-G#3-F#3, A3-G#3-F#3, B3-A3-G#3, C#5-E7-G#7, B4-D#6-F#7, A4-C#6-E7, G4-B5-D#6, F#4-A5-C#6, E4-G#4-B5, and D4-F#4-A5. The bottom staff provides the corresponding fingering: 6, 2, 4, 2, 6, 4, 2, 4, 5, 4, 2, 6, 4, 5, 2, 5, 4, 2, 5, 2, 4, 2, 5, 4.

Exercise 1: A bass line exercise in D major (two sharps). The melody consists of six groups of triplets: D4-E4-F#4, E4-F#4-G4, F#4-G4-A4, G4-A4-B4, A4-B4-C#5, and B4-C#5-D5. The final note is a half note D4. The fretboard diagram below shows the fingerings: 2, 4, 5, 3, 2, 5, 4, 5, 2, 5, 3, 2 for the first six measures, and 5, 2, 3, 2, 5, 3, 3 for the final measure.

7:06 Seventh Chords Through The Mode (Ascending)

Exercise 2: A bass line exercise in D major showing ascending seventh chords. The melody consists of eighth notes: D4-E4-F#4-G4, E4-F#4-G4-A4, F#4-G4-A4-B4, and A4-B4-C#5. The final note is a half note D4. The fretboard diagram shows fingerings: 3, 2, 5, 4, 5, 3, 2, 5 for the first measure; 2, 5, 4, 2, 3, 2, 5, 4 for the second measure; and 5, 4, 2, 5, 2, 5, 4, 2 for the third measure.

Exercise 3: A bass line exercise in D major showing ascending seventh chords. The melody consists of eighth notes: D4-E4-F#4-G4, E4-F#4-G4-A4, F#4-G4-A4-B4, and A4-B4-C#5. The final note is a half note D4. The fretboard diagram shows fingerings: 4, 2, 5, 4, 5, 4, 2, 6 for the first measure; 2, 5, 4, 2, 4, 2, 6, 4 for the second measure; and 5, 4, 2, 6 for the third measure.

7:31 Seventh Chords Through The Mode (Descending)

Exercise 4: A bass line exercise in D major showing descending seventh chords. The melody consists of eighth notes: D5-C#5-B4, A4-G4-F#4, E4-D4-C#4, and B4-A4-G4. The final note is a half note D4. The fretboard diagram shows fingerings: 6, 2, 4, 5, 6, 2, 4 for the first measure; 2, 4, 5, 2, 6, 2, 4, 5 for the second measure; and 4, 5, 2, 4, 4, 5, 2 for the third measure.

5 2 4 4 5 2 3 2 4 5 2 3 5 4 5 2 3 2 3 5 2 3

8:00 Alternating Seventh Chords (Ascending)

3 2 5 4 5 2 3 5 2 5 4 2 4 5 2 3 5 4 2 5 2 4 5 2

4 2 5 4 6 2 4 5 2 5 4 2 4 6 2 4 5 4 2 6

8:18 Alternating Seventh Chords (Descending)

4 6 2 4 2 5 4 2 6 2 4 5 4 2 5 4 2 4 5 2 5 4 2 5

8:54 Sixths Ascending

9:03 Sixths Descending

9:33 Sixths Alternating Ascending

9:42 Sixths Alternating Descending

The image shows a musical exercise titled "Sixths Alternating Descending" at 9:42. It consists of a single staff in bass clef with a key signature of two sharps (F# and C#). The exercise is divided into four measures. The first measure contains a descending eighth-note scale starting on G4, followed by a descending eighth-note scale starting on F#4. The second measure contains a descending eighth-note scale starting on E4, followed by a descending eighth-note scale starting on D4. The third measure contains a descending eighth-note scale starting on C4, followed by a descending eighth-note scale starting on B3. The fourth measure contains a descending eighth-note scale starting on A3, followed by a descending eighth-note scale starting on G3. Below the staff, there are four lines of fingering numbers corresponding to the notes in each measure. The first line of fingering numbers is 6 2 4 2 6, the second is 4 2 5 4 2, the third is 5 4 2 5 4, and the fourth is 3 2 5 4 2. The exercise concludes with a double bar line.



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LESSON 3 - DEMONSTRATING THE MODES

Exercise : Improvise over a static C Maj7 vamp using each mode of the major scale in turn

C Ionian	D Dorian	E Phrygian
T A B		
3 5 2 3 5 2 4 5	5 7 8 5 7 9 5 7	7 8 10 7 9 10 7 9

F Lydian	G Mixolydian	A Aeolian	B Locrian
T A B			
8 10 7 9 10 7 9 10	10 12 9 10 12 9 10 12	12 14 15 12 14 15 12 14	14 15 17 14 15 17 14 16



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LESSON 4 - STACKING & SUPERIMPOSING MODES

Exercise : Use the C Lydian mode in place of C major for a different sound. C Lydian belongs to G Major so we can use all the modes of G major over the C maj7 chord.

G Ionian	A Dorian	B Phrygian
TAB 3 5 2 3 5 2 4 5	5 7 8 5 7 9 5 7	7 8 10 7 9 10 7 9

C Lydian	D Mixolydian	E Aeolian	F# Locrian
8 10 7 9 10 7 9 10	10 12 9 10 12 9 10 12	12 14 15 12 14 15 12 14	14 15 17 14 15 17 14 16



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LESSON 5 - PLAYING MODES OVER A II V I

Exercise 1: Use modes on a common root note over a II V I in C Major: Dm7 G7 Cmaj7
We can use D Dorian - D Locrian - D Dorian

Exercise 1 shows three measures of music in 4/4 time, each with a chord symbol above and a mode name below. The first measure is Dm7 with D Dorian mode. The second measure is G7 with D Locrian mode. The third measure is Cmaj7 with D Dorian mode. The bass line for each measure is shown with fingerings: 3 5 6 3 5 7 3 5 for Dm7, 3 4 6 3 4 6 3 5 for G7, and 3 5 6 3 5 7 3 5 for Cmaj7.

Exercise 2: To superimpose the C Lydian Modality we can use D Dorian - D Locrian (or Phrygian) - D Mixolydian
The D Mixolydian will provide Lydian modality over Chord I

Exercise 2 shows three measures of music in 4/4 time, each with a chord symbol above and a mode name below. The first measure is Dm7 with D Dorian mode. The second measure is G7 with D Locrian mode. The third measure is Cmaj7 with D Mixolydian mode. The bass line for each measure is shown with fingerings: 3 5 6 3 5 7 3 5 for Dm7, 3 4 6 3 4 6 3 5 for G7, and 3 5 2 3 5 2 3 5 for Cmaj7.



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LESSON 6 - STACKING MODES

1:12 Ab Minor (Ab Aeolian)

Sheet music for Ab Minor (Ab Aeolian) mode, starting at 1:12. The music is written in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, Ab). The melody consists of eighth notes across three measures. The fretboard diagram below shows the fingerings for the notes.

Measure	Fretboard Diagram (Fingerings)
1	11 13 14 11 13 14 11 13
2	15 11 13 15 13 11 15 13
3	11 14 13 11 14 13 11

1:23 Ab Dorian

Sheet music for Ab Dorian mode, starting at 1:23. The music is written in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, Ab). The melody consists of eighth notes across three measures. The fretboard diagram below shows the fingerings for the notes.

Measure	Fretboard Diagram (Fingerings)
1	11 13 14 11 13 15 11 13
2	15 11 13 15 13 11 15 13
3	11 15 13 11 14 13 11

1:41 Combining Ab Minor and Dorian

Ab Minor and Dorian scale exercise. The notation shows a bass clef with a key signature of three flats (Bb, Eb, Ab). The scale is played in a single octave, starting on Ab (2nd line) and ending on Ab (2nd line). The notes are: Ab, Bb, C, Db, Eb, F, G, Ab. The exercise is divided into four measures. The first measure contains the first four notes (Ab, Bb, C, Db). The second measure contains the next four notes (Eb, F, G, Ab). The third measure contains the first four notes (Ab, Bb, C, Db). The fourth measure contains the next four notes (Eb, F, G, Ab). The notes are written as eighth notes in the first three measures and a half note in the fourth measure.

11 13 14	11 13 14 15	11 13 15 13 11	13 11
			15 14 13 11
			14 13
			11

1:54 Ab Phrygian

Ab Phrygian scale exercise. The notation shows a bass clef with a key signature of three flats (Bb, Eb, Ab). The scale is played in a single octave, starting on Ab (2nd line) and ending on Ab (2nd line). The notes are: Ab, Bb, C, Db, Eb, F, G, Ab. The exercise is divided into four measures. The first measure contains the first four notes (Ab, Bb, C, Db). The second measure contains the next four notes (Eb, F, G, Ab). The third measure contains the first four notes (Ab, Bb, C, Db). The fourth measure contains the next four notes (Eb, F, G, Ab). The notes are written as eighth notes in the first three measures and a half note in the fourth measure.

11 12 14	11 13 14	11 13	14
			11 13 15 13 11
			14 13
			11

2:20 Combining Ab Minor, Phrygian and Dorian

Ab Minor, Phrygian and Dorian scale exercise. The notation shows a bass clef with a key signature of three flats (Bb, Eb, Ab). The scale is played in a single octave, starting on Ab (2nd line) and ending on Ab (2nd line). The notes are: Ab, Bb, C, Db, Eb, F, G, Ab. The exercise is divided into four measures. The first measure contains the first four notes (Ab, Bb, C, Db). The second measure contains the next four notes (Eb, F, G, Ab). The third measure contains the first four notes (Ab, Bb, C, Db). The fourth measure contains the next four notes (Eb, F, G, Ab). The notes are written as eighth notes in the first three measures and a half note in the fourth measure.

11 12 13 14	11 13 14 15	11 13 14 15	11 13 15 13
			11
			15 14 13 11
			15 14 13