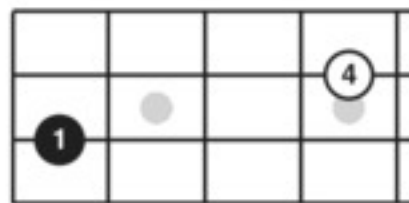


Repetition Is Key

If it seems like some of this material has already been covered in bits and pieces, you're correct. For most musicians with no music theory background, the concept can be extremely confusing and complicated at first, which is why we keep breaking it down into smaller increments and reviewing as we go. It makes more sense to learn the scales and arpeggios first so that we can use them as a guide to understanding their building blocks—the intervals. Instead of bombarding you with way too much detailed information in the first few chapters, we're revisiting the basic concepts and exploring them thoroughly now. If you find yourself getting confused, rather than trying to memorize everything, try your best to understand each individual section as we go. Most students will have a breakthrough at some point and then the big picture will suddenly come into focus.

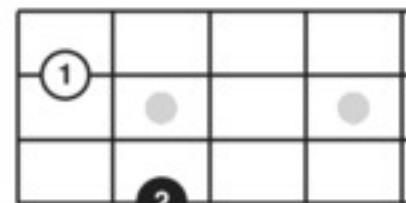
Oftentimes, bass lines will feature the 3rd transposed an octave lower so that it's played below the root note. Here are the popular finger patterns for playing major and minor 3rds below the root note, with the root notes shown as white circles. For the major 3rd diagram, we've used the note G as the tonic; for the minor 3rd diagram, we've used the note E as the tonic. The two examples that follow are bass lines featuring these intervals.

Major 3rd



2 fr.

Minor 3rd



2 fr.



TRACK 68

Moderately slow

G



TRACK 69

Moderately

Em