

**Newcastle College**

**Bass Workshop**

**'Imitate, assimilate, innovate'**

**Dec 17<sup>th</sup> 2020**

These notes and further materials are available on:  
<http://www.dodgebass.co.uk/tuition/newcastle-college-masterclass-imitate-assimilate-innovate>

Imitate, assimilate, innovate

**Practice:**

**Transcription:**

Two key points:

1)

2)

'Imitate' (i.e. finding something you like and copying it)

Jaco Pastorius – The Chicken

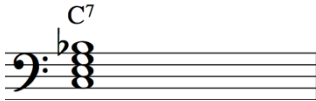
Bass line / fill:



'Assimilate'

(trying to figure out how / why it works and how you might use it elsewhere)

The chord:



The scale:



**What is happening here with this lick (analysis):**

What are the notes in the chord / what type of chord is it?

How do the notes of the lick relate to the chord? Are they related to anything else?

What does this mean for us?

How might we practically apply this – what situations might it be useful?

- 1)
- 2)
- 3)

**Major chords:**

**Q: Would this work over other chords? (short answer – yes!)**

Cmaj7 – A minor pentatonic (same relationship as C7 – 7<sup>th</sup> of chord is avoided by this scale)

Try it!

Try it with a little starting idea:

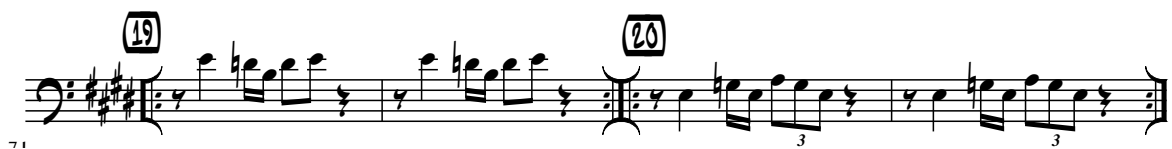


**Q: Are there any other minor pentatonic scales that might work over Cmaj7?**

**A:**

Try them:

Try them with a little starting idea.



**Minor chords:**

**Q: Would this work over other chords? (short answer – yes!)**

Dm / Dm7 – obvious starting scale would be.....?

Try it!

Try it with a little starting idea:

71

Q: Are there any other minor pentatonic scales that might work over Dm7?

A:

### Minor Pentatonic Substitution Chart

For	Use minor pentatonic scales on						
<b>Maj7</b>			Maj 3rd			Maj 6 <sup>th</sup>	Maj 7th
<b>Maj7#11</b>							Maj 7th
<b>Min7</b>	Root	2 <sup>nd</sup>			5 <sup>th</sup>		
<b>Min7b5</b>			Min 3rd	4 <sup>th</sup>			Min 7 <sup>th</sup>
<b>7</b>	Root	2 <sup>nd</sup>			5 <sup>th</sup>	Maj 6th	
<b>7 (#5, #9)</b>	Root		Min 3rd	4 <sup>th</sup>			Min 7 <sup>th</sup>
<b>7sus2 / 7sus4</b>		2 <sup>nd</sup>			5th		

**Chord Progressions (2 chords):**

Dm<sup>7</sup>                      G<sup>7</sup>                      Dm<sup>7</sup>                      G<sup>7</sup>



A musical staff with a bass clef and four measures. Each measure contains a horizontal line representing a whole rest. Above the staff, the chords Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup> are written above their respective measures.

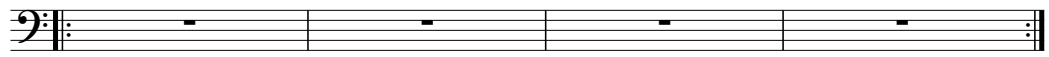
A<sup>maj7</sup>                      D<sup>maj7</sup>                      A<sup>maj7</sup>                      D<sup>maj7</sup>



A musical staff with a bass clef and four measures. Each measure contains a horizontal line representing a whole rest. Above the staff, the chords A<sup>maj7</sup>, D<sup>maj7</sup>, A<sup>maj7</sup>, and D<sup>maj7</sup> are written above their respective measures.

**Chord Progressions (3 chords):**

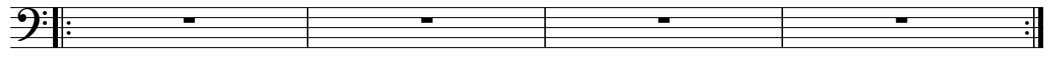
A<sup>m7</sup>                      D<sup>7</sup>                      G<sup>maj7</sup>                      G<sup>maj7</sup>



A musical staff with a bass clef and four measures. Each measure contains a horizontal line representing a whole rest. Above the staff, the chords A<sup>m7</sup>, D<sup>7</sup>, G<sup>maj7</sup>, and G<sup>maj7</sup> are written above their respective measures.

**Chord Progressions (4 chords):**

B<sup>m7</sup>                      D                      F<sup>#m7</sup>                      E



A musical staff with a bass clef and four measures. Each measure contains a horizontal line representing a whole rest. Above the staff, the chords B<sup>m7</sup>, D, F<sup>#m7</sup>, and E are written above their respective measures.

F<sup>maj7</sup>                      D<sup>m7</sup>                      G<sup>m7</sup>                      C<sup>7</sup>



A musical staff with a bass clef and four measures. Each measure contains a horizontal line representing a whole rest. Above the staff, the chords F<sup>maj7</sup>, D<sup>m7</sup>, G<sup>m7</sup>, and C<sup>7</sup> are written above their respective measures.



### 'Innovate'

**(creating your own musical material as a result of the previous steps of the process)**

Areas to explore:

- 1) Sequencing of minor pentatonic scales
- 2) The modes of the minor pentatonic
- 3) Transcribing players who use this approach (e.g. Gary Willis / Janek Gwizdala)
- 4) Writing melodies
- 5) Writing fills – using it to move away from starting / finishing on the root of a chord.

**Appendices / reference material:**

- 1) Minor Pentatonic Substitution Table (P10)
- 2) Minor pentatonic substitution reference charts (P11)
- 3) Linear sequences of minor pentatonic (P12)
- 4) Sequencing minor pentatonic in 4ths and 5ths (P13)

<b>For</b>	<b>Use minor pentatonic scales on</b>						
<b>Maj7</b>			Maj 3rd			Maj 6 <sup>th</sup>	Maj 7 <sup>th</sup>
<b>Maj7#11</b>							Maj 7 <sup>th</sup>
<b>Min7</b>	Root	2 <sup>nd</sup>			5 <sup>th</sup>		
<b>Min7b5</b>			Min 3rd	4 <sup>th</sup>			Min 7 <sup>th</sup>
<b>7</b>	Root	2 <sup>nd</sup>			5 <sup>th</sup>	Maj 6 <sup>th</sup>	
<b>7 (#5, #9)</b>	Root		Min 3rd	4 <sup>th</sup>			Min 7 <sup>th</sup>
<b>7sus2 / 7sus4</b>		2 <sup>nd</sup>			5 <sup>th</sup>		



## Ideas for Working with Sequences in 4ths and 5ths on G Minor Pentatonic

Ascending Sequence in 4ths

Descending Sequence in 4ths

Sequence in 4ths 1st Note Doubled

Sequence in 4ths Phrased in Triplets

Alternating Ascending/Descending Sequence in 4ths (Ascending)

Alternating Ascending/Descending Sequence in 4ths (Descending)

Alternating Ascending/Descending Sequence in 4ths + ♪ rest

Alternating Ascending/Descending Sequence in 4ths w/ Interpolated ♪ Triplet

Alternating Ascending/Descending Sequence in 4ths Phrased in ♪

Alternating Ascending/Descending Sequence in 4ths Phrased in Triplets, Doubled Notes

Ascending Sequence in 5ths

Descending Sequence in 5ths

Sequence in 5ths + ♪ rest

Sequence in 5ths Phrased in Triplets 2nd Note Doubled

Alternating Ascending/Descending Sequence in 5ths (Ascending)

Alternating Ascending/Descending Sequence in 5ths (Descending)

Alternating Ascending/Descending Sequence in 5ths + ♪ rest

Alternating Ascending/Descending Sequence in 5ths 2nd Note Value Doubled

## Ideas for Working With Linear Sequences on G Minor Pentatonic

4-note Ascending Linear Sequence



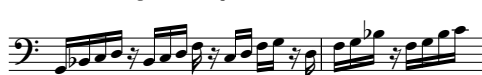
4-note Descending Linear Sequence



4-note Ascending Linear Sequence (Phrased in Triplets)



4-note Ascending Linear Sequence + ♩ rest



4-note Ascending Linear Sequence (Phrased in Triplets + Triplet Rest)



5-note Ascending Linear Sequence (Phrased in ♩ notes)



5-note Descending Linear Sequence



5-note Descending Linear Sequence (Phrased in Triplets)





