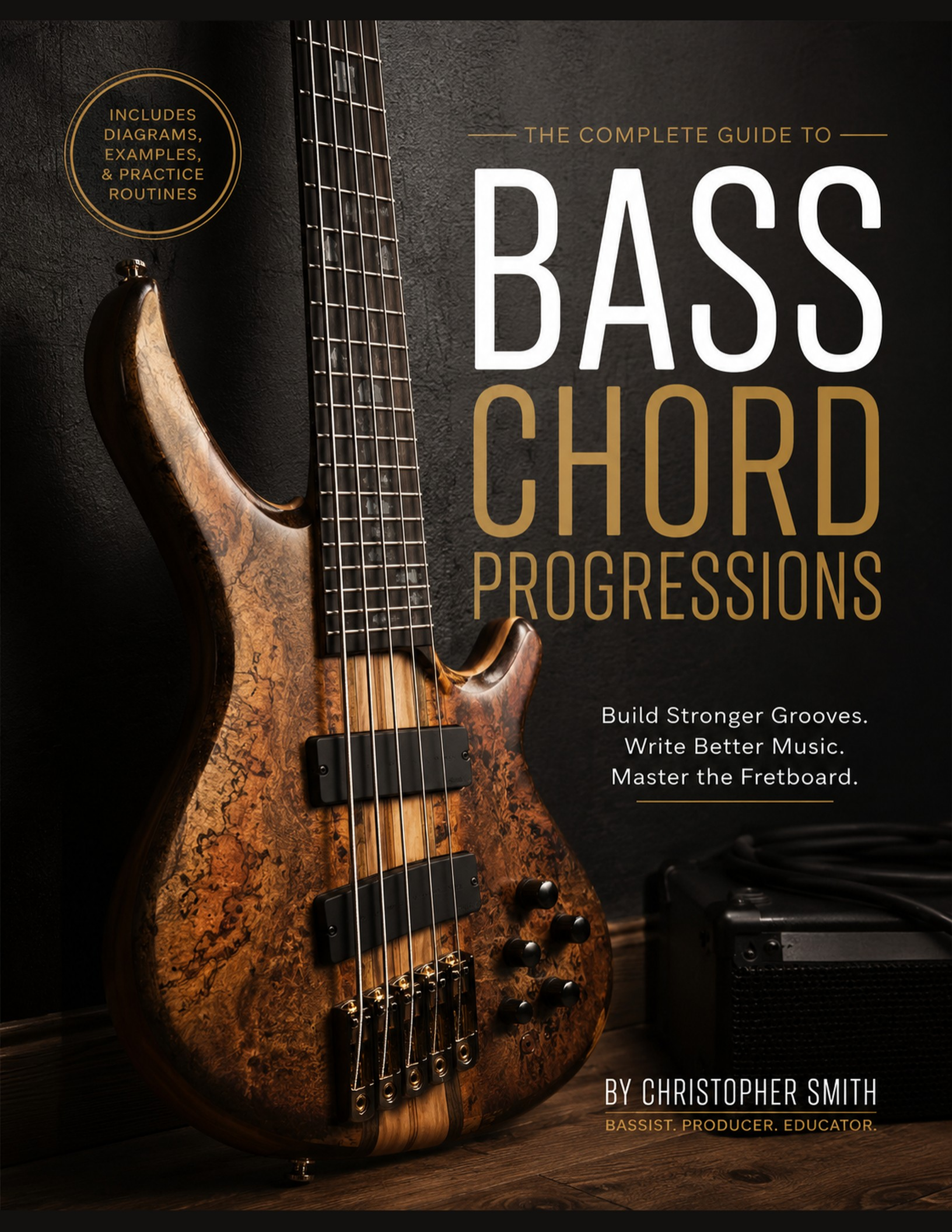




INCLUDES
DIAGRAMS,
EXAMPLES,
& PRACTICE
ROUTINES

— THE COMPLETE GUIDE TO —

BASS CHORD PROGRESSIONS

Build Stronger Grooves.
Write Better Music.
Master the Fretboard.

BY CHRISTOPHER SMITH
BASSIST. PRODUCER. EDUCATOR.

THE COMPLETE GUIDE TO

BASS CHORD **PROGRESSIONS**

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IN ALL TWELVE KEYS • WITH FRETBOARD DIAGRAMS

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The Complete Guide to Bass Chord Progressions

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Designed and typeset in Montserrat. First edition.

HOW TO USE

Read any neck strip in seconds

Every progression lives on its own pages and is written out in all twelve keys on the low four strings of the bass — B, E, A, and D — where bass lines actually live. The numbered dots are the suggested position: play the roots in order, and you have the progression under one hand.

 Solid dot

A chord root — press here. The number badge is the play order.

1 2
3

Order badges

Follow the numbers and you've played the whole progression.

 Pale dots

The same roots in other positions — alternate places to play them.

 Note colors

Every one of the 12 notes keeps one color everywhere (chart in the appendix).

I ·
V

Roman numerals

The progression formula — the same shape works in any key.

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What's inside

POP

Big, bright, universal — the progressions every songwriter reaches for.

01 I-V-vi-IV

02 vi-IV-I-V

03 I-vi-IV-V

04 I-IV-V

CHURCH / GOSPEL

Rich sevenths and strong cadences that define worship and gospel.

05 I-IV (Amen)

06 ii-V-I

07 I-IV-I-V

08 vi-ii-V-I

R&B / SOUL

Smooth, circular motion built for groove and feel.

09 I-iii-IV-V

10 ii-V-I-vi

11 IV–V–iii–vi

BLUES

The twelve-bar language at the root of nearly everything.

12 12-Bar Blues

13 Quick-Change Blues

APPENDIX

The 6-String Bass Neck — every note in color

01

SECTION 01

Pop

Big, bright, universal — the progressions every songwriter reaches for.

POP

I-V-vi-IV

The 'four-chord song' behind countless hits.

C
KEY

1 **C** I → 2 **G** V → 3 **Am** vi → 4 **F** IV

G
KEY

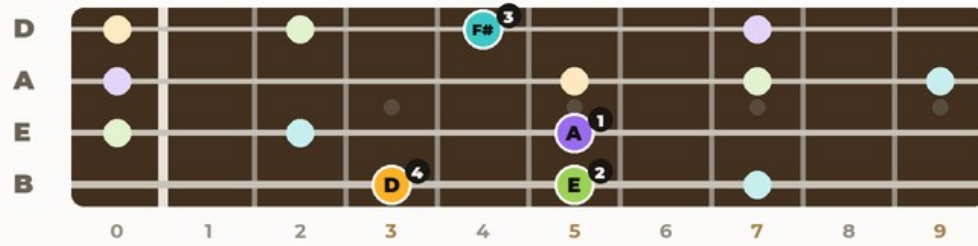
1 **G** I → 2 **D** V → 3 **Em** vi → 4 **C** IV

D
KEY

1 **D** I → 2 **A** V → 3 **Bm** vi → 4 **G** IV

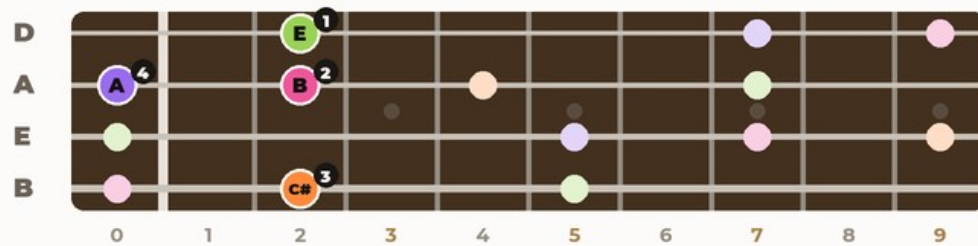
A KEY

1 **A** I → 2 **E** V → 3 **F#m** vi → 4 **D** IV



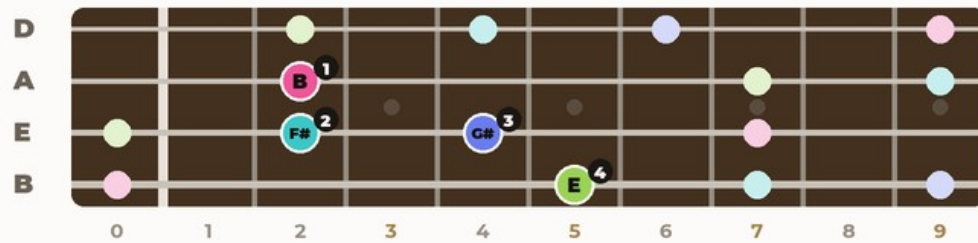
E KEY

1 **E** I → 2 **B** V → 3 **C#m** vi → 4 **A** IV



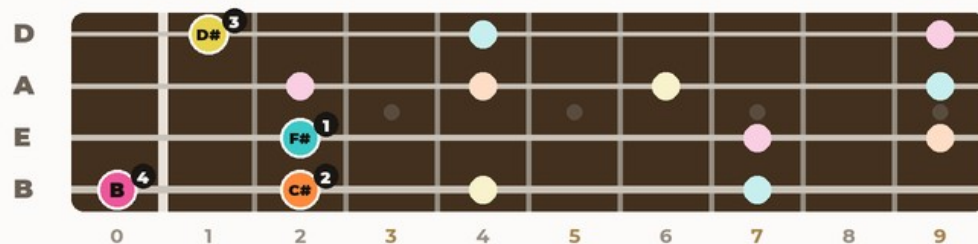
B KEY

1 **B** I → 2 **F#** V → 3 **Abm** vi → 4 **E** IV



F# KEY

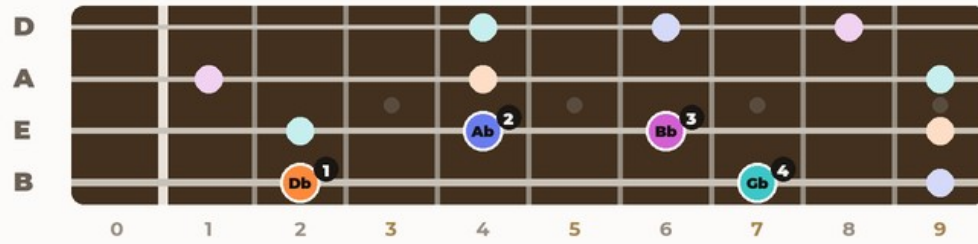
1 **F#** I → 2 **C#** V → 3 **Ebm** vi → 4 **B** IV



Db

KEY

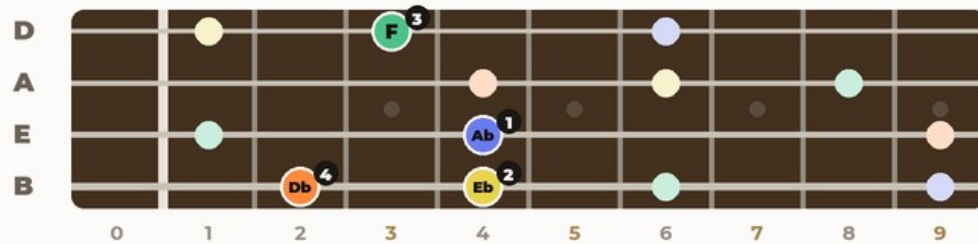
1 **Db** → 2 **Ab** → 3 **Bbm** → 4 **Gb**
I V vi IV



Ab

KEY

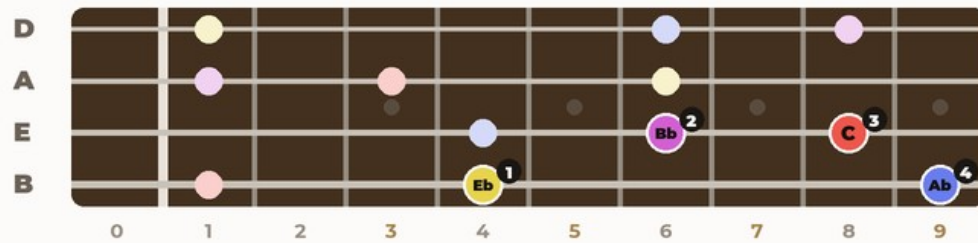
1 **Ab** → 2 **Eb** → 3 **Fm** → 4 **Db**
I V vi IV



Eb

KEY

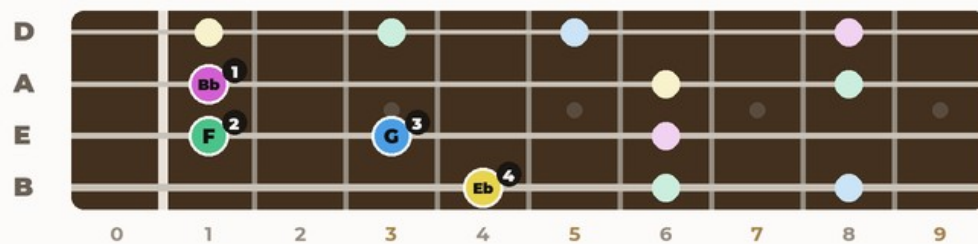
1 **Eb** → 2 **Bb** → 3 **Cm** → 4 **Ab**
I V vi IV



Bb

KEY

1 **Bb** → 2 **F** → 3 **Gm** → 4 **Eb**
I V vi IV



F

KEY

1 **F**
I

→
2 **C**
V

→
3 **Dm**
vi

→
4 **Bb**
IV

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Let It Be — The Beatles

No Woman, No Cry — Bob Marley

Someone Like You — Adele

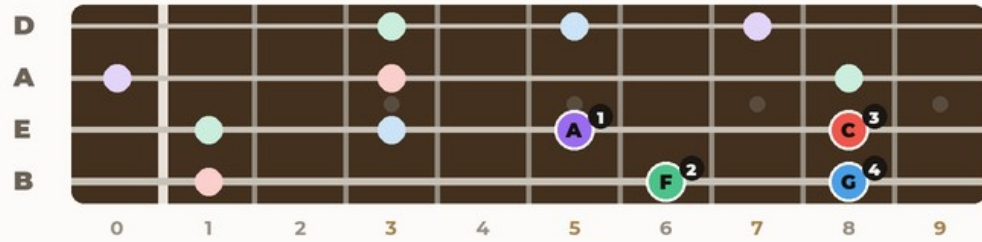
POP

vi-IV-I-V

Same chords, emotional minor-first order.

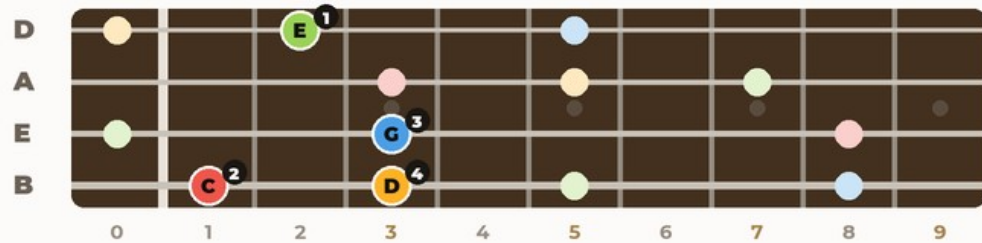
C
KEY

1 **Am** → 2 **F** → 3 **C** → 4 **G**
vi IV I V



G
KEY

1 **Em** → 2 **C** → 3 **G** → 4 **D**
vi IV I V



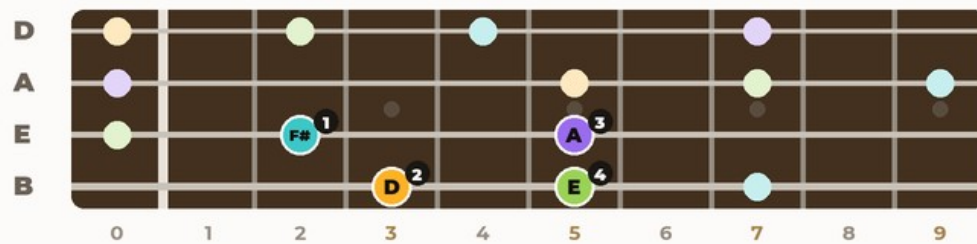
D
KEY

1 **Bm** → 2 **G** → 3 **D** → 4 **A**
vi IV I V



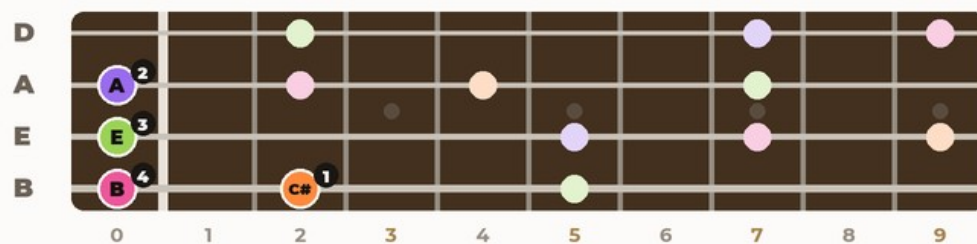
A KEY

1 **F#m** _{vi} → 2 **D** _{IV} → 3 **A** _I → 4 **E** _V



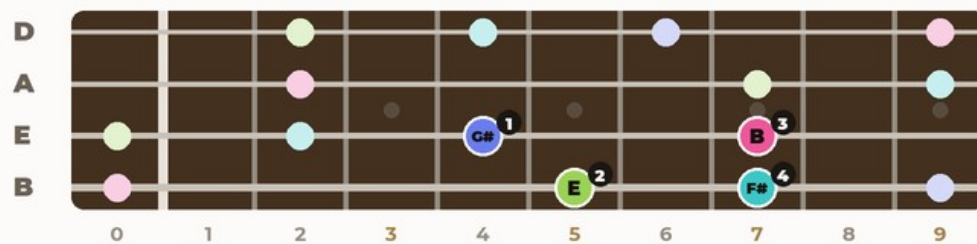
E KEY

1 **C#m** _{vi} → 2 **A** _{IV} → 3 **E** _I → 4 **B** _V



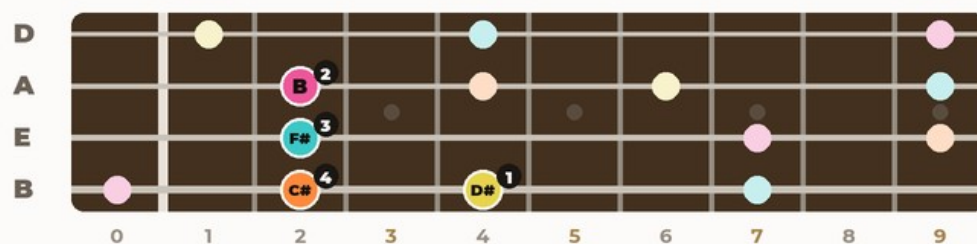
B KEY

1 **Abm** _{vi} → 2 **E** _{IV} → 3 **B** _I → 4 **F#** _V



F# KEY

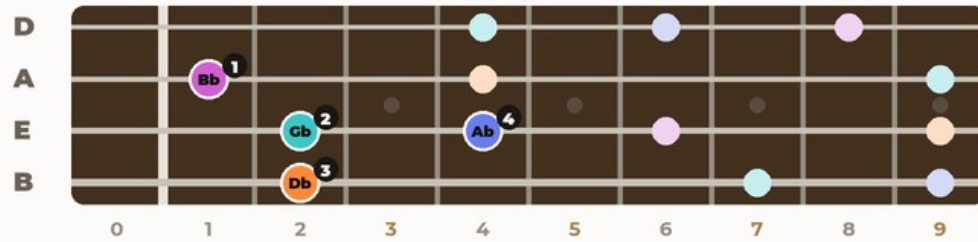
1 **Ebm** _{vi} → 2 **B** _{IV} → 3 **F#** _I → 4 **C#** _V



Db

KEY

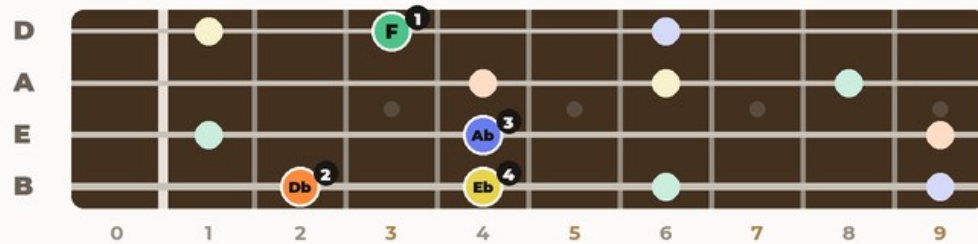
1 **Bbm** → 2 **Gb** → 3 **Db** → 4 **Ab**
vi IV I V



Ab

KEY

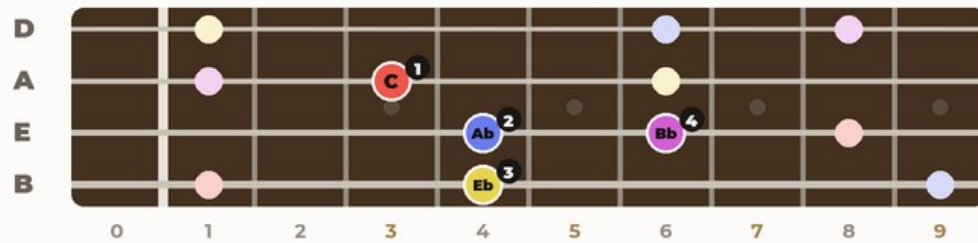
1 **Fm** → 2 **Db** → 3 **Ab** → 4 **Eb**
vi IV I V



Eb

KEY

1 **Cm** → 2 **Ab** → 3 **Eb** → 4 **Bb**
vi IV I V



Bb

KEY

1 **Gm** → 2 **Eb** → 3 **Bb** → 4 **F**
vi IV I V



F

KEY

1 **Dm**
vi
 →
2 **Bb**
IV
 →
3 **F**
I
 →
4 **C**
V

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Zombie — The Cranberries

Numb — Linkin Park

Africa (chorus) — Toto

POP

I-vi-IV-V

The classic '50s doo-wop turnaround.

C
KEY

1 **C** I → 2 **Am** vi → 3 **F** IV → 4 **G** V

G
KEY

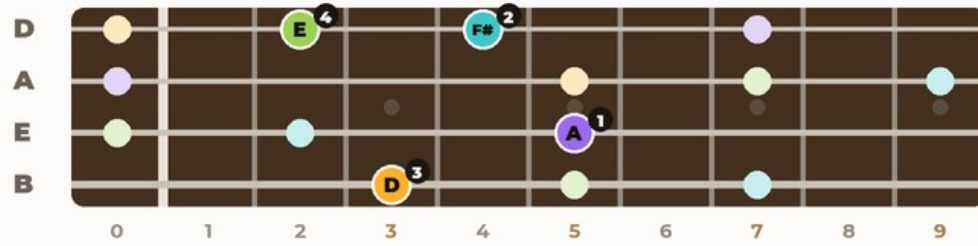
1 **G** I → 2 **Em** vi → 3 **C** IV → 4 **D** V

D
KEY

1 **D** I → 2 **Bm** vi → 3 **G** IV → 4 **A** V

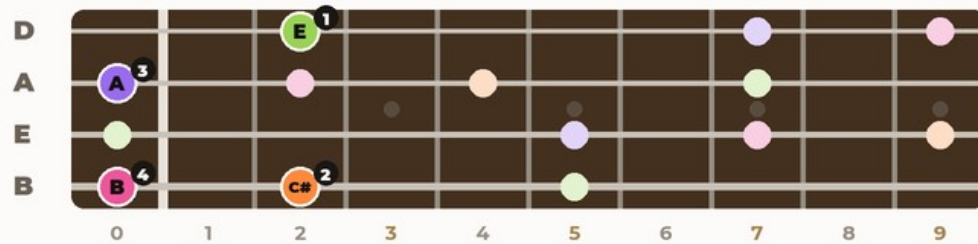
A KEY

1 **A** → 2 **F#m** → 3 **D** → 4 **E**
I vi IV V



E KEY

1 **E** → 2 **C#m** → 3 **A** → 4 **B**
I vi IV V



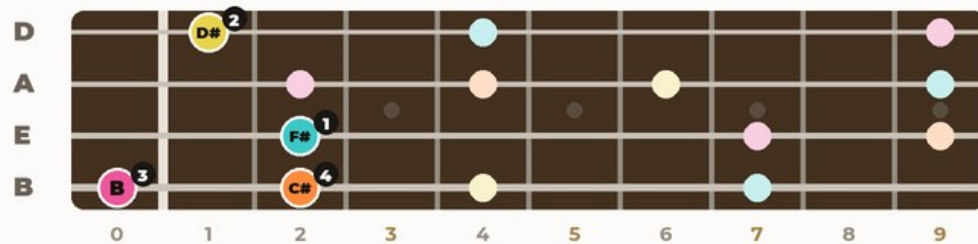
B KEY

1 **B** → 2 **Abm** → 3 **E** → 4 **F#**
I vi IV V



F# KEY

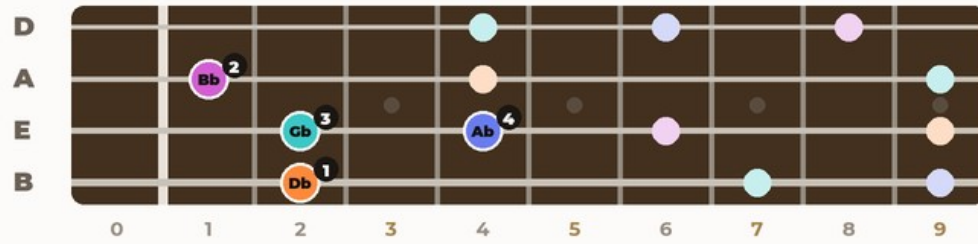
1 **F#** → 2 **Ebm** → 3 **B** → 4 **C#**
I vi IV V



Db

KEY

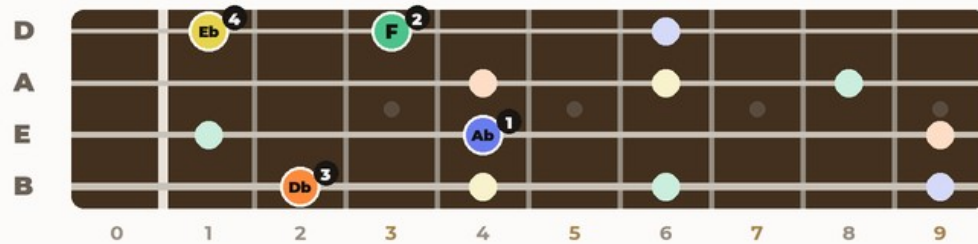
1 **Db** → 2 **Bbm** → 3 **Gb** → 4 **Ab**
I vi IV V



Ab

KEY

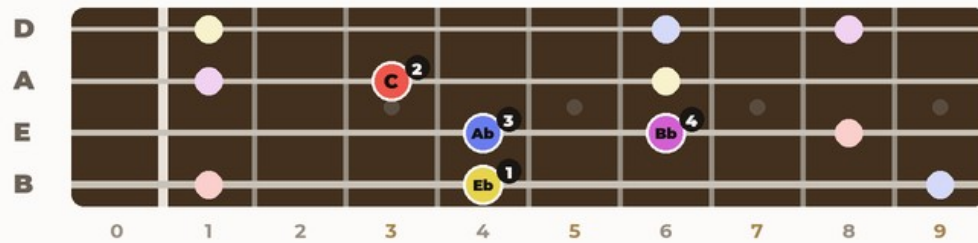
1 **Ab** → 2 **Fm** → 3 **Db** → 4 **Eb**
I vi IV V



Eb

KEY

1 **Eb** → 2 **Cm** → 3 **Ab** → 4 **Bb**
I vi IV V

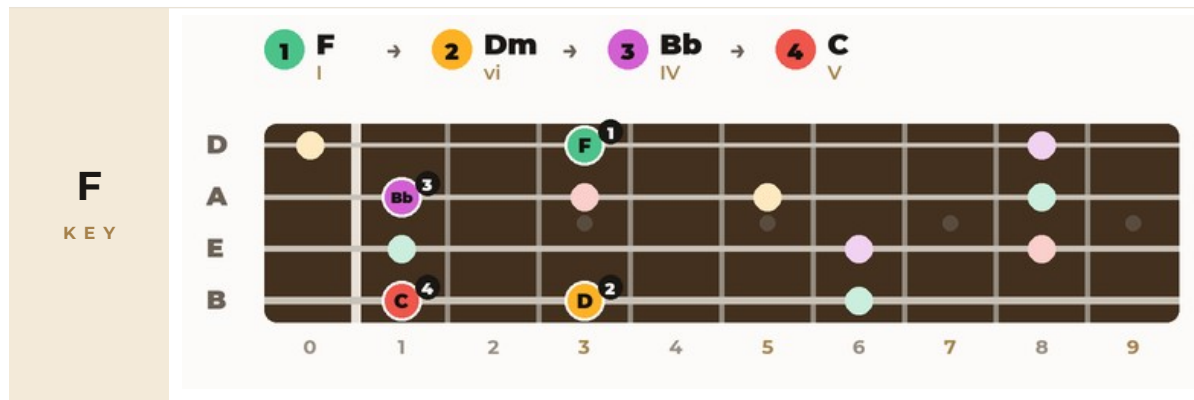


Bb

KEY

1 **Bb** → 2 **Gm** → 3 **Eb** → 4 **F**
I vi IV V





PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Stand by Me — Ben E. King

Earth Angel — The Penguins

Every Breath You Take — The Police

POP

I-IV-V

The three-chord backbone of pop and rock.

C
KEY

1 **C** I → 2 **F** IV → 3 **G** V

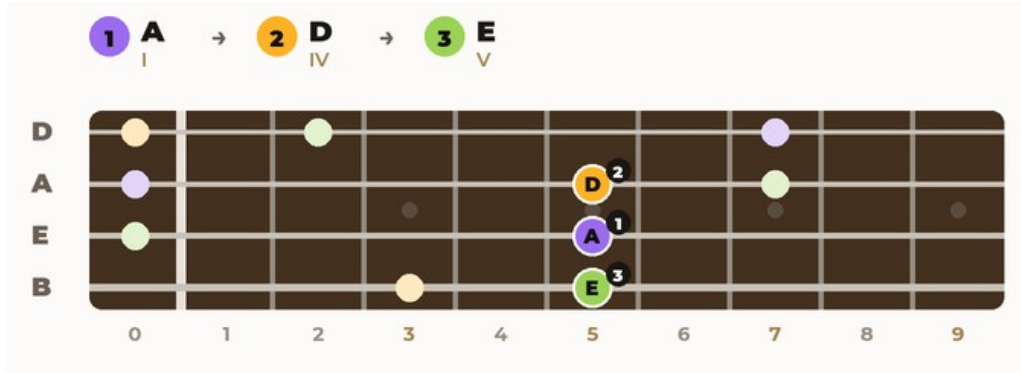
G
KEY

1 **G** I → 2 **C** IV → 3 **D** V

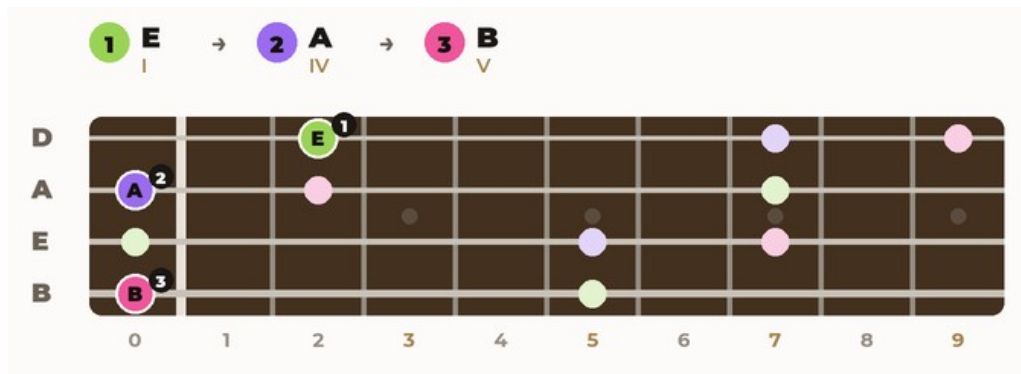
D
KEY

1 **D** I → 2 **G** IV → 3 **A** V

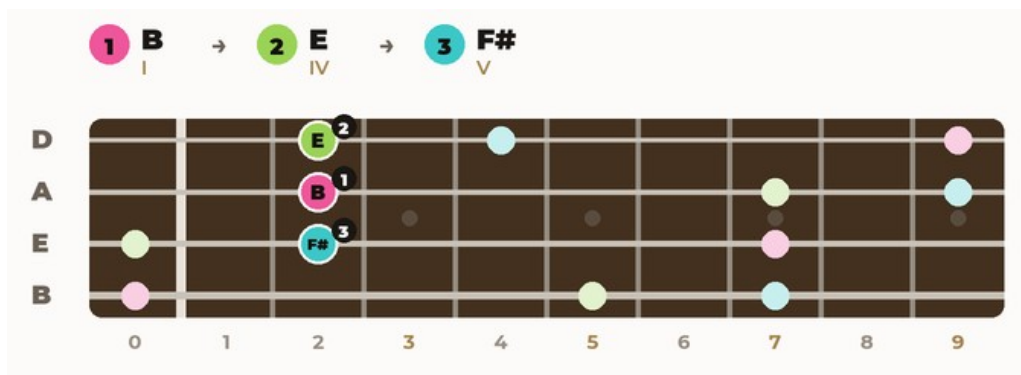
A KEY



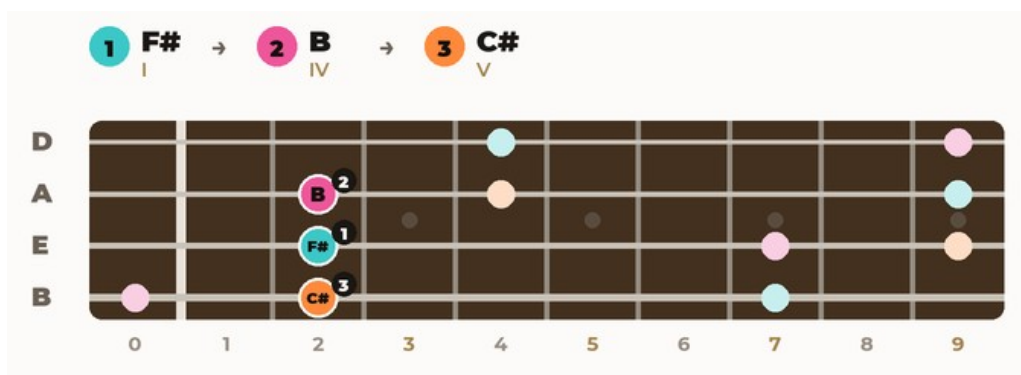
E KEY



B KEY



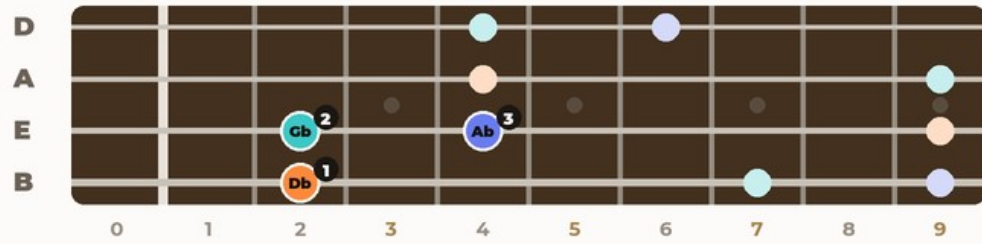
F# KEY



Db

KEY

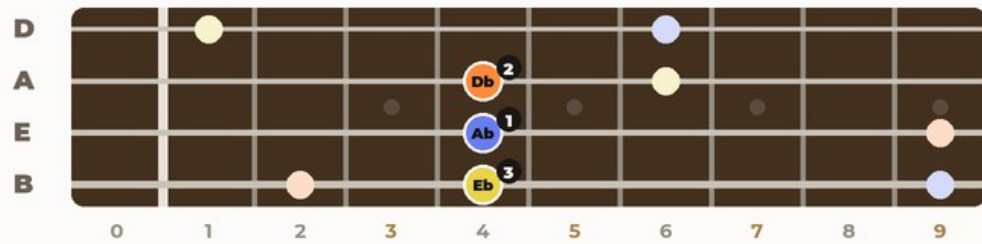
1 **Db** → 2 **Gb** → 3 **Ab**
I IV V



Ab

KEY

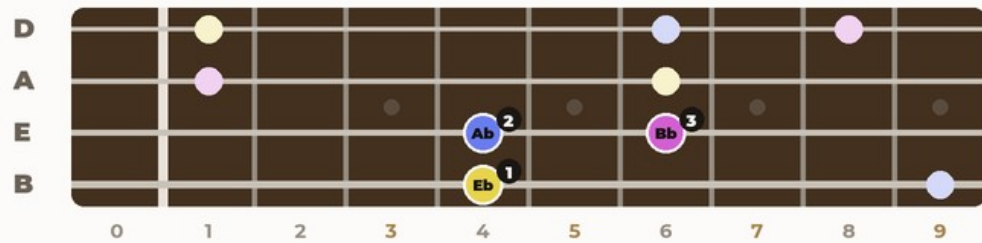
1 **Ab** → 2 **Db** → 3 **Eb**
I IV V



Eb

KEY

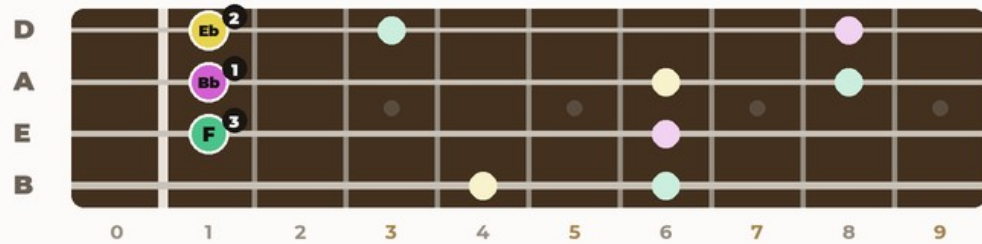
1 **Eb** → 2 **Ab** → 3 **Bb**
I IV V



Bb

KEY

1 **Bb** → 2 **Eb** → 3 **F**
I IV V



F

KEY

1 **F**
I

→
2 **Bb**
IV

→
3 **C**
V

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Twist and Shout — The Beatles

La Bamba — Ritchie Valens

Wild Thing — The Troggs

02

SECTION 02

Church / Gospel

Rich sevenths and strong cadences that define worship and gospel.

CHURCH / GOSPEL

I-IV (Amen)

The plagal 'Amen' cadence.

C
KEY

→

F
IV

G
KEY

→

C
IV

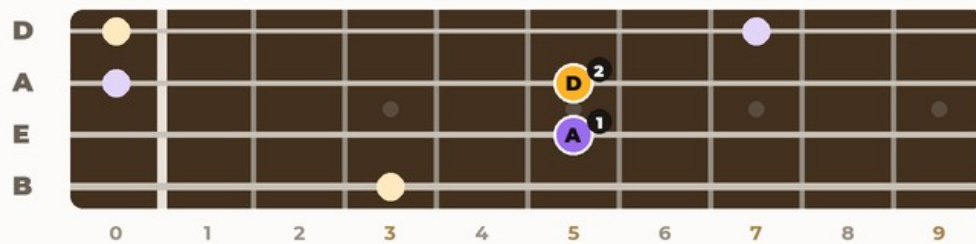
D
KEY

→

G
IV

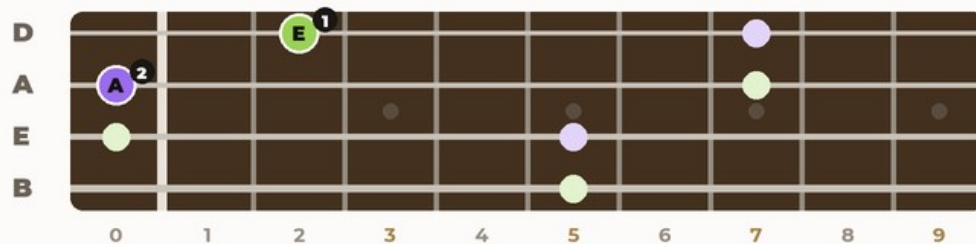
A KEY

1 **A**
I → 2 **D**
IV



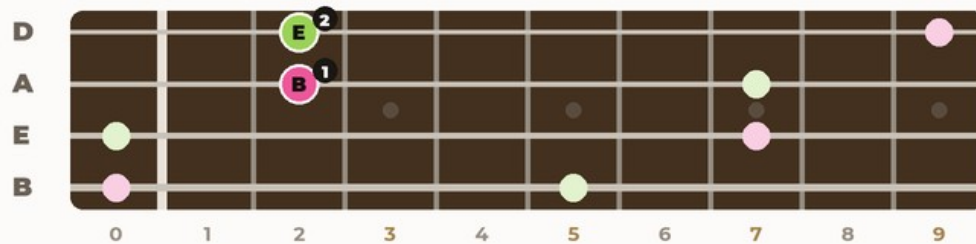
E KEY

1 **E**
I → 2 **A**
IV



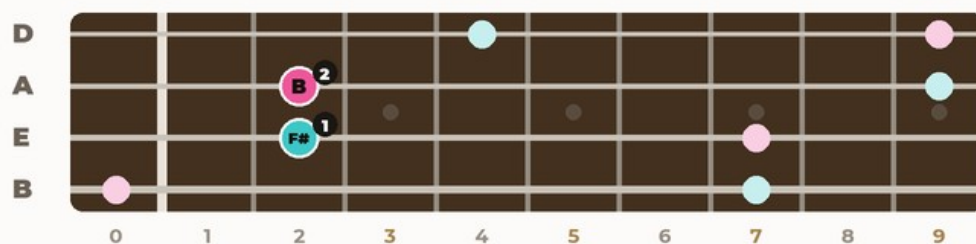
B KEY

1 **B**
I → 2 **E**
IV



F# KEY

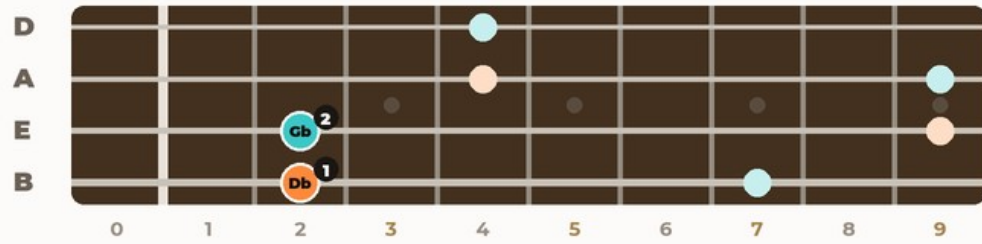
1 **F#**
I → 2 **B**
IV



Db

KEY

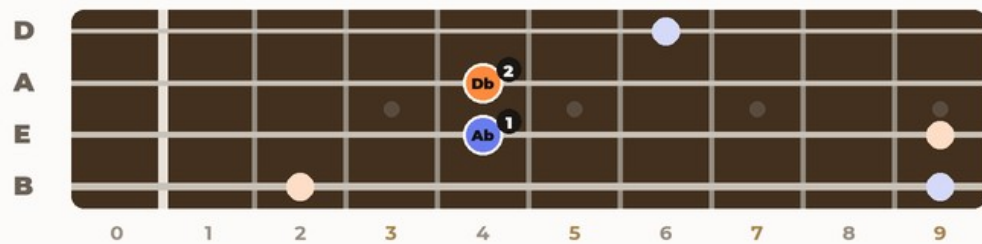
1 **Db** → 2 **Gb**
I IV



Ab

KEY

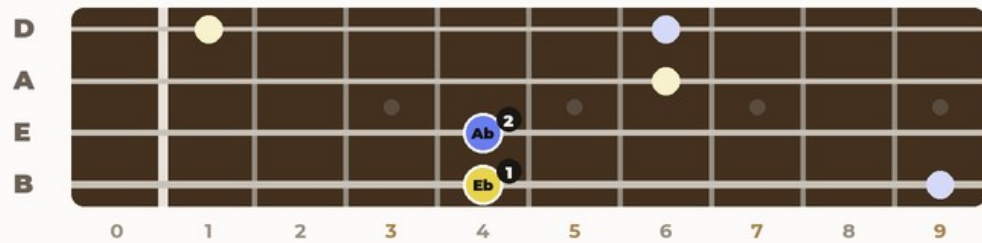
1 **Ab** → 2 **Db**
I IV



Eb

KEY

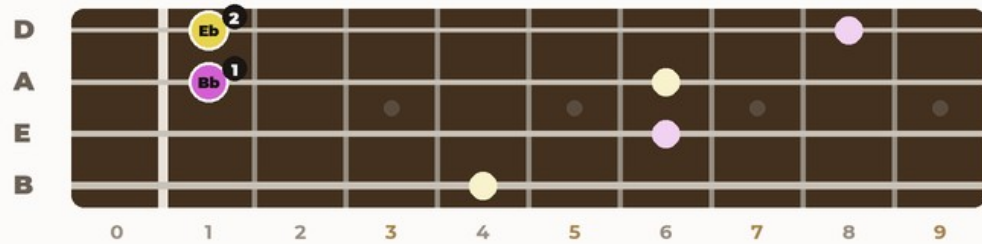
1 **Eb** → 2 **Ab**
I IV

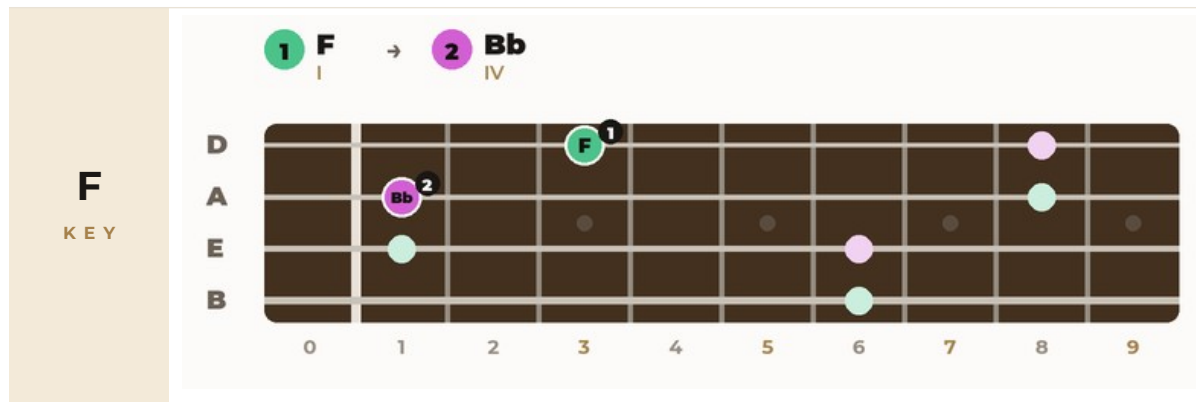


Bb

KEY

1 **Bb** → 2 **Eb**
I IV





PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Amazing Grace — Traditional

Hey Jude (coda) — The Beatles

Will the Circle Be Unbroken — Traditional

CHURCH / GOSPEL

ii-V-I

The core gospel and jazz turnaround, with 7ths.

C
KEY

1 Dm7 → **2 G7** → **3 Cmaj7**
ii7 V7 Imaj7

G
KEY

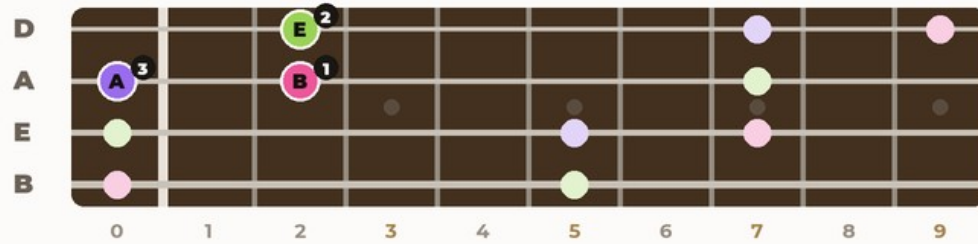
1 Am7 → **2 D7** → **3 Gmaj7**
ii7 V7 Imaj7

D
KEY

1 Em7 → **2 A7** → **3 Dmaj7**
ii7 V7 Imaj7

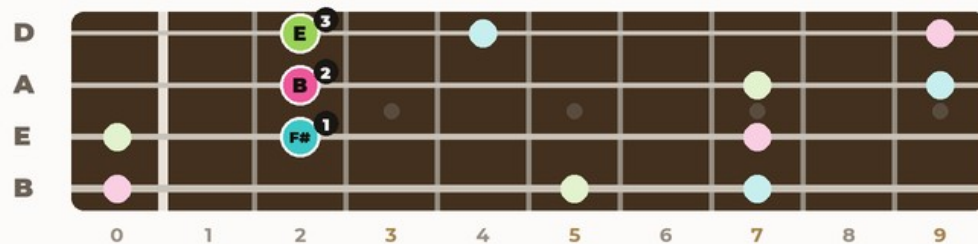
A KEY

1 **Bm7** → 2 **E7** → 3 **Amaj7**
ii7 V7 Imaj7



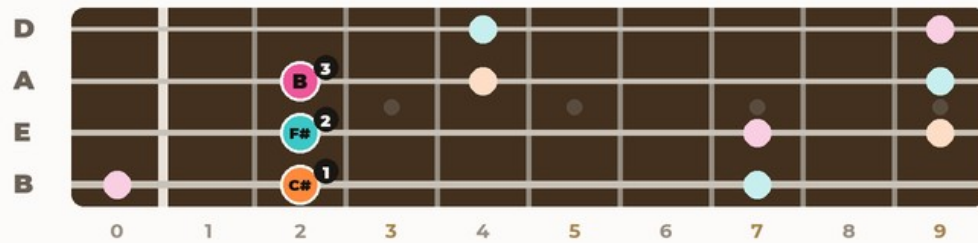
E KEY

1 **F#m7** → 2 **B7** → 3 **Emaj7**
ii7 V7 Imaj7



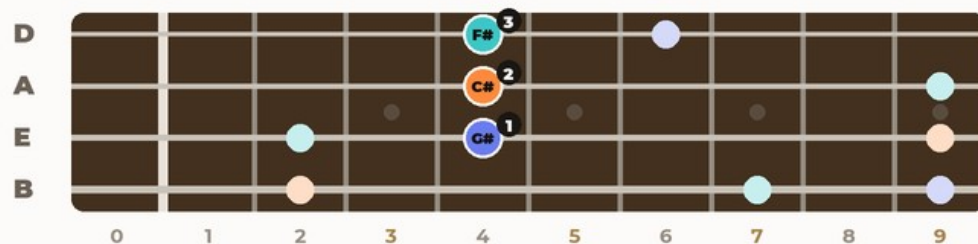
B KEY

1 **C#m7** → 2 **F#7** → 3 **Bmaj7**
ii7 V7 Imaj7



F# KEY

1 **Abm7** → 2 **C#7** → 3 **F#maj7**
ii7 V7 Imaj7



Db

KEY

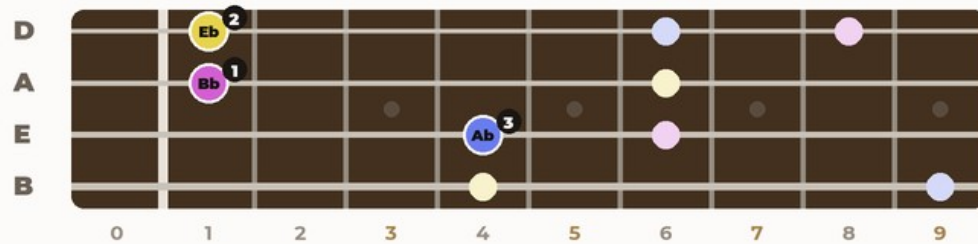
1 **Ebm7** → 2 **Ab7** → 3 **Dbmaj7**
ii7 V7 Imaj7



Ab

KEY

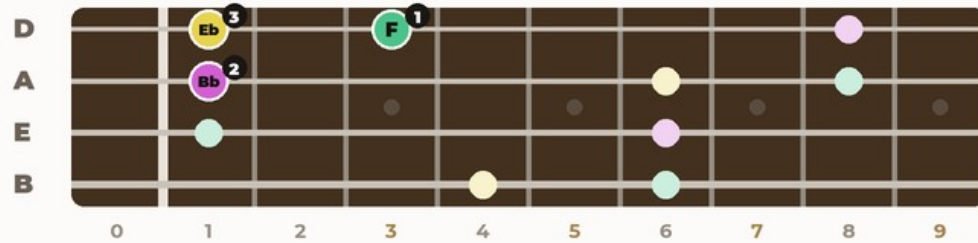
1 **Bbm7** → 2 **Eb7** → 3 **Abmaj7**
ii7 V7 Imaj7



Eb

KEY

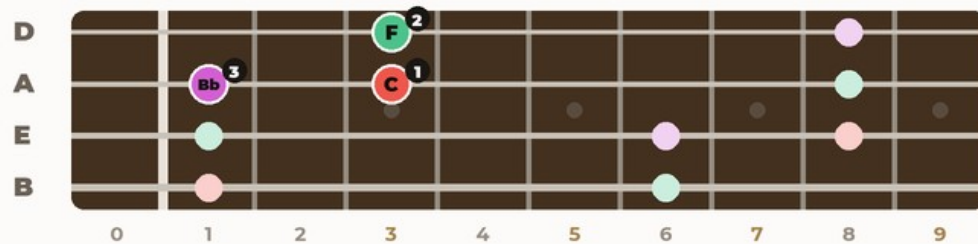
1 **Fm7** → 2 **Bb7** → 3 **Ebmaj7**
ii7 V7 Imaj7



Bb

KEY

1 **Cm7** → 2 **F7** → 3 **Bbmaj7**
ii7 V7 Imaj7



F

KEY

1
Gm7
ii7

→

2
C7
V7

→

3
Fmaj7
Imaj7

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Fly Me to the Moon — Frank Sinatra

Autumn Leaves — Jazz standard

Sunday Morning — Maroon 5

CHURCH / GOSPEL

I-IV-I-V

Hymn-style call and response.

C
KEY

1 **C**_I → 2 **F**_{IV} → 3 **C**_I → 4 **G**_V

G
KEY

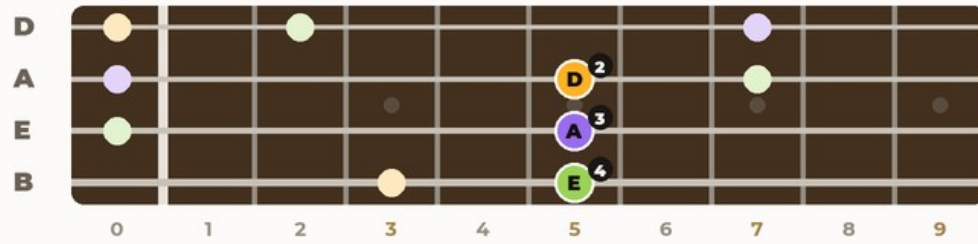
1 **G**_I → 2 **C**_{IV} → 3 **G**_I → 4 **D**_V

D
KEY

1 **D**_I → 2 **G**_{IV} → 3 **D**_I → 4 **A**_V

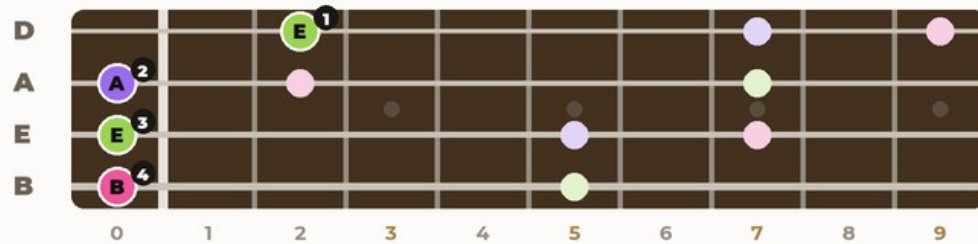
A KEY

1 **A**_I → 2 **D**_{IV} → 3 **A**_I → 4 **E**_V



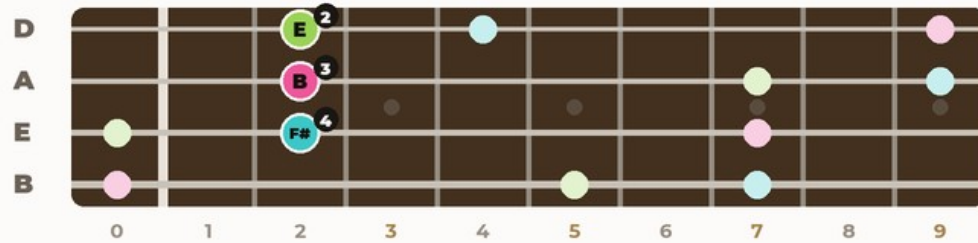
E KEY

1 **E**_I → 2 **A**_{IV} → 3 **E**_I → 4 **B**_V



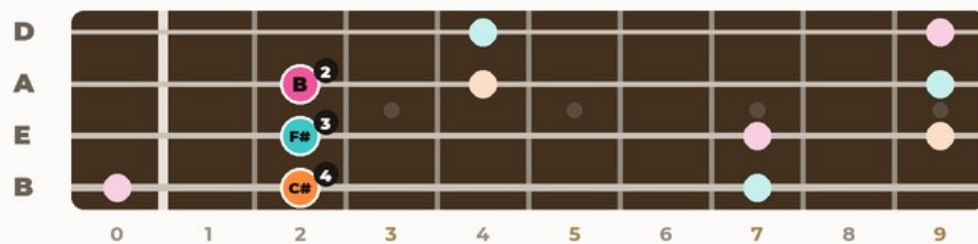
B KEY

1 **B**_I → 2 **E**_{IV} → 3 **B**_I → 4 **F#**_V



F# KEY

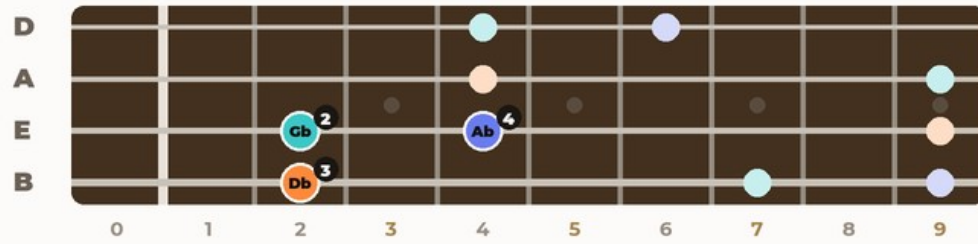
1 **F#**_I → 2 **B**_{IV} → 3 **F#**_I → 4 **C#**_V



Db

KEY

1 **Db** → 2 **Gb** → 3 **Db** → 4 **Ab**
I IV I V



Ab

KEY

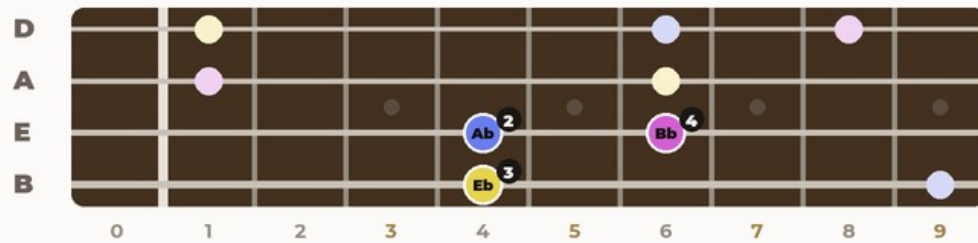
1 **Ab** → 2 **Db** → 3 **Ab** → 4 **Eb**
I IV I V



Eb

KEY

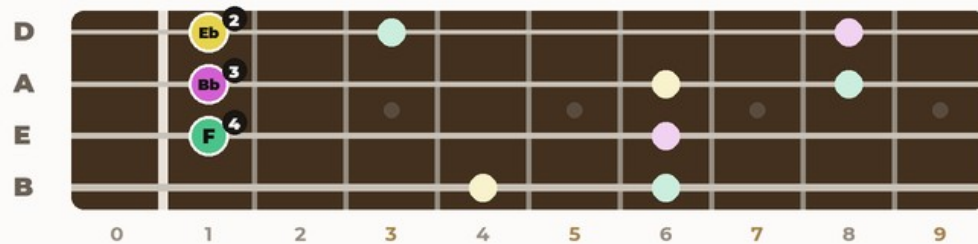
1 **Eb** → 2 **Ab** → 3 **Eb** → 4 **Bb**
I IV I V

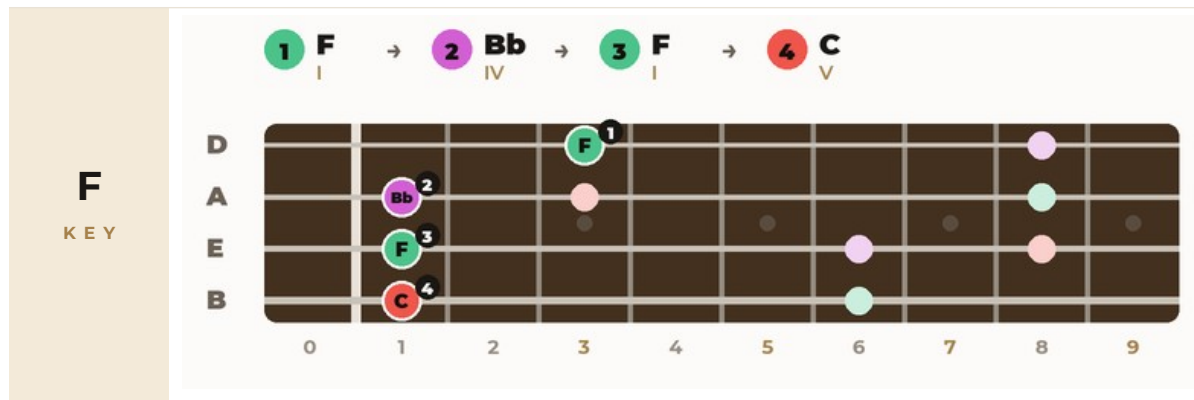


Bb

KEY

1 **Bb** → 2 **Eb** → 3 **Bb** → 4 **F**
I IV I V





PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

How Great Thou Art — Hymn

Blessed Assurance — Hymn

I'll Fly Away — Traditional

CHURCH / GOSPEL

vi-ii-V-I

Extended gospel turnaround.

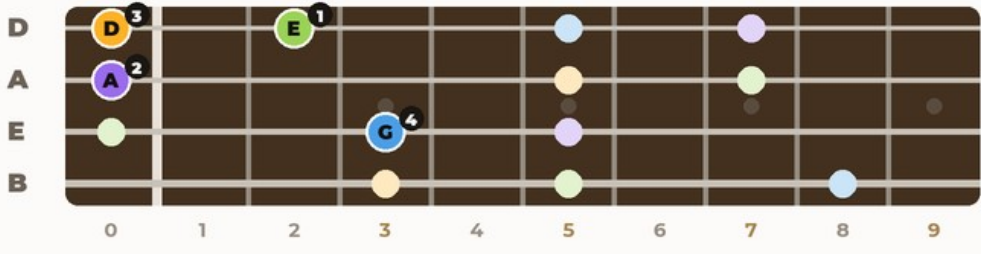
C
KEY

1 **Am7** → 2 **Dm7** → 3 **G7** → 4 **Cmaj7**
vi7 ii7 V7 Imaj7



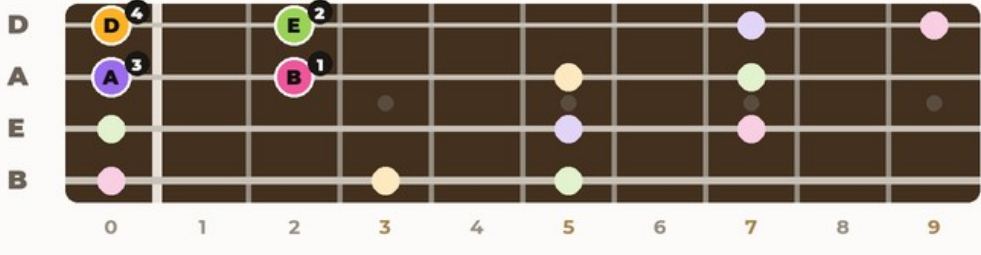
G
KEY

1 **Em7** → 2 **Am7** → 3 **D7** → 4 **Gmaj7**
vi7 ii7 V7 Imaj7

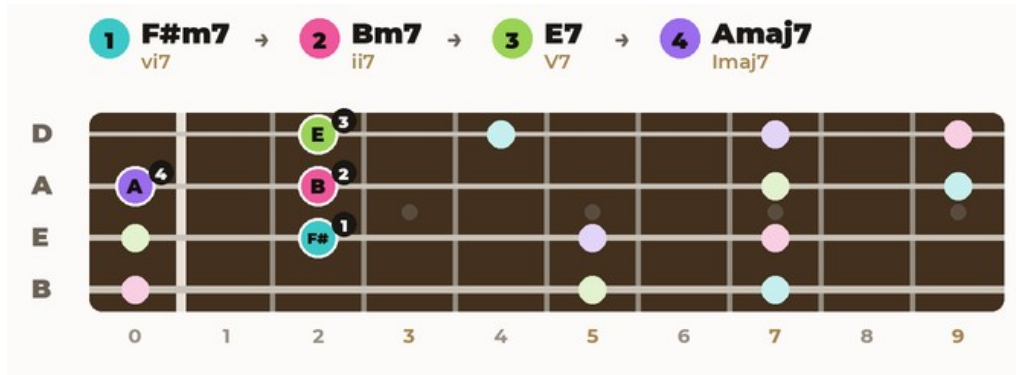


D
KEY

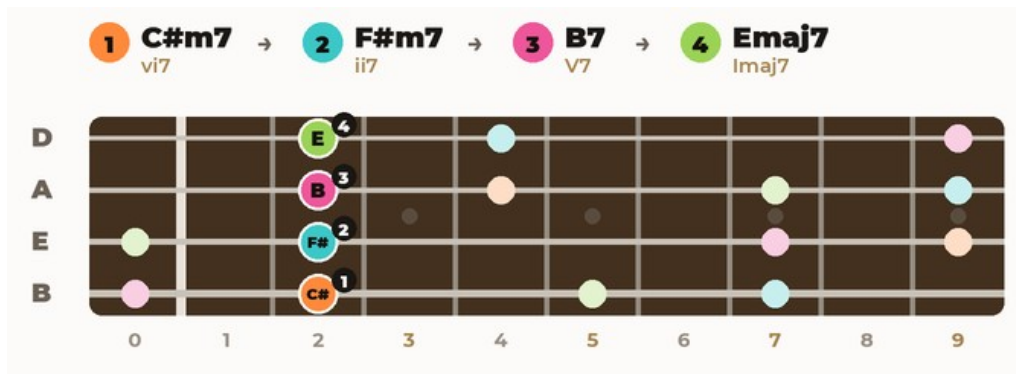
1 **Bm7** → 2 **Em7** → 3 **A7** → 4 **Dmaj7**
vi7 ii7 V7 Imaj7



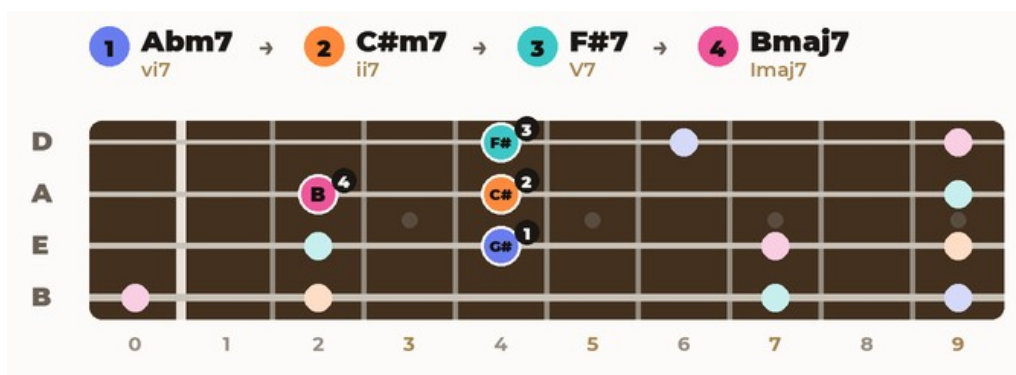
A KEY



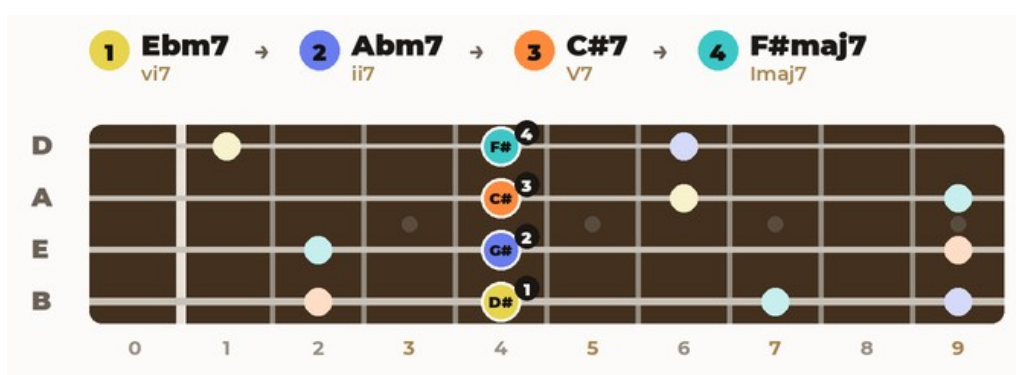
E KEY



B KEY



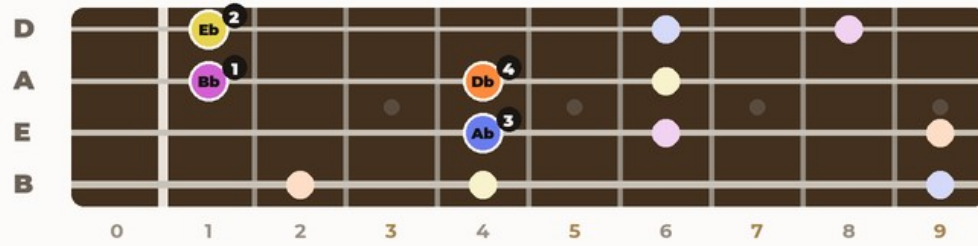
F# KEY



Db

KEY

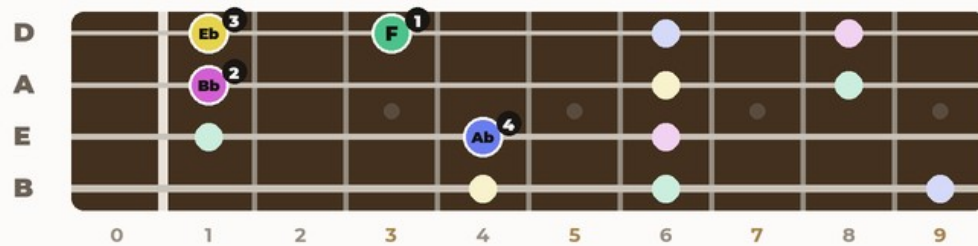
1 **Bbm7** → 2 **Ebm7** → 3 **Ab7** → 4 **Dbmaj7**
vi7 ii7 V7 Imaj7



Ab

KEY

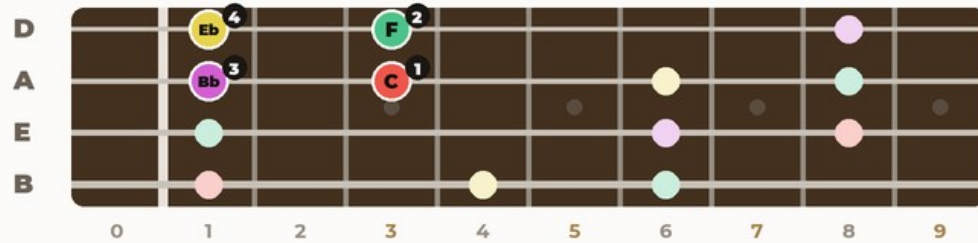
1 **Fm7** → 2 **Bbm7** → 3 **Eb7** → 4 **Abmaj7**
vi7 ii7 V7 Imaj7



Eb

KEY

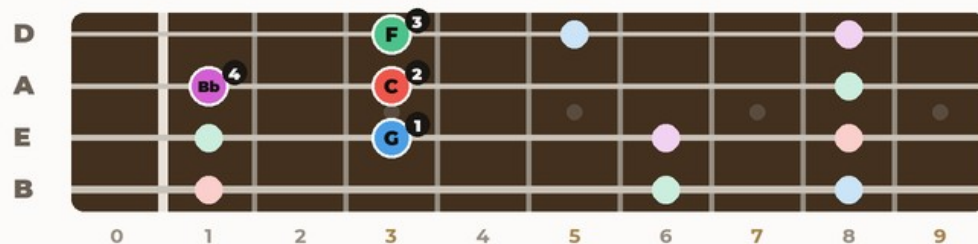
1 **Cm7** → 2 **Fm7** → 3 **Bb7** → 4 **Ebmaj7**
vi7 ii7 V7 Imaj7



Bb

KEY

1 **Gm7** → 2 **Cm7** → 3 **F7** → 4 **Bbmaj7**
vi7 ii7 V7 Imaj7



F

KEY

1 **Dm7**
vi7

2 **Gm7**
ii7

3 **C7**
V7

4 **Fmaj7**
Imaj7

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

I Will Survive — Gloria Gaynor

Fly Me to the Moon — Frank Sinatra

September (turnarounds) — Earth, Wind & Fire

03

SECTION 03

R&B / Soul

Smooth, circular motion built for groove and feel.

R & B / SOUL

I-iii-IV-V

Smooth ascending soul motion.

C
KEY

1 **C**
I → 2 **Em**
iii → 3 **F**
IV → 4 **G**
V

G
KEY

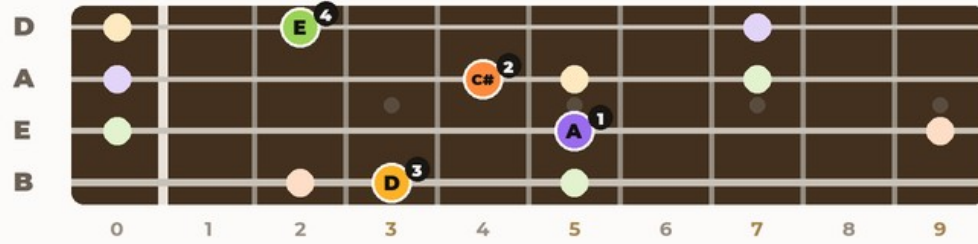
1 **G**
I → 2 **Bm**
iii → 3 **C**
IV → 4 **D**
V

D
KEY

1 **D**
I → 2 **F#m**
iii → 3 **G**
IV → 4 **A**
V

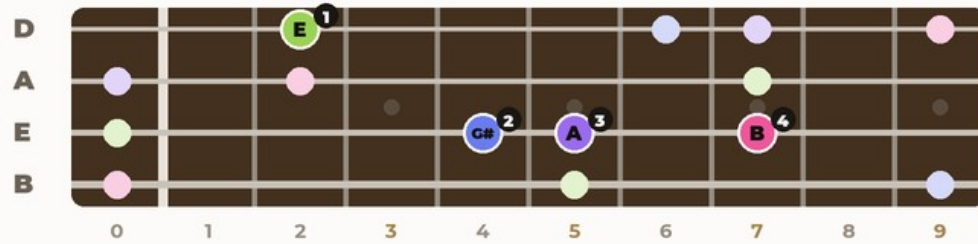
A KEY

1 **A** → 2 **C#m** → 3 **D** → 4 **E**
I iii IV V



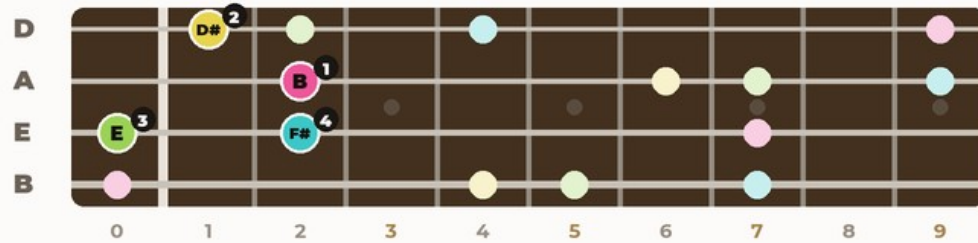
E KEY

1 **E** → 2 **Abm** → 3 **A** → 4 **B**
I iii IV V



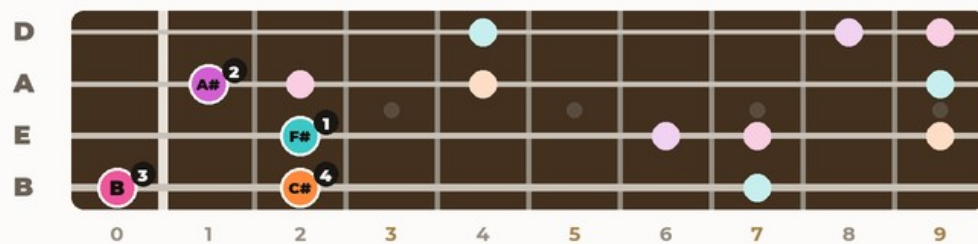
B KEY

1 **B** → 2 **Ebm** → 3 **E** → 4 **F#**
I iii IV V



F# KEY

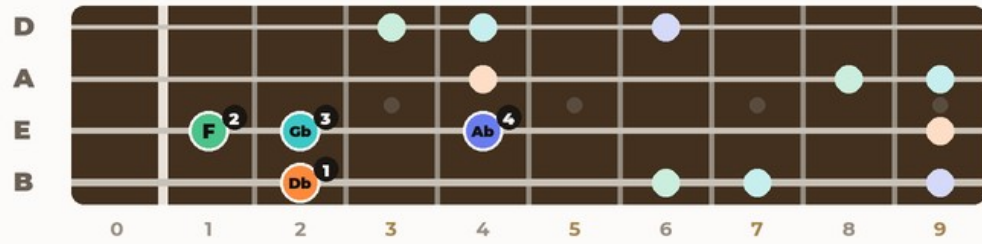
1 **F#** → 2 **Bbm** → 3 **B** → 4 **C#**
I iii IV V



Db

KEY

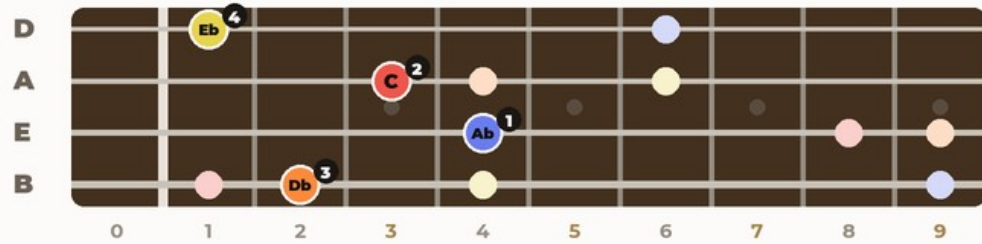
1 **Db** → 2 **Fm** → 3 **Gb** → 4 **Ab**
I iii IV V



Ab

KEY

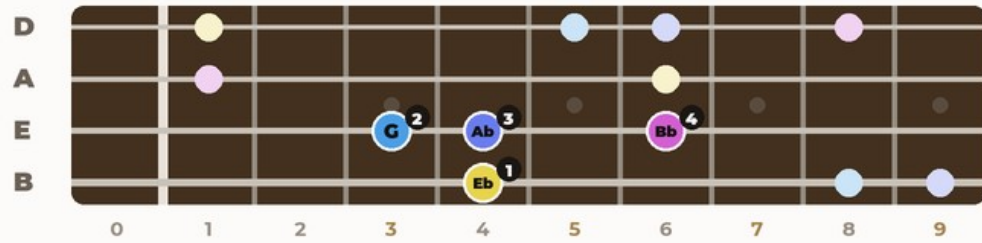
1 **Ab** → 2 **Cm** → 3 **Db** → 4 **Eb**
I iii IV V



Eb

KEY

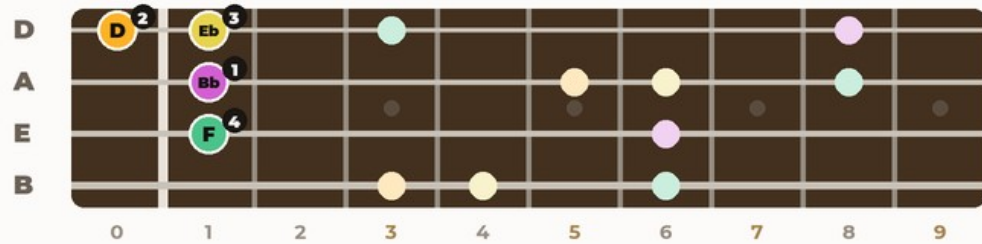
1 **Eb** → 2 **Gm** → 3 **Ab** → 4 **Bb**
I iii IV V

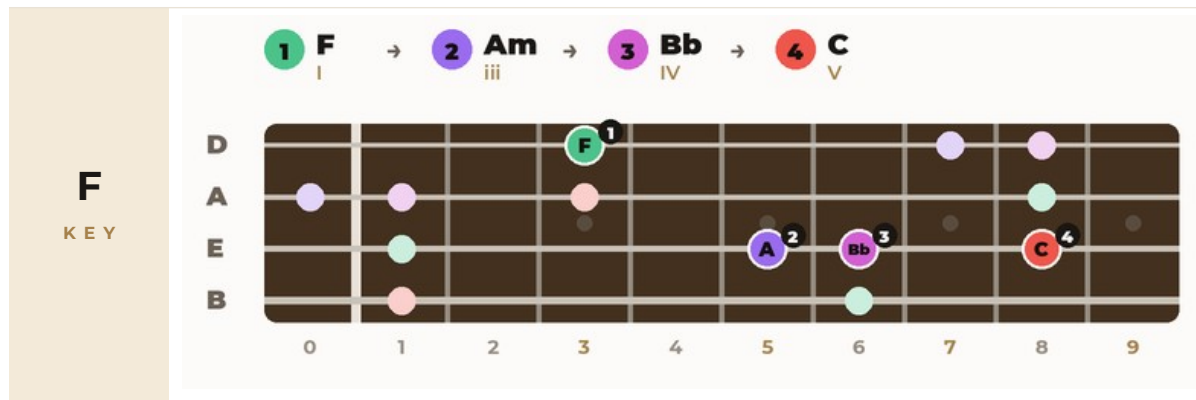


Bb

KEY

1 **Bb** → 2 **Dm** → 3 **Eb** → 4 **F**
I iii IV V





PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Build Me Up Buttercup — The Foundations

Crocodile Rock — Elton John

Hey There Delilah — Plain White T's

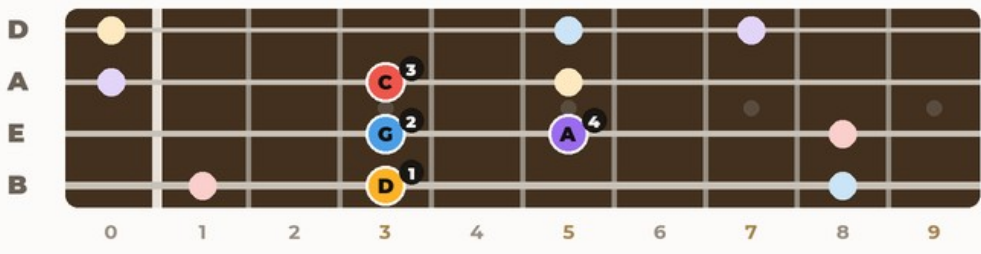
R & B / SOUL

ii-V-I-vi

Circular R&B loop with 7ths.

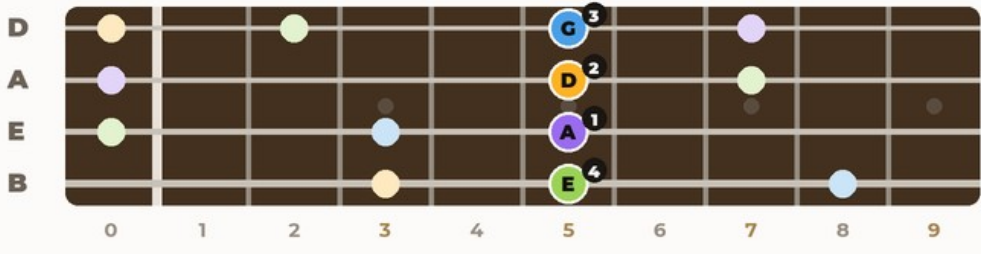
C
KEY

1 **Dm7** ii7 → 2 **G7** V7 → 3 **Cmaj7** I maj7 → 4 **Am7** vi7



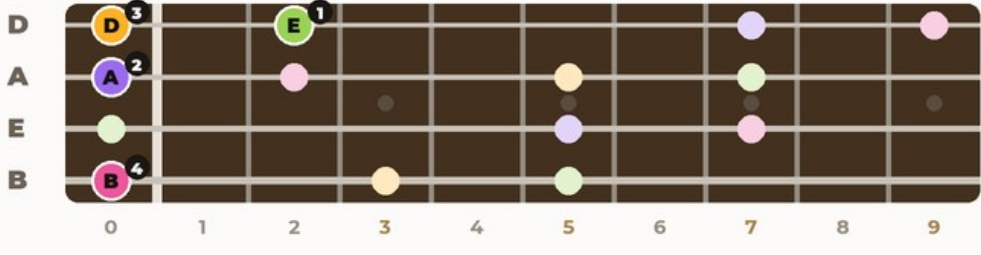
G
KEY

1 **Am7** ii7 → 2 **D7** V7 → 3 **Gmaj7** I maj7 → 4 **Em7** vi7

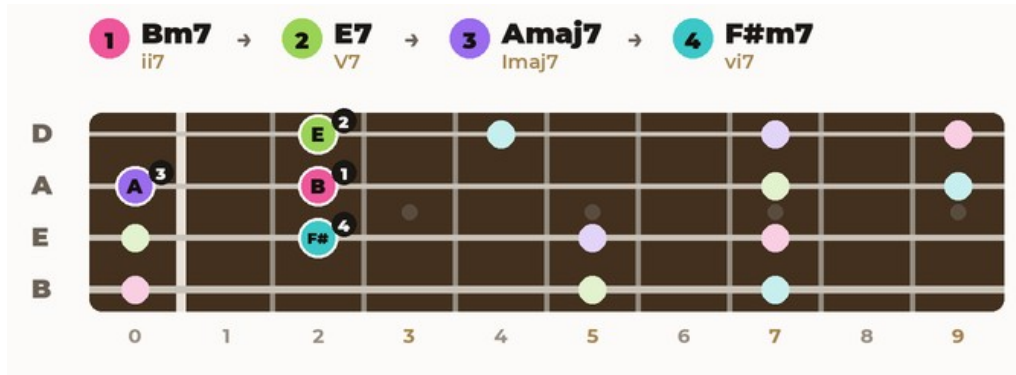


D
KEY

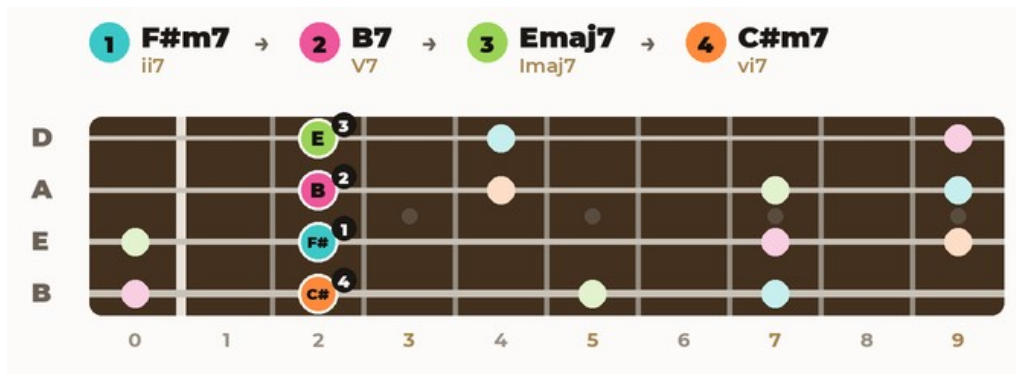
1 **Em7** ii7 → 2 **A7** V7 → 3 **Dmaj7** I maj7 → 4 **Bm7** vi7



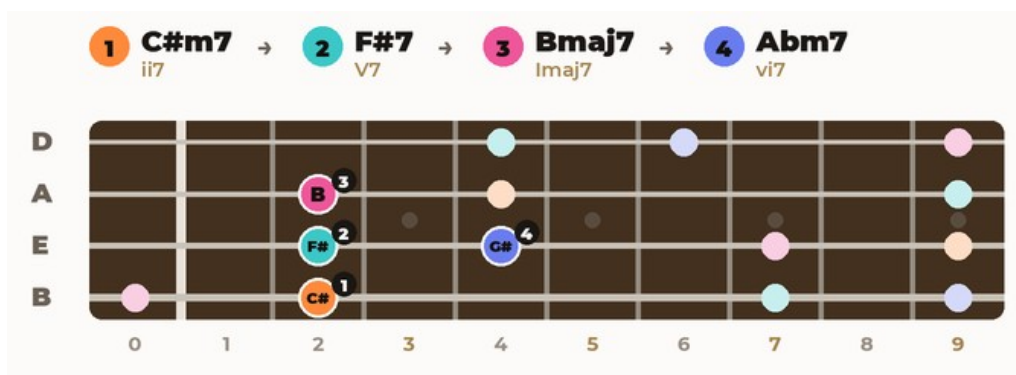
A KEY



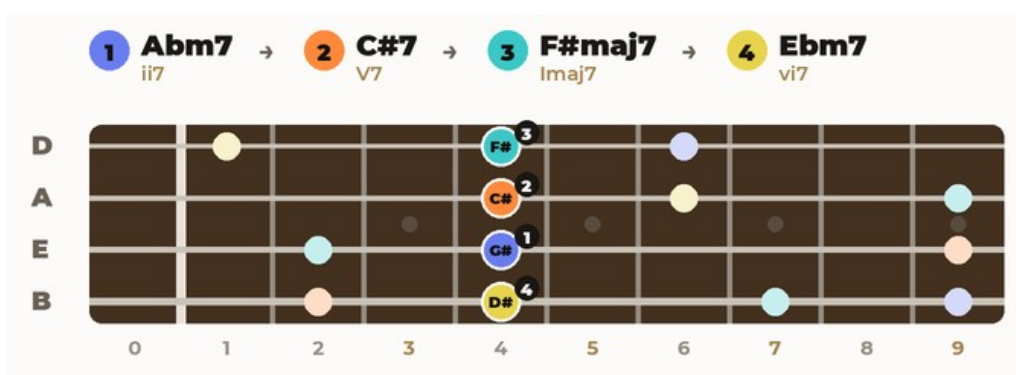
E KEY



B KEY



F⁺ KEY



Db

KEY

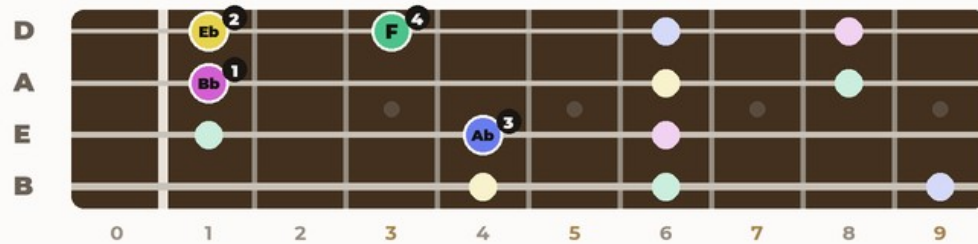
1 **Ebm7** → 2 **Ab7** → 3 **Dbmaj7** → 4 **Bbm7**
ii7 V7 Imaj7 vi7



Ab

KEY

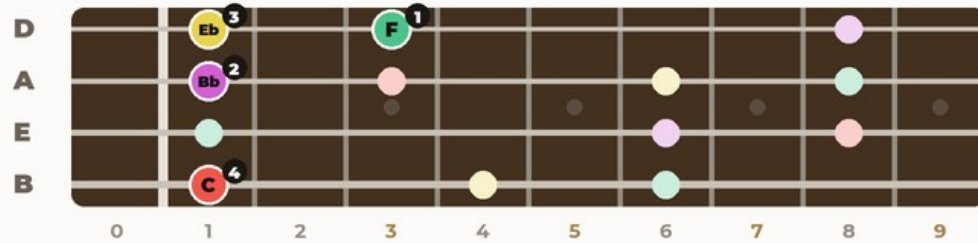
1 **Bbm7** → 2 **Eb7** → 3 **Abmaj7** → 4 **Fm7**
ii7 V7 Imaj7 vi7



Eb

KEY

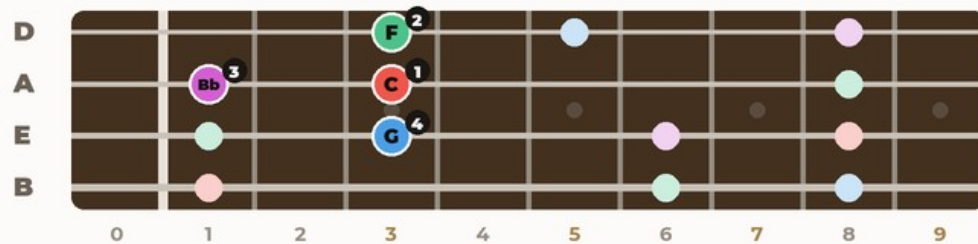
1 **Fm7** → 2 **Bb7** → 3 **Ebmaj7** → 4 **Cm7**
ii7 V7 Imaj7 vi7



Bb

KEY

1 **Cm7** → 2 **F7** → 3 **Bbmaj7** → 4 **Gm7**
ii7 V7 Imaj7 vi7



F

KEY

1 **Gm7**
ii7

→
2 **C7**
V7

→
3 **Fmaj7**
Imaj7

→
4 **Dm7**
vi7

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Just the Two of Us — Grover Washington Jr.

Isn't She Lovely — Stevie Wonder

Sunday Morning — Maroon 5

R & B / SOUL

IV-V-iii-vi

A neo-soul favorite.

C
KEY

1 **F**
IV → 2 **G**
V → 3 **Em**
iii → 4 **Am**
vi

G
KEY

1 **C**
IV → 2 **D**
V → 3 **Bm**
iii → 4 **Em**
vi

D
KEY

1 **G**
IV → 2 **A**
V → 3 **F#m**
iii → 4 **Bm**
vi

A

KEY

1 D _{IV} → **2 E** _V → **3 C#m** _{iii} → **4 F#m** _{vi}

E

KEY

1 A _{IV} → **2 B** _V → **3 Abm** _{iii} → **4 C#m** _{vi}

B

KEY

1 E _{IV} → **2 F#** _V → **3 Ebm** _{iii} → **4 Abm** _{vi}

F#

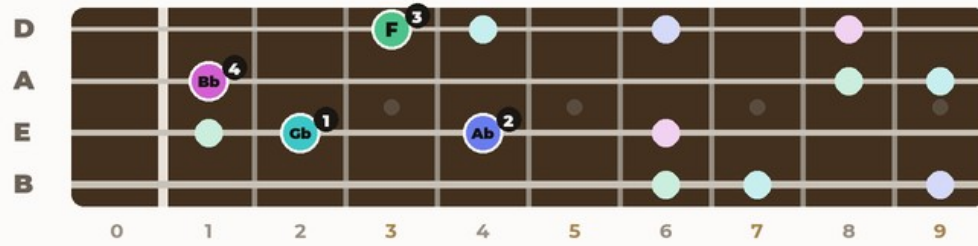
KEY

1 B _{IV} → **2 C#** _V → **3 Bbm** _{iii} → **4 Ebm** _{vi}

Db

KEY

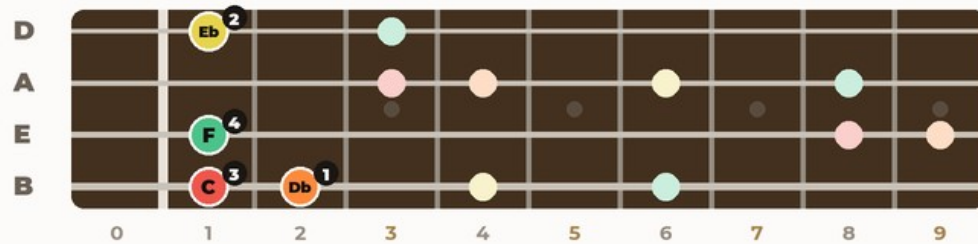
1 **Gb** IV → 2 **Ab** V → 3 **Fm** iii → 4 **Bbm** vi



Ab

KEY

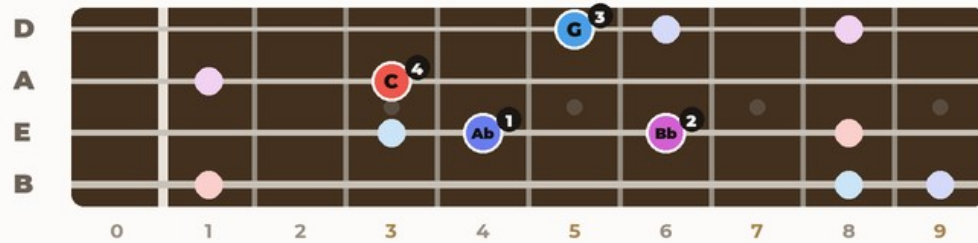
1 **Db** IV → 2 **Eb** V → 3 **Cm** iii → 4 **Fm** vi



Eb

KEY

1 **Ab** IV → 2 **Bb** V → 3 **Gm** iii → 4 **Cm** vi



Bb

KEY

1 **Eb** IV → 2 **F** V → 3 **Dm** iii → 4 **Gm** vi



F

KEY

1 **Bb**
IV

→
2 **C**
V

→
3 **Am**
iii

→
4 **Dm**
vi

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Just the Two of Us — Grover Washington Jr.

Plastic Love — Mariya Takeuchi

Telepatía — Kali Uchis

04

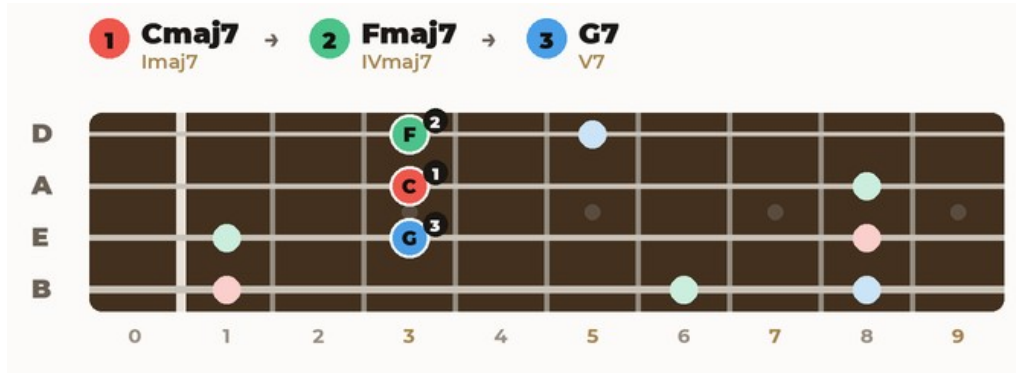
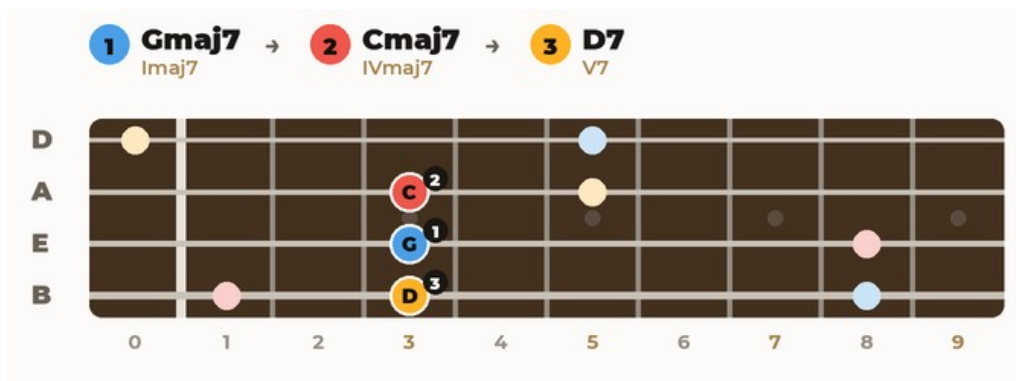
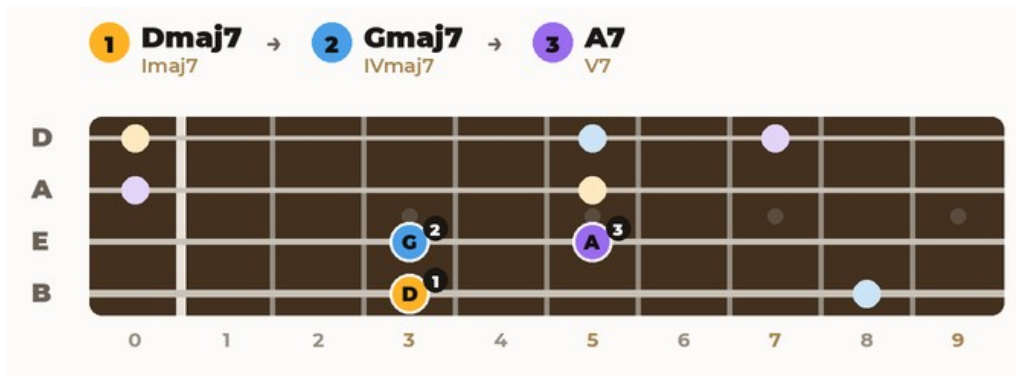
SECTION 04

Blues

The twelve-bar language at the root of nearly everything.

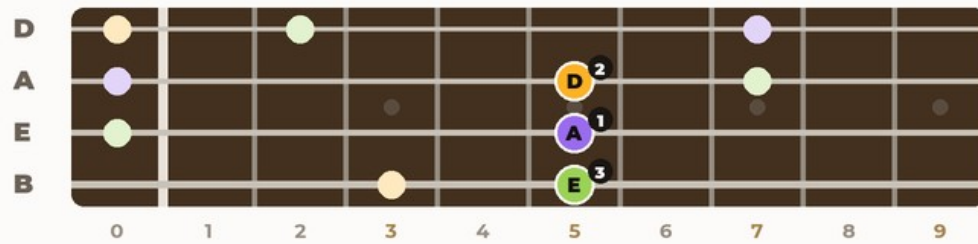
BLUES

12-Bar Blues

*I·IV·I·V·IV·I·V — all dominant 7ths.***C**
KEY**G**
KEY**D**
KEY

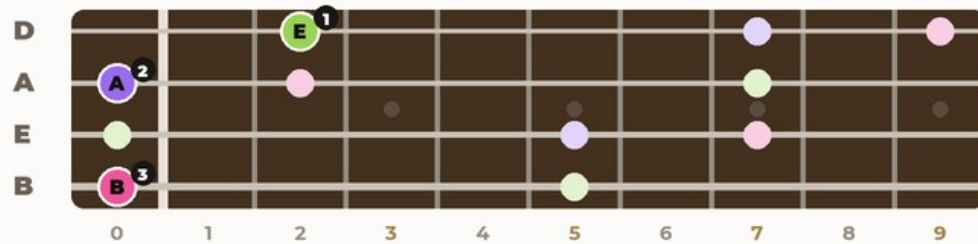
A KEY

1 **Amaj7** → 2 **Dmaj7** → 3 **E7**
Imaj7 IVmaj7 V7



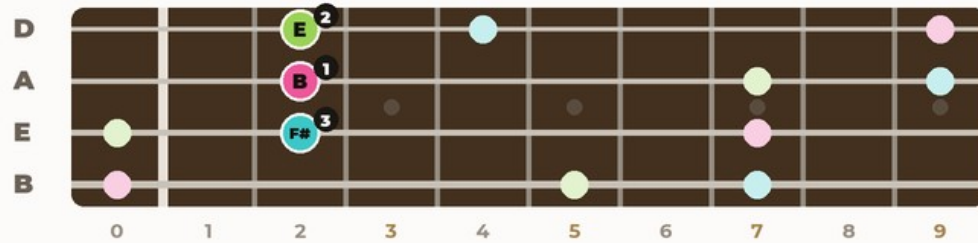
E KEY

1 **Emaj7** → 2 **Amaj7** → 3 **B7**
Imaj7 IVmaj7 V7



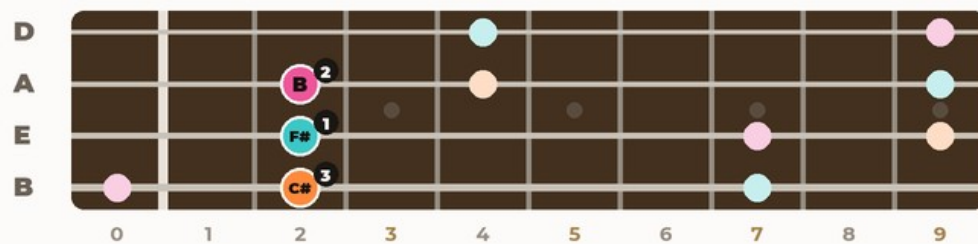
B KEY

1 **Bmaj7** → 2 **Emaj7** → 3 **F#7**
Imaj7 IVmaj7 V7



F# KEY

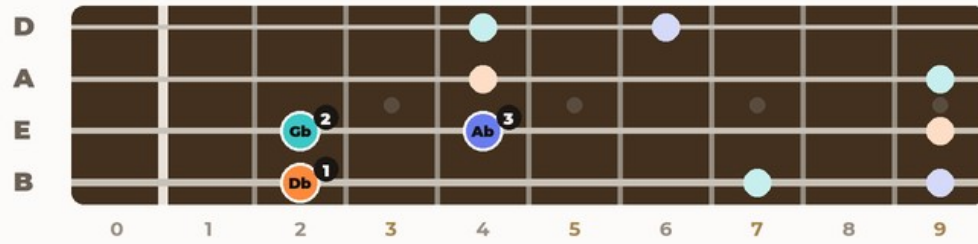
1 **F#maj7** → 2 **Bmaj7** → 3 **C#7**
Imaj7 IVmaj7 V7



Db

KEY

1 **Dbmaj7** → 2 **Gbmaj7** → 3 **Ab7**
Imaj7 IVmaj7 V7



Ab

KEY

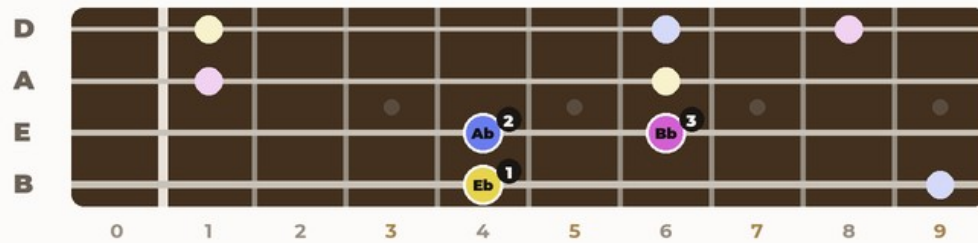
1 **Abmaj7** → 2 **Dbmaj7** → 3 **Eb7**
Imaj7 IVmaj7 V7



Eb

KEY

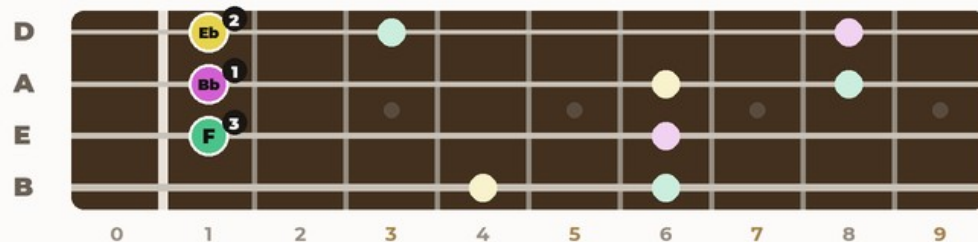
1 **Ebmaj7** → 2 **Abmaj7** → 3 **Bb7**
Imaj7 IVmaj7 V7



Bb

KEY

1 **Bbmaj7** → 2 **Ebmaj7** → 3 **F7**
Imaj7 IVmaj7 V7



F

KEY

1
Fmaj7
Imaj7

→

2
Bbmaj7
IVmaj7

→

3
C7
V7

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

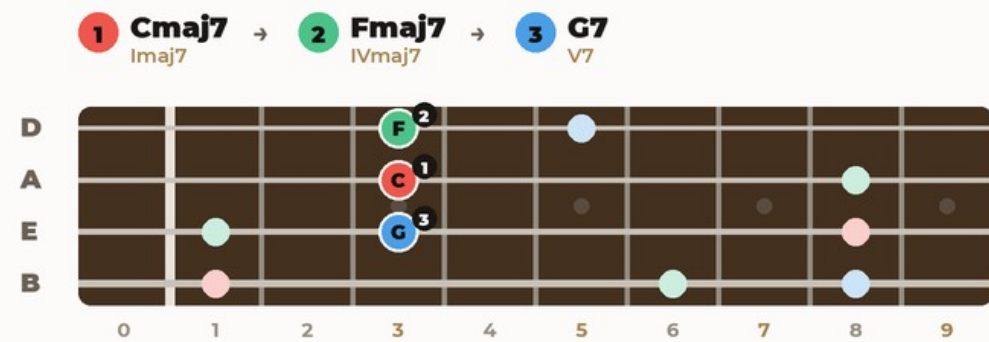
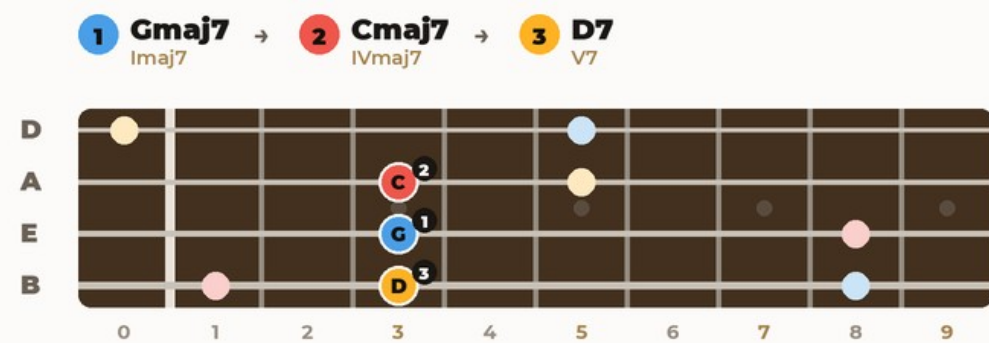
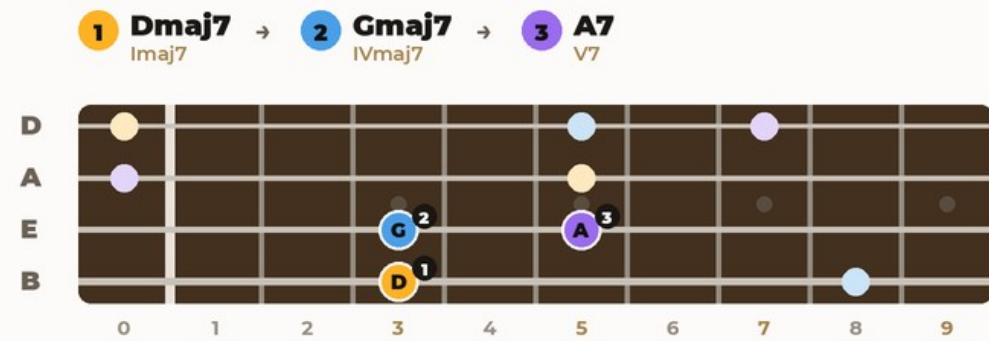
Johnny B. Goode — Chuck Berry

Hound Dog — Elvis Presley

Sweet Home Chicago — Robert Johnson

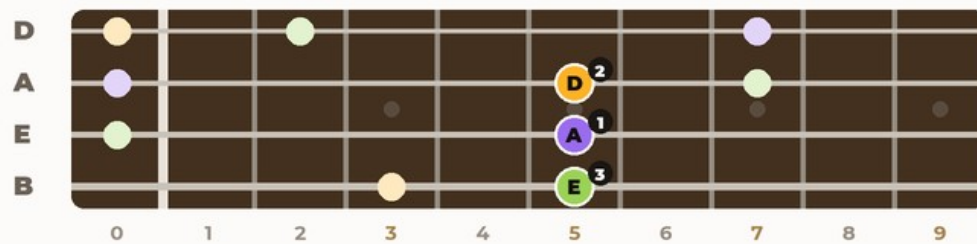
BLUES

Quick-Change Blues

*12-bar variant with IV in bar two.*C
KEYG
KEYD
KEY

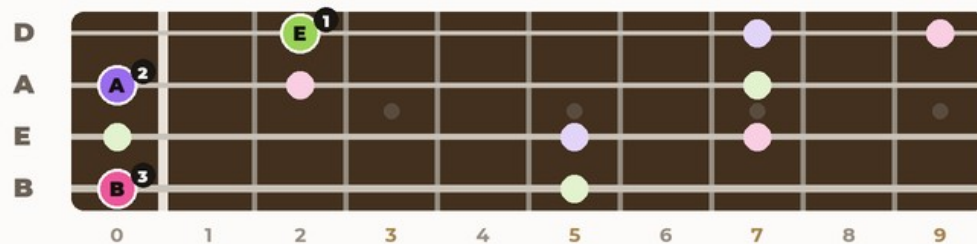
A KEY

1 **Amaj7** → 2 **Dmaj7** → 3 **E7**
Imaj7 IVmaj7 V7



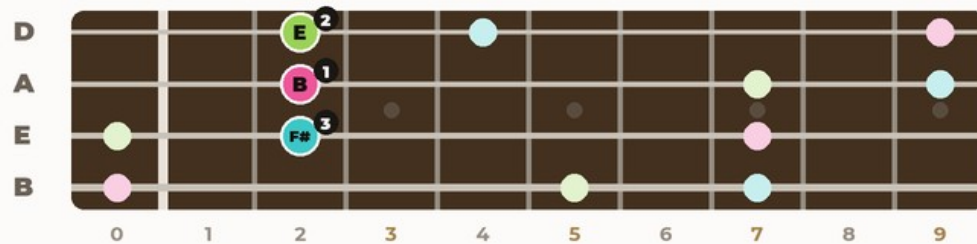
E KEY

1 **Emaj7** → 2 **Amaj7** → 3 **B7**
Imaj7 IVmaj7 V7



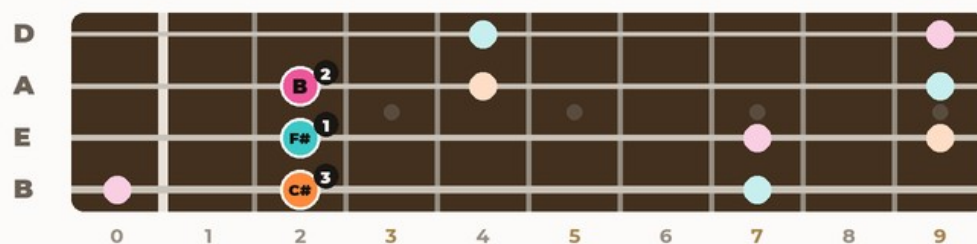
B KEY

1 **Bmaj7** → 2 **Emaj7** → 3 **F#7**
Imaj7 IVmaj7 V7



F# KEY

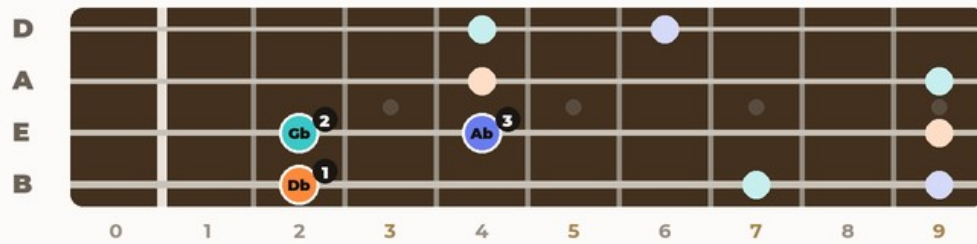
1 **F#maj7** → 2 **Bmaj7** → 3 **C#7**
Imaj7 IVmaj7 V7



Db

KEY

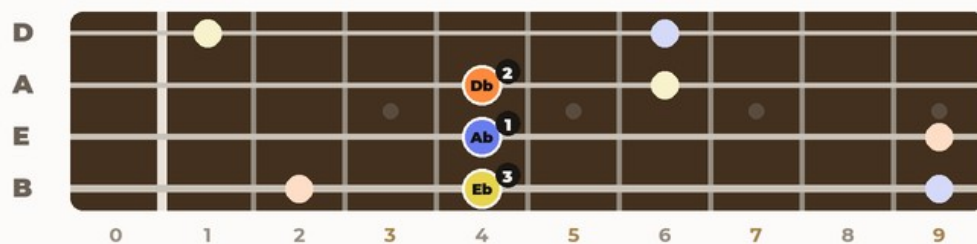
1 **Dbmaj7** → 2 **Gbmaj7** → 3 **Ab7**
Imaj7 IVmaj7 V7



Ab

KEY

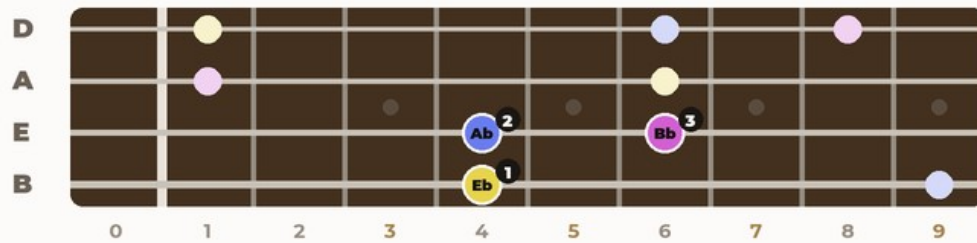
1 **Abmaj7** → 2 **Dbmaj7** → 3 **Eb7**
Imaj7 IVmaj7 V7



Eb

KEY

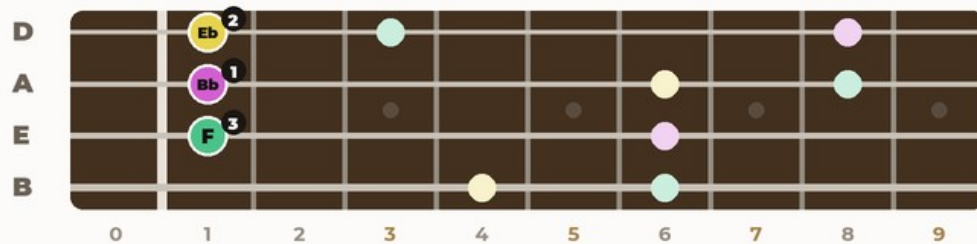
1 **Ebmaj7** → 2 **Abmaj7** → 3 **Bb7**
Imaj7 IVmaj7 V7



Bb

KEY

1 **Bbmaj7** → 2 **Ebmaj7** → 3 **F7**
Imaj7 IVmaj7 V7



F

KEY

1
Fmaj7
Imaj7

→

2
Bbmaj7
IVmaj7

→

3
C7
V7

PRACTICE ROUTINE

1. Lock one position. Pick a key above and loop the numbered roots at 60 BPM, one beat each, until the moves are automatic. **2. Move the shape.** Play the same progression in three more keys — the pattern between the dots stays the same. **3. Add motion.** Approach each new root from one fret below on beat 4. That single move turns roots into a bass line.

HEAR IT IN REAL SONGS

Pride and Joy — Stevie Ray Vaughan

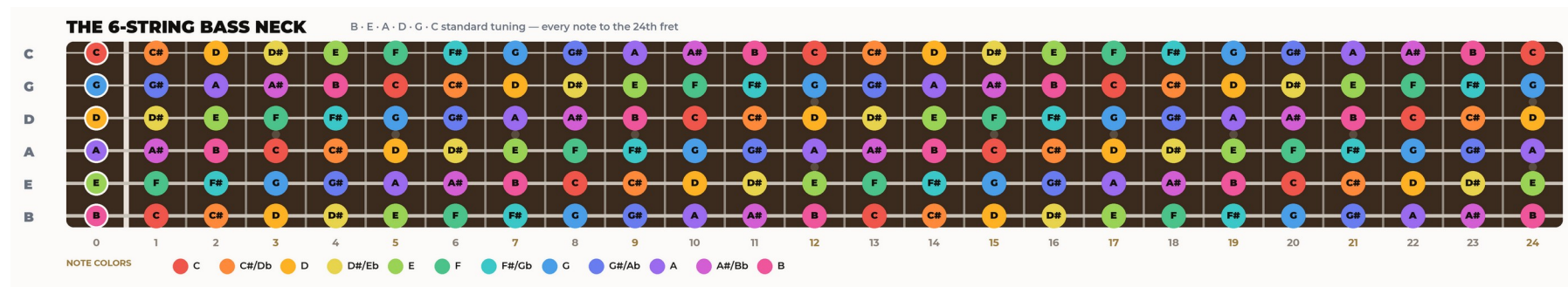
Rock and Roll — Led Zeppelin

Before You Accuse Me — Eric Clapton

APPENDIX

The 6-String Bass Neck

Every note from the open strings to the 24th fret, in standard B-E-A-D-G-C tuning. Each of the twelve notes keeps one color everywhere it appears — study the diagonal stripes and the neck stops being a mystery.



Three shortcuts: (1) Same note, one octave up: two strings over, two frets up. (2) The 12th fret repeats the open strings — the neck past 12 is the first 12 again. (3) Learn the low B and E strings cold; octave shapes hand you everything else. Drill all three in the companion trainer, Bass Note Master.

ABOUT THE AUTHOR

Christopher Smith

Christopher Smith picked up the bass at twelve years old and never put it down. For years he has held down the low end for churches and R&B bands across Atlanta — the kind of rooms where you learn progressions by feel, on the spot, with the whole congregation or crowd moving on your groove.

This book collects the progressions he reaches for every week — organized the way a working player actually thinks about them: by sound, by genre, and in every key, because the singer never calls the key you practiced.

Practice with the interactive trainer at his site — games, scales, and a mode that listens to you play.