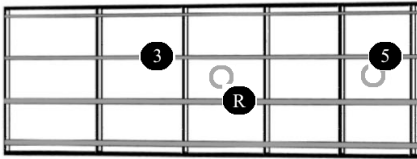


Fretboard Geometry

The patterns below represent all potential major triad voicings that can occur within a five-fret position. Organizing and playing these from the lowest note of the chord to the highest note of the chord will ultimately produce all inversion options for the chord, but for the sake of this exercise we will always follow the melodic chord tone formula of root-3-5.

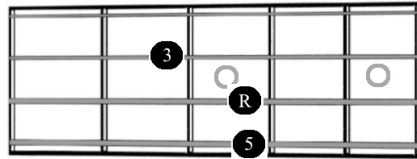
Major Triad 1

Fingering: 2-1-4



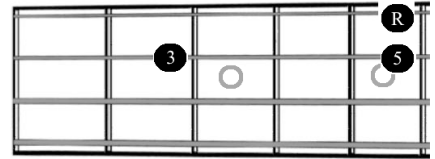
Major Triad 2

Fingering: (2-1-2) (3-2-3) (4-3-4)



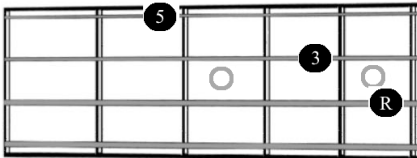
Major Triad 3

Fingering: 4-1-4



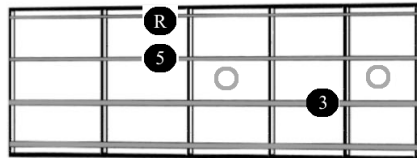
Major Triad 4

Fingering: 4-3-1



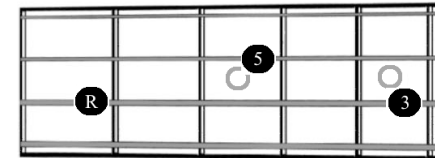
Major Triad 5

Fingering: (1-3-1) (2-4-2)



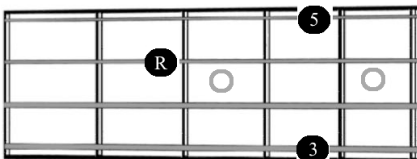
Major Triad 6

Fingering: 1-4-2 *Requires Shift



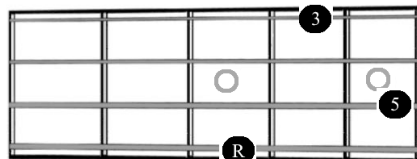
Major Triad 7

Fingering: (1-3-3) (1-3-4) (2-4-4)



Major Triad 8

Fingering: (1-2-3) (2-3-4)



THE FIVE FRET POSITION VS THE FOUR FRET POSITON:

The standardized methodology for learning harmony on the bass is generally done by organizing a position as a four-fret span, and while this approach results in a very simple and accurate organization of potential scale and chord tone patterns it is still complete because of the omitted note conundrum.

THE OMITTED NOTE:

Using a four-fret position on a standard four string bass results in 16 available notes per position (4 frets X 4 strings), the only exception to this is first position which allows for the use of open strings which gives us a 20-note position. If we think logically about a position, we can look at the fact that we have 16 tones available per position compared to the fact that we only have 12 tones in our tonal system this would lead to the assumption that there would be way to outline any major triad in any key in any position, but there is a catch, only 11 tones

are available in any position sans the first position. Identifying what the omitted note is can be easily done as it always resides a half step below the first finger on the D string or a half step above the pinkie on the A string. Using a four-fret position as a center point, but allowing for the position to *flex* a half step in either direction creates a five-fret position allows for total harmonic awareness.

Major Triads Circle of 4ths One Position:

The exercise below has you play all 12 major triads through the circle of 4ths in 5th position (5th fret). Identifying the omitted note as F#/Gb means that any chord that contains this pitch will require us to flex out of the position to grab the note, then slip back into the position. Remember the above geometric shapes can be memorized, but if we think of the chord tones for each key the shapes will reveal themselves naturally.

- **Note there will be many cases in a given position for expressing any particular chord in multiple ways on the fingerboard.**

C **F** **B^b** **E^b**

Pattern: 5 **Pattern: 4** **Pattern: 2** **Pattern: 1**

A^b **D^b** **F[#]** **B**

Pattern: 1 **Pattern: 5** **Pattern: 6 (flex)** **Pattern: 4 (flex)**

E **A** **D** **G**

Pattern: 2 **Pattern: 8** **Pattern: 1 (flex)** **Pattern: 5**

Root	3rd	5th
C		
	C	
		C

Root	3rd	5th
F		
	F	
		F

Root	3rd	5th
Bb		
	A#	
		Bb

Root	3rd	5th
Eb		
	D#	
		Eb

Root	3rd	5th
Ab		
	G#	
		Ab

Root	3rd	5th
Db		
	C#	
		C#

Root	3rd	5th
F#		
	F#	
		F#

Root	3rd	5th
B		
	B	
		B

Root	3rd	5th
E		
	E	
		E

Root	3rd	5th
A		
	A	
		A

Root	3rd	5th
D		
	D	
		D

Root	3rd	5th
G		
	G	
		G