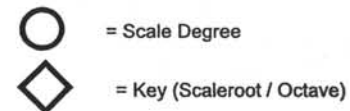
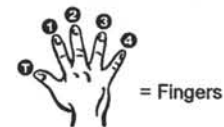


Data

Four String Bass



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	6	Bb	B	7	C	8	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	3	F	4	F#	G	5	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	B	C	1	C#	D	2	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C

C MAJOR SCALE. VERY IMPORTANT, THIS BABY. YOU SEE HERE THE ORDER OF NOTES UPWARDS, OBVIOUSLY THAT WOULD MEAN THE REVERSE ORDER DESCENDING.

Data

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	1	Bb	B	3	C	4	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	1	F	2	F#	G	4	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	B	C	2	C#	D	4	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C

C MAJOR, THIS TIME YOU ARE PAYING ATTENTION TO THE FINGERS YOU ARE USING GOING UPWARDS, AND COMING DOWNWARDS. DRILL THIS REPETITIVELY UNTIL YOU KNOW IT WHEN YOU ARE UNCONSCIOUS, SLEEPING, OR RIDING YOUR BICYCLE BACKWARDS, OR JUST LOOKING OUT OF THE WINDOW, IN SHORT, IT SHOULD BE SECOND NATURE, LIKE REACHING FOR YOUR COLT 45.

Data

Data

Four String Bass



= Fingers



= Scale Degree

= Key (Scaleroor / Octave)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	7	B	C	8	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	
D	Eb	E	F	4	F#	G	5	G#	6	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	B	C	1	C#	D	2	Eb	3	E	F	F#	G	G#	A	Bb	B	C	C#	D
E	F	F#	G		G#	A		Bb		B	C	C#	D	Eb	E	F	F#	G	G#	A

C MINOR SCALE. HERE WE HAVE THE ORDER OF NOTES GOING UPWARDS AND DOWNWARDS IN REVERSE.

Data

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	1	B	C	3	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	
D	Eb	E	F	1	F#	G	3	G#	4	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	B	C	1	C#	D	3	Eb	4	E	F	F#	G	G#	A	Bb	B	C	C#	D
E	F	F#	G		G#	A		Bb		B	C	C#	D	Eb	E	F	F#	G	G#	A

C MINOR SCALE, WITH THE CORRECT FINGERING, CORRECT FINGERING VERY IMPORTANT.

AH SO, INCORRECT FINGERING LEAD TO 10TH DAN SUFFERING, AND MASSIVE FUTURE PROBLEMS PLAYING.

LEARN THE CORRECT FINGERING FOR C MINOR SCALE, UNTIL YOU CAN REMEMBER IT IN THE NEXT LIFE.

IF YOU DON'T LEARN THE FINGERING PROPERLY, AND THE SCALES PROPERLY,

I'M GONNA PHONE YOUR MUM.

Data

Data

Four String Bass



= Fingers



= Scale Degree

= Key (Scaleroor / Octave)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A

Here, you can start with the diamond root and work up the chromatic in the middle going E, F, F#, G,
or you can start with the diamond above on the octave and work up the same way, E, F, F#, G
or you can pick a diamond and come down, G, F#, F, E.

Bass players like to slink around with chromatic runs. Chromatic means next door to each other.

Data

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A

Here, we do the same thing. Lower diamond, then A, Bb, B and C or
upper diamond, A, Bb, B and C.

Or come down if you like in any combination. It will sound cool. Try it.

Go to Page 2 for more.

Data

Data

Four String Bass



= Fingers



= Scale Degree

= Key (Scaleroor / Octave)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	
F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	

Here, we have got a slinky chromatic running up from the nut in four semitones to the root. A favourite of rock bass players, jazzers funksters, et al.

Data

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A

This one is very special. It goes C, D, Eb, E. This particular riff of root, second, minor third, major third, is called "MY OLD FRIEND". It is a term coined by the jazzers because of its amazing connectivity. CONNECTIVITY? you ask, aghast. Well, it's moving I, then II, then bIII, then III, which lends itself to moving on to the fourth, or the IV chord. It can also be used to slink back onto the II chord or slink on to the V chord. So I suggest you slink around like a pussy cat, and glue it all together in your head, Sherlock.

Data

Data

Four String Bass



= Fingers



= Scale Degree

= Key (Scaleroor / Octave)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	
F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	

Here we have the full slinky.

Running up into the root.

Running up the middle.

Running up to the top.

Go slink, pussy cat, give it some swang, give it some slippery chromatic slinkage.

Data

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	
F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	

Here we have the full slinky, plus "my old friend".

This is the full nine yards, with bacon, lettuce, tomato, mayonnaise, ground pepper, salami, and piccallilli.

If you don't like it, I'm going to phone your mum.

Data

SCALES – COMPREHENSIVE

Major Pentatonic

1 2 3 5 6

"Country" Scale

1 2 b3 3 5 6

Minor Pentatonic

1 b3 4 5 b7

"Blues" Scale

1 b3 4 b5 5 b7

Natural Minor Scale

1 2 b3 4 5 b6 b7

Harmonic Minor Scale

1 2 b3 4 5 b6 7

Melodic Minor Scale (gives a minor chord with a major 7th & is different in classical music when descending)

1 2 b3 4 5 6 7

Diminished Scale in C

C D Eb F Gb Ab A B

Lydian Dominant or Mixolydian #11 (4th mode of melodic minor scale)

1 2 3 #4 5 6 b7

Modes

- 1 Ionian (major), gives a maj7 chord
- 2 Dorian (natural minor without the b6, use over m7 (if II), jazz & jazz rock), gives a m7 chord
- 3 Phrygian (natural minor with b2, flamenco-ish), gives a m7 chord
- 4 Lydian (major with #4, use over maj7), gives a maj7 chord
- 5 Mixolydian (major with b7th, folk & rock, use over dom7), gives a dom7 chord
- 6 Aeolian (natural minor, use over m or m7 (if VI)), gives a m7 chord
- 7 Locrian (diminished), gives a m7b5 chord

Order of Brightness

Lydian	Ionian	Mixolydian	Dorian	Aeolian	Phrygian	Locrian
Flatten 4 th	Flatten 7 th	Flatten 3 rd	Flatten 6 th	Flatten 2 nd	Flatten 5 th	

Bass Fingering

Lydian	2	4	1	3	4	1	3	4
Ionian	2	4	1	2	4	1	3	4
Mixolydian	2	4	1	2	4	1	2	4
Dorian	1	3	4	1	4 (where 3 rd would be)	1	2	4
Aeolian	1	3	4	1	3 4	1	3	
Phrygian	1	2	4	1	3 4	1	3	
Locrian	1	2	4	1	2 4	1	3	

Triads

Major chord	major 3 rd + minor 3 rd
Minor chord	minor 3 rd + major 3 rd
Diminished chord	minor 3 rd + minor 3 rd (+minor 3 rd is dim 7 th (bb7), + major is ½ dim))
Augmented chord	major 3 rd + major 3 rd

Tritone Substitution

You can replace a dominant 7th chord with the one 3 tones lower (or higher), i.e. Db7 in place of a G7

Half Step, Whole Step, Diminished Scale

You can play a diminished scale over the dominant 7th of the chord a semitone below it, i.e. Fdim over an E7. (It becomes an E half step whole step diminished scale, which is mixolydian with a b9, #9 and #11).

Cycle of 4ths (7362514 – "telephone number", each one creates a cadence with the following chord)

(II V I, (i.e. Dm7 G7 C) and VI II V I, (i.e. Am7 Dm7 G7 C) are very common)

VII (Locrian)	III (Phrygian)	VI (Dorian)	II (Aeolian)	V (Mixolydian)	I (Major)	IV (Lydian)
(Bm7b5)	(Em7)	(Am7)	(Dm7)	(G7)	(Cmaj7)	(Fmaj7)