

PRACTISING/BEGINNERS. TUNE UP/INTERVALS/WARM UPS/ONWARDS.

FOR THE BEGINNER, YOU SHOULD GET YOURSELF ORGANISED PROPERLY WITHOUT ANY HASSLES AS IN THE LATER PRACTISING SHEET CLEARLY STATES, AND YOU SHOULD DILIGENTLY LEARN ALL YOUR INTERVALS INSIDE OUT. FIND A POSITION LIKE G/A/B/C ALL ON THE E STRING, AND THEN C, C#, D, D#, E MOVING UP THE A STRING AND LEARN ALL YOUR INTERVALS AS THE GRID PATTERN SHOWS, BUT IN A DIFFERENT LOCATION, TO BREAK UP FAMILIARITY OF ONE LOCATION AND LITERALLY MAKE YOURSELF LEARN IT IN DIFFERENT POSITIONS ALL OVER THE NECK.

HUMANS, BECOME ENCULTERATED, PROGRAMMED, CONDITIONED, FIXATED, STUCK, BLOCKED, USELESS, CAN'T THINK, PARALYSED, GORMLESS, STUPID, BY LEARNING IT ALL IN G ONLY, AND THEN WHEN ASKED TO DO IT SOMEWHERE ELSE BECOME ALL THESE THINGS MENTIONED ABOVE. LISTEN TO YOUR TEACHER, MOVE THE THINGY AROUND AND LEARN IT IN DIFFERENT SPOTS, YOU WON'T REGRET IT.

DO YOUR WARM UPS ALL OVER THE NECK.

DO YOUR TRIADS ALL OVER THE NECK.

DO YOUR SCALES ALL OVER THE NECK.

DO YOUR INTERVALS ALL OVER THE NECK.

DO YOUR ARPEGGIOS ALL OVER THE NECK.

IF YOU DON'T, YOU WILL BECOME FLUSTERED, NOT ABLE TO THINK STRAIGHT WITH TUNES, BECAUSE SINGERS ALL HAVE DIFFERENT VOICES AND SING IN DIFFERENT PLACES, WHICH IS KEYS TO YOU.

YOU MUST BREAK UP ROUTINES INTO ORGANISED PATTERNS IN DIFFERENT LOCATIONS TO BUILD UP KNOWLEDGE OF THE NECK ALL OVER THE PLACE.

THIS WILL HELP YOU IMMENSELY, AND YOU SHOULD MAKE FRIENDS WITH A REALLY GOOD KEYBOARD PLAYER, AND PLAY GREAT BASS LINES FOR THEM, SO IT CAN FREE THEM UP TO JAM ON THEIR KEYBOARD.

THIS ALSO GOES FOR GUITARISTS. DON'T LET GUITARISTS BULLY YOU INTO CONTINUOUSLY PLAYING JUST ROOT NOTES, BECAUSE THEIR BRAINS ARE VERY LIMITED, AND SEMI-NEANDERTHAL, EXPERIMENT WITH TRIADS, AND ROOT AND FIFTH, LET US NOT FORGET THAT ROOT AND FIFTH IS ABSOLUTELY PLEASING TO THE EAR, SO DON'T PUT UP

WITH ANY CRITICISM OR ANY NONSENSE ABOUT TRIADS AND ROOT AND FIFTHS, BECAUSE THEY ARE THE FOUNDATION OF GOOD BASS PLAYING.

PIANO PLAYERS ARE AN ABSOLUTE MINE OF INFORMATION. ATTACH YOURSELF TO ONE INSTANTLY IF NOT SOONER.

FIND A SENSITIVE, INTERESTING, AND CAPABLE GUITARIST, WHO ISN'T A STEAMROLLER TYRANT AND ATTACH YOURSELF LIKE GLUE ALSO.

PRACTISING WITH OTHER MUSICIANS TOGETHER IS EXTREMELY BENEFICIAL AS IS PRACTISING ON YOUR OWN. JOINT PRACTICE AND MULTIPLE PRACTICE IMPROVES TIMING WITH ALL CONCERNED, BECAUSE LITTLE DISCREPANCIES STICK OUT LIKE AN ENORMOUS ZIT ON THE END OF YOUR NOSE, AND THE OTHERS WILL MAKE YOU SORT IT OUT FOR TRYING TO PRETEND THERE IS NOTHING WRONG.

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

It helps to have a tuning fork. A440. This means 440 cycles per second. You go to a music shop and buy an A440 tuning fork. No arguments about this. You also buy an electronic tuner, and no rubbish, enquire thoroughly as to the quality of the brand, Sieko, Roland, Yamaha, Boss, a decent brand, you won't regret it. The diamonds illustrated above are used because I like the look of them, and they are pretty, it's got nothing to do with what's designated above in this instance. You put your pointy finger down on A on the E string, and tune it up to the tuning fork. The pitch must be the same, not thereabouts. The open A string, and you can see the diamond behind the nut, signifies A. Make the two notes the same.

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

Now you've got A sorted on the A string, which I hope you have, without doing something weird, like tuning up a harmony, or something other than requested, due to madness, delirium or whatever, NOW, by plonking your pointy on the D of the A string, you can now make the D string, and you can see the D diamond behind the nut, make it the same, so they are both in unison. Obviously you can see a pattern emerging now. This is called idiot check, as a tune up procedure, guitar techs, for all their pomp and circumstance, and overblown rituals, still do this on all bass guitars, and electric guitars, to make sure their ears are not deceiving them, or the tuner is not deceiving them, inhabited by gremlins, and wicked little monsters, infesting equipment, a famous monster is the tangler, who gets into leads.

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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

Listen, now you have got a D in on the A string, which pulled the open D string together, obviously, by putting G down on the D string, you can now get the open G string with the diamond behind the nut. You know the drill, Sherlock.

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

HEY, HEY YOU TEACHER, you yell at me. What about the open E? you say, incredulously, irritated, annoyed, and peevd.

Well, obviously because you tuned A on the E string up to A spot on, I trust, without question E, will be operating perfectly on open E on the E string. WELL BLOW ME DOWN, AND KNOCK ME DOWN WITH A FEATHER, you say. Obviously there are some perks in life, and this is one of them.

You could say, I have met some people in my life, and you're one of them (ha! ha!) joke.

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

If you lightly touch A with your pointy, without pushing down and fretting the note, and put your pinky down on E lightly touching, but not pressing down, and fretting, (that means not making a note by pressing down on a fret, not having an anxiety attack) by plucking these two strings down at the bridge, you will get a pretty, singing, warbling, high register pretty sound, called harmonics. The pair of them should sing in unison, if they don't, one of them is out. Adjust the tuning pegs to suit.

You should be able to do these tuning drills, without an electronic tuner. Tuner dependence is bad for you, and your ears, it makes you lazy, unsure, and not drilled on the subject.

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

Do the same with D and A here.

Ping them hard, and ping them well, practise this pinging malarkey lots. You can drape the pointy finger across all four strings on the fifth fret, seventh fret, and twelfth fret, to get absolutely gorgeous sounds out of your bass. Obviously, you would be fascinated with this to the point of delirium, for a bit, until the novelty wears off. Nonetheless harmonics on a bass sound awesome.

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D	Eb	E	F	F#	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

LISTEN BUSTER/BUSTERETTE/BUSTERE/BUSTERIECH/BUSTERBURG/BUSTHEAD, you know the blooming drill.

Data

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
G	G#	A	Bb	B	◇	◇	D	◇	E	F	F#	G	◇	A	Bb	B	C
D	Eb	E	F	F#	◇	◇	A	◇	B	C	C#	D	◇	E	F	F#	G
A	Bb	B	C	C#	◇	◇	E	◇	F#	G	G#	A	◇	B	C	C#	D
E	F	F#	G	G#	◇	◇	B	◇	C#	D	Eb	E	◇	F#	G	G#	A

BIT OF FUN HERE, drape your pointy across fret 4 and rake with your right hand/left hand if you have got a left hand bass, and make those harmonics come pinging out, then the same on the fifth fret with a light drapeski of the pointy finger across the strings, NOT pressing down, but a light touch AS I TOLD YOU BEFORE. Same again on seventh fret, same on twelfth fret.

Gosh, holy moley, gollygumps, oo er, doesn't it sound absolutely wickedly fabulous? You love it, don't you?

Remember, ON NO OCCASION, DO YOU AGGRAVATE THE GIRLFRIEND/BOYFRIEND/PARENTS/FAMILY/GRANDPARENTS /NEIGHBOURS, with massive pinging, and huge rumbling, and jamming along to Metallica at full pelt/volume.

Manners, yes, manners. How to keep people sweet.

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