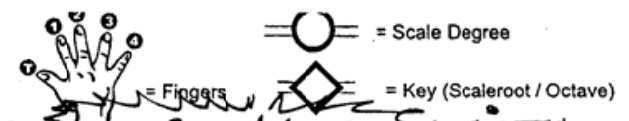


Four String Bass

TENTHS

CAN BE SPRINKLED WITH 3RD & 5TH'S FOR EXTRA EFFECT.



	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

"G" MAJOR USING THE SCALE OF CHORDS.

- MAJ I
- MIN II
- MIN III
- MAJ IV
- MAJ V
- MIN VI
- MIN^{b5} VII
- MAJ VIII

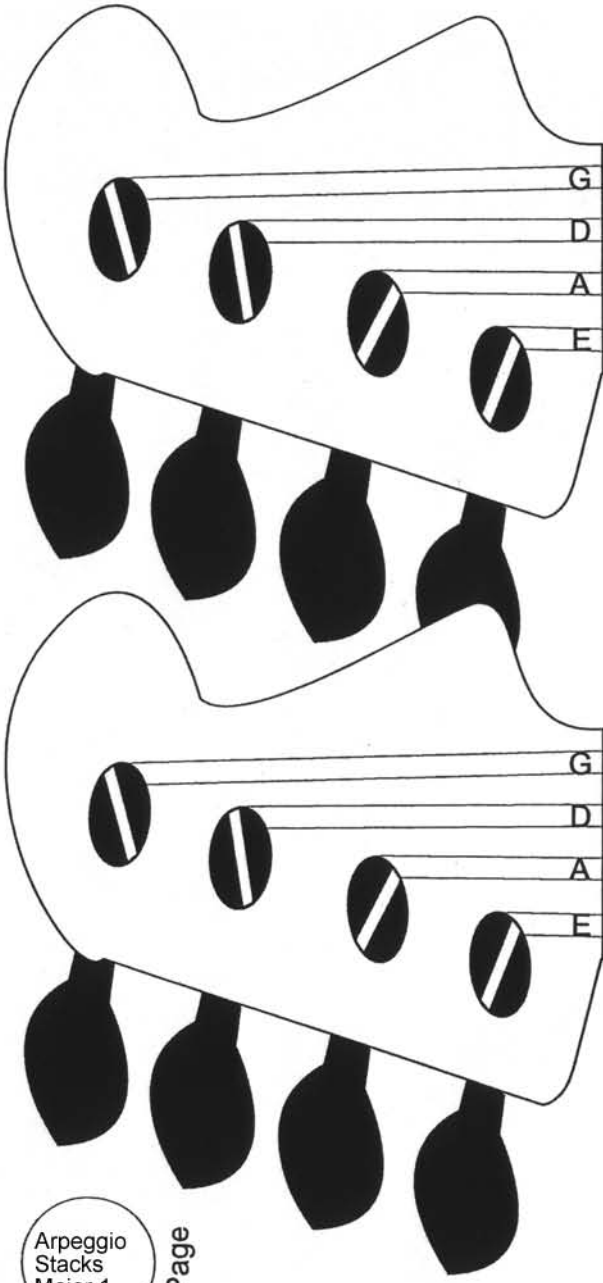
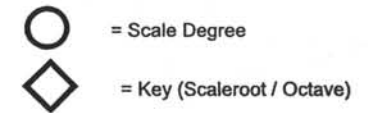
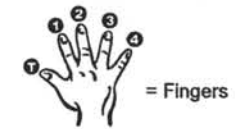
AMPLIFIED DEF
HENCE AMPEE

	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

THE TENTHS, (THAT'S A THIRD ON THE TOP, FOR LAZY STUDENTS) AND THIS BEUTIFUL SOUNDING STACK, ARE USED TO GREAT EFFECT, IN RUNS. EVEN IN CHROMATICISMS. GO LOOKING!

Data

Four String Bass



	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

First mode in this major arpeggio stack. F# root, obviously, then it goes 3, 5, maj7, oct, maj10, 12.

You have to go up and down this one, as you will do the others, because it teaches you the shape, as you become a pattern player, and learn patterns. Obviously as you move around, I, II, III, IV, V, VI, VII, VIII, chords, you will learn them not only in a straight line up the neck, which is called linear, but also in local locations, in close groupings. At some point, you may want to consider the possibility of a 5-string bass, where you have got two octaves, inside a five fret chord pattern.

Data

I am making you think out your positions, and intervals, on purpose, to kick your ass.

	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

The one upstairs is the Ionian major stack arpeggio, this one is Dorian stack.

You are expected to work hard at the shapes, to learn where the chord intervals are.

This one is II chord, and is Dorian minor starting on G# on I, min 3, 5, b7, oct, min10, 12.

The only reason you get a teacher, is to kick your ass, and make you work at it.

The teacher kicks your ass, when you don't do your woodshed. Woodshed comes from going down the woodshed, or garden shed, to get away from the vortex of family life, and in the solitary peace of the shed,

pound away at the practice, until it takes good shape, hence woodshed, it doesn't mean infringement of copyright is a violation of applicable laws
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Data

wear out the neck of the instrument, by shedding wood off of it, gomer (gomer wasn't very smart). :-)

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

III chord arp stack Phrygian. As you can see it doesn't look like the mode carry on/malarkey.

What's this? you say. Why has it got funny stack-ups? Well, as any keyboard player will tell you, as any knowledgeable guitarist also, chords have distinct intervals when building them, so the component parts are specific. Obviously, as chord theory goes, in the beginning, of learning the subject, you have got root of the chord, a third of some description, a fifth of some description and a seventh of some description. For the hide-bound pedants amongst you, waving the Rule Book of Roberts Parliamentary Procedure, and the Queensbury Rules of Boxing, there are sixes as well. But this comes later, so we'll stick with this for now.

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#	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

IV chord Lydian arp stack. Root, 3, 5, maj7, oct, maj10, 12. Whoooooooooooooooooo!!!!!! Eyes hurting? Groggy? Headache? Funny stomach? Feeling squashed? Feeling bent? Spinning? Sort of dead? Bored? Exasperated? Face feeling squashed? Listen, buster. You got absence of mass phenomena. You didn't learn your intervals properly, and put names to locations. The secret to success is drill, drill, drill. So do your homework and R.T.F.M. which means read the f****g manual. RTFM what? you say? Listen, buster, if you don't follow procedure, you're going to mess up. Now the other phenomena. Blank? Feeling not there? Tired? Want to stop? Run away? Nervous hysteria? Clamouring for clarification? Exhibiting lack of enthusiasm? Listen, buster, you got a misunderstood word or symbol. Clear the living daylight out of the word or symbol. Round up all the

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music dictionaries, clear all the definitions and derivation, and use sentences with each. That's an order, or I'll 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#	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

Mixolydian arp stack V. Root, 3, 5, b7, oct, maj10, 12. Listen, the previously listed phenomena is genuine responses, to absence of mass, and misunderstood words. You have to put the concept to the location. That means putting the correct label/meaning, to the location. Misunderstood words cause absolute chaos and destruction to people's education, and work situations. You've seen it, you know it's true. So why be lazy? It will do you good to look in the music dictionary and learn the nomenclature, which means specialist lingo of the subject. We've also got another thing. Confused? Reeling? This is the phenomena of too steep a gradient.

Imagine how you'd feel confronted with the cockpit of a passenger jet. Obviously, you've got to study out

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

Study out? you say. Study out what? Study out the situation. What do all the dials mean? What do all the levers do? What do the lights mean? Obviously there is a phenomenal amount of work in the drills simulator, and the manuals at aviation college. Obviously the maintenance crew will show you around all the hydraulics, engines, turbines, circuitry. So as a pilot, you know your machine. Listen, if you want to spank the plank, you've got to do your homework. Not in a half-assed way, but in a dedicated, diligent, organised, thoughtful, student way. This one you're looking at above is Aeolian arpeggio stack. So you learned Aeolian scale, now you're learning Aeolian stack up over two octaves, to really learn your stuff. Why?

Because I'm gonna drop a bomb on you later. It's called ninths, tenths, elevenths, twelfths, thirteenth, so you'd better have your stuff straight at this level of the game, if you want to go flying later on, Biggles. :- (? :-) !

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

Locrian arp stack VII. This guy has got a b5 in it. You know the drill, get to it.

Why as a teacher am I pounding on you to clear your words and symbols? Because I don't want you to blow, on a word or symbol.

Look at college courses, in deprived areas. Enormous drop-out rate. The illiterate, run into technicalities, specialities, nomenclature, words, symbols, and in classic bonehead fashion, don't go to the library, get the books and dictionaries out, and clear the words.

All that phenomena I told you, piles up MU, which means misunderstood word, MU upon MU upon MU. Then absence of mass, upon absence of mass, upon absence of mass equals blow/departure.

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 are back at the 1 chord on VIII chord. Huh? you say, making gomer noises. As I told you before, I and VIII the same thing.

You should work out all the intervals religiously and diligently. If you were Billy Sheehan you'd go up one stack, down the next, up the next, and so on, learning it all ways up and down, hanging from the ceiling upside down, standing on one leg with one arm tied behind your back, until you could do it in your sleep. The good student learns the thing left, right, up, down, forward, backwards, spiral, straight, twizzle, you name it, you gotta do it. Long. Looooooooooooooooong. As the patois kids say. This means instant gratification isn't immediately obtainable with absolutely very little work at all. No instant result, for minimal effort, the current

cultural status quo. To be good, you have got to work at it hard. Then again, I expect results. If you don't work at it, you won't be any good, and in a dodgy covers band, looking sad, lonely, bored, and broke.

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

Obviously, teachers find out that students haven't cleared the words and symbols, and are fogged out about the manual, and putting off getting stuck in, to the enormous task of clearing up words and symbols. But guess what? It's not enormous. It's only enormous in your head, as an unfronted task. Once you start confronting it, the imaginary Everest of complexity and horror, evaporates into a tiny smattering of a few definitions and words and symbols, as you diligently plough through it. It speeds up, and the mountain of horror, and unwillingness to do it, evaporates into absolutely nothing at all, incidentally, this stack starts on Dorian.

It's a tasty stack of chords, as you will find out.

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 is No. 2 in the stack. Written II. Obviously it's Phrygian, but you just can't see the flat 2.

I'll lay off ticking you off for being lazy as students, because you have probably realised by now you've got to clean up the whole scene.

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

No. 3 here. (III) It's a Lydian stack on the III chord.

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

Mixolydian. On the 4 chord. (IV)

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

5th in the mode stack. Aeolian minor mode.

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#	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

6th in the stack. Locrian flattened 5th.

Data

Data

Four String Bass



= Fingers



= Scale Degree

= Key (Scaleroot / 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	C	
D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	F	F#	G	
A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	C	C#	D	
E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A

Ionian. Stack No. 7 (VII).

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

Dorian again on the 8 (VIII), which is also a I. You know the drill. Now go up and down the whole lot again.

Data