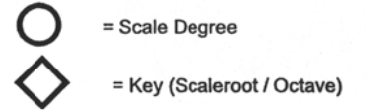


Data

Four String Bass



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

THIS SECTION IS CALLED DOWN THE SHARPS = # AND UP THE FLATS = b. HERE, YOU ARE LOOKING AT THE MALARKEY OF DOWN THE SHARPS. THIS IS ALSO KNOWN AS DOWN THE FIFTHS. YOU WILL SEE C WITH "0" IN IT, MEANS MIDDLE C. DIRECTLY BENEATH IT YOU CAN SEE G WITH "1#" IN IT. IF YOU TAKE C MAJOR, AND GO DOWN, 8, 7, 6, 5. THAT IS FOUR NOTES DOWN THE SCALE, TO ARRIVE AT THE FIFTH BELOW. PONDER THIS OUT CAREFULLY. YOU WILL THEN SEE, BY MOVING OVER TO THE NUT, THAT MOVING DOWN EACH OPEN STRING, GIVES YOU EACH KEY CENTRE AND SCALE, WITH ITS CORRESPONDING NUMBER OF SHARPS.

	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

TO CONTINUE FROM THE ABOVE TEXT, YOU WILL SEE IT NEATLY MOVES DOWN THE SHARPS. THIS MEANS ALL THE OPEN STRINGS. YOU WOULD TAKE A HIKE AS YOU DID FROM G TO G ABOVE, AND DO ANOTHER HIKE, IN THIS DIAGRAM, THAT SHOWS YOU HOW TO GO DOWN G, D, A, E, B, AND F#.

BECAUSE YOU ARE SMART, YOU CAN SEE THE TWO G'S, THAT OFFER UP THIS CONVENIENCE, AND THE TWO E'S, WHICH OFFER UP THE OTHER CONVENIENCE. SMART, HUH? ALL DOWN THE NUT, EH?

Data

Data

Four String Bass



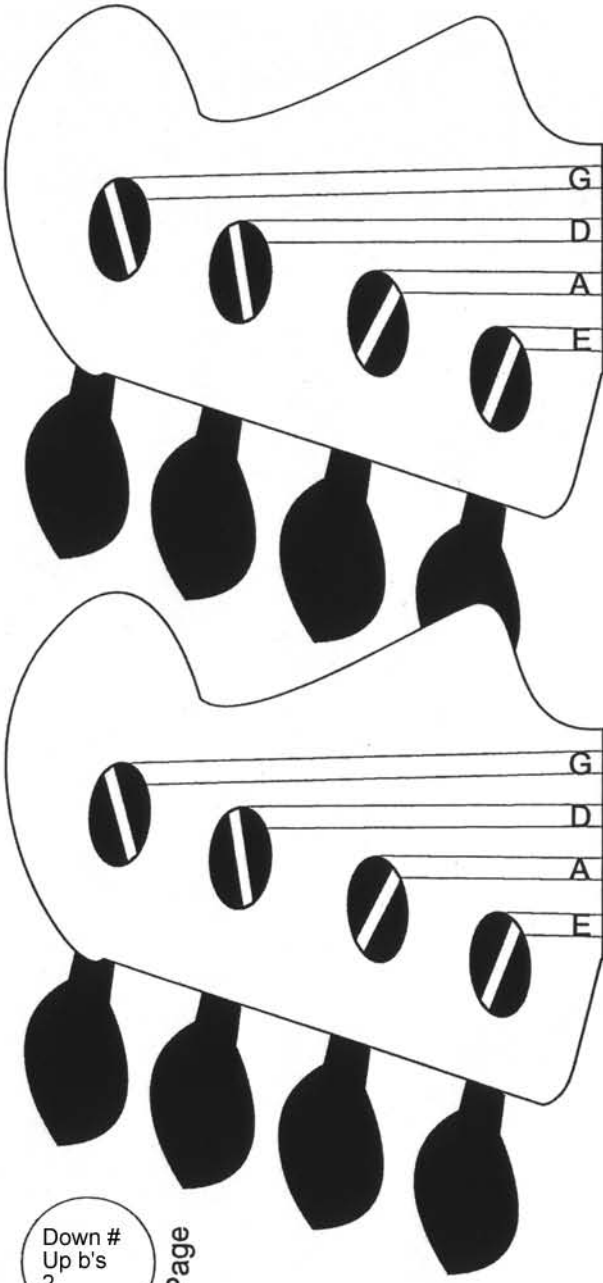
= Fingers



= Scale Degree



= Key (Scaleroot / Octave)



			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
G	G#	4b	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	
D	Eb	3b	E	F	1b	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G
A	Bb	2b	B	C	0	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D
E	F	1b	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	

HERE, WE HAVE GOT UP THE FLATS. ZERO "0" ON C, YOU TAKE A HIKE UP A FOURTH, SO WHEN GOING UP A SCALE, IT GOES 1, 2, 3, 4, INSTEAD OF DOWN A SCALE AS BEFORE, 8, 7, 6, 5. THE ONE WE'RE INTERESTED IN HERE, IS GOING UP, AND TAHT'S GOING UP A FOURTH. OBVIOUSLY, THEY LOOK SIMILAR, BUT ONE IS BELOW, AND ONE IS ABOVE, ONE IS GOING DOWN, ONE IS GOING UP. SO GOING UP IS GOING UP A FOURTH, OR FOURTHS. THIS ONE GOES C TO F ABOVE. SO NOW YOU USE ALL OF FRET 1, TO GET F, ONE FLAT, Bb, TWO FLATS, Eb, THREE FLATS, Ab, FOUR FLATS.

Data

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

BY THE TIME YOU HAVE REACHED Ab (Ab SAME AS G#. OBVIOUSLY, YOU HAVE WORKED THIS OUT BY NOW IN YOUR HEAD, IN ALL POSITIONS.) Ab IS MOVED FROM UP THE TOP STRING, TO DOWN ON THE LOW STRING, THEN YOU HIKE FOURTHS UPWARDS FROM THIS, THROUGH Db AND Gb, WHICH IS SAME AS F#.

F# AND Gb ARE THE SAME CREATURE, AND HAS SIX SHARPS AND SIX FLATS.

YOU WILL NOTE FOR THE SMART AMONGST YOU, F# IS A FLATTENED FIFTH, ABOVE OR BELOW C.

IT'S THE COMPLETE OPPOSITE OF C. WHICH HAS NO SHARPS AND NO FLATS.

SO IT'S A NASTY THING, THOSE FLAT 5'S!!!

Data