

Data

Four String Bass



= Fingers



= Scale Degree



= Key (Scaleroor / Octave)

BELOW, YOU WILL SEE C ON THE THIRD FRET, AND ON THE 8TH FRET.
ALSO BELOW, YOU WILL SEE AN A,
THAT IS LOCATED AT THE NUT. THIS IS THE RELATIVE MINOR.

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

ABOVE, CARRYING ON WITH THE INFORMATION THAT YOU NEED ABOUT THIS, YOU WILL SEE A SUSPICIOUSLY FAMILIAR SHAPE THAT LOOKS LIKE A MAJOR CHORD ON AN ACOUSTIC OR ELECTRIC GUITAR. THIS YOU WOULD BE RIGHT IN ASSUMING. YOU NEED A CHORD TO HEAR WHAT IS GOING ON, SO YOU NEED TO MAKE A CHORD ON YOUR BASS. THE CHORD BUILT AT THE 8TH, 9TH AND 10TH FRET IS C MAJOR CHORD. ROOT, 5TH, OCTAVE, MAJOR 3RD/MAJOR 10TH ON TOP. WHEN YOU PLAY THIS YOU WILL HEAR A MAJOR CHORD OF C. (FORGET ABOUT THE DIAMOND AND THE CIRCLE AT THE THIRD FRET AND NUT FOR THE MOMENT.)

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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 |

HERE, IS A BIT OF VITAL INFORMATION THAT YOU NEED TO KNOW. THE DIAMOND ON C, IS THE ROOT OF THE MAJOR CHORD IN C, THAT YOU ARE USING. THE A FURTHER BACK FROM THE C DIAMOND, INDICATED BY A CIRCLE, IS THE RELATIVE MINOR NOTE. C MAJOR, IS RELATIVE MINOR IS THREE SEMITONES DOWN FROM THE ROOT. ALWAYS, IN ANY POSITION. SO YOU COUNT IT THUSWISE. ZERO = ROOT. SEMITONE DOWN = ONE SEMITONE DOWN. TWO SEMITONES DOWN = TWO SEMITONES DOWN FROM ROOT. THREE SEMITONES DOWN FROM ROOT NOW = RELATIVE MINOR. SO IT GOES LIKE THIS. 0. 1. 2. 3. SO LOOKING AT THIS DIAGRAM, THE ADDITIONAL HELP IN UNDERSTANDING THIS WOULD BE C, B, Bb, A. 0, 1, 2, 3. OR IN LONG, ZERO C, SEMITONE B, TONE Bb, TONE AND A HALF A.

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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 |

ABOVE, YOU WILL SEE AN ABBREVIATED C MAJOR CHORD. WHY IN POLAR BEAR'S NAME HAS HE DONE THIS BLOOMING THING NOW??? WELL, WE HAD TO GET YOU TO BUILD A C MAJOR CHORD TO UNDERSTAND IT. ROOT, 5TH, OCTAVE AND 3RD/10TH. SO THE TWO IMPORTANT CHORD TONES ARE ROOT AND THIRD. WHICH YOU ARE USING HERE WITH TWO FINGERS. THE "X" MEANS THEY ARE STILL THERE IN YOUR UNDERSTANDING, BUT ARE NOW NOT BEING PLAYED. SO YOU HAVE NOW A TWO NOTE CHORD INSTEAD OF A FOUR NOTE CHORD.

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

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| 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 ARE PLAYING THE TWO NOTE CHORD, OF C MAJOR, AND YOU HAVE NOW ADDED THE RELATIVE MINOR TO THE EQUATION. HOW? YOU ARE PLAYING OPEN A. CURIOUSLY, IT SOUNDS MINOR. WHY IS THIS? YOU HAVE MOVED THE ROOT OF C, DOWN TO A. SO THE LOWEST NOTE OF ANY CHORD GOVERNS WHAT THE CHORD IS. IF THE GUYS ARE PLAYING C MAJOR, AND THE BASS PLAYER PLAYS A LOW A, IT'S NOW NOT C MAJOR, IT BECOMES A MINOR. SO IT'S ONLY C MAJOR IN THE BAND, AS LONG AS THE BASS PLAYER PLAYS A LOW C ON THE BASS. WOW!!! HOLY MOLEY!!! THIS TAKES THE ROOF OFF. THIS IS FUNDAMENTALS GOVERN WHAT CHORDS ARE. OR IN PLAIN ENGLISH THE BASS PLAYER IS THE LOWEST NOTE, SO IF HE MOVES THE BASS AROUND, EVERYTHING CHANGES RADICALLY.

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| 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 |

SO JUST TO REITERATE HERE, GUYS, OR GO OVER THE THING AGAIN, JUST TO MAKE SURE THAT YOU FULLY DUPLICATED THIS DATUM, OR UNDERSTOOD THIS THING, YOU ARE PLAYING A TWO NOTE ABBREVIATED CHORD. THIS MEANS A CUT-DOWN CHORD ON THE TOP TWO STRINGS AND YOU ARE PUTTING A C MAJOR ROOT NOTE ON THE LOW E STRING JUST BENEATH, YOU HAVE NOW GOT A C MAJOR CHORD.

NOW, I WANT YOU TO PAY SPECIAL ATTENTION, AND EXAMINE WHAT'S GOING ON BELOW, ON THE DIAGRAM BELOW.

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

HERE, YOU ARE PLAYING A TWO NOTE CHORD ON THE TOP TWO STRINGS, WHICH IS IN ESSENCE C MAJOR. HOW COME? YOU ASK. WELL, A ROOT AND A MAJOR THIRD IS A BONA FIDE TWO NOTE CHORD. THIRDS GOVERN WHETHER A THING IS MAJOR OR MINOR. THE GUYS WHO ARE THIRDS, ARE THE GUYS WHO DECIDE WHETHER MUSIC IS MAJOR OR MINOR AS A CHORD. SO IT'S A TWO NOTE CHORD. FRUSTRATEDLY, YOU SAY HOW COME WE HAVE GOT A C MAJOR CHORD WITH A MAJOR THIRD IN IT, THAT IS NOW BEING MINORED OUT, BY USING A RELATIVE MINOR ROOT NOTE? AS YOU REACH FOR A HOUSE BRICK TO LOB THROUGH A PLATE GLASS WINDOW IN EXTREME FRUSTRATION, WELL, THE ROOT NOTE HAS NOW CHANGED WHAT IS GOING ON.

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

BY MOVING THE ROOT NOTE DOWN TO THE RELATIVE MINOR, WHICH HAPPENS TO BE THE SIXTH INTERVAL IN C MAJOR, ALL THE RELATIONSHIPS BETWEEN NOTES ARE NOW ALTERED. THE INTERVALS HAVE NOW CHANGED, CAUSING A SHIFT IN PERCEPTION, BY MOVING THE ROOT NOTE TO SOMEWHERE ELSE.

THIS MEANS YOU CAN MOVE THE ROOT NOTE ALL OVER THE PLACE IN RELATION TO THE CHORD THAT YOU ARE USING HERE. YOU CAN MOVE IT TO I, II, III, IV, V, VI, VII, PRODUCING ALL KINDS OF STAGGERING COLOURS.

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

YOU COULD EMPLOY PLAYING A, INSTEAD OF AT THE NUT, BUT ON LOW A, ON THE E STRING BY TOUCHING WITH YOUR POINTY FINGER OF YOUR RIGHT HAND, AND THEN MOVING YOUR POINTY FINGER UP TO C ON THE SAME STRING, WHILST STRUMMING THE TWO NOTE CHORD ON THE TOP TWO STRINGS.

O THIS SYMBOL YOU SEE TO THE LEFT HERE, IS WHERE YOU WOULD TOUCH ROOT NOTES ON THE LOW E STRING TO ASCERTAIN RELATIONSHIPS, THAT MEANS TO PERCEIVE AND HEAR RELATIONSHIPS.

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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 |

ABOVE HERE, WE HAVE B MAJOR CHORD. THEY HAVE ALL GOT 1'S IN THEIR LITTLE STACK. THIS MAKES A B MAJOR CHORD. NOW WE TAKE THE WHOLE SHAPE AND SLIDE IT UP THREE SEMITONES ON TO D.

THIS IS RELATIVE MAJOR, OF MAJOR. WHAT? HOW CAN THIS BE? YOU ASK. WELL, ANY SPECIFIC MAJOR CHORD, HAS GOT ITS OWN RELATIVE MAJOR CHORD TO IT THREE SEMITONES UP IS WHERE IT LIVES. PUNK BANDS USE THIS WITHOUT KNOWING. EVEN CLASSICAL MUSICIANS HAVE OVERLOOKED THIS PHENOMENA WHICH WAS THERE ALL ALONG, BUT RECENTLY DISCOVERED.

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

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| 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 HAVE Bb MINOR CHORD. IT'S GOT ITS OWN LITTLE STACK WITH 1A'S IN IT. THREE SEMITONES DOWN ON TO G IS ANOTHER STACK ALL WITH 1B'S IN. THIS IS THE RELATIVE MINOR, OF MINOR. ARE YOU SURE? YOU SAY. WELL, IF IT WORKS IN ONE DIRECTION, IT WORKS IN ANOTHER DIRECTION. MAJOR UPON MAJOR GOES UP, SO MINOR UPON MINOR GOES DOWNWARDS. IT'S INTERESTING TO NOTICE IN PHYSICS THE SAME THING HAPPENS. IF YOU TAKE AN ELECTRIC MOTOR, AND PUT A PULLEY ON THE END, AND TURN THE PULLEY MECHANICALLY, ELECTRICITY COMES OUT OF THE TERMINALS. IF YOU PUT ELECTRICITY INTO THE TERMINALS, MOTION COMES OFF THE PULLEY/SHAFT.

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HERE WE HAVE A MINOR. IT COULD BE A SONG IN A MINOR.
THE RELATIVE MAJOR IS C MAJOR.
YOU WILL SEE C MAJOR BELOW.

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

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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 |

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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 |

HERE WE HAVE GOT C MAJOR. THE LOWEST NOTE HERE IS C OF THIS SCALE. IT'S GOT A LINE CONNECTING IT TO A ON THE DIAGRAM UP THE TOP. THIS C DOWN HERE IS THE RELATIVE MAJOR OF THE A MINOR UPSTAIRS. THIS COULD BE SONGWRITING SKILLS YOU ARE LOOKING AT HERE. THE A MINOR UPSTAIRS COULD BE A MOODY VERSE, WITH GLOOMY LYRICS. AND THEN, THE SONG MOVED TO ITS RELATIVE MAJOR ON C, WHERE, A WHOLE HAPPY CHORUS WAS BUILT ON C MAJOR.

WHOLE STACKS OF CHORDS CAN BE USED THIS WAY.

YOU COULD USE A LOAD OF MINOR STACK CHORDS FOR A VERSE,

AND A LOAD OF MAJOR STACK CHORDS FOR THE HOOK/OR CHORUS.

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CONVERSELY, YOU COULD HAVE A SONG IN MAJOR, IN THIS INSTANCE, D MAJOR HERE THAT HAS A MAJOR VERSE, MOVING TO A MINOR CHORUS IN "B" BELOW.

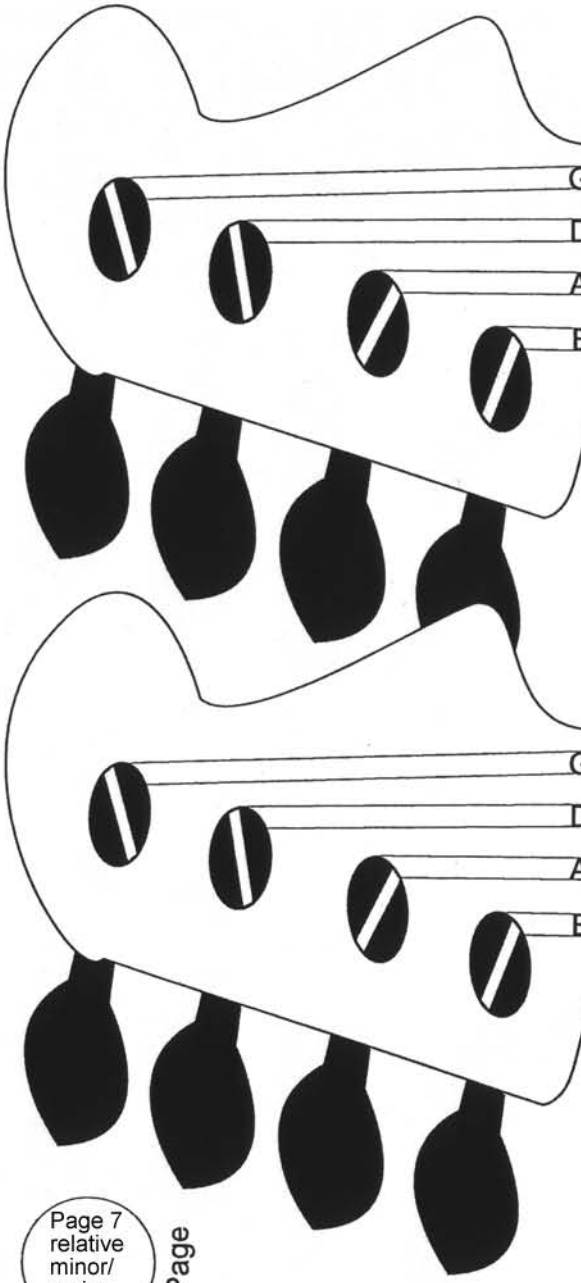


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| D | Eb | E | F | F# | G | G# | A | Bb | B | C | C# | D | Eb | E | F | F# | G |
| A | Bb | B | C | C# | D | Eb | E | F | F# | G | G# | A | Bb | B | C | C# | D |
| E | F | F# | G | G# | A | Bb | B | C | C# | D | Eb | E | F | F# | G | G# | A |

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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 |

SO, THE THEORY GOES, RELATIVE MAJORS, AND RELATIVE MINORS ARE USED BY SONGWRITERS ALL THE TIME. THE WORLD IS STACKED WITH SONGS FROM THE BEGINNING OF RECORDINGS, AND SONGWRITING, CAPTURED IN SOME WAY, AS POPULAR SONGWRITING. IT'S INTERESTING TO NOTICE THAT THE TOP SCALE IS IONIAN INDICATED ABOVE, AND BELOW HERE, IS THE RELATIVE MINOR OF AEOLIAN.

THEY ARE BOTH SHARING THE SAME SYSTEM OF CHORD STACKING, COMMON TO BOTH. IONIAN HAS GOT A CHORD STACK, AEOLIAN HAS GOT A CHORD STACK, THEY ARE FROM THE SAME

STACK, JUST STARTING IN A DIFFERENT PLACE. WOW!!! THE POSSIBILITIES ARE ASTOUNDING.

Data