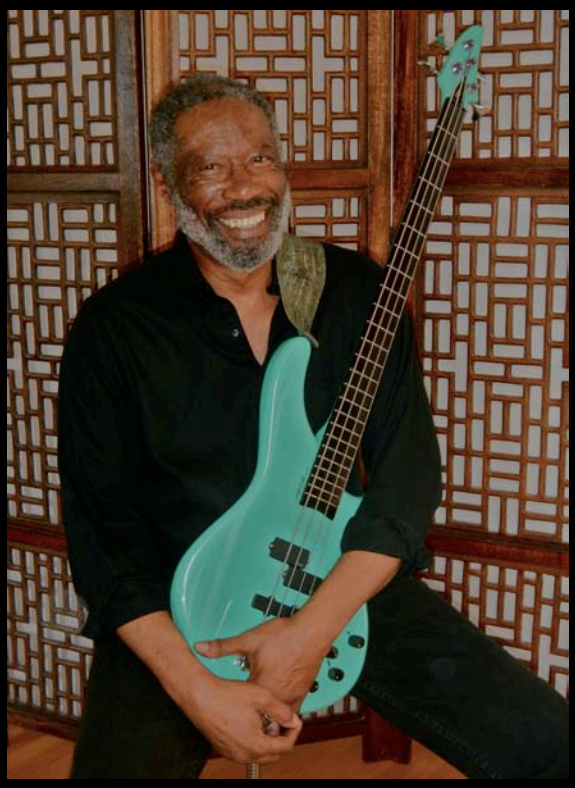
The Bass



In You Vol.1.1

By Jerry Jemmott

This two time Grammy Award Winning Bassist unlocks the secrets of great playing, and the keys to get you to the next level.

HD VIDEOS INCLUDED

Acknowledged as “one of the most influential bassists of the past 100 years, {Jerry Jemmott} has changed the way the instrument is played”(Bass Player 2001).

With my “In You” Learning System you will encounter the essence of reliable creativity and the complete understanding of the bass; its power, its depth of sound and the many styles, techniques and approaches to its functions.

For Beginners to Advanced Players

This book is dedicated to those who came before me especially my mother Jessie, my beautiful and loving wife, Marva, our children, grandchildren and great grandchildren, my uncle the Reverend Dr. Richard Stenhouse, family members, students, friends, fans, and Nichiren Daishonin whose principals and delivery system are the foundation and source of my on going work.

Cover photo during "Jaco" filming 2014, by Roger De Giacomi.

The Bass in You Vol. 1.1

By Jerry Jemmott

Forward

Some music catches your ear and you're wondering how did that bass player come up with that part that's got you grooving and making you move? You think, what does it take to play like that? Could it be a combination of natural talent, focused study or the skill of the arranger? Some people have so much talent and conviction that the music just drops out of them with little or no inkling of what they are doing. But as I have found out, just a little bit of understanding can go a long way in building the confidence to express ourselves and continue learning throughout our lifetime.

While working with Robert Trujillo's "Jaco" the film I realized that **The Bass in You**is actually Modern Electric BassPart 2; where here I translate his work ethic, ideas and concepts into an accessible package. The **'In You'** learning system used here reflects his relentless commitment to excellence; and I am forever grateful or his contributions and mantra**, "Leave something for the kiddies!"**

Creating memorable bass parts can be quickly achieved when there is a clear conception of the available tools needed. Their implementation is a matter of perception, taste and ability of the player. This E-book and HD Videos, Reveals, Explains and Demonstrates the secrets to great bass playing and will get you to the next level, on a solid, doubt-free and self-sustaining pathway.

Knowing what, how & when to study, learn & practice, in a multitude of ways, to conceive, develop & produce a product, is the cornerstone of the "In You" learning system used here for the Beginner to the Advanced player.

Through the many examples in the book and HD Video, you will encounter correct and accessible thinking habits, leading to a reliable memory that will produce a consistently superior result.

The "Bass In You" E-book contains the delivery system you need to understand the bass, create on the bass, improvise on the bass, and bring out THE BASS IN YOU, with complete confidence and conviction.

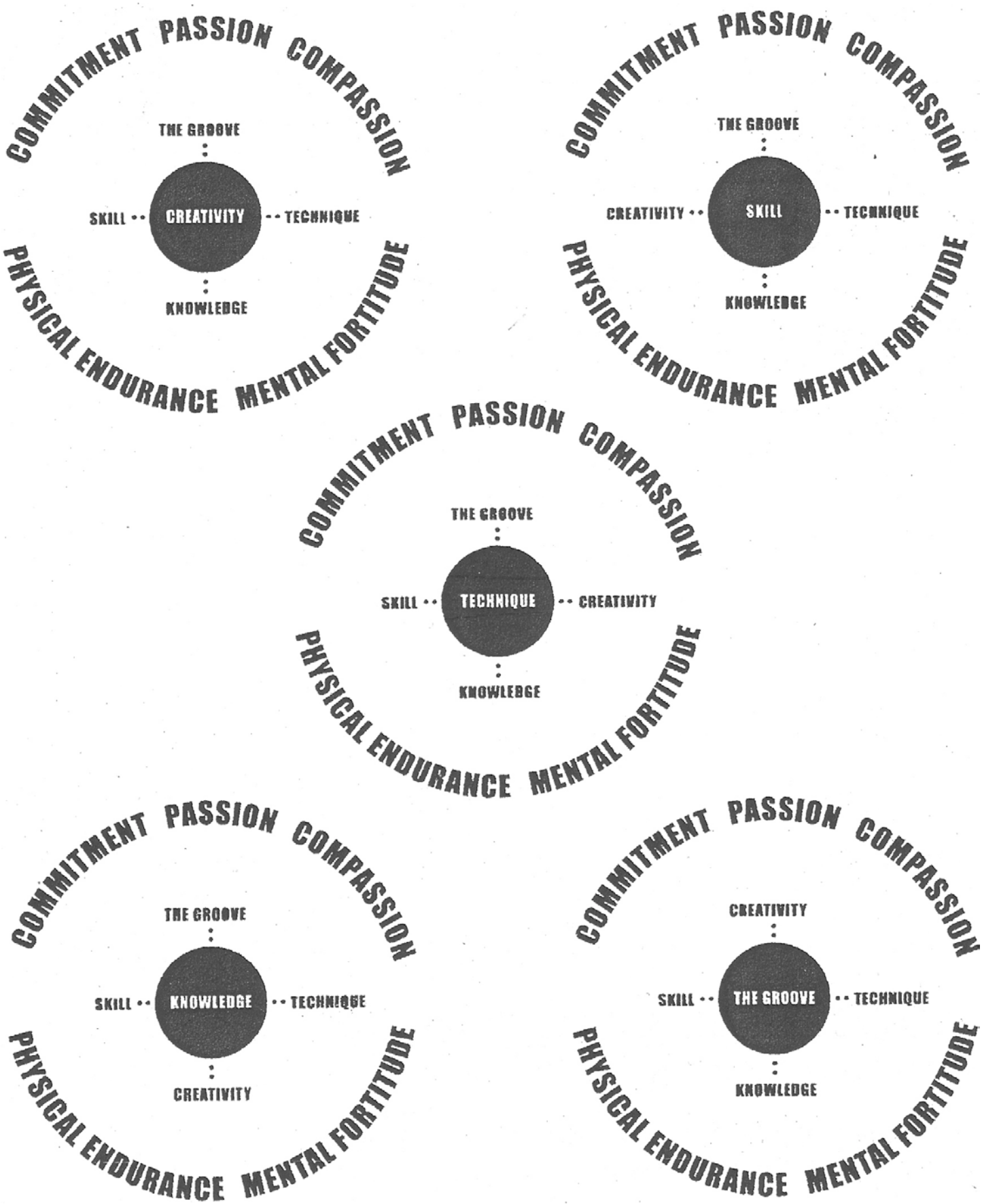
When identifiable tools are present and available, the ability to create is known to overcome all obstacles. You too can become **"The Worlds Greatest Bass Player".**

Make Your Groove Happen!

http://www.jerryjemmott.com

Table of Contents- The Bass in You Vol. 1.1

Chapter I



The Five Components in each portrayal are surrounded by the Five Elements.

The key to your success.

"SOULER ENERRGY"

THE 5 COMPONENTS OF SOULER ENERRGY:

. 1) KNOWLEDGE - Awareness and understanding of th laws and formulas of tonal music. Commonly known as Theory and Harmony.

. 2) The GROOVE and ITS TENCOMPONENTS - total awareness of what is suitable at any given point in time to achieve the desired goal.

. 3) SKILL- the way you perceive all aspects of you knowledge to create an effect.

. 4) TECHNIQUE - What you do mentally and physically to reproduce the sound and feel you want, with the least amount of effort; but is achieved with the maximum amount of practice time, which will yield good execution.

. 5) CREATIVITY - The ability to bring something into existence.

THE 5 ELEMENTS OF SOULER ENERGY:

1) COMMITMENT
2) COMPASSION
3) MENTAL FORTITUDE
4) PHYSICAL ENDURANCE
5) PASSION

THE 5 X's THE 5 = 5,362,500 Moments of SOULER ENERRGY

As you might guess Knowledge, Technique, Creativity, and Skill are all intangible components. Their degree of accessibility and availability is nearly impossible to measure, as is the force of the 5 Elements. Sums of astronomic proportions would be realized if they were to be fully factored into this simple equation where as The Groove although illusive can be tied down to a few specific characteristics to demonstrate this concept.

Utilizing a simple mathematical formula that determines exponential growth or possible combinations of any given subject matter we have the 5 Components X the 5 Components (or 5^5) = 25 possible combinations in which to maximize or understate their value at any given moment. The same holds true for the 5 Elements. The 5 Elements X the 5 Elements (or 5^5) = 25 possible combinations in which to maximize or understate their value. These 25 X 25 (or 25^{25}) = 1,375 possible combinations in which to maximize or understate the value of the Components and the Elements. The component of The Groove contains 10 sub components or aspects, These 10 X10 =100 possible combinations in which to maximize or understate their value and this X's the 13 different Style components within The Groove = 1,300 possible combinations in which to maximize

or understate their value. Finally we multiply these 1,300 Groove Potentials X's just 3 of the different Types of music which comes to a total of 3,900. When you multiply this 3,900 X's the 1,375 Components/Elements we have a manageable total of 5,362,500 possible combinations with which to draw upon to maximize or understate the quality of your Souler Energy. The following examples utilize a small portion of this concept, which are the by-products of Study, Learning, and Practice. When you read them aloud you will be employing the "Say It! Sing It! And Play It!" system of assimilation and experience THE 5 X's THE 5 = 5,362,500 or simply, Millions of Moments of SOULER ENERGY.

Let's start with **CREATIVITY** (the act of using imagery to bring an idea or feeling into a visual or audible state), as the “focal point" or "star" of our improvisation. Imagine someone walking up the stairs. See the movement. See the Rhythm of the feet- the height of the staircase - the type of footwear. One step at a time? Two at a time? Now service with this creativity with a touch of THE GROOVE-The spacing, timing and rhythm of your musical statement, KNOWLEDGE - the use of Theory and Harmony (Scales and Chords). Add some flashy TECHNIQUE— The ability to execute on your instrument/voice and SKILL-The mental coordination to come up with and continue a harmonic pattern that has the desired walking up the stairs effect. Now surround these 5 COMPONENTS with the support of THE 5 ELEMENTS - MENTAL FORTITUDE, PASSION, PHYSICAL ENDURANCE, COMMITMENT & COMPASSION.

With **TECHNIQUE** as your "star" you can execute a complex harmonic pattern (KNOWLEDGE) so swiftly as to give the illusion that one foot is on the top step and the other on the bottom step while working the middle steps in such a way that it would seem like (CREATIVITY) you were eating your favorite food with just your mouth and no hands while using your SKILL to coordinate all activities while keeping in time with, and counter to, THE GROOVE by using THE 5 ELEMENTS - PASSION, MENTAL FORTITUDE, PHYSICAL ENDURANCE, COMMITMENT & COMPASSION. Still in the stairwell!

This time using our **SKILL** as the "star/franchise player" to get a dozen third graders (CREATIVITY) up the stairs. Alt those little feet. SKILL seems to be the perfect operative to coordinate all of that motion and different GROOVES (Multi Rhythms). There's got to be a sense of Harmony, (KNOWLEDGE) In this case and TECHNIQUE to put it all together with THE 5 ELEMENTS - COMMITMENT, COMPASSION, MENTAL FORTITUDE, PHYSICAL ENDURANCE & PASSION as the glue.

By this time we're at the top of the staircase and now it's time for **THE GROOVE** to be the "focal point". In fact that Rastafarian (CREATIVITY) on the staircase needs some kind of Calypso/Reggae beat to go up yet another landing. The KNOWLEDGE will supply a nice chord progression and the SKILL will select a Harmonic Pattern to compliment the Calypso/Reggae feel and some solid TECHNIQUE to handle the two styles with the back up of THE 5 ELEMENTS - PHYSICAL ENDURANCE, COMMITMENT, PASSION, MENTAL FORTITUDE, & COMPASSION.

The final component to be the "franchise player/star/focal point" is **KNOWLEDGE**. So what better way to get down the stairs than to be "Blues'd" down. Using the Blues Scale with all of its non-diatonic intricacies that have woven their way into all styles of music, use your SKILL to create a soulful pattern while,Oh! Oh! Here comes Bubba and Peggy Sue (CREATIVITY) doin' a Texas Two Step (NEW GROOVE) down and up the stairs, real fast (TECHNIQUE) until they get to the bottom, face each other and curtsy before utilizing THE 5 ELEMENTS - COMPASSION, PASSION, MENTAL FORTITUDE, COMMITMENT & PHYSICAL ENDURANCE to join in some fancy Line Dancing already in progress!

Melody References: Learn the melodies to as many songs as possible so that you can quote them in your improvisation. Understand what Scale Degree they start on and play them in as many keys as possible. This is great for training your ear and responding to outside stimuli.

Chapter II

HOW MUSIC WORKS ON THE BASS - HOW IT IS CREATED & IMPROVISED

Through the use of its main components which are rhythm, melody, harmony, scales, patterns, key signature, time signature, direction and tempo, a myriad of effects and moods are formed.

To create and improvise music you must add the human factor; knowledge of music and its components, skill to employ the knowledge and technique to execute the skill. By using Finger Boards, Scale Construction and Intervals & Key Signatures, Say it, Sing it, & Play it. Intra Scale Intervals and Harmonic Patterns. The Diatonic Harmonization of the Major and Natural Minor scale, Modal Scales, Harmonic Propulsion, other Popular Scales, Chord Progressions & Dynamics. The Basic Beat. Subdivision of the Basic Beat. you will accomplish that goal.

When creating and improvising music one must ask oneself two questions:

1) What effect or mood am I seeking to establish?

2) What is the "address" of the components that reflect the mood-effect I am seeking?

Once the answers are received, a product soon emerges along with a stronger vocabulary.

Through your study, learning and practice of the *"Say It, Sing it and Play It"* system as outlined in this book you will acquire the knowledge, skill and technique necessary to learn and teach yourself music and create *THE BASS IN YOU.*

Playing the Bass

HOW TO STUDY, LEARN AND PRACTICE ON THE BASS

HOW TO STUDY

Study is an area of your training that is essentially mental, and the use of visualization techniques should be employed. If you were to study your hand your first reaction would be to look at it. As you thought about the workings of it you might reproduce their movements with it. Most of us know only what our hands can do and not what makes them do what they do! Through study we would discover the world of nerves, ligaments, muscles, tendons, bones, cartilage etc. When you hear a foreign language spoken you are hearing a description of an event or an idea with different sounds and physical movements of the mouth or hands.

When you hear music you are experiencing a description of an activity, mood, event, or an idea, spoken in a language that uses no words but can summon up a verbal and/or physical response. Much like a smile or frown, kiss or sneer, pleasure or pain, lemonade or salt water. Scales, Harmony and Rhythm make up the basic alphabet of music. You can study an instrument without ever touching it, and you can study music without ever reproducing it but we are gathered here to make music on the bass.

Proper digestion of material is important for complete assimilation of knowledge taken in. Speed of intake, delivery of the information to the right areas in the proper sequence will determine whether the knowledge is usable.

Step 1

a) HAVE A GOAL

b) MAKE TIME

c) CONDUCIVE CONDITIONS

1) Quiet atmosphere

2) High energy

3) Mind as clear as possible

Step 2

Visualize the activity or area you are studying while verbalizing or reading. Example:
You are studying the alphabet.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Visualize it in letters that are 1 inch high, 5 inches high, 1 foot high, 1 foot high by 3 inches wide.

Step 3

Visualize the word "MUSIC" using 5 inch high letters. Now expand your thoughts and create a new idea. Visualize it with a 1 foot "M", a 1 foot high by 3 inch wide "U", a 5 inch high "S", a 1 inch high "I" and a "C" 1 foot high. Be flexible, imaginative and aware of the effect of the material/knowledge used.

Step 4

Remember that you are studying to learn, so you can later practice to confirm and reinforce what you have learned through study.

HOW TO LEARN

Although we may have an insatiable desire to learn, it is not always as easy as we would like it to be. To learn is very often, a battle of life and death with your ego, ignorance and impatience; along with their allies, laziness, pressure, and fear of failure. Win this battle using the three "C"s:

COURAGE - to begin

CONFIDENCE - to get through the periods of doubt

CONVICTION - to win based upon a sense of purpose
Activity that utilizes the mind and body are usually done batter with skill. Consider the skill of "How to Learn" to be the first step to achieving your desires.

To be able to learn is very satisfying and will guarantee freshness and expansion of your musical ideas forever, but what level of satisfaction do you want? Complete, Good, So-So, Poor, No satisfaction? Only the level of your learning skills will determine the outcome. Most learning is achieved through memorization which begins with commanding the body to do something consistently.

LEARNING SKILL 1 - RATE OF SPEED

Approach the subject slow enough to:

a) Observe through your sense of touch and vision (if and when necessary), the reaction of your body parts to the guidance of your mind;

b) Verify the correctness/accuracy;

c) Remember the sequence and repeat it at the same speed eight times without making a mistake. If you do make a mistake do it slower.

d) Gradually increase the speed (eight times at each new speed) so as to challenge and confirm your ability to think and reproduce what your mind commands.

LEARNING SKILL 2 - HOW MUCH TIME TO SPEND LEARNING

a) Learn/Absorb and Reproduce the information at a rate of speed that is slow enough so that you will be successful on your first attempt.

b) Learning is 90% mental and the human brain can't concentrate past 20 minutes on any one subject while learning. Go on to something else or take a break but come back to it within the time allotted for that learning session or later in the same day;

c) Don't cover more than you can remember and review in one learning session;

d) I recommend two learning sessions a day.

LEARNING SKILL 3 - WHEN PROBLEMS ARISE

a) Slow down and isolate - Is it Mental? Verbal? Mechanical? Coordination? Are your instructions clear (Communications)?
b) Workon the isolated area(s) only, as slow as necessary.
c) Slowlyput all the pieces together.
d) Repeatgoing into and out of the problem area, when applicable.
e) If mechanical (fingering - string selection - breath control. - embouchure - head voice - chest voice - falsetto) find other ways of reproducing the desired tones; consult the finger board or fingering chart in your instrument instruction booklet.
f) If it is mental - you might require a review or better understanding of the supporting study material that's involved; be it Ear Training (Chapter VI), Theory or Rhythm.

HOW TO PRACTICE

PRACTICE- the repetitive reproduction of what you have learned Why Practice

In order to become in tune with your instrument you should practice in a manner so that what you have learned becomes second nature or done without thought. In addition to physical endurance, mental fortitude, and selective memorization; eventually your musical mind will act and react to whatever stimuli your body encounters so that you will reproduce and execute them flawlessly. Just like the pumping of the blood through the arteries and veins by your heart, and the air that the lungs bring into your body.

How to Practice

Start at a rate of speed that doesn't stress you out, physically or mentally. Check by monitoring your rate of breathing. Gradually increase the speed and amount of repetitions

How Much

All day if you can afford it! Stay within the context of your economics and lifestyle. Be considerate of your family and others within ear shot.

What to Practice

1) Musical Thinking - Use of the "Say It, Sing It and Play It!", system for everything you learn. Verbally program your mind and file all information. Say everything out loud.

2) Ear Training - In addition to what you study and (earn convert telephone numbers, addresses, birthdays, social security numbers etc, into scale degrees and vocally reproduce them.

3) Sing and Play songs (indicative) of different styles of music.

4) Technique and Execution - Produce on your instrument or voice what you have studied and learned and scrutinize your technique and execution. Try different ways.

5) Imagination - (1) Pick a color, (2) Make it something, (3) Place it somewhere, (4) What's the weather like, (5) What time of day, (6) What season, (7) What Year? Describe it musically by creating the effect. This exercise should be done with all of the five senses (sight, sound, smell, touch, and taste), objects, shapes, etc.

Let's "Brainstorm" our way through the above example: (1) The color yellow - What are its characteristics? Bright!, Happy!, Alive! What scale? What part of the scale? What chord? What tempo? What rhythm? Sing and play yellow, based upon your selection of tones.(2) A sports car, (3) moving fast on a mountain road in Italy, (4&5) on a cool rainy night, (6) in the summer, (7) in the year 2038 A.D. Use this imagery process with all that you come in contact with and use all of your skills to produce them musically.

6) Skill - The playing of harmonic and rhythmic patterns in addition to the combining of the two.

7) Style Transitions - Take a tempo, produce a melody, (original or someone else's) without stopping and maintain the same tempo. Change the style of the melody through phrasing.

Continue doing this using every style of music you have learned. Utilize the Art & Skill of bass playing from accompaniment perspective.

8) Learning Your Instrument - Know where all the notes are and, find the best way to play certain phrases and styles.

9) Power of Concentration - Practice a particular technique, skill or song while watching T.V. or holding a conversation.

10) Play Along with Recorded Music - Use your skills to understand what's going on.

11) Practice Creating - Take a scale, chord or phrase and develop it into a style, or melody and appropriate accompaniment.

12) The Playing of Chord Progressions (Changes) and Turnarounds (Turns)

- Improvise over them using scale notes to all the changes, and through them (playing in a manner where you can hear each chord).

13) Learning Songs By Ear - Learn what Scale Degree the melody starts on and play them in as many Keys as possible. This is great for training your ear and responding to outside stimuli. Analyze and identify patterns and phrases thereby creating a "file" and committing it to memory.

14) FADE STRIPP - All the components of The Groove

Make copies of the chart below for a Record Of What You Practice –

STUDY - LEARN - PRACTICE

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking							
(2) Ear Training							
(3) Sing & Play							
(4)Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning							
(9) Power of							
(10) Play Along							
(11) Practice Creating							
(12) Changes & Turns							
(13) Learning Songs							
14) FADE STRIPP							

The left hand column of the above sample chart corresponds to the numbers of "What To Practice" as outlined above. The additional spaces are for items you might need or create like, song writing, special exercises, etc. Place in the box under the appropriate day the amount of time spent on each subject. Practice Example (9) Power of Concentration Wed. 20 min.

Make copies of the blank chart or make a new one every week.

Practice Example (8): You are the studying One Octave of the 4 String Bass Guitar Fret Board (which is based upon the Chromatic Scale) below. The standard tuning for the Bass is a series of consecutive intervals called Fourths. Each string is a Fourth higher or lower than the next

LEGEND. O S = Open StringAlpha Character = Note/Tone Name F = Fret #

OS	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12
G	G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G
D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db	D
A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A
E	F	F#Gb	G	G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb	E
OS	**F1**	**F2**	**F3**	**F4**	**F5**	**F6**	**F7**	**F8**	**F9**	**F10**	**F11**	**F12**

Practice Example 2, 4 & 8: You are the studying the Sound of the Chromatic 12 tone Scale formula going up and down one octave on each individual string. Visualize the **Chromatic Scale** tones formula going up and down one octave on each individual string and juxtapose the spacing of the frets mentally. Memorize the spacing of the frets/tones of the **Chromatic Scale** and juxtapose them mentally.

LEGEND. ° = Scale DegreeOS= Open String**F**= Fret

CHROMATIC SCALE CONSTRUCTION FORMULA:

1°	**2°**	**3°**	**4°**	**5°**	**6°**	**7°**	**8°**	**9°**	**10°**	**11°**	**12°**	**1°**
G	G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G
D	D# Eb	E	F	F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db	D
A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A
E	F	F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb	E
OS	**F1**	**F2**	**F3**	**F4**	**F5**	**F6**	**F7**	**F8**	**F9**	**F10**	**F11**	**F12**

Visualize the **Major Scale** tones formula going up and down one octave on each individual string and juxtapose the spacing on the frets.

LEGEND. S = Starting Tone $^{1}/_{2}$= Half Step (1 Fret) 1 = Whole Step (2 Frets) ° = Scale Degree

MAJOR SCALE CONSTRUCTION FORMULA ASCENDING & DESCENDING

S 1°	Up 1 2°	Up 1 3°	Up ½ 4°	Up 1 5°	Up 1 6°	Up 1 7°	Up ½ 8°
S 8°	Down ½ 7°	Down 1 6°	Down 1 5°	Down 1 4°	Down 3°	Down 1 2°	Down 1 1°

PRACTICE MAJOR SCALE IN 12 KEYS ASCENDING & DESCENDING

USING 1, 2, 3 & 4 OR MORE STRINGS

INTERVALS **- TONE/NOTE NAMES AND** KEY SIGNATURES

Interval - ***The difference in pitch between two tones***

The musical equivalent of a tape measure. Imagine a tailor without one! Knowledge and understanding of their name and sound will give you the "address" of what you are hearing, "directions" on how to get there, and the reason why you are going! They are to be verbalized, sung and memorized.

Every interval has a name. Remembering their names is very important so that they can be identified and stored to be later reproduced or imagined at a later time, mentally, vocally or on an instrument. Your fingers respond very well to directions involving the use of interval names because they are absolute and relate to the actual reproduction of the desired tones/notes.

Each interval can be reproduced several different ways on the bass which offers you a choice, according to the situation, and by remembering the fingerings for each interval it becomes easy to locate what you hear or see on the Bass.

Western Music is based upon the 12 tone or chromatic scale. These 12 tones are repeated throughout the range of the Bass from the very low (lower register) through the higher version (the middle register) to and through the highest versions (the upper register). So with this you can see there will be times when you will have intervals that span more than one register, but can be easily reproduced.

TONE / NOTE NAMES

In Western Music the first seven letters (A to G) of the alphabet are used to identify the different tones/notes and establish a "family" of sounds to lock them in called a "key". Each key has a particular quality, unlike the others, although they are constructed in the same manner depending upon whether they are major or minor. Each key corresponds to the 12 different tones and it is therefore necessary to add accidentals to the seven letters to create a name for each tone. There is a two (2) half (1/2) step interval between each letter except between B and C, and E and F where natural 1/2 steps exist.

Below is a chart of ascending and descending intervals measured in Half Steps that covers octaves, along with a sample tone/note name and their enharmonic equivalents (same pitch but when used in different keys they defer to the type of accidental used to create the key).

ABBREVIATION LEGEND

S = STARTING TONE/NOTE # = SHARP x = DOUBLE SHARPED o = DIMINISHED
HS = HALF STEP (1/2) b = FLAT bb = DOUBLE FLATTED

WS = WHOLE STEP (1) P = PERFECT + = AUGMENTED

AMOUNT OF 1/2 STEPS		INTERVAL NAMES (SECONDARY)	LETTER NAME EXAMPLES (ENHARMONIC EQUIVALENTS)
S to S = No movement	is a	Unison interval	A to A (Gx to B bb)
S up 1 HS	is a	Minor second	A up to A# or Bb
S up 2 HS or 1 WS	is a	Major second	A up to B or Cb
S up 3 HS o r 1 1/2 WS	is a	Minor third (Sharped second)	A up to C
S up 4 HS or 2 WS	is a	Major third (Diminished fourth)	A up to C#(Db)
S up 5 HS or 2 1/2 WS	is a	Perfect fourth	A up to D
S up 6 HS or 3 WS	is a	Augmented fourth (Flatted Fifth)	A up to D#(Eb)
S up7 HS or 3' 1/2 WS	is a	Perfect fifth	A up to E(F)
S up 8 HS or 4 WS	is a	Augmented fifth (Flatted sixth)	A up to F
S up 9 HS or 4 1/2 WS	is a	Major sixth	A up to F#
S up 10 HS or 5 WS	is a	Flat seventh (Sharped sixth)	A up to G
S up 11 HS or 5 1/2 WS	is a	Major seventh	A up to G#
S up12 HS or 6 WS	is a	Perfect octave	A up to A
S up 13 HS or 61/2 WS	is a	Flat ninth (+Octave)	A up to Bb (A#)
S up 14 HS or 7 WS	is a	Major ninth	A up to B (Cb)
S up 15 HS or 71/2 WS	is a	Minor tenth (Sharp ninth)	A up to C
S up 16 HS or 8 WS	is a	Major tenth	A up to C# (Db)
S up 17 HS or 81/2 WS	is a	Eleventh	A up to D
S up 18 HS or 9 WS	is a	Sharper! eleventh	A up to D#(Eb)
S up 19 HS or 91/2 WS	is a	Twelfth	A up to E(F)
S up 20 HS or 10 WS	is a	Flat thirteenth	A up to F
S up 21 HS or 101/2	is a	Major thirteenth	A up to F#
Sup 22 HS or 11 WS	is a	Sharped thirteenth	A up to G
S up 23 HS or 111/2 WS	is a	Major fourteenth	A up to G#
S up 2 4 HS or12 WS	is a	Double Perfect octave	A up to A

ABBREVIATION LEGEND

S = STARTING TONE/NOTE # = SHARP

HS = HALF STEP ('/2) b = FLAT
WS = WHOLE STEP (1) P = PERFECT ↑ = Up ↓ = Down

x = DOUBLE SHARPED bb = DOUBLE FLATTED + = AUGMENTED o = DIMINISHED

AMOUNT OF 1/2 STEPS		INTERVAL NAMES (SECONDARY) (ENHARMONIC EQUIVALENTS)	LETTER NAME EXAMPLES
S to S = No movement is a		Unison interval	A to A
S↓ 1 HS	is a	Minor second	A down to Ab(G#)
S↓ 2 HS or 1 WS	is a	Major second	A down to G
S↓ 3 HS or 1 1/2 WS	is a	Minor third (Sharped second)	A down to G b(F#)
S↓4 HS or 2 WS	is a	Major third (Diminished fourth)	A down to F
S↓ 5 HS or 21/2 WS	is a	Perfect fourth	A down to E
S↓ 6 HS or 3 WS	is a	Augmented Fourth (o Fifth)	A down to Eb(D#)
S↓ 7 HS or 3 1/2 WS	is a	Perfect fifth	A down to D
S↓ 8 HS or 4 WS	is a	Augmented fifth (Flatted sixth)	A down to Db(C#)
S↓ 9 HS or 4 1/ 2 WS	is a	Major sixth	A down to C
S↓ 10 HS or 5 WS	is a	Flat seventh (Sharped sixth)	A down to B
S↓ 11 HS or 51/2 WS	is a	Major seventh	A down to Bb(A#)
S↓ 12 HS or 6 WS	is a	Perfect octave	A down to A
S↓ 1 3 HS or 61/2 WS	is a	Flat ninth (+Octave)	A down to G#(Ab)
S↓ 14 HS or 7 WS	is a	Major ninth	A down to G
S↓15 HS or 7 1/2 WS	is a	Minor tenth (Sharp ninth)	A down to F#(G 6)
S↓16 HS or 8 WS	is a	Major tenth	A down to F
S↓17 HS or 81/2 WS	is a	Eleventh	A down to E
S↓18 HS or 9 WS	is a	Sharped eleventh	A down to Eb(D#)
S↓19 HS or 91/2 WS	is a	Twelfth	A down to D
S↓20 HS or 10 WS	is a	Flat thirteenth	A down to C#(Db)
S↓21 HS or 101/2 WS	is a	Major thirteenth	A down to C
S↓22 HS or 11 WS	is a	Sharped thirteenth	A down to B
S↓23 HS or 11 1/2 WS	is a	Major fourteenth	A down to B b
S↓24 HS or 12 WS	is a	Double perfect octave	A down to A

KEY SIGNATURES

There is a key that corresponds to every one of the 12 tones of the Chromatic Scale which is the basis of Western Music as we know it today.

They derive their names from the letter name and a Major or Modal scale is built with said note as its starting point.

Creating within a certain key allows us to focus on a certain group and range of notes in addition to enabling us to 1) go from one key to another, 2) bombard one key with another, 3) create non diatonic sounds and expressions.

Here are the 12 major keys and the accidentals they contain so that they will correspond to the major scale formula.

SHARP KEYS	FLAT KEYS
A 3 Sharps F # 0 G #	**Bb** - 2 Flats - Bb Eb
B 5 Sharps F# C# G# D# A#	**Cb** -7 Flats - Bb EbAb Db Gb Cb Fb
D 2 Sharps F# C#	**Db-** 5 Flats -Bb EbAb Db Gb
E 4 Sharps F# C# G# D#	**Eb** - 3 Flats Bb EbAb
F# 6 Sharps F# C# G# D# A# E#	**F** -1 Flat – Bb
G 1 Sharp F #	**Gb** -6 Flats. Bb EbAb Db Gb Cb
	Ab- 4 Flats - Bb EbAb Db

Note: B &Cb are the same **F# &Gb** are the same

CNo Sharps – No Flats

SAY IT, SING IT, AND PLAY IT!

To train the ear to the sound of the major scale, modal scales, Intrascale intervals and harmonic patterns is the beginning of your ability to hear, recognize and apply this knowledge.

From this point on you will verbalize everything you read, sing and play. You will be employing "The Logic of Muiti-ality": The wisdom to have more than one way of recognizing, memorizing and reproducing any reality.

Here is the construction formula for the major scale in two octaves using scale degrees, whole step-half steps, and alphabet note names for the keys of "C", "E", and "Bb".

The Ascending - Major Scale Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°	14°	15°
S	1	1	½	1	1	1	½	1	1	½	1	1	1	½
C	O	E	F	G	A	B	C	D	E	F	G	A	B	C
E	$F^{\#}$	$G^{\#}$	A	B	$C^{\#}$	$D^{\#}$	E	$F^{\#}$	$G^{\#}$	A	B	$C^{\#}$	$D^{\#}$	E
B^{b}	C	O	E^{b}	F	G	A	B^{b}	C	D	E^{b}	F	G	A	B^{b}

The Descending - Major Scale Construction Formula

15°	14°	13°	12°	11°	10°	9°	8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	%	1	1	½	1	1	1	½	1	1
C	B	A	G	F	E	D	C	B	A	G	F	E	D	C
E	$D^{\#}$	$C^{\#}$	B	A	$G^{\#}$	$F^{\#}$	E	$D^{\#}$	$C^{\#}$	B	A	$G^{\#}$	$F^{\#}$	E
B^{b}	A	G	F	E^{b}	D	C	B^{b}	A	G	F	E^{b}	D	C	B^{b}

Now this is how you win study using the SAY IT, SING IT, AND PLA Y IT learning systems "SCRIPT" to learn Construction Formulas, Interval Names, Scale Degrees and Letter Names,
Say out loud "The Major Scale ASCENDING in the key of "C"'.

			C
	Starting on the 1st	which is	
Go up a whole step or a	Major second to the 2nd	which is	D
up a whole step or a	Major second to the 3rd	which is	E
up a half step or a	Major second to the 4th	which is	F
up a whole step or a	Major second to the 5th	which is	G
up a whole step or a	Major second to the 6th	which is	A
up a whole step or a	Major second to the 7th	which is	B
up a half step or a	Minor second to the 8th	which is	C
up a whole step or a	Major second to the 9th	which is	D
up a whole step or a	Major second to the 10th	which is	E
up a half step or a	Minor second to the 11th	which is	F
up a whole step or a	Major second to the 12th	which is	G
up a whole step or a	Major second to the 13th	which is	A
up a whole step or a	Major second to the 14th	which is	B
up a half step or a	Minor second to the 15th	which is	C
Say out loud "The Major Scale	ASCENDING in the key of "E"'.		
	Starting on the 1st	which is	E
Go up a whole step or a	Major second to the 2nd	which is	F#
up a whole step or a	Major second to the 3rd	which is	G#
up a half step or a	Major second to the 4th	which is	A
up a whole step or a	Major second to the 5th	which is	B
up a whole step or a	Major second to the 6th	which is	C#
up a whole step or a	Major second to the 7th	which is	D#
up a half step or a	Minor second to the 8th	which is	E
up a whole step or a	Major second to the 9th	which is	F#
up a whole step or a	Major second to the 10th	which is	G#
up a half step or a	Minor second to the 11th	which is	A
up a whole step or a	Major second to the 12th	which is	B
up a whole step or a	Major second to the 13th	which is	C#
up a whole step or a	Major second to the 14th	which is	D#
up a half step or a	Minor second to the 15th	which is	E

Say out loud "The Major Scale ASCENDING in the key of "Bb'".

	Starting on the 1st	which is Bb	
Go up a whole step or a	Major second to the 2nd	which is	C
up a whole step or a	Major second to the 3rd	which is	D
up a half step or a	Major second to the 4th	which is	Eb
up a whole step or a	Major second to the 5th	which is	F
up a whole step or a	Major second to the 6th	which is	G
up a whole step or a	Major second to the 7th	which is	A
up a half step or a	Minor second to the 8th	which is	Bb
up a whole step or a	Major second to the 9th	which is	C
up a whole step or a	Major second to the 10th	which is	D
up a half step or a	Minor second to the 11th	which is	Eb
up a whole step or a	Major second to the 12th	which is	F
up a whole step or a	Major second to the 13th	which is	G
up a whole step or a	Major second to the 14th	which is	A
up a half step or a	Minor second to the 15th	which is	Bb

Say out loud "The Major Scale DESCENDING in the key of "C'".

	Starting on the 15th	which is	C
Go down a half step or a	Major second to the 14th	which is	B
down a whole step or a	Major second to the 13th	which is	A
down a whole step or a	Major second to the 12th	which is	G
down a whole step or a	Major second to the 11th	which is	F
down a half step or a	Major second to the 10th	which is	E
down a whole step or a	Major second to the 9th	which is	D
down a whole step or a	Minor second to the 8th	which is	C
down a half step or a	Major second to the 7th	which is	B
down a whole step or a	Major second to the 6th	which is	A
down a whole step or a	Minor second to the 5th	which is	G
down a whole step or a	Major second to the 4th	which is	F
down a half step or a	Major second to the 3rd	which is	E
down a whole step or a	Major second to the 2nd	which is	D
down a whole step or a	Minor second to the 1st	which is	C

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

Say out loud "The Major Scale DESCENDING In the key of "E"

	Starting on the 15th	which is	E
Go down a half step or a	Major second to the 14th	which is	D#
down a whole step or a	Major second to the 13th	which is	C#
down a whole step or a	Major second to the 12th	which is	B
down a whole step or a	Major second to the 11th	which is	A
down a half step or a	Major second to the 10th	which is	G#
down a whole step or a	Major second to the 9th	which is	F#
down a whole step or a	Minor second to the 8th	which is	E
down a half step or a	Major second to the 7th	which is	D#
down a whole step or a	Major second to the 6th	which is	C#
down a whole step or a	Minor second to the 5th	which is	B
down a whole step or a	Major second to the 4th	which is	A
down a half step or a	Major second to the 3rd	which is	G#
down a whole step or a	Major second to the 2nd	which is	F#
down a whole step or a	Minor second to the 1st	which is	E

Say out loud "The Major Scale DESCENDING In the key of "B^b"

	Starting on the 15th		which is	B^b
Go down a half step or a	Major second to	the 14th	which is	A
down a whole step or a	Major second to	the 13th	which is	G
down a whole step or a	Major second to	the 12th	which is	F
down a whole step or a	Major second to	the 11th	which is	E^b
down a half step or a	Major second to	the 10th	which is	D
down a whole step or a	Major second to	the 9th	which is	C
down a whole step or a	Minor second to	the 8th	which is	B^b
down a half step or a	Major second to	the 7th	which is	A
down a whole step or a	Major second to	the 6th	which is	G
down a whole step or a	Minor second to	the 5th	which is	F
down a whole step or a	Major second to	the 4th	which is	E^b
down a half step or a	Major second to	the 3rd	which is	D
down a whole step or a	Major second to	the 2nd	which is	C
down a whole step or a	Minor second to	the 1st	which is	B^b

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

TEST YOUR SELF

1) **PLAY THROUGH SCALES IN ALL 12 KEYS.**
STARING WITH THE KEYS OF C, A, G. F & Bb AND ALL OF THEIR MODAL VARIATIONS.
2) **ASCENDING & DESCENDING**
3) **USING 1, 2, 3 & 4 OR MORE STRING FINGERING COMBINATIONS.**
4) **USING VARIOUS HARMONIC AND RHYTHMIC PATTERNS.**
5) **STARTING AT 1 BEAT PER SECOND OR 60 BPM**

Especially these popular scales.

NATURAL MINOR SCALE CONSTRUCTION FORMULA ASCENDING & DESCENDING

PENTATONIC MAJOR SCALE CONSTRUCTION FORMULA ASCENDING & DESCENDING

PENTATONIC MINOR SCALE CONSTRUCTION FORMULA ASCENDING & DESCENDING

DOMINANT MAJOR SCALE CONSTRUCTION FORMULA ASCENDING & DESCENDING

MELODIC MINOR SCALE CONSTRUCTION FORMULA ASCENDING & DESCENDING

DIMINISHED SCALE CONSTRUCTION FORMULAS ASCENDING & DESCENDING

BLUES SCALE CONSTRUCTION FORMULA ASCENDING & DESCENDING

INTRASCALE INTERVALS OF THE MAJOR SCALE

It is not enough to know how to construct a scale. You must know how to move within the scale starting at any point in the scale, it is of paramount importance that you know the quality of the intervals within the scale. For example - is the interval of a second between the 4th° and 5th° of the Major scale, major or minor? How about the quality of third between Scale Degrees 4th° to 6th°, is the third major or minor? Chapter V defines these qualities from a fixed starting point. But now the starting point is constantly changing within the scale. Fortunately the criteria- of measurement never changes - that is - for example an interval of a Major third is always 4 half steps or 2 whole steps away from wherever you start, regardless of whether it's descending or ascending. Using the scale construction formula as a guide and the interval chart for definitions circle all of the minor or irregular intervals in red so when complete you will have a source of study.

MAJOR SCALE CONSTRUCTION FORMULA

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°	14°	15°
S	1	1	½	1	1	1	½	1	1	½	1	1	1	½
15°	14°	13°	12°	11°	10°	9°	8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	½	1	1	½	1	1	1	½	1	1

SECONDS

1 ° 2°	2° - 3°	3° - 4°	4° - 5°	5° - 6°	6° - 7°	7 ° - 8°
8° - 9°	9 °- 1 0 °	10° - 11°	11° - 12°	12° -13°	13° - 14°	14° - 15°

THIRDS

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

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

FOURTHS

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

FIFTHS

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

SIXTHS

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

SEVENTHS

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

OCTAVES

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

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

Harmonic Patterns Through The Major Scale

The vocalization and playing of diatonic patterns through a scale is the best way to train your ear, test and improve your knowledge of a particular scale or mode

- Always Have a Goal
- Always Memorize the Effect of What You Learn and Practice
- Continue writing out examples using scale degrees in the workbook section

LEGEND

S - Starting Note L = Low Note
↑ = Go Up H = High Note
↓ = Go Down

1) PATTERN OF "BROKEN THIRDS"

Ascending the Scale

(L- H)	Go Up a Third Down a Second	S ↑ 3rd ↓ 2nd
	Up a Third Down a Second or	↑ 3rd ↓ 2nd
	Up a Third Down a Second	↑ 3rd ↓ 2nd
(H - L)	Go Down a Third Up a Fourth	S ↓ 3rd ↑ 4th
	Down a Third Up a Fourth or	↓ 3rd ↑ 4th
	Down a Third Up a Fourth	↓ 3rd ↑ 4th

EXAMPLES USING SCALE DEGREES

(L-H) S = 1° ↑ 3° ↓ 2° ↑ 4° ↓ 3° ↑ 5° ↓ 4° ↑ 6° etc

(H-L) S = 3° ↑ 1° ↓ 4° ↑ 2° ↓ 5° ↑ 3° ↓ 6° ↑ 4° etc

PATTERN OF "BROKEN THIRDS"

Descending the Scale

(L - H)	Go Down a Third Up a Fourth	S ↓ 3rd ↑ 4th
	Down a Third Up a Fourth or	↓ 3rd ↑ 4th
	Down a Third Up a Fourth	↓ 3rd ↑ 4th

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

(H- L) Go Down Third Up a Second — S ↓ 3rd ↓ 2nd
Down Third Up a Second — Or ↓ 3rd ↓ 2nd
Down Third UP a Second — ↓ 3rd ↓ 2nd

EXAMPLES USING SCALE DEGREES

(L-H) S = 13° ↑ 15° ↓ 12° ↑ 14° ↓ 11° ↑ 13° ↓ 12° ↑ 9° etc.

(H-L) S = 15° ↑ 13° ↓ 14° ↑ 12° ↓ 13° ↑ 11° ↓ 12° ↑ 10° etc

2) START ON EVERY SUCCESSIVE DEGREE OF THE SCALE

Go Up a Second Up a Second Up a Third or S ↑ 2nd ↑2nd ↑ 3rd

EXAMPLES USING SCALE DEGREES

Ascending
S = 1° ↑ 2° ↑ 3° ↑ 5°
2° ↑ 3° ↑ 4° ↑ 6°
3° ↑ 4° ↑ 5° ↑ 7° etc.

Descending
S = 8° ↑ 9° ↑10° ↑ 12°
7° ↑ 8° ↑ 9° ↑ 11°
6° ↑ 7° ↑ 8° ↑ 10° etc

Go Up a Second Up a Second Up a Third or S ↓ 2nd ↓ 2nd ↓ 3rd.

EXAMPLES USING SCALE DEGREES

Descending
S = 8° ↓ 7° ↓ 6° ↓ 4°
7° ↓ 6° ↓ 5° ↓ 3°
6° ↓ 5° ↓ 4° ↓ 2° etc.

Ascending
S = 1° ↓ 7° ↓ 6° ↓ 4°
2° ↓ 1° ↓ 7° ↓ 5°
3° ↓ 2° ↓ 1° ↓ 6° etc

These above patterns spanned an interval of a fifth.

Here are some variations

		EXAMPLE USING SCALE DEGREES
Backwards	S ↑ 3rd ↑ 2nd ↑ 2nd	S = 1° ↑ 3° ↑ 4° ↑ 5°
	S ↓ 3rd ↓ 2nd ↓ 2nd	S = 8° ↓ 6° ↓ 5° ↓ 4°
		EXAMPLE USING SCALE DEGREES
Inside out	S ↑ 2nd ↑ 3rd ↑ 2nd	S = 1° ↑ 2° ↑ 4° ↑ 5°
	S ↓ 2nd ↓ 3rd ↓ 2nd	S = 8° ↓ 7° ↓ 5° ↓ 4°

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

Play these variations through the scale in the same manner you played the original pattern

This pattern was created by the late great JacoPastorius for the Modern Electric Bass Video. It involves playing (Arpegiating) a seventh chord backwards (high note first) then forwards, then some descending seconds.

As is the case in all patterns, the object is to continue the pattern starting on successive scale degrees. Start on any high note of a particular key and Go Down a Third, Down a Third, Down a Third; Up a Third, Up a Third, Up a Third; Down a Second, Down a Second, Down a Second.

or S ↓3rd ↓ 3rd ↓ 3rd ↑ 3rd ↑ 3rd ↑ 3rd ↓ 2nd ↓ 2nd ↓ 2nd

EXAMPLE	**(USING SCALE DEGREES)**
VI-7	12° 10° 8° 6° 8° 10° 12° 11° 10° 9°
V7	11° 9° 7° 5° 7° 9° 11° 10° 9° 8°
V∆7	10° 8° 6° 4° 6° 8° 10° 9° 8° 7°
III-7	9° 7° 5° 3° 5° 7° 9° 8° 7° 6°
II-7	9° 6° 4° 2° 4° 6° 8° 7° 6° 5°
I∆7	7° 5° 3° 1° 3° 5° 7° 6° 5° 4°
VII-7b5	6° 4° 2° 7° 2° 4° 6° 5° 4° 3°
VI-7	5° 3° 1° 6° 1° 3° 5° 4° 3° 2°

NOTE: Although this is written out you should think of it as a pattern and do it (perform on the Bass and verbalize it with or without pitch from your head to develop that ail important MEMORY)

Here are two variations of this pattern

BACKWARDS

Go Up three consecutive Seconds, Down three consecutive Thirds, Up three consecutive Thirds or S ↑2nd ↑ 2nd ↑ 2nd ↑ 3rd ↓ 3rd ↓ 3rd ↑ 3rd ↑ 3rd ↑ 3rd

EXAMPLE (USING SCALE DEGREES) 9° 10° 11° 12° 10° 8° 6° 8° 10° 12°

UPSIDE DOWN Go Up three consecutive Seconds, Down three consecutive Thirds, Up three consecutive Seconds or S ↑3rd ↑ 3rd ↑3rd ↓ 3rd ↓ 3rd ↓ 3rd ↑ 2nd ↑ 2nd ↑ 2nd

EXAMPLE (USING SCALE DEGREES) 6° 8° 10° 12° 10° 8° 6° 7° 8° 9°

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

THE DIATONIC HARMONIZATION OF THE MAJOR SCALE

Diatonic - Pertaining to the scale - only notes contained in the scale will be used to harmonize it.

Δ7 = Major seventh **-7 = Minor seventh**

7 = Dominant seventh **-7b5 = Minor seventh Flat five**
Or
-0-^{7} = Half Diminished

CHORD NAME	SCALE DEGREE USED	FORMULA OF THIRDS	MODES USED
IΔ 7	**1° 3° 5° 7°**	**S Maj Min Maj**	**Ionian**
C Δ7	**C E G B**		
EΔ7	**E G# B D#**		
Bb A7	**Bb D F A**		
II-7	**2° 4° 6° 8°**	**S Min Maj Min**	**Dorian**
D-7	**D F A C**		
F#7	**F# A C# E**		
C-7	**C Eb G Bb**		
III-7	**3° 5° 7° 9°**	**S Min Maj Min**	**Phrygian E-7**
E-7	**E G B D**		
G#7	**G# B D# C**		
D-7	**D F A C**		

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

CHORD NAME	SCALE DEGREE USED	FORMULA OF THIRDS	MODES USED
IV∆7	4° 6° 8° 10°	S Maj Min Maj	Lydian
F∆7	F A C E		
A ∆7	A C# E G#		
Eb∆7	Eb G Bb D		
V7	5° 7° 9° 11°	S Min Maj Min	Mixolydian
G7	G B D F		
B7	B D# F# A		
F-7	F A C Eb		
VI-7	6° 8° 10° 12°	S Min Maj Min	Aeolian
A-7	A C E G		
C#7	C# E G# B		
G-7	G Bb D F		
VII-7 b5	6° 8° 10° 12°	S Min Maj Min	Locrian
or			
VII-0-^{7}			
B-7b5	B D F A		
D#-7b5	D# F# A C#		
A-7b5	A C Eb G		

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

THE DIATONIC HARMONIZATION OF THE NATURAL OR RELATIVE MINOR SCALE

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°	14°	15°
S	1	½	1	1		1	1	1	½	1	1	½	1	1

CHORD NAME SCALE DEGREE USED FORMULA OF THIRDS MODES USED

1-7	**1° 3° 5° 7°**	**S Min Maj Min**	**Aeolian**
A-7	**A C E G**		
C#-7	**C# E G# B**		
G-7	**G Bb D F**		
II-7^{b}5	**2° 4° 6° 8°**	**S Min Min Maj**	**Locrian**
B-7^{b}5	**B D F A**		
D#-7^{b}5	**D# F# A C#**		
A-7^{b}5	**A C Eb G**		
III∆7	**3° 5° 7° 9°**	**S Min Min Maj**	**Dorian**
C ∆7	**C E G B**		
E ∆7	**E G# B D#**		
Bb ∆7	**Bb D F A**		
IV-7	**4° 6° 8° 10°**		
D-7	**D F A C**		
F#7	**F# A C# E**		
C-7	**C E^{b} G B^{b}**		

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

CHORD NAME	SCALE DEGREE USED	FORMULA OF THIRDS	MODES USED
V-7	**5° 7° 9° 11°**	**S Min Min Maj**	**Phrygian**
E^{-7}	**E G B D**		
$G\#^{-7}$	**G# B D# F#**		
D^{-7}	**D F A C**		
$VI^{\Delta 7}$	**6° 8° 10° 12°**	**S Min Min Maj**	Lydian
$F^{\Delta 7}$	**F A C E**		
$A^{\Delta 7}$	**A C# E G#**		
$E^{b\Delta 7}$	**E^{b} G B^{b} D**		
VII^{7}	**7° 9° 11° 13°**	**S Min Maj Min**	**Mixolydian**
G^{7}	**G B D F**		
B^{7}	**B $D^{\#}$ $F^{\#}$ A**		
F^{7}	**F A C E^{b}**		

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

MODAL SCALES

Modal scales can be thought of and achieved three different ways.

1) The Generation Method
2) By Construction Formula
3) By Alteration Formula

Here are the modal scales in one octave ascending and descending using all three methods

THE IONIAN MODE (Major)

Generation Method 1st° to the 8th° of the Major scale

Key of C Example C to C Key

of E Example E to E Key of B^b

Example B^b to B^b

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	1	½	1	1	1	½

8°	7°	6°	5°	4°	3°	2°	1°
S	/	1	1	1	/	1	1

Alteration Formula Same as the Major scale

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

THE DORIAN MODE (Minor)

Generation Method 2nd° to the 9th° of the Major scale
Key of C Example D to D
Key of E Example $F^{\#}$ to $E^{\#}$
Key of B^{b} Example C to C

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	½	1	1	1	½	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	½	1	1	1	½	1

Alteration Formula b3 b7 = Flat the 3rd and the 7th of the Note Names Major scale
Example D Dorian = Flat 3rd & 7th of D Major scale
F Dorian = Flat 3rd & 7th of F# Major scale
C Dorian = Flat 3rd & 7th of C Major scale

THE PHRYGIAN MODE (Minor)

Generation Method 3rd° to the 10th° of the Major scale
Key of C Example E to E
Key of E Example $G^{\#}$ to $G^{\#}$
Key of B^{b} Example D to D

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	½	1	1	1	½	1	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	1	½	1	1	1	½

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

(Phrygian Mode)

Alteration Formula

b2 b3 b6 b7 = flat the 2nd° 3rd° 6th° and 7th° of the Note Names Major scale
Example E Phrygian = Flat 2nd, 3rd, 6th & 7th of E Major scale
G# Phrygian = Flat 2nd, 3rd, 6th & 7th of G# Major scale
D Phrygian = Flat 2nd, 3rd, 6th & 7th of D Major scale

THE LYDIAN MODE (Major)

Generation Method 4th° to the 11th° of the Major scale
Key of C Example F to F
Key of E Example A to A
Key of B^b Example E^b to E^b

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	1	1	½	1	1	½

8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	½	1	1	1

Alteration Formula

#4 = Sharp the fourth degree of the Note Names Major scale
Example F Lydian = Sharp 4th of F Major scale A Lydian = Sharp 4th of A Major scale E^b Lydian = Sharp 4th of E^b Major scale

THE MIXOLYDIAN MODE (Major)

Generation Method 5th° to the 12th° of the Major scale
Key of C Example G to G
Key of E Example B to B
Key of B^b Example F to F

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

(Mixolydian Mode)

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	1	½	1	1	½	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	½	1	1	½	1	1

Alteration Formula b7 = Flat the 7th of the Note Names Major scale

Example Q Mixolydian = Flat the 7th° of G Major scale
B Mixolydian = Flat the 7th° of B Major scale
F Mixolydian = Flat the 7th° of F Major scale

THE AEOLIAN MODE (Relative Minor)

Generation Method 6th° to the 13th° of the Major scale
Key of C Example A to A
Key of E Example C# to C#
Key of B^b Example G to C

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	½	1	1	½	1	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	1	½	1	1	½	1

Alteration Formula

$^b3\ ^b6\ ^b7$ = Flat the 3rd, 6th and the 7th of the Note Names Major scale

Example A Aeolian = Flat 3rd, 6th & 7th of A Major scale
C# Aeolian = Flat 3rd, 6th & 7th of C# Major scale
G Aeolian = Flat 3rd, 6th & 7th of G Major scale

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

THE LOCRIAN (Minor)

Generation Method 7th° to the 14th° of the Major scale

Key of C Example B to B

Key of E Example D# to D#

Key of B^b Example A to A

Construction Formula

1°	2°	3°	4°	5°	6°	7 °	8°
S	½	1	1	½	1	1	1

8°	7°	6°	5°	4°	3°	2 °	1°
S	1	1	1	½	1	1	½

Alteration Formula $^b2\ ^b3\ ^b5\ ^b6\ ^b7$ = Rat the 2nd, 3rd, 5th, 6th and 7^{th} of the Note Names Major scale

Example B Locrian = Fiat 2nd, 3rd 5th, 6th & 7th of B Major Scale

D# Locrian = Fiat 2nd, 3rd 5th, 6th & 7th of D# Major Scale

A Locrian = Fiat 2nd, 3rd 5th, 6th & 7th of A Major Scale

Here are some additional Minor scales. Although the relative Minor is the Scale employed when playing in a Minor Key here are additional Minor scales

THE HARMONIC MINOR

Construction formula

1°	2°	3°	4°	5°	6°	7 °	8°
S	1	½	1	1	1	1	½

8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	1	½	1

Alteration Formula

Flat the 3rd° of the Note Names Major Scale

Used against Minor Chord with a Major Seventh (Ex. C-Δ7)

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

THE MELODIC MINOR

Construction formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	½	1	1	1	1	½

Alteration Formula

8°	7°	6°	5°	4°	3°	2°	1°
S	1	1	½	1	1	½	1

Flat the 3° of the Note Names Major Scale When ascending. Flat the 3° 6° 3° of the Note Names Major Scale When descending

Always sing the note and Intervals you are studying so that you will train your ear as to the sound they create, Listen for the effect of each note and intervals. Memorization is 90% of your learning skills

To train your ear it is essential that you <u>always</u> sing the note that you're playing while you're playing it and as you advance before you play it.

HARMONIC PROPULSION POPULAR SCALES & CHORD PROGRESSIONS

Harmonic Propulsion is the placement of different notes within a bar or beat to produce a greater sense of motion and chords within a bar or in a following bar to create a chord progression. You can get the feel of this by using notes or chords in the following exercise.

In **4/4** or Common Time

1) Go up and down the scale in **4/4** or Common Time using each pattern

2) Then combine patterns. Each scale degree is one beat

#1) 8°8°8°8°, 7°7°7°7°, 6°6°6°6°, etc.

#2) 8°8°7°7°, 6°6°5°5°, 4°4°3°3°, etc.

#3) 8°8°7°6°, 5°5°4°3°, 2°2°1°,↓7°, etc.

#4) 8°7°6°6°, 5°4°3°3°, 2°1°↓7°7°, etc.

#5) 8°7°7°6°, 5°4°3°3°, or 8°7°7°6°,6°5°5°4°, etc.

#6) 8°8°8°7°, 6°6°6°5°, 4°4°4°3°, etc.

#7) 8°7°7°7°, 6°5°5°5°, 4°3°3°3°, etc.

#8) 8°7°6°8°, 7°6°5°7°, 6°5°4°6°, etc.

Note: The skill of Harmonic Propulsion is being expressed in terms of a measure of music containing four beats.

IMAGINE - If the beats 1-2-3-4 was really 1 e an da (1 beat divided into four parts). Yes it is four times as fast and yes it will create the effect of a flurry of notes at a blinding rate of speed. Although the examples suggest a one octave scale do these using 2 octaves

The Pentatonic Scale - The "My Girl" Scale

It employs the 1°2°3 5°8° of the Major Scale

Here is its construction formula

1°	2°	3°	4°	5°	6°	**This Scale is used against**
S	1	1	1½	1	1½	**Major Chords in Blues -**
C	D	E	G	A	C	**Rock - Jazz - Country •**
E	F#	G#	B	C#	E	**Pop - R'n B and A-C-L-T**

Here is the Minor Pentatonic Scale

1°	2°	3°	4°	5°	6°	**This version is used against**
S	1	1	½	1	1½	**Minor Chords in the same idioms**
C	D	E^b	G	A	C	
E	G#	G	B	C#	E	
B^b	C	D^b	F	G	B^b	

The Blues Scale

1°	2°	3°	4°	5°	6°	7°	8°	**These two scales are used**
S	1½	½	½	½	½	1½	1	**primarily in Jazz and the**
C	E^b	E	F	G^b	G	B^b	C	**Blues but can be used in**
E	G	G#	A	A#	B	D	E	**any other style during**
B^b	D^b	D	E^b	E	F	A^b	B^b	**improvisation**

The Blues Major Scale

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°
S	1	½	½	½	½	½	1	½	½
C	D	E^b	E	F	G^b	G	A	B^b	C
E	F#	G	G#	A	A#	B	C#	D	E
B^b	C	D^b	D	E^b	E	F	G	A^b	B^b

The Chromatic or 12 Tone Scale

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	(13°)
S	½	½	½	½	½	½	½	½	½	½	½	½
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
B^b	B	C	D^b	D	E^b	E	F	G^b	G	A^b	A	B^b

Used against Minor and Diminished Chords as a sequence in a key change and for its non diatonic effect.

Primarily used In Jazz

The Whole Tone Scale

1°	2°	3°	4°	5°	6°	7°
S	1	1	1	1	1	1
C	D	E	F#	G#	A	C
E	F#	G#	A#	C	D	E
B^b	C	D	E	G^b	A^b	B^b

Used against dominant seventh Chords augmented Chord and for its non diatonic effect.
Primarily used In Jazz

The Diminished Scale - Whole Step 1st

1°	2°	3°	4°	5°	6°	7°	8°	(9°)
S	½	1	½	1	½	1	½	1
C	D^b	E^b	E	G^b	G	A	B^b	C
E	F	G	G#	A#	B	C#	D	E
B^b	B	D^E	D	E	F	G	A^b	B^b

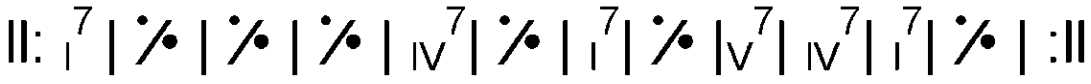
Used against Diminished Chords C° Minor Chords with a Major Seventh (C-Δ7)
Primarily used In Jazz and the Blues

The Diminished Scale - Half Step 1st

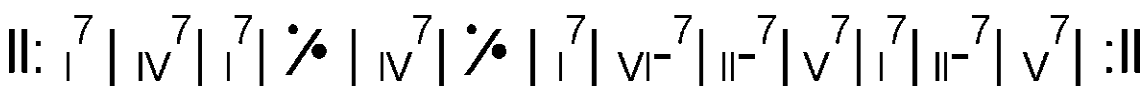
1°	2°	3°	4°	5°	6°	7°	8°	(9°)
S	½	1	½	1	½	1	½	1
C	D^b	E^b	E	G^b	G	A	B^b	C
E	F	G	G#	A#	B	C#	D	E
B^b	B	D^E	D	E	F	G	A^b	B^b

Used against Diminished Chords C° Dominant Seventh Chords C7 Minor Seventh Chords C-7 Again for its non diatonic effect- Primarily used in Jazz and the Blues

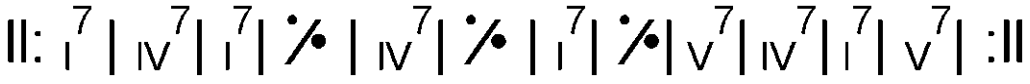
The 12 Bar Blues - Traditional



Variations Jazz Version



Modem Blues and R&B Version

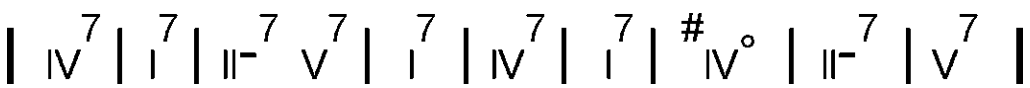


The 8 Bar Blues

[A]

Variation by adding this bridge

[B]



Here's the form

The [A] Section 2 times 16 Bars

The [B] Section 1 time 8 Bars

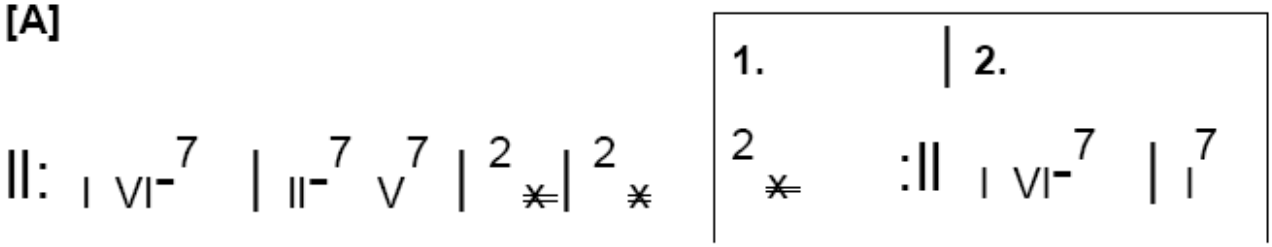
The [A] Section 1 time 8 Bars

32 Total Bars

"I GOT RHYTHM"

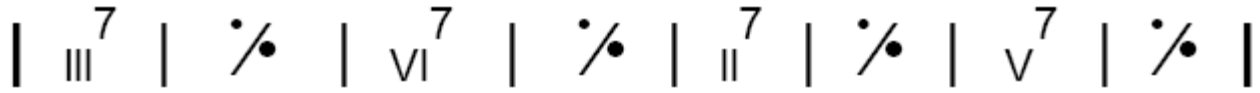
Known in Jazz Circles as 'Rhythm Changes'

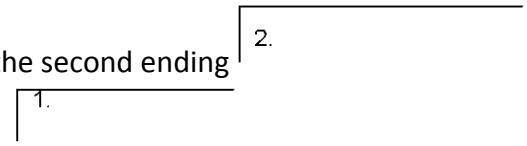
[A]



(1) (2) (3) (4) (5) (6) (7) (8) (7) (8)

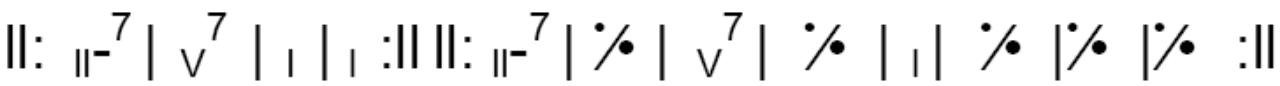
[B]



From: Play [A] twice - the second time take the second ending 

instead of the first ending
[A] - 8 Bars
[A] - 8 Bars - second ending
[A] - Bridge 8 Bars
[A] - 8 Bars - take the second ending - back to the top again

The II : II V^{-7} | I :II progression, (also known as a turn-around) can be found in almost every song and should be practiced in different lengths and keys.



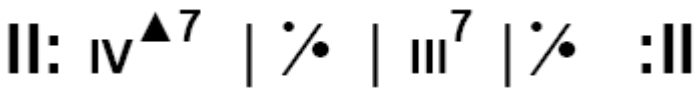
All these progressions are for you to transpose into different keys starting with the Keys of C, E,, A, B^{b} and F.

Here's a progression used frequently in Rock, Rhythm 'n Blues and Pop - it is actually Rhythm Changes minus the Bridge: I VI II-^{7}V^{7} it is done in various lengths much like we did the: II-^{7}V^{7} I progression.

Here's another that is used in Rock and Pop as a power statement: bVII^{7} IV^{7} I^{7} done in equal durations of time.

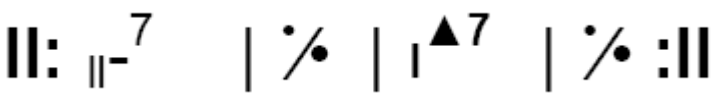
Here's a diatonic progression that I and my many other students have fun with. I call it "Sunshine and Shade".

[A]



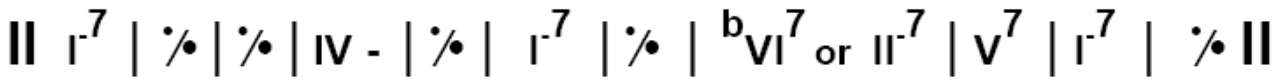
Play as long as you like then got up an interval of a Minor Third (to a new key) and play

[B]



in the new Key play as long as you like then go j back down to the [A] Section in its Key. If you start the [A] Section in the key of Bb the [B] Section will be in the key of Db.

Here are the Minor Blues



Here is a Simple Minor Progression

Practice scales using different Harmonic Patterns in addition to Arpegiating all the above "changes" (chord progressions) or chording them and make a recording in several keys and practice "messin' around". You will team to recognize and listen for the sounds of the different scales and chord progressions that are used to construct melodies and improvisations in the different styles of music

The ability to recognize what Key you're in is an integral part of sustaining a groove. Often Non Diatonic chord changes dictate a Temporary Key Change and you want to be able to recognize it as such.

The following outline of Musical Thinking will assist you in gaining this ability. When approaching a piece of music these are the things that you want to consider:

Primary A Key - Relationship of chords to key, Relationship of melody to key, Style, Era, & Rhythm.

Primary B Recognize changes in Chord, Melody and Key Relationships. Modulations & Transpositions.

Primary C Scale construction, Chord construction. Phrase or Line construction subject to Primary's A & B.

Primary D Execution of ideas with ease and flawlessness to make them groove.

DYNAMICS

(The Level of Volume)

The Foundation of Good Taste

If you've ever experienced the discomfort of hearing anything too loud or the annoying strain of trying to hear something too soft, then you know the awesome and subtle power of musical dynamics. They are used to command your attention, develop a sense of travel (progress and retrogression), mystery, excitement, opening and closing, question and answer, shock and pacify. You must learn to combine your knowledge, skill, creativity and technique, so that you can channel them through the realm of dynamics to deliver your statement in the most available, accessible and agreeable manner to produce the ultimate groove according to the type and style of music.

Be aware that the lower register is naturally harder to hear and the higher register is easiest to hear so to create a blend, you must make adjustments. You should be able to hear everything while performing, listening or dancing. If not, Make It So!

THE BASIC BEAT

The Basic Feeling of the Groove.

Below are the different signs that tell how many and what type of beat will be found in a bar.

2/4 Meter -
(2) beats with the time value of a quarter note (4) or full beat played usually in an up tempo.
Counted: 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2.
Used primarily in Show Music, A-C-L-T, Classical and Folk Music.

3/4 Meter - (3) beats with the time value of a quarter note (4) or full beat with results in a moderate relaxed feel with a "lift" no matter the tempo.

Counted 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3.

Used primarily in Classical, Folk, Gospel, C&W and Jazz.

4/4 Meter or Common Time - (4) beats with the time value of a quarter note (4) or full beat which results in a consistent, moving or driving feeling no matter what the tempo.
Counted: 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4.

Used in all styles of music.

5/4 Meter (5) beats with the time value of a quarter note or full beat which results in an uneven feel that can be shifted in more than one direction for emphasis of a particular set of beats as exemplified by the different ways that it can be counted.

Counted:

1-2-3-4-5,	1-2-3-4-	1-2-3-4-5,	1-2-3-4-5,	1-2-3-4-5,	1-2-3-4-5,	1-2-3-4-	1-2-3-4-5,
or 1-2-3,1-,	1-2-3,1-	1-2-3,1-2,	1-2-3,1-	1-2-3,1-2,	1-2-3,1-2,	1-2-3,1-	1-2-3,1-2,

or 1-2,1-, 1-2,1- 1-2,1-2,1, 1-2,1- 1-2,1-2,1, 1-2,1-2,1, 1-2,1- 1-2,1-2,1,
or 1-2,1-2- 1-2,1-2- 1-2,1-2-3, 1-2,1-2- 1-2,1-2-3, 1-2,1-2-3, 1-2,1-2- 1-2,1-2-3,

Used primarily in Classical Music, Show Music and Jazz.

6/8 Meter - (6) beats with the time value of an eight note (8) or half a beat which 8 I) results in an exciting but yet relaxed feel - usually in an up tempo.

Counted: 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6,
1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6.

Used primarily in Classical Music, A-C-L-T

7/8 Meter(7) beats with a time value of an eight note (8) or half a beat which results in an off balance feel that can be shifted in different directions for emphasis of a particular part of the bar or set of beats and can be counted in many more ways. This meter is rarely used because of the obvious complexity and somewhat unnatural feel that takes some getting used to.

Counted:

	1-2.,1-2.1-2-3,	1-2,1-2,1-2-	1-2,1-2,1-2-	1-2,1-2,1-2-
	1-2.1-2,1-2-3,	1-2,1-2,1-2-	1-2,1-2,1-2-	1-2,1-2,1-2-
or	1_2,1_2_3,1_2,	1_2,1_2_3,1	1_2,1_2_3,1	1 2,1 2_3,1
	1_2,1_2_3,1_2,	1_2,1_2_3,1	1_2,1_2_3,1	1_2,1_2_3,1
or	1_2_3,1_2,1_2,	1_2_3,1_2,1	1_2_3,1_2,1_2,	1_2_3,1_2,1
	1-2-3,1-2,1-2,	1-2-3,1-2,1-	1-2-3,1-2,1-	1-2-3,1-2,1-

Used primarily in Classical, Afro, and Jazz music.

9/8 Meter (9) beats per bar with the time value of an eight note or half beat which results in an exciting yet relaxed and uneven feel, usually played in an up tempo.

Counted:

1-2-3. 1-2-3, 1-2-3, 1-2-3. 1-2-3, 1-2-3, 1-2-3. 1-2-3, 1-2-3, 1-2-3. 1-2-3, 1-2-3,

o r 1-2,1-2,1-2,1-2-3,	1-2,1-2,1-2,1-2-3,	1-2,1-2,1-2,1-2-3,	1-2,1-2,1-2,1-2-3
1-2,1-2,1-2,1-2-3,	1-2,1-2,1-2,1-2-3,	1-2,1-2,1-2,1-2-3,	1-2,1-2,1-2,1-2-3
or 1-2-3,1-2,1-2,1-2,	1-2-3,1-2,1-2,1-2,	1-2-3,1-2,1-2,1-2,	1-2-3,1-2,1-2,1-2
1-2-3,1-2,1-2,1-2,	1-2-3,1-2.1-2,1-2,	1-2-3,1-2,1-2,1-2,	1-2-3,1-2,1-2,1-2
or 1-2,1-2,1-2-3,1-2,	1-2,1-2,1-2-3,1-2,	1-2,1-2,1-2-3,1-2,	1-2,1-2,1-2-3,1-2
1-2,1-2,1-2-3,1-2,	1-2,1-2,1-2-3,1-2,	1-2,1-2,1-2-3,1-2,	1-2,1-2,1-2-3,1-2

Used primarily used in Classical, Afro and Jazz

12/8 Meter (12) beats with the time value of an eight note (8) or half beat which results in a very full, soulful, and relaxed feeling. Always in a slow tempo, **Counted:**

1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3, 1-2,2,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-23,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3.

Used primarily in Gospel, Rhythm 'N Blues and Modern Blues.

SUBDIVISION OF THE BASIC BEAT

Division of the beat allows for diversity of feeling and creates sub-beats that produce more intensity in a small space. Every division might be employed at some point in every style. The following specific divisions of the basic beat of a time signature/meter throughout the piece create style.

2/4

Basic Beat: 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2.

Divided into 2 parts: 1 an 2an, 1 an 2an, 1 a n 2an, 1 an 2an,

(Eighth notes) 1 an 2an, 1 an 2an, 1 an 2an, 1 an 2an.

Used in Classical, A-C-L-T (Meringue), Folk (Irish Jig)

Divided into 3 parts: 123 223, 123 223, 123 223, 123 223,

(Eighth notes triplets) 123 223, 123 223, 123 223, 123 223,

Used in Folk (Irish Jig)

Divided into 4 parts: 1- e-an-da, 2- e-an-da, 1 e-an-da, 2-e-an-da,

(Sixteenth notes) 1 -e-an-da, 2- e-an-da, 1 e-an-da, 2-e-an-da,

1- e-an-da, 2- e-an-da, 1 e-an-da, 2-e-an-da,

1- e-an-da, 2- e-an-da, 1 e-an-da, 2-e-an-da.

Used in Marches, Classical, and Meringue

3/4

Basic Beat 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3.

Divided into 2 parts: 1 an 2an 3an, 1 an 2an 3an, 1 an 2an 3an, 1 an 2an 3an,

(Eighth notes) 1 an 2an 3an, 1 an 2an 3an, 1 an 2an 3an, 1 an 2an 3an,

Used in Folk, Gospel, Country & Western, Jazz.

Divided into 3 parts: 123, 223 , 323, 123, 223, 323, 123, 223, 323, 123, 223, 323,

(Eighth note triplets) 123, 223 , 323, 123, 223, 323, 123, 223, 323, 123, 223, 323,

Used in Country & Western, Gospel, Jazz.

Divided into 4 parts: 1-e-an-da,2-e-an-da,3-e-an-da, 1-e-an-da, 2-e-an-da, 3-e-an-da,

(Sixteenth notes) 1-e-an-da,2-e-an-da,3-e-an-da, 1-e-an-da, 2-e-an-da, 3-e-an-da,

1-e-an-da,2-e-an-da,3-e-an-da, 1-e-an-da, 2-e-an-da, 3-e-an-da,

1-e-an-da,2-e-an-da,3-e-an-da, 1-e-an-da, 2-e-an-da, 3-e-an-da,

4/4

Basic Beat 1234 2234 3234 4234 1234 2234 3234 4234

Divided into 2 parts: 1 an 2 an 3 an 4 an, 1 an 2 an 3 an 4 an,
1 an 2 an 3 an 4an, 1 an 2an 3an 4an,
(Eighth notes) 1 an 2an 3an 4an, 1 an 2an 3an 4an,
1 an 2an 3an 4an, 1 an 2an 3an 4an,

Used in all styles. Produces syncopation in all meters.

Divided into 4 parts: (sixteenth

1 e-an-da 2e-an-da 3e-an-da 4e- 1 e-an-da 2e-an-da 3e-an-da 4e-
1 e-an-da 2e-an-da 3e-an-da 4e- 1 e-an-da 2e-an-da 3e-an-da 4e-
1 e-an-da 2e-an-da 3e-an-da 4e- 1 e-an-da 2e-an-da 3e-an-da 4e-
1 e-an-da 2e-an-da 3e-an-da 4e- 1 e-an-da 2e-an-da 3e-an-da 4e

Used in Classical, Rhythm 'N Blues, Gospel A-C-L-T, Jazz, Hip Hop, Pop Rock. Produces a more sophisticated syncopation in all meters.

Divided into 3 parts: 123 223 323 423. 123 223 323 423.
(Eighth note triplets) 123 223 323 423. 123 223 323 423.
123 223 323 423. 123 223 323 423.
123 223 323 423. 123 223 323 423.

Divided into 6 parts: 123456 223456 323456 423456,
(Sixteenth note triplets) 123456 223456 323456 423456,
123456 223456 323456 423456,
123456 223456 323456 423456

Used in Blues, Jazz and Gospel

5/4

Basic Beat: 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5,
1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5,

Divided into 2 parts: 1 an 2a n 3an 4an 5an, 1 an 2a n 3an 4an 5an,

(Eighth notes) 1 an 2a n 3an 4an 5an, 1 an 2a n 3an 4an 5an,

Used in Classical, Show and Jazz.

Divided into 2 and 3 parts: 1 an 2 an 3 an 423 523, 1 an 2 an 3 an 423 523, (Eighth notes and triplets) 1 an 2 an 3 an 423 523, 1 an 2 an 3 an 423 523,
1 an 2 an 3 an 423 523, 1 an 2 an 3 an 423 523,
1 an 2 an 3 an 423 523, 1 an 2 an 3 an 423 523,

or

123 223 323 4an 5an, 123 223 323 4an 5an, 123 223 323 4an 5an, 123 223 323 4an 5an,123 223 323 4an 5an, 123 223 323 4an 5an, 123 223 323 4an 5an, 123 223 323 4an 5an,

or

Divided into 3 different parts:

(Sixteenth notes combined with Eighth note triplets and Eight notes) 1-e-an-da 2-e-an-da 323 4 an 5 an 1-e-an-da 2-e-an-da 323 4 an 5 an, 1-e-an-da 2-e-an-da 323 4 an 5 an,1-e-an-da 2-e-an-da 323 4 an 5 an, 1-e-an-da 2-e-an-da 323 4 an 5 an,1-e-an-da 2-e-an-da 323 4 an 5 an, 1-e-an-da 2-e-an-da 323 4 an 5 an,1-e-an-da 2-e-an-da 323 4 an 5 an.

Used in Classical and Jazz

By changing the placement of the eighth notes, triplets and sixteenth notes a myriad of different feels can be created in these expansive and expressive idioms.

6/8 Basic Beat:1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6.

Divided into 2 parts:

(eighth notes) 1 an 2 an 3 an 4 an 5 an 6 an, 1 an 2an 3an 4 an 5 an 6 an, 1 an 2 an 3 an 4an 5 an 6 an,1 an 2an 3 an 4 an 5 an 6 an, 1 an 2 an 3 an 4 an 5 an 6 an, 1 an 2an 3an 4 an 5 an 6 an, 1 an 2 an 3 an 4an 5 an 6 an,1 an 2an 3 an 4 an 5 an 6 an.

Used in Classical, Folk, A-C-L-T, and Jazz

Divided into 3 different parts:

(Eighth note triplets combined with Eight notes and Sixteenth notes) 123 223 323 4an 5an 6 e-an-da, 123 223 323 4an 5an 6 e-an-da, 123 223 323 4an 5an 6 e-an-da, 123 223 323 4an 5an 6 e-an-da, 123 223 323 4an 5an 6 e-an-da, 123 223 323 4an 5an 6 e-an-da, 123 223 323 4an 5an 6 e-an-d 123 223 323 4an 5an 6 e-an-da.

Used more in A-C-L-T and Jazz.

The position of the different divisions can be changed or deleted to produce the desired effect.

7/8 Basic Beat	1-2.,1-2.1-2-3,	1-2,1-2,1-2-3,	1-2,1-2,1-2-3,	1-2,1-2,1-2-3,	1-2,1-2,1-2-3,
	1-2.1-2,1-2-3,	1-2,1-2,1-2-3,	1-2,1-2,1-2-3,	1-2,1-2,1-2-3,	1-2,1-2,1-2-3,
Or	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,
	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,	1-2,1-2-3,1-2,
or	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,
	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,	1-2-3,1-2,1-2,

Divided in combinations: at different positions in the bar to create a myriad of effects with an uneven feel

Used in Classical, Afro, and Jazz.

9/8

Basic Beat: 1-2-3, 4 -5 -6-, 7 -8 -9 - 1-2-3, 4 -5 -6-, 7 -8 -9 -1-2-3, 4 -5 -6-, 7 -8 -9 -1-2-3, 4 -5 -6-, 7 -8 -9 -

or

1-2-3, 1-2, 1 -2, 1-2, 1-2- 3, 1-2,1-2, 1-2-3, 1-2, 1 -2, 1-2, 1-2-3, 1-2, 1 -2, 1-2,
1-2-3, 1-2, 1 -2, 1-2, 1-2-3, 1-2, 1 -2,1-2-3, 1-2, 1 -2, 1-2, 1-2-3, 1-2, 1 -2, 1-2,
or

1-2 , 1-2, 1-2-3 1-2 1-2 , 1-2, 1-2-3.1-2 , 1-2, 1-2-3. 1-2 1-2 , 1-2, 1-2-3. 1-2

1-2 , 1-2, 1-2-3. 1-2 1-2 , 1-2, 1-2-3.1-2 , 1-2, 1-2-3. 1-2 1-2 , 1-2, 1-2-3. 1-2

Once again with a less complex basic beat and the three basic possible divisions of the beat many different effects are possible within this, a more even or predictable meter.

Used in the Classical and Jazz

12/8

Basic Beat 1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3,
1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3,
1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3,
1-2-3,2-2-3,3-2-3,4-2-3, 1-2-3,2-2-3,3-2-3,4-2-3,

Divided in half:

(counted like Eighth notes) **1** an 2 an 3 an **2** an 2 an **3** an 3 an 2 an 3 an **4** an 2 an 3 **1** an 2 an 3 an **2** an 2 an **3** an 3 an 2 an 3 an **4** an 2 an 3 an,

Divided into thirds:

(counted like 16th note triplets) **1**23 223 323 **2**23 223 323 **3**23 223 323 **4**23 223 323 **1**23 123 123 **2**23 223 223 **3**23 323 323 **4**23 423 423 or

Divided into

(counted like Sixteenth notes) 1 e-an-da 2 e-an-da 3 e-an-da , 2 e-an-da 2 e-an-da 3 e-an-
3 e-an-da 2 e-an-da 3 e-an-da, 4 e-an-da 2 e-an-da 3 e-an-

All used in Gospel R&B and Jazz

Chapter III

FADE STRIPP What You Use To Make It Happen

The FeelingFS Part 1

The Interpretation of the Basic Beat
Space Time, Half Time, Full Time, Double Time, Quadruple Time, Swing Time & Combinations.

Space Time: No indication or definitive note placement to indicate a particular tempo, achieved through calculated "seemingly" arbitrary note placement to create that "out of time" feeling.

Half Time: That "Two feeling" Omits beats 2 and 4 of the basic beat in 4/4 Time and beats 2 and 3 in 3/4 Time.

Counted in 4/4 Time 1 -3, 1 -3, 1 -3, 1 -3, etc.

Counted in 3/4 Time
1--, 1--, 1--, 1--, or 1--, 1--, 1-3, 1--, etc.

Full Time: Every beat is either felt or defined in its normal position
Counted in 4/4 Time
1-2-3-4-, 1-2-3-4-, 1-2-3-4-, 1-2-3-4-, etc.
Counted in 3/4 Time
1 - 2 -3 -, 1 - 2 -3 -, 1 - 2 -3 -, 1 - 2 -3 -, etc.

Double Time: The basic beats occur twice as many times, or twice as fast, in the same amount of time as Full Time.

Quadruple Time: The basic beat is divided into 4 parts or played four times as fast, in the same amount of time as Full Time.

Counted in 4/4 Time
12 - 34, 12 - 34, 12 - 34, 12 - 34, or 1 an 2 an 3 an 4 an, 1 an 2 an 3an 4 an etc. **Counted** in 3/4 Time
1 an 2 an 3 an , 1 an 2 an 3 an , 1 an 2 an 3 an , 1 an 2 an 3 an etc.

Swing Time: The Basic Beat in 4/4 Time is divided into 3 parts, typical of the blues and its derivatives.

FS Part 2

Approach:Rhythmic, Harmonic, Melodic, Combinations and Subdivision of the Basic Beat.

Direction: Ascending, Descending, & Combinations.

Effects: Pickups, Lead ins, Fills, Dynamics, Tempo, Meter, & Combinations.

FS Part 3

Sound:Genre or Style.

Technique: Fingers, Thumb, Arco & Combinations. Left Hand, & Right Hand.

Recognition of Purpose: Type of Music (Dance, Rap, Romance, Work, Sound Track etc.), Repertoire, Call& Response.

Imagination:What time is it? What color is it? Prepare the meal set the table and collect the check.

Patterns:Harmonic Propulsion and Rhythmic Drive, Combinations and Chord Progressions

Phrasing:Where does the line or idea fall?

Chapter IV

LISTENING AND LEARNING

LISTENING - The ability to understand what you hear and respond to it musically. There is no better way for you to develop and master **THE ART OF LISTENING** than to analyze your favorite music **(ARTIST, SONG, COMPOSITION, DANCE, RECORDING)** and analyze each part.(The vocals, the instruments, their functions, the arrangement, the song, the lyrics, the composition etc.)" Through the Eyes" of the NINE previous COMPONENTS. **THE SKILL OF LEARNING** will enable you to absorb all that you encounter in a way that you be able to understand it, file it away and retrieve it with the overall awareness of what it is, and how it comes into existence. This will ultimately insure your own growth and development **AND** the ability to **PERCEIVE, REACT, AND RESPOND TASTEFULLY WITH COURAGE, CONFIDENCE AND CONVICTION.**

CALL AND RESPONSE is a spontaneous improvised dialogue that takes place between musicians during a performance. One player will make a statement **(THE CALL)** and gestures to another to play the same thing "note for note" **(THE RESPONSE).** It is sometimes a featured part of the selection. The Art of Listening and The Skill of Learning is a pre requisite for a smooth rendition of this art form. You should copy these pages from the PULL OUT SECTION and have a set available

for each selection of music to facilitate and organize your response. Selection Title:

TYPE (PURPOSE)? MESSAGE?

1) WHAT STYLE OF MUSIC IS EMPLOYED?

2) STYLE OF THE PRESENTATION?

Melodic - Rhythmic - Harmonic

3) RHYTHM USED?
   - A) Simple
   - B) Simple With A Twist
   - C) Unusual
   - D) Complicated
   - E) Raw
   - F) Sophisticated
   - G) Slick
   - H) Combination Of.....

4) HARMONIC STRUCTURE USED
   - A) Simple
   - B) Simple With A Twist
   - C) Unusual
   - D) Complicated
   - E) Raw
   - F) Sophisticated
   - G) Slick
   - H) Combination Of.....

6) MELODIC STRUCTURE USED?

A) Simple
B) Simple With A Twist
C) Unusual
D) Complicated
E) Raw
F) Sophisticated
G) Slick
H) Combination Of..

7) TEMPO?

Slow Medium Fast Combinations Of

8) TIME SIGNATURE?

2/4 4/4 3/4 6/8 5/4 7/8 9/8 12/8

9) THE FEEL?

Space Time

Half Time

Full Time

Double Time

10) THE EFFECT OF THE INTERPRETATION UPON THE MESSAGE OR MELODY.

IN WHICH WAY AND HOW DOES IT -

A) Contrast it?

B) Mirror it?

C) Compliment it?

D) Live Recording?

E) Studio Recording?

Personal Interval Charts

Ascending Minor Second

Descending Minor Second

Ascending Major Second

Descending Major Second

Ascending Minor Third

Descending Minor Third

Ascending Major Third

Descending Major Third

Ascending Perfect Fourth

Descending Perfect Fourth

Ascending Diminished Fifth

Descending Diminish Fifth

Ascending Perfect Fifth

Descending Perfect Fifth

Ascending Augmented Fifth

Descending Augmented Fifth

Ascending Major Sixth

Descending Major Sixth

Ascending Flatted Seventh

Descending Flatted Seventh

Ascending Major Seventh

Descending Major Seventh

Ascending Perfect Octave

Descending Perfect Octave

Chapter V

Definitions of Terms & Functions of What You Have To Work With

(In Chronological Order) SOUND

A sensation received by the ears from noise, music, air, water and other sources. TONE

What is commonly referred to as a note: An organized series of sound vibrations - vocal or musical that has a distinctive pitch.

PITCH

The property of a musical tone which makes it high or low and vibrates at the same frequency.

INTERVAL

The difference in pitch between two tones. RHYTHM

The activity or feeling created by sound, silence or movement occurring at different times

MUSIC

A series of tones formed on rhythm to create a desired effect. CHORD

A series of 3 or more tones spread an interval of a third, apart. THEORY

The general principles and explanations which cover known facts about music. HARMONY

The result and or effects of a combination of musical tones. BEAT

A mark in time - which when organized in groups create a sense of motion and feeling depending on how fast or slow they occur.

BAR

A barrier that establishes how many beats can occur before the cycle repeats again and is usually maintained for the duration of the composition.

TIME SIGNATURE

A sign meter, or that which tells how many and what type of beats will be found in a bar.

PHRASE

A musical statement which is expressed within a bar or a group of bars, but can also overlap the bar or bars.

GROOVE

A feeling established by the repetition of a phrase or pattern over an extended period of time usually 4 or more bars, which supports and/or inspires a melody or song. i.e. The quintessence of accompaniment and expression.

PATTERN

Serves as guide to create another phrase using rhythm and/or intervals.

KEY SIGNATURE

A sign which tells what key the music is written in.

ACCIDENTAL

That which lowers a pitch - making it - flat(b) and that which raises a pitch - making it - sharp(#).

SCALES

A group of intervals arranged in a specific ascending and descending order.

MELODY

A memorable succession of tones on rhythm.

CHORD PROGRESSION/CHANGES

A succession of chords arranged to highlight the melody while creating a mood and sense of motion to improvise on. Often melodies are created on top of existing chord progressions

MEMORY

The ability to recall what has been heard, learned, or encountered

FINGER MEMORY

The agility of the fingers to recall or repeat what they have done or have been instructed to do

IMAGINATION

The ability to recall and/or form mental images of sounds, objects and events etc,

IMPROVISATION

The act of creating from available information, knowledge and materials

ACAPPELLA

Singing without instrumental accompaniment.

ACCOMPANIMENT

That which supports and enhances the melody

DYNAMICS

The level of volume applied for a desired effect

LINE/PART

That which an accompaniment instrument plays

DOWNBEAT

The first beat of a composition or phrase

PICKUP

A short phrase of 3 beat or less that precedes the downbeat

LEAD IN

A short phrase of 4 or more beats that precedes the downbeat

FILL

A short musical statement that accentuates the melody, lyrics or line/part

HARMONIC PROPULSION

The use of intervals to create a greater sense of motion to a line/part at various times

RHYTHMIC DRIVE

The use of rhythm to fill out or "move" a line/part, at various times

TEMPO

The speed at which the beats occur consistently within a work of music

MODULATION

To change from one key to another

TRANSPOSITION

To perform or write music in a key different from the one it was originally written in

STYLE/GENRE

The way in which some aspect or type of music is presented. BLUES, ROCK, JAZZ,POP, AFRO-CARIBEAN- LATIN- TRIBAL-FOLK etc ("The Way You Do The Things You Do")

TYPE

(Purpose) - Most music is created to 1) be danced to 2) listened to, 3) accentuate, understate, and/or accompany the spoken word and visual presentations. Different cultures produce different ways of doing this ergo Style

POLY-RHYTHMIC

A situation where more than one kind of division of he beat is employed COMPOUND RHYTHM Occurs when a new dominant basic beat is played or sung against the established time signature/meter (ex. 2 against 3, 3 against 4) and they both are heard and felt simultaneously.

MONOTONE

When one note or tone is used repeatedly. It produces an intense hypnotic effect.

BACK BEAT
The accentuation of beats two (2) and four (4) usually done on the snare drum in the Blues, R&B, Rock 'n Roll and Pop.

VAMP

A section of music that utilizes very little harmonic motion, and is repeated over and over. "Let's hold it right here".

RHYTHM SECTION

A group of instruments (bass, a set of drums, piano, organ, guitars and percussion) that support and accompany a voice; solo instrument or a

BAND - consisting of: single reed woodwinds (saxophones, clarinets & flutes), double reed woodwinds (oboes, English horns & bassoons) whose sound is produced by air blown into a mouthpiece with or without single or double reeds; connected to a tube with keys attached, to make and change the pitch; and brass instruments (trumpets, coronets, flugelhorns, french horns, trombones, baritone

horns, tubas and Sousaphones) whose sound is produced by air blown into a mouthpiece connected to a twisted tube, with valves and lip adjustments to make and change the pitch. The trombone uses a slide instead of valves; and a

ORCHESTRA - comprised of stringed instruments- (violins, violas, cellos and bass violin) whose sound is produced by the use of different sized strings tuned to different pitches placed over a bridge (that is on top of sound post inside of the bass instruments). The pitch is changed by depressing the string onto the fingerboard and sound is created by the use of a bow (Arco) or the plucking of the string with a finger (pizzicato)-single reed and double reed woodwinds, brass and

PERCUSSION - Any instrument that produces a sound or pitch by striking with a hand, finger, stick, mallet or hammer (harps, drums, xylophones, guidos, triangles, shakers, cymbals, bells, kalimbas etc.). The piano is technically a percussion instrument although it is classified as a

KEYBOARD - Instruments that employ Keys to actuate hammers, onto a specific string (pianos, clavinets), air into a special pipe or reed (organs and accordions), and electric impulses to produce synthesized tones and sounds.

MISCELLANEOUS AND INDIGENOUS INSTRUMENTS

Harmonica Juice Harp Mouth Organ - a • blown into a series of tuned metal reeds. Recorder Flute -

a • b blown into a o pipe with holes to change the pitch

CHORD INVERSIONS

When a note other than the root' is the bottom note of the chord voicing: The 1st inversion occurs when the 3rd of the chord is the lowest note. The 2nd inversion occurs when the 5th of the chord is on the bottom Inversions are used often to make smooth transitions between chords both from a mechanical standpoint (fingering) and the standpoint of sound. Memorize the sound of the chord and their inversions.

Each interval can be reproduced several different ways on an instrument which offers you a choice, according to the situation, and by remembering the fingerings for each interval it becomes easy to locate what you hear or see on the instrument.

INSTRUMENTATION

THE VOCAL OR LEAD INSTRUMENT

Carries the melody and the message. It's as the gem part of a "ring" and must be set properly to enjoy its brilliance and qualities.

BASS

As a member of the Rhythm Section sets the groove by creating a line and or sub- melody in the appropriate style and connects the changes and phrases with pickups, lead ins and fills - by using rhythm and harmony. The player functions as "First Generator of Ideas and Motion", "Policeman", "Thief", "Scout", "Spiritual Leader", "Groupie", "Arranger", "Mr. Dependable", "Mr. Troublemaker", "Cheerleader" and Mr. Magic.

DRUMS & PERCUSSION

As a member of the Rhythm Section they provide an "arsenal of weapons" to bombard and assault the senses and drive the music, accentuate and maintain the groove (feel) using pickups, lead ins, fills and punctuations: Drums and percussion are not responsible for keeping the time or tempo, they enhance the time, define the time. They are the pixies, the swingers, the certified lunatics, who are constantly listening to everyone so that they can do their thing. Because of their predilection for constant listening I consider drummers and percussionists to usually be the best musicians. The dynamics, subtleties, nuances, phrasing, innuendos, complexities, explosiveness, soft shoeing etc. that they employ and the deployment of their "arsenal of weapons" give them a tremendous vocabulary of what to say and do in terms of defining and directing the music's flow. No matter what the style of music the role they play is so prominent, even when you don't hear them.

The drum set (La Batterie in French) consist of 1) Ride Cymbals - to spell out the time (feel) in tempo. 2) Crash Cymbals - to punctuate a statement or signal an end or beginning a phrase. 3) Hi-Hat Cymbals - played with a foot pedal to open and close them and stick ala ride cymbal. 4) Snare Drum - the smallest drum, used to accent a particular beat or beat consistently. 5) Tom Toms - the next largest - deeper in sound - used for fills or in combination with the other drums. 6) Floor Tom - next largest - deeper sound - used like the smaller tom tom. 7) Bass Drum, Largest - Played with a foot pedal - used to sustain the groove and compliment the bass, percussions instruments accent and punctuate everything in addition to providing a line to create a groove.

KEYBOARDS - PIANO, ORGAN, ACCORDION, SYNTHESIZERS

As members of the Rhythm Section they create a line or part to create a groove using rhythm or sustained sounds - pickups, lead-ins and fills. They supplement and or take the place of horn-brass-strings when necessary or desired.

Piano: The ability to lay down a carpet of sound (a pad) while accompanying, and the ability to roar like the ocean while soloing due to its polyphonic and poly-rhythmic capabilities and the use of its pedals to dampen and sustain sounds. They are literally an orchestra unto

themselves naturally and can lay down a groove and the melody simultaneously.

The Electric Piano: They all have different sound and touch characteristics based upon manufacturer's design and it's because of these differences they are all played the same, but sound differently and produce different effects. ' Organ: The "Original" synthesizer - its push and pull sound control buttons known as drawers and the multi keyboard layout can simulate other acoustic instruments in addition to its distinctive natural sound.

Accordion: A truly portable organ. No wires, no speakers. A self-contained wonder.

Synthesizers: Synthetic sound that is very close to the real thing in terms of mimicking natural instruments and their wide variety of other sounds that in itself can be a wonderful or "Another Worldly" experience in sound and subsequent effect.

GUITARS

In the Rhythm Section sustain and create a groove by playing chords, lines, counter melodies pickups, lead-ins, and fills. When there are two or more one usually plays "Lead" - which :means that one player could play the fills, solos, and lines exclusively. The other guitar or guitars play rhythm or stay in the groove, ensemble lines, laying down a style or a feeling. Starting with the rhythm and harmony; messin' with it, weaving a spell with it, chords, sounds, string bends, lines, clicks, chicks; "Magical Artistry".

THE LEAD OR SOLO GUITAR

"High Soaring", interplay, "Quick of Wit", "Dogmatic", Relentless Non-stop; Almost inhuman in its ability to execute and articulate with endurance. Double duty in that it will accompany itself at will. A polyphonic (more than two notes played simultaneously) barrage of sounds and emotions. The bending of strings to seductively warp the senses, **Electric Guitar** is all of that plus the sound factor. So many different possibilities and effects like the human vocal chords, the notes can resound like words that will undress even the most naked of souls.

The following instruments are thought of as **"Sweetening Instruments"** as they add to and compliment what the rhythm section and vocals are doing, at selected times and places. It's rare that they will play every beat of a piece, hence the term **"Sweetnin"'.** Nevertheless they are still an essential part of the groove. It's their sound, texture and the intensity of their numbers, (usually four or more in different combinations) that determine their usage.

STRINGS

"Seamless Statements" - "Swooning", "Exciting", "Swelling", "Heavenly Voices". "Responsive to your every whim", "Will hold a note forever".

BRASS - TRUMPETS, TROMBONES, FRENCH HORNS, TUBA

"Tapping", "Sustaining", "Accenting", "Piercing", "Articulation", "Excitement", "Power". They sometimes use mutes to change or muffle their sound - commonly used mutes are the Harmon - the Cup and the Plunger (wah-wah).

SAXES - SINGLE REED (WOODWINDS) FLUTES CLARINETS

Sensual - Swooning - Swaying - Intertwining sounds - "Silk, Satin" - The most popular of solo instruments (the tenor sax). In a concert band playing orchestral music - the single reed woodwinds take the place of the string section.

Chapter VI

HOW TO READ, PERFORM AND WRITE TRADITIONAL MUSIC NOTATION

If you have followed this course of study from the beginning, you have learned to speak, hear and understand the language of music, It would therefore be a crime to deny you access to the volumes of music that have been written heretofore that you can use, like a mirror or magnet to help recognize and develop your own music. Just as you learned to speak your native language before you could read or write, you have learned music the same way. To that end you are now ready to study, learn and practice the skill of reading, performing and writing music in a most logical way.

Part A) TONAL VALUE NOTATION - THE STAFF

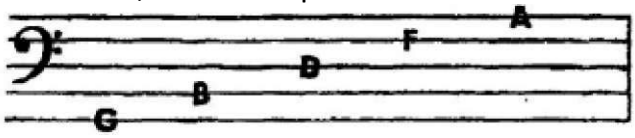
The staff is series of horizontal lines and spaces of different tonal values using alphabet names depending upon the clef used. A particular clef and symbol thereof is used to set the standard as to the location of tones. There are four clefs employed in music notation, they are (lowest first) the Bass Clef - Tenor Clef - Alto Clef - and Treble Clef. These are used to divide what is known as the great staff, which consists of twenty lines and nineteen spaces. By using clefs it allows a particular set of instruments that operate within the same range to focus in on only that part of the great staff that applies to them. By the use of additional lines and spaces above and below the staff of a clef, we can remain in that clef and yet extend range of tones. When four or more lines above or below the staff are required to notate the correct register (which can some times make the reading and reproduction difficult) that passage is often written within the staff and the terms 8va↑ and 8vb↓ which means play the passage an octave higher (8va⁻⁻⁻⁻⁻⁻) or an octave lower (8vb⁻⁻⁻⁻⁻⁻), are employed. Longer passages are indicated in this manner; an octave higher(8va⁻⁻⁻⁻⁻⁻⁻⁻⁻⁻⁻)or an octave lower (8vb⁻⁻⁻⁻⁻⁻⁻⁻⁻⁻⁻)

The main clefs you will encounter in non-symphonic or non orchestral music will be the

Bass  and Treble  Clefs. In choral music and piano music the two clefs are employed simultaneously to depict where (what Register) the part/line or note/tone should be performed.

In all clefs the interval value of consecutive LINES are thirds and consecutive SPACES are thirds. Be aware that consecutive thirds constitute a chord which can also be thought of as every other scale degree of the Major and Minor scales odd to odd (1° 3° 5° 7° etc.) or even to even (2° 4° 6° 8° etc.) and every other alphabet letter tone/note name (A C E G or B D F A). A LINE to a SPACE is an interval of a Second and a SPACE to a LINE is too. Seconds are the smallest intervals and most scales are based upon a consecutive series of them; odd to even to odd to even etc. (1° 2° 3° 4° 5° 6° 7* 8° 9°) or consecutive alphabet letter note/tone names (ABCDEFG). Depending upon the key and the clef, all of these intervals will be either Major or Minor.

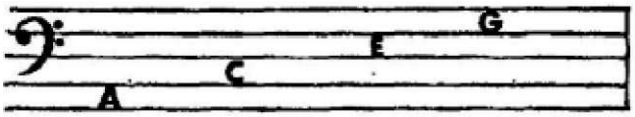
In Bass Clef notation the bottom line is the alphabet tone/note G, the second line is B, the third line is D, the fourth fine is F, and the top line is A.



The first line above the staff is C, the second line above the staff is E, the third line above is G, etc.

The first line below the staff is E, the second line is C, the third Is A, etc.

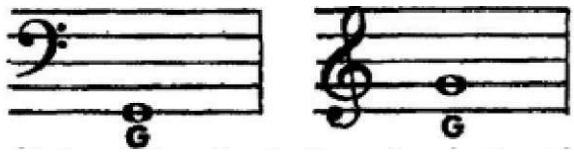
The bottom space is A, the second space is C, the third space is E, and the top space is G.



The first space above the staff is B, the second space above the staff is D, the third space above is F, etc. The first space below is F, the second space is D, the third is B, etc.

Always remember, it is the clef that sets the tone/note name values of the lines and spaces. Therefore no matter what the clef, Space to Space is a Third, line to Line is a Third. Space to Line is a Second and Line to Space is a Second.

The Treble Clef Space, and Line values are a third higher than that of the BassClef.

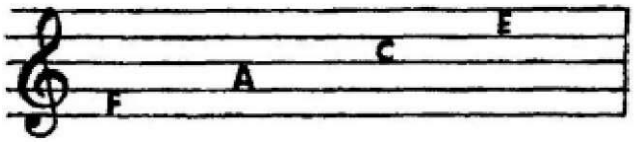


The Treble Clef notation the bottom line is the alphabet tone/note E, the second line is G, the third line is B, the fourth line is D, and the top line is F.

The first line below the staff is the name C, the second is A, the third is F, etc. The first line

above the staff is A, the second is C, the third is E, etc.

The bottom space is F, the second space is A. the third space is C and the top space is E.



The first space **above** the staff is G, the second space is B, the third is D, etc. The first space **below** the staff is D, the second is B, the third is G, etc.

Here is a nice way of remembering the tonal values of both clefs in the staff.

Starting with the more popular

TREBLE CLEF

The SPACES spell out FACE

The LINES say — Every Good Boy Does Fine

BASS CLEF

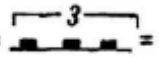
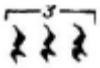
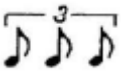
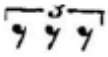
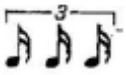
The SPACES say — All Cows Eat Grass

The LINES say — Good Boys Do Fine Always

The sound and pitch of the line becomes "activated" when a "mark" or Note appears on it. It is the design and style of the mark or Note that determines how long the tone is to be held which leads us to the next phase of Traditional Music Notation.

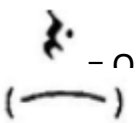
Part B) TIME VALUE NOTATION

In traditional music notation you must account for every bit of time in a measure of music. By using note design for time duration and rest sign design for when to begin and when to stop a tone. "Rest" means silence.

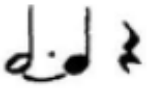
Whole Note =		Whole Rest =		= 4 Beats
Half Note =		Half Rest =		= 2 Beats
Quarter Note =		Quarter Rest =		= 1 Beat
Eighth Note =		Eighth Rest =		= ½ Beat
Sixteenth Note =		Sixteenth Rest =		= ¼ Beat
Thirty-second Note =		Thirty-second Rest =		= ⅛ Beat
		TRIPLETS		
Half Note Triplet =		Half Rest Triplet =		= 4 Beats
Quarter Note Triplet =		Quarter Rest Triplet =		= 2 Beats
Eighth Note Triplet =		Eighth Rest Triplet =		= 1Beat
Sixteenth Note Triplet =		Sixteenth Rest Triplet =		= ½ Beat

The DOT (.) • Extend by the preceding notation's value.

Ex.  = One and a half beats of tonality

 – One and a half beats of silence

The TIE [5] = Connects two equal tonalities within a measure of music and overlapping one tone into the following measure or measures

Ex.  =4 beats of tone 1 beat of silence

 = 3 beats of tone starting on the 3rd beat of Bar(1) and ending on the 2nd beat of Bar (2)

Part C) PHRASING NOTATIONS

 = The SLUR - sing or play the tune/notes in one breath or bow

Legato -  = Hold each tone/note as long as possible in one breath or bow

Staccato  = Perform in a manner where every notes beginning and end .articulated or a choppy manner - to hear the separation

= the opposite of Legato

> = accent = Articulate the tone/note the accent sign is over with a little emphasis

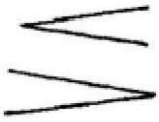
DYNAMIC NOTATIONS

p = Pianissimo = Perform at low volume level

mf = mezzo forte = Medium Loud

f = forte = Loud

= Crescendo = Gradually increase volume

 = Decrescendo = Gradually decrease volume

Part D) WHAT TO DO STEP BY STEP WHEN YOU

ENCOUNTER TRADITIONAL MUSIC NOTATION

Look for

1) The Clef used
2) The Key Signature used
3) The Time Signature/Meter

4) Preread The Entire Composition or Song.

Look for - accidentals. They indicate those notes that are not in the key signature and non diatonic chords. These two factors may indicate a temporary change of key. Never be caught by surprise when reading and performing music.

5) Recognize Harmonic Note groupings as a phrase, in each bar or bars of music notated. Just as you read your native language you see and pronounce the whole-word. You don't spell out each letter. The key is to look ahead to see the whole "word" or phrase. In music we do this by recognizing the intervals between each tone/note and time of entrance and exit of them.

Through learning and practice (There are only 7 different notes used in the Major Scale of a key. Accidentals can increase the number to twelve) you will recognize Harmonic Patterns and Scale (consecutive Seconds) Fragments. Don't forget to verbalize.

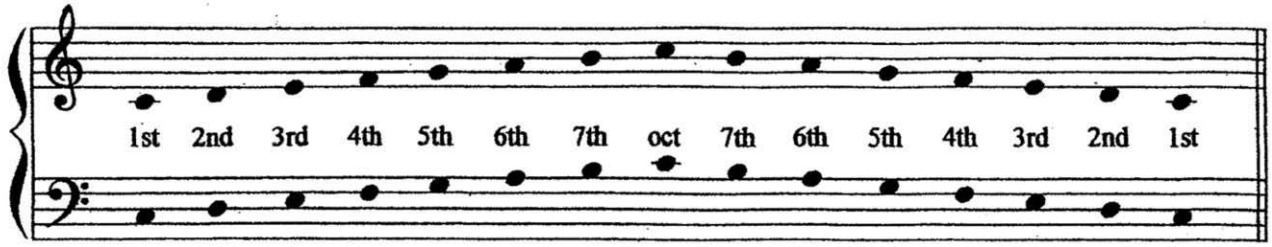
6) Figure out the Rhythm - The Entrance and Exit of tone/notes and or phrases. This is the most difficult aspect to master. A vast amount of combinations of beat divisions, compound rhythms and meters are possible

a) Count the basic beat of the time signature with the patting of your foot.
b) Simultaneously verbalize the division of the beat if any
c) Clap the rhythm notated
d) Memorize it if you do not recognize it
e) Say, Sing and Play the pitch values at the specified time (The Rhythm)

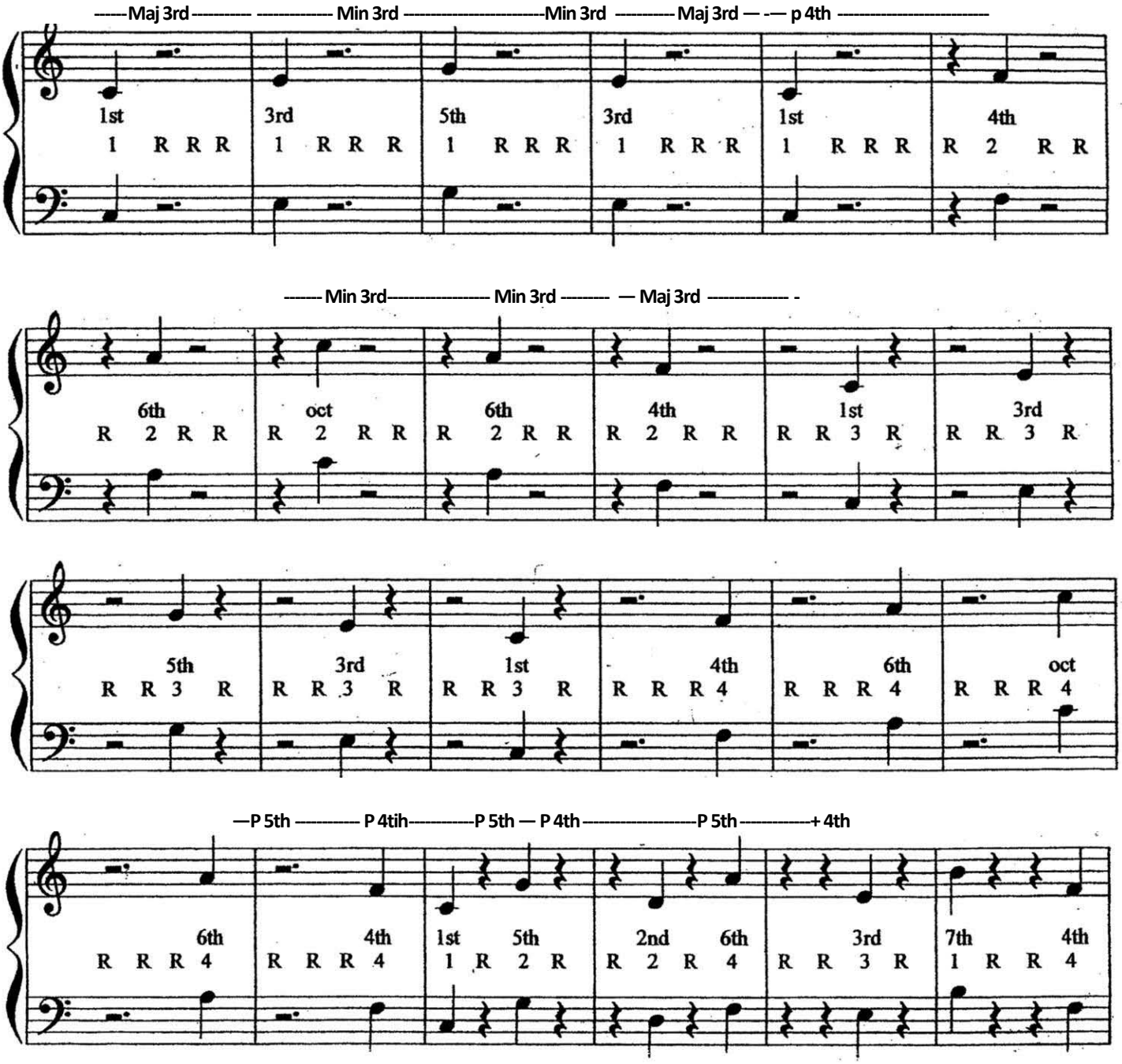
The following pages of music notation will be most helpful in the mastery of the skill of **Thinking - Reading - Performing while Reading and Thinking Ahead.** It uses a one octave scale in the key of C. Division of the measure and division of the beat.

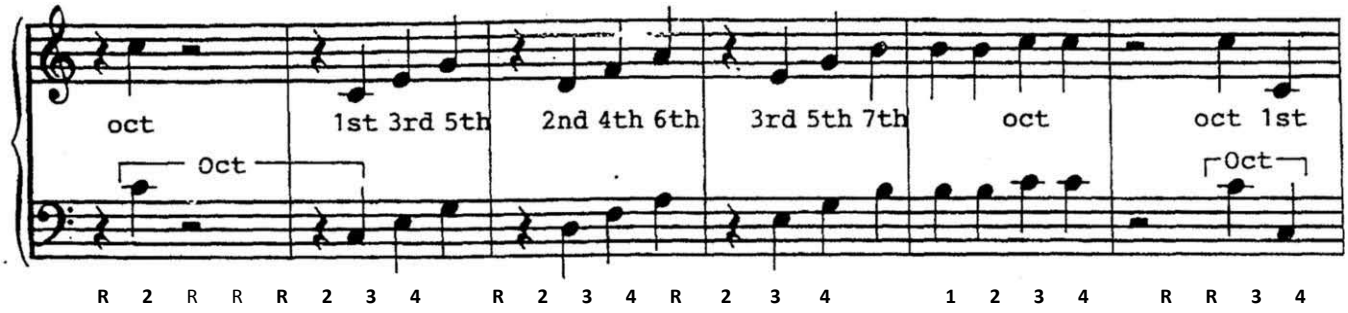
NOTE: The use of Scale Degree, Interval Relationships and Rhythm Notation at the bottom of each staff will not be found on music you encounter outside of this book as it is presented for your verbalization and vocalization. You should practice saying and singing the tones/notes as Scale Degrees and Alphabet Names while recognizing them as phrases.

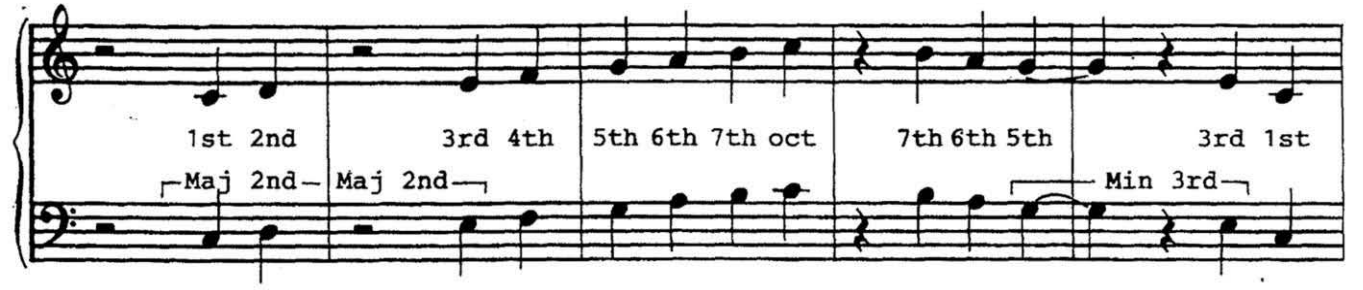
Division of Time using Scale Degrees and Interval Relationships Communicated via Standard Music Notation

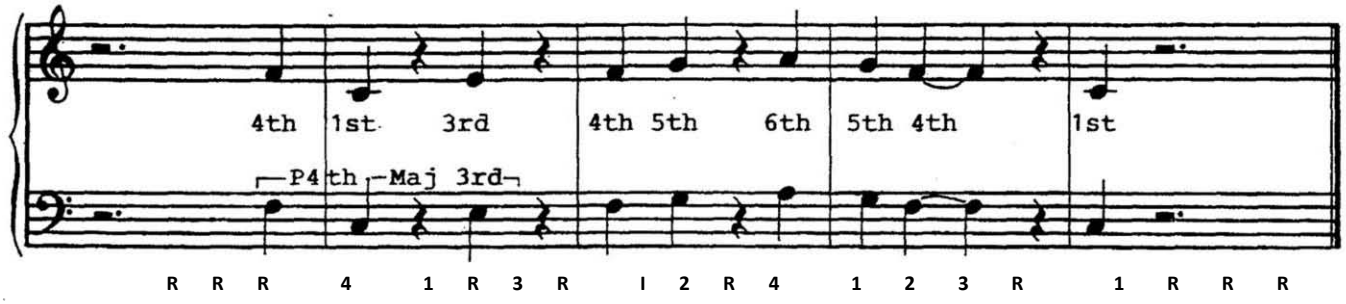


Division of the Measure into Four Equal Parts by Quarter Notes - the Basic Beat

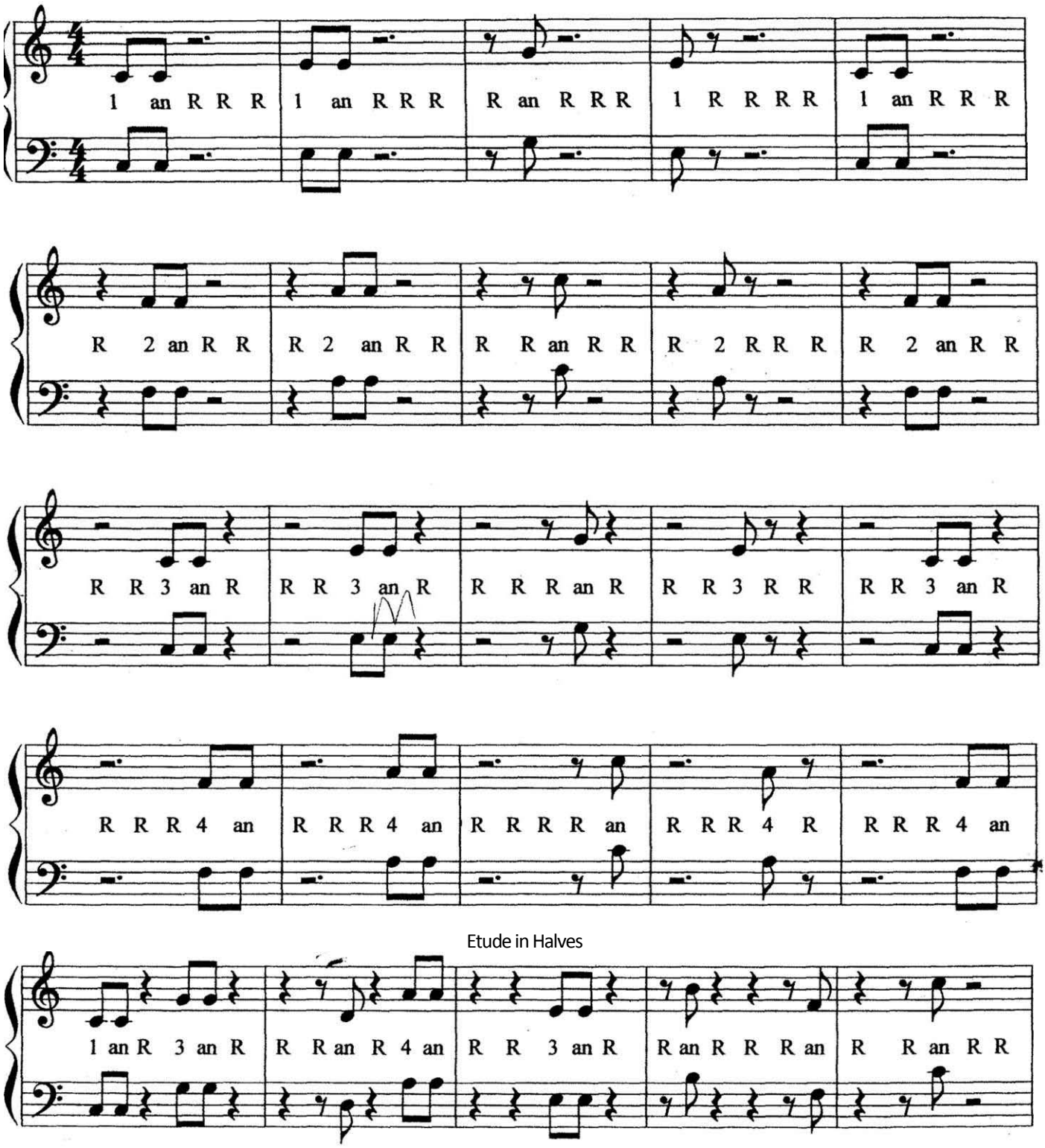



oct
1st 3rd 5th
2nd 4th 6th
3rd 5th 7th
oct
oct 1st
Oct
Oct
R 2 R R R 2 3 4 R 2 3 4 R 2 3 4 1 2 3 4 R R 3 4

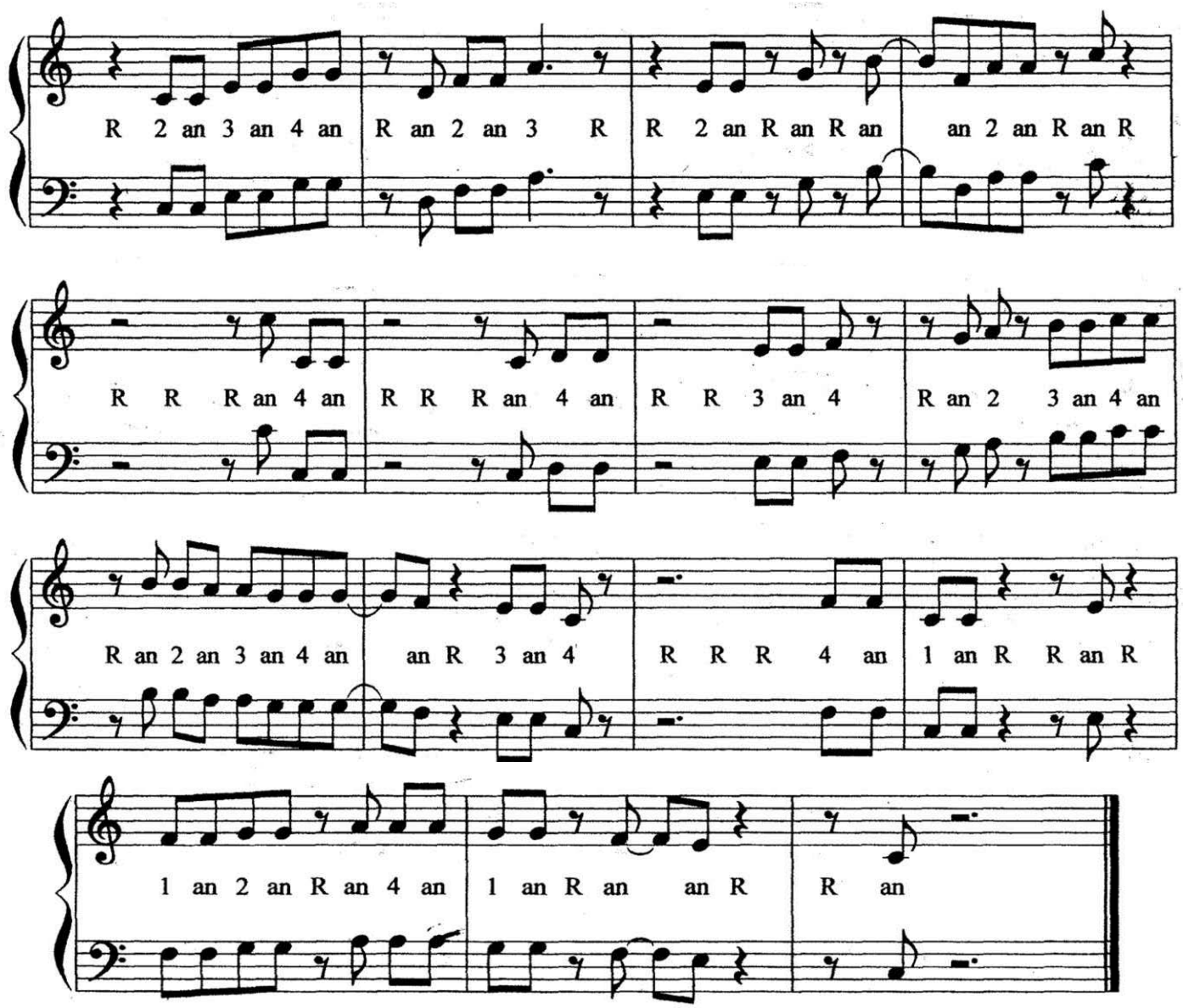

1st 2nd
3rd 4th
5th 6th 7th oct
7th 6th 5th
3rd 1st
Maj 2nd
Maj 2nd
Min 3rd
R R 3 4 R R 3 4 1 2 3 4 R 2 3 4 1 R 3 4


4th
1st
3rd
4th 5th
6th
5th 4th
1st
P4th
Maj 3rd
R R R 4 1 R 3 R I 2 R 4 1 2 3 R 1 R R R

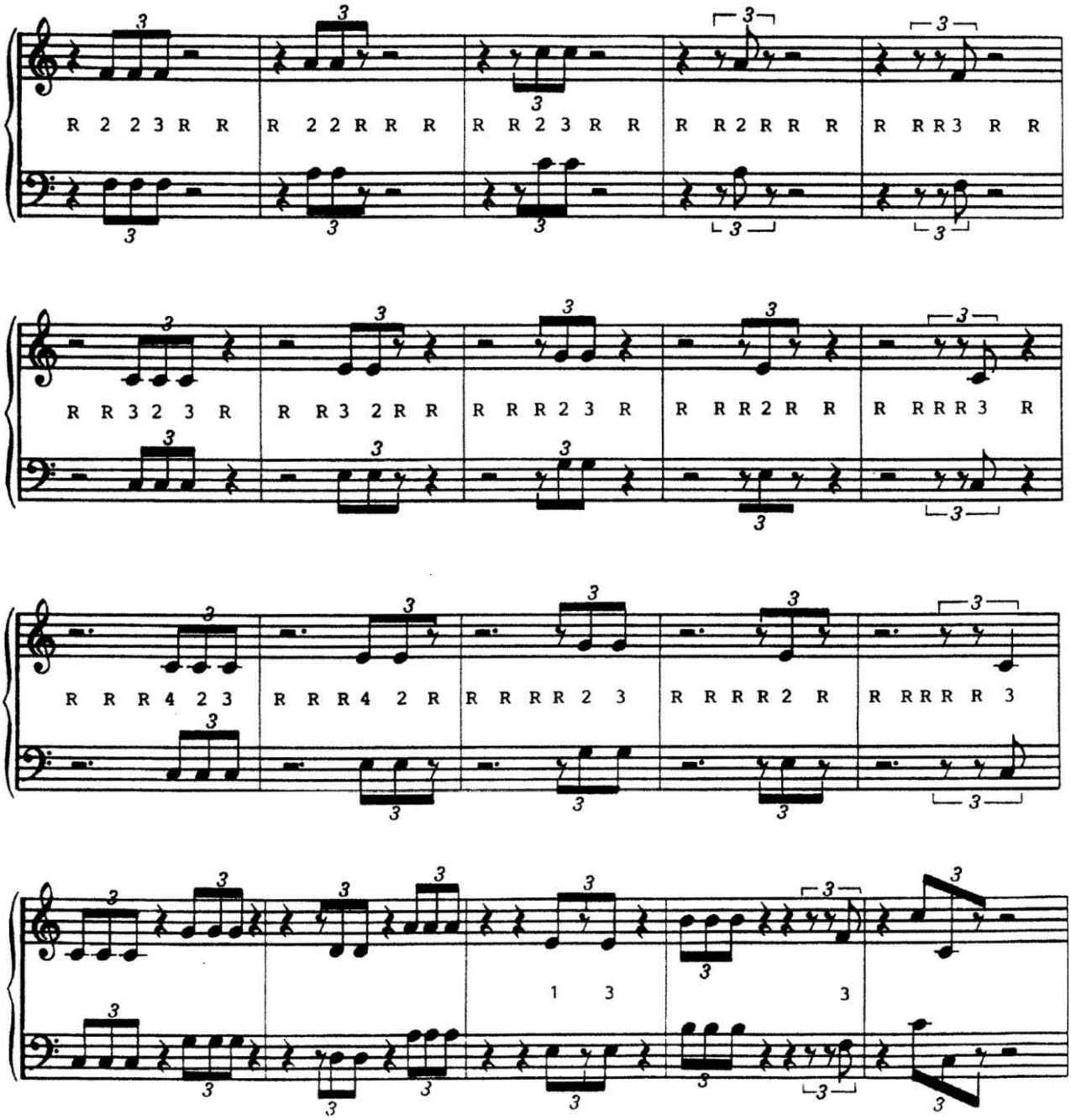
Division of the Basic Beat into Two Equal Parts

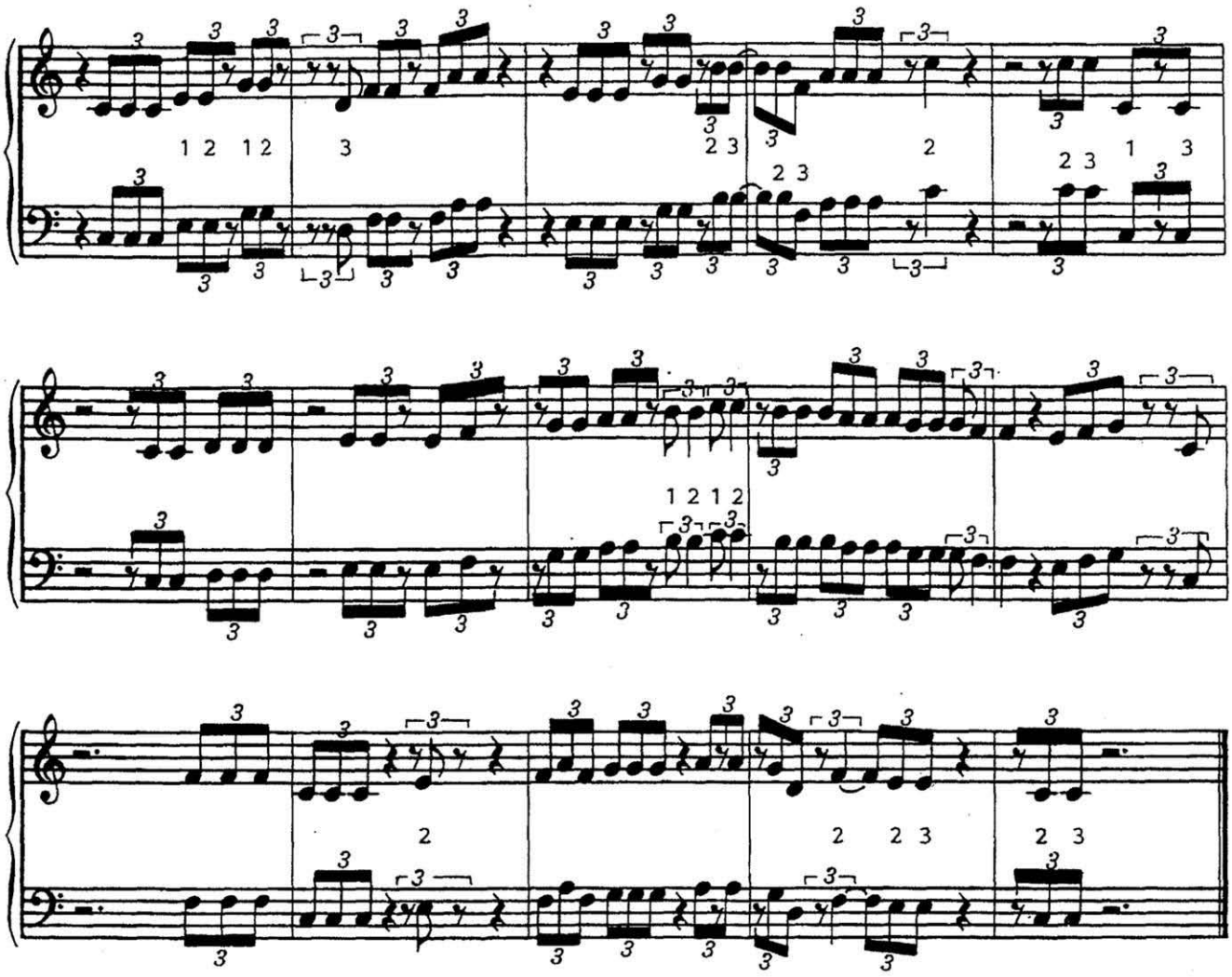


Etude in Halves

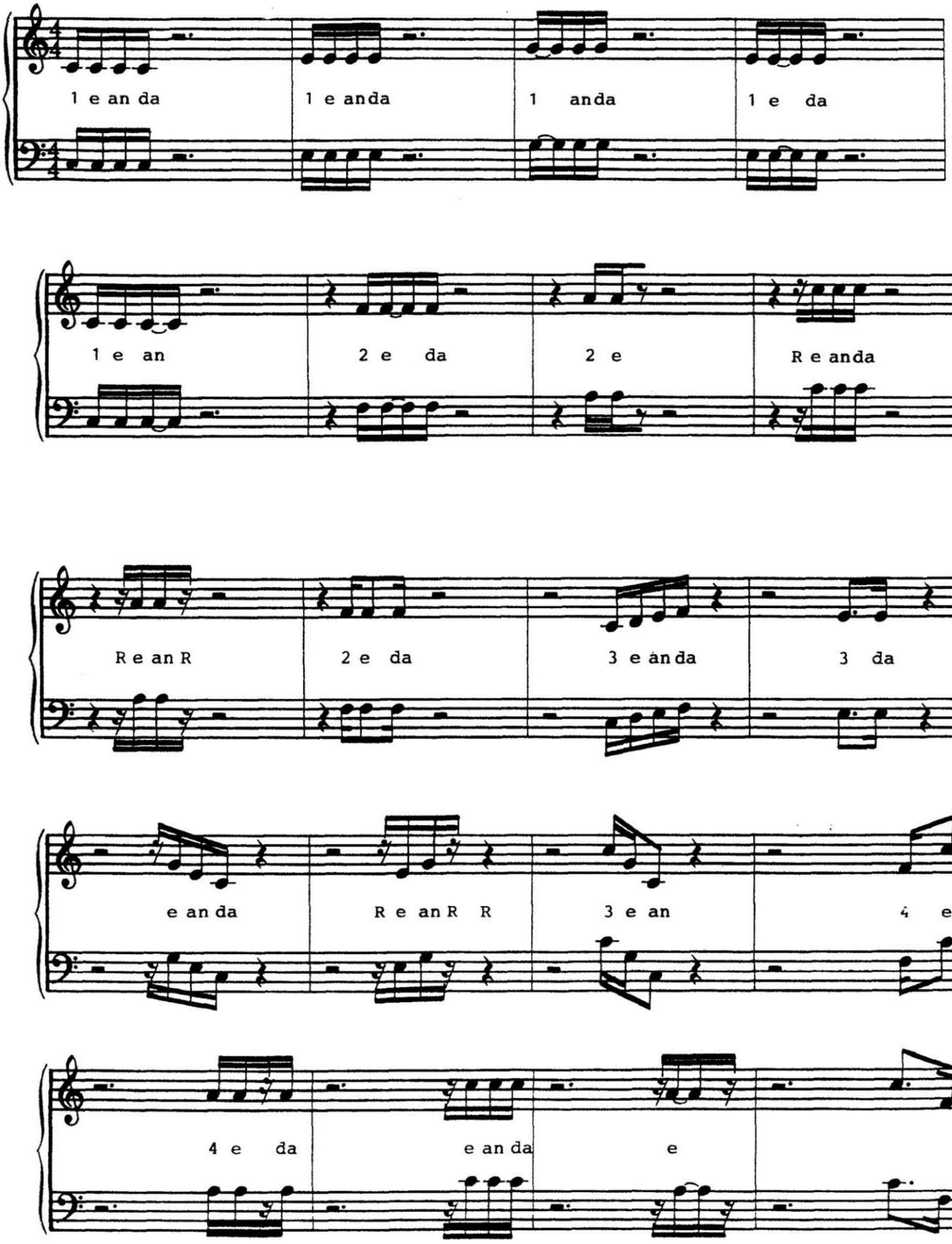

R 2 an 3 an 4 an
R an 2 an 3 R
R 2 an R an R an
an 2 an R an R
R R R an 4 an
R R R an 4 an
R R 3 an 4
R an 2 3 an 4 an
R an 2 an 3 an 4 an
an R 3 an 4
R R R 4 an
1 an R R an R
1 an 2 an R an 4 an
1 an R an an R
R an

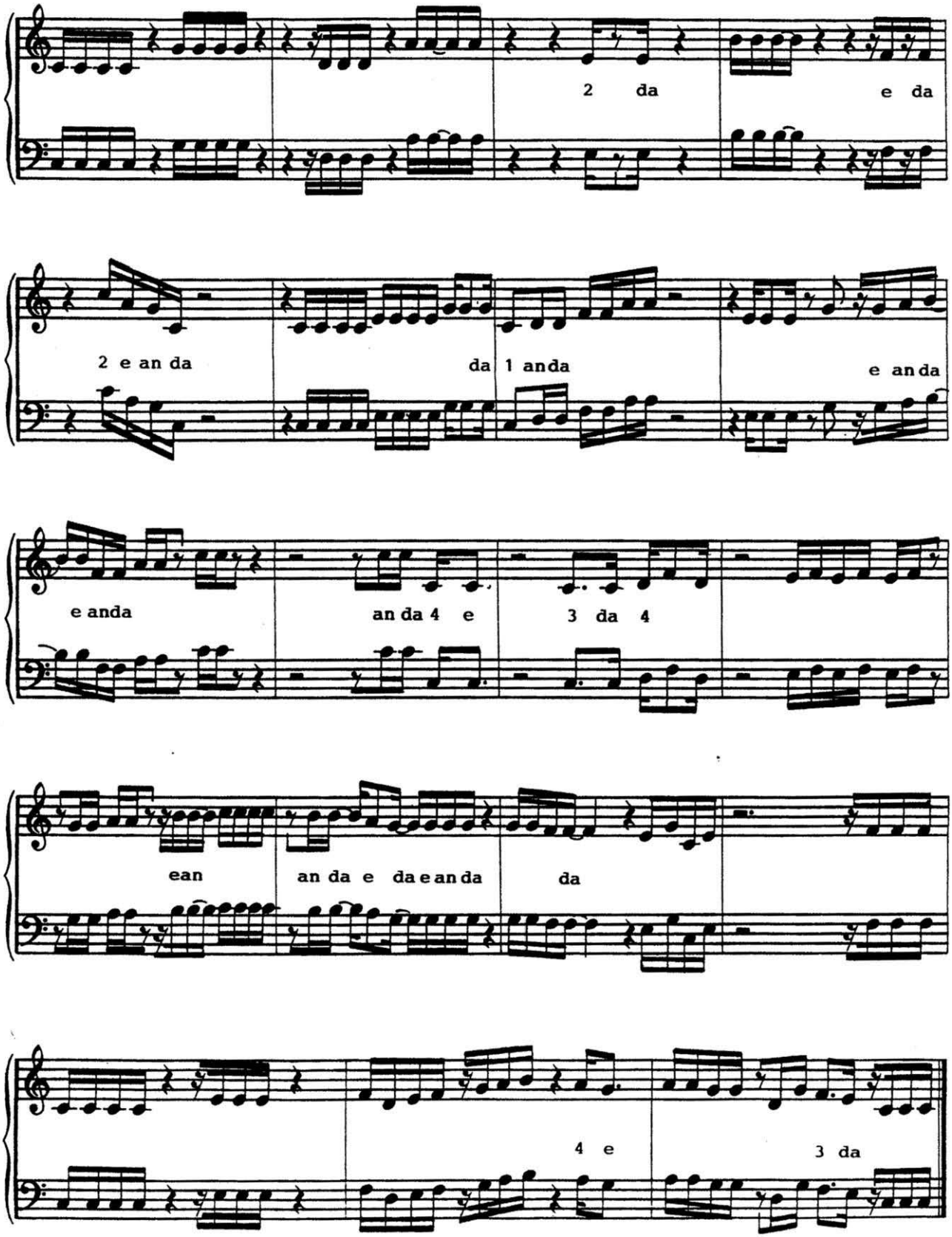
Division of the Basic Beat into Three Equal Parts



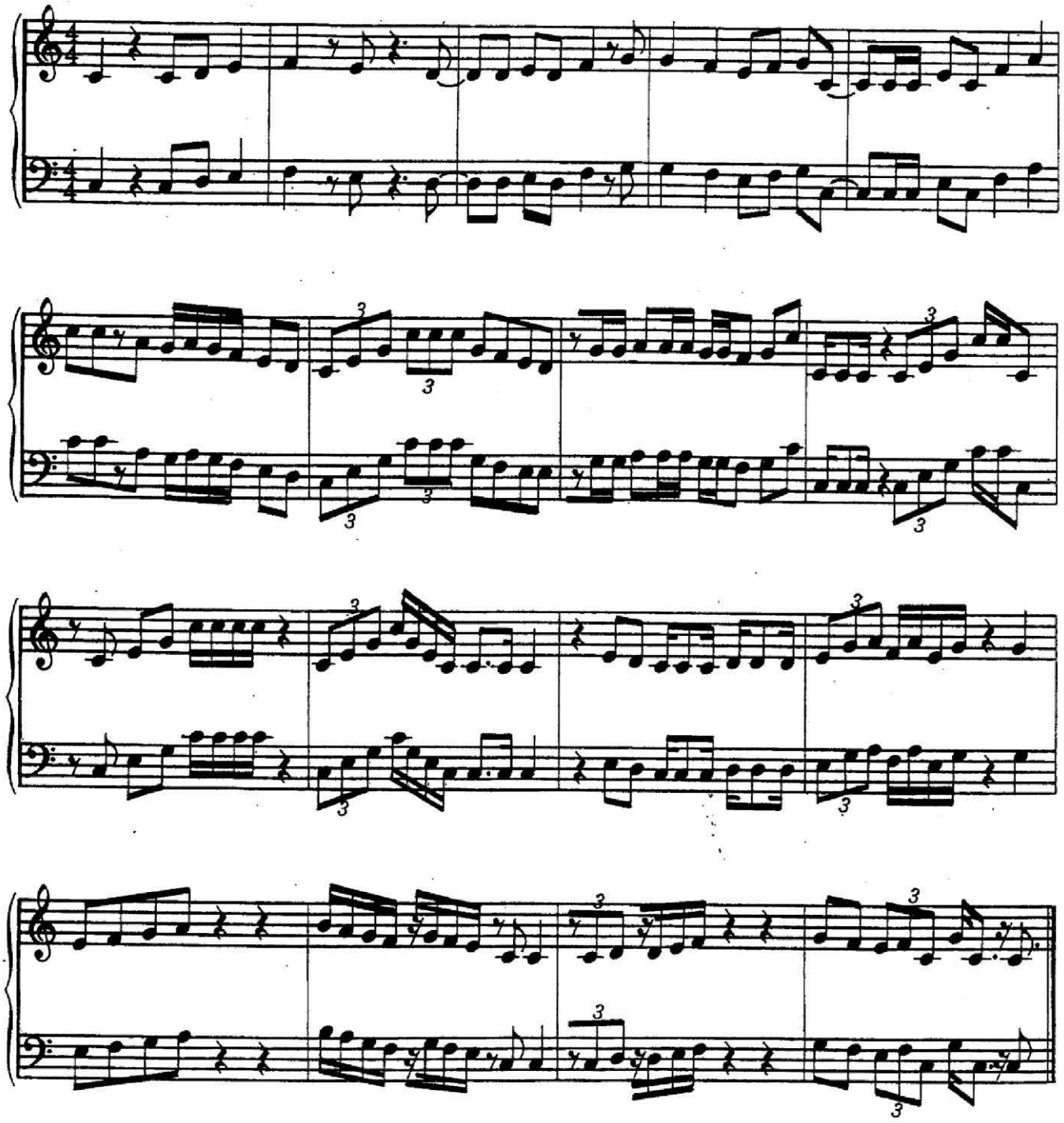


Division of the Basic Beat into Four Equal Parts




2 da
e da
2 e an da
da 1 anda
e anda
e anda
an da 4 e
3 da 4
ean
an da e da e an da
da
4 e
3 da

Division of the Basic Beat and Measure into Various Parts.



Chapter VII

FOOD FOR THOUGHT

HOW TO PRESENT YOURSELF

"What Do I Do With My Talents?"

You must take inventory of your capabilities. Write them down in a book.

1) The areas you are strong in,

2) The ones you need improvement in,

3) Your goals

Recite this list every day even when you don't study, learn or practice and visualize yourself reaching your goals.

Provide a setting where you can highlight your strengths. Depending upon your goals, develop your weak areas at least to the point where

1) They don't get in the way,

2) You can rely upon them in a limited capacity,

3) Until they are no more.

Learn to practice in a way that you will remember parallel experiences in life and the application there of that will take place over a period of milliseconds.

SUCCESS

Consistently take the actions that are in line with your goals.

Manage and master your emotions.

Master your physical body.

Manage your relationship with self.

Take control of your economics.

Develop skills to condition your mind.

Respect all that you encounter be it Rock, House, Bird or "No Name".
Chant: Nam Myoho Renge Kyo

THE GROOVE

The hot juice of summer ovulates into the cool charms of autumn waiting for the long cold fingers of winter to stem the lava flow until the "Release Me" song of spring begs for the wide open sun of summer to "Let the Good Times Roll".

THE GREATEST IS NOT ALWAYS THE MOST SUCCESSFUL

AND THE MOST SUCCESSFUL IS NOT ALWAYS THE GREATEST

"LIFE IS THE BEST TEACHER, THE HARDEST TEST, AND THE ULTIMATE REWARD

'"TO GROVE' IN LIFE AND IN MUSIC REQUIRES SENSITIVITY, CONFIDENCE, VISION, TIMING AND DISCIPLINE."

OFF THE WALL

To Learn, is sometimes a battle of life and death with your ego and ignorance, and their allies laziness, pressure, and fear of failure.

Win this battle with THE "THREE "C'S":

COURAGE -To Begin

CONFIDENCE -To get through the periods of doubt

CONVICTION -To win based upon a sense of purpose

GO FOR IT!

You have the SKILL - the mental coordination and actualization of knowledge. DESIRE - The quest for a great experience and the EXPECTATION - The thought of a positive result. Display Your SKILL tastefully, pursue your DESIRE vigorously, and EXPECT to reach your Goal definitely.

To STUDY is to BE AWARE is to REVEAL
To LEARN is to UNDERSTAND is to EXPLAIN
To PRACTICE is to REPRODUCE is to DEMONSTRATE

ART - Perception, Conception, Skill and Desire; captured in a moment, based upon the experience of Life.

EXPERIENCE -Invaluable if you can remember to use it

KNOWLEDGE -Useless if you can't use it

LESS IS MORE - If you know what you're using less of

PRACTICE - When you specifically know what you're doing, you get more out of it.

GOALS - Always have one.

Chapter VIII

Reviews & Definitive Recordings of Jerry Jemmott.

REVIEWS:

B.B.KING -Completely Well [MCA]

There's a problem wit h analyzing Jerry Jemmott's transcendent, funk -blues grooves with B.B. King: It's tough to maintain focus while you're shaking your butt. **BASS PLAYER™ MAGAZINE**

B.B. KING SAYS: "He never does anything just because it's right to do; he likes to do it because it feels good doing it. He would come up with things that fit.. .Quincy Jones has a way of working with people where he'll get them together and say 'Okay, get into something. Jerry was the same way....Jerry was very concerned.

BASS PLAYER™ MAGAZINE: (King Curtis, Live At Fillmore West [ATCO] "Jemmott's approach is rooted in the James Jamerson school, yet his nimble articulation and bubbling tone help form an unmistakable identity Listening to Jemmott's inventive grooves, you can hear instantly the direct path of his influence on JacoPastorius"

GUITAR SHOP™ MAGAZINE: "Jerry Jemmott's Blues and R&B Bass Techniques" [Hal Leonard] "Jemmott articulately and succinctly explains the grooves and their stylistic origins. This great CD and text combination gives you a true understanding of what it is to play in the pocket".

JACO PASTORIUS SAYS: "He was my idol. That stuttering kind of bass line, bouncing all around the beat but keeping it right in the groove, well they don't call Jerry the Groovemaster for nothing. He's the best".

"This system (Personal Expression Through Musicianship) leads to an overall in-depth understanding of effective learning skills and to the development of a personally authentic ability to express ourselves musically. In sum, to become more than a bassist, to become a musician". **(Fred Paterno MA/ACMT Bay Shore, New York).**

CONSUMERS SAY: "Mr. Jemmott guided a large group of clients through his Personal Expression Through Musicianship workshop using non-technical music improvisation techniques, spontaneous group improvisation and maintained client interest. Follow up feedback from clients and clinical staff has confirmed that this was a successful experience, giving clients an opportunity to be together without conflict while participating in an invigorating and healing group experience." **(Eugenia Adlivankina, LCSW- CDTP Program Director- The Jewish Guild For The Blind)**

Jerry Jemmott's Definitive Recordings

With Nina Simone

Nina Simone Sings The Blues - RCA SP 3789 Ain't Got No/ I Got Life RCA Single

With The Voices Of East Harlem

For What Its Worth - Just LP 7

With Ronnie Dyson

If You Let Me Make Love To You Then) Why Can't I Touch You- Sony A 26280

With Erma Franklin

Piece of My Heart - Epic/Shout Records - Shout 50

With Loraine Ellison Stay With Me - - Soul Classics

With B.B. King Live & Well - MCA 31191 Completely Well - MCA 31039

With King Curtis Games People Play Atco SD 33-293 Memphis Soul Stew- Atco SD 33-359

Everybody's Talkin' - Atco SD 33-385

With King Curtis & Champion Jack Dupree Blues at Montreux- Atlantic 781389-2

With Aretha Franklin Think- Atlantic 8186 - The Weight– Eleanor Rigby - Rhino - 71524 Aretha

Live At Fillmore West - Atlantic 7205 - Bridge Over Troubled Water–Montreux 71

With Freddie King

Freddie King Is A Blues Master - Atlantic 790345 -2 My Feeling For The Blues – The Stumble -

90352-2

With Roberta Flack

Newport In New York '72 Volume 3 - Kory KK 2002

Killing Me Softly -SuzanneAtlantic 82793 -2

With Margie Joseph

I'd Rather Go Blind - Atlantic SD 77208

With Howard Tate

She's A Burglar - Atlantic SD 8303

With The Rascals

People Got To Be- Atlantic SD 2-901

With Wilson Pickett

"Deborah" - Atlantic 70,264.

Hey Jude- Atlantic 7567 - 80375-2

With Irene Reid

Moon Dance- Hey World, Let Love In - Polydor 24 4040

With Erroll Garner

Feeling Is Believing - Mercury SR6 - 1308

With Herbie Hancock Mwandishi - Warner Archives 45732

With George Benson

The Other Side Of Abbey Road - A&M SP 3028

With The Thad Jones and Mel Lewis Orchestra as RasanMfalme

New Life - Horizon SP 707

With Freddie Hubbard

A Soul Experiment - Atlantic SD 1526

With Archie Shepp

Attica Blues - Impulse/Abc AS - 9222

With Gil Scott Heron

The Revolution Will Not Be Televised - Flying Dutchman BDL 1-160

With Herbie Mann

Push Push - Atlantic (Embryo SD 532)

With Paul Desmond

Bridge Over Troubled Water - A&M SP 3032

With Les McCann & Eddie Harris

Universal Prisoner - Atlantic 1583 & Label M 5708

With Richard "Groove" Holmes

Comin' On Home - Blue Note CD 38701 American Pie - Groove Merchant

With Shirley Scott

I Wish I Knew How It Would Feel To Be Free Shirley Scott And The Soul Saxes - Atlantic 1532

With Lou Donaldson Cosmos- Blue Note BST - 84370

With John Murtaugh Blues Current - Polydor 24 4016

With Gary McFarland America The Beautiful - Skye SK - 8

With Hank Crawford Mr. Blues Plays Lady Soul - Atlantic 1523

With Eddie Palmieri Harlem River Drive - Roulette SR 3004

With The Main Ingredient All Time Greatest Hits - RCA 9591-2R

With Don Covay

Hot Blood - Mercury SRM -1-1020

Mercy MercyThe Definitive Don Covay - Razor & Tie RE 2053

Checkin' In With Don Covay - Polygram 836030

With The Sweet Inspirations

The Sweet Inspirations - Atlantic SD8155

With Melba Moore

Look What You're Doing To The Man - Mercury 61321

With Otis Rush

Me - Atlantic / Wea

With The Swordsmen

Swordsmen - RCA 4245

With Dee Dee Warwick

Foolish Fool - Mercury SR-61221

With The Players Association as RasanMfalme

The Players Association - Vanguard VSD- 79384

With Cissy Houston

Presenting Cissy Houston - Commonwealth United

With Jerry Jeff Walker

Mr. Bojangles - Atlantic SD 33 259

With Betty Dylan

American Trash - Daz Unlimited

With Bill "Junior " Linton & Jerry Jemmott

The New York View - P-Vine Non Stop PCD - 4769 (Japan)

With The Bass Project – 2

Caught In The Low Beam - P-Vine Non Stop PCD - 4742 (Japan)

With The Best Of The Bass Project Fat Bottom Bass - P-Vine Non Stop PCD - 8601(Japan)

With Alphonso Sanders

Mississippi Influences "Mississippi" - Talking Wind Music (884501088817)

With Joel Frahm& Bruce Katz Project A – Anzic Records - ANZ 6101

With Satan & Adam

Back in the Game -" ThunkyFing Rides Again" - www.ModernBluesHarmonica

Adam Gussow

South Bound - www.ModernBluesHarmonica

With Jerry Jemmott Souler Energy

"Make It Happen!"- WhatchaGonna Do RecordsWGD1103A

"Home Cookin'" - WhatchaGonna Do Records - WGD-1103B

"The Best of Jerry Jemmott Souler Energy" - WGD - 1103C

"Bass on the Case" - WhatchaGonna Do Records - WGD-1103D

"Feel This" - Jerry Jemmott Souler Energy - WGD - 1103E

“It’s We” – Jerry Jemmott & The Kingpins – WGD 1103S

“Addiction” – Jerry Jemmott & The Kingpins – WGD 1103F

About the Author of The Bass in You Vol. 1.1

MUSICIAN - EDUCATOR -SONGWRITER - INVENTOR

Born in the Bronx, New York in 1946 this two time Grammy Award Winning Bassist has been a performer since the age of five, starting as a tap dancer with Mary Bruce's Star Buds, in Harlem; he performed at Carnegie Hall in their annual reviews.
At age ten he became a disciple of bassist Paul Chambers, whose rhythmic pulse and note selection captivated him, and eventually gravitated to the genius of Charles Mingus. His mother Jessie insisted that he take lessons and after one year of lessons with Felix Mann, he started working professionally 3 to 4 nights a week at age twelve, learning as he went along, on his way to performing with many local New York bands including Pucho& the Latin Soul Brothers, and the Mercer Ellington Orchestra. As a result of these experiences he gained the conviction to develop his own style of bass playing.

By age 19 he began to realize his dream to become a studio musician via the electric bass and went on to become a key architect of the Atlantic Records and Muscle Shoals sound of the 60's & 70's.

His body of work illuminates the times both then and now as he played on the recording of "Ain't Got No/ I Got Life" w/ Nina Simone, "The Revolution Will Not Be Televised" w/Gill Scott Heron, "People Got To Be Free" w/The Rascals, "The Universal Prisoner" w/ Les McCann & Eddie Harris, "Think" &"Eleanor Rigby" w/Aretha Franklin, "Attica Blues" w/Archie Shepp, "Why I Sing The Blues", &"The Thrill Is Gone" w/BB King and a recent cameo solo performance in the film "Mitchellville".

Due to his success as a studio musician and educator Jerry is acknowledged as "one of the most influential bassists of the past 100 years, who has changed the way the instrument is played".*

B.B. King says, "Jerry never does anything just because it's right to do, he likes to do it because it feels good."91

As the recipient of the Bass Player 2001 Lifetime Achievement Award Jerry is also a clinician, author, and subject of many international magazine articles and books on musicianship and the art of bass playing. He is Chairman of the Electric Bass Department of The Richard Davis Foundation For Young Bassists Inc. His latest books and articles are "There's Music In Everyone!", "The Wake Up Call", and "Human Livestock".

In his own words he is living proof of what the legendary Jazz saxophonist Eddie Harris said; "Music is the only profession where you can become successful and not know what you're doing". He formally educated himself along the way and in doing so invented JAMBOREEE™ an Interactive Video Game, which uses "ColorSounds" in an Aural learning system, envisioned by his friend and mentor, Herb Lovelle.
It has been said that no education is complete without the Arts, which express our innate creativity; and music is the envy of all the Arts. Every time we speak, get dressed, prepare a meal

or choose from a menu we are making creative choices based upon our goals. With knowledge comes freedom. JAMBOREE™ changes the way music can be taught, and gives us a new instrument to create it on that is exciting and lots of fun.

Over the years Jerry has performed all over the world. In between touring, recording projects, arranging, songwriting and producing music for film and commercials, he, teaches, and participates in workshops and clinics in addition to his own improvisation workshops & clinics with his Actress/Singer/Dancer wife, Marva (Bahamas Mama) Burks; former Ike & Tina Turner, "Ikette" and Elvis Presley, "Sweet Sensations".

"The Bass In You" is the first of a series of "The _In You"™ Instructional EBooks and DVDs that will cover the most popular instruments and genres coauthored by their celebrated masters.

As "Jerry Jemmott&Souler Energy" he has recorded and performs a mix of his original "Cool Groove" songs and music along with his classic hits. You can see and hear Jerry live on tour throughout the U.S. & Europe withJerry Jemmott & The KingpinsandThe Queen of Soul, Miss Aretha Franklin.*Excerpt reprinted from Bass Player Magazine

"New York Soul Stew - The Legendary Jerry Jemmott", by Chris Jisi (Oct.99)

"The Bass in You Vol. 1.1".

Learn the secrets of great bass playing and get to the next level.
Distance learning in HD with the author Jerry Jemmott.
A Great Gift!
www.jerryjemmott.com