

INTERMEDIATE NOTES



HEIN VAN DE GEYN



**Intermediate
Notes
on double bass**

Hein Van de Geyn

Hein Van de Geyn / Intermediate Notes

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ISBN

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The Fundamentals

At the source of using intermediate notes lie a few axioms:

- 1) We play the instrument with a fixed hand position; of course narrowing the span of the hand as we ascend on the neck
- 2) There is ALWAYS an intermediate note to be found in the case of a change of position - except when we move to another position on the same string with the same finger, or when we make use of an open string

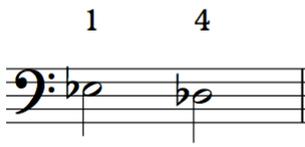
UPWARDS to a “higher” finger:

What we state is that from the exiting position, we move the playing finger to the correct position in the new position. After that we play the finger we are targeting.

example:  becomes: 

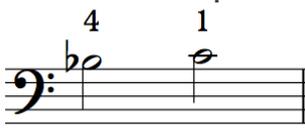
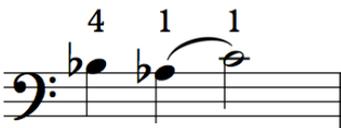
example:  becomes: 

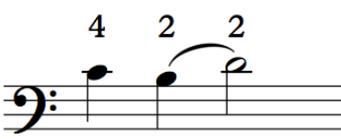
example:  becomes: 

example:  becomes: 

UPWARDS to a “lower” finger:

In this scenario we anticipate the target finger in the current position. We then slide from the initial position into the new position.

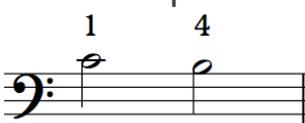
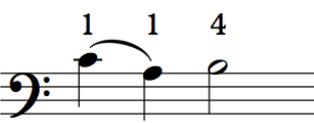
example:  becomes: 

example:  becomes: 

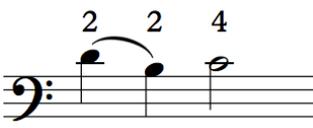
example:  becomes: 

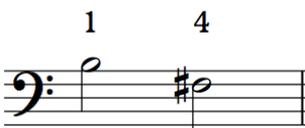
DOWNWARDS to a “higher” finger:

Here we slide the playing finger down to the new position and play the target note once the correct position is reached.

example:  becomes: 

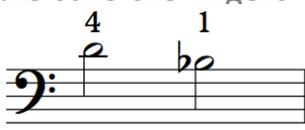
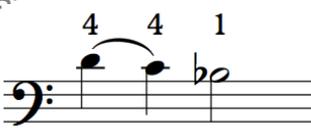
Intermediate Notes

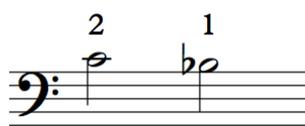
example:  becomes: 

example:  becomes: 

DOWNWARDS to a “lower” finger:

The intermediate note is somewhat less relevant here since we can simply let go of the “higher” finger once the new position has been reached. There is no need for an anticipation as such. It is interesting though to make the mind and hand realise what is happening. Also by being aware of the intermediate note, we make sure the fingers don't leave the string.

example:  becomes: 

example:  becomes: 

This technique of using intermediate notes assures us that the fingers actually never leave the string, except of course when an open string is played. This leads to a very desirable legato way of playing.

Also it prevents one of the greatest pitfalls we can fall into: a deforming hand as a result of the physically naive approach where somehow we try connect fingers in different positions through a stretching or contracting of the hand. The danger of this is twofold: intonation will suffer since the left hand is no

longer in the correct shape to play every note in tune; and it will lead to stress in the hand muscles.

It is important to make sure that the hand is as relaxed as possible whilst it is travelling up or down. This is somehow in conflict with the fact that in order to create a good tone we need to put some pressure on the string. The subtle balance between active gripping the string once the hand is stationary and the lighter pressure whilst travelling from position to position is something that might be hard to consciously control. It is however good to be aware of the fact that this is the case.

In order to be on the same page, I quickly must tell you that I name the positions in my methodology in a very simple way:

1st pos.	2nd pos.	3rd pos.	4th pos.	5th pos.	6th pos.
7th pos.	8th pos.	9th pos.	10th pos.	11th pos.	12th pos.

The thumb position follows the same logic: 1st finger on Ab (so thumb on G), parallel to the lower positions = 1st Thumb position etc.

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The 18 scenarios

I will present you here with a slightly larger embedding of the position change and will cover all the possible scenarios.

The quotations “over the hand” and “within the hand” simply expose the fact that the example in question shows a change of position where the next position is at least 3 positions higher (over the hand) or 1 position only (within the hand). Especially the latter needs extra attention, since the tendency to try to reach the notes in the different positions somehow without shifting positions, but trying to reach them in one confused large hand kills a correct and relaxed position shifting.

The middle connection exists as well in which the 4th (or imaginary 4th) finger becomes replaced with the 1st (or imagined 1st) finger. In fact a moving up of 2 positions. I will name this “on the hand”.

Scenario 1: **4 - 1 up** (over the hand)

The image shows two musical staves in bass clef with a key signature of one flat (Bb). The first staff contains four quarter notes: G2 (finger 1), Bb2 (finger 4), G3 (finger 1), and Bb3 (finger 4). The second staff contains four quarter notes: G2 (finger 1), Bb2 (finger 4), G3 (finger 1), and Bb3 (finger 4). A slur is placed over the last three notes (Bb2, G3, Bb3) in the second staff, indicating a shift from the second to the third position.

Scenario 2: **4 - 2 up** (over the hand)

1 4 2 4

1 4 2 4

Scenario 3: **2 - 1 up** (over the hand)

1 2 1 4

1 2 1 4

Scenario 4: **2 - 4 up** (within the hand)

1 2 4

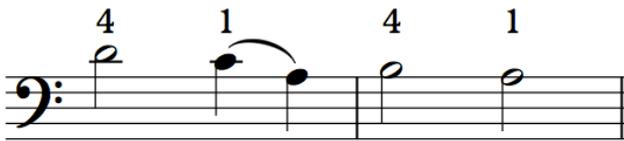
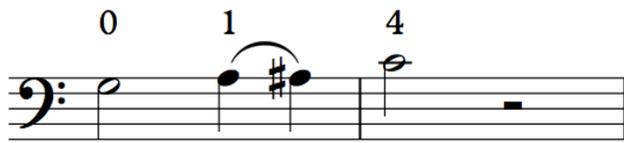
1 2 4

Scenario 5: **1 - 2 up** (within the hand)

0 1 2 4

0 1 2 4

Intermediate Notes



Intermediate Notes

4 2 1 0

A bass clef staff with four quarter notes: G2 (finger 4), F2 (finger 2), E2 (finger 1), and D2 (finger 0).

4 2 1 0

A bass clef staff with four quarter notes: G2 (finger 4), F2 (finger 2), E2 (finger 1), and D2 (finger 0). A slur is placed over the first two notes, G2 and F2.

4 2 1 0

A bass clef staff with four quarter notes: G2 (finger 4), F2 (finger 2), E2 (finger 1), and D2 (finger 0). A flat symbol (b) is placed below the second note, F2.

4 2 1 0

A bass clef staff with four quarter notes: G2 (finger 4), F2 (finger 2), E2 (finger 1), and D2 (finger 0). A slur is placed over the first two notes, G2 and F2. A flat symbol (b) is placed below the second note, F2.

4 1 0

A bass clef staff with four quarter notes: G2 (finger 4), F2 (finger 1), E2 (finger 0), and D2 (finger 0). A flat symbol (b) is placed below the second note, F2.

4 1 0

A bass clef staff with four quarter notes: G2 (finger 4), F2 (finger 1), E2 (finger 0), and D2 (finger 0). A slur is placed over the first two notes, G2 and F2.

Intermediate Notes

2 4 1 4

A bass clef staff with four notes: G2, Bb2, Bb2, Bb2. Fingerings are indicated above the notes as 2, 4, 1, 4.

2 4 1 4

A bass clef staff with four notes: G2, Bb2, A2, Bb2. A slur is placed over the second and third notes. Fingerings are indicated above the notes as 2, 4, 1, 4.

2 4 2 4

A bass clef staff with four notes: G2, Bb2, Ab2, Bb2. Fingerings are indicated above the notes as 2, 4, 2, 4.

2 4 2 4

A bass clef staff with four notes: G2, Bb2, Ab2, Bb2. A slur is placed over the second and third notes. Fingerings are indicated above the notes as 2, 4, 2, 4.

1 2 1 4

A bass clef staff with four notes: G2, A2, Bb2, Bb2. Fingerings are indicated above the notes as 1, 2, 1, 4.

1 2 1 4

A bass clef staff with four notes: G2, A2, Bb2, Bb2. A slur is placed over the second and third notes. Fingerings are indicated above the notes as 1, 2, 1, 4.

4 1 4 2

A bass clef staff with four notes: Bb2, Bb2, Bb2, G2. Fingerings are indicated above the notes as 4, 1, 4, 2.

4 1 4 2

A bass clef staff with four notes: Bb2, Bb2, Ab2, G2. A slur is placed over the second and third notes. Fingerings are indicated above the notes as 4, 1, 4, 2.

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Intermediate Notes

1 4 1 4

Bass clef staff with notes G2, B1, G2, A2. Fingerings: 1, 4, 1, 4. A sharp sign is above the second A2 note.

1 4 1 4

Bass clef staff with notes G2, B1, G2, A2. Fingerings: 1, 4, 1, 4. A slur is over the G2 and B1 notes. A sharp sign is above the second A2 note.

4 1 4 1

Bass clef staff with notes G2, B1, G2, A2. Fingerings: 4, 1, 4, 1.

4 1 4 1

Bass clef staff with notes G2, B1, G2, A2. Fingerings: 4, 1, 4, 1. A slur is over the B1 and G2 notes.

4 2 4 1

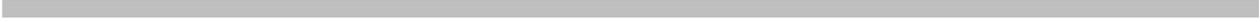
Bass clef staff with notes G2, B1, G2, F2. Fingerings: 4, 2, 4, 1. A flat sign is below the F2 note.

4 2 4 1

Bass clef staff with notes G2, B1, G2, F2. Fingerings: 4, 2, 4, 1. A slur is over the B1 and G2 notes. A flat sign is below the F2 note.

Intermediate Notes

Intermediate Notes



1 0 4 0 1 0 4 0 1 0 4 0 etc.

A musical staff with a bass clef. Above the staff, the numbers 1, 0, 4, 0, 1, 0, 4, 0, 1, 0, 4, 0 are written above each note. The notes are: G2 (1), F2 (0), D2 (4), C2 (0), B1 (1), A1 (0), F2 (4), E2 (0), D2 (1), C2 (0), B1 (4), A1 (0). The final note is followed by "etc.".

4 0 1 2 1 0 4 0 1 2 1 0 4 etc.

A musical staff with a bass clef. Above the staff, the numbers 4, 0, 1, 2, 1, 0, 4, 0, 1, 2, 1, 0, 4 are written above each note. The notes are: G2 (4), F2 (0), D2 (1), C2 (2), B1 (1), A1 (0), F2 (4), E2 (0), D2 (1), C2 (2), B1 (1), A1 (0), G2 (4). The final note is followed by "etc.".

Intermediate Notes

1 0 d:4 1 4



b1 d:4 0 1 4



1 0 a:2 1 4



d:4 1 a:4 0 1



The image displays four pairs of bass guitar exercises. Each pair consists of a musical staff in bass clef and a line of fingering numbers above it. The exercises are as follows:

- Exercise 1:** Fingering: 0 1 4 0 1 4 2 4. Notes: G2, A2, B2, G2, A2, B2, C3, B2.
- Exercise 2:** Fingering: 0 1 4 0 1 4 2 4. Notes: G2, A2, B2, G2, A2, B2, C3, B2. Includes a slur over the last two notes.
- Exercise 3:** Fingering: 4 0 1 4 1 2 1 4. Notes: G2, F2, E2, G2, F2, E2, G2, F2. Includes a slur over the last two notes.
- Exercise 4:** Fingering: 4 0 1 4 1 2 1 4. Notes: G2, F2, E2, G2, F2, E2, G2, F2. Includes a slur over the last two notes.
- Exercise 5:** Fingering: 4 1 2 4 1 4 2 4. Notes: G2, F2, E2, G2, F2, E2, G2, F2. Includes a slur over the last two notes.
- Exercise 6:** Fingering: 4 1 2 4 1 4 2 4. Notes: G2, F2, E2, G2, F2, E2, G2, F2. Includes a slur over the last two notes.

Intermediate Notes

Two staves of bass guitar notation. The first staff shows a sequence of notes: G2 (fingering 4), A2 (fingering 2), B2 (fingering 4), C3 (fingering 2), D3 (fingering 1), E3 (fingering 0), F3 (fingering 4), and G3 (fingering 1). The second staff shows the same sequence with slurs and a flat sign under the second measure.

Two staves of bass guitar notation. The first staff shows a sequence of notes: G2 (fingering 1), A2 (fingering 4), B2 (fingering 2), C3 (fingering 1), D3 (fingering 4), E3 (fingering 1), F3 (fingering 1), and G3 (fingering 4). The second staff shows the same sequence with slurs and a flat sign under the second measure.

Two staves of bass guitar notation. The first staff shows a sequence of notes: G2 (fingering b4), A2 (fingering 1), B2 (fingering 4), C3 (fingering 1), D3 (fingering 0), E3 (fingering 4), F3 (fingering 1), and G3 (fingering 1). The second staff shows the same sequence with slurs and a flat sign under the second measure.

Intermediate Notes

1 2 1 4 2 4 1 2 1

1 2 1 4 2 4 1 2 1

4 2 1 0 2 1 4 1 2 0 1 2 4

4 2 1 0 d:2 1 4 1 2 0 1 2 4

2 1 4 2 4 2 4 1 2

2 1 4 2 4 2 4 1 2

Intermediate Notes

0 1 4 0 1 4 2 4 4 2 4 1 0 4 1 0



A bass clef musical staff with 16 notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. Fingerings are indicated by numbers 0-4 above the notes. There are slurs over the notes D3-E3-F3 and G3-A3-B3.

T 1 3 T 1 3 2 3 3 2 3 1 T 3 1 T



A treble clef musical staff with 16 notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. Fingerings are indicated by letters T and numbers 1-3 above the notes. There are slurs over the notes G4-A4-B4 and C5-B4-A4.

1 4 1 1 4 1 2 4 4 2 1 4 1 1 4 1



A bass clef musical staff with 16 notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. Fingerings are indicated by numbers 1-4 above the notes. There are slurs over the notes G2-A2-B2, C3-D3-E3, F3-G3-A3, and B3-C4-D4.

1 3 1 1 3 1 2 3 3 2 1 3 1 1 3 1



A treble clef musical staff with 16 notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. Fingerings are indicated by numbers 1-3 above the notes. There are slurs over the notes G4-A4-B4, C5-B4-A4, and G4-A4-B4.

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The image shows two staves of musical notation in bass clef. The first staff contains three measures of music. The notes and fingerings are: Measure 1: Bb (1), Bb (4), A (2), Bb (4); Measure 2: Bb (1), Bb (4), Ab (2), Bb (4); Measure 3: Bb (1), Bb (4), Ab (2), Bb (4). A triplet bracket is placed under the last three notes of the third measure. The second staff contains three measures of music. The notes and fingerings are: Measure 1: Bb (1), Bb (4), Ab (2), Bb (4); Measure 2: Bb (1), Bb (4), Ab (2), Bb (4); Measure 3: Bb (1), Bb (4), A (2), Bb (4).

about the author:

HEIN VAN DE GEYN (The Netherlands - 1956) has played Jazz professionally ever since he finished his studies at the conservatories of Tilburg and Rotterdam. He lived in the US for several years, working with John Abercrombie, Larry Schneider, Tony Bennett, Larry Vuckovich and many others.

After his return to Europe he has been establishing himself as one of the most sought after bass players in Europe. Hein's playing can be heard on some 100 recordings. He has been the bass player with Philip Catherine since 1985 and recorded 9 CD's with him. In 1987 he toured and recorded in Japan with Chet Baker. Hein was also the bassist on the last concert of Chet Baker in Rotterdam in 1988. This was also the year Hein started to play with, and arrange for Dee Dee Bridgewater, with whom he has been performing at most of the important festivals and stages in Europe (Montreux, Antibes, Vienne, Berlin, Northsea, London ...) as well as in the USA (Carnegie Hall, Village Vanguard, Montreal, Newport Festival...) and Japan (Keystone Corner, Blue Note). After three albums and numerous tours and performances Hein and Dee Dee's paths separated in 1996 since Hein wanted to pursue his own career as a leader and producer.

In July 1990 Hein made the first album under his own name, a duo with Lee Konitz. Several tours followed. In 1994 he created his group BASELINE with John Abercrombie and Joe LaBarbara. This group recorded several albums and toured all over Europe.

1994 was also the year in which Hein co-founded the jazz label Challenge Records, for which he produced a number of successful recordings. Four of them received an Edison (Dutch Grammy) for best Jazz recording of the year.

In 1996 Hein became the head of the bass section in the Jazz department of the royal conservatory in The Hague. In this year he also was awarded the prestigious Prins Bernhard Foundation Music Prize. He received this prize for his importance in the development of European Jazz as well as for his stimulating role as mentor and producer of many young musicians in Holland.

In 1998 Hein received the Bird Award of the Northsea Jazz Festival. In this year he was also elected as "Best European Acoustic Bass Player" by a referendum of the Belgian radios RTBF and VRT.

During a sabbatical period spent in South Africa in 2001/2002 Hein started writing his "Comprehensive Bass Method". This extensive method on bass playing (950 pages) became available in 2007 and is slowly becoming the standard work for the double bass worldwide.

From 2008 to 2010 Hein was the artistic manager of the Rotterdam Jazz Academy and was leading this internationally orientated school with great flair and enthusiasm.

In 2010 Hein decided to basically stop his travelling career as a performing bassist and moved with his family to South Africa to run a guest house, and dedicate his life to writing and education. He is a lecturer at the university of Cape Town (UCT).

Hein has performed with many artists over the years. To name a few: Chet Baker - Freddie Hubbard - Roy Hargrove - Woody Shaw - Kenny Wheeler - Tom Harrell - Nat Adderley - Abbey Lincoln - Meredith d'Ambrosio - Marlena Shaw - Tony Bennett - Ivan Lins - Joao Bosco - Mark Murphy - Jack DeJohnette - Ed Thigpen - Joe LaBarbera - Elliot Zigmund - Peter Erskine - Idris Muhammad - Billy Hart - John Abercrombie - Tal Farlow - Larry Coryell - Dave Pike - Toots Thielemans - Hank Jones - Tommy Flanagan - Michel Petrucciani - Enrico Pieranunzi - Barry Harris - Horace Silver - Junior Mance - Walter Davis Jr. - Tete Montoliu - Horace Parlan - Jacki Byard - Slide Hampton - Bob Brookmeyer - Joe Lovano - Lee Konitz - Johnny Griffin - Benny Golson - Red Holloway - Charlie Rouse - Bobby Watson - Lew Tabackin - Gary Bartz - Archie Shepp - Rick Margitza - Charlie Mariano...

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