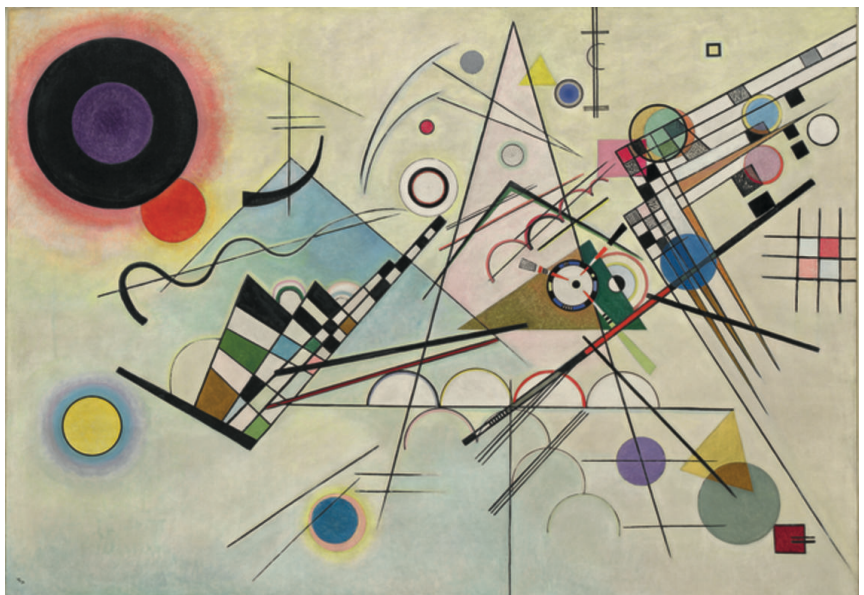


The singularly most important topic in any kind of self-improvement (we'll stick to bass playing and music in these newsletters) is Awareness. Without the ability to observe and analyze what we are doing and how we are reacting to stimuli we are destined to circle around the same tired patterns and stunt forward progress. The "A"-word has innumerable applications, but the area I want to focus on today is learning modalities. I was always Aware (see, it's unavoidable) of 4 modalities, but there are 7 we should consider:

- Visual (Spatial)
- Aural (Auditory-Musical)
- Verbal (Linguistic)
- Physical (Kinesthetic)
- Logical (Mathematical)
- Social (Interpersonal)
- Solitary (Intrapersonal)

A good teacher can identify and attend to the learning styles of different students, but in this context we are examining how you can leverage it in an auto-didactic context. First you need the Awareness (there it is again) of your own preferences and biases, and then you need to actively cultivate and stimulate the areas that you do not respond to as readily. I would like to give you a Logical concept presented in a Linguistic context that stimulates your Kinesthetic imagination in order to achieve an Aural result in the process of your Intrapersonal practice (whew!).

**Synesthesia** is defined as "a neurological condition in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second cognitive pathway". One famous example is the experience of actually seeing a color (not metaphorically) when hearing a sound. It is useful to visualize what this experience might be like in



order to access creativity that might otherwise lie dormant. A concept that I would like to introduce is what we will call “Tone-spiration” (it was introduced to me as “Tone Triggers”, but in light of the current colloquial usage of the word, I certainly don’t intend for anyone to be “triggered” by the ideas presented here). The basic idea is leveraging your available technique and Awareness (in multiple categories) by using an adjective to inspire your sound concept. We are all familiar with doing this utilizing words that describe mass, density, timbre, temperature, and luminance (e.g. heavy/light, dense/transparent, reedy/brassy, warm/cool, bright/dark). I am proposing that for the exercise we use a “Tone-spiration” that has more tactile connotations: textiles. Examples could be silk, denim, burlap, cashmere, shag etc.

**-Select a passage (preferably melodic, but anything will do)**

**-Assign a textile to the tone quality and character desired**

**-Experiment!**

I find that this approach tangibly alters the way that I relate to the string with my technique in a visceral tactile way. Think of how you would interact with your chosen fabric (I’ll use silk for this example). What would the experience be like? Would it be light pressure or heavy? Do you glide across the surface, or is it a more deliberate and concentrated contact? The only limit is your imagination and creativity.

## **FREE INTRODUCTORY FRACTAL FINGERING COURSE**

Friday August 7 10AM PST

A Zoom link will be sent to all subscribers. If you would like to receive more info and you are not a subscriber, sign up at [www.fractalbassist.com](http://www.fractalbassist.com).

## **FRACTAL BASSIST Channel on YouTube (Coming Soon!)**

This invite-only YouTube channel will be a continuation, development and place to share these ideas and principles. Although the entire Fractal Fingering course and samples are available online and at [DiscoverDoubleBass.com](http://DiscoverDoubleBass.com), this channel will provide a forum for more in-depth content and to address questions on a more individual basis.

If you have any questions, comments, ideas you'd like explored, or inspiration you'd like to share please email: [davidallenmoore@fractalbassist.com](mailto:davidallenmoore@fractalbassist.com).

With Love,

D