



# THE 26-WEEK BASS TECHNIQUE ACCELERATOR PROGRAM

WITH

**SCOTT  
DEVINE**

*SBL Program Workbook* **LESSON 2**



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## LESSON DESCRIPTION

In Lesson 2 we are going to focus on the "engine room" also known as the plucking hand. Our main goal is to start alternating with the index and middle fingers in a systematic way and start incorporating dynamics into your playing. Three exercises will focus on finger alternation and the last exercise will focus on dynamics. Remember to practice each exercise five minutes a day.

# EXERCISE 1 (L#2)

**Exercise 1** is all about getting your plucking hand alternating systematically between your index and middle fingers. Remember to practice the exercises starting with your index finger and also starting with your middle finger.

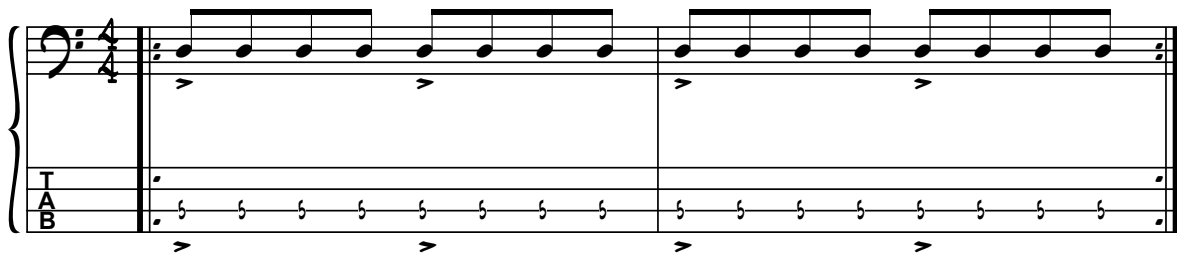
*Variation #1: Quarter Notes (15:41)*

♩ = 100



*Variation #2: Eighth Notes (19:55)*

♩ = 100



*Variation #3: Sixteenth Notes (21:17)*

♩ = 100



## EXERCISE 2 (L#2)

**Exercise 2** alternates between accenting with your index finger and your middle finger. For beginner to intermediate players, set your tempo between 100 and 200 bpm. For advanced players, set your tempo to 120 in 12/8.

*Variation #1: Alternating in 3/4 (25:40)*

♩ = 100-200

I = Index  
M = Middle



*Variation #2: Alternating in 12/8 (30:31)*

♩ = 120



## EXERCISE 3 (L#2)

**Exercise 3** is based on a 5/4 time signature. This allows us to alternate fingers and also accent downbeats and upbeats. Start by clapping the accented notes and once you're familiarized with the exercise, practice it on your bass.

*Alternating Eighth Notes in 5/4 (32:34)*

♩ = 100-140

I = Index  
M = Middle

Upperclef: 5/4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4  
Lowerclef: 5/4, G3, G3, G3, G3, G3, G3, G3, G3, G3

*Alternating Eighth Notes in 5/4: U-NI-VER-SI-TY (32:34)*

♩ = 100-140

Upperclef: 5/4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4  
Lowerclef: 5/4, G3, G3, G3, G3, G3, G3, G3, G3, G3





## EXERCISE 4 (L#2)

**Exercise 4** focuses on dynamics. Variation #1 divides the exercise into 3 different volumes. Variation #2 divides the exercise into 4 different volumes. The less amount of time you spend on each dynamic change, the harder the exercise is going to be.

*Variation #1: 3 Dynamic Ranges (41:30)*

♩ = 100

First system of musical notation for Variation #1. It consists of a grand staff with a treble clef and a 4/4 time signature. The top staff contains a continuous eighth-note scale. The bottom staff contains a continuous eighth-note scale. The first measure is labeled "QUIET". The second measure is empty. The third measure is labeled "NEUTRAL". The fourth measure is empty.

Second system of musical notation for Variation #1. It consists of a grand staff with a treble clef and a 4/4 time signature. The top staff contains a continuous eighth-note scale. The bottom staff contains a continuous eighth-note scale. The first measure is labeled "LOUD". The second measure is empty. The third measure is labeled "NEUTRAL". The fourth measure is empty. A double bar line with repeat dots is at the end of the system.



## EXERCISE 4 (L#2)

### Variation #2: 4 Dynamic Ranges (44:11)

♩ = 100

The musical score is written for a single melodic line in the bass clef, 4/4 time. It consists of two main sections: 'SUPER QUIET' and 'QUIET'. The 'SUPER QUIET' section is marked with a piano (p) dynamic and a fermata over the first measure. The 'QUIET' section is marked with a piano (p) dynamic. The score is divided into four measures, with the first measure of 'SUPER QUIET' and the first measure of 'QUIET' each containing a fermata. The notes are as follows:

Section	Measure	Notes (Bass Clef)
SUPER QUIET	1	G2, A2, B2, C3, D3, E3, F3, G3 (fermata)
	2	G3, F3, E3, D3, C3, B2, A2, G2
QUIET	3	G2, A2, B2, C3, D3, E3, F3, G3
	4	G3, F3, E3, D3, C3, B2, A2, G2

9

NEUTRAL

QUIET

