



# DAILY TECHNICAL EXERCISES

Electric Bass



# BASIC TECHNIQUE CHECKLIST



## General

- ✓ Proper sitting posture (straight back, 90° leg)
- ✓ Strap adjusted to keep same bass height as when sitting
- ✓ Natural position
- ✓ Relaxed hands and body
- ✓ Economy of movement

## Fretting hand

- ✓ Minimal amount of pressure
- ✓ Perpendicular thumb hidden behind neck
- ✓ Thumb flat on the back of the neck (roughly aligned with middle finger)
- ✓ Traditional (straight) vs slanted hand position
- ✓ Straight wrist
- ✓ Fretting hand muting
- ✓ Curved fingers (avoid collapsing knuckles)
- ✓ Fingertips on the string
- ✓ Spaced fingers (virtually on the fret)
- ✓ Three (1-2-4) and four-finger technique (1-2-3-4)
- ✓ Flexibility (pivot as needed)
- ✓ Experiment with forearm, hand, and neck angles
- ✓ Adaptability in different regions of the neck

## Plucking hand

- ✓ Forearm rested on the bass body
- ✓ Natural hand position on the strings (between 45–90° angle)
- ✓ Straight wrist (rather than bent)
- ✓ Alternate plucking (even sound)
- ✓ Raking
- ✓ Plucking hand muting
- ✓ Fleshy part of the fingertips
- ✓ Rest stroke vs free stroke
- ✓ Fixed anchor vs movable anchor vs floating thumb
- ✓ Full-sounding tone (solid but not rasp)
- ✓ Location placement awareness (fretboard vs bridge)

# TECHNICAL EXERCISES

Electric Bass

Elton Machado

## 1. Three-finger Technique

1 2 4 1 2 4 *sim.*

*play accross the neck...  
(up to the 12th fret)*

T A B

5 6 7 5 6 7 5 6 7 5 6 7

**Finger permutations**

- 1-2-4
- 1-4-2
- 2-1-4
- 2-4-1
- 4-1-2
- 4-2-1

## 2. Four-finger Technique

1 2 3 4 1 2 3 4 *sim.*

*play accross the neck...*

T A B

7 8 9 10 7 8 9 10 7 8 9 10 7 8 9 10

### Finger permutations

1-2-3-4	2-1-3-4	3-1-2-4	4-1-2-3
1-2-4-3	2-1-4-3	3-1-4-2	4-1-3-2
1-3-2-4	2-3-1-4	3-2-1-4	4-2-1-3
1-3-4-2	2-3-4-1	3-2-4-1	4-2-3-1
1-4-2-3	2-4-1-3	3-4-1-2	4-3-1-2
1-4-3-2	2-4-3-1	3-4-2-1	4-3-2-1

Consider experimenting with string permutations, as well as with different articulations.

### 3. Patitucci's "Spider"

R.H. i m m i i m m i *sim.*

1 3 2 4 3 1 4 2

*etc.*

### 4. Nathan East's Calisthenics

R.H. i m i m i m i i m m i i m i m i m i m m i i m m

1 2 1 3

*etc.*

Consider trying out "mirrored" fingerings as well, 4-3, 4-2, 4-1, 3-2, 3-1, 2-1.  
Add articulation with slurs as variation (hammer-ons and pull-offs).

## 5. Nathan East's Exercise on One String

1 4 3 4 2 4 3 4 1 4 3 4 2 4 3 4 *sim.*

*etc.*

T A B 1 4 3 4 2 4 3 4 2 5 4 5 3 5 4 5 3 6 5 6 4 6 5 6

## 6. Three-finger Daily Warm-Up (Tao of Bass)

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

*sim.*

T A B 0 1 0 1 2 1 2 3 2 1 2 1 2 3 2 1 2 1 0 1 0 1 2 1 0 1 2 3 2 1 3 2 1 0 1 2

*etc.*

T A B 0 2 0 2 3 2 3 4 3 2 3 2 3 4 3 2 3 2 0 2 0 2 3 2 0 2 3 4 3 2 4 3 2 0 2 3

## 7. Max's Magic

1 2 4 2 1 4 2 4 *sim.*

*etc.*

T A B 2 3 4 3 2 4 3 4 3 4 5 4 3 5 4 5 4 5 6 5 4 6 5 6

## 8. "Spanish" Exercise

4 3 4 2 4 3 4 1 4 3 4 2 4 3 4 1 4 3 4 3 4 3 4 2 4 3 4 1 4 3 2 1

T  
A  
B

*sim.*

T  
A  
B

T  
A  
B

*etc.*

T  
A  
B

## 9. Clarke's Trumpet Drill

1 2 4 1 2 4 1 2 4 1 2 4 *sim.*





## 11. Pyramid

**A** R.H. i m i m m m i m i m m m m i m i i i m i m i i i  
 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

*etc.*

**B** R.H. i i i m i m m m m i m i m m m i m i i i i m i m i i i m i m  
 1 2 3 1 2 3 1 2 3 1 2 3 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

*etc.*

**C** R.H. i m i m i i i i m i m i m m m m *sim.*

*etc.*

## 12. Slurs

**D** R.H. i m m i i m m i m i m i m i m i i m m i i m  
 1 2 2 1 1 4

i m i m i m i m  
 4 1 2 3 3 2

i m m i i m m i m i m i m i m i i m m i i m  
 1 2 2 1 1 4

i m i m i m i m  
 4 1 2 3 3 2

*etc.*

**E** R.H. i i i i m i m i m m m i m i m i i i i m i m i  
 1 2 1 4 2 4

*etc.*

TAB

**F** R.H. i m m i i m m i m i m i m i m i i m m i i m  
 1 2 2 1 1 3

TAB

i m i m i m i m *sim.*  
 3 1 1 4 4 1

TAB

2 3 3 2 2 4

TAB

4 2 3 4 4 3

TAB

*etc.*

**G** R.H. i i i i m i m i m m m m i m i m *sim.*

1 2 2 1 1 3 3 1 1 4 4 1

2 3 3 2 2 4 4 2 3 4 4 3

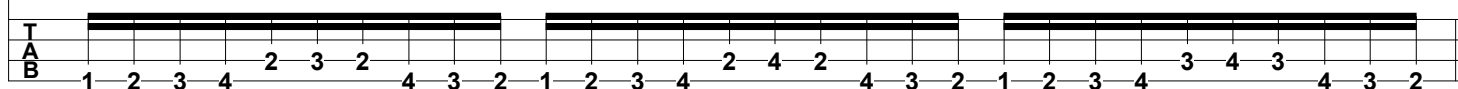
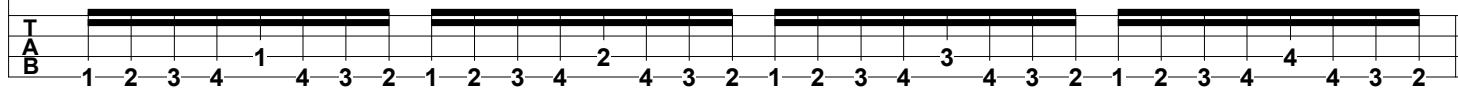
*etc.*

### 13. "L" Exercise

**H** 1 2 4 1 4 2 1 2 4 2 4 2 1 2 4 4 4 2 *sim.*

*etc.*

I 1 2 3 4 1 4 3 2 1 2 3 4 2 4 3 2 *sim.*



1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 2 3 4

etc.

1 2 3 4 1 4 3 2 1 2 3 4 2 4 3 2 1 2 3 4 3 4 3 2 1 2 3 4 4 3 2

#### 14. Whole-tone Scale

1 2 4 1 2 4 1 2 4 1 2 4 4 2 1 4 2 1 4 2 1 4 2 1 *sim.*

etc.

1 3 5 2 4 6 3 5 7 4 6 8 10 8 6 9 7 5 8 6 4 7 5 3 5 7 9 6 8 10 7 9 11 8 10 12

#### 15. Diminished Scale

1 3 4 1 1 3 4 1 1 3 4 1 1 3 4 3 4 3 1 1 4 3 1 1 4 3 1 1 4 3 1 1

*sim.*

etc.

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



[ELTONMACHADO.COM](http://ELTONMACHADO.COM)