



# 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

## 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.*

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 etc.

## 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.

## 7. Max's Magic

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

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 etc.

## 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 12 11 12 10 12 11 12 9 12 11 12 10 12 11 12 9 12 11 12 11 12 11 12 10 12 11 12 9 12 11 10 9

A

B

*sim.*

T 12 11 12 10 12 11 12 9 12 11 12 10 12 11 12 9 12 11 12 11 12 11 12 10 12 11 12 9 12 11 10 9

A

B

T 12 11 12 10 12 11 12 9 12 11 12 10 12 11 12 9 12 11 12 11 12 11 12 10 12 11 12 9 12 11 10 9

A

B

*etc.*

T 12 11 12 10 12 11 12 9 11 10 11 9 11 10 11 8 11 10 11 9 11 10 11 8

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

*etc.*

T  
A  
B

Exercise E consists of two staves. The right hand staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes with fingerings 1 2, 1 4, and 2 4. The tenor/bass staff is in bass clef and contains a sequence of eighth and sixteenth notes with fingerings 1-2, 1-2, 1-2, 2-1, 2-1, 1-3, 1-3, 1-3, 3-1, 3-1, 2-3, 2-3, 2-3, 3-2, 3-2, and 3-2.

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

T  
A  
B

Exercise F consists of two staves. The right hand staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes with fingerings 1 2, 2 1, and 1 3. The tenor/bass staff is in bass clef and contains a sequence of eighth and sixteenth notes with fingerings 1-2-1-2, 1-2-1-2, 1-2-1-2, 1-2-1-2, 2-1-2-1, 2-1-2-1, 2-1-2-1, 1-3-1-3, 1-3-1-3, 1-3-1-3, and 1-3-1-3.

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

T  
A  
B

This block continues exercise F. The right hand staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes with fingerings 3 1, 1 4, and 4 1. The tenor/bass staff is in bass clef and contains a sequence of eighth and sixteenth notes with fingerings 3-1-3-1, 3-1-3-1, 3-1-3-1, 1-4-1-4, 1-4-1-4, 1-4-1-4, 4-1-4-1, 4-1-4-1, 4-1-4-1, and 4-1-4-1.

2 3 3 2 2 4

T  
A  
B

This block continues exercise F. The right hand staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes with fingerings 2 3, 3 2, and 2 4. The tenor/bass staff is in bass clef and contains a sequence of eighth and sixteenth notes with fingerings 2-3-2-3, 2-3-2-3, 2-3-2-3, 2-3-2-3, 3-2-3-2, 3-2-3-2, 3-2-3-2, 2-4-2-4, 2-4-2-4, 2-4-2-4, and 2-4-2-4.

4 2 3 4 4 3

T  
A  
B

This block continues exercise F. The right hand staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes with fingerings 4 2, 3 4, and 4 3. The tenor/bass staff is in bass clef and contains a sequence of eighth and sixteenth notes with fingerings 4-2-4-2, 4-2-4-2, 4-2-4-2, 3-4-3-4, 3-4-3-4, 3-4-3-4, 4-3-4-3, 4-3-4-3, 4-3-4-3, and 4-3-4-3.

*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.*

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

*etc.*

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

The first system of musical notation for guitar. It consists of a bass staff and a tablature staff. The bass staff contains a melodic line with eighth and sixteenth notes, including some accidentals (flats and a sharp). The tablature staff shows the corresponding fret numbers (1-4) for each note. The system is divided into four measures.

The second system of musical notation for guitar. It consists of a bass staff and a tablature staff. The bass staff continues the melodic line. The tablature staff shows the fret numbers. The system is divided into four measures.

The third system of musical notation for guitar. It consists of a bass staff and a tablature staff. The bass staff continues the melodic line. The tablature staff shows the fret numbers. The system is divided into four measures.

The fourth system of musical notation for guitar. It consists of a bass staff and a tablature staff. The bass staff continues the melodic line. The tablature staff shows the fret numbers. The system is divided into four measures.

The fifth system of musical notation for guitar. It consists of a bass staff and a tablature staff. The bass staff continues the melodic line. The tablature staff shows the fret numbers. The system is divided into four measures.

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



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