

**HAL LEONARD**  
**BASS METHOD**

**COMPLETE EDITION**

Contains books 1, 2, and 3 bound together in one easy-to-use volume

BY ED FRIEDLAND

**CD INCLUDED**



**HAL•LEONARD®**

# HAL LEONARD BASS METHOD

# COMPLETE EDITION

Contains books 1, 2, and 3 bound together in one easy-to-use volume

BY ED FRIEDLAND



Each track on the accompanying CDs is recorded in stereo, with bass panned hard right.

To remove the bass, adjust the balance control on your CD player.

All instruments performed by Ed Friedland.  
Edited by Doug Downing

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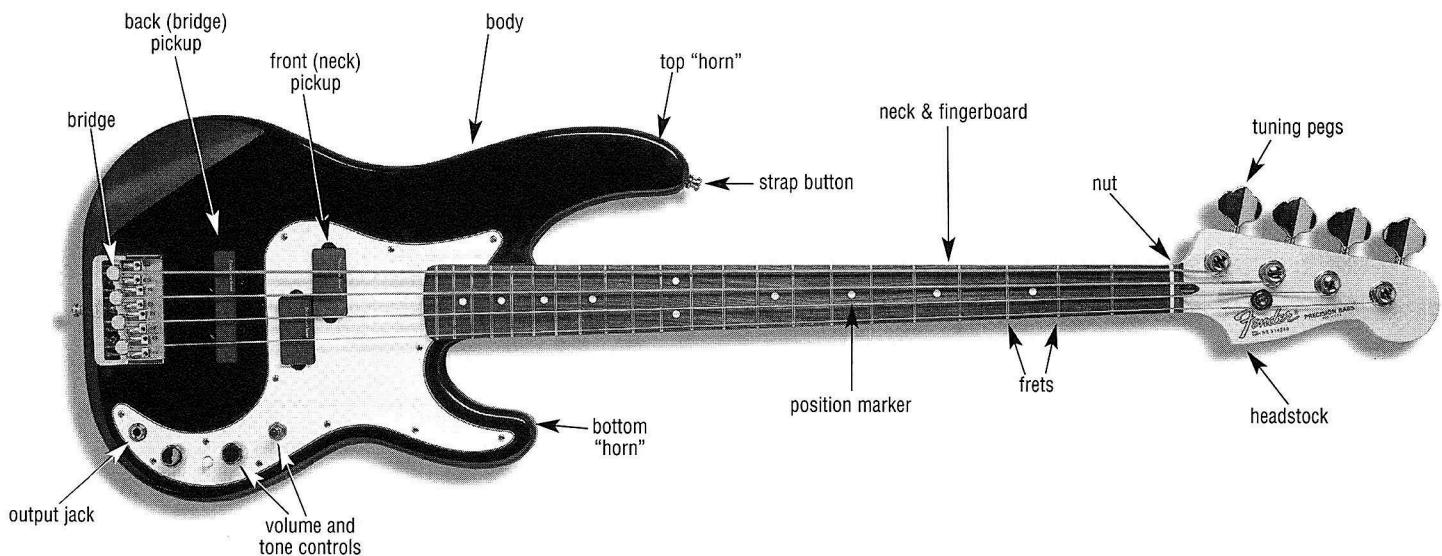
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# THE ELECTRIC BASS



# THE BASS AMP

To hear yourself clearly, it is necessary to play an electric bass through an amplifier. Though there are many different sizes, a simple, self-contained unit ("combo") will work fine. Use a patch cord, or cable, to connect from the output of the bass to the input of the amp. Make sure the amp's volume knob is turned off, or all the way counterclockwise. The tone controls should be set "flat," or at 12 o'clock. Turn on the power, and slowly adjust the volume to an appropriate level. Be careful; too much volume could blow out the speaker!



# TUNING

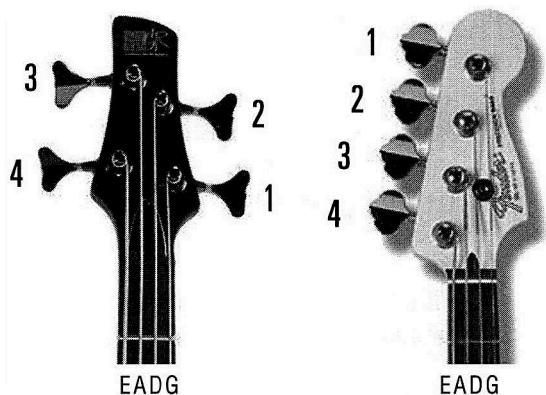
## TUNING TO THE CD



TRACK 1

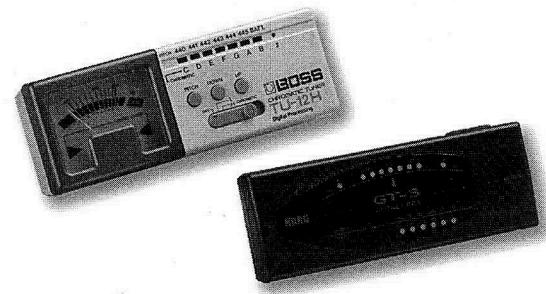
To tune your bass, adjust the tuning pegs. Tightening a peg will raise the pitch of a string, loosening a peg will lower it.

On CD Track 1, each string is played four times. The first string you'll hear is the G (1st) string. Check your string with the CD; if it sounds lower than the recording, tighten the tuning peg until you get closer to the pitch on the CD. If your string is higher, then loosen the peg. Once the G string is in tune, repeat this process with the D, A, and E strings (2, 3, and 4).



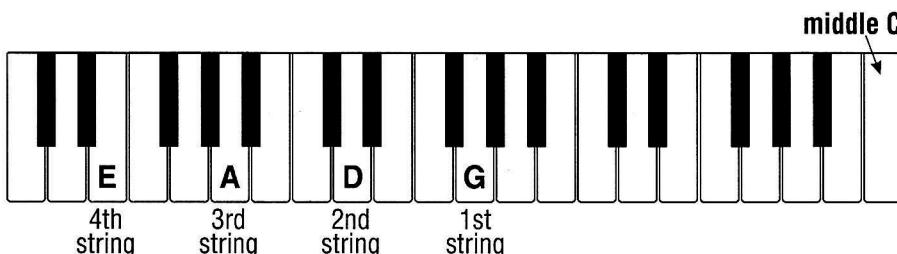
## USING AN ELECTRONIC TUNER

Electronic tuners have become very affordable, so it's a good idea to have one. There are generally two types available: a "bass" (or "guitar") tuner, which will only read the open strings of your instrument, or a "chromatic" tuner, which will read any pitch. Either will do the job. Plug your bass into the input of the tuner and play your open G string. The tuner will read the pitch and tell you if the string is sharp (too high) or flat (too low). Adjust the tuning peg until the tuner indicates you are in tune. Repeat the process with the D, A, and E strings.



## TUNING TO A KEYBOARD

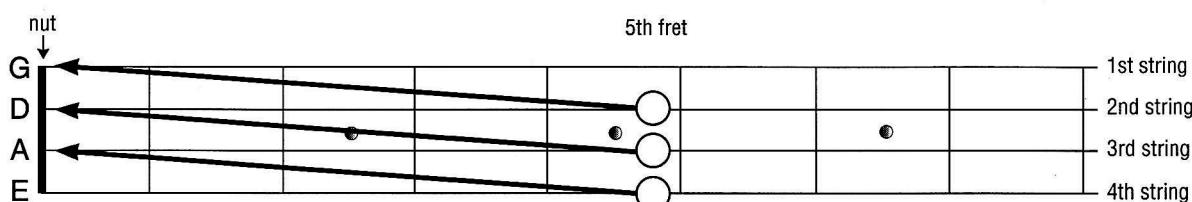
Use the appropriate key on a piano/keyboard to check your open strings.



## RELATIVE TUNING

Here's another way to tune your bass. It is less accurate, as it assumes that your starting string is in tune—and it is harder for the ear to hear the low pitch of the bass as well as a tuner can—but this method works when there are no other alternatives. It's also a good way to check your tuning.

- Start with your open G string. If there is an accurate G available, use it; otherwise, assume the G string is tuned to the correct pitch.
- Play the D string at the 5th fret, and see if that note matches the open G. Tune the D string up or down until the two notes match.
- Play the A string at the 5th fret; compare it to the open D. Tune the A string up or down until the two notes match.
- Play the E string at the 5th fret; compare it to the open A. Tune the E string up or down until the two notes match.

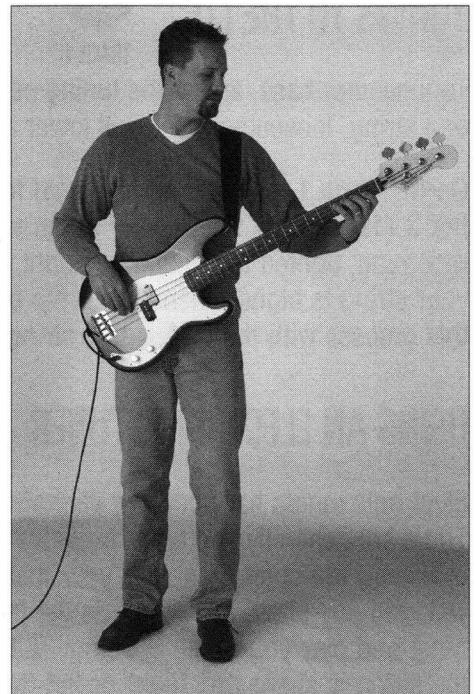


This is called *relative tuning* because the strings are tuned relative to one another.

# PLAYING POSITIONS

## STANDING

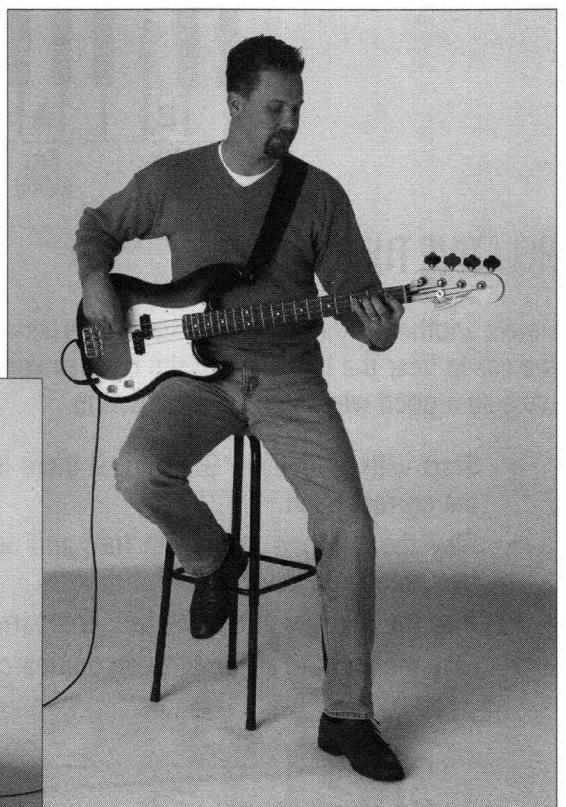
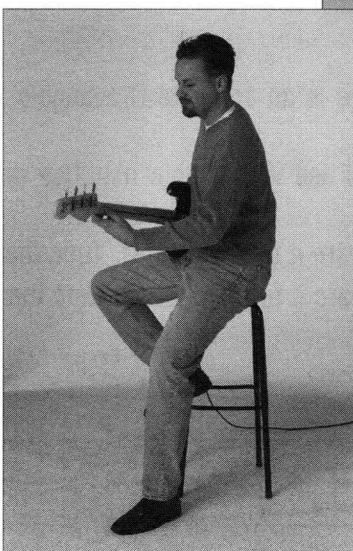
- Buy a comfortable strap between  $2\frac{1}{2}$  and 3 inches wide. Leather or woven cotton are good choices. A padded, stretchy neoprene strap will help absorb the weight of the instrument.
- Adjust the strap so that both hands can be comfortable on the bass. With your left arm at your side, bend the elbow, bringing your forearm up. This is your optimal position for the left hand.
- Hold your right arm straight out in front of you at shoulder height, and let the hand hang down naturally. Bend your elbow, and bring your arm in towards your body. That is the optimal position for your right hand.
- Be sure to avoid any extreme bends in either wrist.



**TIP:** Run the cable under your strap to avoid pulling it out of the jack while standing.

## SITTING

- It's best to use a strap while sitting to keep the instrument at the proper height.
- Without a strap, rest the bass on your right leg. It may help to use a small footstool under your right foot.
- Keep your left arm off your leg.
- Angle the neck slightly away from the body.



# MUSICAL SYMBOLS

Music consists of two basic elements: **rhythm** and **pitch**. Pitch is notated using a set of lines (and spaces) called a staff. The higher a note appears on a staff, the higher its pitch; the lower a note appears, the lower its pitch. At the beginning of the staff is a clef sign. Bass music is written in the bass clef or “F clef.”

## STAFF



## BASS CLEF



The two dots in the clef sign surround the line on which the pitch “F” is written; hence the term “F clef.”

The musical alphabet uses the letters **A**, **B**, **C**, **D**, **E**, **F**, and **G**. After G, the sequence repeats starting with A. In bass clef, the notes written on the **lines** of the staff are **G–B–D–F–A**. You can remember this sequence as “Good Boys Do Fine Always.” The notes on the **spaces** are **A–C–E–G**. “All Cows Eat Grass” may help you remember this.

**LINES**

A bass staff with five horizontal lines. Notes are placed on the first, third, fourth, and fifth lines. Below the staff, the notes are labeled: G, B, D, F, A.

**SPACES**

A bass staff with five horizontal lines. Notes are placed on the second, fourth, and fifth spaces. Below the staff, the notes are labeled: A, C, E, G.

Rhythm, the other basic element of music, is notated using **measures** (also known as “bars”), which contain a set number of beats (the pulse of the music). Each measure is separated from the next by a **bar line**. A double bar line is used to show the end of a section of music. The final bar line is used to show the end of a piece of music.

A horizontal staff with five lines. It is divided into two measures by a vertical bar line. The second measure is divided into two parts by a double bar line. Arrows point from labels below the staff to these markings: “MEASURE” points to the first bar line, “MEASURE” points to the second bar line, “BAR LINE” points to the first bar line, “BAR LINE” points to the second bar line, “DOUBLE BAR LINE (end of section)” points to the double bar line, and “FINAL BAR LINE (end of song)” points to the final bar line at the end of the staff.

The number of beats in each measure is indicated by the **time signature**, which appears at the start of a piece after the clef sign. The time signature looks like a fraction. The top number tells us how many beats there are in a bar, and the bottom number tells us what type of note is to be counted. Most of the examples in this book will be in 4/4 time.

## TIME SIGNATURE

A diagram showing a time signature “4/4”. An arrow points from the top ‘4’ to the text “four beats per measure”. Another arrow points from the bottom ‘4’ to the text “a quarter note (♩) gets one beat”.

In the first part of this book, you will see three different kinds of note values. They are:

## NOTE VALUES



QUARTER NOTE = 1 beat

HALF NOTE = 2 beats

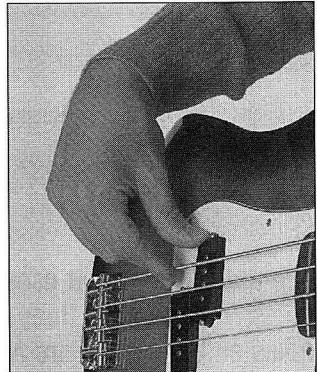
WHOLE NOTE = 4 beats

# RIGHT-HAND TECHNIQUE

## FINGERSTYLE

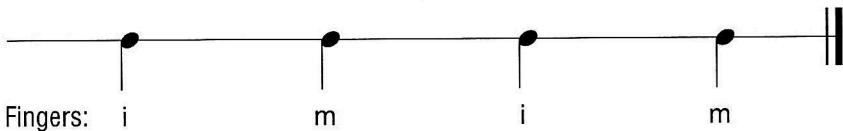
The most common approach for playing electric bass is fingerstyle—i.e., using the index (i) and middle (m) fingers of the right hand to play the strings. The fingers give you a warm, full sound that can be controlled easily by developing touch sensitivity.

- Let your fingers hang comfortably, straight over the strings; don't curl them.
- Start by resting the tip of the thumb gently on the pickup.
- Using the fleshy pad of your finger, place it on top of the string.

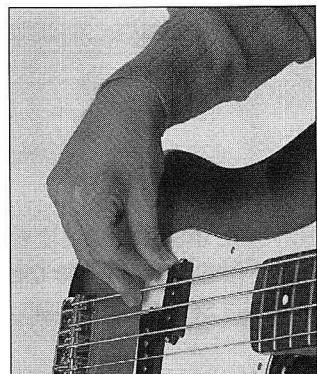


### E STRING

Gently push down and across the top of the E string, letting your finger come to rest against the pad of the thumb. Alternate strokes between the index and middle fingers. Repeat this until you feel comfortable. Play lightly; too much force will give you a distorted sound.



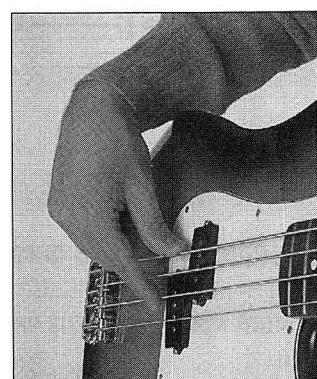
right-hand position



end of fingerstroke

### A STRING

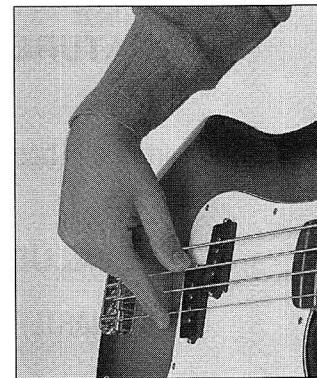
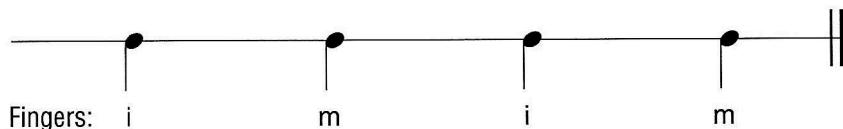
Move your finger to the A string. Push down and across the string, letting your finger come to rest against the E string at the end of the stroke. Alternate fingers; repeat several times.



muting the E string

### D STRING

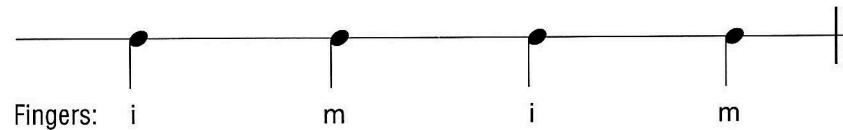
Drop your thumb to the E string. Move your finger to the D string, push down and across, letting your finger come to rest against the A string. Alternate fingers and repeat.



muting the E and A strings

### G STRING

Drop your thumb onto the A string, and make it lean against the E string. This mutes both strings to prevent unwanted ringing. Put your finger on the G string. Push down and across the string, letting your finger come to rest against the D string. Alternate fingers and repeat.



**TIP:** As you alternate fingers, place each finger down for the next stroke just slightly ahead of time, to mute the previous note. This will give you a more controlled bass sound.

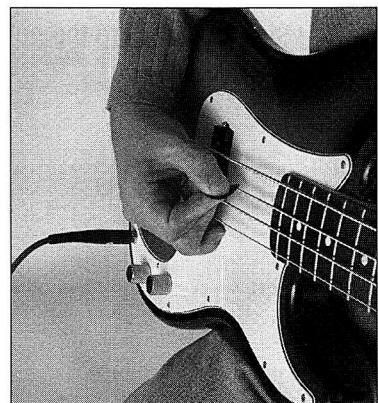
# PICK STYLE

Pick style produces a clear, distinct sound, and is a very popular technique for playing rock bass. While most bassists tend to use their fingers, pick style is a good skill to have.

The thickness of the pick will affect the tone: A thin pick may be too floppy to produce a strong tone; a heavy pick may not be flexible enough. See what gauge feels right to you.

- Curl your index finger and place the pick on it, letting just the tip stick out.
- Place your thumb over the top of the pick, holding it securely—but not too tightly.
- Make sure the pick is flat against the string; don't use the edge of the pick.
- Rest your pinky against the face of the bass, or on the lower edge of the pickup.

The pick can be used to play **downstrokes** (■) and **upstrokes** (▽). The downstroke has a strong attack and works well for hard rock. Play the previous examples again, this time with a pick, using downstrokes (■). Use a light wrist motion with a little bit of forearm movement.



**TIP:** To get a full sound from each string, make sure the pick connects fully; let the pick “travel through” and come to rest against the next string after the stroke. Be careful, however, not to play too hard (especially on strings D and G); overplaying can make the string “flap out,” producing a weak tone.

**NOTE:** While you will eventually develop a preference, it's important to play both fingerstyle and pick style to be a well-rounded bassist. Readers are encouraged to learn fingerstyle first—as it presents many unique challenges to the beginning player—and then, at a later time, to try pick style. Any example can be played either fingerstyle or with a pick.

# LEFT-HAND TECHNIQUE

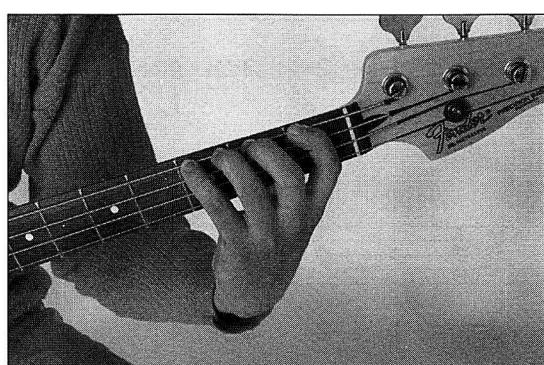
Now it's time to start using the left hand. The fingers are numbered 1 through 4 as shown.

## 1-2-4 FINGERING SYSTEM

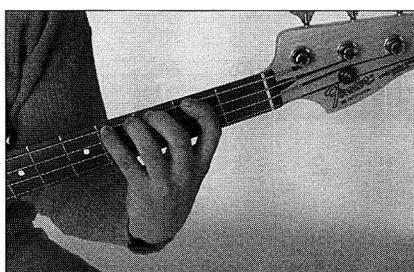


The 1-2-4 fingering system allows us to keep the hand relaxed and comfortable, particularly when playing in the lower regions of the bass where the frets are farther apart. Start with the pad of your thumb in the middle of the neck; make sure it doesn't stick up over the top. The thumb is positioned between the first and second fingers.

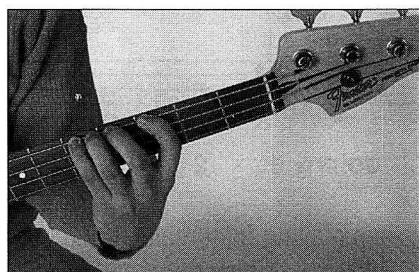
- Place your first finger directly behind the 1st fret of the E string, pressing down lightly.
- Place your second finger on the 2nd fret.
- Place your fourth finger on the 3rd fret.



1st position



2nd position



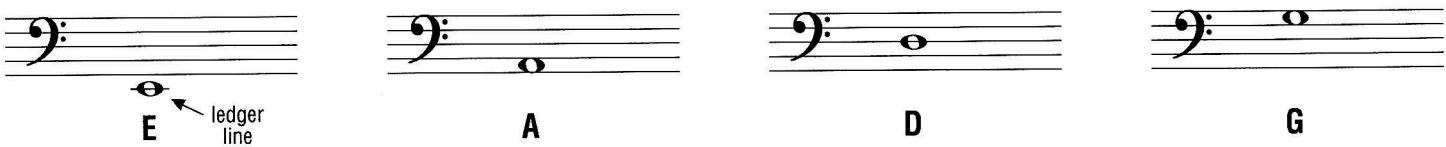
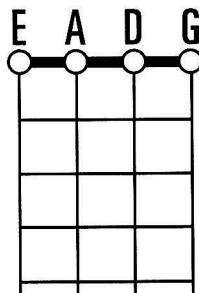
3rd position

Notice that we have access to three frets—this is called a **position**. We'll study three playing positions in this book: 1st position (with the index finger at the 1st fret), 2nd position (with the index at the 2nd fret), and 3rd position (index at the 3rd fret).

**TIP:** Keep your left hand relaxed when you play. Never forcibly stretch your hand or hold a position that feels strained.

# OPEN-STRING EXERCISES

The following exercises are played on the open strings and will help you with basic rhythms, fingerstyle technique, and crossing the strings. Here are the notes for the open strings as written on the staff.



The open E string is written on an added line below the staff, called a **ledger line**.

Each exercise below is played on a single string. Count the rhythms out loud at first, and then play them. As you play, concentrate on alternating between index (i) and middle (m) fingers, as shown.

## E STRING

1   
COUNT: 1 2 3 4 1 - 2 3 - 4 1 2 3 - 4 1 - 2 - 3 - 4

## A STRING

2   
COUNT: 1 - 2 3 4 1 2 3 - 4 1 2 3 4 1 - 2 - 3 - 4

## D STRING

3   
COUNT: 1 2 3 - 4 1 - 2 3 4 1 - 2 - 3 - 4 1 2 3 4

## G STRING

4   
COUNT: 1 - 2 - 3 - 4 1 - 2 3 4 1 2 3 4 1 2 3 - 4

When playing fingerstyle, the most important thing to remember is to alternate fingers. Once you get used to it, this technique allows you to play notes quickly and easily. You may begin your alteration with either finger—index or middle. Try playing the above exercises again, beginning with “m” instead of “i.”

Now let's try playing on more than one string. These exercises move *up* the open strings. Continue to alternate fingers as you move up from one string to the next. Remember to let your fingers "travel through" on each stroke.

5

i m i m i m i m i m i m i m

COUNT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



A bass clef staff with four measures. The first measure has two eighth notes on the fourth string. The second measure has two eighth notes on the third string. The third measure has two eighth notes on the second string. The fourth measure has two eighth notes on the first string. Fingerings 'i' and 'm' are above the notes. Below the staff, the count '1 2 3 4' is written under each pair of notes.

6

i m i m i m i m i

COUNT: 1 - 2 3 4 1 - 2 3 - 4 1 - 2 3 4 1 - 2 - 3 - 4

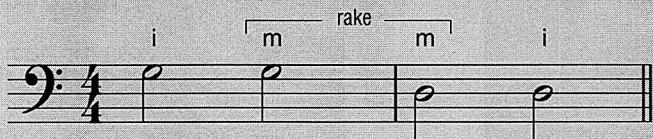


A bass clef staff with four measures. The first measure has an eighth note on the fourth string followed by a sixteenth note on the third string. The second measure has an eighth note on the third string followed by a sixteenth note on the second string. The third measure has an eighth note on the second string followed by a sixteenth note on the first string. The fourth measure has an eighth note on the first string followed by a sixteenth note on the second string. Fingerings 'i' and 'm' are above the notes. Below the staff, the count '1 - 2 3 4 1 - 2 3 - 4 1 - 2 3 4 1 - 2 - 3 - 4' is written.

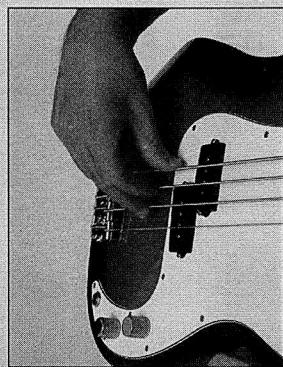
## THE RAKE

When moving *down* a string, use the same finger to play both strings—this is called the **rake technique**.

i m m i



A bass clef staff with two measures. The first measure has an eighth note on the fourth string followed by an eighth note on the third string. The second measure has an eighth note on the third string followed by an eighth note on the second string. Fingerings 'i' and 'm' are above the notes.



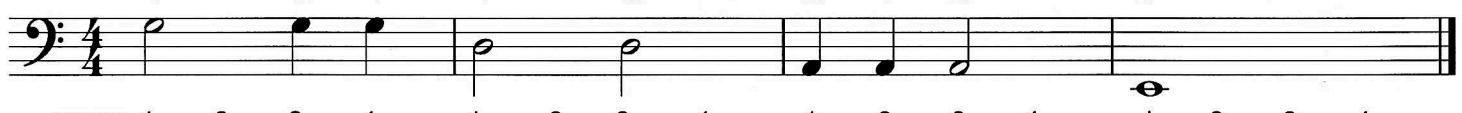
The idea is to use as little effort as possible to get from one string to the next. The rake actually helps keep your right hand relaxed as you move down to the lower string.

Try these exercises moving down the open strings. (Use your left hand to mute the higher open strings.)

7

i m i i m m i m m

COUNT: 1 - 2 3 4 1 - 2 3 - 4 1 2 3 - 4 1 - 2 - 3 - 4



A bass clef staff with five measures. The first measure has an eighth note on the fourth string followed by a sixteenth note on the third string. The second measure has an eighth note on the third string followed by a sixteenth note on the second string. The third measure has an eighth note on the second string followed by a sixteenth note on the first string. The fourth measure has an eighth note on the first string followed by a sixteenth note on the second string. The fifth measure has a sixteenth note on the first string followed by an eighth note on the second string. Fingerings 'i' and 'm' are above the notes. Below the staff, the count '1 - 2 3 4 1 - 2 3 - 4 1 2 3 - 4 1 - 2 - 3 - 4' is written.

8

i m i m m i m i m m

COUNT: 1 2 3 4 1 2 3 4 1 - 2 3 4 1 - 2 3 - 4



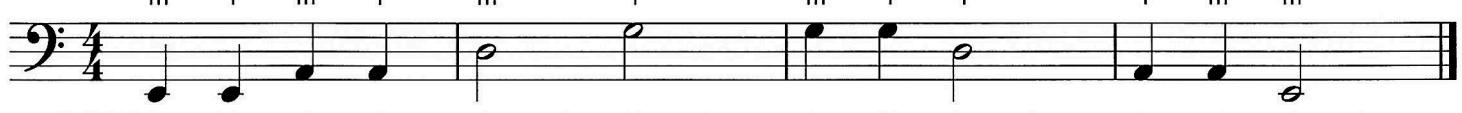
A bass clef staff with five measures. The first measure has an eighth note on the fourth string followed by a sixteenth note on the third string. The second measure has an eighth note on the third string followed by a sixteenth note on the second string. The third measure has an eighth note on the second string followed by a sixteenth note on the first string. The fourth measure has an eighth note on the first string followed by a sixteenth note on the second string. The fifth measure has a sixteenth note on the first string followed by an eighth note on the second string. Fingerings 'i' and 'm' are above the notes. Below the staff, the count '1 2 3 4 1 2 3 4 1 - 2 3 4 1 - 2 3 - 4' is written.

This example mixes ascending and descending motion through the strings. It starts on "m," but you could also switch and begin with "i." Remember: When crossing to a higher string, alternate fingers; when crossing to a lower string, use the same finger (the "rake technique") on both strings.

9

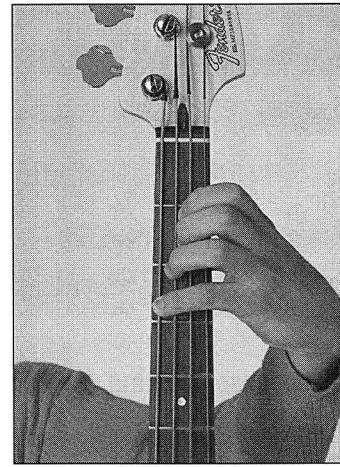
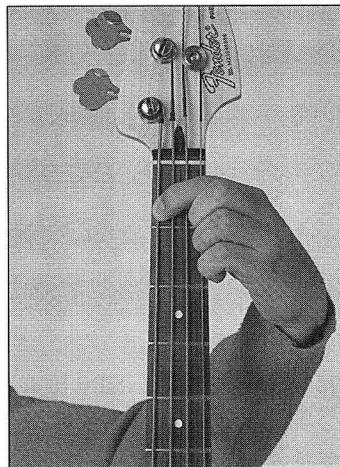
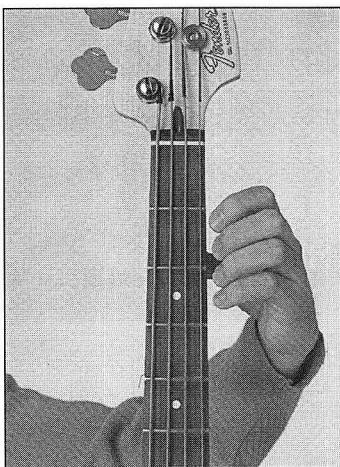
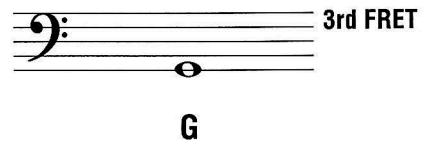
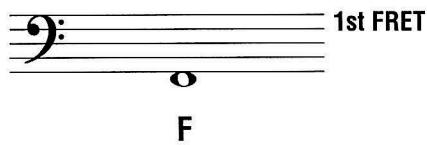
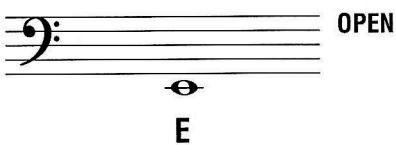
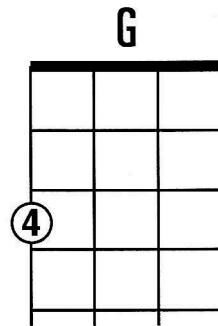
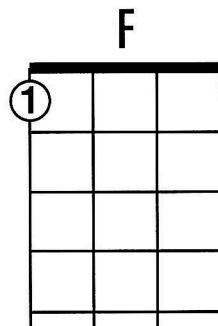
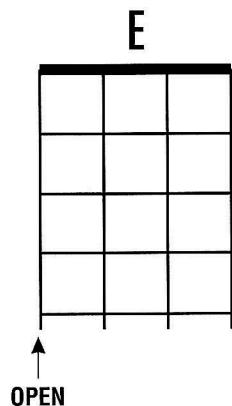
m i m i m i m i m m

COUNT: 1 2 3 4 1 - 2 3 - 4 1 2 3 - 4 1 2 3 - 4



A bass clef staff with five measures. The first measure has an eighth note on the fourth string followed by a sixteenth note on the third string. The second measure has an eighth note on the third string followed by a sixteenth note on the second string. The third measure has an eighth note on the second string followed by a sixteenth note on the first string. The fourth measure has an eighth note on the first string followed by a sixteenth note on the second string. The fifth measure has a sixteenth note on the first string followed by an eighth note on the second string. Fingerings 'm', 'i', and 'm' are above the notes. Below the staff, the count '1 2 3 4 1 - 2 3 - 4 1 2 3 - 4 1 2 3 - 4' is written.

# NOTES ON THE E STRING



These notes are in **1st position**, with the first finger of the left hand on the 1st fret. Here are a few tips:

- Place your finger directly behind (not on top of) the fret.
- Experiment with different amounts of pressure; it takes less than you think.
- Keep each note ringing until you're ready to play your next note.

10

COUNT: 1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4    1 - 2 - 3 - 4

11

COUNT: 1 - 2 3 - 4    1 - 2 3 - 4    1 - 2 3 - 4    1 - 2 3 - 4

12

COUNT: 1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

Say the names of the notes out loud while you play, like “E... F... G... F... (etc.)”. Remember to alternate i and m fingers in the right hand as you play.

**13**

COUNT: 1 2 3 4 1 2 3 - 4 1 2 3 4 1 2 3 4 1 - 2 - 3 - 4

This example skips a space when going from E to G.

14

COUNT: 1 - 2    3 - 4    1 - 2    3    4    1 - 2    3    4    1    2    3 - 4

Practice keeping the count going on your own.

**15** **Bass clef** **4** **4**

**COUNT: 1 - 2 3 - 4**

The image shows a musical staff with a bass clef and a 4/4 time signature. It consists of four measures of music. The first measure has two open circles (quarter notes). The second measure has two solid black dots (eighth notes). The third measure has two pairs of vertical stems (sixteenth notes). The fourth measure has two pairs of vertical stems (sixteenth notes) followed by an open circle (quarter note).

This next example is 8 measures long. When you reach the end of the first line, continue on to the second line without a pause. The count-off for the track is two measures long: "1... 2... 1, 2, 3, 4..."



LITTLE ROCK

TRACK 2

16

COUNT: 1 2 - 3 4

A musical staff in bass clef and common time (indicated by a '4'). It shows a sequence of eighth notes. The first four notes are grouped by a vertical bar line, followed by a short rest. The next four notes are grouped by another vertical bar line. The count is indicated below the staff as 'COUNT: 1 2 - 3 4'.



KINDA FOLKY

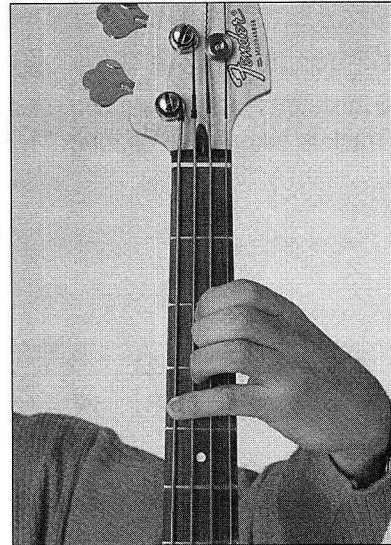
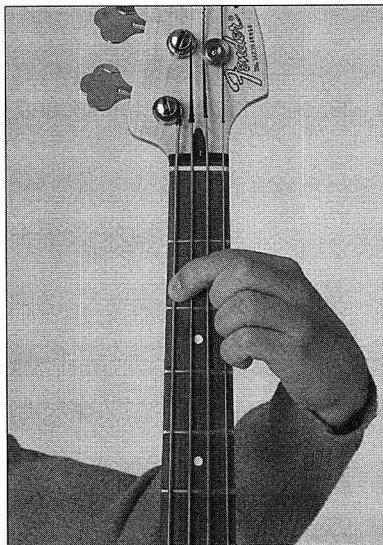
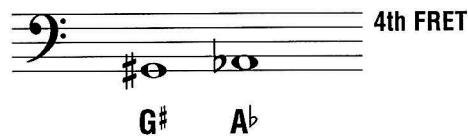
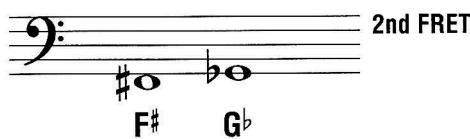
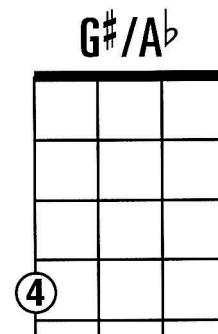
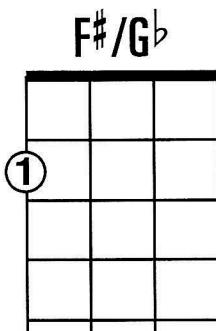
TRACK 3

A musical staff starting with a bass clef and a common time signature (indicated by a '4'). The staff contains seven notes: a half note, three eighth notes, a quarter note, two eighth notes, a half note, and three eighth notes.



# MORE NOTES ON THE E STRING

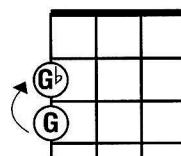
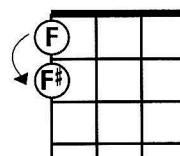
These notes are shown in **2nd position**, with the first finger of the left hand on the 2nd fret.



Why does each note above have two different names? Read on...

So far, the notes you have learned have all been **natural notes**—they have a letter name, and that's all. Notes that occur in between natural notes have names with sharps (#) or flats (♭) next to them.

- When you go up one fret from a natural note, its name becomes **sharp** (#). For example: Play 1st fret F, then move up to the 2nd fret. That note is called F-sharp (F#).
- When you move down one fret from a natural note, the name becomes **flat** (♭). For example: Play 3rd fret G, then slide down to the 2nd fret. That note is now called G-flat (G♭).



You just noticed that the 2nd fret on the E string has two different names: When you move up from F, we call it F#; when you move down from G, we call it G♭. That is called an **enharmonic equivalent**.

In written music, a sharp (#) or flat (♭) placed in front of a note affects every note on the same line or space in that measure. It is automatically cancelled out in the next measure.

A bass clef staff with a 4/4 time signature. The measure number 18 is at the beginning. The staff has six vertical bar lines. The first five notes have a regular bass clef. The sixth note is a bass clef with a sharp sign above it, indicating F-sharp. An arrow points down to the note head.



# LOOKIN' SHARP

A musical staff in bass clef and common time. The staff consists of five horizontal lines and four spaces. There are six notes in the measure: a note on the first line, a note on the second space, a note on the third line, a note on the fourth space, a note on the fifth line, and a note on the first space.

A **natural sign** ( $\natural$ ) cancels a previous sharp or flat. In this example, the G natural is played with the second finger.

Fingering: 0 1 2 4 0 1 2 4 2 1 0

A musical staff in bass clef and common time. The first measure (measures 20-21) consists of two half notes. The second measure (measures 22-23) consists of a half note followed by a quarter note, then a half note followed by a quarter note.

In the above example, the natural sign “cancels” a sharp from the previous measure. Though not strictly necessary, this helps to avoid any confusion over the intended pitch. This is known as a **courtesy accidental**.

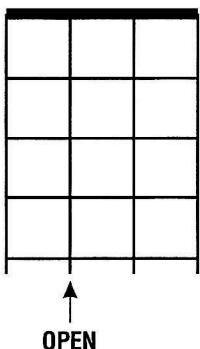
# THE SHIFT

Fingering: 0      1      1 -shift- 1      2      4      2      1      1 -shift- 1      0

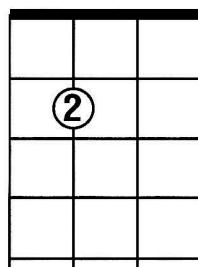
Fingering: 0 1 2 4 - shift - 4 4 4 - shift - 4 2 1 0 1 0

# NOTES ON THE A STRING

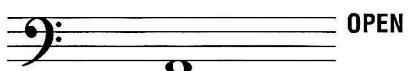
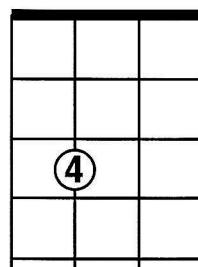
A



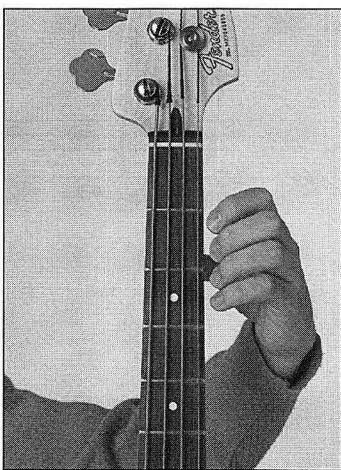
B



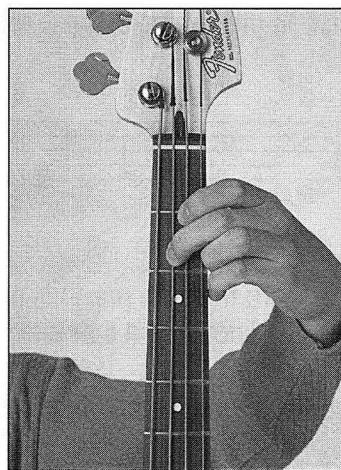
C



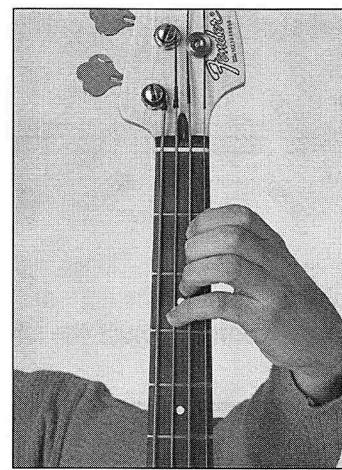
A



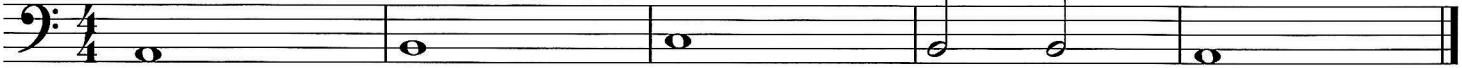
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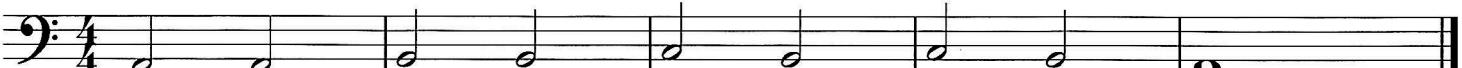


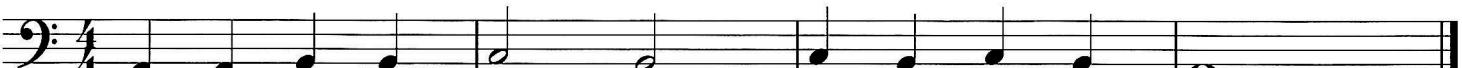
C



These notes are in 1st position. Remember to say the note names out loud as you play.

24 

25 

26 

Practice slowly, to get the notes securely under your fingers. When you feel comfortable with an example, gradually increase the speed.



TRACK 5

## YOU GO, SLAV

27

## REPEAT SIGN

When a section of music needs to be repeated, a **repeat sign** ( :|| ) is used. When you reach the repeat sign, go back to the beginning and play the section again, ending at the last measure.



TRACK 6

## ONE MORE TIME

28

The next group of exercises will use notes on the E and A strings. Go back and review the E string notes if you need to. Use the rake technique—marked with an asterisk (\*)—when crossing from the A string down to the E string.

29

This exercise adds F# in measure 6. Use the fingering shown. Take the repeat.



TRACK 7

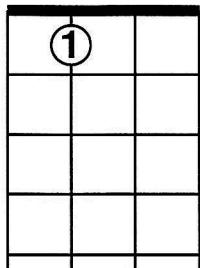
## CATTLE CROSSING

30

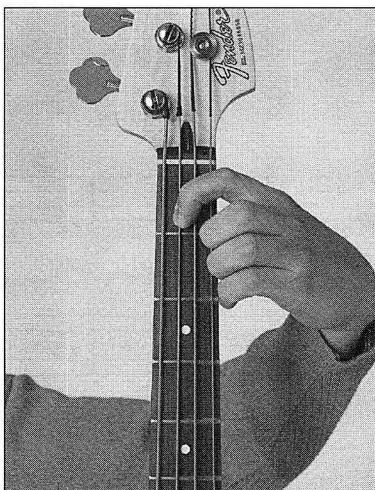
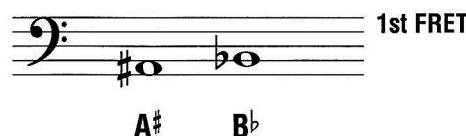
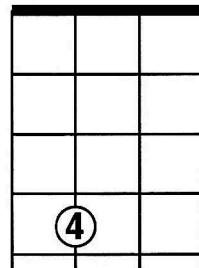
# MORE NOTES ON THE A STRING

Just like the E string, the A string has notes that occur in between the natural notes.

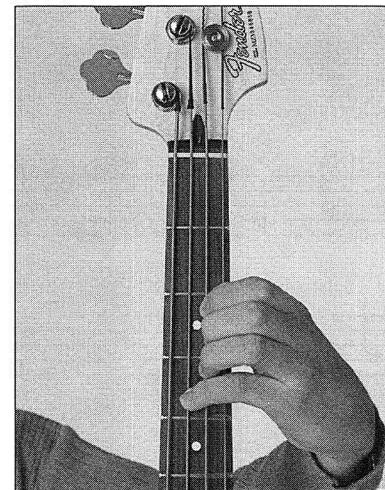
A#/B♭



C#/D♭



A#/B♭ is in 1st position



C#/D♭ is in 2nd position

This example uses A<sup>#</sup> with the first finger. It is in 1st position.

31 FNG: 0 1 2 4 4 2 0 1 0

Musical staff for exercise 31. Fingerings: 0, 1, 2, 4, 4, 2, 0, 1, 0.

This example is also 1st position; it uses B<sup>♭</sup> with the first finger.

32 FNG: 0 2 1 0 4 2 1 0 4 1 0

Musical staff for exercise 32. Fingerings: 0, 2, 1, 0, 4, 2, 1, 0, 4, 1, 0.

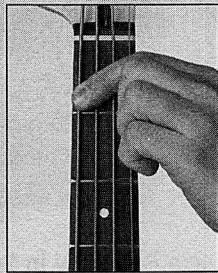
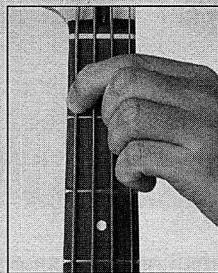
This example is in 2nd position (make sure your first finger is on the 2nd fret).

33 FNG: 0 1 2 4 4 1 0 1 0

Musical staff for exercise 33. Fingerings: 0, 1, 2, 4, 4, 1, 0, 1, 0.

## THE FINGER ROLL

A special technique for the left hand is the **finger roll**. This helps you when playing notes on adjacent strings located at the same fret. The goal is to cross smoothly from one string to the next. To do this when moving from a lower to a higher string, play the note on the lower string using the tip of the finger (with the small knuckle slightly bent); then, flatten the knuckle and roll your finger across, playing the note on the higher string with the pad of the finger.



FNG: 1 1 1 1 2 2 2 2 4 4 4 4

Bass clef, 4/4 time signature. The music consists of eight measures of eighth notes. Fingerings are indicated above the notes: measure 1 (two notes) has fingering 1; measure 2 (two notes) has fingering 1; measure 3 (two notes) has fingering 2; measure 4 (two notes) has fingering 2; measure 5 (two notes) has fingering 2; measure 6 (two notes) has fingering 2; measure 7 (two notes) has fingering 4; measure 8 (two notes) has fingering 4.

This example thoroughly works the finger roll on all fingers. Observe the position shifts indicated.



### ROLL IT

TRACK 8

34 FNG: 4 4 4 2 2 2 1 1 2 2

Bass clef, 4/4 time signature. The music consists of four measures of eighth notes. Fingerings are indicated above the notes: measure 1 (two notes) has fingering 4; measure 2 (two notes) has fingering 4; measure 3 (two notes) has fingering 2; measure 4 (two notes) has fingering 2. Position shifts are indicated by "-shift-" between measures 2 and 3, and between measures 3 and 4.

4 4 -shift- 4 4 4 -shift- 4 4 4 1 1 1 1

Bass clef, 4/4 time signature. The music consists of four measures of eighth notes. Fingerings are indicated below the notes: measure 1 (two notes) has fingering 0; measure 2 (two notes) has fingering 0; measure 3 (two notes) has fingering 1; measure 4 (two notes) has fingering 1.

This 2nd position exercise has several string crossings (and uses A<sup>b</sup> on the way down from open A). In measures 3 and 4, there are finger rolls between G and C.



### ROLLY

TRACK 9

35 FNG: 0 4 1 0 4 2 2 2 2

Bass clef, 4/4 time signature. The music consists of four measures of eighth notes. Fingerings are indicated above the notes: measure 1 (two notes) has fingering 0; measure 2 (two notes) has fingering 4; measure 3 (two notes) has fingering 1; measure 4 (two notes) has fingering 0. Position shifts are indicated by "-shift-" between measures 2 and 3, and between measures 3 and 4.

0 4 0 4 1 0 1 1 0

Bass clef, 4/4 time signature. The music consists of four measures of eighth notes. Fingerings are indicated below the notes: measure 1 (two notes) has fingering 0; measure 2 (two notes) has fingering 4; measure 3 (two notes) has fingering 0; measure 4 (two notes) has fingering 4.

## THE 12-BAR BLUES

Let's play a longer song form, a **12-bar blues**. This is a common progression in rock, jazz, blues, and many other styles of music. The bass line corresponds directly to **chords** that a guitarist or pianist plays. They will be written above each measure so that your teacher or a friend can play along with you. If you examine the bass line, you will see that when the chord symbol says E7, the bass starts the measure with an E; when the chord changes to A7, the bass plays A; etc. You are playing the *root* of the chord, a very important aspect of functional bass playing.

This line is mostly in 2nd position, with an occasional shift down to 1st position. There are only a few fingerings and shift indications written in to help you. Measure 4 has a pattern called a **triad**—three notes that “spell out” the contents of a chord.



### 12-BAR BLUES

TRACK 10

E7

36

Bass line for measure 1 of the 12-bar blues. The bass plays eighth notes in 2nd position.

A7

E7

Bass line for measures 2-3 of the 12-bar blues. It shifts from 2nd position to 1st position at measure 2, indicated by '(shift to 1st POS.)' under the 4th note. It then shifts back to 2nd position at measure 3, indicated by '(shift to 2nd POS.)' under the 1st note of the measure.

B7

A7

E7

Bass line for measures 4-5 of the 12-bar blues. It includes fingerings: '2' under the first note of the B7 chord, '1' under the second note of the A7 chord, '0' under the third note of the A7 chord, and '2' under the first note of the E7 chord. It also indicates a shift to 2nd position at measure 5 with '(shift to 2nd)' under the 0th note.

Here is another 12-bar blues. This one changes chords in the 2nd and the 12th measures, a common variation in blues form.



### A LITTLE HEAVY

TRACK 11

F#

B

F#

37

Bass line for measures 1-2 of 'A Little Heavy'. It starts with an F# note, followed by a B note, and then an F# note.

B

F#

Bass line for measures 3-4 of 'A Little Heavy'. It starts with a B note, followed by an F# note, and then a B note.

C#

B

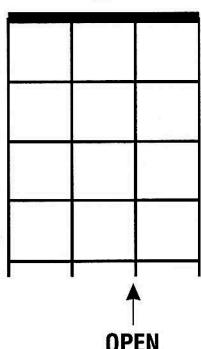
F#

C#

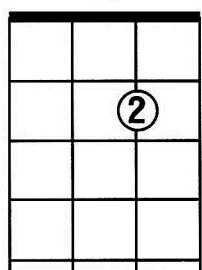
Bass line for measures 5-6 of 'A Little Heavy'. It starts with a C# note, followed by a B note, and then an F# note.

# NOTES ON THE D STRING

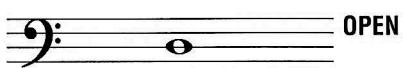
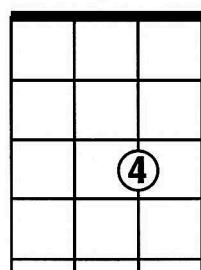
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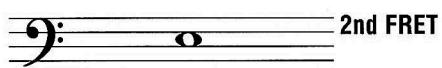
E



F



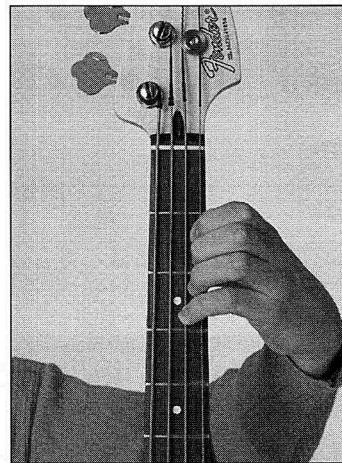
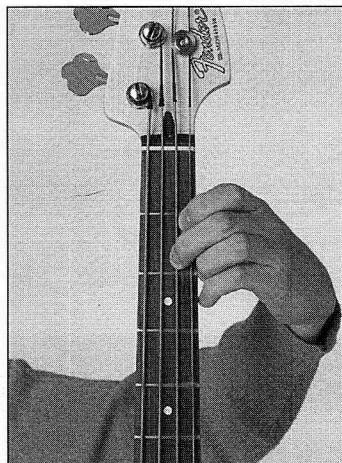
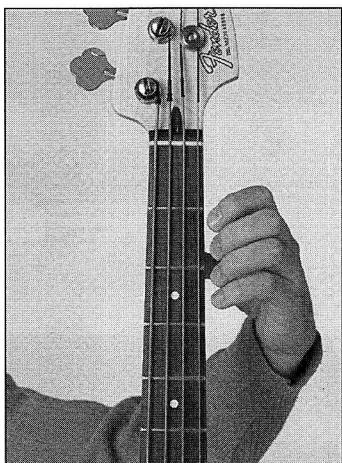
D



E



F



When playing on the D string, remember to drop your right-hand thumb to the E string to keep it muted. Pull straight across with the finger and into the A string. Pick style players: concentrate on your pick accuracy and touch. Don't play the D string too hard.

38

Musical notation for exercise 38, featuring eighth notes on the D string. The time signature is 4/4.

39

Musical notation for exercise 39, featuring eighth notes on the D string. The time signature is 4/4.

Musical notation for exercise 40, featuring eighth notes on the D string. The time signature is 4/4.



TRACK 12

## PRIVATE EYE

40

This 1st position example crosses the A and D strings. The chord names are included so others can play along. You are playing the root when each chord changes. The symbol “Dm” is for a D minor chord. **Minor chords** sound dark while **major chords** (without the “m”) sound happy and bright. Listen for the difference. Watch out for the finger roll in the last measure.



TRACK 13

## MINOR LEAGUE

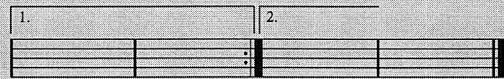
41

Dm C B<sup>b</sup> C

Dm F A C

## 1ST and 2ND ENDINGS

The next song has a **1st** and **2nd ending** (indicated with brackets and the numbers “1” and “2”). Play through the 1st ending like a standard repeat sign, and go back to the beginning. The second time through, skip the entire 1st ending and go directly to the 2nd ending section.



This example starts and ends on D; it outlines the sound of the **key** of D. D is the **tonic** or “home base” of the piece. Notice how the bass is not always playing the root when the chords change. You can play other notes that belong to the chord. (This will be explained in depth in Book 2.)



TRACK 14

## D-LITE

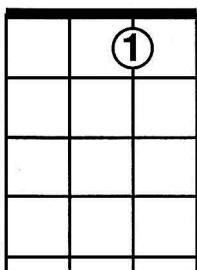
42

D A G D G A D A D Em

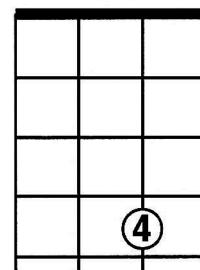
A D G A D G A D

# MORE NOTES ON THE D STRING

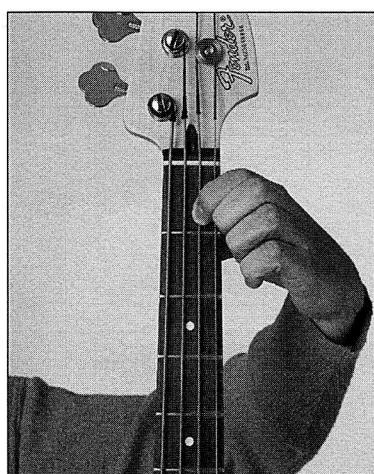
D<sup>#</sup>/E<sup>b</sup>



F<sup>#</sup>/G<sup>b</sup>



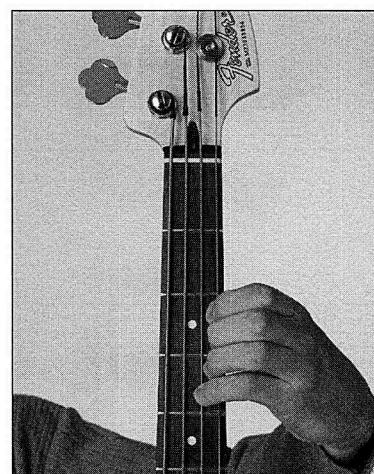
D<sup>#</sup> E<sup>b</sup>



D<sup>#</sup>/E<sup>b</sup> is in 1st position



F<sup>#</sup> G<sup>b</sup>



F<sup>#</sup>/G<sup>b</sup> is in 2nd position

43

Remember to start in 2nd position.

44

This example shifts between 1st and 2nd position.

FNG: 0 1 - shift - 1 4 1 - shift - 1 0 4 2

45

0 - shift -1 2 4 1 4 0 - shift - 2 1 0

## THREE-STRING REVIEW

Here are all the notes you have learned so far. Review each note and solidify your understanding of where it is played on the fingerboard and how it is written on the staff.

D	D#/E♭	E	F	F#/G♭
A	A#/B♭	B	C	C#/D♭
E	F	F#/G♭	G	G#/A♭

D STRING

A musical staff for the D string. It has five notes: D (open), D#/E♭ (shaded), E (open), F (open), and F#/G♭ (shaded). Below the staff are the corresponding note names: D, D#/E♭, E, F, and F#/G♭.

A STRING

A musical staff for the A string. It has five notes: A (open), A#/B♭ (shaded), B (open), C (open), and C#/D♭ (shaded). Below the staff are the corresponding note names: A, A#/B♭, B, C, and C#/D♭.

E STRING

A musical staff for the E string. It has five notes: E (open), F (open), F#/G♭ (shaded), G (open), and G#/A♭ (shaded). Below the staff are the corresponding note names: E, F, F#/G♭, G, and G#/A♭.

This 2nd position example crosses the three strings you've learned so far. Make sure to follow the 1st and 2nd endings.



TRACK 15

### CROSSIN' THREE

Three staves of musical notation for 'CROSSIN' THREE'. The first staff (measures 1-2) starts with E, followed by a measure of A, then D, and another measure of A. The second staff (measures 3-4) starts with E, followed by A, then G, and ends with a repeat sign and two endings. The first ending leads back to the first staff's pattern, and the second ending leads to the third staff. The third staff (measures 5-6) starts with D, followed by G, then A, then D, and finally E.

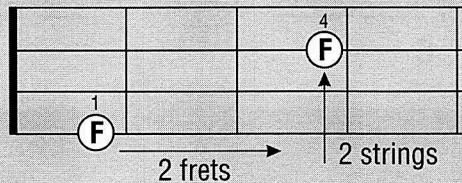
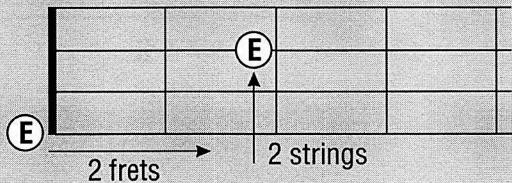
## THE OCTAVE

It's time to look at a musical pattern that is very common in bass playing, the "octave." An **octave** is the same note up or down eight letters in the musical alphabet. For instance, the last two notes in the previous example were both E, but one was high, and one was low—that is an octave.

musical alphabet -							
E	F	G	A	B	C	D	E
1	2	3	4	5	6	7	8

The octave follows a physical pattern on the fingerboard. From any note on the E (or A) string, move up 2 frets, and across 2 strings. This pattern is consistent throughout the fingerboard.

Fingering an octave (without an open string) requires you to play the low note with the first finger, and the high note with the fourth finger.



For fingerstyle, use your index finger (i) for the low note of an octave and your middle finger (m) for the higher note.

This example uses the octave shape. For fingerstyle, make sure to drop the right thumb onto the E string when making the jump across to play the D string. This example also shifts up with the first finger to 2nd position. Shifting around the octave shape is a very common practice in bass playing.

FNG: 0      2      2      0      1      4      4      1 - shift -

47

1      4      4      1 - shift - 1      4      4      1      0      2



TRACK 16

### OCTA GONE

FNG: 1      1      4      1      1      4      1      1      4      4

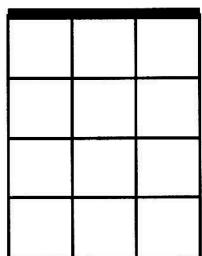
48

1.

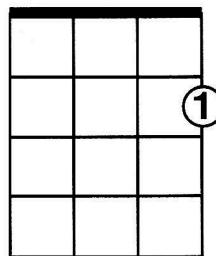
2.

# NOTES ON THE G STRING

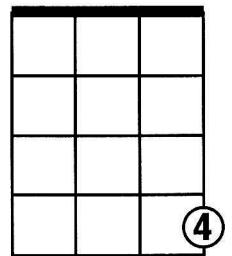
G



A



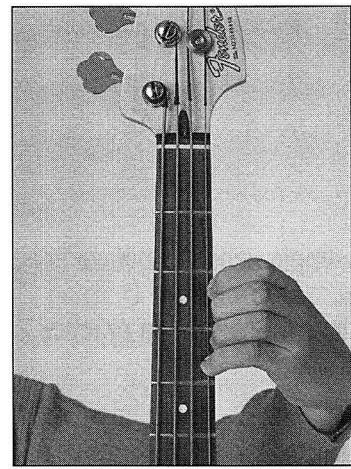
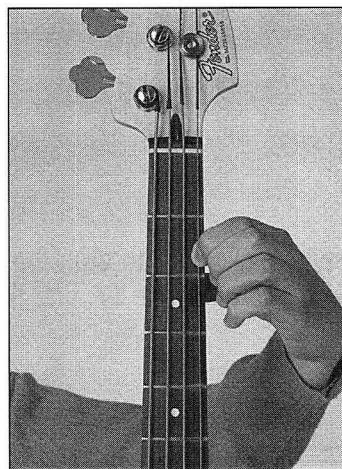
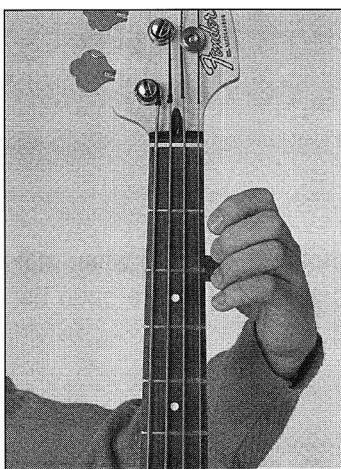
B



G

A

B



These notes are in 2nd position.

When playing on the G string, make sure your right thumb drops to the A string (muting the bottom two open strings).

49

A musical staff in 4/4 time with a bass clef. It features a repeating pattern of eighth notes on the G string. The first measure shows an eighth note on the G string. The second measure shows an eighth note on the G string followed by a sixteenth note on the A string. The third measure shows an eighth note on the G string. The fourth measure shows an eighth note on the G string followed by a sixteenth note on the A string. The fifth measure shows an eighth note on the G string. The sixth measure shows an eighth note on the G string followed by a sixteenth note on the A string.

A musical staff in 4/4 time with a bass clef. It features a repeating pattern of eighth notes on the G string. The first measure shows an eighth note on the G string. The second measure shows an eighth note on the G string followed by a sixteenth note on the A string. The third measure shows an eighth note on the G string. The fourth measure shows an eighth note on the G string followed by a sixteenth note on the A string. The fifth measure shows an eighth note on the G string. The sixth measure shows an eighth note on the G string followed by a sixteenth note on the A string.

50

A musical staff in 4/4 time with a bass clef. It features a repeating pattern of eighth notes on the G string. The first measure shows an eighth note on the G string. The second measure shows an eighth note on the G string followed by a sixteenth note on the A string. The third measure shows an eighth note on the G string. The fourth measure shows an eighth note on the G string followed by a sixteenth note on the A string. The fifth measure shows an eighth note on the G string. The sixth measure shows an eighth note on the G string followed by a sixteenth note on the A string.

A musical staff in 4/4 time with a bass clef. It features a repeating pattern of eighth notes on the G string. The first measure shows an eighth note on the G string. The second measure shows an eighth note on the G string followed by a sixteenth note on the A string. The third measure shows an eighth note on the G string. The fourth measure shows an eighth note on the G string followed by a sixteenth note on the A string. The fifth measure shows an eighth note on the G string. The sixth measure shows an eighth note on the G string followed by a sixteenth note on the A string.

This example is in 2nd position and crosses over to the D string. Fingerings are written where necessary.



TRACK 17

## GEE WHIZ

51

FNG: 0      4      2      1      0      2      4

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open, open, bass note (FNG: 4), open, open, open, bass note (FNG: 2), open, open, open, bass note (FNG: 1), bass note (FNG: 0), open, open, open, bass note (FNG: 2), bass note (FNG: 4).

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open.

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open.

Now we cross over to the A string. There is a small shift with the 1st finger (indicated simply with "-") from E to E $\flat$  and back.



TRACK 18

## ALL RIGHT

52

FNG: 2      0      1      2      1      2      4      0      1      4

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open. Fingerings: 2, 0, 1, 2, 1, 2, 4, 0, 1, 4.

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open.

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open.

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open.

Now you'll play across all four strings using only the natural notes. Start in 2nd position, and watch for the shifts.

53

FNG: 0 -shift- 4      1      0

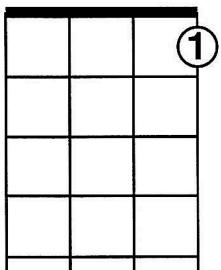
Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open. Fingerings: 0, -shift-, 4, 1, 0.

Detailed description: Bass clef staff with 4/4 time signature. Notes: open, open.

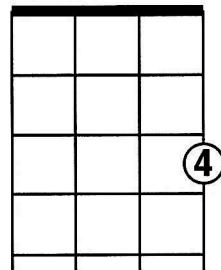
0 - shift -1      4

# MORE NOTES ON THE G STRING

G#/A♭



A#/B♭



**1st FRET**

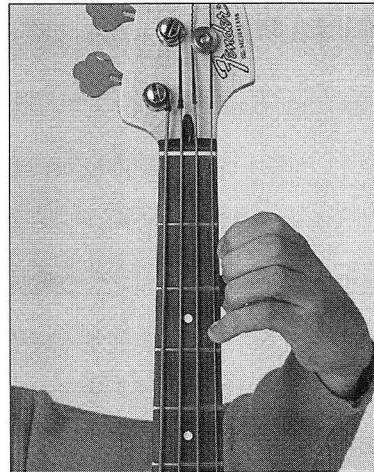
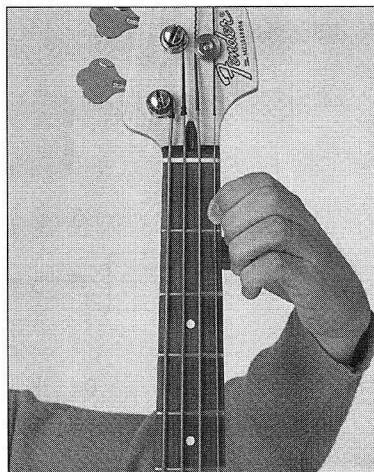
Bass staff with two notes: G♯ at the 1st fret and A♭ at the 2nd fret.

G♯ A♭

**3rd FRET**

Bass staff with two notes: A♯ at the 3rd fret and B♭ at the 4th fret.

A♯ B♭



G#/A♭ and A#/B♭ are in 1st position.

**54**

Bass staff with notes: G, G♯, B, B♯, D, D♯, F, F♯, A, A♯.

This one begins in 2nd position, and then shifts between 1st and 2nd (shifts are indicated with a dash “-”).

**55**

FNG: 4 2 1 2 4 1 - 1 0 2

Bass staff with notes: G, B, B, D, D, F, F, A, A, C.

0 1 1 2 4 - 4 1 - 1 0

Bass staff with notes: G, G, G, D, D, F, F, A, A, C.

Time for more practice playing across all four strings. This is mostly 2nd position, with one note in 1st position.



TRACK 19

## ALL FOUR ONE

56

E A D G

E A D G

E A D 1 - 1 G 4 E

This one is in 1st position, and uses F as the tonic. There is one shift to 2nd position; fingerings are indicated.



TRACK 20

## F/X

57

F B♭ E♭ B♭

F B♭ E♭ FNG: 1 4 - 4 0 1

F B♭ E♭ B♭ F

G major is the tonic. Start in 1st position, but shift in the 6th measure. Use the open D string to move to 2nd position.

58

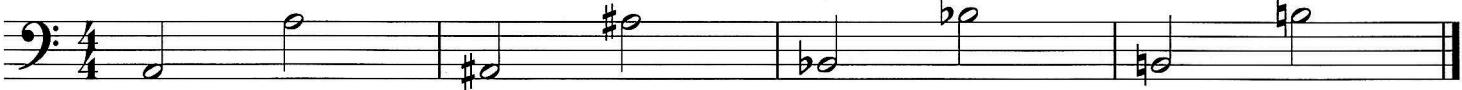
FNG: 4 0 1 2

4 0 - 1 4 0 1 4 0

# MORE OCTAVES

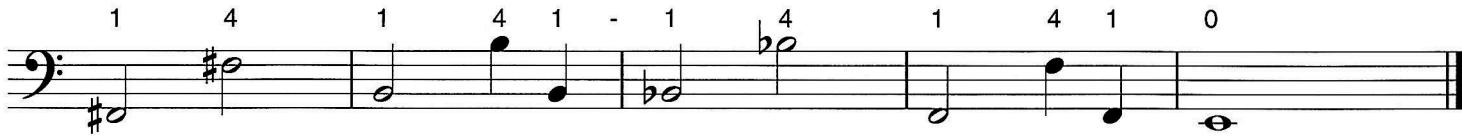
Playing across all four strings, there are more octave shapes available. Here are the new octaves you can play between the A and G strings. Remember that A♯ and B♭ are enharmonic equivalents.

FNG: 0 2 1 4 1 4 1 4

59   
1st POSITION -----| 2nd POSITION

Now let's use all the octaves you've learned so far. The shifts are indicated with a dash “-”.

FNG: 0 2 1 4 1 0 2 1 4 1 -

60   


Because both notes of an octave are the same letter, they can both be considered the root of a chord. On an E chord, for example, both low and high E are the root. Understanding this concept will help you to create your own bass lines.

This 12-bar blues uses the octave on each chord for the bass line. The chords are “seventh chords” (E7, A7, and B7). They are a different type of chord than you've seen, but for now the important thing is to play the root (E, A, and B).

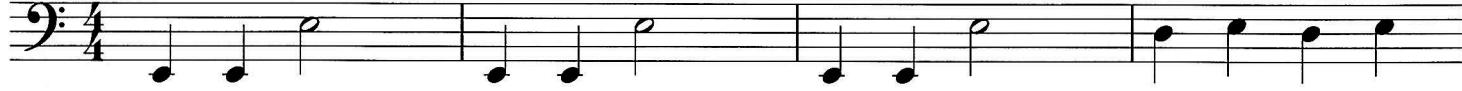
Begin in 1st position; for the B7 chord, shift up to 2nd position. Remember, when playing octaves fingerstyle, the lower note of the octave can be muted with the thumb as you move up to play the higher note on the A or D string. As a general rule, use your middle finger (m) when jumping to the higher note, and your index finger (i) when jumping back down to the low octave.



TRACK 21

## OCTAVE BLUES

E7

61 

A7

E7



B7

A7

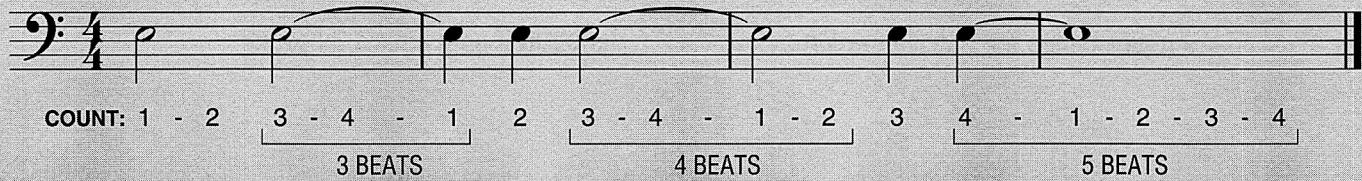
E7

B7

  
FNG: 1 4 1 - 0 2 0

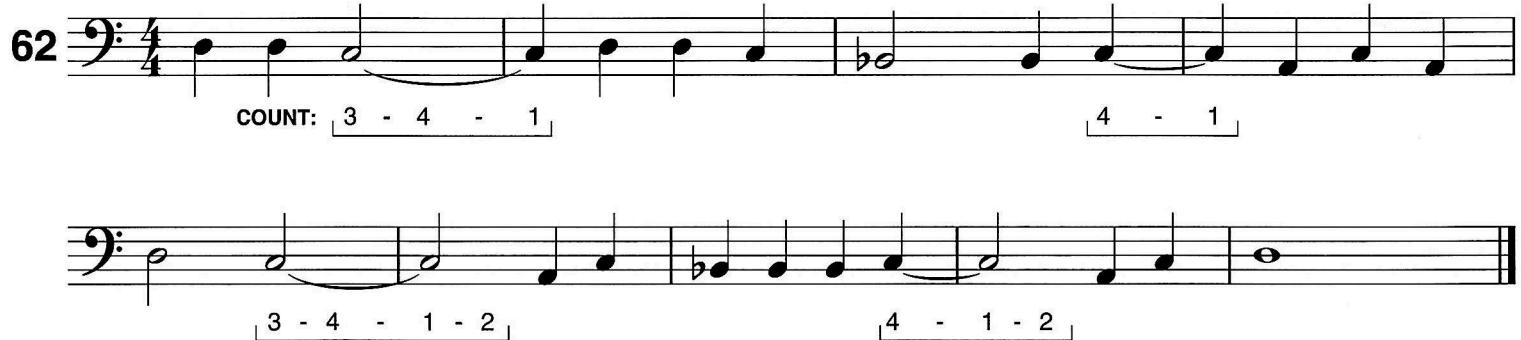
## TIES

A **tie** connects two notes of the same pitch. It is used to extend the note value across a bar line, or sometimes within a measure. Play the first note, and hold it for the combined value of both notes.



COUNT: 1 - 2    3 - 4 - 1    2    3 - 4 - 1 - 2    3    4 - 1 - 2 - 3 - 4  
3 BEATS                  4 BEATS                  5 BEATS

62



COUNT: 3 - 4 - 1    4 - 1

3 - 4 - 1 - 2    4 - 1 - 2

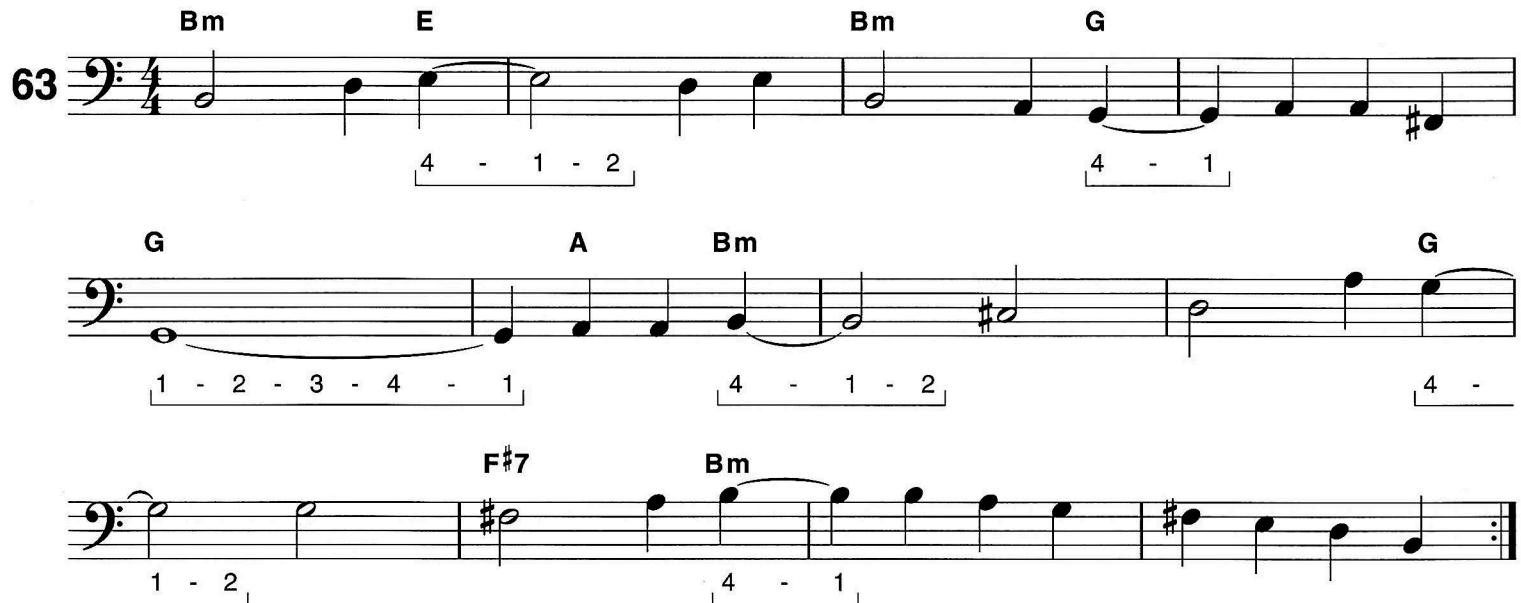
In this example, some of the chords change on the first beat of a tie. The key is B minor; notice the darker quality of the song.



TRACK 22

## TAIWAN ON

63



Bm                      E                              Bm                              G

4 - 1 - 2                          4 - 1

G                              A                              Bm                              G

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

F#7                              Bm                              F#7

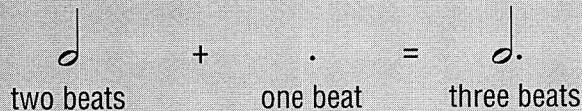
1 - 2                                  4 - 1

## 3/4 TIME & THE DOTTED HALF NOTE

**3/4 time** has three beats per measure, and the quarter note receives one count.

**3** → three beats per measure  
**4** → a quarter note (♩) gets one beat

A **dot** after a note extends the note's duration by one-half. A **dotted half note** equals 3 beats.



A musical staff in 3/4 time. The notes are: quarter note, quarter note, quarter note, eighth note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, eighth note. Below the staff, the counts are indicated as: COUNT: 1 2 3 | 1 2 - 3 | 1 - 2 3 | 1 - 2 - 3 |

64

A musical staff in 3/4 time. The notes are: dotted half note, quarter note, dotted half note, quarter note, eighth note, eighth note, eighth note, quarter note, eighth note, eighth note, eighth note, eighth note.

A continuation of the musical staff from Exercise 64, showing more notes in 3/4 time.

This has a country waltz feel, and the tonic is C.



TRACK 23

## THREE'S A CROWD

65

A musical staff in 3/4 time. The notes are: dotted half note, quarter note, dotted half note, quarter note, eighth note, eighth note, eighth note, quarter note, eighth note, eighth note, eighth note, eighth note.

A continuation of the musical staff from Exercise 65, showing more notes in 3/4 time.

A continuation of the musical staff from Exercise 65, showing more notes in 3/4 time.

A continuation of the musical staff from Exercise 65, showing more notes in 3/4 time.

This example is a gospel-flavored tune. The tonic is F.



TRACK 24

## TELL IT

66

F C B $\flat$  F B $\flat$

F C 1. 2. Dm

C F B $\flat$  F

C F C B $\flat$

F B $\flat$  C F

This piece changes time signatures from 3/4 to 4/4. Count your way through—it's easier than it looks, and it's fun. (Hint: Keep your foot tapping on every quarter note!)



TRACK 25

## CHANGIN' TIMES

67

COUNT: 1 - 2 - 3

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

# RESTS

Rests are spaces, or silences, in the music, and have specific durations just like notes. In fact, for every note value, there is a corresponding rest of equal value.

WHOLE REST                    HALF RESTS                    DOTTED HALF REST                    QUARTER RESTS

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

It's important to make sure your notes are not still ringing during a rest. Mute the string with your right or left hand, whichever is most convenient.

68

COUNT: 1 2 3 4      1 - 2 3 4      1 2 3 4      1 2 3 - 4      1 2 3 - 4      1 2 3 4

Although the count is written out only for the first line, keep counting on your own for lines 2–4. Make sure to hold the quarter notes for their full note value.



## ROCK 'N' REST

TRACK 26

69

E                            D                            E                            D                            B

COUNT: 1 2 3 4      1 2 3 - 4      1 2 3 4      1 2 3 - 4

\*N.C.

G

A

N.C.

G

A

\*N.C. = No chord

N.C.      G      A      B      D      E

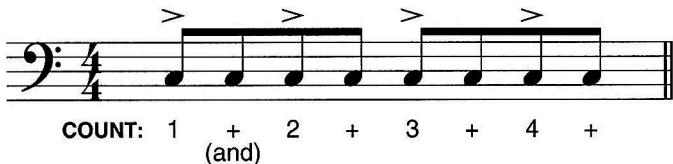


# EIGHTH NOTES

When you divide a quarter note in half, you get two **eighth notes**. Eighth notes are written separately with flags, or in groups of two or more with beams.



In 4/4 and 3/4 time, there are two eighth notes per beat. To count eighth notes, we use the word “and,” like this: “1 & 2 & 3 & 4 &.” The numbers are called **downbeats**, and the “ands” are called **upbeats**.



For fingerstyle playing, continue alternating index and middle fingers when playing eighth notes. For pick style playing, alternate downstrokes with upstrokes. Use downstrokes (■) on the downbeats and upstrokes (▽) on the upbeats.

Play the following exercise slowly at first. Count aloud, tapping your foot on the downbeats. Keep the count going for yourself on the 2nd and 3rd lines. Then try it again, reversing the fingerings (start with “m”).

72A



Here's the same exercise played pick style.

72B



For additional practice, try playing each measure individually in a repetitive loop (you'll need to adjust the right-hand fingerings if playing fingerstyle). Add one measure at a time, and eventually play through the entire exercise.

This tune combines eighth notes with moving lines. Practice keeping the eye moving ahead fast enough to follow the notes. Make sure to count through the rests.



TRACK 28

## MOVIN' 8'S

73

COUNT: 1 2 + 3 4 + 1 + 2 3 + 4 1 + 2 + 3 4 1 2 3 + 4 +

This is in 1st position. F is the tonic or key. Watch for the finger roll with the fourth finger in the last measure.

74

Notice the use of a consistent idea here; it contributes to a solid bass line. Repetition in the bass part gives a song a feeling of stability and a sense of character.



TRACK 29

## EIGHT BALL

75

COUNT: 1 + 2 + 3 - 4

2.

D.C. al Fine  
(take repeat)

## EIGHTH RESTS

An **eighth rest** takes up the same amount of space as an eighth note. Eighth rests can occur on a downbeat or an upbeat.

EIGHTH RESTS



EIGHTH NOTES AND RESTS



Play this example slowly. Tap your foot on the downbeats, and keep counting out loud through the second line. Practice each measure of this exercise separately until you get comfortable with the feel of it, then string them all together. Fingerstyle, continue to alternate index and middle fingers. Pickstyle, keep downstrokes on downbeats and upstrokes on upbeats.

76

This example uses a two-measure rhythmic pattern to create a consistent feel. There is a slight variation in measure 7.



## ROK GRUV

TRACK 30  
SLOW/FAST

E

A

E

B

77

COUNT: 1 + 2 + 3 4

E

A

B

E

Here is a cool feel. The “and” of beat 2 gets emphasized.



## BOP BOP

TRACK 31  
SLOW/FAST

B

E

78

COUNT: 1 + 2 + 3 - 4

B

A

A<sup>#</sup>

## D.C. al CODA

Like "D.C. al Fine," this marking tells you to return to the beginning of the piece. But "al Coda" indicates that you jump to the coda or "tail" section when you reach the appropriate marking. Here is an example with numbered instructions.

The diagram shows a musical staff with six numbered steps:

- 1) Play through piece
- 3) "D.C." (the top)
- 4) skip from here  
*To Coda* ⊕
- 2) return to top  
*D.C. al Coda*
- 5) to here → ⊕ *Coda*
- 6) the end

The staff consists of two measures of bass notes followed by a repeat sign, then a measure of bass notes, a measure of bass notes, and finally a measure of bass notes followed by a double bar line.

Pay attention to the form of this piece: 1) Take the repeat sign to the top, 2) play through to the second half of the song, 3) follow the D.C. al Coda back to the top, and, 4) at the coda sign, skip to the bottom of the page and play the coda measure.



TRACK 32

### CODA PENDANT

The musical score for "CODA PENDANT" is divided into four sections: E, A, B, and A. The first section (E) has four measures of eighth-note patterns. The second section (A) has four measures. The third section (B) has four measures. The fourth section (A) has four measures, ending with a "To Coda" instruction and a repeat sign. The next section (C) has four measures. The fifth section (G) has four measures. The sixth section (C) has four measures. The seventh section (G) has four measures. The eighth section (B♭) has four measures. The ninth section (G) has four measures. The tenth section (A) has four measures, ending with a "D.C. al Coda (no repeat)" instruction. The eleventh section (C) has four measures. The twelfth section (G) has four measures. The thirteenth section (B♭) has four measures. The fourteenth section (G) has four measures. The fifteenth section (A) has four measures. The sixteenth section (E) has four measures, ending with a "Coda" instruction and a repeat sign.

Staying on the root and "pumping out" eighth notes is a classic approach in rock bass playing. Pick style players may want to try the above song again, using all downstrokes (■). This option will give you a heavier sound than alternate picking (down-strokes and up-strokes) and is useful for some songs and styles.

The form of this piece is the same as the previous example, but now the first half of the song is called the A section, and the second half, the B section. These **rehearsal letters** make it easier to keep your place in longer songs and are a handy reference point when talking to other musicians.



TRACK 33

## DEE DEE

80

[A] D G A

D Bm A G To Coda ⊕

[B] Am C Am G

Am C Em A D.C. al Coda

⊕ Coda D

This 3/4 example uses ties within the measure.

81

This 3/4 example uses ties within the measure.

## USING A METRONOME

An important aspect of bass playing is keeping a steady tempo. A **metronome** will help you do this. Use an electronic or battery-powered model. First, learn an exercise slowly, and make sure you can play it correctly. Then, use a metronome to develop your tempo.

- Set your metronome to a slow tempo—50 beats per minute (bpm), for example.
- Let the click become the quarter-note pulse. Count along with it, “1, 2, 3...”
- Look at the exercise without the bass, and practice reading along with the click (e.g., “G, A, B...”).
- Pick up your bass and read through the exercise with the click. Do your best to stay with the tempo.
- As you get more comfortable with the click, gradually speed up the tempo.

# THE CLASSIC RHYTHM

The **dotted quarter/eighth note** combination (the “classic rhythm”) is one of the most common in bass playing. Remember, a dot adds one half the value of whatever note it sits next to. A *dotted quarter note* equals the value of three eighth notes ( $J = J + \frac{1}{2}J$ ). The classic rhythm is commonly used in one of two variations, and can be applied to many styles of music.

Two examples of the classic rhythm on bass staff. The first example shows a dotted quarter note followed by an eighth note, repeated four times. The second example shows a dotted quarter note followed by an eighth note, then a dotted quarter note followed by a sixteenth note, repeated four times. Below each example is a count pattern.

COUNT: 1 + 2 + 3 + 4 +      COUNT: 1 + 2 + 3 - 4

Practice the rhythm slowly, and count out loud. Once familiar with it, use a metronome clicking quarter notes.

82

Bass line for exercise 82. The line consists of eighth notes and dotted quarter notes. Below the staff is a count pattern corresponding to the notes.

COUNT: 1 + 2 + 3 - 4      1 + 2 + 3 + 4 +      1 - 2      3 + 4 +      1      2      3 + 4 +

Continuation of the bass line for exercise 82. The line continues with eighth notes and dotted quarter notes, maintaining the established rhythm pattern.

Now use the classic rhythm with a moving line. Keep counting through the second line.

83

Bass line for exercise 83. The line consists of eighth notes and dotted quarter notes, with a change in pitch. Below the staff is a count pattern corresponding to the notes.

COUNT: 1 + 2 + 3 + 4 +      1 + 2 + 3 + 4 +      1 + 2 + 3 + 4 +      1 + 2 + 3 + 4 +

Continuation of the bass line for exercise 83. The line continues with eighth notes and dotted quarter notes, maintaining the established rhythm pattern.

Now we start to add occasional eighth notes to the line. They add interest but keep the feel consistent.



TRACK 34

## DOWN HOME

84

Bass line for exercise 84 in G major. The line consists of eighth notes and dotted quarter notes, with a change in pitch. Below the staff is a count pattern corresponding to the notes.

G      Em      C  
COUNT: 1 + 2 + 3 + 4 +      1 + 2 + 3 + 4 +      1 + 2 + 3 + 4 +      1 + 2 + 3 + 4

Continuation of the bass line for exercise 84 in G major. The line continues with eighth notes and dotted quarter notes, maintaining the established rhythm pattern.

Continuation of the bass line for exercise 84 in G major. The line continues with eighth notes and dotted quarter notes, maintaining the established rhythm pattern.

This one uses the classic rhythm in a bluesy, R&B style.



## RAITT ON

TRACK 35

85

[A] F F7 B<sup>b</sup> G

COUNT: 1 + 2 + 3 - 4 1 + 2 + 3 - 4 1 + 2 + 3 - 4 1 + 2 + 3 4

C C7 Dm G C7

1 + 2 + 3 + 4 +

[B] B<sup>b</sup>7 F7 B<sup>b</sup>7 G7 C7

F F7 B<sup>b</sup> C7 F

The musical score consists of four lines of bass guitar tablature. The first line starts with a box labeled [A] followed by the chords F, F7, B<sup>b</sup>, and G. Below the notes is a count-in: "COUNT: 1 + 2 + 3 - 4 1 + 2 + 3 - 4 1 + 2 + 3 - 4 1 + 2 + 3 4". The second line starts with C, followed by C7, Dm, G, and C7, with a count-in below: "1 + 2 + 3 + 4 +". The third line starts with a box labeled [B] followed by B<sup>b</sup>7, F7, B<sup>b</sup>7, G7, and C7. The fourth line starts with F, followed by F7, B<sup>b</sup>, C7, and F.

Playing the classic rhythm with octaves is tricky at first. Practice your string crossing. Notice how the 1st ending line leads back to the top, and the 2nd ending line leads to the B section. Make sure to follow the form correctly.



## MINOR'S TALE

TRACK 36

86

[A] Am Em

Am C To Coda ⊕ F 1. 2.

B C G F C F

C G F C G E7 D.C. al Coda (no repeat)

⊕ Coda F Am

The musical score consists of six lines of bass guitar tablature. The first line starts with a box labeled [A] followed by Am and Em. The second line starts with Am, followed by C, then a box labeled "To Coda" with a plus sign and F, leading to two endings: "1." and "2.". The third line starts with B, followed by C, G, F, C, and F. The fourth line starts with C, followed by G, F, C, G, E7, and a box labeled "D.C. al Coda (no repeat)". The fifth line starts with a box labeled "⊕ Coda" followed by F, and the sixth line starts with Am.

## A CLASSIC VARIATION

Sometimes the classic rhythm is played short: a quarter note followed by an eighth rest, with an eighth note on the upbeat. The space from the rest leaves room for the snare drum to hit on beats 2 and 4, giving the music a tight feel. To create the rest, simply mute the quarter note—either by lifting off the note with the left hand, or placing your plucking finger on the string.



When you get comfortable with this, use the metronome with a quarter-note click. Listen for the space left by the rest.

87

Here is a blues with the shortened classic rhythm.



## CLASSIC BLUES

TRACK 37  
SLOW/FAST

88



## PETTY THIEF

TRACK 38

89

# THIRD POSITION

## ON THE G STRING

Place your first finger at the 3rd fret. This is **3rd position**. On the G string, this introduces one new note, high C at the 5th fret.

A diagram showing three fretboard diagrams for the G string in 3rd position. The first diagram shows the 3rd fret with a finger (1) and notes A<sup>#</sup> and B<sub>b</sub>. The second diagram shows the 4th fret with a finger (2) and note B. The third diagram shows the 5th fret with a finger (4) and note C.

These are all the notes in 3rd position on the G string, starting with the high C.

90 FNG: 4 1 2 4 4 1 1 2 4

This example uses the open G string. Do not shift; keep the hand in 3rd position, and simply play the open string.

91 FNG: 4 4 4 1 0 4 0 4 4 1 0 4 4 2 1 0

92 FNG: 0 1 4 - 4 4 - 4 1 0 0 2 4 - 4 4 - 4 2 0

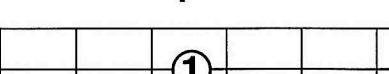
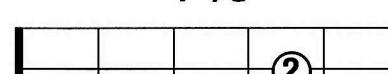
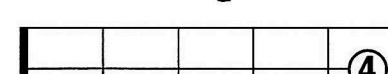
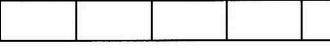
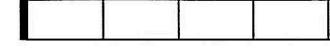
If you're playing in 1st or 2nd position, it will be necessary to shift up to the high C. Shifts are indicated with “-”.

1st POSITION FNG: 0 1 4 - 4 4 - 4 1 0 0 2 4 - 4 4 - 4 2 0

2nd POSITION FNG: 0 1 4 - 4 4 - 4 1 0 0 1 2 - 4 4 - 2 1 0

# ON THE D STRING

Here are the notes on the D string in 3rd position. Notice that G at the 5th fret is the same note as the open G string.

F	F#/G♭	G
 (1)	 (2)	 (4)
 3rd FRET F	 4th FRET F# G♭	 5th FRET G

93

FNG: 4      2      1      2      4      1      2      4

94

FNG: 1 4 2 1 1 4 4 2 4 4 1 4 4

This crosses between the G and D strings in 3rd position.



TRACK 39

3RD WATCH

95

TRACK 39

F G B $\flat$  C F B $\flat$  G

FNG: 1 1 4 1 1 4 1 1 1 4 4 4

The musical score shows two measures for the bassoon. The first measure starts with a C note followed by a B-flat note. The second measure starts with an F note. The bassoon part continues from measure 10, with the notes G, F, and G indicated above the staff.

FNG: 4 2 1 4 4 2 1 2 4 2 1 2 4 4 1 2

A musical staff in bass clef, spanning approximately 12 measures. The notes and rests are as follows: measure 1: solid black note, solid black note, note with a vertical line through it, note with a vertical line through it; measure 2: solid black note, note with a vertical line through it, solid black note, note with a vertical line through it; measure 3: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 4: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 5: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 6: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 7: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 8: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 9: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 10: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 11: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it; measure 12: solid black note, note with a vertical line through it, note with a vertical line through it, note with a vertical line through it.

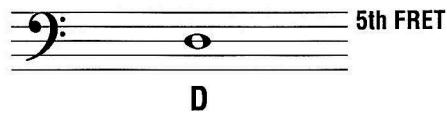
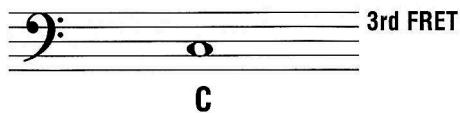
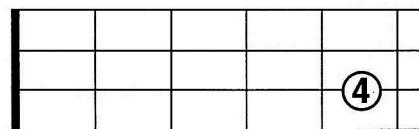
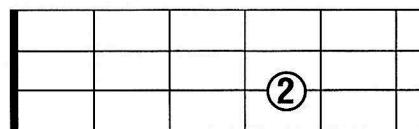
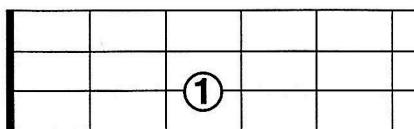
# ON THE A STRING

Here are the notes on the A string in 3rd position. The 5th fret is D, the same note as the open D string.

C

C#/D♭

D



97

FNG: 4 2 1 2 4 1 2 4 1 2 4 1 2 4

98

FNG: 4 4 1 4 4 1 2 4 1 2 2 1 1 2 4 4 4

**NEW OCTAVE:** In 3rd position, we can play an octave on C.

99

FNG: 1 4 1 4 1 4 1 4 1 4 1



TRACK 40  
SLOW/FAST

## FLYING LEAP

100

D C G D C G

# ON THE E STRING

Here are the notes on the E string in 3rd position. The 5th fret is A, the same note as the open A string.

The diagram shows three sets of fretboard diagrams and corresponding bass staves. The first set shows the note G at the 3rd fret, labeled 'G' above the fretboard and '3rd FRET' below it. The second set shows the notes G♯/A♭ at the 4th fret, labeled 'G♯/A♭' above the fretboard and '4th FRET' below it. The third set shows the note A at the 5th fret, labeled 'A' above the fretboard and '5th FRET' below it. Each set includes a small circle with a number indicating the finger to be used: 1 for G, 2 for G♯/A♭, and 4 for A.

101

FNG: 1 2 4 2 1 4 1 4 1

102

FNG: 1 1 4 4 2 1 1 2 4 1 0 1

**NEW OCTAVE:** In 3rd position, we can play an octave on G.

This uses the new octaves on G and C. They are on the same fret, just one string apart.

103

FNG: 1 4 1 4 1 4 1

This block contains a continuation of the musical staff from exercise 103, showing a sequence of notes on the bass staff.



TRACK 41

## 0 AND 3

104

G C Em

FNG: 1 4 1 4 0 . 4

This block contains a continuation of the musical staff from exercise 104, showing a sequence of notes on the bass staff.

# SHIFTING THROUGH THE POSITIONS

It is not uncommon to play a song in all three positions. Sometimes you have to shift the octave shape up and down.

105

1st POSITION -----| 2nd POSITION | 3rd POSITION

FNG: 0 2 1 4 1 4 1 4

3rd POSITION | 2nd POSITION | 1st POSITION -----|

1 4 1 4 1 4 0 2

Sometimes it's better to shift to 3rd position for the sake of keeping groups of notes together on the fingerboard.



TRACK 42

## SHIFTY

106

1st POSITION -----| 3rd POSITION -----|

Em F C D F G

FNG: 0 0 1 1 4 4 1 2 4 4 1 2 4 1 1 4 1 4

3rd POSITION | 1st POSITION -----|

G Em F C Am Em

This jazz line shifts freely between 1st, 2nd, and 3rd positions. Brackets indicate what notes are in the same position. The shifts come after an open string, giving you a chance to change positions. Shift marks are placed in the fingering numbers.



TRACK 43  
SLOW/FAST

## SHIFT-CRAZY BLUES

107

B♭7 Cm7 F7 B♭7

FNG: 4 1 0 - 2 4 2 1 0 - 1 0 4 0 1 2 4 0

E♭7 B♭7 Dm7 G7

Cm7 F7 B♭7 G7 Cm7 F7 B♭7

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

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

These examples change positions a few times. See if you can find the best way to play them on your own.



TRACK 44

## STONES-Y

[A]

108

C G F

C

B<sup>b</sup>

F

To Coda ⊕

1.

2.

[B]

Dm

Em

Am

C

Dm

Em

F

Dm

Em

Am

G

F

D.C. al Coda  
G (no repeat)

⊕ Coda

F

G

C



TRACK 45

## ETUDE BRUTÉ

[A]

G

Em

C

Am

D

G

C

D

109

G Em C Am D G C D

G

C

G

D

To Coda ⊕

C

1.

D

2.

Am

B

D

Am

C

Am

D.C. al Coda

D

⊕ Coda

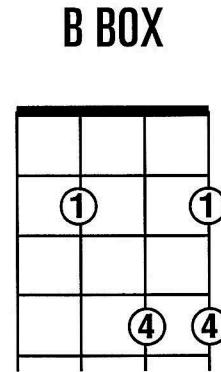
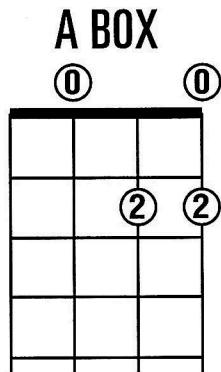
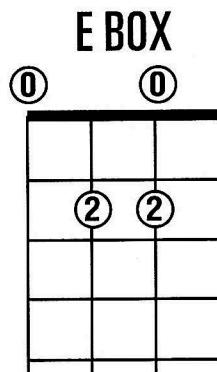
C

D

G

# THE BOX SHAPE

The **box shape** is a common four-note pattern found in all styles of bass playing. It forms a square shape on the fingerboard that can be easily moved. The lowest note in the pattern is the root, and the highest note is the octave.



**E BOX**

Bass line for the E box shape. Measures 1-2: FNG: 0 2 0 2. Measures 3-4: FNG: 0 2 0 2.

**A BOX**

Bass line for the A box shape. Measures 1-2: FNG: 0 2 0 2. Measures 3-4: FNG: 0 2 0 2.

**B BOX**

Bass line for the B box shape. Measures 1-2: FNG: 1 4 1 4. Measures 3-4: FNG: 1 4 1 4.

For octave jumps off the E string, place the right-hand thumb on the E string while playing the higher notes on the D string. Use the left hand to mute the open D string in measure 3.

**E BOX**

1

Bass line for the E box shape with a thumb mute. Measure 1: FNG: 0 0 2 2. Measure 2: FNG: 0 2 0 2. Measure 3: FNG: 0 2 0 2. Measure 4: FNG: 0 0 2 2.

For octave jumps off the A string, rest the right thumb on the A string and lean it against the E string while playing the higher notes on the G string. Use the left hand to mute the open G string in measure 3.

**A BOX**

2

Bass line for the A box shape with a thumb mute. Measure 1: FNG: 0 2 2 0 2 2 2 2. Measure 2: FNG: 0 0 0 0.

The B box has no open strings—so the fingering can be moved around the fingerboard easily. More on that soon.

**B BOX**

3

Bass line for the B box shape. Measure 1: FNG: 1 1 4 1 4 1 1 4 1.



## TUNING NOTES

TRACK 1



TRACK 2  
SLOW/FAST

## E, A & B BOX

4

**E** **A**



## BOX LUNCH

5

**A** **B** **E**



## BOX-E BLUES

6

**E7**

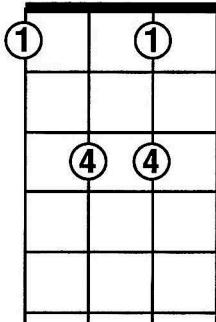
**A7** **E7**

**B7** **A7** **E7**

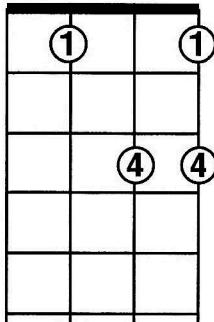
# MOVABLE BOXES

**Movable boxes** all have the same fingering. Place your 1st finger on any note on the E or A string; that becomes the root. The box shape for that root follows the fingering pattern shown below. Movable box patterns can be used to create your own bass lines.

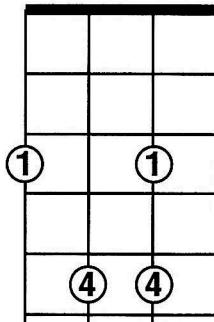
F BOX



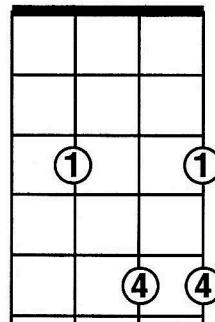
B♭ BOX



G BOX



C BOX



A bass line consisting of eighth notes. The first two notes are on the A string (1), the next two are on the E string (4). This pattern repeats three times.

FNG: 1 4 1 4

A bass line consisting of eighth notes. The first two notes are on the E string (1), the next two are on the A string (4). This pattern repeats three times.

FNG: 1 4 1 4

A bass line consisting of eighth notes. The first two notes are on the A string (1), the next two are on the E string (4). This pattern repeats three times.

FNG: 1 4 1 4

A bass line consisting of eighth notes. The first two notes are on the E string (1), the next two are on the A string (4). This pattern repeats three times.

FNG: 1 4 1 4

Remember to keep your left hand relaxed as you play. If these shapes feel like a stretch, let your hand pivot naturally at the thumb when moving between lower and higher notes.

F BOX

A bass line in 4/4 time. It starts with an eighth note on the A string (1), followed by sixteenth-note pairs on the E string (4), then eighth notes on the A string (1), and so on. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4, 4, 4, 1, 4.

FNG: 1 4 1 4 1 4 1 4 4 4 1 4

B♭ BOX

A bass line in 4/4 time. It starts with an eighth note on the E string (1), followed by sixteenth-note pairs on the A string (4), then eighth notes on the E string (1), and so on. Fingerings: 1, 4, 1, 4, 1, 4, 4, 1, 4, 4, 4, 1, 4.

FNG: 1 4 1 4 1 4 4 1 4 4 4 1 4

G BOX

A bass line in 4/4 time. It starts with an eighth note on the E string (1), followed by sixteenth-note pairs on the A string (4), then eighth notes on the E string (1), and so on. Fingerings: 1, 1, 4, 4, 1, 1, 4, 4, 4, 4, 1, 4.

FNG: 1 1 4 4 1 1 4 4 4 4 1 4

C BOX

A bass line in 4/4 time. It starts with an eighth note on the A string (1), followed by sixteenth-note pairs on the E string (4), then eighth notes on the A string (1), and so on. Fingerings: 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4.

FNG: 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4

The following examples show a one-measure box pattern. When you've learned the pattern thoroughly, play through the example by moving the pattern to the correct root, as indicated by the chord symbol above each measure.



TRACK 5

11

**G**      **C**      **G**

This tab shows a bass line in 4/4 time. It starts with a quarter note on the G string, followed by eighth-note pairs on the D and G strings. The second measure consists of eighth-note pairs on the B and G strings. The third measure has eighth-note pairs on the D and G strings. The fourth measure is a repeat sign.

## YOUR MOVE

**B♭**      **C**      **F**

This tab shows a bass line in 4/4 time. It starts with a quarter note on the B♭ string, followed by eighth-note pairs on the D and B♭ strings. The second measure consists of eighth-note pairs on the G and B♭ strings. The third measure has eighth-note pairs on the D and B♭ strings. The fourth measure is a repeat sign.

To play the F♯ box shape in this example, move your hand down to the 2nd fret.



TRACK 6  
SLOW/FAST

## MOVE IT

12

**B♭**      **F**

This tab shows a bass line in 4/4 time. It starts with a quarter note on the B♭ string, followed by eighth-note pairs on the D and B♭ strings. The second measure consists of eighth-note pairs on the G and B♭ strings. The third measure has eighth-note pairs on the D and B♭ strings. The fourth measure is a repeat sign.

**G**      **F♯**      **F**      **B**

This tab shows a bass line in 4/4 time. It starts with a quarter note on the G string, followed by eighth-note pairs on the D and G strings. The second measure consists of eighth-note pairs on the B and G strings. The third measure has eighth-note pairs on the D and G strings. The fourth measure is a repeat sign.

While the pattern remains the same, the A and E chords use the open E and A strings for their roots. Pay attention to muting your open strings.



TRACK 7

## MOVIE STAR

13

**C**      **F**      **C**      **G**

This tab shows a bass line in 4/4 time. It starts with a quarter note on the C string, followed by eighth-note pairs on the D and C strings. The second measure consists of eighth-note pairs on the G and C strings. The third measure has eighth-note pairs on the D and C strings. The fourth measure is a repeat sign.

**F**      **B♭**      **C**      **A**

This tab shows a bass line in 4/4 time. It starts with a quarter note on the F string, followed by eighth-note pairs on the D and F strings. The second measure consists of eighth-note pairs on the B♭ and F strings. The third measure has eighth-note pairs on the D and F strings. The fourth measure is a repeat sign.

**E**      **F**      **G**

This tab shows a bass line in 4/4 time. It starts with a quarter note on the E string, followed by eighth-note pairs on the D and E strings. The second measure consists of eighth-note pairs on the F and E strings. The third measure has eighth-note pairs on the D and E strings. The fourth measure is a repeat sign.

# 5TH POSITION

So far, we've played in 1st, 2nd, and 3rd positions. Let's continue to expand our knowledge of the fingerboard; playing in 5th position will give us access to a few new notes as well as alternate fingerings for notes we've already learned.

# ON THE G STRING

Place your first finger on the 5th fret of the G string. We are still using the 1-2-4 fingering system.

**C**

①

fret: 5 6 7

**C# / D $\flat$**

②

fret: 5 6 7

**D**

④

fret: 5 6 7

**C**

5th FRET

**C#**    **D $\flat$**

6th FRET

**D**

7th FRET

To get more comfortable with the notes in this position, say them aloud as you play: "C, C#, D..."

14

FNG: 1 2 4 2 1 4 1 2 4 1

15

FNG: 1 1 4 1 4 1 1 2 4 1

This example uses the open G string—keep the hand in 5th position and play the open string.

16

FNG: 1 0 1 2 4 0 4 2

17

## SHIFT PRACTICE

Many bass lines require you to play in several positions. It's important to be comfortable shifting between positions. Release the finger pressure before making the shift, and land on the new note as gently as possible.

Practice the shifts in example A individually, back and forth. Make the shifts as smooth as possible. Example B shifts from 5th position down to the open G, and back up.

A      5th - 3rd      3rd - 5th      5th - 3rd      3rd - 5th      5th - 2nd      2nd - 5th

FNG: 1 1 4 4 4 1 1 1 1 4 1 4 1

B      5th ----- 2nd ----- open ----- 1st ----- 2nd ----- 5th

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

This example shifts between 3rd and 5th position.

18

FNG: 1 2 4 1 - 1 1 2 4 2 1 1 - 1 1 0 - 1 0 -

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

This example has many shifts. The important fingerings are marked, and all shifts are indicated by the “-” symbol.



### SHIFTY HENRY

TRACK 8

19

FNG: 4 1 4 1 - 1 1 2 4 1 1 1 0 0 1 4 -

4 1 0 - 4 1 - 1 1 - 1 4 1 1 1 0 4 1 1 1 0 0 1

1.

1 4 - 1 1 4 4 1 1 1 0 0 1 4 4 1 1 1 0 0 1

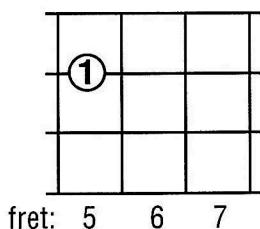
2.

1 4 - 1 1 4 4 1 1 1 0 0 1 4 4 1 1 1 0 0 1

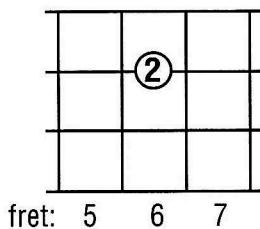
# ON THE D STRING

Here are the notes in 5th position on the D string.

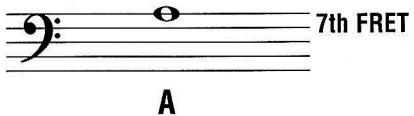
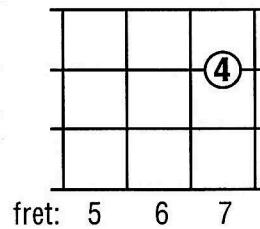
G



G#/A♭



A



You'll recall these notes can also be found on the G string (open, 1st fret, and 2nd fret). Which position you choose to play them in will depend on the notes occurring before and after. For now, they'll be read in 5th position.

20

Bass clef staff with a melodic line. Fingerings (FNG) are indicated below the staff: 1, 2, 4, 2, 4, 2, 1, 1, 2, 4, 1, 2, 4, 1, 2, 1, 1. The line starts at the 5th fret and moves up and down between the 4th and 6th frets.

21

Bass clef staff with a melodic line. Fingerings (FNG) are indicated below the staff: 4, 4, 2, 1, 4, 4, 2, 1, 4. The line starts at the open D string and moves up and down between the 4th and 6th frets.

This example uses the open D string; stay in 5th position.

22

Bass clef staff with a melodic line. Fingerings (FNG) are indicated below the staff: 1, 1, 0, 1, 2, 1, 1, 0, 1, 2, 2, 4, 4, 4, 0, 0. The line starts at the 5th fret and moves up and down between the 4th and 6th frets.

Bass clef staff with a melodic line. Fingerings (FNG) are indicated below the staff: 1, 1, 0, 1, 2, 1, 1, 0, 1, 2, 2, 4, 4, 4, 0, 0. The line starts at the open D string and moves up and down between the 4th and 6th frets.

This example starts on open D, but it is still played in 5th position.



TRACK 9

DEE GEE

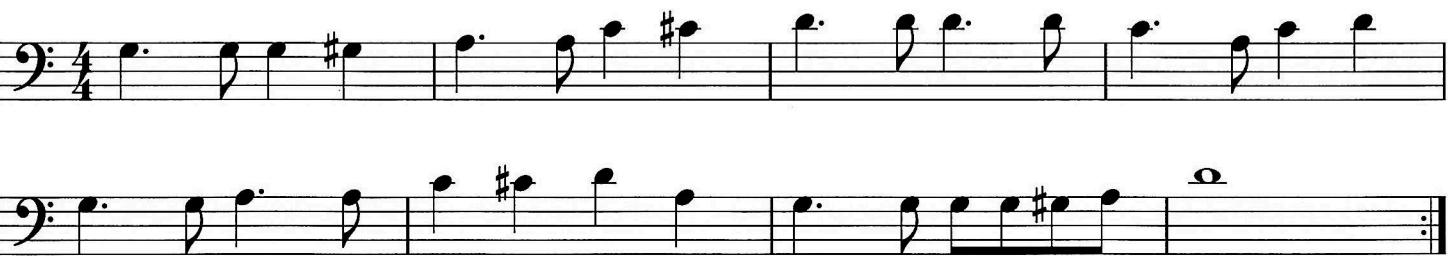
23

Bass clef staff with a melodic line. Fingerings (FNG) are indicated below the staff: 1, 1, 0, 1, 2, 1, 1, 0, 1, 2, 2, 4, 4, 4, 0, 0. The line starts at the open D string and moves up and down between the 4th and 6th frets.

Bass clef staff with a melodic line. Fingerings (FNG) are indicated below the staff: 1, 1, 0, 1, 2, 1, 1, 0, 1, 2, 2, 4, 4, 4, 0, 0. The line starts at the open D string and moves up and down between the 4th and 6th frets.

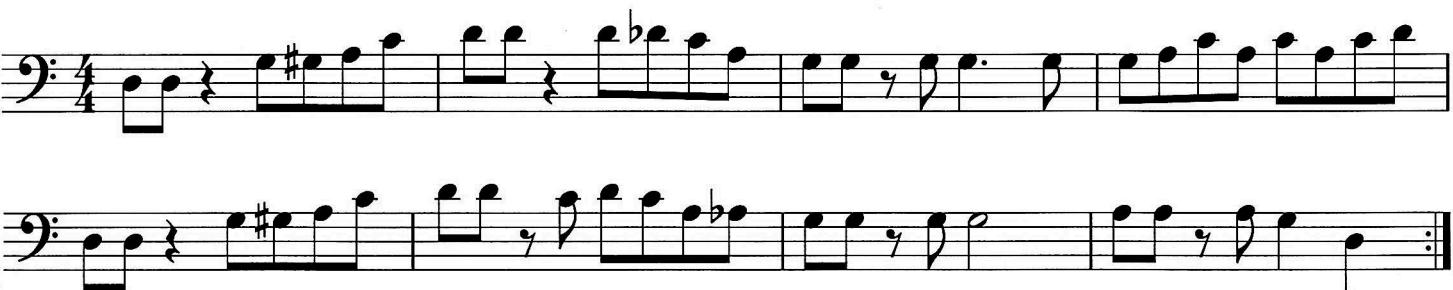
Now practice playing across the D and G strings in 5th position.

24



This one crosses the D and G strings and “bounces” down to open D. Remember, it’s all in 5th position.

25



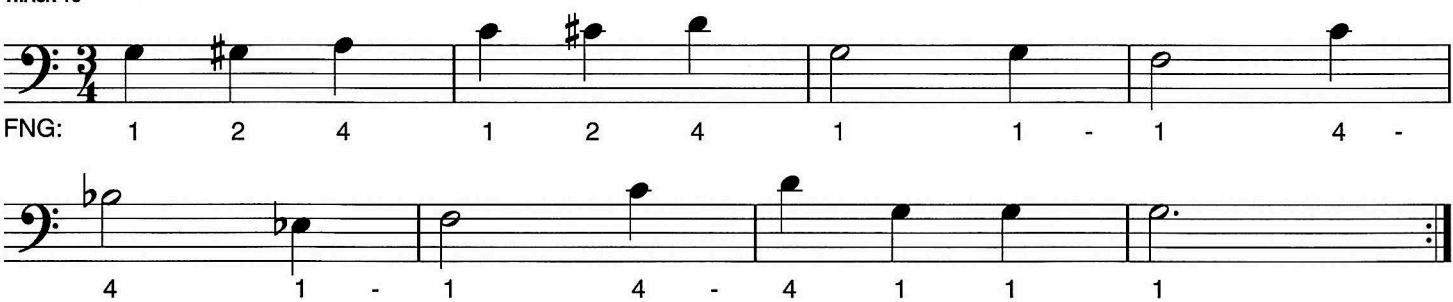
Play on the D and G strings and shift between 5th, 3rd, and 1st positions. Remember: 3/4 time means 3 beats per bar.



TRACK 10

5-3-1

26



FNG: 1 2 4 1 2 4 1 - 1 4 -



TRACK 11

DIG IT

27



FNG: 4 1 - 1 4 - 4 1 4 1 - 4 1 1 1 2 4 4 -

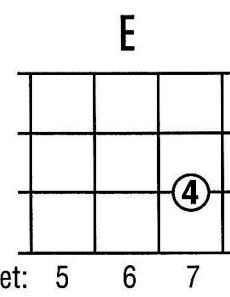
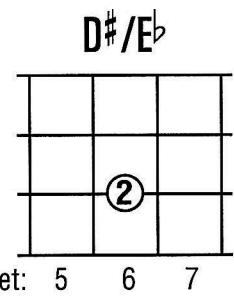
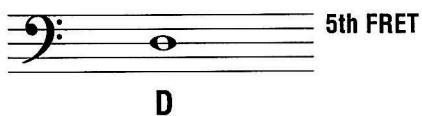
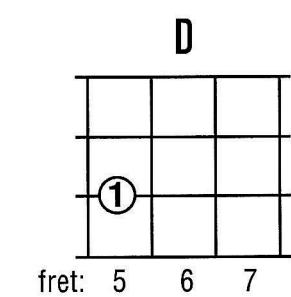
2.



4 4 1 - 4 1 4 - 4 1 1 - 4 1 4 - 4 1

# ON THE A STRING

Here are the notes on the A string in 5th position. These notes are also available on the D string: open, 1st fret, and 2nd fret. For now, we'll stick to 5th position locations.



28

FNG: 1 2 4 4 1 4 2 1 1 4 1 2 4 1 4

29

FNG: 4 2 1 1 1 2

This example bounces off the open A string but stays in 5th position.

30

FNG: 1 1 0 1 1 2 2 4 4 0 4 0 4 2

## INTRODUCING TABLATURE

**Tablature** is a system of notating the specific location of notes on the fingerboard. In 5th position, there are many notes that could be played elsewhere on the neck; tablature (or "tab") is a handy way to indicate where they are best played.

The tab staff is 4 lines: the bottom line represents the E string; the next line is the A string, then the D string, and then the G string. Numbers on the lines represent frets. For each note on the staff, there will be a number in tab indicating the exact fret location of that note.

This example uses tablature to clearly indicate where the notes are played.



TRACK 12

## TAB HUNTER

31

E A C G D

TAB: 7 5 7 | 7 5 7 | 7 5 5 | 5 0 5 5 | 5 0 5 5 |

E A D A E

7 5 7 7 5 6 | 7 5 7 5 0 | 5 6 7 5 7 5 | 7 7 7 |

This crosses the A, D, and G strings, and shifts between 5th and 3rd positions. Tablature makes it clear.



TRACK 13

## PAY THE TAB

32

Am C Am C

FNG: 4 1 4 1 4 1 - 1 1 4 4 1 4 | 1 -

TAB: 7 5 7 5 7 5 | 3 3 5 7 5 | 7 5 7 5 7 5 | 5 5 7 5 |

F G 1. C Am Dm G

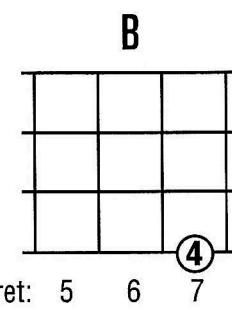
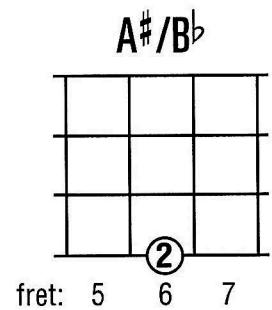
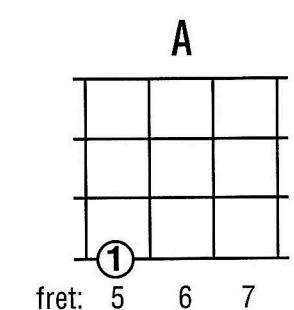
1 4 4 - 1 4 1 | 3 3 3 5 5 5 7 5 | 5 5 7 7 | 5 5 5 5 5 5 | .

2. F A7 Dm G C

- 1 2 0 1 4 | 3 3 3 3 4 4 4 0 | 5 7 5 7 | 5 5 5 5 5 5 | .

# ON THE E STRING

Here are the notes on the E string in 5th position. These notes are also found on the A string: open, 1st fret, and 2nd fret. These examples use 5th position.



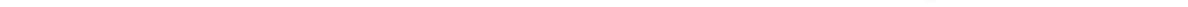
A bass clef is positioned at the top left of a five-line staff. A note is placed on the middle line of the staff. Below the staff, the letter 'A' is centered.

Bass clef, sharp sign, flat sign, A<sup>#</sup>, B<sub>b</sub>, 6th FRET

A musical staff with a bass clef at the top left. The 7th fret is marked with a small circle on the 4th string. The letter 'B' is centered below the staff.

33

FNG: 1 2 1 2 4 2 1 4 2 1 4 4 1

**34**   
FNG: 4 4 4 2 2 2 1 1 1 2 2 2 2

This stays in 5th position, but bounces down to the open E string.

A bass clef musical staff consisting of five horizontal lines and four spaces. It features a continuous sequence of eighth notes and sixteenth rests. The notes are grouped by vertical bar lines. The first group contains three eighth notes. The second group contains two eighth notes followed by one sixteenth rest. The third group contains two eighth notes followed by one sixteenth rest. The fourth group contains three eighth notes. The fifth group contains two eighth notes followed by one sixteenth rest. The sixth group contains two eighth notes followed by one sixteenth rest. The seventh group contains one eighth note followed by one sixteenth rest. The eighth group contains one eighth note followed by one sixteenth rest. The ninth group contains one eighth note followed by one sixteenth rest. The tenth group contains one eighth note followed by one sixteenth rest. The eleventh group contains one eighth note followed by one sixteenth rest. The twelfth group contains one eighth note followed by one sixteenth rest. The thirteenth group contains one eighth note followed by one sixteenth rest. The fourteenth group contains one eighth note followed by one sixteenth rest. The fifteenth group contains one eighth note followed by one sixteenth rest. The sixteenth group contains one eighth note followed by one sixteenth rest. The seventeenth group contains one eighth note followed by one sixteenth rest. The eighteenth group contains one eighth note followed by one sixteenth rest. The nineteenth group contains one eighth note followed by one sixteenth rest. The twentieth group contains one eighth note followed by one sixteenth rest. The twenty-first group contains one eighth note followed by one sixteenth rest. The twenty-second group contains one eighth note followed by one sixteenth rest. The twenty-third group contains one eighth note followed by one sixteenth rest. The twenty-fourth group contains one eighth note followed by one sixteenth rest. The twenty-fifth group contains one eighth note followed by one sixteenth rest. The twenty-sixth group contains one eighth note followed by one sixteenth rest. The twenty-seventh group contains one eighth note followed by one sixteenth rest. The twenty-eighth group contains one eighth note followed by one sixteenth rest. The twenty-ninth group contains one eighth note followed by one sixteenth rest. The thirtieth group contains one eighth note followed by one sixteenth rest. The thirty-first group contains one eighth note followed by one sixteenth rest. The thirty-second group contains one eighth note followed by one sixteenth rest. The thirty-third group contains one eighth note followed by one sixteenth rest. The thirty-fourth group contains one eighth note followed by one sixteenth rest. The thirty-fifth group contains one eighth note followed by one sixteenth rest. The thirty-sixth group contains one eighth note followed by one sixteenth rest. The thirty-seventh group contains one eighth note followed by one sixteenth rest. The thirty-eighth group contains one eighth note followed by one sixteenth rest. The thirty-ninth group contains one eighth note followed by one sixteenth rest. The forty group contains one eighth note followed by one sixteenth rest. The forty-one group contains one eighth note followed by one sixteenth rest. The forty-two group contains one eighth note followed by one sixteenth rest. The forty-three group contains one eighth note followed by one sixteenth rest. The forty-four group contains one eighth note followed by one sixteenth rest. The forty-five group contains one eighth note followed by one sixteenth rest. The forty-six group contains one eighth note followed by one sixteenth rest. The forty-seven group contains one eighth note followed by one sixteenth rest. The forty-eight group contains one eighth note followed by one sixteenth rest. The forty-nine group contains one eighth note followed by one sixteenth rest. The五十 group contains one eighth note followed by one sixteenth rest.

Now play all the notes in 5th position across all 4 strings.

Musical score for bassoon part, page 36, measure 1. The score consists of a single staff with ten measures. The key signature is one sharp. The notes are as follows: measure 1: A, B, C; measure 2: D, E, F; measure 3: G, A, B; measure 4: C, D, E; measure 5: F, G, A; measure 6: B, C, D; measure 7: E, F, G; measure 8: A, B, C; measure 9: D, E, F; measure 10: G, A, B.

Crossing all four strings in 5th position, this one has some unusual switches between the open strings and their fretted counterparts. Check the tab carefully.



TRACK 14

## OPEN/CLOSED

37

A musical staff for bass guitar in 4/4 time. The notes are primarily eighth notes, with some sixteenth-note patterns. The bass clef is used.

A guitar tablature for the first measure of track 14. The strings are labeled T (top), A, and B (bottom). The fingerings shown are: 0, 0, 5, 7, 5; 7, 7, 5, 7, 5; 5, 0, 5, 0; 5, 7, 5, 7. The tab shows the transition from open strings to fretted positions in the 5th position.

A musical staff for bass guitar in 4/4 time. The notes are primarily eighth notes, with some sixteenth-note patterns. The bass clef is used.

A guitar tablature for the second measure of track 14. The strings are labeled T (top), A, and B (bottom). The fingerings shown are: 5, 0, 5, 7, 5; 7, 5, 7, 7, 5, 0; 7, 5, 0; 5, 0, 5, 0, 7. The tab continues the pattern of switching between open and fretted strings.



TRACK 15  
SLOW/FAST

## DA BLUES

38

A7

A musical staff for bass guitar in 4/4 time. The notes are primarily eighth notes, with some sixteenth-note patterns. The bass clef is used.

A guitar tablature for the first measure of track 15. The strings are labeled T (top), A, and B (bottom). The fingerings shown are: 5, 5, 0, 0, 5; 5, 5, 7, 5, 7; 7, 7, 5, 7, 5, 6; 7, 7, 6, 5, 7, 5, 7. The tab starts in the 5th position and includes a transition to a higher position.

A musical staff for bass guitar in 4/4 time. The notes are primarily eighth notes, with some sixteenth-note patterns. The bass clef is used.

A guitar tablature for the second measure of track 15. The strings are labeled T (top), A, and B (bottom). The fingerings shown are: 5, 5, 7, 5, 7; 5, 5, 6, 7, 7, 5, 7; 5, 5, 0, 0, 0, 0, 5; 7, 5, 6, 7, 5. The tab continues the blues-style pattern.

A musical staff for bass guitar in 4/4 time. The notes are primarily eighth notes, with some sixteenth-note patterns. The bass clef is used.

A guitar tablature for the third measure of track 15. The strings are labeled T (top), A, and B (bottom). The fingerings shown are: 7, 7, 7, 0, 5, 7, 7; 5, 5, 6, 7, 5, 7, 5; 7, 7, 5, 7, 5, 7; 5, 0, 0, 0, 0, 7, 7. The tab concludes with a final note on the 7th string.

Here is a tune that shifts between several positions and crosses all four strings. Follow the tab, and experiment with different fingerings. Once you've got the fingerings down for this piece, practice reading it without looking at the tab. You'll develop a better sense of what you're playing and you'll keep up your note-reading "chops."



TRACK 16

## ALL TOGETHER NOW

**39**

**Am F Dm B<sup>b</sup>**

T A B  
5 5 1 1 0 0 3 0 1 1 1

**Am C B<sup>b</sup> E<sup>b</sup> Dm G**

2 5 1 1 1 0 0 3 5 1 1 1 0 0 3 .

**E<sup>b</sup>**

1 1 1 1 1 3 0 3 1 0 3 1 3 4 5 3 5

**Dm Cm**

5 6 7 5 7 5 4 3 5 3 3 3 5 3 5 3 4 5 3 5

**B<sup>b</sup> D<sup>b</sup> B<sup>b</sup> Am**

1 1 2 3 2 1 3 4 4 4 4 4 1 1 1 3 1 0 3

This is an example of a **walking bass** line. The constant quarter-note rhythm and non-repetitive note choices give it a distinct jazz flavor. This piece starts in 1st position, shifts up to 5th, and then shifts back down to 1st. Open strings are used to make the shifts easier. Try reading it first without looking at the tab, and see how well you do.



TRACK 17  
SLOW/FAST

F7

40

**SWING TIME**

Bass clef, 4/4 time, F7 chord.

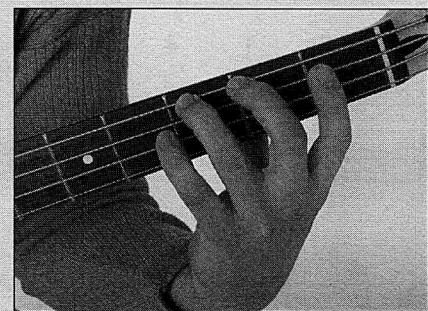
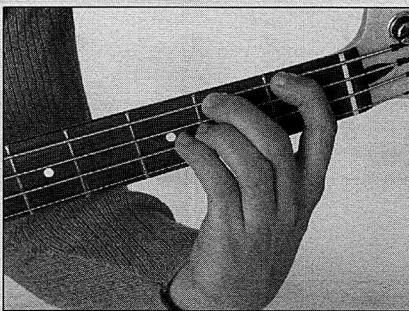
String positions and fingerings:

- Measure 1: T-A-B: 1 0 1 2 | 3 0 1 2 | 3 0 1 2 | 3 0 1 0
- Measure 2: B<sup>b</sup>7 chord (B, D, G, B): 1 0 3 0 | 3 2 1 3 | 2 0 2 0 | 5 7 7 6
- Measure 3: Am7 chord (A, C, E, G): 5 6 7 6 | 5 7 5 6 | 7 6 5 0 | 3 2 3 0
- Measure 4: D7 chord (D, F#, A, C#): 5 6 7 6 | 5 7 5 6 | 7 6 5 0 | 3 2 3 0

## ONE FINGER PER FRET

Another fingering system commonly used on the bass assigns one finger to each fret. This expands what is available under your hand by one more note. This system is *not* advisable for box shapes as it puts too much strain on the hand. To use OFPF without strain, you must learn to use the **pivot** in the left hand between the 2nd and 3rd finger. Play a note with the 1st finger, then lay down the 2nd finger.

When moving to the 3rd finger, release the 1st finger and pivot slightly on the 2nd finger and thumb to reach the note with the 3rd finger. Lay down the 4th finger next. Pivoting like this eliminates the need to stretch the hand open to reach the notes. Extended periods of stretching open your hand can be painful and potentially damaging. Stay relaxed and flexible as much as possible.



Practice playing across all four strings with OFPF. When you've reached the last note, reverse directions and come back down.

Bass clef, 4/4 time.

FNG: 1 2 <sup>Λ</sup> 3 4 | 1 2 <sup>Λ</sup> 3 4 | 1 2 <sup>Λ</sup> 3 4 | 1 2 <sup>Λ</sup> 3 4

String positions and fingerings:

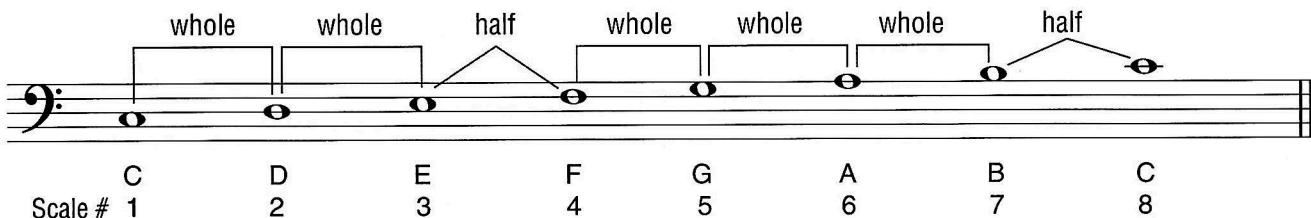
- Measure 1: 1 2 <sup>Λ</sup> 3 4 | pivot
- Measure 2: 1 2 <sup>Λ</sup> 3 4 | pivot
- Measure 3: 1 2 <sup>Λ</sup> 3 4 | pivot
- Measure 4: 1 2 <sup>Λ</sup> 3 4 | pivot

# THE MAJOR SCALE

The **major scale** is a group of 8 notes that occur in a specific order. It is the basis of most popular music and is an important tool in developing an understanding of how music is structured.

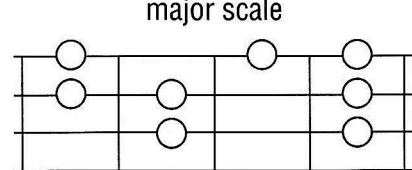
The major scale is constructed by combining *whole steps* (the distance between 2 frets) and *half steps* (1 fret) in this pattern:

## C MAJOR SCALE



Each note in the scale is numbered 1 through 8. The 1st (and 8th) note is called the root or tonic (in this case, C). It is the note that gives the scale its name or **key**, and sounds like “home base.” The numerical system is used to describe melodies, root motion, and many other musical elements.

Using the OFPF system and starting on the 2nd finger, the major scale falls naturally under the hand in one position. This is the “**universal fingering**” for the major scale; it will produce the scale in any key starting from the 2nd fret and above on the E or A strings. Here it is in C major.



41

FNG: 2 4 1 2 4 1 3 4 4 3 1 4 2 1 4 2

T 3 5    A 2 3    B 5

42

FNG: 2 1 4 2 1 4 2 1 4 3 1 4 3 4 4

T 3 2 5    A 5 3    B 2 5    4 5 5

5 2 4 5    2 3 5 2    3 5 2 3    5 2 3

43

FNG: 2 4 1 2 4 2    4 1 2 4 1 4    1 2 4 1 3 1    2 4 1 3 4 2

T A B  
3 5 2 3 5 3 | 5 2 3 5 2 5 | 2 3 5 2 4 2 | 3 5 2 4 5 3

5 5 4 2 5 3 2 | 3 4 2 5 3 2 5 | 2 4 2 5 3 2 5 | 3 5 2 5 5 3

Remember: When using the OFPF system to play notes in a single position like this, allow your left hand to pivot naturally between the 2nd and 3rd fingers; always keep the hand relaxed.

The next two examples use the number system exclusively. Using the universal fingering in the key of C position, play the notes that correspond to the scale numbers. Say the scale numbers aloud. Pay attention to the note names as well.



TRACK 18

### SCALE SEQUENCE #1

44

Scale # 1 6 2 5 3 6 2 5

1 3 4 2 3 6 2 5 1



TRACK 19

### SCALE SEQUENCE #2

45

Scale # 1 2 3 1 2 3 4 2 3 4 5 3 4 5 6 4

5 6 7 5 6 7 8 6 5 4 3 2 3 2 1

# KEY SIGNATURES

If you examine the notes in the key of C, you'll notice that there are no sharps or flats. The half steps in the scale (between 3 & 4 and 7 & 8) naturally occur between E & F and B & C. In different keys, it is necessary to add sharps or flats to maintain the sequence of whole and half steps that produce the major scale.

Each new key has its own unique **key signature** that indicates which notes are sharp or flat. It appears at the beginning of a line of music. Here are the key signatures for keys up to 5 sharps and 5 flats.

## SHARP KEYS



G MAJOR



D MAJOR



A MAJOR

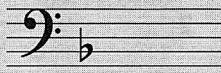


E MAJOR

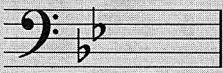


B MAJOR

## FLAT KEYS



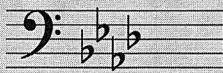
F MAJOR



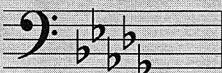
B♭ MAJOR



E♭ MAJOR



A♭ MAJOR



D♭ MAJOR

Sharps or flats indicated in the key signature are played automatically unless cancelled out by a natural sign (♮).

To get familiar with the above keys, play them first in **open position**—that is, starting on the lowest possible root on the fingerboard, and using as many open strings as possible. Some of these keys/scales will be easier to play this way than others. The keys of G, A, E, F, and B♭ will be especially useful. Use the 1-2-4 fingering system, and refer to the fingerings and shifts as needed.

Play each scale several times, and be sure to watch for sharps and flats. Say the note names as you play.

In 2nd position.

## G MAJOR

FNG: 2 0 1 2 0 1 4 0

A musical staff for G Major in 2nd position. The staff has four measures. The first measure starts with a quarter note on G (fingering 2). The second measure starts with a quarter note on A (fingering 0). The third measure starts with a quarter note on B (fingering 1). The fourth measure starts with a quarter note on C (fingering 2). The notes are connected by vertical stems.

Start in 2nd position; shift up to 5th position.

## D MAJOR

FNG: 0 1 4 0 1 4 - 2 4

A musical staff for D Major in 2nd position. The staff has six measures. The first measure starts with a quarter note on D (fingering 0). The second measure starts with a quarter note on E (fingering 1). The third measure starts with a quarter note on F# (fingering 4). The fourth measure starts with a quarter note on G (fingering 0). The fifth measure starts with a quarter note on A (fingering 1). The sixth measure starts with a quarter note on B (fingering 4). The notes are connected by vertical stems.

Start in 2nd position; shift down to 1st position.

## A MAJOR

FNG: 0 1 4 0 1 4 - 1 2

A musical staff for A Major in 2nd position. The staff has six measures. The first measure starts with a quarter note on A (fingering 0). The second measure starts with a quarter note on B (fingering 1). The third measure starts with a quarter note on C# (fingering 4). The fourth measure starts with a quarter note on D (fingering 0). The fifth measure starts with a quarter note on E (fingering 1). The sixth measure starts with a quarter note on F# (fingering 4). The notes are connected by vertical stems.

Start in 2nd position; shift down to 1st position.

## E MAJOR

FNG: 0 1 4 0 1 4 - 1 2

A musical staff for E Major in 2nd position. The staff has six measures. The first measure starts with a quarter note on E (fingering 0). The second measure starts with a quarter note on F# (fingering 1). The third measure starts with a quarter note on G# (fingering 4). The fourth measure starts with a quarter note on A (fingering 0). The fifth measure starts with a quarter note on B (fingering 1). The sixth measure starts with a quarter note on C# (fingering 4). The notes are connected by vertical stems.

Try the OPFP system for this one. (Start on the 2nd fret, A string.)

### B MAJOR

FNG: 2 4 1 2 4 1 3 4

B C# D# E F# G# A# B

In 1st position.

### F MAJOR

FNG: 1 4 0 1 4 0 2 4

F G A B♭ C D E F

In 1st position.

### B♭ MAJOR

FNG: 1 4 0 1 4 0 2 4

B♭ C D E♭ F G A B♭

Start in 1st position; shift up to 5th (with a stretch).

### E♭ MAJOR

FNG: 1 4 0 1 4 - 1 3 4

E♭ F G A♭ B♭ C D E♭

In 1st position. (Use OFPF at the start.)

### A♭ MAJOR

FNG: 4 1 3 4 - 1 4 0 1

A♭ B♭ C D♭ E♭ F G A♭

Start in 1st position, then shift up. (Again, try OFPF at the start.)

### D♭ MAJOR

FNG: 4 1 3 4 1 4 - 2 4

D♭ E♭ F G♭ A♭ B♭ C D♭

**TIP:** Before playing any piece of music, check the key signature. Play the corresponding scale up and down, saying the note names aloud. You'll be warmed up and ready to play!

# UNIVERSAL FINGERINGS

Of course, all the major keys can also be played with the universal fingering (2-4, 1-2-4, 1-3-4). E, B, F, and E♭ are in higher positions than you've learned, but it's simple to plug in the fingering and play the scale.

Again, play each scale several times. First say the note names, then the scale numbers.

Start on the 3rd fret, E string.

## G MAJOR

FNG: 2 4 1 2 4 1 3 4

Scale # 1 2 3 4 5 6 7 8

Start on the 5th fret, A string.

## D MAJOR

D E F# G A B C# D

Start on the 5th fret, E string.

## A MAJOR

A B C# D E F# G# A

Start on the 7th fret, A string.

## E MAJOR

E F# G# A B C# D# E

Start on the 7th fret, E string.

## B MAJOR

B C# D# E F# G# A# B

Start on the 8th fret, A string.

## F MAJOR

F G A Bb C D E F

Start on the 6th fret fret, E string.

### B♭ MAJOR

A bass clef staff with a key signature of one flat (B-flat). The notes are: B-flat, C, D, E-flat, F, G, A, B-flat. The scale starts on the 6th fret of the E string.

Start on the 6th fret, A string.

### E♭ MAJOR

A bass clef staff with a key signature of one flat (E-flat). The notes are: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The scale starts on the 6th fret of the A string.

Start on the 4th fret, E string.

### A♭ MAJOR

A bass clef staff with a key signature of two flats (A-flat and D-flat). The notes are: A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat. The scale starts on the 4th fret of the E string.

Start on the 4th fret, A string.

### D♭ MAJOR

A bass clef staff with a key signature of two flats (D-flat and G-flat). The notes are: D-flat, E-flat, F, G-flat, A-flat, B-flat, C, D-flat. The scale starts on the 4th fret of the A string.

Once you are comfortable with each scale in its various positions, play them all using these numerical sequences. For more practice in this area, go back to Scale Sequences #1 and #2 and play them in all keys.

### SCALE SEQUENCE #3

Scale # 1 2 1 3 1 4 1 5 1 6 1 7 1 8 1

46

A bass clef staff in common time (indicated by a '4'). The sequence of notes is: 1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8, 1. The 8th note ends with a diamond-shaped box indicating a repeat or continuation.

8 1 7 1 6 1 5 1 4 1 3 1 2 1 1

A bass clef staff in common time (indicated by a '4'). The sequence of notes continues from the previous staff: 8, 1, 7, 1, 6, 1, 5, 1, 4, 1, 3, 1, 2, 1, 1. The 11th note ends with a diamond-shaped box indicating a repeat or continuation.

### SCALE SEQUENCE #4

Scale # 1 3 2 4 2 5 4 6 5 7 6 8 7 5 8

47

A bass clef staff in common time (indicated by a '4'). The sequence of notes is: 1, 3, 2, 4, 2, 5, 4, 6, 5, 7, 6, 8, 7, 5, 8. The 8th note ends with a diamond-shaped box indicating a repeat or continuation.

8 6 7 5 6 4 5 3 4 2 3 1 2 5 1

A bass clef staff in common time (indicated by a '4'). The sequence of notes continues from the previous staff: 8, 6, 7, 5, 6, 4, 5, 3, 4, 2, 3, 1, 2, 5, 1. The 15th note ends with a diamond-shaped box indicating a repeat or continuation.

Now it's time to play. Check the key signature, and play the sharps and flats as indicated. Find your own fingerings.



TRACK 20

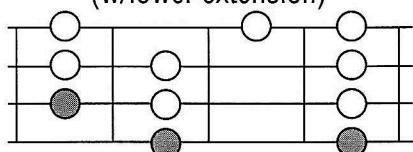
## PASTA MON

48

F              B<sup>b</sup>              F              B<sup>b</sup>              C

Dm      E<sup>b</sup>      B<sup>b</sup>      F      Dm      B<sup>b</sup>

major scale  
(w/lower extension)



While the notes in this next piece go below the root D, it is still playable in the D major scale position at the 5th fret. You could consider this a "lower extension" of the universal fingering. The piece can also be played in open position.



TRACK 21  
SLOW/FAST

## D-LISH

49

Try this in the universal scale fingering; you can also read it in open position.



TRACK 22

## A-FLAT TIRE

50

A<sup>b</sup>      D<sup>b</sup>      Cm      Fm      B<sup>b</sup>m      E<sup>b</sup>

A<sup>b</sup>      Fm      B<sup>b</sup>m      E<sup>b</sup>      A<sup>b</sup>      1. E<sup>b</sup>

2.      D<sup>b</sup>      E<sup>b</sup>      A<sup>b</sup>      D<sup>b</sup>      E<sup>b</sup>      A<sup>b</sup>



TRACK 23

## OPEN E

51

This can be played in open G and universal positions. Try them both.



TRACK 24

## G3

52

This, too, can be played in open and universal positions.

TRACK 25  
SLOW/FAST

## B-FLAT JUMP

53

# THE CLASSIC BLUES LINE

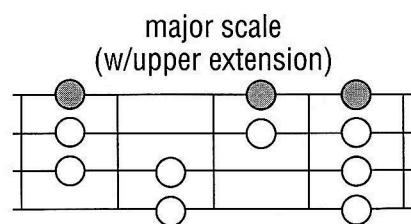
This very familiar bass line follows a pattern that fits right into the universal scale fingering, making it very easy to play in any key. Hint: You'll need an upper extension for the C7 and D7 chords. (Refer to the diagram below.)

In this key, the line can also be played in open position; try it both ways.



TRACK 26

## GEE BLUES



G7

54

Bass clef, key signature of one sharp, time signature 4/4.

FNG: 2 1 4 1 4 1 4 1

C7

D7

C7

G7

G7

This line has variations in the main pattern and in measures 9 through 12. They are interchangeable with the original line. The key of A can also be played in open position, but measures 9 and 10 need to be repositioned. Can you figure out how to do it?



TRACK 27

## AAY, BLUES!

A7

55

Bass clef, key signature of two sharps, time signature 4/4.

FNG: 2 1 4 1 2 1 4 1

D7

A7

E7

D7

A7

A7

E is a very popular key for the blues. Shifting the classic line into E requires you to play in open position. This version is a “doubled up” rhythm using eighth notes. This has a more “rock ‘n’ roll” feel to it, but the line is the same as the original.



TRACK 28

## LOW DOWN

E7

56

A rhythmic pattern consisting of eighth-note pairs followed by eighth-note single notes.

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

A7

A rhythmic pattern consisting of eighth-note pairs followed by eighth-note single notes.

2	2	4	4	2	2	4	4	2	2	4	4	2	2
4	4	2	2	4	4	2	2	4	4	2	2	4	4

E7

B7

A rhythmic pattern consisting of eighth-note pairs followed by eighth-note single notes.

0	0	4	4	2	2	4	4	2	2	4	4	2	2
4	4	2	2	4	4	2	2	4	4	2	2	4	4

A7

E7

E7

A rhythmic pattern consisting of eighth-note pairs followed by eighth-note single notes.

0	0	4	4	2	2	4	4	2	2	4	4	2	2
4	4	2	2	4	4	2	2	4	4	2	2	4	4

## UNDERSTANDING BASS LINES

An effective way to understand bass lines is to determine the scale numbers that represent the notes. By now you can figure out the scale numbers within a key, but when chords change, you’ll sometimes find it easier to think of the notes in relationship to the new chord. The root of each new chord becomes scale number 1. In the example below, the scale numbers on the E7 chord are 1-3-5-6-8-5-3. When it moves to the A7 chord, the A (the root) becomes the new number 1, so the pattern for the A7 chord is also 1-3-5-6-8-6-5-3.

Rather than figure out the numbers for the entire line in the key of E, each new chord represents a separate “key”—not literally, but in terms of playing and understanding the line. This approach can be especially effective in playing blues.

E7

A7

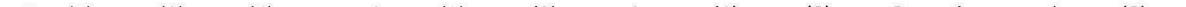
The bass line consists of two measures. The first measure is labeled E7 and the second is labeled A7. Below the staff, the scale numbers are indicated: Scale # 1 3 5 6 8 6 5 3.

# SYNCOPEATED EIGHTH NOTES

**Syncopation** is the placement of rhythmic accents on weak beats or weak portions of beats. Syncopated eighth notes, for example, emphasize the upbeat, or “and” of a beat. They are an important part of rock, blues, funk, R&B, soul, latin, jazz, and even country music.

Practice these slowly, counting the eighth notes aloud “1 + 2 +” etc. In order for syncopation to sound correct, the downbeats need to be felt. Once you are comfortable with the rhythms, use a metronome clicking on quarter notes.

**57** COUNT: 1 2 + (3) + (4) 1 2 + (3) + (4) + 1 (2) + (3) + (4) + 1 + (2) + (3) + 4

**58**   
COUNT: 1 (2) + (3) + (4) + 1 + (2) + (3) + 4 (1) + (2) + 3 4 1 + (2) + (3 + 4 +)

**COUNT:** 1 (2) (3) + (4) (1) + (2) (3) (4) +

A musical score for a bassoon, featuring ten measures of music on a single staff. The key signature is B-flat major (two flats). Measure 1 starts with a quarter note followed by a half note. Measures 2-4 show eighth-note patterns: measure 2 has a eighth note followed by a quarter note, measure 3 has a eighth note followed by a eighth note, and measure 4 has a eighth note followed by a eighth note. Measures 5-8 continue with eighth-note patterns: measure 5 has a eighth note followed by a eighth note, measure 6 has a eighth note followed by a eighth note, measure 7 has a eighth note followed by a eighth note, and measure 8 has a eighth note followed by a eighth note. Measures 9-10 conclude with eighth-note patterns: measure 9 has a eighth note followed by a eighth note, and measure 10 has a eighth note followed by a eighth note.

A musical score page showing system 61. The key signature is B-flat major (two flats). The time signature is common time (4/4). The bass clef is used. The music consists of a single melodic line. Measures 1 through 10 are shown, ending with a repeat sign and a double bar line.

Fingerstyle players, remember to alternate between index (i) and middle (m) fingers. To mute the string during a rest, place the alternate finger down early—stopping the string's vibration—before playing the next note. Pick style players, continue to use downstrokes on downbeats, and upstrokes on upbeats (or play all downstrokes, if you prefer). Be sure to mute all rests with your left hand.



TRACK 29

## OFF BEAT

62

C7 F7 C7 G7

TRACK 30  
SLOW/FAST

## FUNKY SOUL GROOVE

63

G C G C



TRACK 31

## THAT '70S THING

64

D7 G7 C7

F7 D7 G7

A7 D7

# THE MAJOR TRIAD

A *major triad* is a three-note chord structure built with the root, 3rd, and 5th notes of the major scale.

## C MAJOR SCALE

Bass clef staff showing the C major scale. Notes are marked with asterisks (\*). Fingerings below the staff indicate the sequence: 1, 2, 3, 4, 5, 6, 7, 8. The 1-3-5 fingering is shown at the end of the staff.

## C MAJOR TRIAD

On instruments like guitar and piano, chords are typically played with all notes ringing at the same time. On bass, they are played in a melodic sequence, called an *arpeggio*. Arpeggios are used in bass lines to outline the chords of a song.

## C MAJOR ARPEGGIO

Bass clef staff showing a C major arpeggio. The notes are played sequentially: 1, 3, 5.

Major triads can be played in all keys within the universal scale position. The octave is added but isn't considered a new note as it is the same as the root.

Bass clef staff and guitar neck diagram for a C major triad. The staff shows the notes C, E, G. The guitar neck shows the strings T (Thick), A, B. Fingerings are indicated: FNG: 2, 1, 4, 4; 3, 2, 5, 5, 5, 5, 2, 3.

But they can also be played this way in any key: Don't try to stretch for the 3rd of the chord; shift up to the 4th finger.

Bass clef staff and guitar neck diagram for a C major triad. The staff shows the notes C, E, G. The guitar neck shows the strings T (Thick), A, B. Fingerings are indicated: FNG: 1, - 4, 1, 1; 3, 7, 5, 5, 5, 7, 3.

In many keys, open strings are also available.

Bass clef staff and guitar neck diagram for a C major triad. The staff shows the notes C, E, G. The guitar neck shows the strings T (Thick), A, B. Fingerings are indicated: FNG: 2, 1, 0, 4; 3, 2, 0, 5, 5, 0, 2, 3.

When deciding which fingering to use, consider which is most convenient to play, but also consider which sounds better.

Here are the *flat* key major triads with various fingerings. Practice them each way several times, say the note names, and the scale numbers. Once familiar, use a metronome clicking quarter notes.

### F MAJOR

OPEN

Musical staff showing F major triad fingerings:

- OPEN:** Notes on the 4th, 3rd, and 2nd strings.
- SHIFT:** Notes on the 3rd, 2nd, and 1st strings.
- UNIVERSAL:** Notes on the 3rd, 2nd, and 1st strings, shifted up by one fret.

### B♭ MAJOR

OPEN

SHIFT

UNIVERSAL (6th FRET)

Musical staff showing B-flat major triad fingerings:

- OPEN:** Notes on the 4th, 3rd, and 2nd strings.
- SHIFT:** Notes on the 3rd, 2nd, and 1st strings.
- UNIVERSAL (6th FRET):** Notes on the 3rd, 2nd, and 1st strings, shifted up by one fret.

### E♭ MAJOR

OPEN W/SHIFT(S)

UNIVERSAL

Musical staff showing E-flat major triad fingerings:

- OPEN W/SHIFT(S):** Notes on the 4th, 3rd, and 2nd strings.
- UNIVERSAL:** Notes on the 3rd, 2nd, and 1st strings, shifted up by one fret.

### A♭ MAJOR

OPEN

SHIFT

UNIVERSAL

Musical staff showing A-flat major triad fingerings:

- OPEN:** Notes on the 4th, 3rd, and 2nd strings.
- SHIFT:** Notes on the 3rd, 2nd, and 1st strings.
- UNIVERSAL:** Notes on the 3rd, 2nd, and 1st strings, shifted up by one fret.

FNG: 4 3 1 1

### D♭ MAJOR

SHIFT

UNIVERSAL

Musical staff showing D-flat major triad fingerings:

- SHIFT:** Notes on the 4th, 3rd, and 2nd strings.
- UNIVERSAL:** Notes on the 3rd, 2nd, and 1st strings, shifted up by one fret.

Here are the *sharp key* major triads in various fingerings. Practice them the same way.

**G MAJOR**

OPEN

SHIFT

UNIVERSAL

Bass clef, 4/4 time, key of G major (no sharps or flats). The notation shows three sets of three measures each, separated by double bar lines. The first set (Open) has notes on the 4th, 3rd, and 2nd strings. The second set (Shift) has notes on the 3rd, 2nd, and 1st strings. The third set (Universal) has notes on the 2nd, 1st, and 3rd strings. The bass staff below shows the corresponding fingerings: 3-2-0, 0-2-3, 3-7-5; 3-7-5, 5-5-7, 7-3; 3-2-5, 5-5-2, 5-5-2-3.

**D MAJOR**

OPEN W/SHIFT

SHIFT

UNIVERSAL

Bass clef, 4/4 time, key of D major (one sharp). The notation shows three sets of three measures each. The first set (Open w/Shift) has notes on the 5th, 4th, and 3rd strings. The second set (Shift) has notes on the 4th, 3rd, and 2nd strings. The third set (Universal) has notes on the 3rd, 2nd, and 1st strings. The bass staff below shows the corresponding fingerings: 0-4-2, 2-7; 7-2-4, 0; 5-9-7, 7; 7-7-9, 5; 5-4-7, 7; 7-7-4, 5.

**A MAJOR**

OPEN

OPEN/ SHIFT

UNIVERSAL

Bass clef, 4/4 time, key of A major (two sharps). The notation shows three sets of three measures each. The first set (Open) has notes on the 5th, 4th, and 3rd strings. The second set (Open/Shift) has notes on the 4th, 3rd, and 2nd strings. The third set (Universal) has notes on the 3rd, 2nd, and 1st strings. The bass staff below shows the corresponding fingerings: 0-4-2, 2-2; 2-2-4, 0; 0-4-7, 7; 7-7-4, 0; 5-4-7, 7; 7-7-4, 5.

**E MAJOR**

OPEN

OPEN/ SHIFT

UNIVERSAL

Bass clef, 4/4 time, key of E major (three sharps). The notation shows three sets of three measures each. The first set (Open) has notes on the 5th, 4th, and 3rd strings. The second set (Open/Shift) has notes on the 4th, 3rd, and 2nd strings. The third set (Universal) has notes on the 3rd, 2nd, and 1st strings. The bass staff below shows the corresponding fingerings: 0-4-2, 2-2; 2-2-4, 0; 0-4-7, 7; 7-7-4, 0; 7-6-9, 9; 9-9-6, 7.

**B MAJOR**

SHIFT

UNIVERSAL (2nd FRET)

UNIVERSAL (7th FRET)

Bass clef, 4/4 time, key of B major (four sharps). The notation shows three sets of three measures each. The first set (Shift) has notes on the 5th, 4th, and 3rd strings. The second set (Universal 2nd fret) has notes on the 4th, 3rd, and 2nd strings. The third set (Universal 7th fret) has notes on the 3rd, 2nd, and 1st strings. The bass staff below shows the corresponding fingerings: 2-6-4, 4-4; 4-4-6, 2; 2-1-4, 4; 4-4-1, 2; 7-6-9, 9; 9-9-6, 7.

Triads are very effective for outlining a chord progression; they are a classic approach to constructing a bass line.



TRACK 32

## TRI AGAIN

65

A E A

B E To Coda ⊕

B A D E

G C A B D.C. al Coda

⊕ Coda E

Remember how D.C. al Coda and Coda signs work? In the piece above, take the repeat sign back to letter A; next time, go on to letter B. When you reach the D.C. al Coda indication, go back to the top of the song and play until the To Coda (⊕) indication. From there, skip to the Coda at the end of the song.

This example takes the basic triad and adds an additional note, the 6th, for a slightly different type of line.



TRACK 33

## FUNKY LI'L BLUES

66

F7

B♭7 F7

C7 B♭7 F7 C7 F7

# THE MINOR SCALE

The **minor scale** has a flattened 3rd scale degree, which gives it a “sadder” quality compared to major. While there are several types of minor scale, we’ll learn what’s called “natural minor.” In addition to the flattened 3rd, it also has flattened 6th and 7th degrees.

## C NATURAL MINOR

Scale # 1 2  $\flat$ 3 4 5  $\flat$ 6  $\flat$ 7 8

The natural minor scale also has a universal fingering that will work in any key. It uses the OFPF system and starts on the 1st finger.

67

Practice the natural minor scale first saying the note names, then saying the scale numbers. Also practice it using this scale sequence.



## MINOR SCALE SEQUENCE

TRACK 34

68

## RELATIVE MINOR AND MAJOR

The natural minor scale and the major scale are related to one another. Play the C major scale; the 6th note is A. Now play A natural minor. It contains the same exact notes as C major. This is because A minor is the **relative minor** of C major. They share the same key signature.

## A NATURAL MINOR

## C MAJOR

To find the relative minor of any major key, count down to the 6th scale degree of that major scale. In reverse, to find the relative major of any minor key, count up to the flat 3rd of that minor scale.

\*Understanding how the relative major/minor concept works, you now see that the proper key signature for C minor is actually the same as the key signature for E $\flat$  major: that is, three flats.

To get familiar with the natural minor keys, let's play them first in open position—where possible—and then in the universal natural minor fingering: 1-3-4, 1-3-4, 1-3. Say the note names as you play, and then the scale numbers.

First, here is A minor. Start on the open A string for open position; on the 5th fret, E string for universal.

### A MINOR

A musical staff in bass clef. The notes are: A, B, C, D, E, F, G, A. Below the staff are the corresponding letter names: A, B, C, D, E, F, G, A.

Now try the *flat key* natural minor scales.

Start on open D for open position; on the 5th fret, A string for universal.

### D MINOR

A musical staff in bass clef. The notes are: D, E, F, G, A, B<sup>b</sup>, C, D. Below the staff are the corresponding letter names: D, E, F, G, A, B<sup>b</sup>, C, D.

Start on 3rd fret, E string for open position or universal.

### G MINOR

A musical staff in bass clef. The notes are: G, A, B<sup>b</sup>, C, D, E<sup>b</sup>, F, G. Below the staff are the corresponding letter names: G, A, B<sup>b</sup>, C, D, E<sup>b</sup>, F, G.

Start on 3rd fret, A string for open position or universal.

### C MINOR

A musical staff in bass clef. The notes are: C, D, E<sup>b</sup>, F, G, A<sup>b</sup>, B<sup>b</sup>, C. Below the staff are the corresponding letter names: C, D, E<sup>b</sup>, F, G, A<sup>b</sup>, B<sup>b</sup>, C.

Start on 1st fret, E string for universal. Also try one octave higher, at the 8th fret, A string.

### F MINOR

A musical staff in bass clef. The notes are: F, G, A<sup>b</sup>, B<sup>b</sup>, C, D<sup>b</sup>, E<sup>b</sup>, F. Below the staff are the corresponding letter names: F, G, A<sup>b</sup>, B<sup>b</sup>, C, D<sup>b</sup>, E<sup>b</sup>, F.

Start on 1st fret, A string or 6th fret, E string.

### B<sup>b</sup> MINOR

A musical staff in bass clef. The notes are: B<sup>b</sup>, C, D<sup>b</sup>, E<sup>b</sup>, F, G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>. Below the staff are the corresponding letter names: B<sup>b</sup>, C, D<sup>b</sup>, E<sup>b</sup>, F, G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>.

Here are the *sharp key* natural minor scales.

Start on open E for open position; at the 7th fret, A string for universal (one octave higher).

### E MINOR

A musical staff in bass clef with a sharp sign indicating one sharp key signature. The notes are E, F#, G, A, B, C, D, E, which are the natural minor scale notes for E major. The notes are evenly spaced across the staff.

Start on 2nd fret, A string for open position or universal. Start on 7th fret, E string for universal.

### B MINOR

A musical staff in bass clef with two sharp signs indicating two sharp key signatures. The notes are B, C#, D, E, F#, G, A, B, which are the natural minor scale notes for B major. The notes are evenly spaced across the staff.

Start on 2nd fret, E string.

### F# MINOR

A musical staff in bass clef with two sharp signs indicating two sharp key signatures. The notes are F#, G#, A, B, C#, D, E, F#, which are the natural minor scale notes for F# major. The notes are evenly spaced across the staff.

Start on 4th fret, A string.

### C# MINOR

A musical staff in bass clef with three sharp signs indicating three sharp key signatures. The notes are C#, D#, E, F#, G#, A, B, C#, which are the natural minor scale notes for C# major. The notes are evenly spaced across the staff.

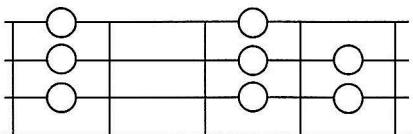
Start on 4th fret, E string.

### G# MINOR

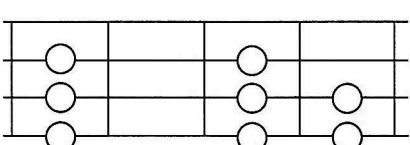
A musical staff in bass clef with four sharp signs indicating four sharp key signatures. The notes are G#, A#, B, C#, D#, E, F#, G#, which are the natural minor scale notes for G# major. The notes are evenly spaced across the staff.

For more practice with the minor scales, be sure to play them using the Minor Scale Sequence (on page 32). Here are diagrams of the universal fingering for the minor scale (as well as a lower extension) for your reference:

minor scale



minor scale  
(w/ lower extension)



Identify the keys below. Play the corresponding minor scale, in open or in universal position, saying the note names aloud. Then play the piece.



TRACK 35  
SLOW/FAST

## HOUSE O' HORROR

69

Gm Cm

D7 Gm D7

Sheet music for bass part, measures 69-70. Bass clef, 4/4 time, key signature of one flat. Chords: Gm, Cm, D7, Gm, D7. Measures 69 and 70 each have four beats.



TRACK 36  
SLOW/FAST

## NOIR

70

Am Dm

Am

Dm Am Am

Sheet music for bass part, measures 70-71. Bass clef, 4/4 time, key signature of one flat. Chords: Am, Dm, Am, Dm, Am, Am. Measures 70 and 71 each have four beats.



TRACK 37

## JAZZ MINOR

71

Fm7 B♭m7 Fm7

B♭m7 Fm7

G7 C7 Fm7 D♭7 G7 C7 Fm7

Sheet music for bass part, measures 71-72. Bass clef, 4/4 time, key signature of one flat. Chords: Fm7, B♭m7, Fm7, B♭m7, Fm7, G7, C7, Fm7, D♭7, G7, C7, Fm7. Measures 71 and 72 each have four beats.

# MODULATION

When a piece of music changes key, it's called a **modulation**. The new key signature is displayed on the staff, and all the new accidentals for that key are in effect until another modulation occurs.

A musical staff in bass clef and common time (indicated by a '4'). The key signature changes from one sharp (G major) to three sharps (E major). The staff shows a sequence of notes: a dotted quarter note followed by an eighth note (G), a quarter note (A), another quarter note (B), a dotted quarter note followed by an eighth note (C), a quarter note (D), another quarter note (E), a dotted quarter note followed by an eighth note (F#), a quarter note (G#), another quarter note (A#), a dotted quarter note followed by an eighth note (B#), a quarter note (C#), another quarter note (D#), a dotted quarter note followed by an eighth note (E#), and a final quarter note (F). The word "MODULATION" is centered above the staff.



## MINOR MODULATION

TRACK 38

72

Em

Bm

G

Em

1.

2.

Em *Fine*

C<sup>#</sup>m

D.C. *al Fine*

This scale exercise modulates every two measures. Keep careful track of the new accidentals as they appear.



MOD CRAZY

TRACK 39

Musical score for three staves, measure 73. The top staff uses a bass clef, a 4/4 time signature, and a key signature of four flats. It consists of a series of eighth and sixteenth note patterns. The middle staff also uses a bass clef and a 4/4 time signature, with a key signature of one flat. It features eighth-note patterns and a prominent eighth-note bass line. The bottom staff uses a bass clef and a 4/4 time signature, with a key signature of two sharps. It includes eighth-note patterns and a sustained note on the first beat.

# MINOR TRIADS

**Minor triads** are built from the minor scale using the root, flat 3rd, and 5th notes.

## A MINOR SCALE

A Minor Scale diagram on a bass clef staff. Notes are marked with asterisks (\*) at positions 1, 2, and 5. Below the staff, note names are written: 1, 2, ♭3, 4, 5, ♭6, ♭7, 8. To the right, a chord symbol 'A' is shown above a vertical bar, followed by the notes 1-3-5 below it.

Minor triads also have a universal fingering that works in all keys. Again, we add the octave on top.

## A MINOR

### UNIVERSAL FINGERING

Universal Fingering for A Minor. The top staff shows a bass clef staff with notes and fingerings: FNG: 1, 4, 3, 3. The bottom staff shows a guitar neck with strings T, A, B. Fingerings are: 5, 8, 7.

Many minor triads can also be played in open position.

## A MINOR

### OPEN POSITION

Open Position Fingering for A Minor. The top staff shows a bass clef staff with notes and fingerings: FNG: 0, 2, 1, 1, 1, 1, 2, 0. The bottom staff shows a guitar neck with strings T, A, B. Fingerings are: 0, 3, 2, 2, 2, 3, 0.

Another fingering that is a bit tricky spans across all four strings.

## A MINOR

### ACROSS 4 STRINGS

Across 4 Strings Fingering for A Minor. The top staff shows a bass clef staff with notes and fingerings: FNG: 4, 2, 1, 1, 1, 1, 2, 4. The bottom staff shows a guitar neck with strings T, A, B. Fingerings are: 5, 3, 2, 2, 2, 3, 5.

Here are the sharp key minor triads with various fingerings. Practice them each way several times, saying the note names and scale numbers. Once they are familiar, use a metronome clicking quarter notes.

## E MINOR

OPEN

## UNIVERSAL

The image shows a musical score and its corresponding tablature for a bass guitar. The score consists of two staves: the top staff is a standard musical notation with a bass clef, a key signature of one sharp (F#), and a common time (4/4); the bottom staff is a tablature showing the five strings of a bass guitar with note heads indicating pitch and vertical stems indicating duration. The tablature includes numerical fret positions and a bar line. The music begins with a series of eighth-note patterns followed by a measure of sixteenth notes.

## B MINOR

OPEN

## UNIVERSAL 2nd POS.

ACROSS 4 STRINGS

UNIVERSAL 7th POS.

## F# MINOR

OPEN

## UNIVERSAL

Musical staff and tablature for guitar string 3. The staff shows a melody in bass clef with a key signature of two sharps. The tablature below shows the corresponding fingerings: 2, 0, 4, 4; 4, 4, 0; 2; 2, 5, 4, 4; 4, 4; 5, 2.

C# MINOR

## UNIVERSAL

### ALTERNATE (W/ SHIFT)

G# MINOR

## UNIVERSAL

## ACROSS 4 STRINGS

Bass clef, 4 sharps, 4/4 time signature.

Here are the flat key minor triads.

**D MINOR** OPEN W/ SHIFT

Bass clef, 4/4 time, one flat (D minor). The first measure shows a bass line with notes at positions 0, 3, 2, 7. The second measure shows a bass line with notes at positions 7, 2, 3, 0. The third measure shows a bass line with notes at positions 0, 8, 7, 7. The fourth measure shows a bass line with notes at positions 7, 7, 8, 0. The fifth measure shows a bass line with notes at positions 5, 8, 7, 7. The sixth measure shows a bass line with notes at positions 7, 7, 8, 5.

OPEN W/ SHIFT

UNIVERSAL

T A B  
0 3 2 7 | 7 2 3 0 || 0 8 7 7 | 7 7 8 0 || 5 8 7 7 | 7 7 8 5 ||

**G MINOR** OPEN

UNIVERSAL

Bass clef, 4/4 time, one flat (G minor). The first measure shows a bass line with notes at positions 3, 1, 0, 0. The second measure shows a bass line with notes at positions 0, 0, 1, 3. The third measure shows a bass line with notes at positions 3, 6, 5, 5. The fourth measure shows a bass line with notes at positions 5, 5, 6, 3.

T A B  
3 1 0 0 | 0 0 1 3 || 3 6 5 5 | 5 5 6 3 ||

**C MINOR** OPEN W/ SHIFT

UNIVERSAL

Bass clef, 4/4 time, one flat (C minor). The first measure shows a bass line with notes at positions 3, 1, 0, 5. The second measure shows a bass line with notes at positions 5, 0, 1, 3. The third measure shows a bass line with notes at positions 3, 6, 5, 5. The fourth measure shows a bass line with notes at positions 5, 5, 6, 3.

T A B  
3 1 0 5 | 5 0 1 3 || 3 6 5 5 | 5 5 6 3 ||

**F MINOR** UNIVERSAL 1st POSITION

UNIVERSAL 8th POSITION

Bass clef, 4/4 time, one flat (F minor). The first measure shows a bass line with notes at positions 1, 4, 3, 3. The second measure shows a bass line with notes at positions 3, 3, 4, 1. The third measure shows a bass line with notes at positions 8, 11, 10, 10. The fourth measure shows a bass line with notes at positions 10, 10, 11, 8.

T A B  
1 4 3 3 | 3 3 4 1 || 8 11 10 10 | 10 10 11 8 ||

**B♭ MINOR** UNIVERSAL

UNIVERSAL 6th POSITION

ACROSS 4 STRINGS

Bass clef, 4/4 time, two flats (B-flat minor). The first measure shows a bass line with notes at positions 1, 4, 3, 3. The second measure shows a bass line with notes at positions 3, 3, 4, 1. The third measure shows a bass line with notes at positions 6, 9, 8, 8. The fourth measure shows a bass line with notes at positions 8, 8, 9, 6. The fifth measure shows a bass line with notes at positions 6, 4, 3, 3. The sixth measure shows a bass line with notes at positions 3, 3, 4, 6.

T A B  
1 4 3 3 | 3 3 4 1 || 6 9 8 8 | 8 8 9 6 || 6 4 3 3 | 3 3 4 6 ||

Use your knowledge of triads—both minor and major—to play through these next pieces.



TRACK 40

## BOGEY MAN

74

Em Am

C Bm Em To Coda  $\oplus$  1. Bm 2. G

C Am C Bm D.C. al Coda

$\ominus$  Coda Bm Em

This reggae tune has a tricky modulation, from 5 sharps to 4 flats.



TRACK 41

## ROOTS

75

A G $\sharp$ m

C $\sharp$ m F $\sharp$ m 1. D $\sharp$  2. G $\sharp$ m

B Fm B $\flat$ m Fm

Fm F $\sharp$ m D $\sharp$  G $\sharp$ m

Often songs in minor keys will modulate to the relative major key. This has a swingy, old time jazz feel; give the eighth notes a bouncy feel.



TRACK 42

## GYPSY SWING

76

[A] Am Dm

E7 Am G

Fine

[B] c G

C B E D.C. al Fine

Of course, minor triads are not restricted to minor keys. This rhumba in G major includes several minor triads.



TRACK 43

## ROOM-BA WITH A VIEW

77

[A] G Em G C

Am D7 G

[B] Bm Am Bm Am

C Am D7 G

91

# EIGHTH-NOTE TRIPLETS

**Triplets** manage to squeeze three notes into the space of one. For example, instead of dividing the quarter note in half as in regular eighth notes, it is split into thirds—resulting in eighth-note triplets.

A musical staff in bass clef and common time (indicated by a '4' below the clef). The first two measures show eighth notes. The third measure starts with a quarter note followed by sixteenth-note triplets. The measure is divided into four groups of three sixteenth notes each, with vertical bar lines between the groups. Below the staff, the counts are indicated as 1 + 2 + 3 + 4 + tri - pl - et tri - pl - et tri - pl - et tri - pl - et.

Evenly space the word “tri-pl-et” starting on each quarter note; make sure they feel relaxed and “round.” In pick style playing, triplets can represent a real challenge. Be sure to keep downstrokes on downbeats (1, 2, 3, and 4). This means either playing all downstrokes, or using a downstroke-upstroke-downstroke combination.

**COUNT:** tri-pl-**et** tri-pl-**et** tri-pl-**et** 4      tri-pl-**et** 2 (3) tri-pl-**et**      1 + 2 + tri-pl-**et** 4      1 tri-pl-**et** 3 tri-pl-**et**

Triplets can also be written with a connecting bracket—for example, if there is a rest within the triplet. When an eighth-note rest is placed within the triplet bracket, it becomes an eighth-note triplet rest. The missing syllable is a place marker.

Musical score for page 81, measures 1-10. The score consists of ten measures of music for bassoon. Measure 1: Bassoon plays eighth notes. Measure 2: Bassoon plays eighth notes. Measure 3: Bassoon plays eighth notes. Measure 4: Bassoon plays eighth notes. Measure 5: Bassoon plays eighth notes. Measure 6: Bassoon plays eighth notes. Measure 7: Bassoon plays eighth notes. Measure 8: Bassoon plays eighth notes. Measure 9: Bassoon plays eighth notes. Measure 10: Bassoon plays eighth notes.

COUNT: 1 (tri-pl)-et 3 (tri-pl)-et 1 2 tri-pl-et (tri-pl)-et 1 (tri-pl)-et tri-pl-et (tri-pl)-et 1 2 tri-pl-et (tri-pl)-et



# THE SHUFFLE RHYTHM

A popular rhythm based on eighth-note triplets is the **shuffle**. It is the foundation of most blues, as well as being used in many other styles. The shuffle uses the 1st and 3rd beats of an eighth-note triplet to create a familiar “stuttering” feel.

The shuffle can also be written and played with a longer, smoother feel. In this case, the first two beats of the eighth-note triplet are joined, adding up to a quarter note. Because triplets can be cumbersome to read, this feel is also sometimes notated simply as eighth notes, but with a shuffle indication ( $\overline{J-J}$ ) at the start of the piece.

Here are some classic shuffle feels. This first one is of the “long/smooth” type.



TRACK 46

OLD DAYS

**TRACK 46**

( $\text{C} = \frac{3}{8}$ )

**A** **B**

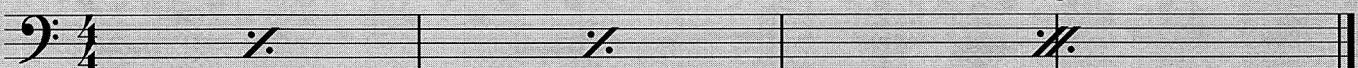
**84**

The musical score consists of five staves of bassoon music. The first staff starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with various note values and rests. The second staff begins with a F7 chord and a B flat. The third staff starts with a C major chord. The fourth staff begins with a D minor chord. The fifth staff begins with a D major chord.

## ONE- AND TWO-MEASURE REPEATS

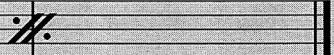
The next example uses a notation shorthand called **one- and two-measure repeats**. They indicate to repeat either the previous one or two measures.

1 MEASURE REPEATS



2 MEASURE REPEAT

2



TRACK 47  
SLOW/FAST

### BAD BONE

85

The musical score for 'BAD BONE' begins at measure 85. It consists of three staves of bass clef music. Measure 85 starts with a 'G' label above the staff, followed by a '3' overline. The first half of the measure has six eighth-note pairs, and the second half has four eighth-note pairs. A repeat sign with a '2' above it follows. Measures 86 and 87 begin with an 'A' label above the staff, followed by a '3' overline. Both measures have six eighth-note pairs. Measures 88 and 89 begin with an 'E' label above the staff, followed by a '3' overline. Both measures have six eighth-note pairs. Measures 90 and 91 begin with a 'B' label above the staff, followed by a '3' overline. Both measures have six eighth-note pairs. The score concludes with a repeat sign and a colon at the end of measure 91.

Here is a box shape line that's been "shuffle-ized."



TRACK 48

### UPTOWN DOWN

86

The musical score for 'UPTOWN DOWN' begins at measure 86. It consists of three staves of bass clef music. Measure 86 starts with a 'G7' label above the staff, followed by a '3' overline. The first half of the measure has six eighth-note pairs, and the second half has four eighth-note pairs. A repeat sign follows. Measures 87 and 88 begin with a 'C7' label above the staff, followed by a '3' overline. Both measures have six eighth-note pairs. Measures 89 and 90 begin with a 'G7' label above the staff, followed by a '3' overline. Both measures have six eighth-note pairs. Measures 91 and 92 begin with a 'D7' label above the staff, followed by a '3' overline. Both measures have six eighth-note pairs. The score concludes with a repeat sign and a colon at the end of measure 92.

Here's shuffle-sized version of the classic blues line in A. This variation has the flatted 7th scale degree instead of the octave for the top note.



TRACK 49

87

**CLASSIC FLAT 7**

Bass clef, 4/4 time, key signature of A major (no sharps or flats). The music consists of four staves of bass lines. Chords indicated above the staff are A7, D7, A7, D7, A7, E7. Measure numbers 1 through 12 are present below the staff.

This tune has a gospel feel.



### ROLLIN'

TRACK 50

( $\square = \square \square$ )

88

**ROLLIN'**

Bass clef, 4/4 time, key signature of A major (no sharps or flats). The music is divided into sections labeled [A], Bm, D, C#m, A, Bm, E, [B], F#m, A, F#m, A, D, C#m, Bm, A, E, D.C. al Coda, and Coda A. Measures 1-12 are shown, followed by a repeat sign and measures 13-18. Measure numbers 1 through 18 are present below the staff.



TRACK 51

GO ON

( $\overline{J} = \overline{J} \overline{J}$ )

**89**

**To Coda**  $\oplus$

**Coda**

**D.C. al Coda**

# THE CHROMATIC WALKUP



## TUNING NOTES

TRACK 1

The **walkup** is a classic pattern used in rock, R&B, gospel, funk, blues, and many other styles. It starts on the root of a chord and uses a chromatic (half-step) motion to return to the root.

The simplest version of this is a one-measure pattern that drops from the root to the 6th and then moves back up.

D7

1

FNG: 4 1 2 3

The walkup can also drop down to the 3rd of the lower octave for a longer buildup.

D7

2

FNG: 4 1 2 3 4 1 2 3

The following walkup moves up to the octave. To get back to the starting note, it drops to the 3rd and goes up to the 5th. It jumps down a 7th in the middle of the pattern to finish back at the root. Notice where the shift happens.



TRACK 2

D7

3

FNG: 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

T A B

5 4 5 6 | 7 4 5 6 | 7 4 5 6 | 7 2 3 4 .

**TIP:** The pattern above is based on a universal fingering (one-finger-per-fret), so it's movable to any root, chord, or key. Try it on another root on the E or A string. (The shorter versions shown above are also movable.)

This extended version of the walkup alternates between low and high movement. It's a great way to keep the bass line interesting over a long section of one chord. Notice the shifts.

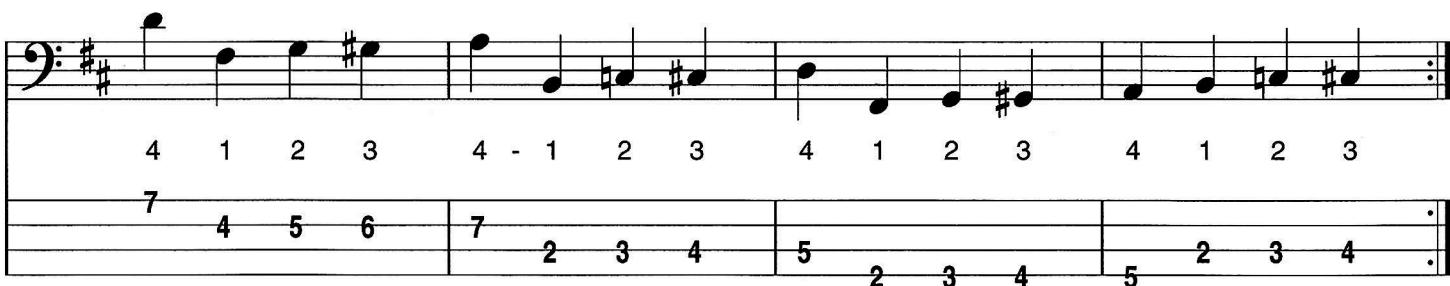


TRACK 3

D7

4

Musical score for D7 chord on a 12-string guitar. The score consists of two staves. The top staff shows a 12-string guitar string diagram with fingerings: 4, 1, 2, 3, 4, 1, 2, 3, - (space), 2, 1, 2, 3, 4, 1, 2, 3. The bottom staff shows a 12-string guitar string diagram with fingerings: 5, 2, 3, 4, 5, 2, 3, 4, 5, 4, 5, 6, 7, 4, 5, 6.



The walkup can be played in any key, but the fingering does change in open position. Also, notice how the line has been modified at the end to bring it back to the E chord.



**TRACK 4**

## OPEN UP

E7

5

FNG: 0 4 0 1 - 1 4 0 1 - 1 4 0 1 - 1 4 0 1

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



## STACCATO

Playing your notes short is called **staccato**. The little spaces in between each note gives the bass line a “pumping” feel. Staccato is indicated by a small dot (•) above the note.

Here's how it's done: Play the first note with either the index (i) or middle (m) finger. Before playing the next note, place the alternate finger on the string and stop its vibration. Then play the next note. Practice this slowly first, then gradually increase the tempo.

If playing pick style, use your left hand to stop the string's vibration.

This classic variation on the chromatic walkup is known as the “double stroke.” Make each note even and consistent. It's written staccato, but also experiment with different note lengths. Start on the 4th finger using the 1-2-4 fingering system, but switch to one-finger-per-fret (OFPF) in measure 3. When you repeat, use the 1st finger to play the low C.



TRACK 5  
SLOW/FAST

## DOUBLE UP

6 C7

FNG: 4 0 1 2 4 0 1 2 - 2 1 2 3 4 1 2 3 4

T A B 3 3 0 0 1 1 2 2 | 3 3 0 0 1 1 2 2 | 3 3 2 2 3 3 4 4 5 5 2 2 3 3 4 5 .

Here are two ways of notating a syncopated eighth-note rhythm. They sound identical, but the untied version is less confusing to the eye.

### USING TIES

COUNT: 1 + (2) +

### UNTIED

COUNT: 1 + (2) +



TRACK 6

## REZ - Q

7 C7 play 4 times

COUNT: 1 2 3 + (4) + (1) + 2 + 3 4

T A B 3 0 1 2 3 | 3 0 0 1 2 .

This moves the walkup through several chord changes. Slowly count your way through the extended syncopation in measures 6 and 7.



TRACK 7  
SLOW/FAST

## CURTIS

8 G7

COUNT: 1 2 3 + (4) +

3 3 2 3 4 5 | 5 2 2 3 4 5 5 | 3 0 1 2 3 | 0 1 2 3 2 3 4

D7

C7

G7

D7

3 3 2 3 4 5 | 5 2 2 3 4 5 5 | 3 0 1 2 3 | 0 1 2 3 2 3 4

1 2 3 + (4) + (1) + (2) + (3) + (4) +

5 2 3 4 5 2 | 3 2 3 4 5 | 2 3 4 5 | 5 0 0 1 1 2 2 .



## KICKIN' IT

TRACK 8

F7

B♭7

F7

B♭7

9 FNG: 1 0 1 2 4 0 1 2 4 2 4 0 1 2 4

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

B♭7

E♭7

1.  
B♭7

To Coda ⊕

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

2. B♭7

Am

0 1 2 3

D7

G7

4 1 2 3 4 1 2 3 4 0 1 2 - 2 1 2 3 4 1 2 3 4 0 1 2

C7

D.C. al Coda

⊕ Coda

F7

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

# SIXTEENTH NOTES

**Sixteenth notes** break each quarter note into four equal subdivisions. They are counted, “1-ee-and-uh, 2-ee-and-uh,” etc. In groups, sixteenth notes are written with a double beam connecting them. Separately, they have a double “flag.”



A musical staff in 4/4 time with a bass clef. It shows a continuous sequence of sixteen sixteenth notes. Below the staff, the count is indicated as: COUNT: 1 e + a 2 e + a 3 e + a 4 e + a.

Practice sixteenths slowly, aiming for consistent volume and tone. Once you are comfortable, use a metronome clicking quarter notes to gauge your rhythmic accuracy.

Fingerstyle, keep alternating between index (i) and middle (m) fingers. Pick style, observe the downstroke (■) and upstroke (▽) indications shown.

10

A musical staff in 4/4 time with a bass clef. It shows a pattern of sixteenth notes with pick direction indicators (downstroke □ and upstroke ▽). The count below is: COUNT: 1 2 3 + 4 e + a 1 2 e + a 3 4 e + a 1 2 3 e + a 4 1 + 2 e + a 3 4.

11

A musical staff in 4/4 time with a bass clef. It shows a pattern of sixteenth notes with pick direction indicators (downstroke □ and upstroke ▽). The count below is: COUNT: 1 e + a 2 + 3 4 + 1 e + a 2 e + a 3 + 4 1 (2) 3 4 + 1 e + a 2 e + a 3 (4).

The quarter note can be broken up many ways using sixteenths. When an eighth and two sixteenths are combined, it is helpful at first to count the silent sixteenth (“ee”) during the eighth note.

12

A musical staff in 4/4 time with a bass clef. It shows a pattern of sixteenth notes with pick direction indicators (downstroke □ and upstroke ▽). The count below is: COUNT: 1 2 + 3(e)+ a 4 + 1(e)+ a 2(e)+ a 3 4(e)+ a 1 2 + 3(e)+ a 4(e)+ a 1 (e)+ a 2 (e)+ a 3 4.

The same is true for two sixteenths and an eighth.

13

A musical staff in 4/4 time with a bass clef. It shows a pattern of sixteenth notes with pick direction indicators (downstroke □ and upstroke ▽). The count below is: COUNT: 1 2 e +(a) 3 4 1 e +(a) 2 3 e +(a) 4 1 + 2 e +(a) 3 4 + 1 + 2 e +(a) 3 e +(a) 4.



TRACK 9

## ONE DROP

Am

E7

Am

14

COUNT: 1 2 e + a 3 + 4

C

G

C

Am

1 + a 2 e + a 3 + 4

TRACK 10  
SLOW/FAST

## DADA DADAT

Dm

B♭

Gm

A7

15

Dm

B♭

C

Dm

TRACK 11  
SLOW/FAST

## JOG WHEEL

B♭

E♭

Cm

16

F

Gm

E♭

Cm

F

B♭

## SIXTEENTH RESTS

**Sixteenth rests** take up the same space as sixteenth notes. They look similar to eighth rests, but they have a double flag (instead of a single) to match the double flag of a sixteenth note.



COUNT: 1 e + a (2) e + a 3 (e) + a 4 e (+) a

To play sixteenth rests, you'll need to stop the string from vibrating. Use the same technique you used to play staccato: first play a note with either the index (i) or middle (m) finger; then place the alternate finger on the string and stop the vibration. If playing pickstyle, use your left hand to mute the string (observe the picking indications shown).

17

COUNT: 1 (2) e + a 3 (4) e + a 1 2 (e) + a 3 4 (e) + a 1 2 e + (a) 3 4 e + (a) (1) e + a 2 3 (e) + 4

18

COUNT: 1 e (+) a 2 3 e (+) a 4 1 + 2 e (+) a (3) e + a 4 (1) e + a 2 + 3 (e) + a 4 1 2 3 e + (a) 4

Now count for yourself; do it slowly.

19

Here is an example that combines sixteenth-note rhythms and rests with the C major scale.

20

Notice the sixteenth-note **anticipation** in the last measure; the E is played slightly ahead of the beat.



TRACK 12

## LAYIN' BACK

21

E A

E B A E

A B E B E

Sheet music for bass guitar showing three staves of notes. The first staff starts with an E note. The second staff starts with an E note. The third staff starts with an A note. The music consists of eighth and sixteenth notes, with some notes having stems pointing up and others down. The bass clef is at the beginning of each staff, followed by a 4/4 time signature and a key signature of four sharps.

Keep track of the missing downbeats; it will help you hit the sixteenth-note offbeats with greater assurance.



TRACK 13

## NAZZ - T

22

FNG: 4 1

2 4 4 1 2 4

1 4 1 4 1 4 4 1 2

Sheet music for bass guitar showing three staves of notes. The first staff starts with a bass clef, followed by a 4/4 time signature and a key signature of four flats. The notes are primarily eighth and sixteenth notes. The second staff starts with a bass clef, followed by a 4/4 time signature and a key signature of four flats. The third staff starts with a bass clef, followed by a 4/4 time signature and a key signature of four flats. The music includes fingerings such as FNG: 4, 1, 2, 4, 2, 4, 4, 1, 2, 1, 4, 1, 4, 1, 4, 4, 1, 2.



TRACK 14  
SLOW/FAST

## PLUTONIC

23

A7 D7 A7

FNG: 4 1 2 3 4 1 2 3 4

D7 C7 G7

C7 E7 A7

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

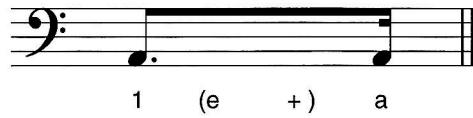
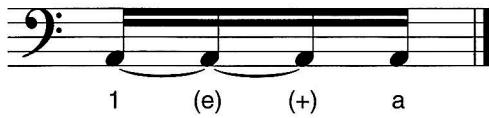
0 1 2 4 0 2 4 4 0 1 4 1 1 0 -

Sheet music for bass guitar showing three staves of notes. The first staff starts with an A7 chord. The second staff starts with a D7 chord. The third staff starts with an A7 chord. The music includes fingerings such as FNG: 4, 1, 2, 3, 4, 1, 2, 3, 4. Chords shown are A7, D7, C7, G7, C7, E7, and A7. The bass clef is at the beginning of each staff, followed by a 4/4 time signature and a key signature of one sharp.

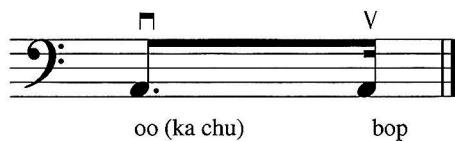
# FUNKY SIXTEENTH-NOTE SYNCOPATION

Syncopated sixteenth notes are the essence of funk, Latin, and rock music. Though they are challenging to look at, the rhythms are very familiar to the ear. The key is learning to recognize the sound that matches the picture.

This rhythm uses a **dotted eighth note** and a sixteenth. Remember that a *dot* equals one half of whatever value it is placed after. So a dotted eighth note equals the value of one eighth plus a sixteenth (or three sixteenths).



An easy way to remember this rhythm is to give it a name that sounds like it. Call it “oo-(ka-chu)-bop.”



24

A musical staff in bass clef and 4/4 time. It consists of four measures of the "oo (ka chu) bop" rhythm. The lyrics are written above the staff. Below the staff, the count is given as COUNT: 1 2 e + a 3 (e +) a (4) 1 (e +) a (2) 3 (e +) a (4) 1 e + a 2 + 3 (e +) a (4).

25

A musical staff in bass clef and 4/4 time. It consists of four measures of the "oo (ka chu) bop" rhythm. The lyrics are written above the staff. Below the staff, the count is given as COUNT: 1 + 2(e+)a 3 e + a 4 1 + 2(e+)a 3(e+)a 4.



TRACK 15  
SLOW/FAST

OOKACHU WHA?

26

A musical staff in bass clef and 4/4 time. It consists of four measures. The first measure starts with an F note. The second measure starts with a B<sup>flat</sup> note. The third measure starts with an F note. The fourth measure starts with a G note. Below the staff, the fingering is given as FNG: 1 0 4 4 1 1 4 1 0 4.

F7

A musical staff in bass clef and 4/4 time. It consists of four measures. The first measure starts with an F note. The second measure starts with a B<sup>flat</sup> note. The third measure starts with a G note. The fourth measure starts with a C note. The staff ends with a colon, indicating a repeat or continuation.

A version of “ookachubop” uses a **dotted eighth rest** and a sixteenth note. Say the “ookachu” silently; it will help you play it correctly. This rhythm can be used alone as an upbeat syncopation, or in front of another note as a “pickup” beat.

The image shows two sets of musical notation on a bass clef staff. The first set, labeled '(ookachu) bop', consists of a dotted eighth note followed by a sixteenth note. The second set, labeled '(ookachu) bop 2' and '(ookachu) bop 4', consists of a sixteenth note followed by a dotted eighth note.

(ookachu) bop      (ookachu) bop      (ookachu) bop      (ookachu) bop      (ookachu) bop      (ookachu) bop

**27**

**COUNT:** (1 e +) a 2 (3 e +) a 4 + 1 + (2 e +) a 3 + (4 e +) a (1 e +) a (2) (3 e +) a (4) +



GROOVE

**TRACK 16**

SLOW/FAST

**B♭**

**E♭**

**Dm G Cm F**

29

FNG: 1

**Gm**

**Cm**

**Gm**

**Cm Dm E♭ F**

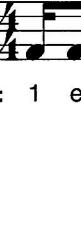
Call this new rhythm “check-on-dat.”

1            e            (+)            a            | =            check            on            dat

**30**

check on dat   check on dat

COUNT: 1 e (+) a (2) 3 e (+) a 4 + 1 e + a 2 e (+) a 3 + 4 e (+) a 1 + 2 e (+) a 3 e (+) a 4

**31**  



COUNT: 1 e (+) a 2 (e+) a 3 + 4

## COMBO

TRACK 17

**32**

G C A D B Em Am D



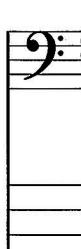
FNG: 2 0 1 2 4 0 1 - 1 1 1 0 0 0 1 0

T

A 0 2 2 2 3 3 3 3 4 4 4 4 0 1 2 2 2 2 2 0 0 0 2 0 0 0 0 .

B 3 3 3 | 2 3 4 0 3 3 3 3 0 2 3 3 2 3 4 4 4 0 2 2 2 2 2 0 0 0 0 0 2 0

C G C A Em Bm Am D



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

3 3 3 3 3 2 3 4 0 3 3 3 3 0 2 3 3 2 3 4 4 4 0 2 2 2 2 2 0 0 0 0 0 2 0

This next rhythm is similar to “check on dat”; it hits on the “e” and “a” of the beat. Call it “(chk) got - dot”, the (chk) is spoken as a place marker but not played.

(1) e (+) a



v v

(chk) got - dot



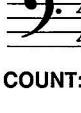
**33**

(chk) got - dot (chk) got - dot (chk) got - dot



COUNT: (1) e (+) a (2)e (+) a 3 + 4 1(e+)a (2e)+ a (3) e (+) a 4 1 + 2 e + a (3) e (+) a (4)

**34**



COUNT: (1) e (+) a 2 (3) e (+) a 4 (e) + a 1 (e+) a 2 + 3 e + a (4) e (+) a





TRACK 18

## MINOR GLITCH

**35** **F#m**

FNG: 1 1 4 1 0 4 0 4 1 4 0 1 4

**A**

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

**F#m**

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

2 2 2 0 4 2 0 0 0 4 3 2 2 4 2 4 2

**A** **E** **F#m**

0 4 0 1 4 1 4 1 0 4 0 1

0 0 0 0 4 4 4 0 0 2 4 4 2 0 2

This rhythm hits on the downbeat and the “e.” A good name for it is “chick-en.”

1 e (+ a)

chick - en

**36**

chick-en chick-en chick-en chick-en chick-en chick-en chick-en chick-en

COUNT: 1 2 + 3 e(+a) 4 e(+a) 1 e + a 2 e(+a) 3(e+) a 4 e(+a) 1 e(+a) 2 (e+a) 3 + 4 e (+a)

**37**

COUNT: 1 + 2 e (+ a) (3) e (+) a 4 e (+ a)

A variation of “chick-en” uses a rest on the downbeat, making the “chick” silent.

(1) e (+ a)

(chick) - en

**38** (chick)-en (chick)- en (chick)-en (chick)-en

COUNT: 1 (2) e (+ a) 3 (4) e (+ a) 1 + (2 e +) a 3 (e +) a (4) e (+ a) 1 + (2) e (+ a) 3 e (+) a 4

It's interesting to combine the "names" for different rhythms. Creating rhythmic "sentences" like this can help you remember tricky rhythms and play them with assurance. When you first look through this example, see how many rhythm "names" you can identify.



## DO IT NOW

TRACK 19

**39**

**Cm** G Fm

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

**Cm** B♭ **Cm** B♭

4 1 0 4 0 1 2 4

1. **G** 2. **G** **C**

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

When taking the repeat back to measure 1, play the low G with the first finger. Switch back to open when you play the A.



## SOUL GROOVE

TRACK 20  
SLOW/FAST

**40**

**Gm** C7 **Gm**

COUNT: 4 (1) 0 1 2 4 0 1 2 4 0 1 2 -

**C7** **F7** **B♭7**

2 1 2 3 4 1 0 1 2 4 1 0 1 2 4 1 0 1 2 4 4

**F7** **D7**

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

**Gm**

4 1 4 1 - 1 1 4



TRACK 21

## D - TROIT

Dmaj7

41

FNG: 1 1 4 1 1 4 1 1 4 1 1 4 1 4 1 -

T A B  
5 5 5 5 5 7 5 5 5 5 5 7 5 5 7 5

To Coda ⊕ 1.

Gmaj7

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

3 6 7 5 7 5 5 7 5 5 4 4 7 7 7 5 7

2.

Em A Bm

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

5 5 4 4 7 7 7 5 6 7 7 5 4 4 4 5 6

D.C. al Coda

E Bm G A

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

7 7 5 7 7 7 5 7 7 7 5 4 4 4 5 5 5 3 3 3 4 5 5 7 5

⊕ Coda

A Dmaj7

7 7 7 7 7 7 5 5 7 5 5 5

# SEVENTH CHORDS

**Seventh chords** are four-note structures that contain the familiar major and minor triads—root, 3rd, and 5th—plus one more note, the 7th. There are several types of seventh chord; we'll look at the three most common.

## MAJOR SEVENTH

The major seventh chord is built 1-3-5-7. The chord symbol is written as “maj7,” though some books write it as “M7” or “Δ7”. There is a universal fingering for the major seventh chord that allows you to play it in any key.

Cmaj7

SCALE # 1      3      5      7

Cmaj7

FNG: 2      1      4      3

When you practice these arpeggios, become familiar with the specific note names that “spell” each chord. Try the universal fingering, as well as open fingerings where indicated.

Cmaj7

FNG: 2      1      0      4

Gmaj7

FNG: 2      1      0      4

Dmaj7

FNG: 2      1      0      4

Amaj7

FNG: 2      1      0      4

Emaj7

FNG: 0      4      2      1

Bmaj7

FNG: 1      0      4      2

Fmaj7

FNG: 1      0      4      2

B♭maj7

FNG: 1      0      4      2

E♭maj7

FNG: 1      0      4      2

A♭maj7

FNG: 1      0      4      2

D♭maj7

FNG: 1      0      4      2



TRACK 22

## FLOATY

42

Cmaj7      Fmaj7      Cmaj7      Fmaj7

FNG: 2 1 4 3 1 4 2 2 1 2 0 1 4 4 1 4 3 1 1 2 1 2 0

B♭maj7      Amaj7      Dmaj7      Gmaj7

1 0 4 2 4 0 1 0 1 4 3 2 1 4 3 4 1 2 - 2 1 1 4 3 1 4

The tablature will help you find the best positions for this example, but experiment with other ways to play it.



TRACK 23

## VANILLA

43

E♭maj7      A♭maj7

FNG: 2 1 2 - 1 2 2 2 1 4 3 4 3

T	6	5	8	7	5	8	
A	6	5	8	7	5	8	
B							

6	5	8	7	5	8	
6	5	8	7	5	8	
6	5	6	3			
		4	4			
4	3	6	5	6	5	

E♭maj7      Gmaj7

2 1 2 - 1 2 4 3 4 1 2

T	6	5	8	7	5	8	
A	6	5	8	7	5	8	
B							

6	5	8	7	5	8	
6	5	8	7	5	8	
5	4	5	2			
		3				
5	4	5	2			
		3				

Bmaj7      D♭maj7      E♭maj7

2	1	4	3			
4	3	6	5			
6	5	8	7	8	5	
6						

# DOMINANT SEVENTH

Dominant seventh chords are also known simply as "7" chords, as in "G7" or "A7."

They are built 1-3-5- $\flat$ 7, and the universal fingering is 2-1-4-2.

C7

SCALE # 1      3      5       $\flat$ 7

C7

FNG: 2      1      4      2

Remember to learn the names of the notes in each chord, and find alternate fingerings. Practice the universal fingering, as well as open fingerings, where indicated.

C7

FNG: 2      1      0      2

G7

FNG: 2      1      0      2

D7

FNG: 0      3      1      4

A7

FNG: 0      4      1      0

E7

FNG: 0      4      1      0

B7

FNG: 1      0      4      1

F7

FNG: 1      0      4      1

B $\flat$ 7

FNG: 1      0      4      1

E $\flat$ 7

FNG: 1      0      4      1

A $\flat$ 7

FNG: 1      0      4      1

D $\flat$ 7

FNG: 1      0      4      1

The blues is always full of dominant seventh chords; here is a classic example of how to use the arpeggio to create a bass line.



TRACK 24

## LI'L THING

44 G7

FNG: 2 1 4 2      2 1 4 2

C7                    G7

D7      C7                    G7



TRACK 25

## FUNK TIME

45 B<sup>b</sup>7

FNG: 1 0 4 1 4

D<sup>b</sup>7                    C7                    B7

1.                        2.                        B                        A<sup>b</sup>7

G7

A<sup>b</sup>7                    A7

# MINOR SEVENTH

Minor seventh chords are built 1- $\flat$ 3-5- $\flat$ 7. They can be written "m7" as in "Am7" (or "min7" as in "Amin7").

There are two universal fingerings for a minor seventh chord; they are best illustrated with Am7.

**Am7**

SCALE # 1       $\flat$ 3      5       $\flat$ 7

**Am7**

FNG 1: 1      4      3      1  
FNG 2: 4      2      1      4

Say the note names aloud as you play each arpeggio. Try both universal fingerings, and open fingerings where indicated.

**Am7**

FNG: 0      2      1      0      0

**Em7**

FNG: 0      2      1      0

**Bm7**

FNG: 1      0      4      1

**F $\sharp$ m7**

FNG: 1      0      4      2

**C $\sharp$ m7**

FNG: 1      0      4      2

**G $\sharp$ m7**

FNG: 1      0      4      2

**Dm7**

FNG: 1      0      4      2

**Gm7**

FNG: 4      1      0      4

**Cm7**

FNG: 4      1      0      4

**Fm7**

FNG: 4      1      0      4

**B $\flat$ m7**

FNG: 4      1      0      4



TRACK 26

## LITTLE M

Am7

Dm7

G7

46

FNG: 4    2 1 4    1 1 4 1    4 1 4    2 1 4    3 1 4    1 4 1 1

F

G

Am7

Em7

2    4    4, 4, 4, 2    4, 2 1 4    3 1 4    1 4 1 2 0

This piece is played with a shuffle, or swing, feel. Be sure to play the eighth notes “unevenly”—i.e., as if they were the first and third notes of a triplet. The shuffle indication ( $\square = \begin{smallmatrix} \sqcap \\ \sqcup \end{smallmatrix}$ ) tells you this.



## SHUFFLIN'

TRACK 27

 $(\square = \begin{smallmatrix} \sqcap \\ \sqcup \end{smallmatrix})$ 

**A** Gm7

FNG: 1    4 3 1 3    1 3    1    0    1    2    1    4 3 1 3    1 3

T    A    B  
3 3 6 5 3 5    3 3 0 0 1 1 2 2    3 3 6 5 3 5 5 3 5

Cm7

3

1 0 1 2    3 5 5 3 5  
3 3 0 0 1 1 2 2    3 3 6 5 3 5 5 3 5  
3 3 6 6 5 5 3 4 5

Gm7

3 D7

**B** B♭m7

3 5 5 3 5    3 3 3 4 5    1 1 4 4 3 3 1 2 3

Cm7

3 D7

Gm7

3 3 6 6 5 5    3 3 4 4 5 5    5 5 7 7 5 5 7 7    5 5 7 5 5 5 7 5 5



## SLIDES

Sliding into a note is a great way to give your bass line personality. It can sound relaxed and loose, or create a dramatic effect. When sliding from one note to another, slightly relax the pressure on the slide finger to avoid making the fret sound too pronounced. Practice sliding with different fingers, at various speeds, and different distances. If a slide has a “slur” marking above it, only the first note is plucked; the second note is simply slid into.

FNG: 2 2 2 2 4 1 1 1 4  
T A B 3 5 5 3 7 2 5 10 3 5



TRACK 30

### SLIPPIN' & SLIDIN'

50

FNG: 1 4 4 1 1 4 4 1 4 1 1 4 1 1 1 4  
T A B 5 7 9 7 5 7 9 7 9 7 5 7 9 7 5 5 5 12

A D A C  
1 4 4 1 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4 1 4 4  
5 7 9 7 5 7 9 7 9 7 5 7 9 7 3 5 7 5 7 7 .

D G D G A  
1 1 1 4 1 1 1 4 1 1 4 1  
5 5 10 12 5 5 10 12 5

# MINOR PENTATONIC

Pentatonic scales are five-note structures that are widely used in all styles of music. The **minor pentatonic** scale is built 1-3-4-5-7-8 (the octave is not counted as a separate note; hence the name penta-tonic).

There are two universal fingerings. The first is based on the minor scale position and uses one finger per fret; the second uses the 1-2-4 fingering system and starts on the 4th finger, shifting up between scale degrees 4 and 5.

## A MINOR PENTATONIC

SCALE # 1       $\flat$ 3      4      5       $\flat$ 7      8

FNG 1:      1      4      1      3      1      3           3      1      3      1      4      1

FNG 2:      4      1      4      -      4      1      4           4      1      4      1      -      1      4

Here are the most common keys for the minor pentatonic scale. E minor pentatonic is in open position and has a unique fingering; the rest use the universal fingerings shown above. Optional open position fingerings are also indicated in some cases.

## E MINOR PENT.

Musical score for FNG:  
 FNG: 0 2 0 1 0 1      1 0 1 4 1 4

## B MINOR PENT.

## F# MINOR PENT.

FNG: 1 0 1 4 1 4

## C# MINOR PENT.

## G<sup>#</sup> MINOR PENT.

A musical score for a bassoon part, showing measures 11 and 12. The key signature changes from A major (three sharps) to D major (one sharp). Measure 11 starts with a sixteenth-note pattern (D, E, F#, G, A, B) followed by eighth-note pairs (B, A), (G, F#), (E, D), and (B, A). Measure 12 begins with a sixteenth-note pattern (D, E, F#, G, A, B) followed by eighth-note pairs (B, A), (G, F#), (E, D), and (B, A). The bassoon part ends with a fermata over the last note of measure 12.

## D MINOR PENT.

## G MINOR PENT.

FNG: 4 1 4 0 - 1 4

## C MINOR PENT.

## F MINOR PENT.

A musical score for piano, featuring a bass clef and three flats. The score consists of two measures of music. Measure 11 begins with a sixteenth-note bass line followed by eighth-note pairs. Measure 12 continues with a sixteenth-note bass line followed by eighth-note pairs. The music concludes with a double bar line and repeat dots.

## B<sup>b</sup> MINOR PENT.

The minor pentatonic scale works well when you have to “jam” or improvise on one chord. This example shows you how to play up and down the scale in G and C.



TRACK 31  
SLOW/FAST

## VENTURE FORTH

Gm

51

G MINOR PENT.

T  
A  
B

Cm

C MINOR PENT.

This example uses a repetitive minor pentatonic idea or “lick” and moves it around to match the chord changes.



TRACK 32

## DEJA VIEW

Bm

F#7

52

T  
A  
B

Em

Bm

F#7

0 3 0 2 0    2 2 0 2 0    2 5 2 4    2 5 2 5

## HAMMER-ONS & PULL-OFFS

Two adjacent notes on the same string can be played with one pluck of the finger using a **hammer-on** or a **pull-off**. Play a lower note with the 1st finger, and then “hammer on” to the higher note with the 4th finger. Reverse this action by playing a higher note with the 4th finger, and then “pull off” to the 1st. These articulations are indicated with a slur marking.

HAMMER-ON                    HAMMER-ON                    PULL-OFF                    PULL-OFF

FNG: 1                        4                              1                        4                              4                        1                              4                        1

T                                A                                T                                A                                T                                A                                T                                A

B                                B                                B                                B                                B                                B                                B



TRACK 33

G7

53

FNG: 1                        1 4 1                              4 1 4                              1                              1 4 1                              4 1 4

T                                A                                T                                A                                T                                A                                T                                A

B                                B                                B                                B                                B                                B                                B

C7

1                                1 4 1                              1                              1 4 1                              4 1 4

3                                3 5                                3 5                                3 5                                3 5                                5 3 5

## HAMMER HEAD

TRACK 34

SLOW/FAST

N.C.(D)

54

T                                A                                T                                A                                T                                A                                T                                A

3 5                            3 5                                3 5                                3 5                                3 5                                5 3 5 3                            5

B<sup>b</sup>

C

N.C.(D)

1 3 3 1                        3 1 3                              3 7 5 3                              3 5                                3 5                                3 5

Here is a two-octave fingering for E minor pentatonic. It uses slides while shifting positions. Notice the slides are in different locations going up and down.

55

FNG: 0 1 4 4 1 4 1 4 1 4 1 4 1 1 4 1 4 1 1 0

T A B: 0 3 5 7 5 7 | 9 7 9 7 9 7 5 7 | 5 7 5 3 0

The chord progression of this example follows the notes of the E minor pentatonic scale, a common approach in rock songwriting.



X-TENDER

TRACK 35

MAJOR 30

56

# MAJOR PENTATONIC

The **major pentatonic** scale is also widely used in many styles of music. It is built 1-2-3-5-6-8. There are two universal fingerings. The first follows the major scale position using OFPF; the second uses the 1-2-4 fingering system and starts on the 1st finger, shifting up the string between scale degrees 2 and 3.

## C MAJOR PENTATONIC

SCALE # 1 2 3 5 6 8

FNG 1: 2 4 1 4 1 4 (with a slur over the last three notes) 4 1 4 1 4 2  
FNG 2: 1 4 - 4 1 4 1 1 4 1 - 1

Here are the other common keys for the major pentatonic scale. They can all use the two universal fingerings, except for E and F, which are in open position. G, A, and B $\flat$  are marked with optional open-position fingerings.

## G MAJOR PENT.

FNG: 2 0 1 0 1 0

## D MAJOR PENT.

FNG: 2 0 1 0 1 0

## A MAJOR PENT.

FNG: 0 1 4 1 4 1

## E MAJOR PENT.

FNG: 0 1 4 1 4 1

## B MAJOR PENT.

FNG: 1 4 0 4 0 4

## F MAJOR PENT.

## B $\flat$ MAJOR PENT.

FNG: 1 4 0 4 0 4

## E $\flat$ MAJOR PENT.

## A $\flat$ MAJOR PENT.

FNG: 1 4 0 4 0 4

## D $\flat$ MAJOR PENT.



TRACK 36

## JUST LIKE MY GIRL

57

E A E A

C#m F# E B

FNG: 1 1 4 4 1 4 1



TRACK 37

## N'AWLINS BEAT

58

B♭ E♭

T A B

F B♭

3 0 3 0 | 1 3/5 3 5 3 | 1 3/5 3 5 3 | 3 5 3 5 .

# PLAYING OFF CHORD SYMBOLS

While most of what you've learned so far has been written out for you, the bassist is often called upon to create his or her own part or line based on a series of chord symbols. Fortunately, it is fairly simple to create solid, functional bass lines that outline a chord progression using the information you already have at your disposal.

The first priority of a good bass line is to establish the **root motion**—that is, movement from one chord to the next. By using the rhythmic feel of the song and playing the root of each new chord, you can create a perfectly usable bass line that, while not exotic, is often the best thing to play. You'll usually have several possible locations to choose for each root—avoid making jumps bigger than an octave from one root to another.



**JUST ROOTS**

TRACK 38

F7

B7

## Gm7

C7

Here is the same chord progression using a steady eighth-note rhythm.



# ROOTS & 8THS

TRACK 39

F7

B7

## Gm7

C7

60 R R R R etc. R R R R etc. R R R R etc. R R R R etc.

The **octave** is still the root of the chord, but it gives the line a feeling of movement. You can start on the lower root and use the higher octave, or you can reverse this and start on the higher octave and use the low root for movement.



# JUMPING OCTAVES

TRACK 40

F7

B7

## Gm7

C7

**TIP:** When playing octaves fingerstyle, it's often easiest to use a "split fingering": middle finger (m) on the higher string and index (i) on the lower. When alternating fingers on a single string with occasional octave jumps, use your middle finger to jump up to the octave, and your index finger to jump down.

Play your own bass line to this chord progression. Using the suggested rhythm, play roots and octaves.



TRACK 41

## YOUR TURN

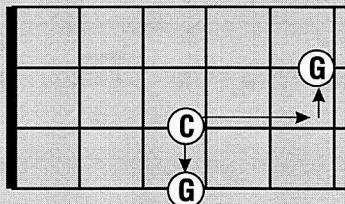
62

Em7      A7      D      Bm7

G      A7      D      G      A

## ADDING THE 5TH

The next note to add to a bass line is the **5th** of the chord. An easy way to find the 5th is to go up 2 frets and over one string. But you can also find the 5th *below* the root: it's located at the same fret, one string lower (using the finger roll). For example, C's 5th is G; you can find it above or below the root.



Either high or low 5th will work when creating bass parts; it's up to you to decide which sounds best.

Notice how smooth transitions from one chord to the next can create direction in a line. In this progression, starting on the higher F gives you the option of playing the low 5th, which flows easily into the lower B♭; the high 5th of B♭ moves nicely into the higher G, and so on. It's important to keep this type of close movement in mind when creating your own bass part.



TRACK 42

## USE THE 5

63

F7      B♭7      Gm7      C7

F7      B♭7      Gm7      C7

Create your own part using the steady eighth-note rhythm. You can play it through once using the lower root choices, and the next time with the higher ones.



TRACK 43

## 5 BY 8

64

F7      B<sup>b</sup>7      Gm7      C7

R R R 5 R R 5 R      R R R R 5 R R      R R R R R R R 5      R R R 5 R R 5 R

Roots, 5ths, and octaves outline the basic structure of any chord; they are safe choices that work with any chord type. This time, use the root, 5th, and octave together to create a line. Remember that you can start on a low root and move up to the octave, or you can start on a high root and move down to a low octave.



TRACK 44

## ROOT-5-8

65

F7      B<sup>b</sup>7      Gm7      C7

R R 5 8      8 R 5      8 5 R R      5 8 R R 5 8 R

Create your own bass line to this progression using roots, 5ths, and octaves. Use the indicated rhythm, and alternate the line from octave to root on one chord, root to octave on the next. Then see what variations you can find.



TRACK 45

## YOU GOT IT

66

F      A7      B<sup>b</sup>      G7

8      5 R      R 5 8      R 5 8

C7      A7      Dm7      B<sup>b</sup>      C

/ / / / /      / / / / /      / / / / /      / / / / /      / / / / /

## CHROMATIC APPROACH

The root, 5th, and octave are **target notes**; you aim for the root on the downbeat of a new chord, while the 5th and octave are two notes that allow for movement during the measure without interfering with the chord type. To create even more movement in the bass line, we add **approach notes**—notes that *lead into* a target note.

**Chromatic approach** notes lead into the target note by a half step (one fret). They can approach the target from above or below. Notice how this bass line uses a chromatic approach (chr) to lead into the root of each new chord. In measures 3 and 4, a “chr” is also used to lead into the 5th, adding more movement to the line.

C                    E7                    Am7                    D7

R    5    R    chr    R    5    R    chr    R    chr    5    R    chr    R    chr

When choosing your chromatic approach notes, remember to try them from above *and* below the target note.



TRACK 46

F7                    B<sup>b</sup>7                    Gm7                    C7

67                    R                    chr                    R                    chr                    R                    chr                    R                    chr



TRACK 47

### CHROMATIC R-5-8

F7                    B<sup>b</sup>7                    Gm7                    C7

68                    R                    chr                    5                    5                    8                    R                    5                    8                    5                    chr                    5                    R                    R                    chr                    5                    chr

Now use chromatic approach on your own. Start by simply playing the root and a “chr” to the next chord. When you’re comfortable with the progression, add the 5th of each chord. Then use “chr” to lead into those 5ths. Any of the rhythms from previous examples will work; start simply, and then experiment.



TRACK 48

### IT'S UP TO YOU

G                    C                    Am7                    D7

69                    /                    /                    /                    /                    /                    /                    /

G                    C                    Bm7                    E7                    Am7                    D7

/                    /                    /                    /                    /                    /

## SCALE APPROACH

**Scale approach** uses the adjacent scale tone (from above or below) to approach the target note. Use the scale of the new target chord. Most of the time, scale approach is a whole step (2 frets). There are, however, instances where the scale tone may be a half step away from the target—for example, when approaching a major chord from below. It doesn't matter whether you call it scale or chromatic approach; just use it.

D                    Bm7                    G                    A7  
R                    R                    sc                    R  
5                    R                    sc                    5  
R                    sc                    R                    R sc  
sc                    5                    R                    R sc

**TIP:** When approaching a dominant seventh chord (e.g., A7) from below, use a  $\flat 7$  scale degree to match the chord.



TRACK 49

70                    F7                    B $\flat$ 7                    Gm7                    C7  
R                    sc                    R                    sc                    R  
sc                    R                    sc                    sc                    R  
sc                    sc                    sc                    sc

This uses “sc” to the 5th on the  $B\flat 7$  and C7. Once you are comfortable with this version, look for other ways to use “sc” with this progression.



TRACK 50

### SCALE R-5-8

71                    F7                    B $\flat$ 7                    Gm7                    C7  
R                    5                    8                    sc                    R  
sc                    R                    sc                    5                    R  
sc                    R                    sc                    5                    sc

Applying any rhythm previously played, use scale approach to move from one chord to the next. Then try adding the 5th and approaching it when you choose. (Tip: For minor chords, remember to use a  $\flat 6$  when approaching the 5th.)



TRACK 51

### ALL YOURS

72                    F $\sharp$ m                    A                    F $\sharp$ m                    B7  
/                    /                    /                    /                    /  
F $\sharp$ m                    E                    D                    E  
/                    /                    /                    /                    /

## DOMINANT APPROACH

**Dominant approach** uses the 5th of the target note. Many chord progressions are built with dominant root motion, which is when the root motion resolves to a new chord from its 5th. In those cases, using a dominant approach simply outlines the existing root motion. Using “dom” between chords that do *not* have a dominant root motion creates a very strong movement.

A                    D                    Bm7                    G  
R    5    5    dom    R    5    R    dom    R    dom    5    8    dom    8    5    R    dom



TRACK 52

F                    Dm7                    B<sup>b</sup>                    C  
R    dom    R    dom    R    dom    R    dom    R    dom

It's tricky at first to grasp using the “dom” of the 5th. This line illustrates the concept effectively. (Hint: It's basically scale degree 2 of the chord.)



TRACK 53

### DOMINANT TO THE 5TH

F                    Dm7                    B<sup>b</sup>                    C  
R    dom    5    dom    R    R    dom    R    dom    5    dom    R    dom    5    dom

Now use dominant approach on your own. You can add the “dom” that leads into the 5th anytime you want. When the root motion is already dominant, just use the root.



TRACK 54

### YOU GO, HUGO

B<sup>b</sup> maj7                    Cm7                    Dm7                    G7  
Cm7                    E<sup>b</sup> maj7                    Dm7                    C7                    Cm7                    F7

# USING TRIADS TO CREATE BASS LINES

Triads can be used to build bass lines that clearly state the chord progression. Used in conjunction with the root-5-8 and various approach notes, you have a very complete set of tools to construct an interesting and functional bass part.

The first step is to recognize which *type* of triad the chord symbol indicates. Here are the five basic chord structures you've learned so far. Major and minor triads are easy to grasp; major seventh and dominant seventh chords have major triads as their foundation, while the minor seventh chord contains a minor triad.

**C**      **Cm**      **Cmaj7**      **C7**      **Cm7**  
**MAJOR TRIAD**      **MINOR TRIAD**

Here is an example of using triads with an approach note to each new chord. Using a quarter-note rhythm, we wind up with a classic walking bass line in a jazz style.



# WALKING TRIADS

**TRACK 55**  
SLOW/FAST

**76**



**Cmaj7      Am7      Dm7      G7**

R 3 5 chr 8 5 b3 sc R b3 5 chr 8 8 5 dom

**Em7      A7      Dm7      G7**

R b3 5 dom R b3 5 chr R b3 5 sc R 5 3 sc

Now it's your turn to walk through the "changes." Stick to triads only at first. You can vary your line by playing the chord tones in a different order and direction.



# WALK THIS WAY

TRACK 56

77 B<sup>b</sup> maj7 Gm7 Cm7 F7

Dm7 G7 Cm7 F7

It is possible to “bounce around” within the triad—notice that the F triad below changes directions. The second half is open for you to make your own choices; make sure you are familiar with each triad before playing.



TRACK 57

## SIMPLE TRIADS

78

B♭ E♭ F Gm

Cm F E♭ B♭

R 3 5 R 3 5 R 3 5 R 8 5 b3 R

R 3 5 R 3 5 R 3 5 8 5 3 R

Once you’re comfortable with a chord progression, try adding approach notes on beat 4. Remember: you have three ways of approaching a target note: by half step (1 fret), whole step (2 frets), or by 5th. Play the triad for the first three beats of each measure, but focus your attention on the upcoming chord, and play around with different approaches to its root.



TRACK 58

## ON YOUR OWN

79

B♭ maj7 Gm7 Cm7 F7

Dm7 G7 Cm7 F7

app

Here’s the same chord progression as example 76, played with a dotted quarter/eighth note rhythm. Notice the different ways the triad gets placed in the measure. Also notice the approach notes—nearly all of them are also chord tones! (Can you spot the one that isn’t?)



TRACK 59

## TRIADS & DOTTED QUARTERS

80

Cmaj7 Am7 Dm7 G7

Em7 A7 Dm7 G7

R 3 5 dom R R b3 sc R b3 5 sc 8 5 3 sc

R b3 5 dom R 3 5 dom R R b3 chr 8 5 R chr

Create your own bass line for this song; use all the methods you've learned so far. Any rhythm will work.



TRACK 60

UH HUH

[A] Fm7

B<sup>b</sup>7

Gm7

C7

81

A7

Dm7

C7

B<sup>b</sup> maj7

Am7

Gm7

C7

[B] Fmaj7

A7

Dm7

G7

Gm7

C7

Fmaj7

## LOCKING IN TO THE GROOVE

A **groove** is any particular rhythmic idea that forms the basis of a song. When bass and drums play together, they need to connect their parts so that it feels like one unified beat. The term “locking in to the groove” is used to describe this phenomenon. To lock in, the bassist and drummer must listen to each other’s part and find a shared sense of where the groove is, so they can play together. One way that bassists and drummers connect is by matching the bass line with the kick drum. Examples A and B are two common rhythms you’ve worked with. Examine the matching drum part, and see how the bass line “hooks up” with the beat.

A)

BASS

DRUMS

DRUM SYMBOL KEY



Here are six different rhythms, or grooves. Learn each, then apply it to the chord—in this case, C7. Start by playing only the root; once you've locked in with the groove, see what other notes you can play. Although there are many note choices available, you're not obligated to play them all. However, as a bassist, you are obligated to maintain the groove.



TRACK 61

## GROOVE JAM

a) C7      b) play 4 times

82

e)      f)      g)      h)

The grooves for the A and B sections are indicated. Use them as the basis for your line. Start with simple ideas that match the rhythm. As you listen more closely, you'll find it is possible to vary your line within the basic feel and still keep the groove intact. Experiment with different note choices; use root-5-8, chord tones, and different approach notes.



TRACK 62

## TIME 2 GROOVE

A Am7      D7      C      G

83

Am7      D7      C      F      G

B F      G      Am7

F      E7      Dm7      C      Am7

# SLAP FUNK

The slap funk style started in the late 1960s and is still one of the most popular techniques that bassists use. The two essential elements of the technique are **slapping** the strings (with the thumb) and **popping** them (with the index and middle fingers).

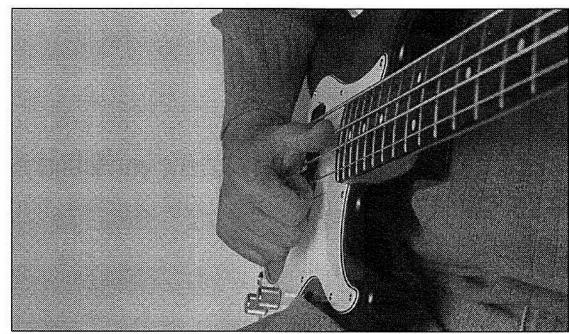
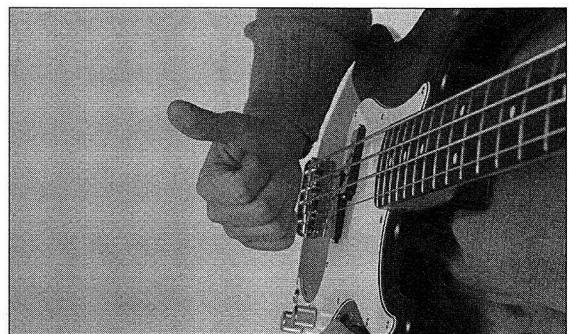
# THE SLAP

Keep the thumb parallel with the string—using the bony knob of your thumb knuckle for the striking surface, hit the string at the end of the fingerboard. Use a twist-like motion in the wrist, and pivot the forearm from the elbow to “whip” the thumb on and off the string. Make sure the thumb “recoils” off the string, allowing it to ring.

**TIP:** Round wound strings are best for slap funk. Medium to low string height allows the bass to respond to the thumb slap. You don't want to hit the string too hard; it's wasted energy, and it chokes the sound of the note.

Keep the right arm and shoulder loose and relaxed; tension in these areas greatly decreases how funky you can get!

Start by slapping the open strings. Strive for consistent volume and tone for each note, and from string to string. Mute the open strings with the left hand—laying your fingers flat across the strings—in between slaps, but give the note its full value. The slap will be notated using the letter “T” for thumb.



TRACK 63

Musical staff showing eighth-note patterns. The staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The measure number 84 is at the start. The music consists of two measures of eighth notes. The first measure has four groups of two notes each, with vertical stems pointing down. The second measure has three groups of two notes each, with vertical stems pointing up. Below the staff, there are ten 'T' symbols corresponding to the note heads.

A musical score for bassoon, page 85. The score consists of two staves. The top staff shows a continuous eighth-note pattern starting with a quarter note. The bottom staff shows a continuous eighth-note pattern starting with a half note. The bassoon part is indicated by a bassoon icon above the staves.

A musical score for page 86, featuring a bass clef staff. The first measure contains four eighth notes. The second measure contains two eighth notes followed by a sixteenth-note group (two eighth notes) followed by another eighth note. The third measure contains two eighth notes followed by a sixteenth-note group (three eighth notes) followed by another eighth note. The fourth measure contains two eighth notes followed by a sixteenth-note group (four eighth notes) followed by another eighth note. Below the staff, there are ten 'T' symbols corresponding to the notes.

Now practice switching strings; remember to keep the thumb parallel with the string for better accuracy.

88

A musical score for bassoon, consisting of two staves of music. The top staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains 15 notes, each marked with a 'T' below it. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains 15 notes, each marked with a 'T' below it.

This example requires you to slap up the E and A strings.



**SLAP THIS**

TRACK 64

E STRING -----

89

This example takes you up a two-octave E minor pentatonic scale, a very common structure in slap funk. Strive for consistent volume from string to string.



# PENT UP

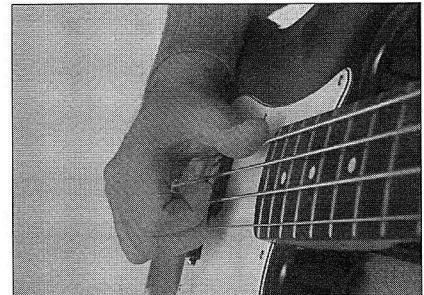
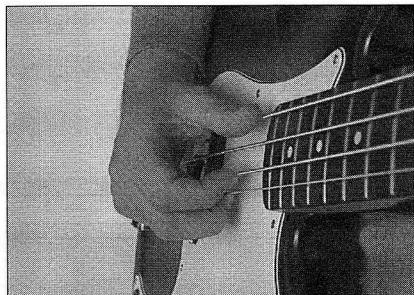
TRACK 65

90

**1**

# THE POP

The pop is achieved by pulling the string with the index or middle finger away from the neck, letting it snap back onto the frets. Make a loose fist with your right hand. Let the thumb come to rest against the E string, parallel as if you were going to slap it. Let your index finger naturally fall in between the D and G string, and the middle finger curl under the G. Pull from the side of the finger. Don't get "caught up" in the string; use just enough to pull the string lightly. Too much pull makes the pop louder than needed, and can cause broken strings.



Although it is possible to slap or pop any string, for the most part, you will be slapping the E and A strings and popping the D and G. It works best to dedicate the index (1st) finger to popping the D string and the middle (2nd) finger to the G.



TRACK 66

91

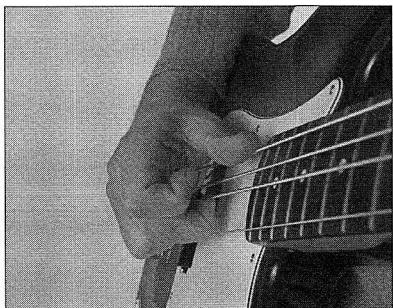
P2 P2 P2 P2      P1 P1 P1      P2 P2 P1      P2 P1 P1

P2 P2 P1 P1      P2 P1 P2 P1      P1 P2 P1 P2      P2 P1 P2 P1

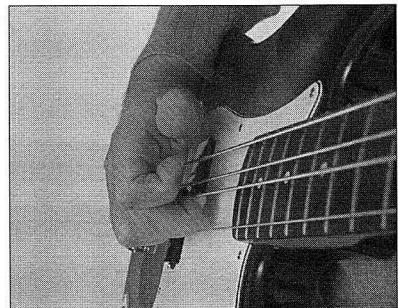
92

P2 P1 P2 P1      P2 P1 P2 P1      P1 P2 P1 P2      P2 P1 P2 P1

## COMBINING SLAP AND POP



Combining slap and pop into a smooth, two-piece movement is the next step. When you slap the string, move your finger into position for the pop. Let the thumb recoil from the slap without moving your hand away from the string, then slip the pop finger under the string and pull/release.



Slap the string, prepare to pop

After slap, pop the string



TRACK 67

93

T P1 T P1      T P1 T P1      T P2 T P2      T P2 T P2

94

T P1 T P2      T P1 T P2      P2 T P1 T P1      T P2 T P1

The octave is a very common part of slap funk. Practice playing these octaves with alternating slap and pop.

95

T P1 T P1 T P2 T P2 T P1 T P1 T P2 T P2 T P2

When play the octave C's, try letting the tip of your index finger mute the low E string.



TRACK 68  
SLOW/FAST

## OCTAVE SLAP

96

T P1 T T P1 T T P1 T P2 T T P2 T T P2

This exercise moves the slap/pop octave around the fingerboard. As usual, play the octave with the 1st and 4th fingers (left hand), but when you play the open E and A strings, use the 2nd finger for their octaves.



TRACK 69  
SLOW/FAST

## CHROMATIC OCTAVES

97

T P2 T P1 T P1 T P1 T P1 T P2 T P2 T P2 T P2

5 2 3 4 5 0 2 3 4 .

A 3 0 1 2 3 0 1 2 .

B 3 1 1 2 2 3 3 1 1 2 2 .

This rhythmic variation helps develop thumb control.



TRACK 70

T T P2 T T P1 T T P1 T T P1 T T P2 T T P2 T T P2

5 2 3 4 5 0 0 2 3 4 .

A 3 3 0 0 1 1 2 2 3 3 1 1 2 2 .

B 3 1 1 2 2 3 3 1 1 2 2 .



TRACK 71  
SLOW/FAST

## GRITTY

99

T T P1      T T P1      T T T P2      T T T T T P2 T

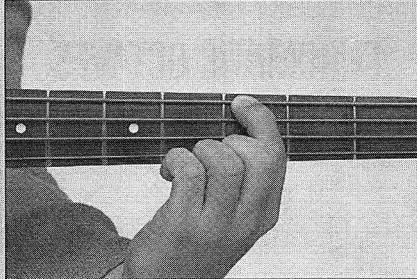
T A B      7 5 3 | 5 5 0 5 5 5 5 3

T T P1      T T P1      T T T P1      T T P1 T P1 T

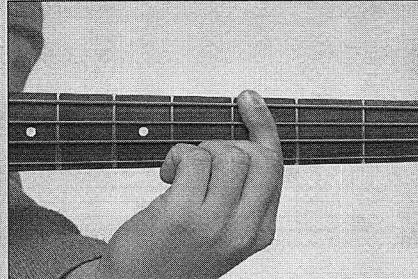
5 5 7 3 3 0 1 1 0 1 1 0 .

## THE PRESSURE ROLL

The hammer-on is a technique you already know that's used often in slap funk. Sometimes, it's necessary to set up a hammer-on with the use of a **pressure roll** across the strings. Play a low G with the tip of the 1st finger as usual. Now *roll* the pressure used to push the string down, across to the D string, without dropping the tip of the finger; you'll play the F on the 3rd fret, D string with the bottom part of the 1st finger. This pressure roll allows you to smoothly jump across the strings between slap and pop.



Playing with tip



Pressure roll

ROLL      ROLL      ROLL      ROLL

T P1      T P1      T P2      T P2

Now use the pressure roll to set up the hammer-ons (indicated with a slur) from the 1st finger to the 4th.



TRACK 72

100

T P1 T P1 T P1 T P2 T T P2 T P1 T T P1 T P2 T T P2

P1 T P1 T P1 T T P2 T P2 P2 P1 T T T P1 T

This example uses a pull-off as well as the hammer-on.



TRACK 73  
SLOW/FAST

101

T T T T T T T P1 T P1 T T P1 T T P1 T P1 T P1 T T P1

T A B 0 0 0 5 7 0 2 3 4 5 5 5 5 7 5 7 5 3 2 2 0 2 .

## DEAD NOTES

**Dead notes** are an important part of the slap funk style. By not pushing the string all the way down to the fretboard (in the left hand), you produce a note that is not a true pitch. Slapping or popping these notes creates a unique percussive effect that blends in well.

102

T T T T T T T sim.

T A B 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X

P2 P2 P2 P2 P2 P2 P2 P1 P1 P1 P1 P1 P1 P1 T P2 T P2 T T T T T P1 T P1 T T T T

5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X



TRACK 74  
SLOW/FAST

## DEAD END

103

T T T T T T T P1 T T T T T P1 T T P1 T T P1 T P1 T P1

T A B 5 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X

T T T T T T T P2 T P2 T T P2 T P2 T P2 T P2 T P2

5 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X 5 X

The A section requires you to create your own bass line from the chord symbols and rhythm, while the B section has a specific slap funk line to play. It may take some practice to get comfortable switching from fingerstyle to slap; make sure you stay aware of the switch-over point in the song. The last two measures of the coda are played fingerstyle.



TRACK 75

## KEEP IT TOGETHER

**A** Gm7

B♭7

E♭maj7

Am7

D7

104

Gm7

B♭7

A♭ maj7

D7

To Coda ⊕

**B** Gm7

T T P1 T T P1 T T P2 T T P1 T T P1 T P1 T P1 T T P1 T T P1 T P1 T P1

D.C. al Coda  
(no repeat)

E♭7

D7

T T P1 T T P1 T T T P2 T T T P1 T T P1

⊕ Coda  
Gm7

T T P1 T T P1 T T T P1 T T T P1 T T P1 T T P1

T T T T P1 T T T T P1 T T T P1 T T T P1 T T T P1

This one is a busy sixteenth-note tune with some technical challenges. Be sure to keep your tempo consistent.



TRACK 76

## IT'S AN EYEFUL!

A

A7

D7

A7

D7

105

FNG: 0 1 2 3 4 4 0 1 2 0 - 1 2 4

A7

D7

G

C

0 1 2 3 4 4 2 1 4 - 1

B

D7

G7

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

C7

F7

E7

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

C

A7

G7

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

F7

E7

A7

1 0 4 0 4 4 1 0 4 0 4 4 0 1 0 1 0 1 1

B

D7

G7

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

C7

F7

E7

A7

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

# HAL LEONARD

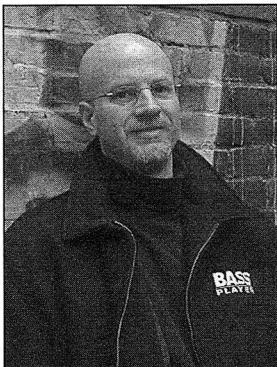
## BASS METHOD

### SECOND EDITION

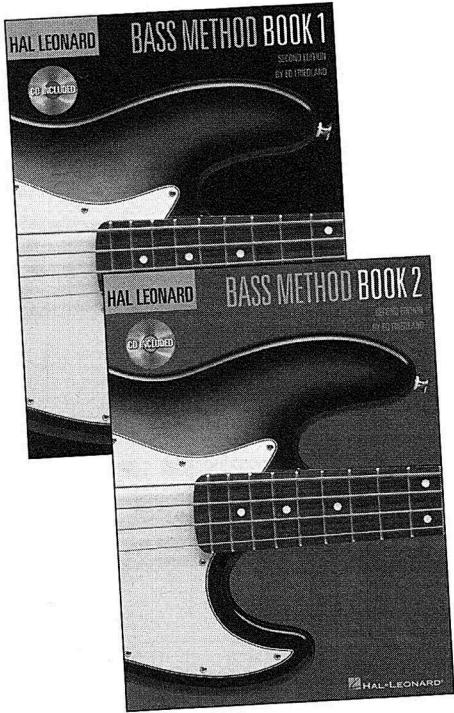
by Ed Friedland

The Hal Leonard Bass Method is designed for anyone just learning to play electric bass. It is based on years of teaching bass students of all ages, and it also reflects some of the best bass teaching ideas from around the world!

This second edition features all new engravings and excellent new audio tracks. The books have been updated to meet the needs of today's bass students by renowned bassist and author Ed Friedland.



**Ed Friedland** is a contributing editor and monthly columnist for *Bass Player* magazine. He has taught at Berklee College of Music, Boston College, and Arizona State University, and is a frequent guest clinician around the country. He has written several best-selling titles for the Hal Leonard Bass Builders series, as well as creating the *Slap Bass* DVD. Equally adept on electric and upright bass, Ed has performed with some of the top names in jazz, blues, and R&B, as well as playing studio dates, theatre, and show-biz gigs. His performance credits include: Larry Coryell, Michal Urbaniak, Robben Ford, Wycliffe Gordon, Stacey Kent, Teirney Sutton, Ann Hampton Calloway, Bud Shank, Paul Horn, Johnny Adams, Robert Junior Lockwood, Linda Hopkins, Martha & The Vandellas, the Drifters, the Patters, the Marvellettes, Steve Allen, the Tucson Symphony Orchestra, the Opera Company of Boston, *Little Shop of Horrors*, *Mama Mia*, *42nd Street*, and others!



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- More Than 100 Great Songs, Riffs, and Examples
- CD includes 44 Full-Band Tracks for Demonstration or Play Along

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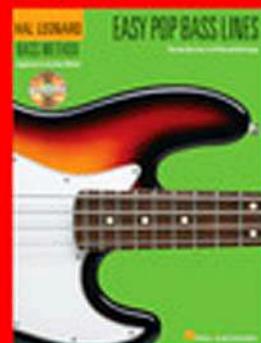
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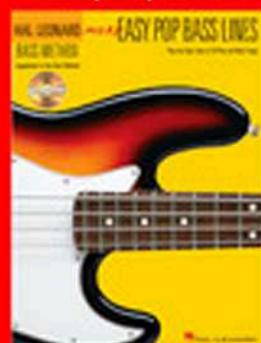
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