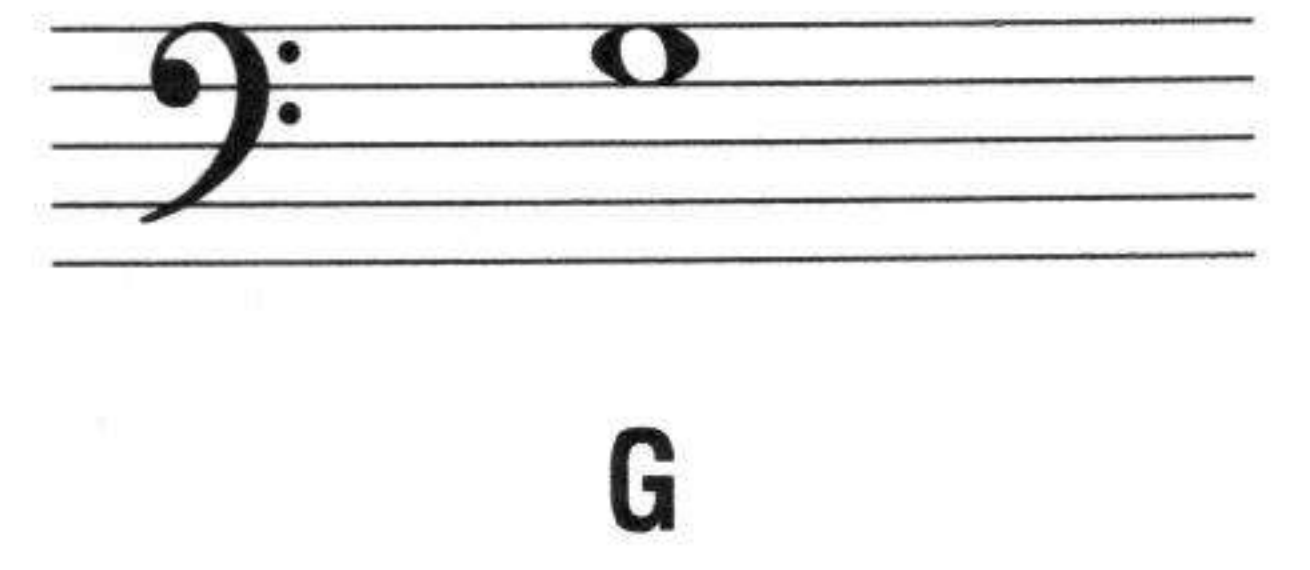
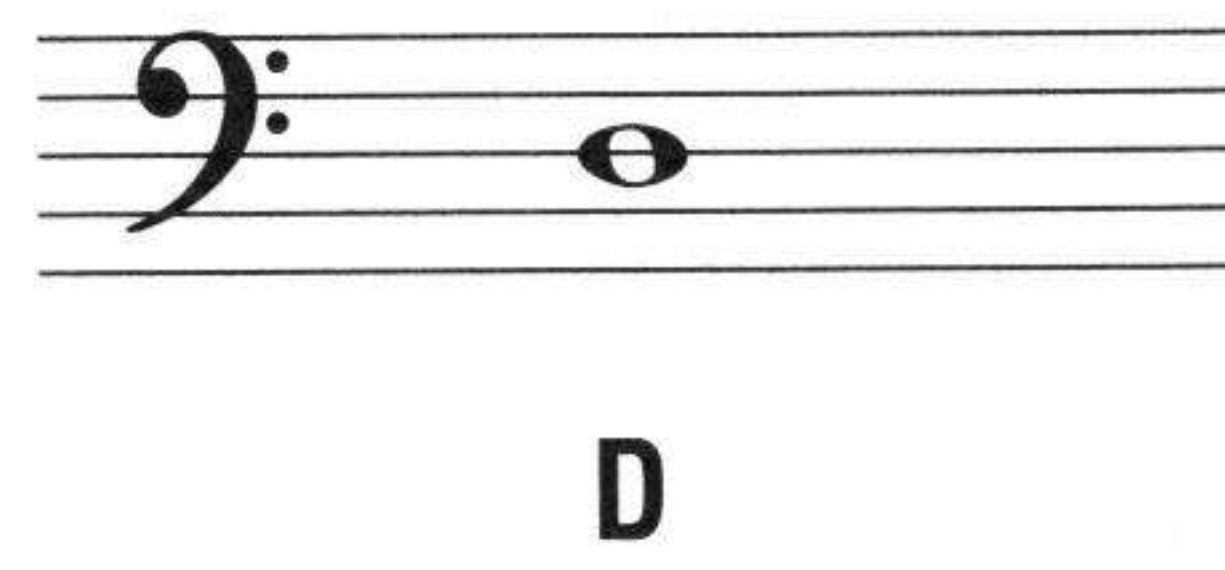
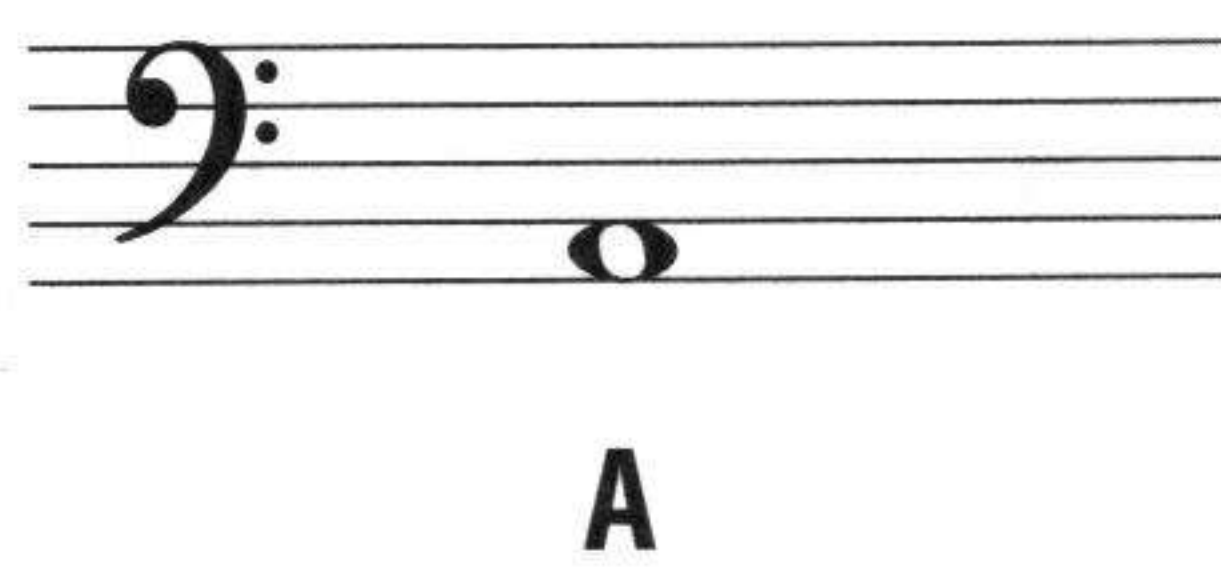
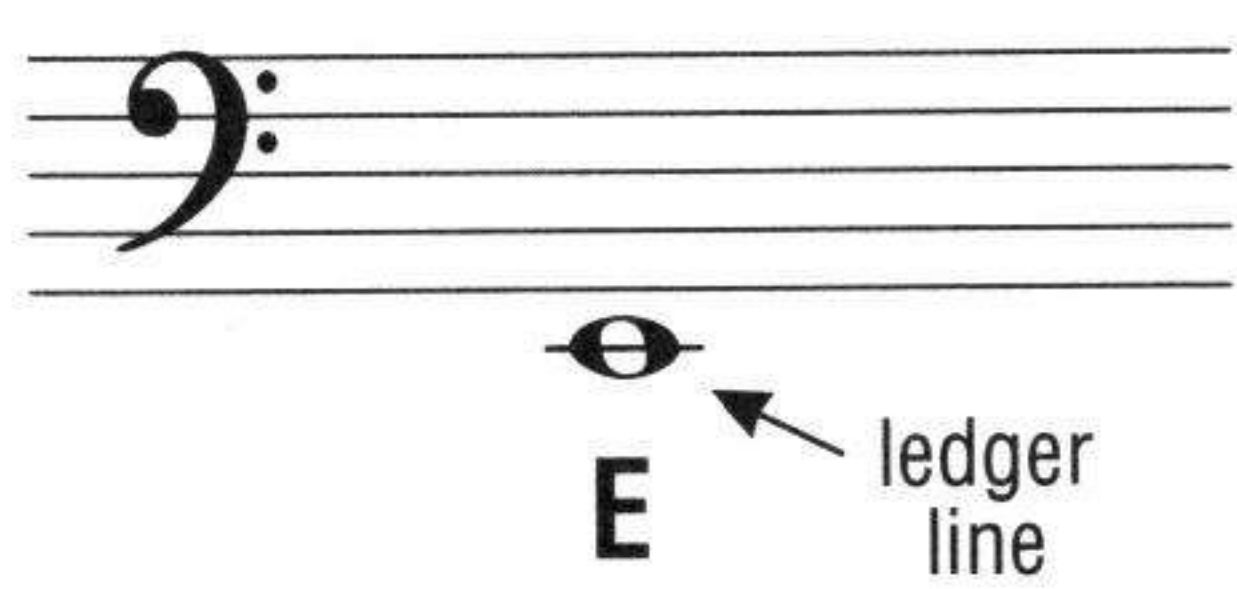
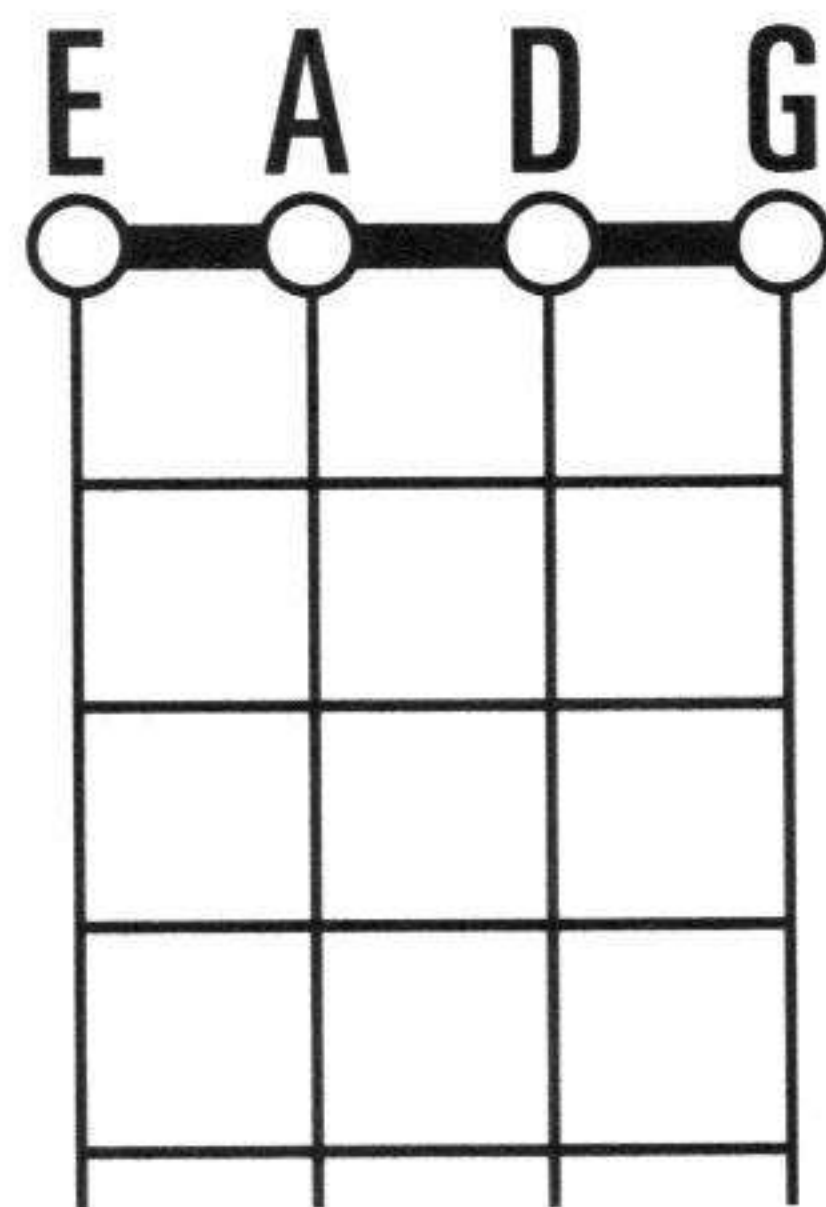


OPEN-STRING EXERCISES

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

A STRING

2

D STRING

3

G STRING

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

6

i m i m i m i

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

THE RAKE

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

i m rake m i

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

8

i m i m 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

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.

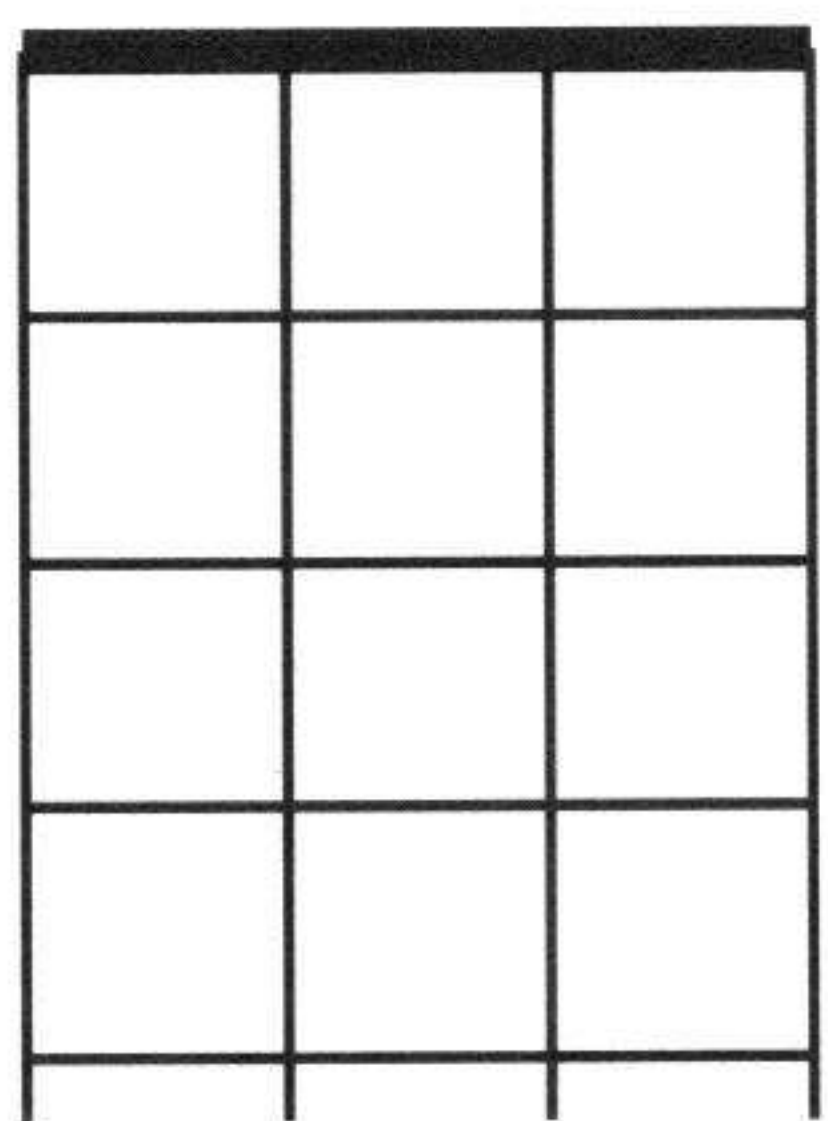
9

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

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

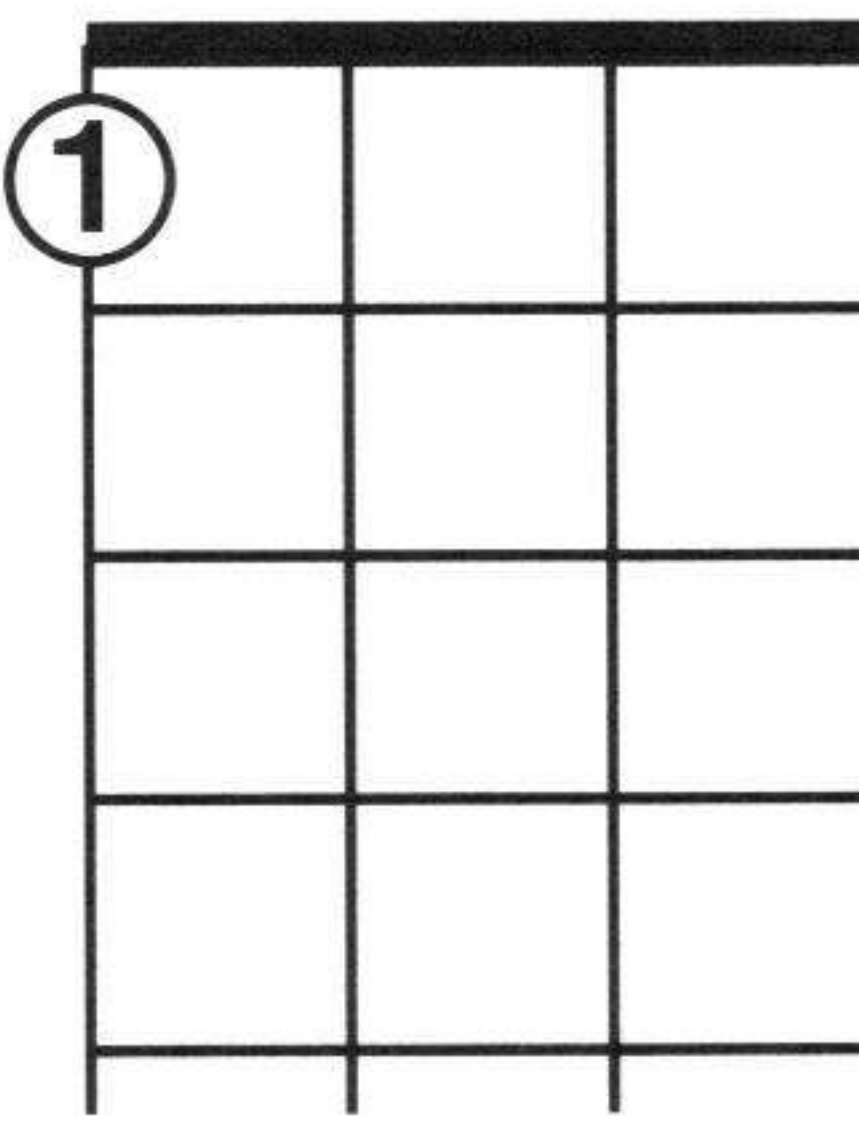
NOTES ON THE E STRING

E



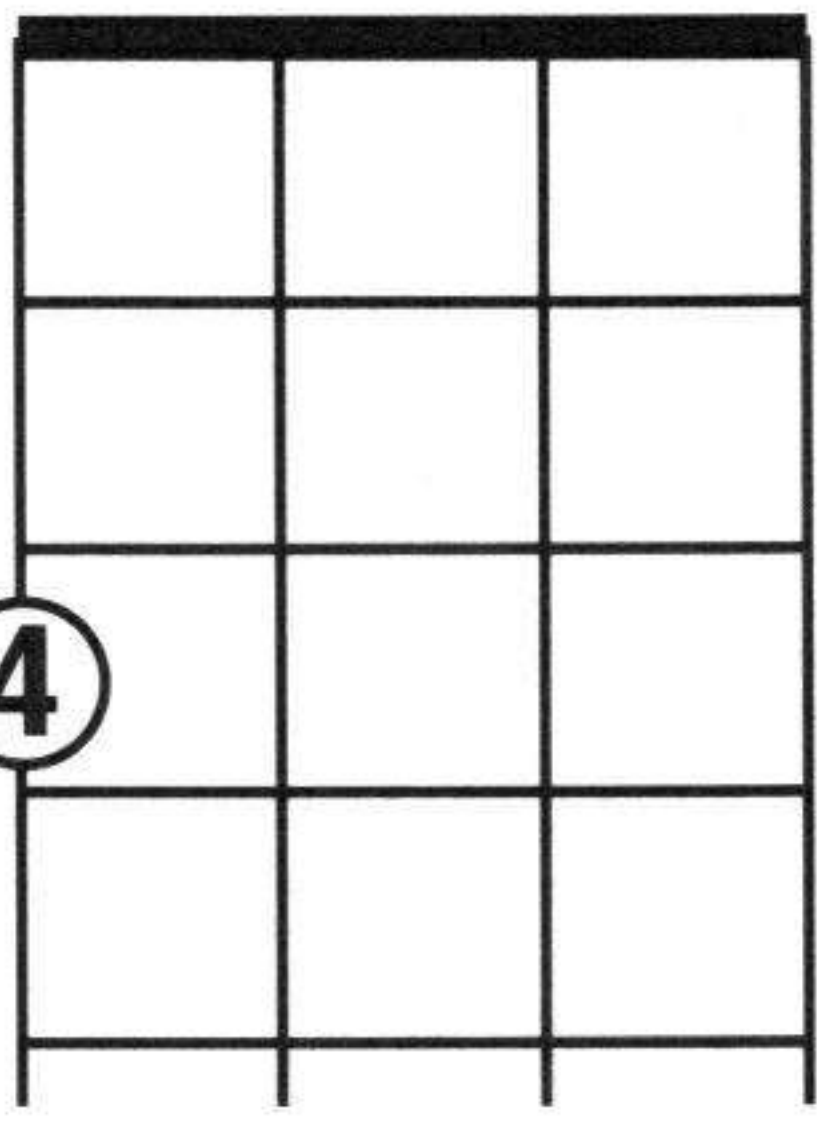
↑
OPEN

F

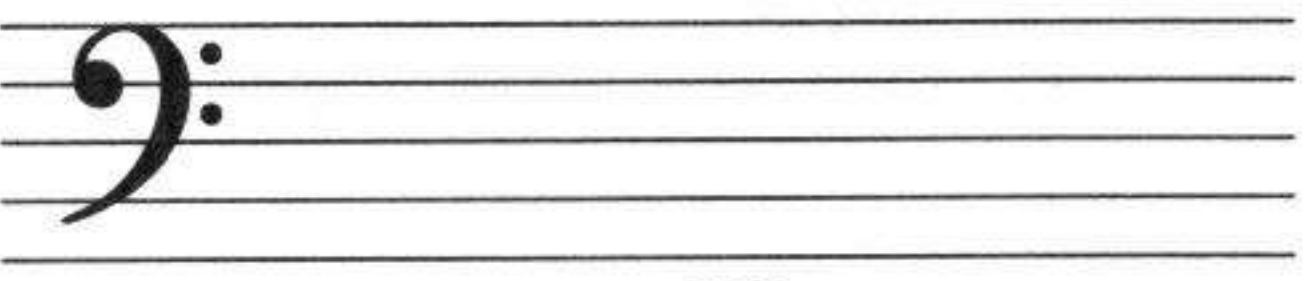


1

G

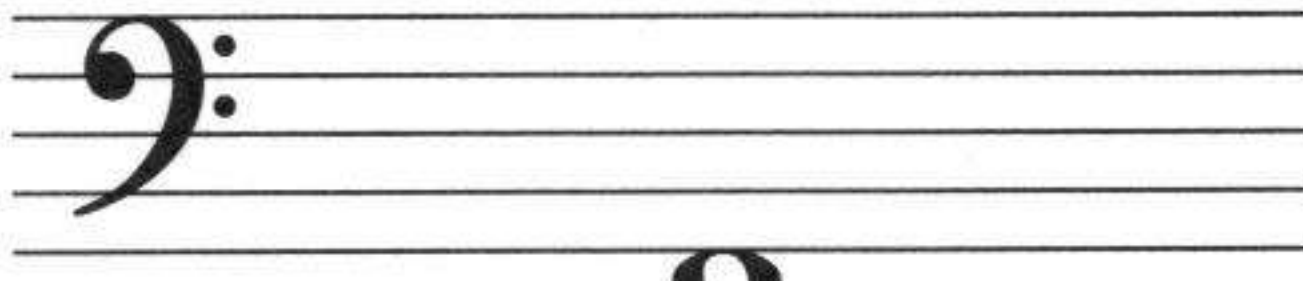


4



OPEN

E



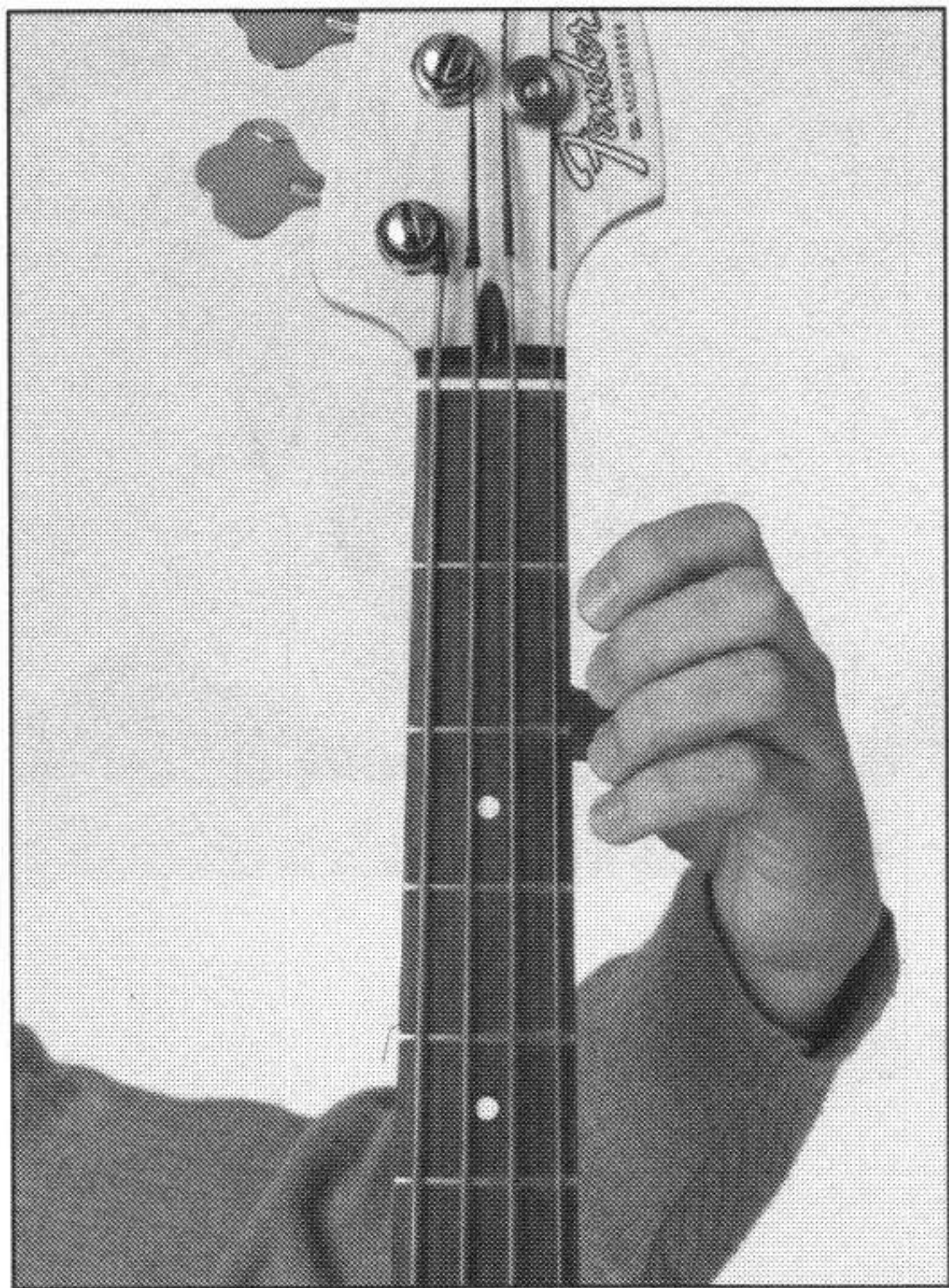
1st FRET

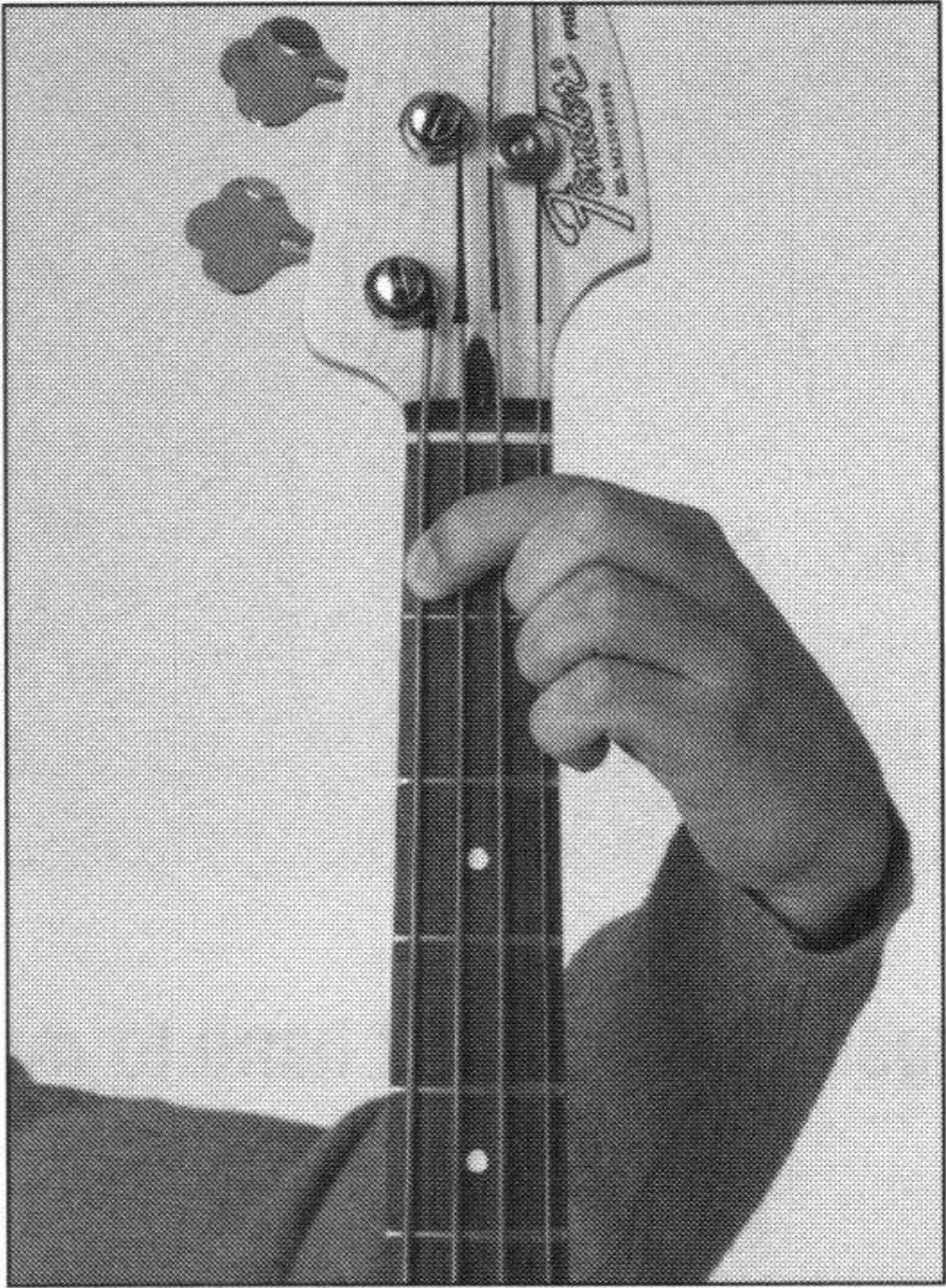
F

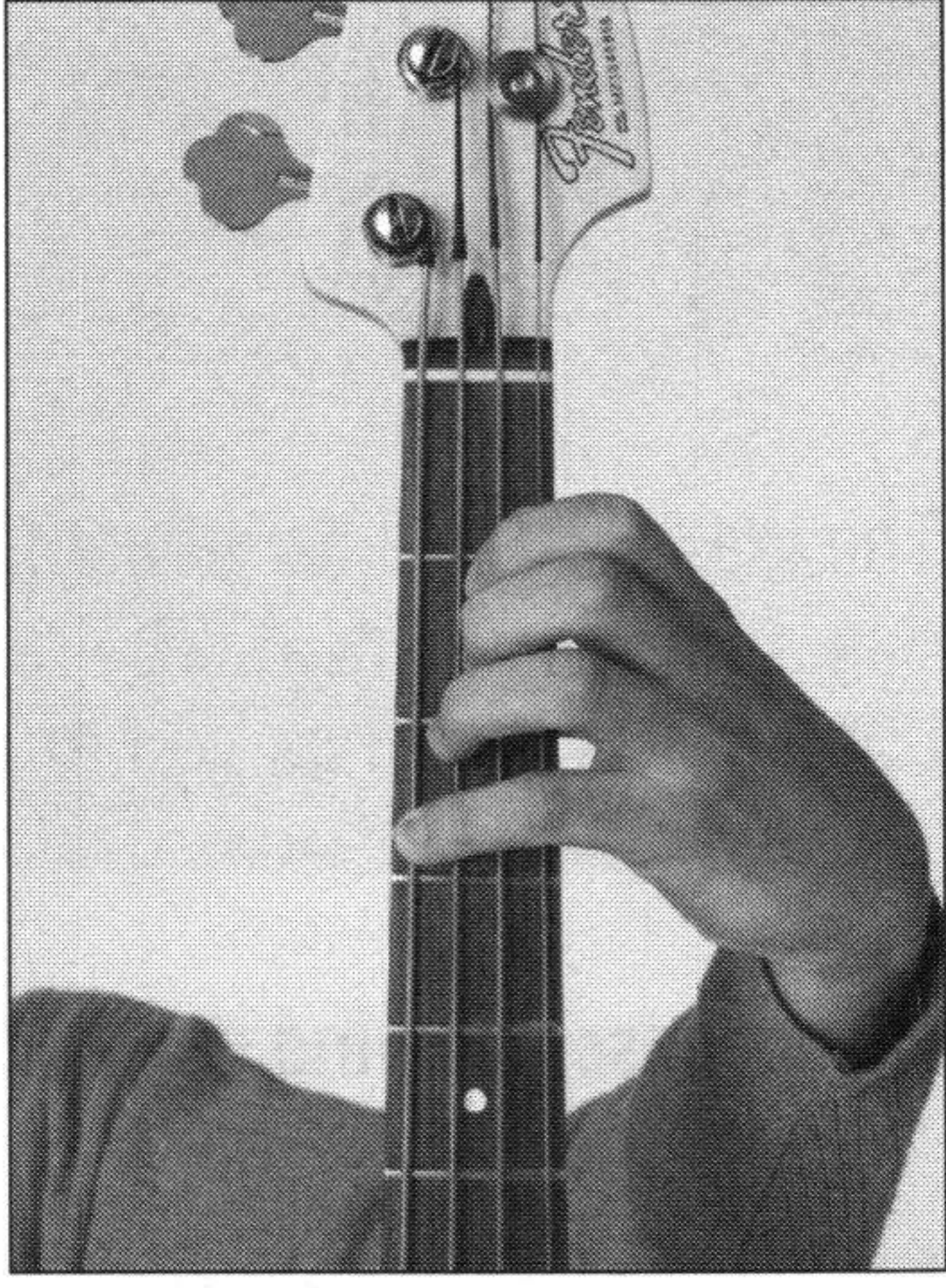


3rd FRET

G



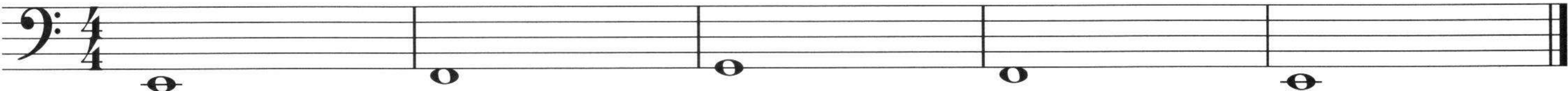




These notes are in **1st position**, with the first finger of the left hand on the 1st fret. Here are a few tips:

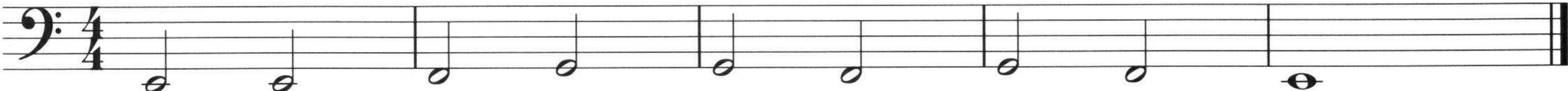
- Place your finger directly behind (not on top of) the fret.
- Experiment with different amounts of pressure; it takes less than you think.
- Keep each note ringing until you're ready to play your next note.

10



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

11



COUNT: 1 - 2 3 - 4 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 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

COUNT: 1 - 2 3 - 4

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...”



TRACK 2

LITTLE ROCK

16

COUNT: 1 2 - 3 4



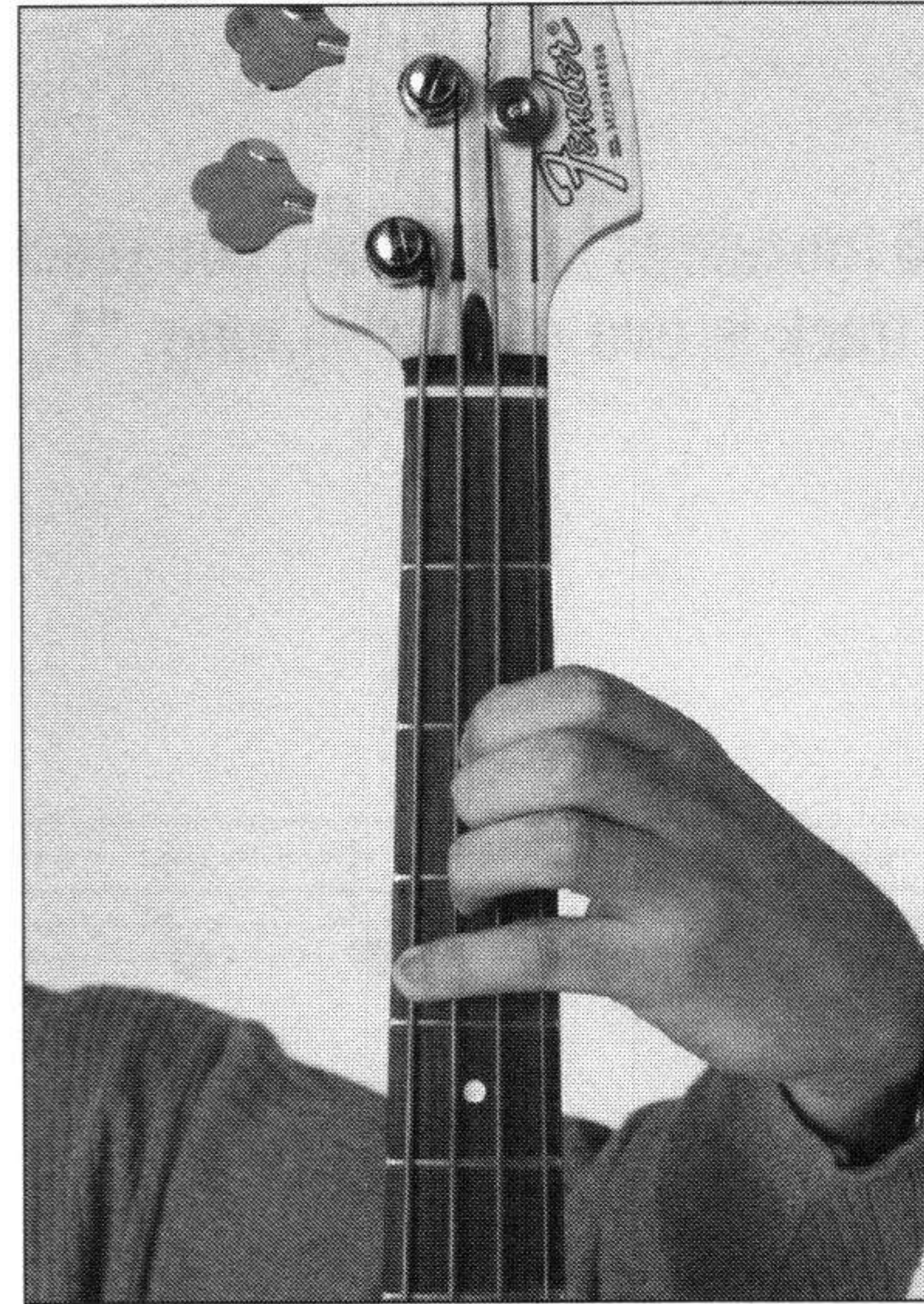
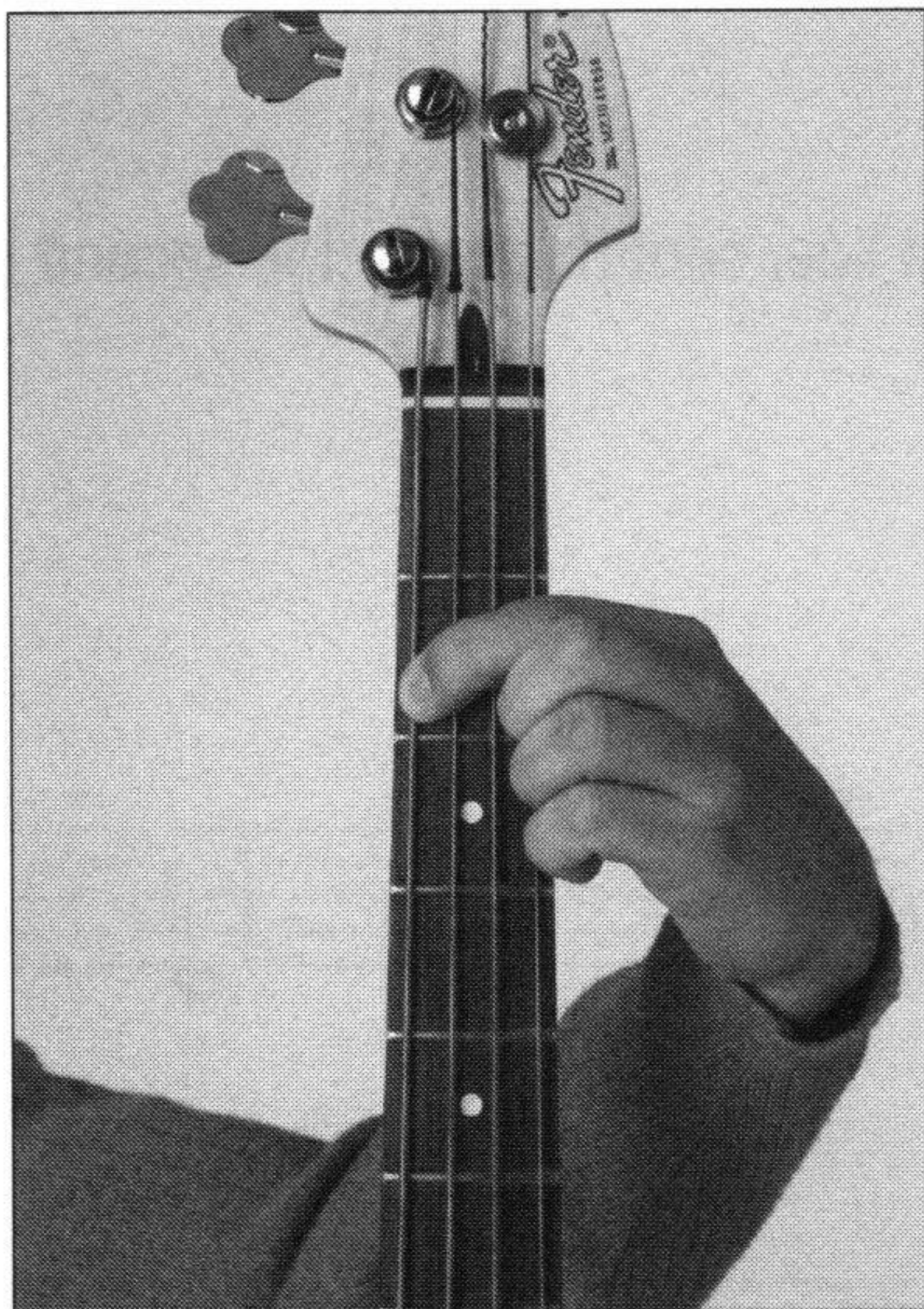
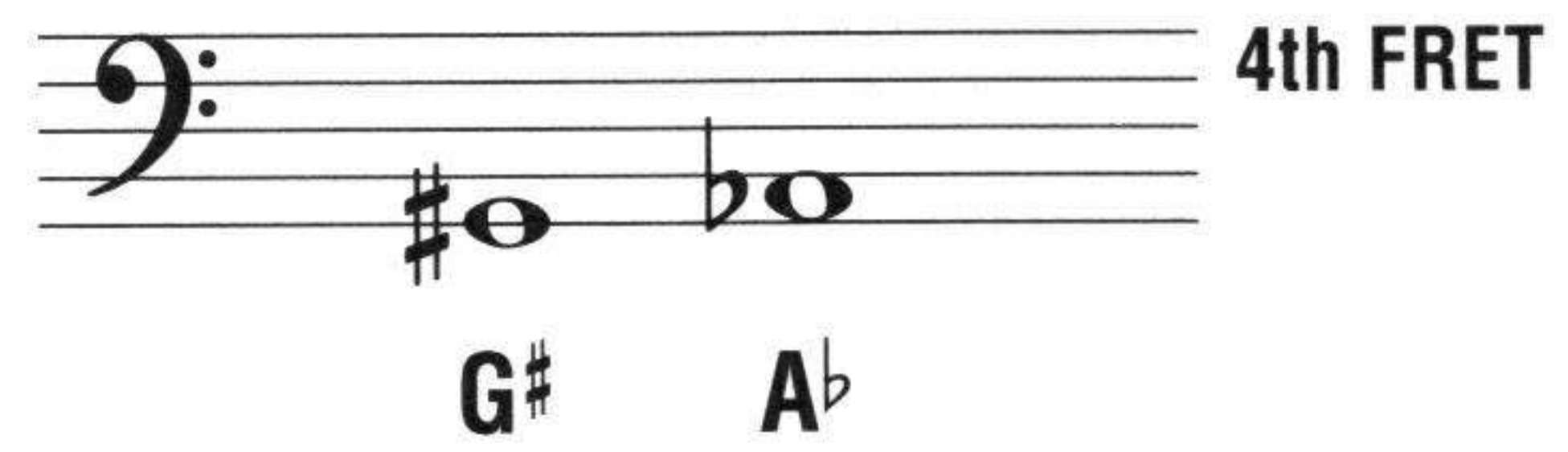
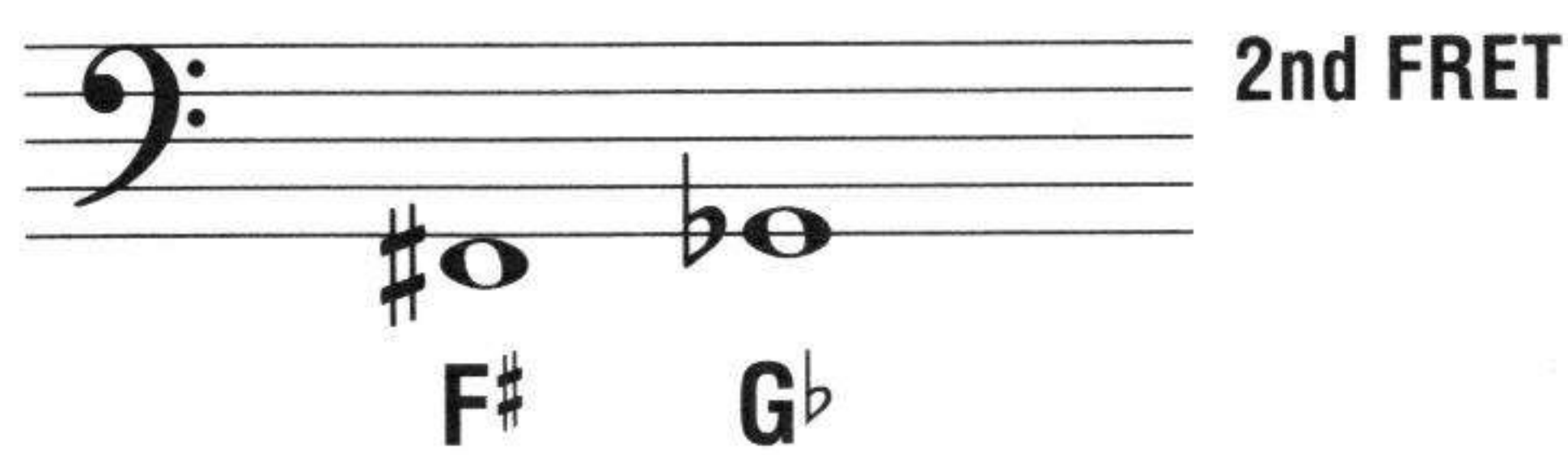
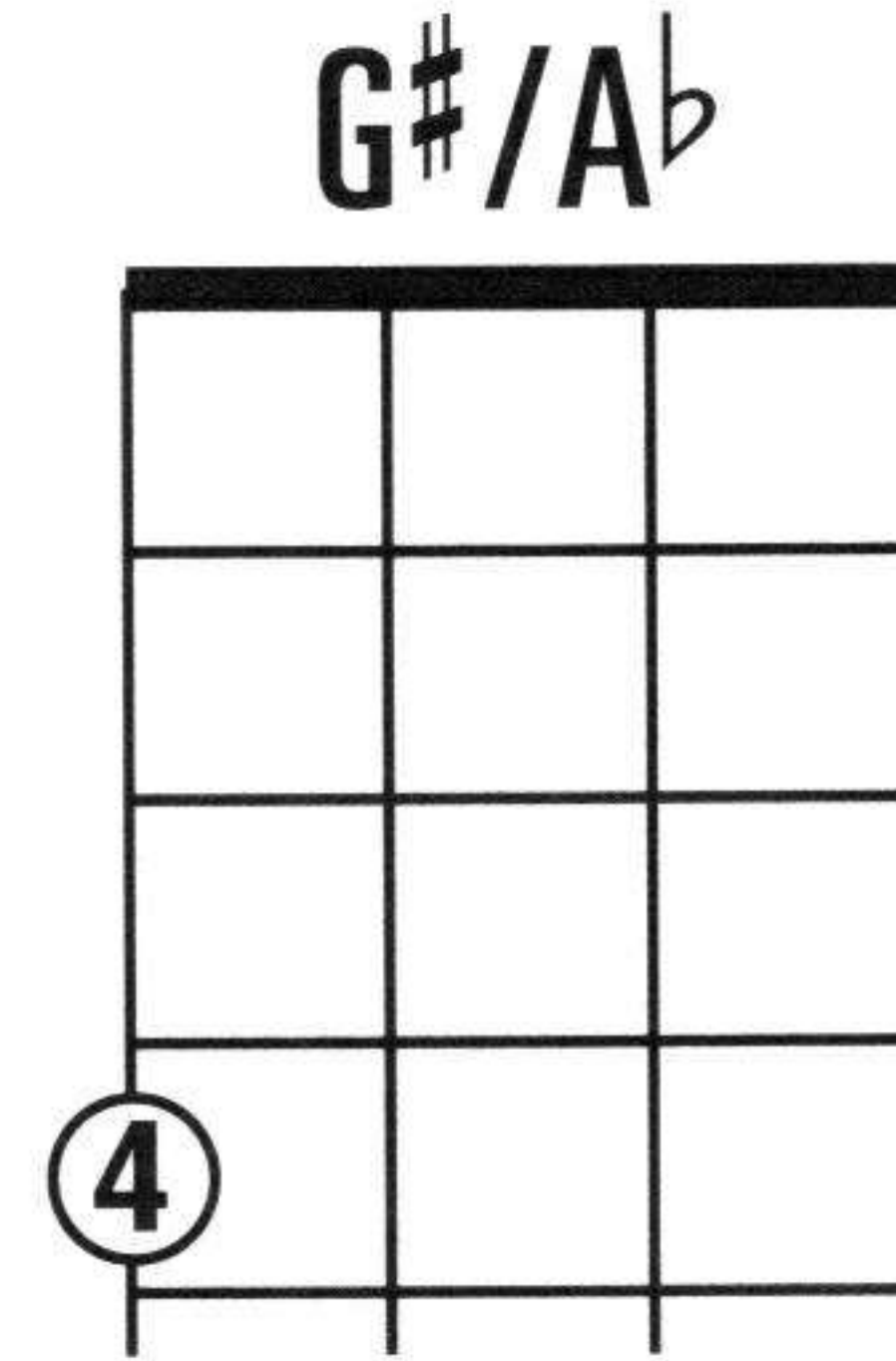
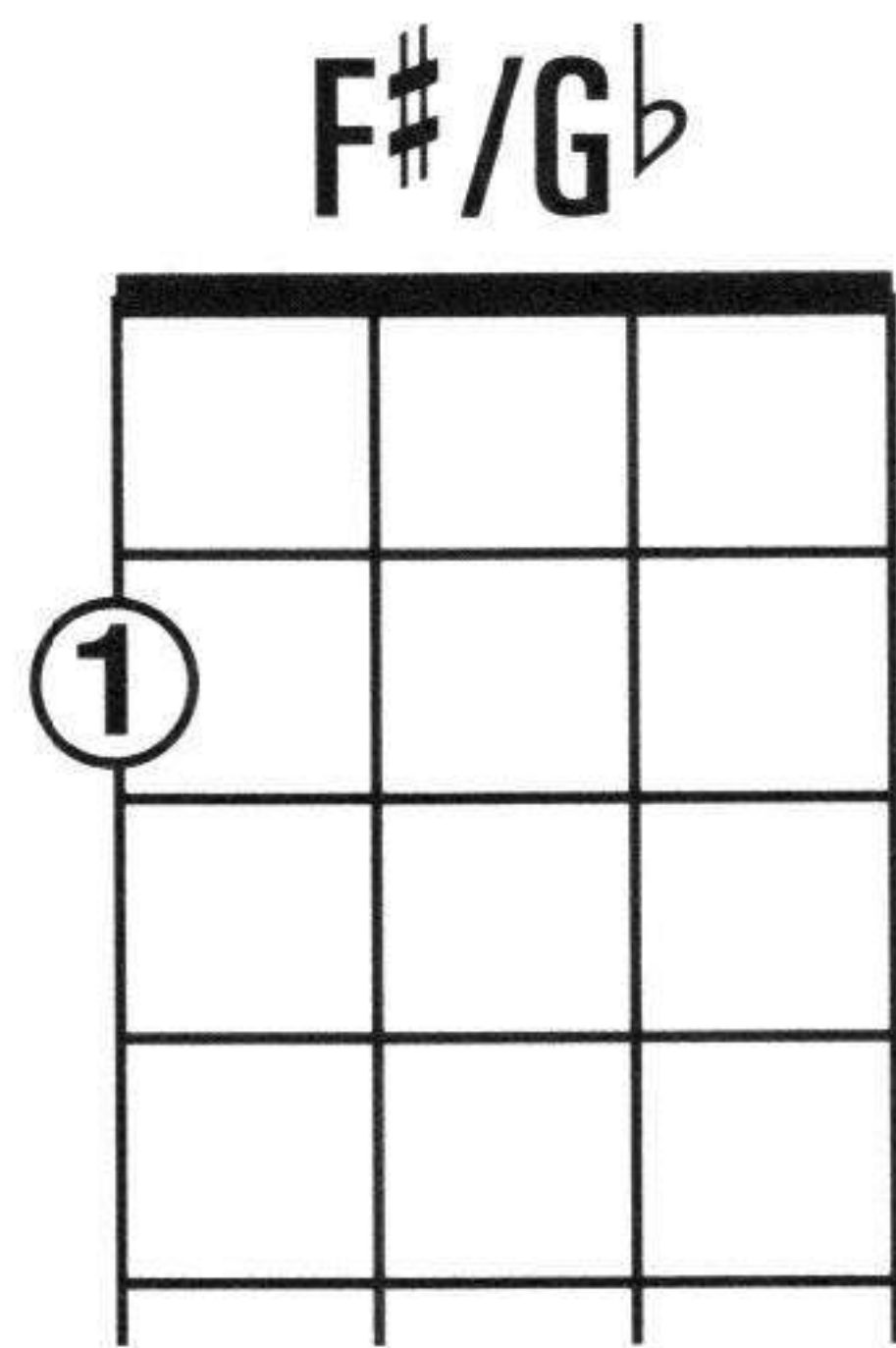
TRACK 3

KINDA FOLKY

17

MORE NOTES ON THE E STRING

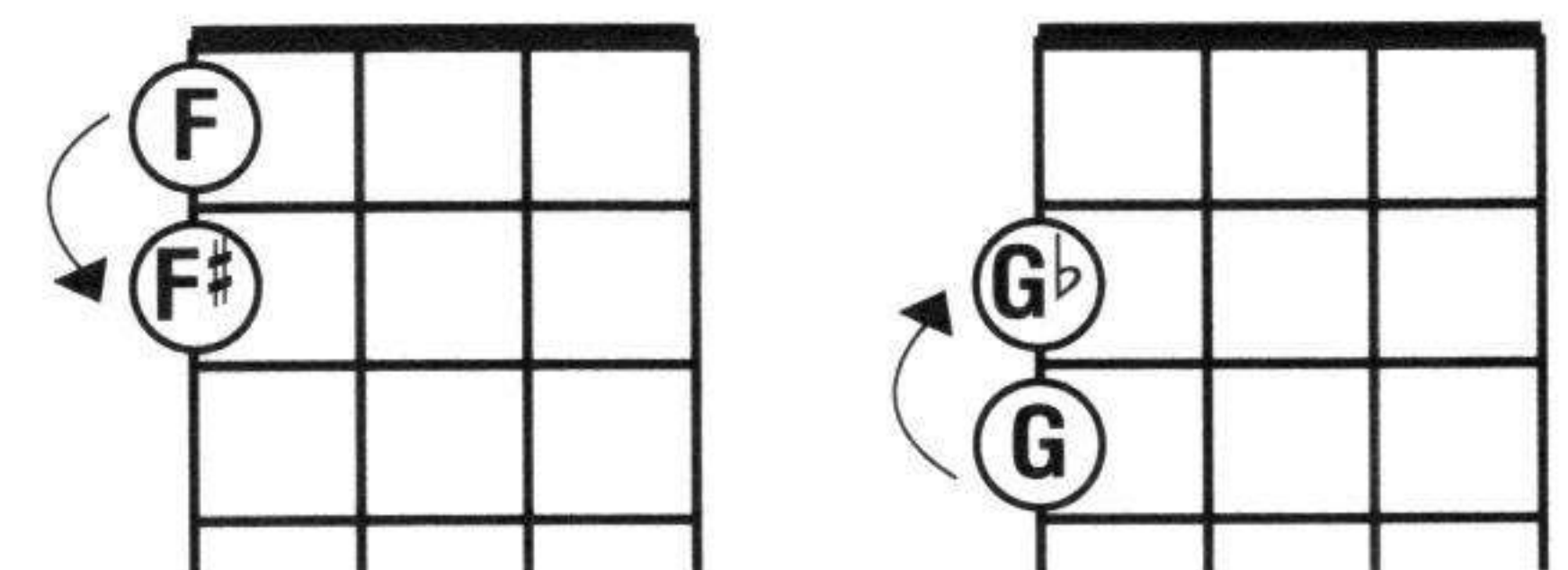
These notes are shown in **2nd position**, with the first finger of the left hand on the 2nd fret.



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

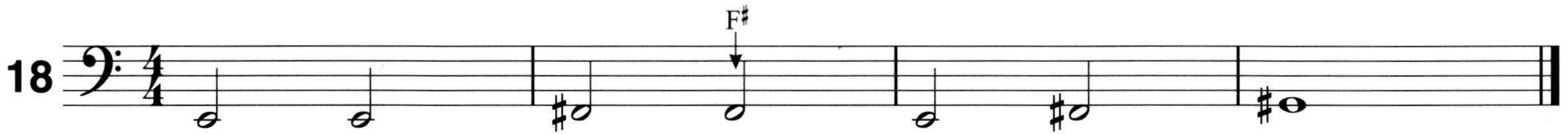
So far, the notes you have learned have all been **natural notes**—they have a letter name, and that's all. Notes that occur in between natural notes have names with sharps (#) or flats (b) next to them.

- 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** (b). For example: Play 3rd fret G, then slide down to the 2nd fret. That note is now called G-flat (G^b).



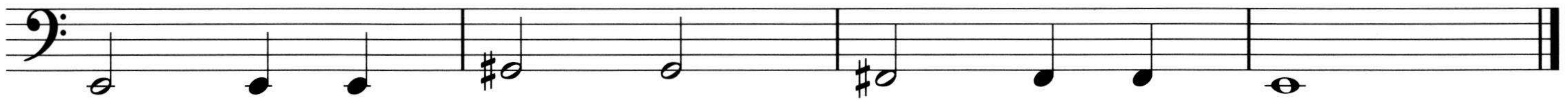
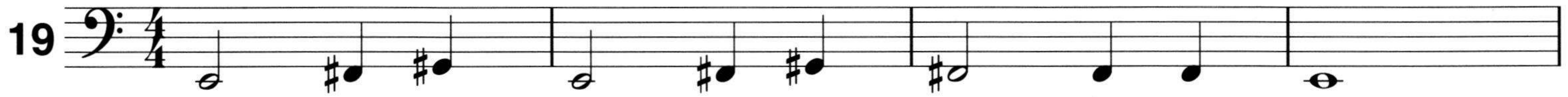
You just noticed that the 2nd fret on the E string has two different names: When you move up from F, we call it F[#]; when you move down from G, we call it G^b. That is called an **enharmonic equivalent**.

In written music, a sharp (#) or flat (b) 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.



TRACK 4

LOOKIN' SHARP



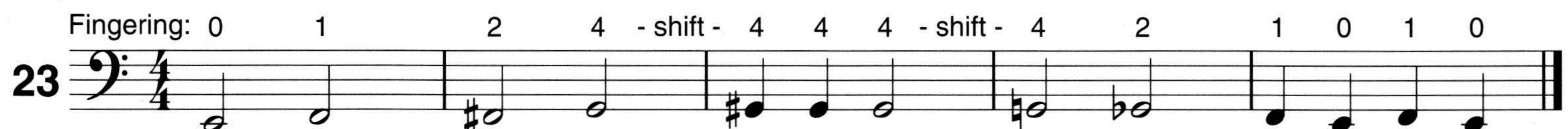
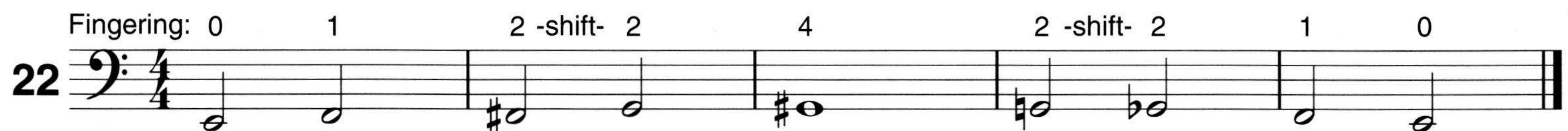
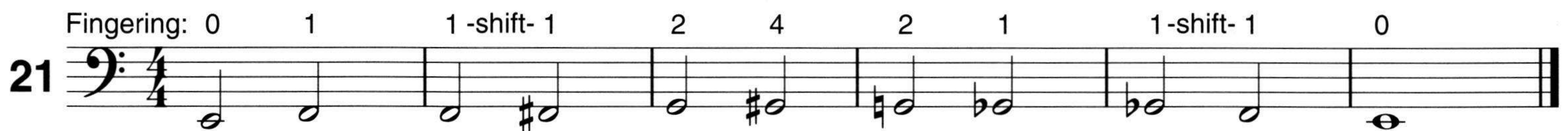
A **natural sign** (♮) cancels a previous sharp or flat. In this example, the G natural is played with the second finger.



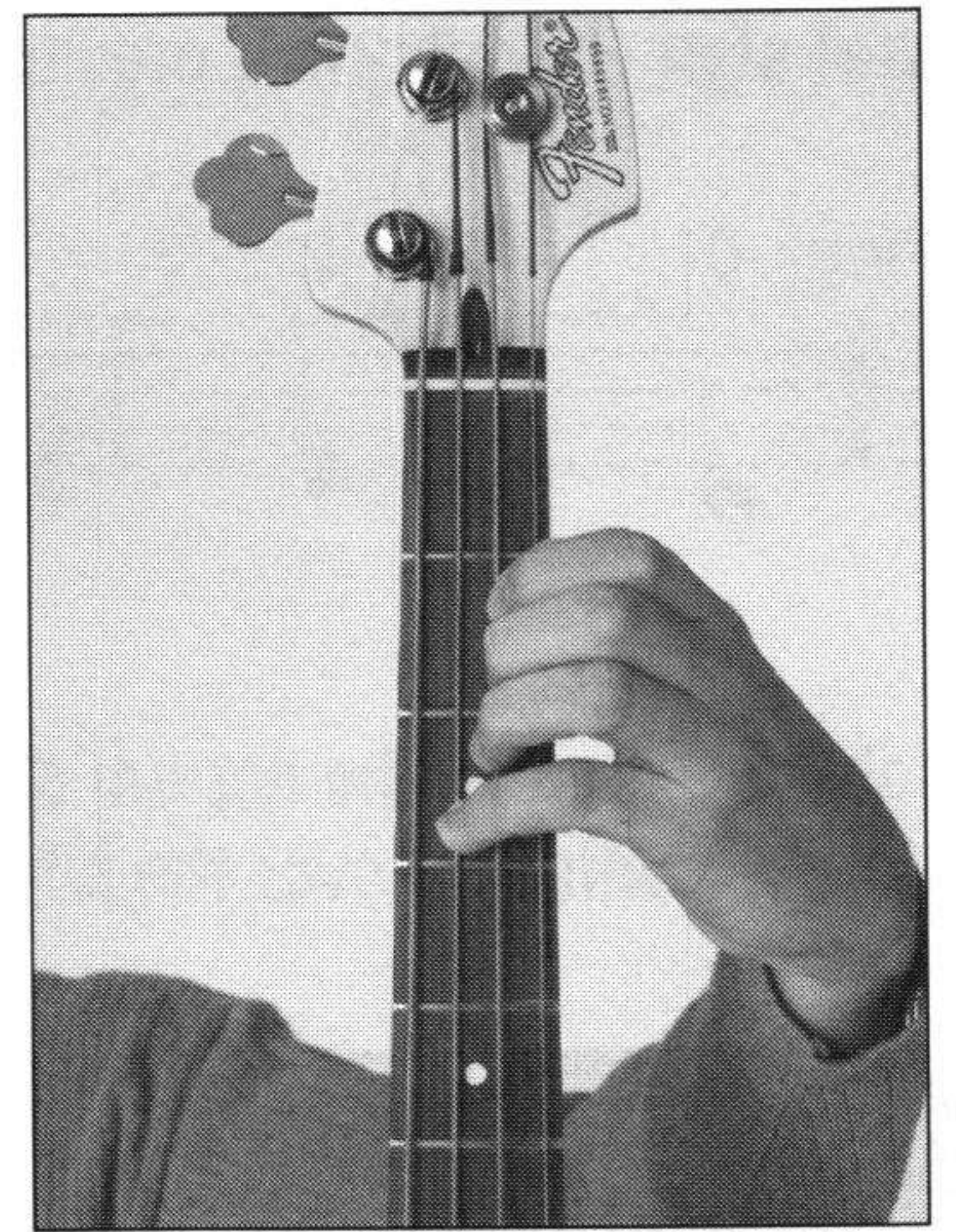
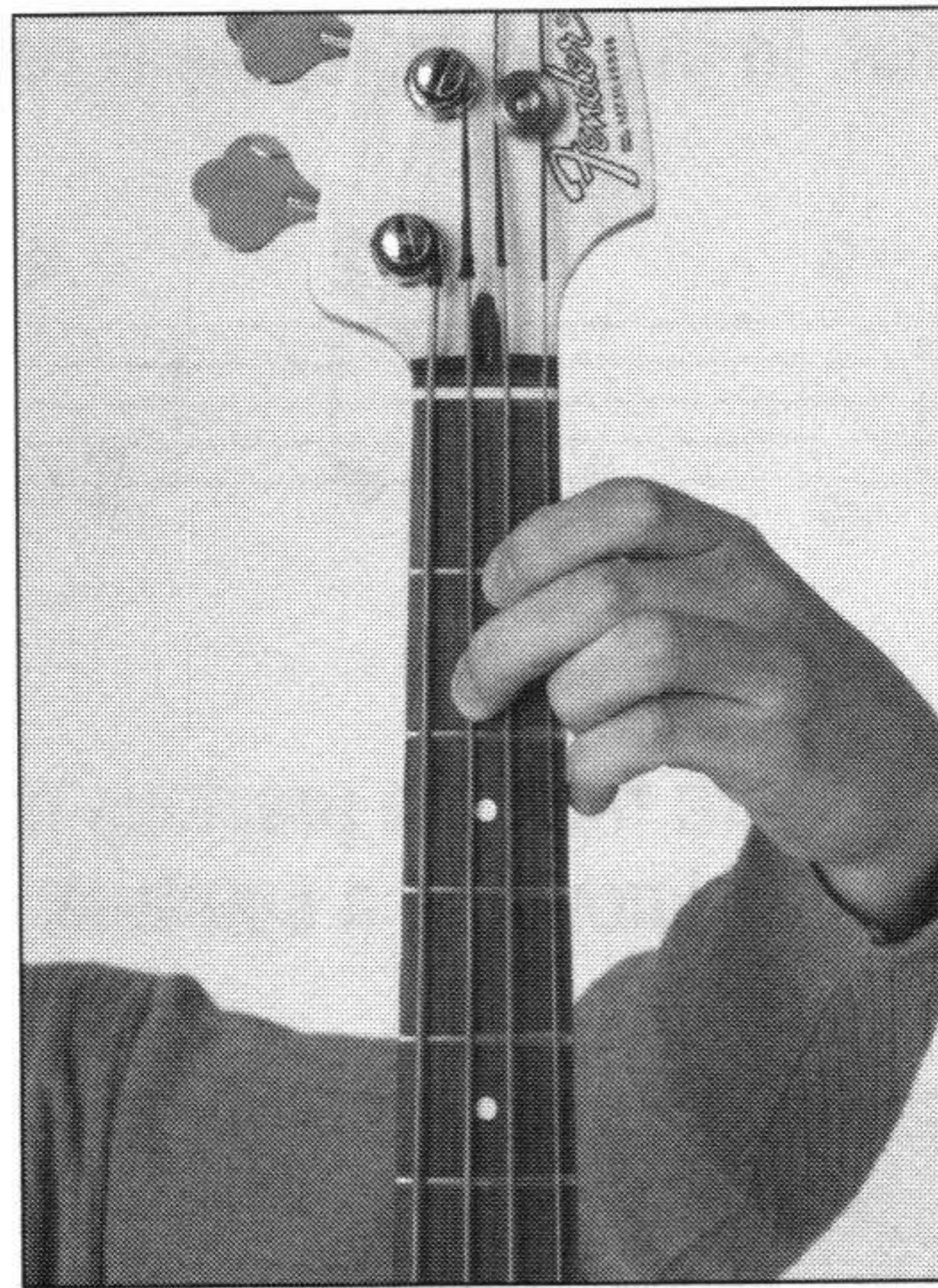
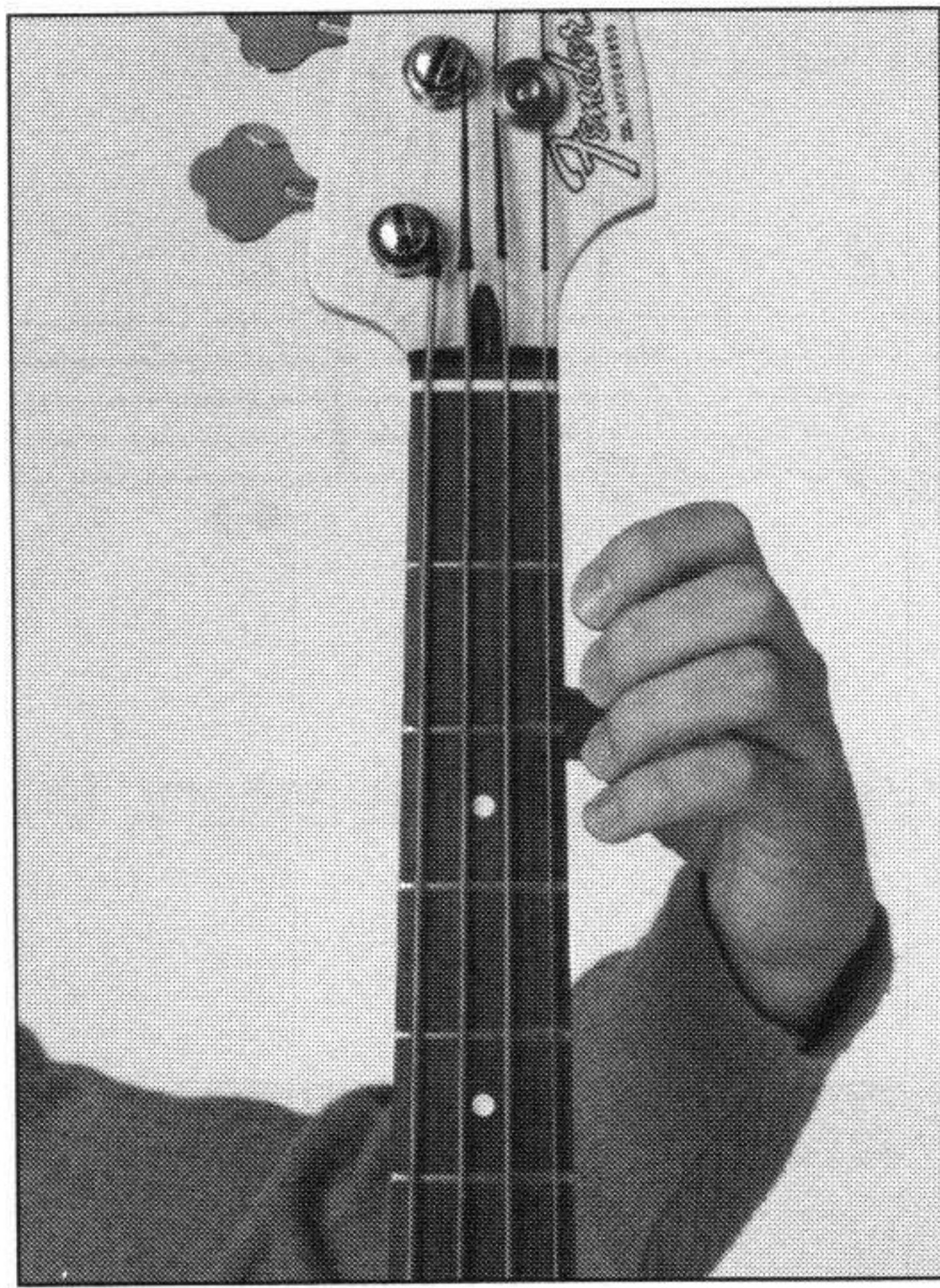
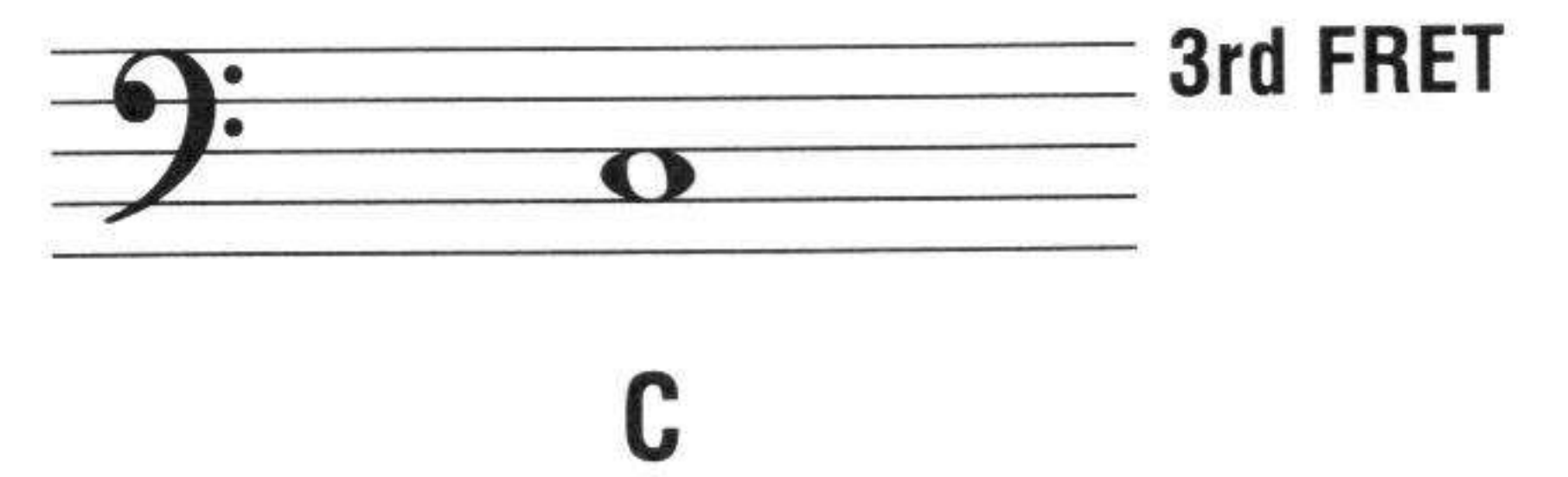
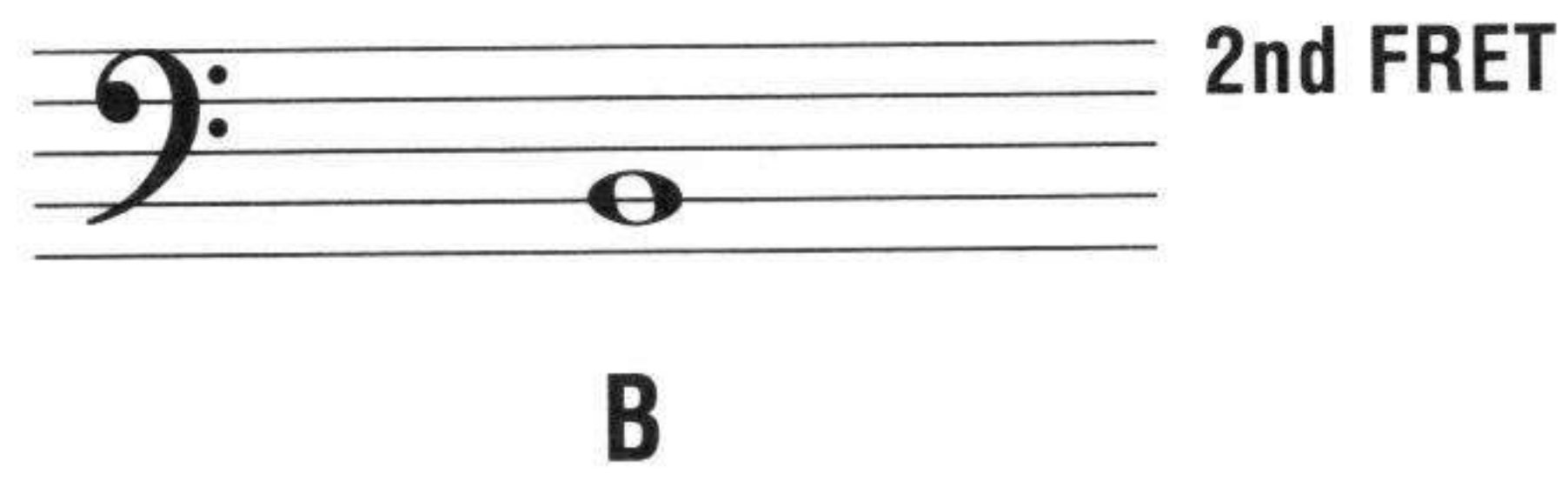
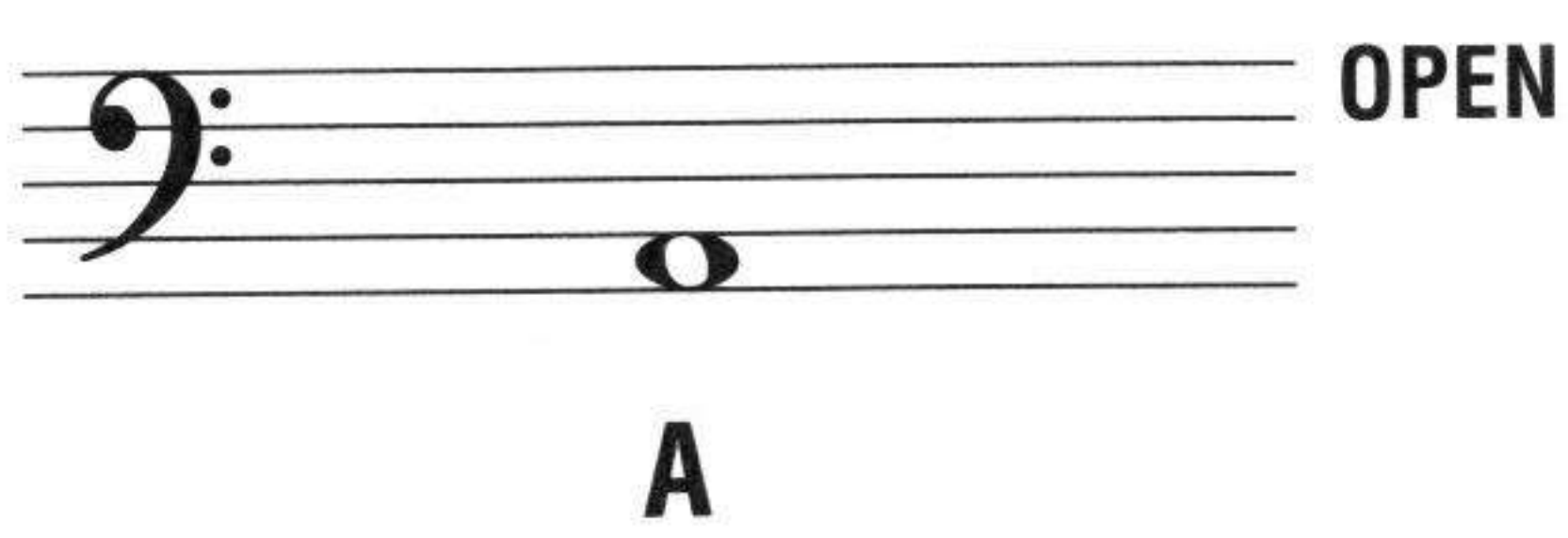
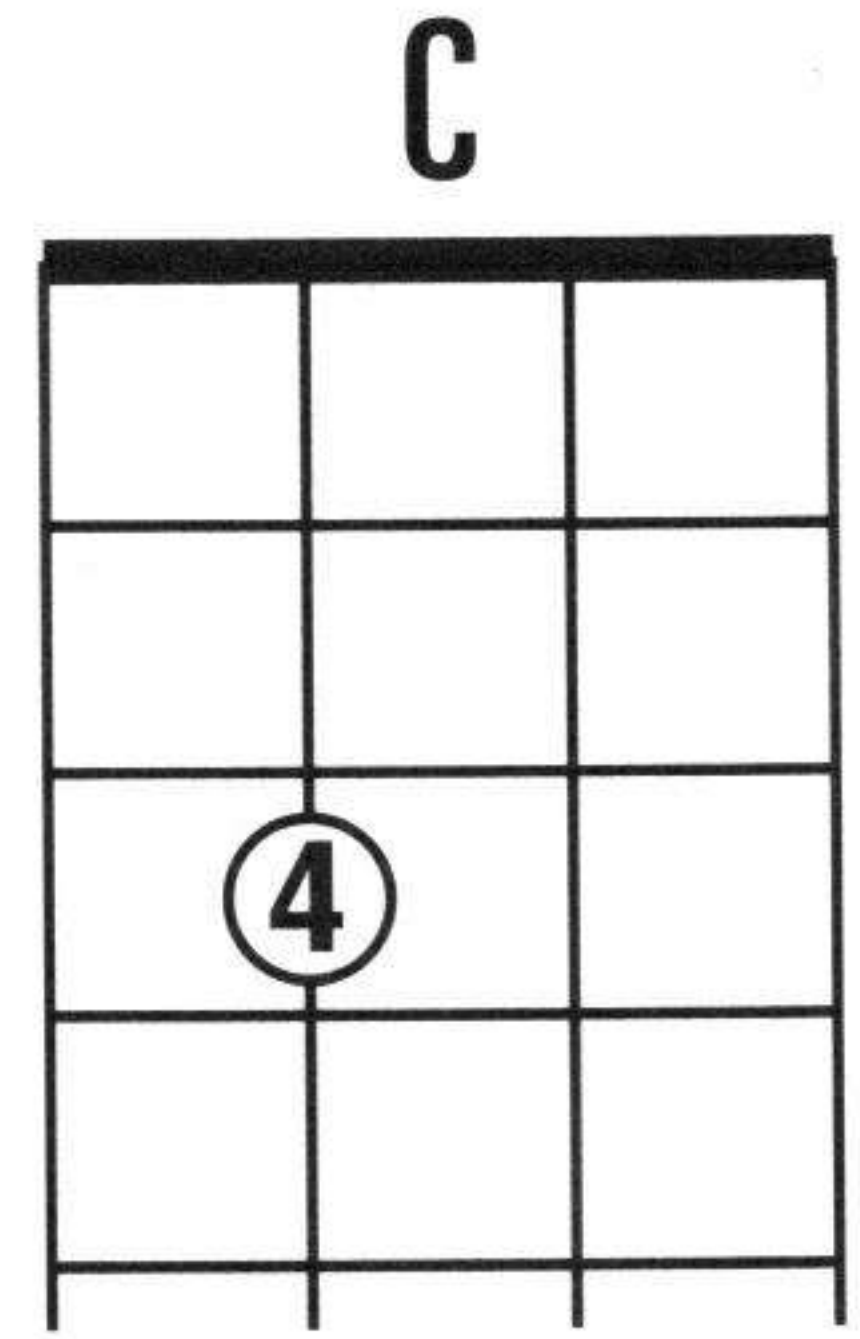
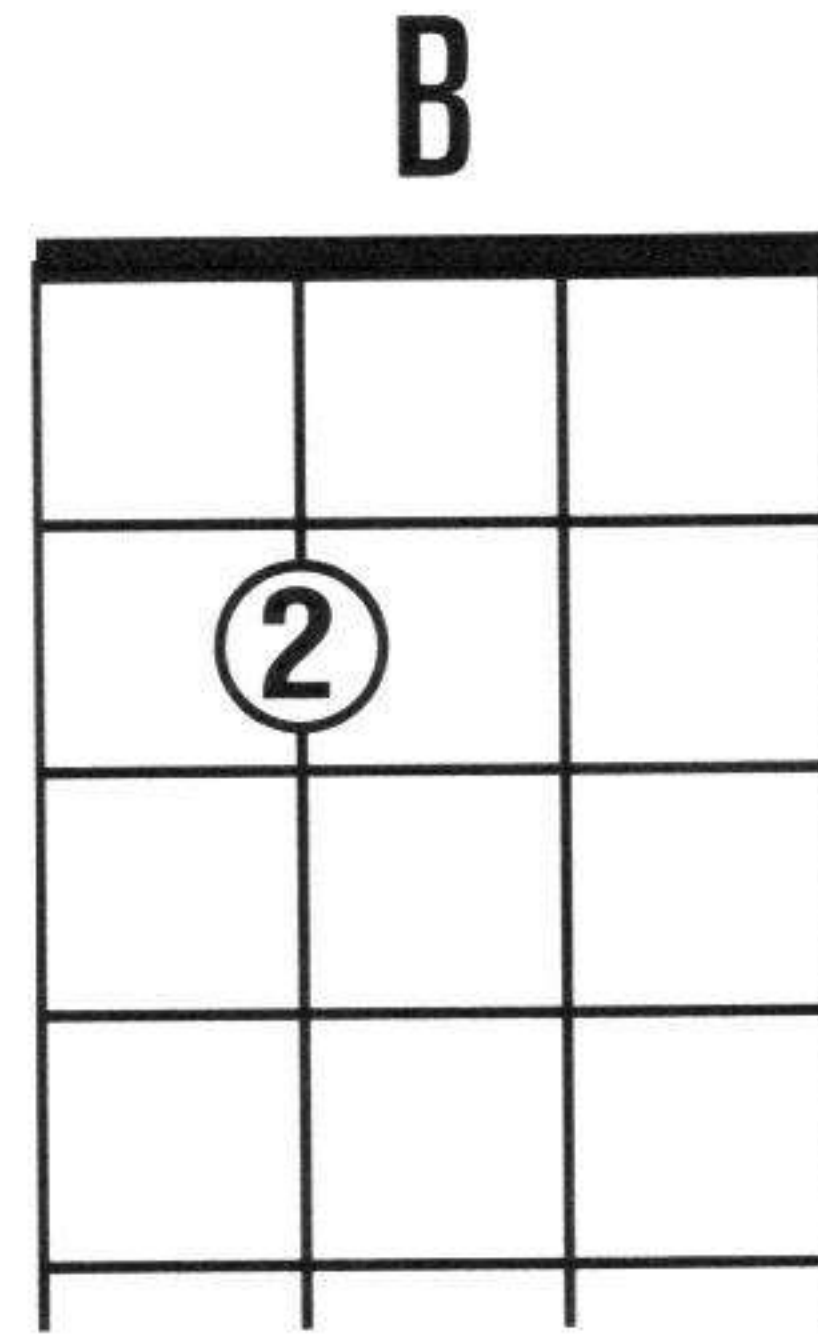
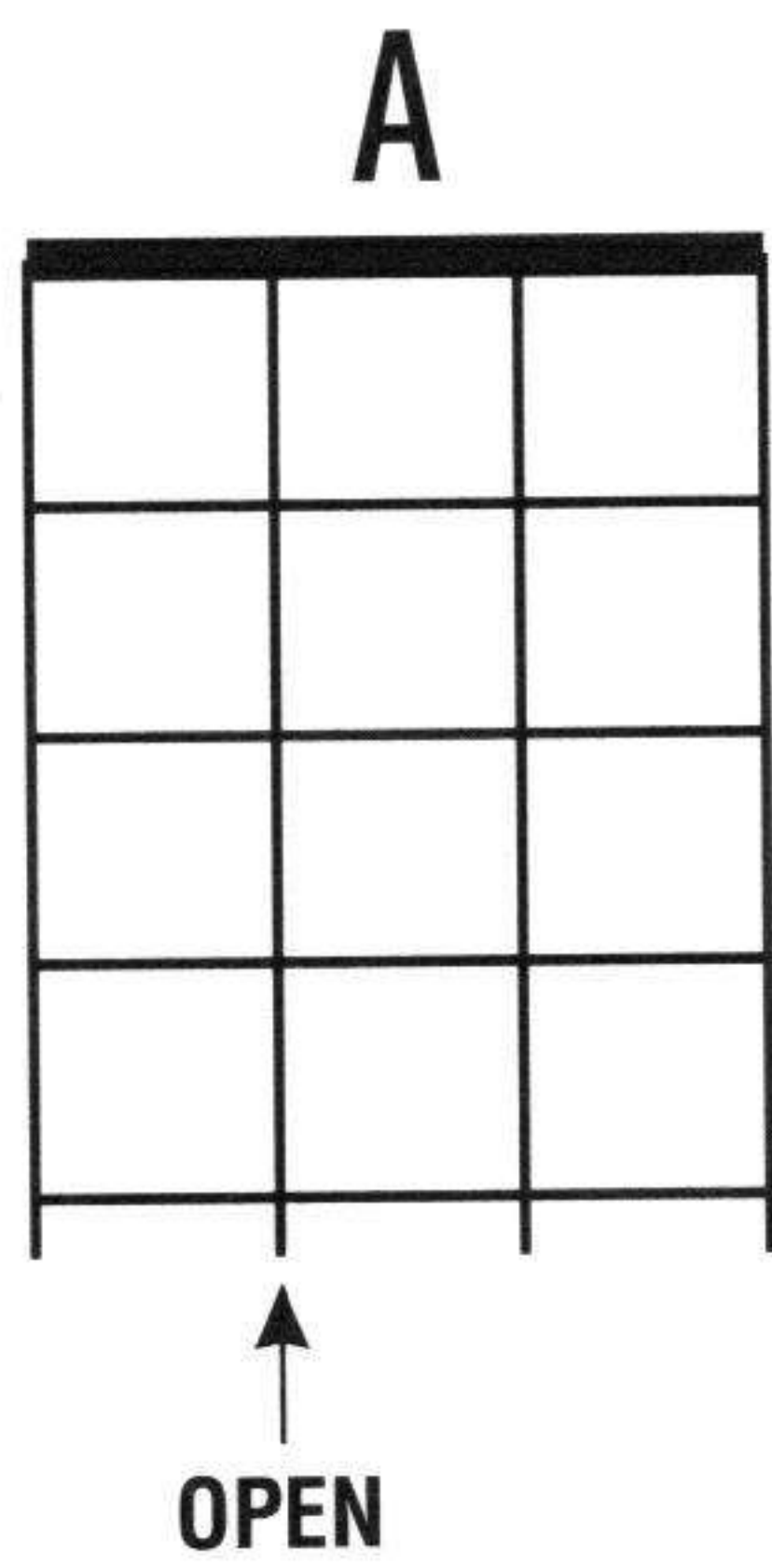
In the above example, the natural sign “cancels” a sharp from the previous measure. Though not strictly necessary, this helps to avoid any confusion over the intended pitch. This is known as a **courtesy accidental**.

THE SHIFT

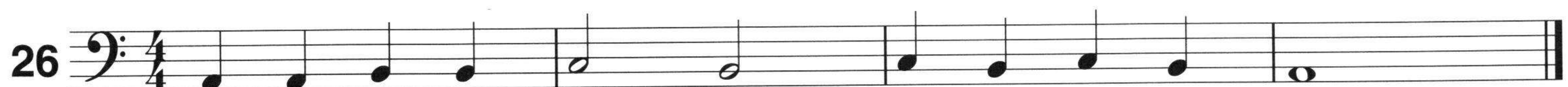
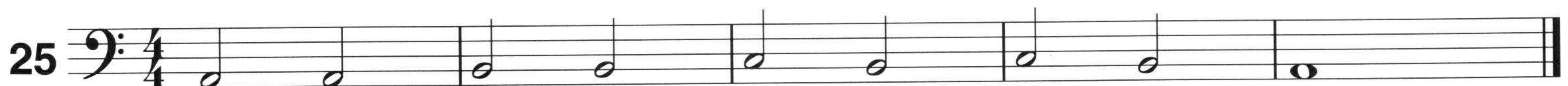
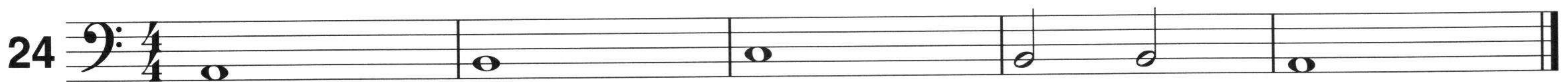
In order to play *all* the notes on the E string comfortably, you need to learn how to shift from 1st position to 2nd position. You can shift on any finger: Play the first note, then lighten up on the pressure and slide your hand up or down one fret. Try the following examples, each of which shifts using a different finger.



NOTES ON THE A STRING



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



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.



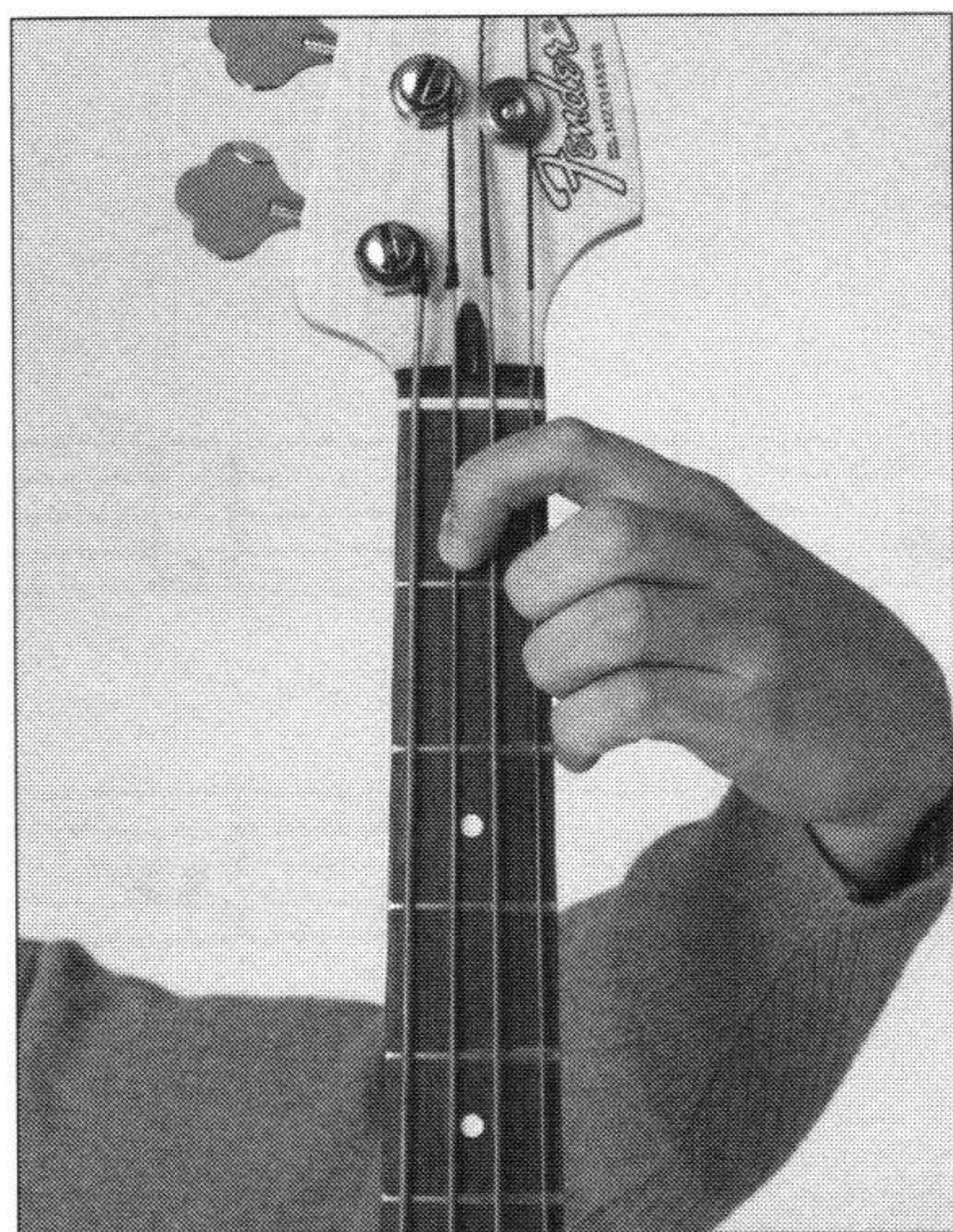
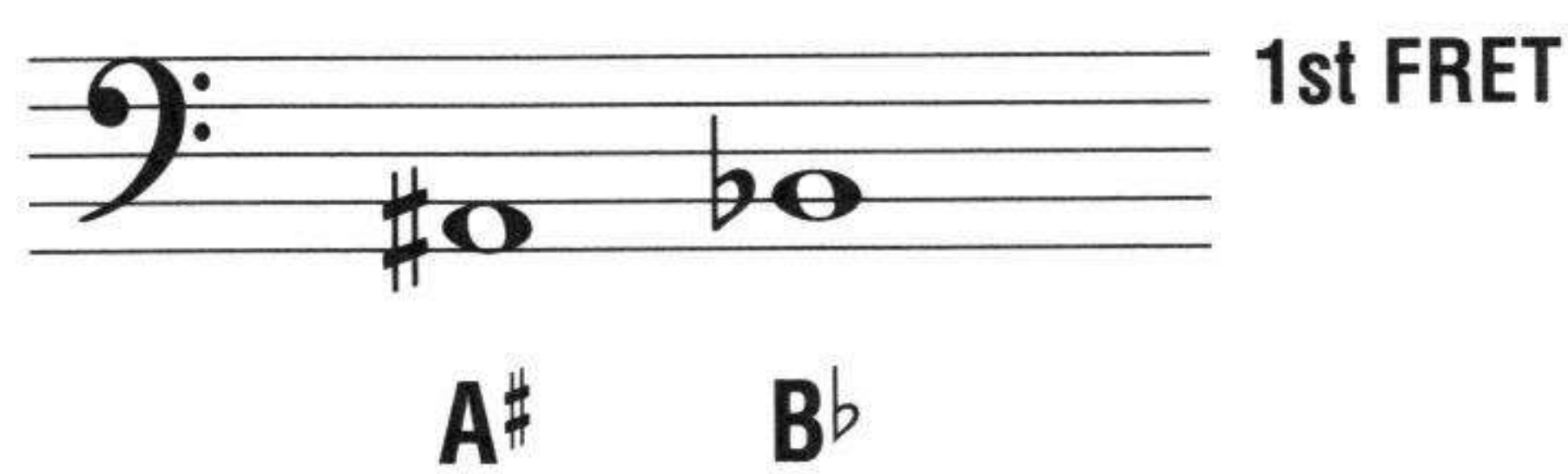
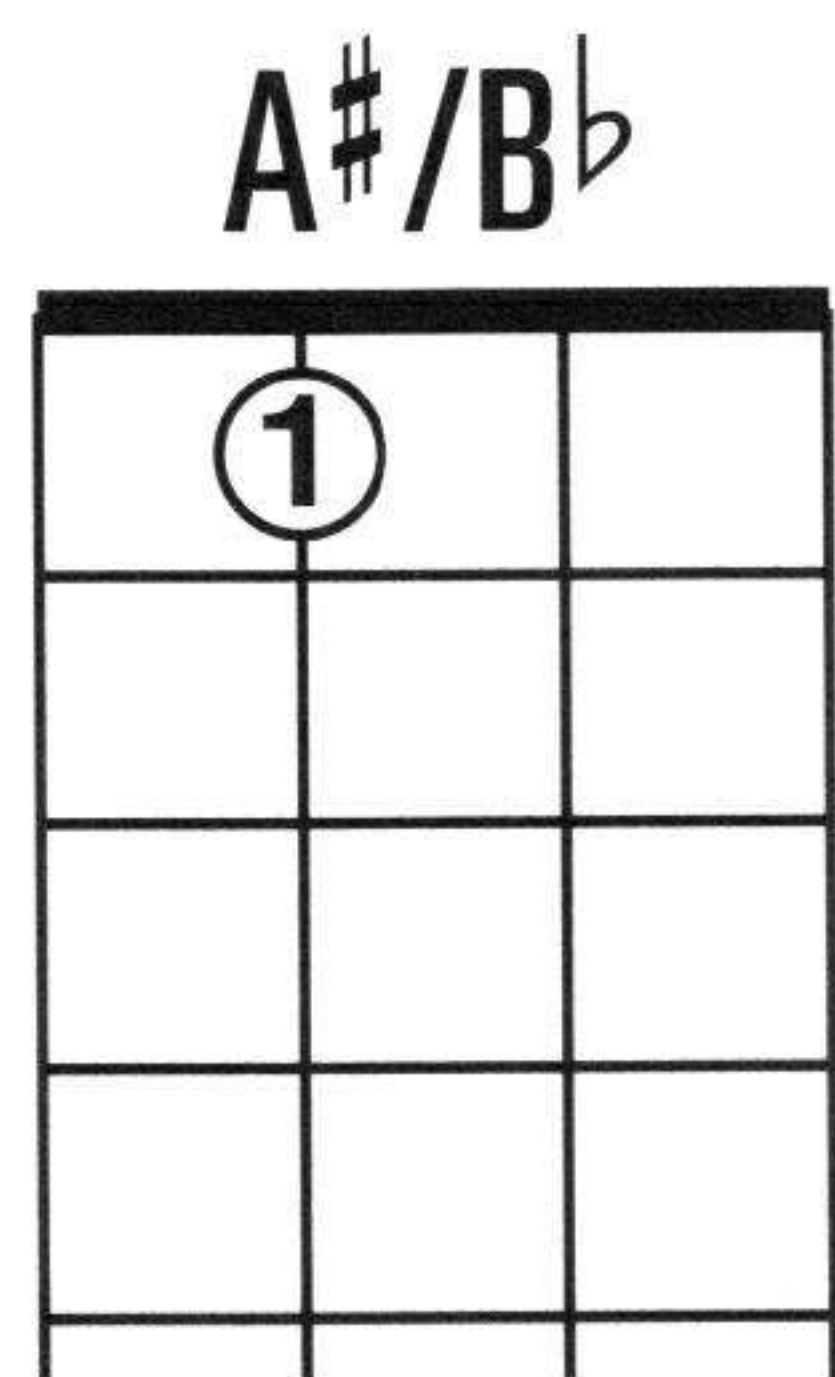
TRACK 7

CATTLE CROSSING

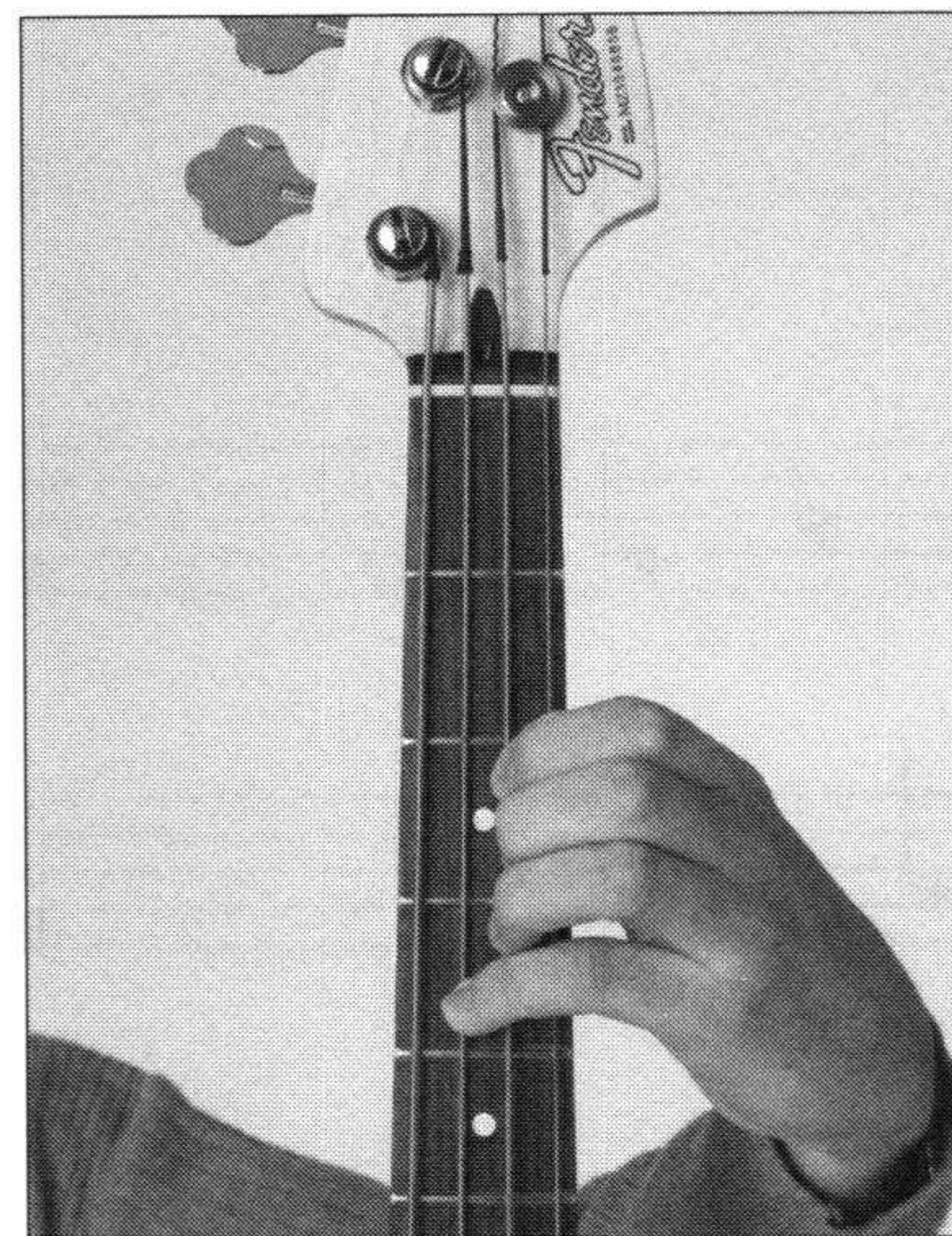
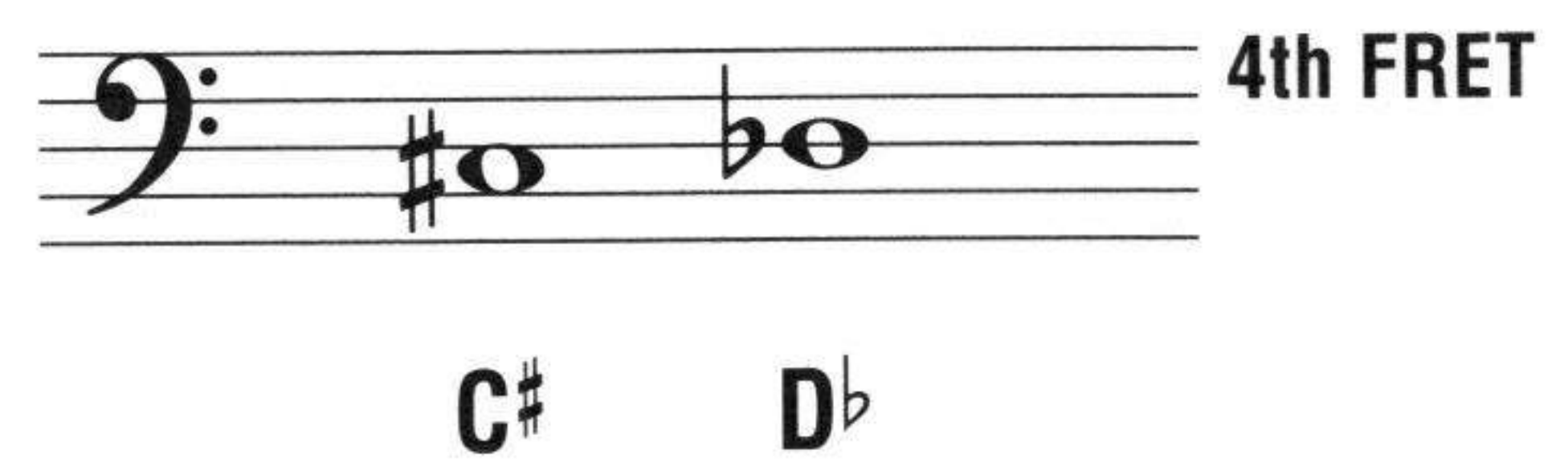
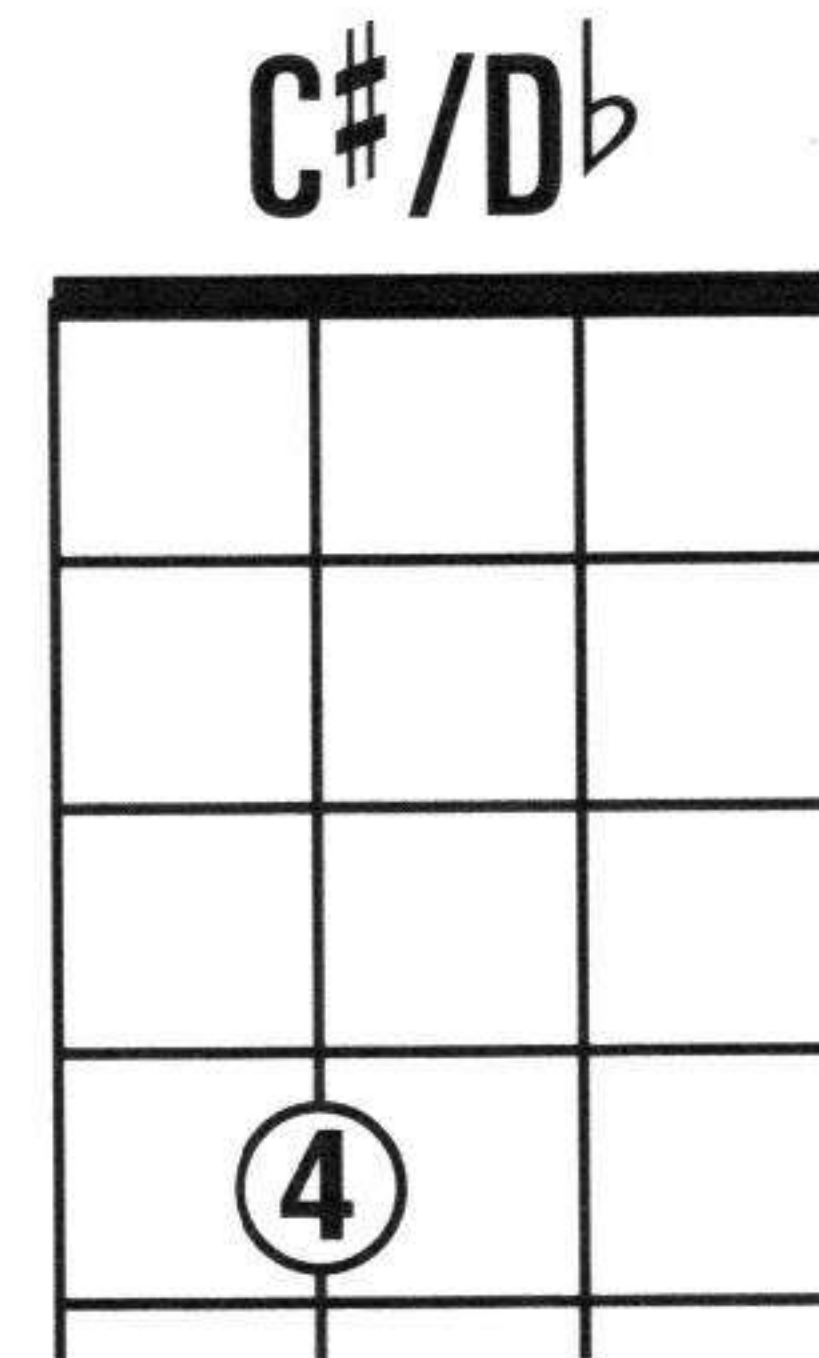
30

MORE NOTES ON THE A STRING

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

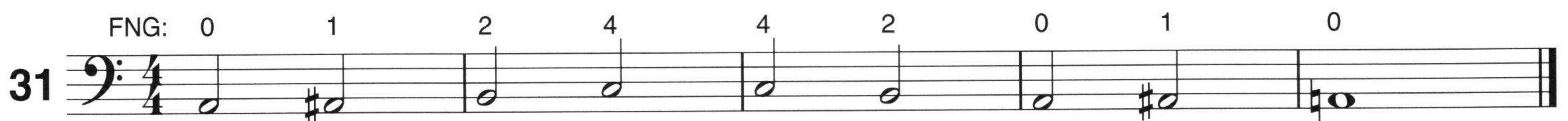


A[#]/B^b is in 1st position

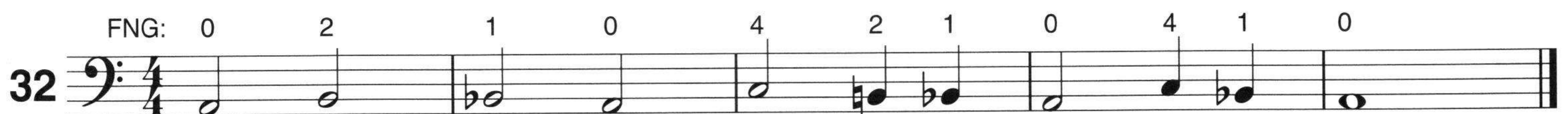


C[#]/D^b is in 2nd position

This example uses A[#] with the first finger. It is in 1st position.



This example is also 1st position; it uses B^b with the first finger.

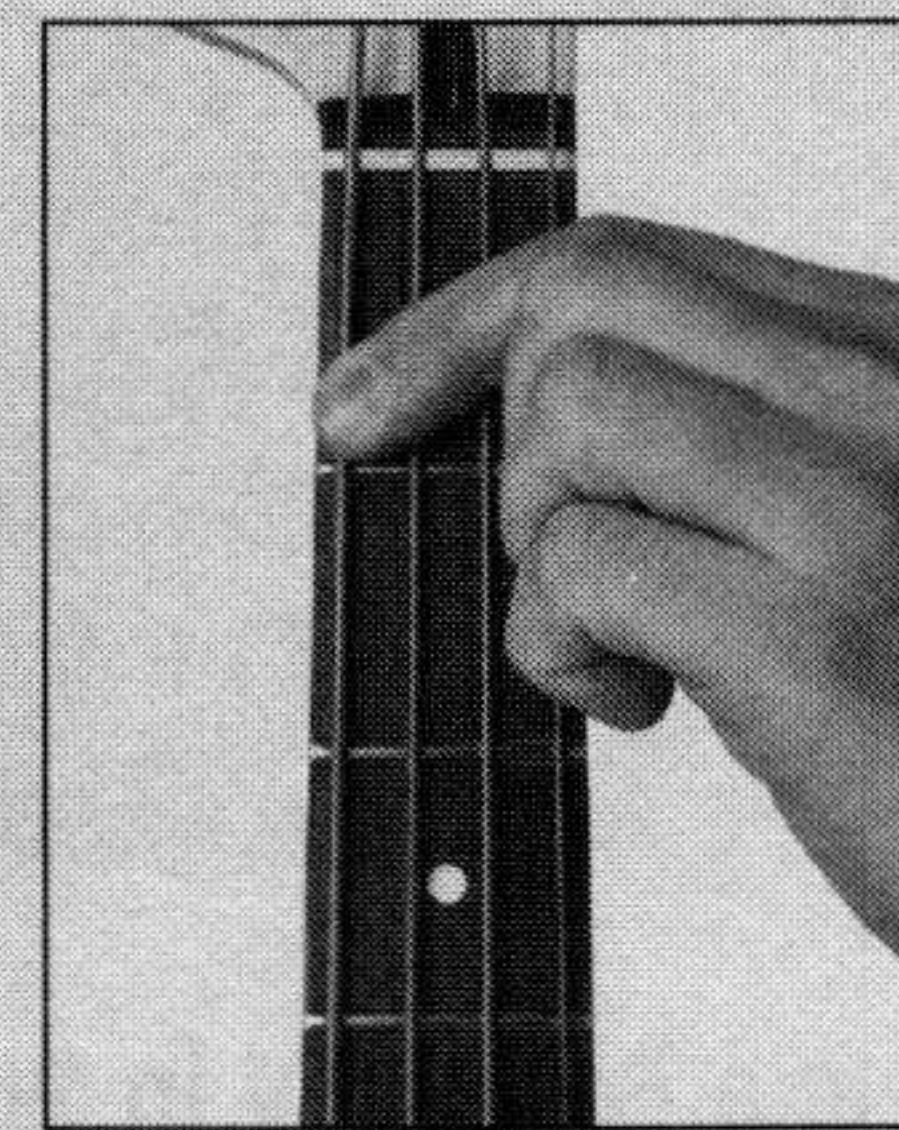
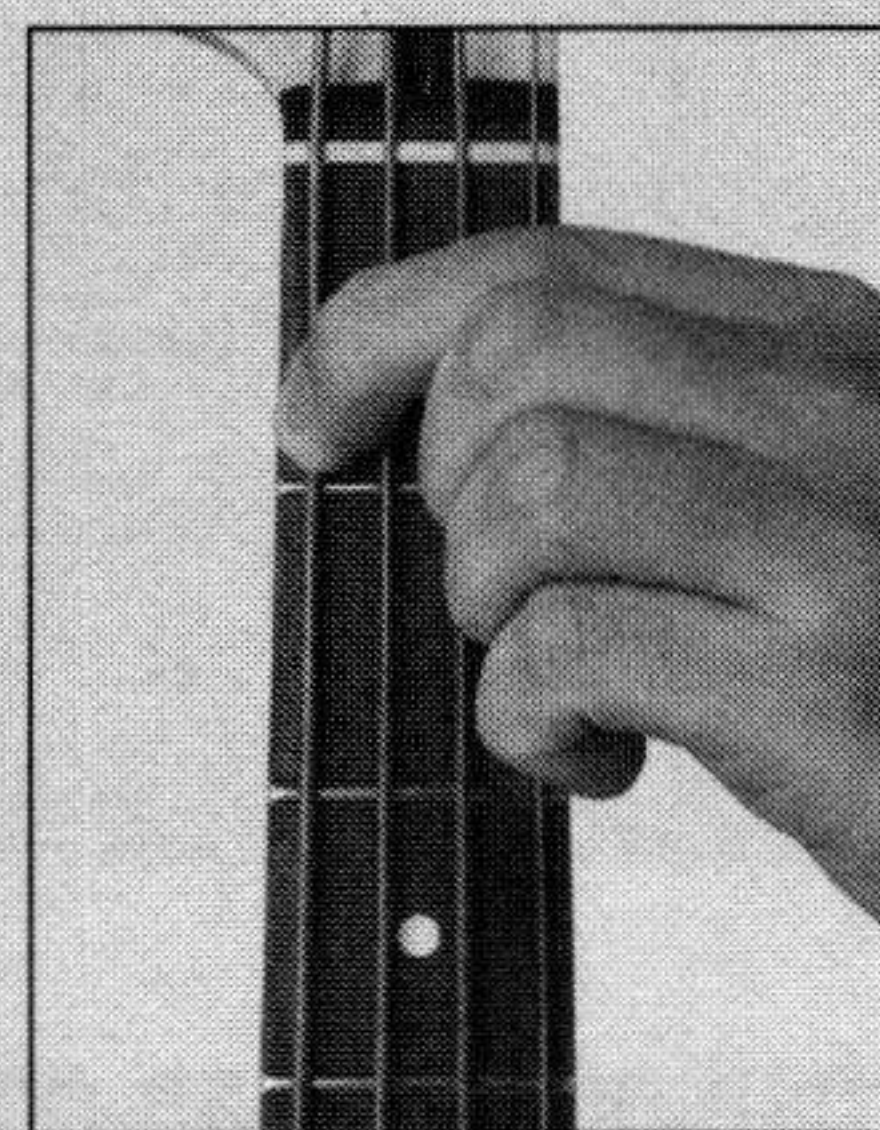


This example is in 2nd position (make sure your first finger is on the 2nd fret).



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

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



TRACK 8

ROLL IT

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

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

0 0 0 1 1 1 4 4 4 4

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



TRACK 9

ROLLY

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

0 4 0 4 1 0 1 1 0

THE 12-BAR BLUES

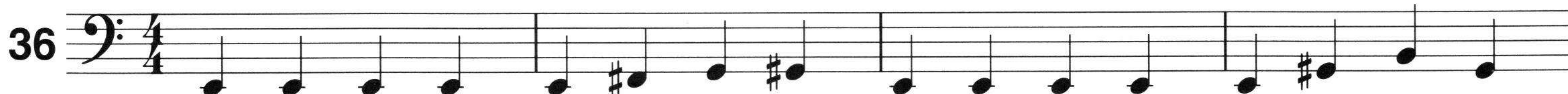
Let's play a longer song form, a **12-bar blues**. This is a common progression in rock, jazz, blues, and many other styles of music. The bass line corresponds directly to **chords** that a guitarist or pianist plays. They will be written above each measure so that your teacher or a friend can play along 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.



TRACK 10

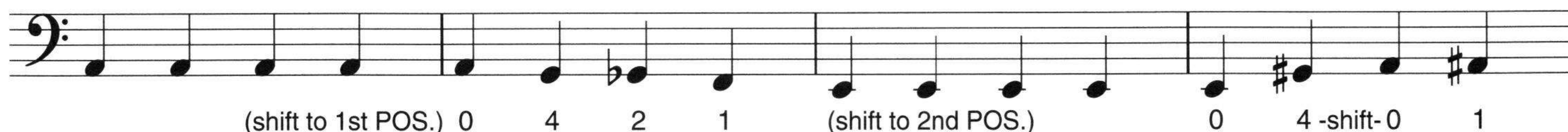
12-BAR BLUES

E7



A7

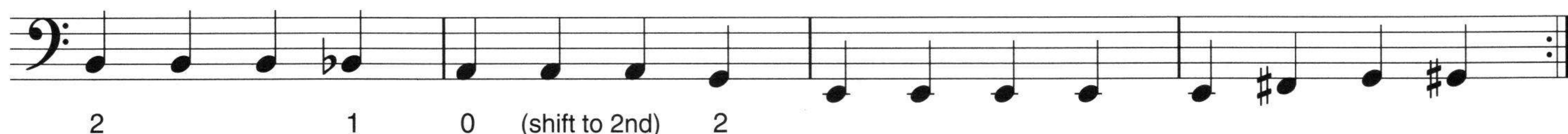
E7



B7

A7

E7



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



TRACK 11

A LITTLE HEAVY

F#

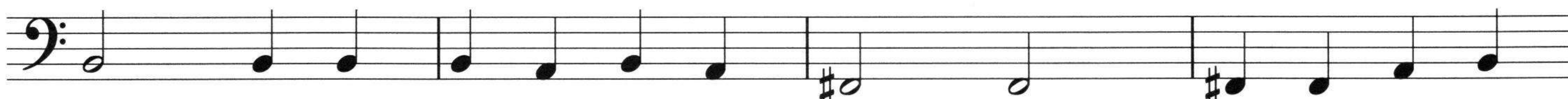
B

F#



B

F#



C#

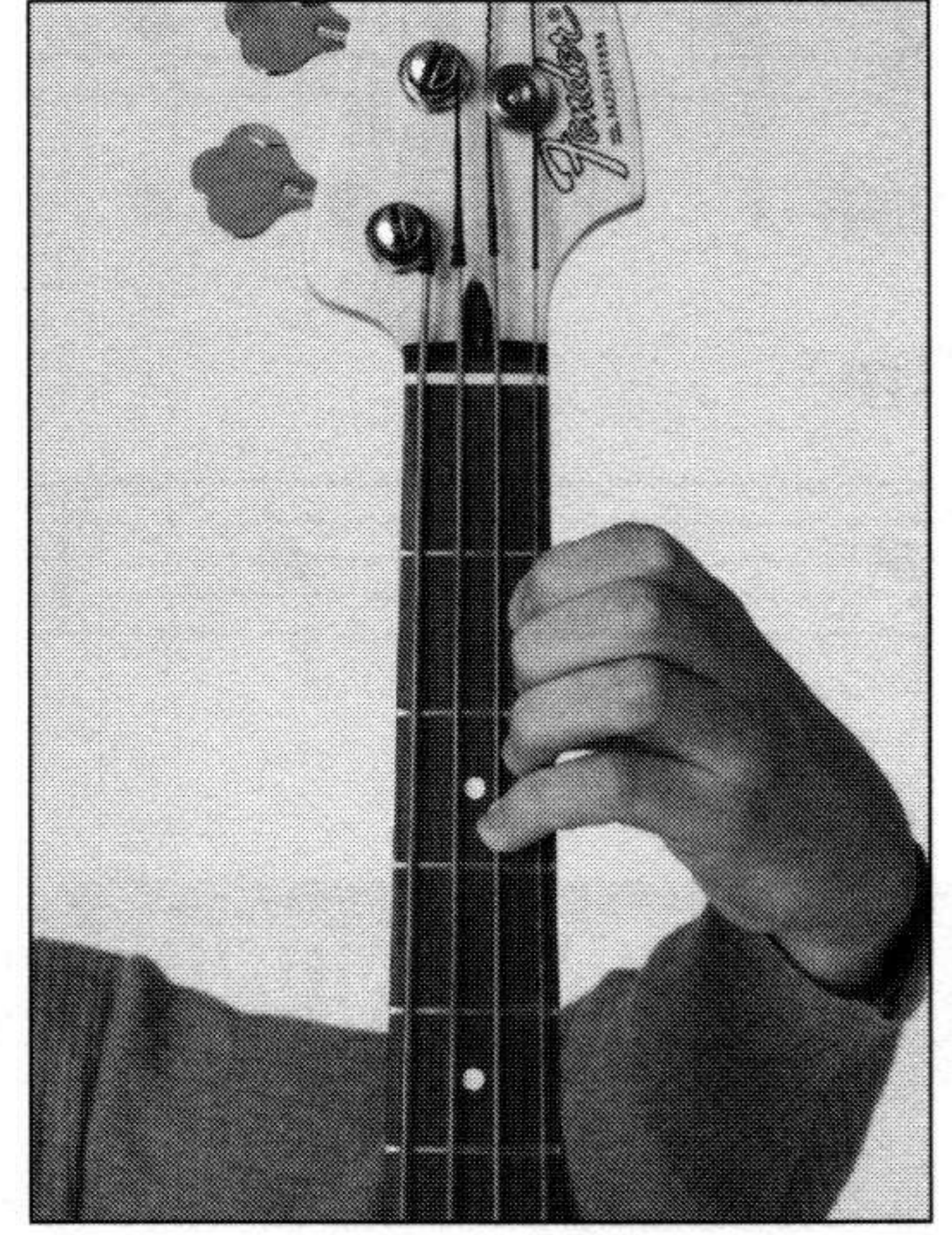
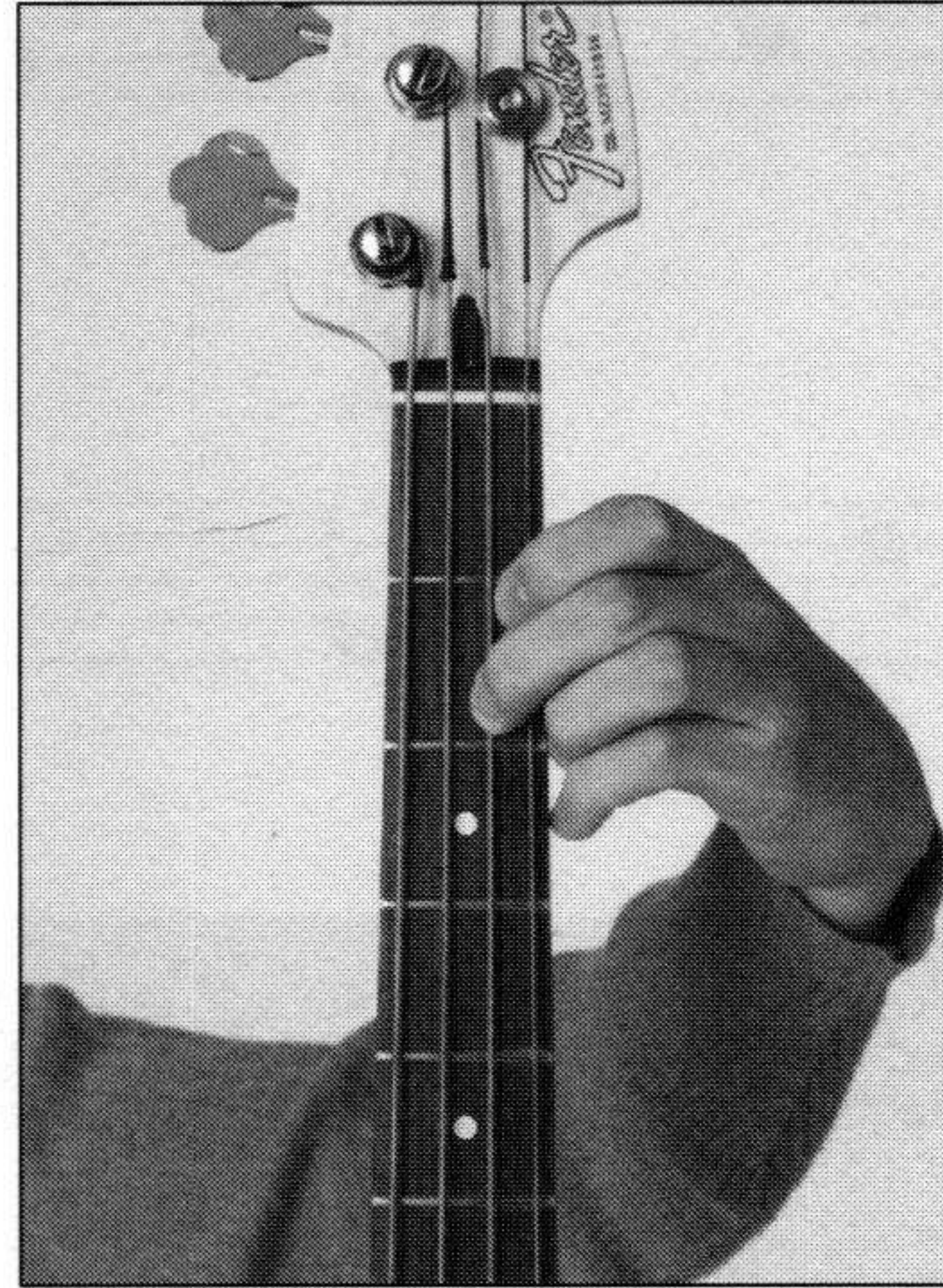
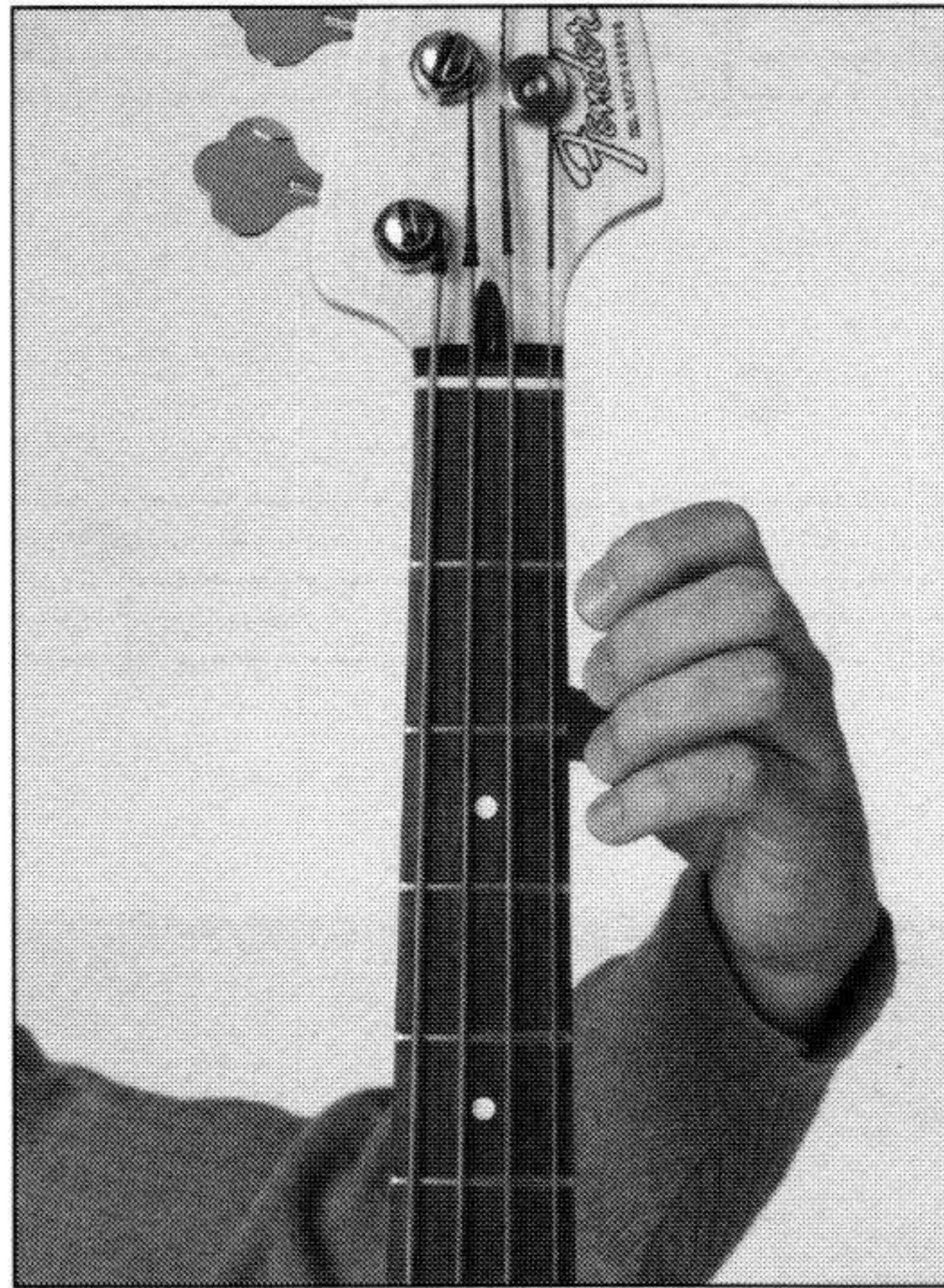
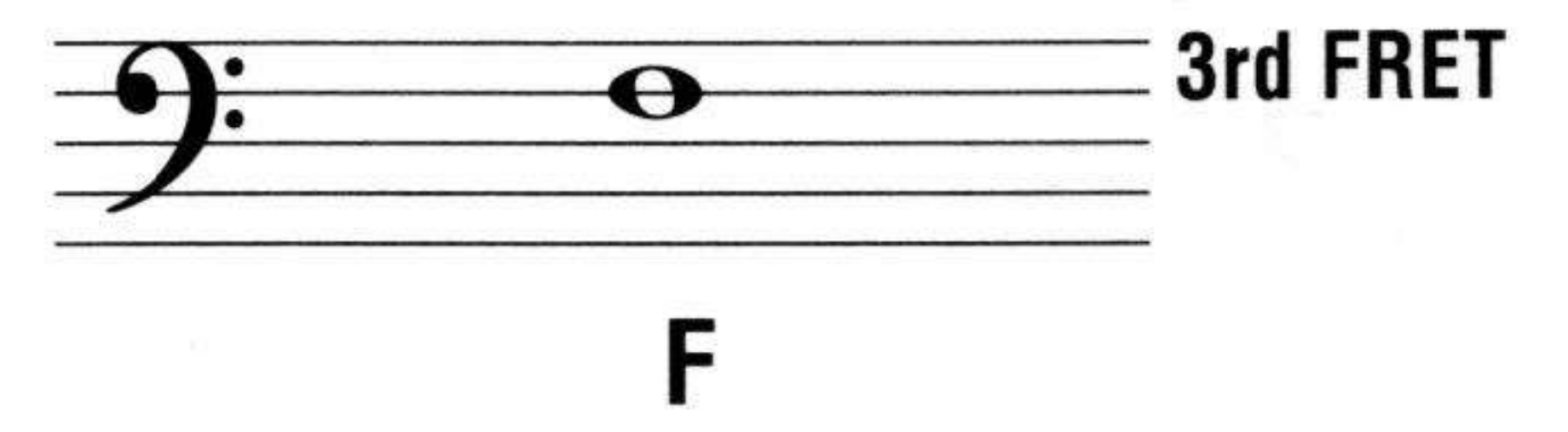
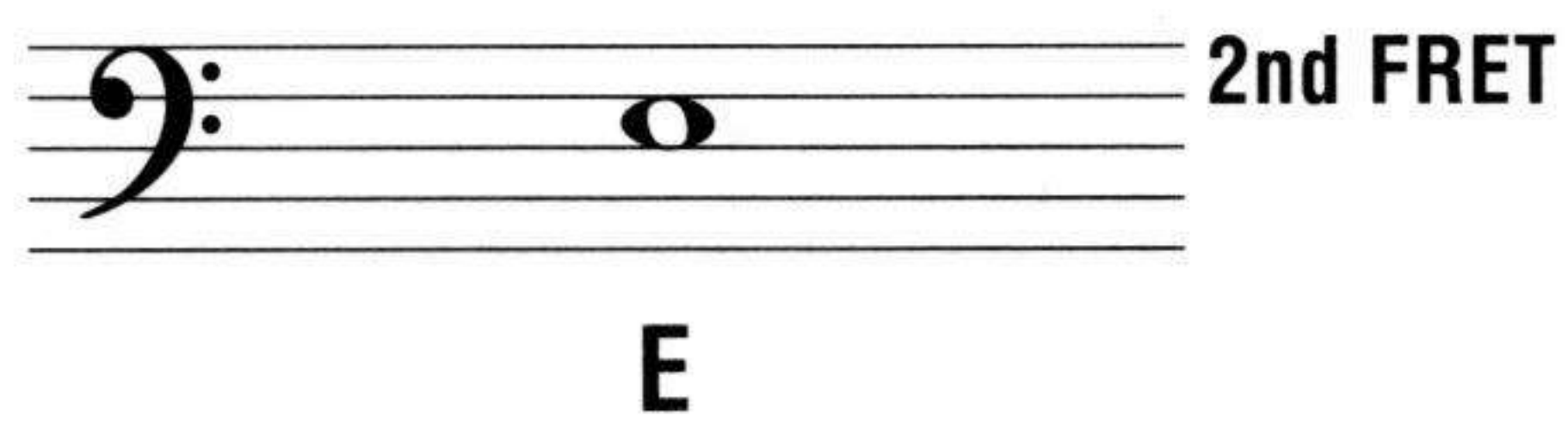
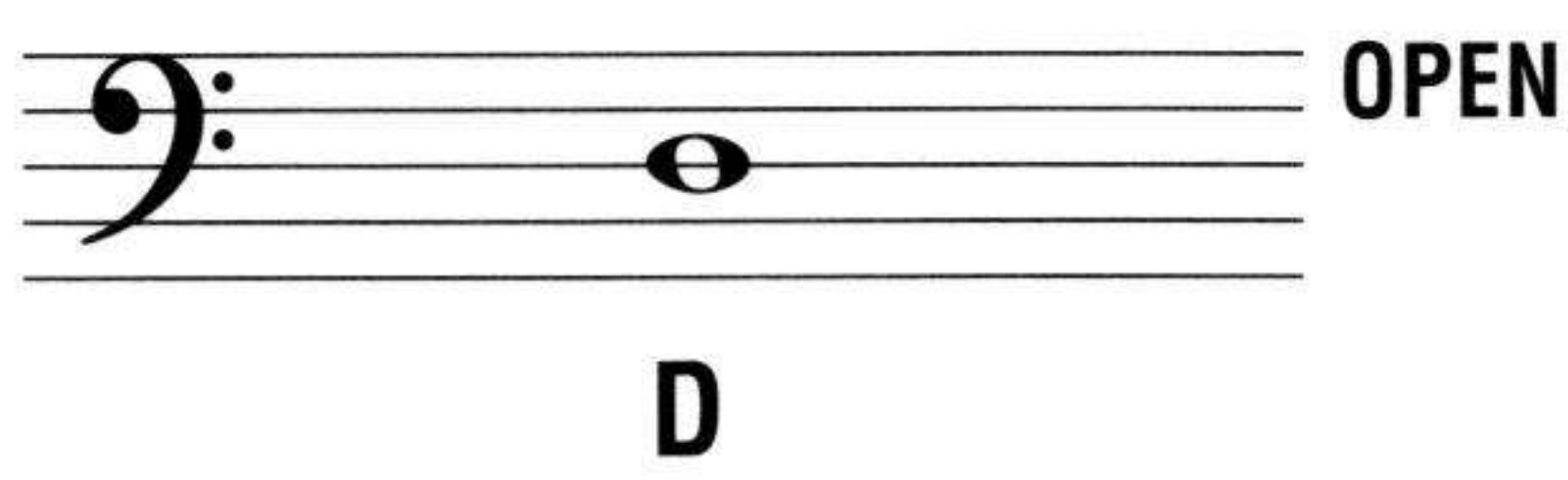
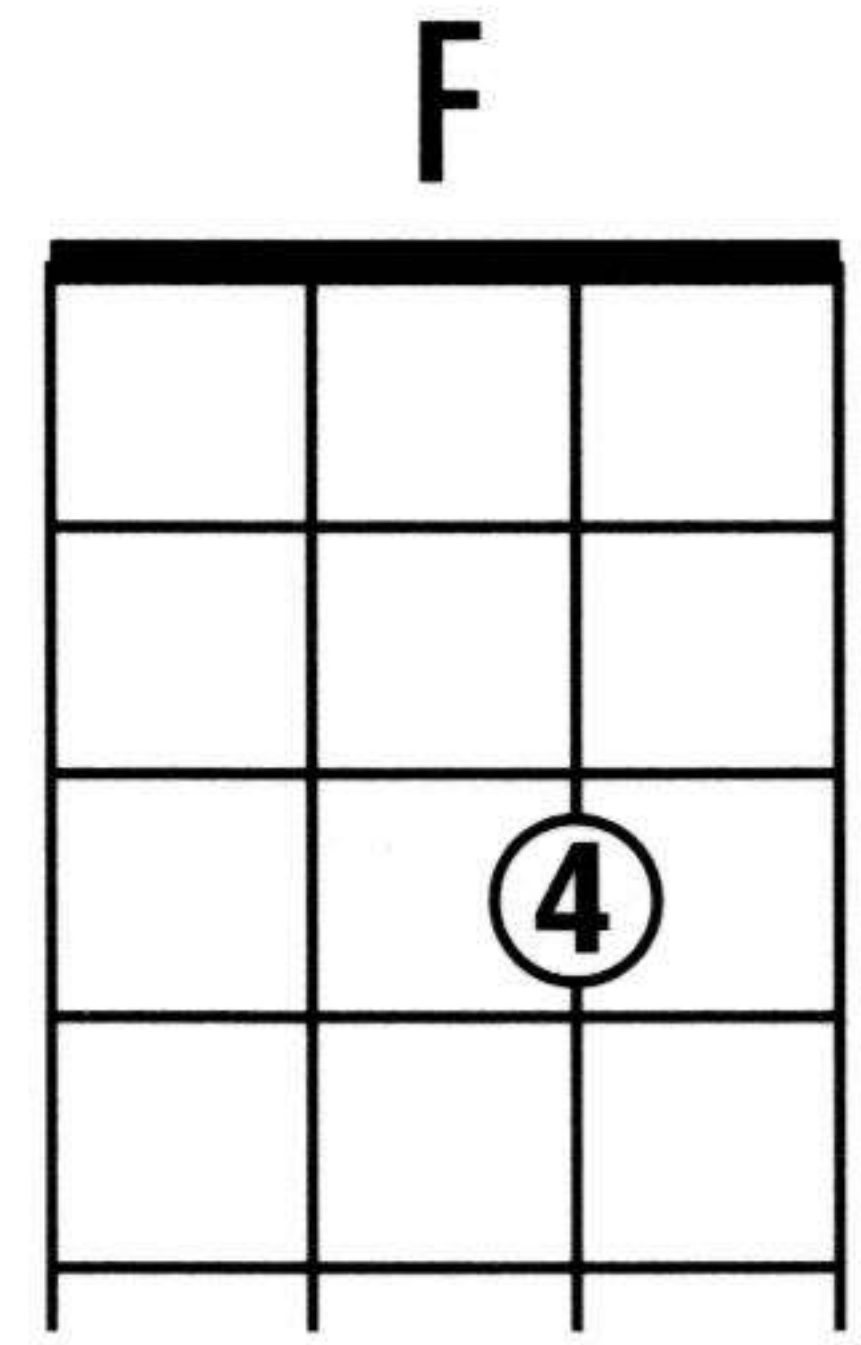
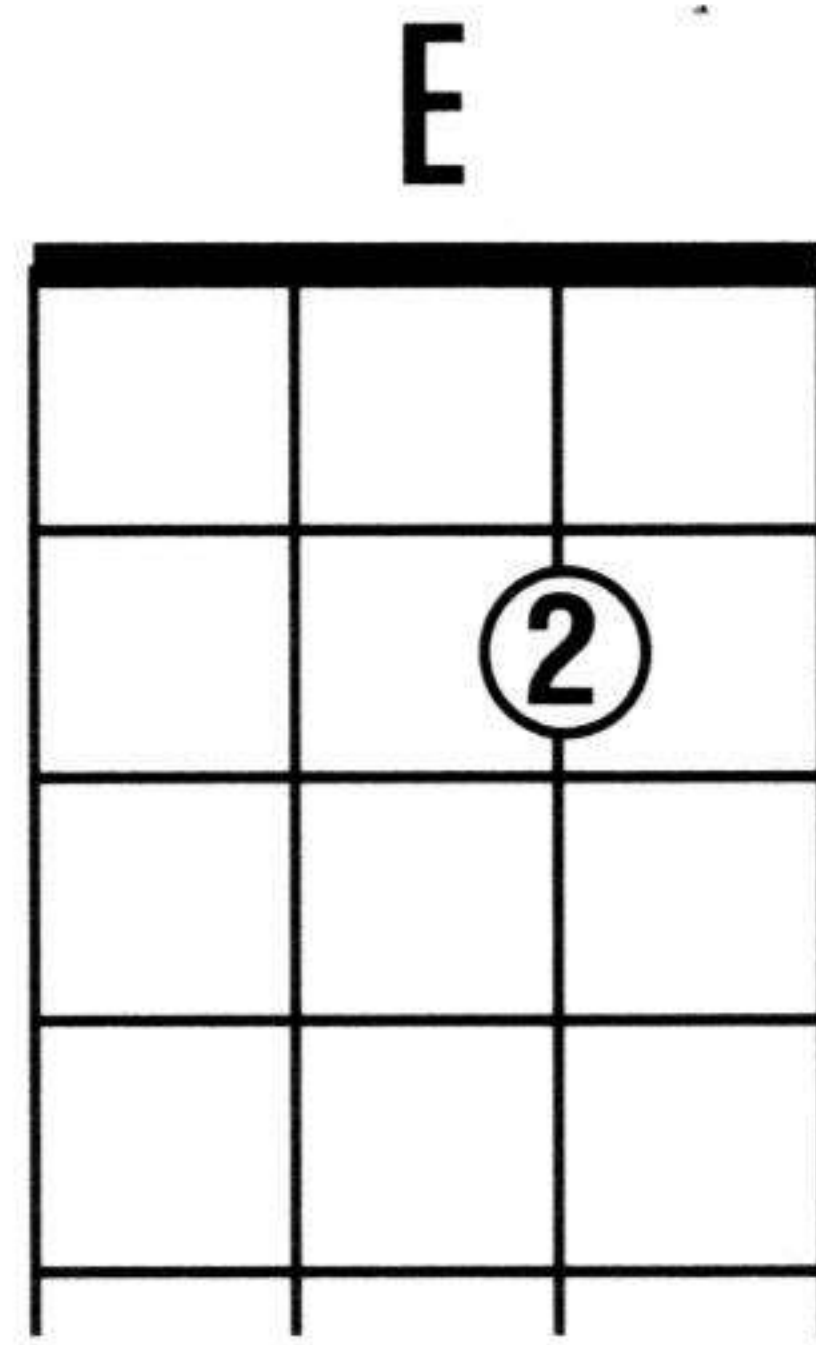
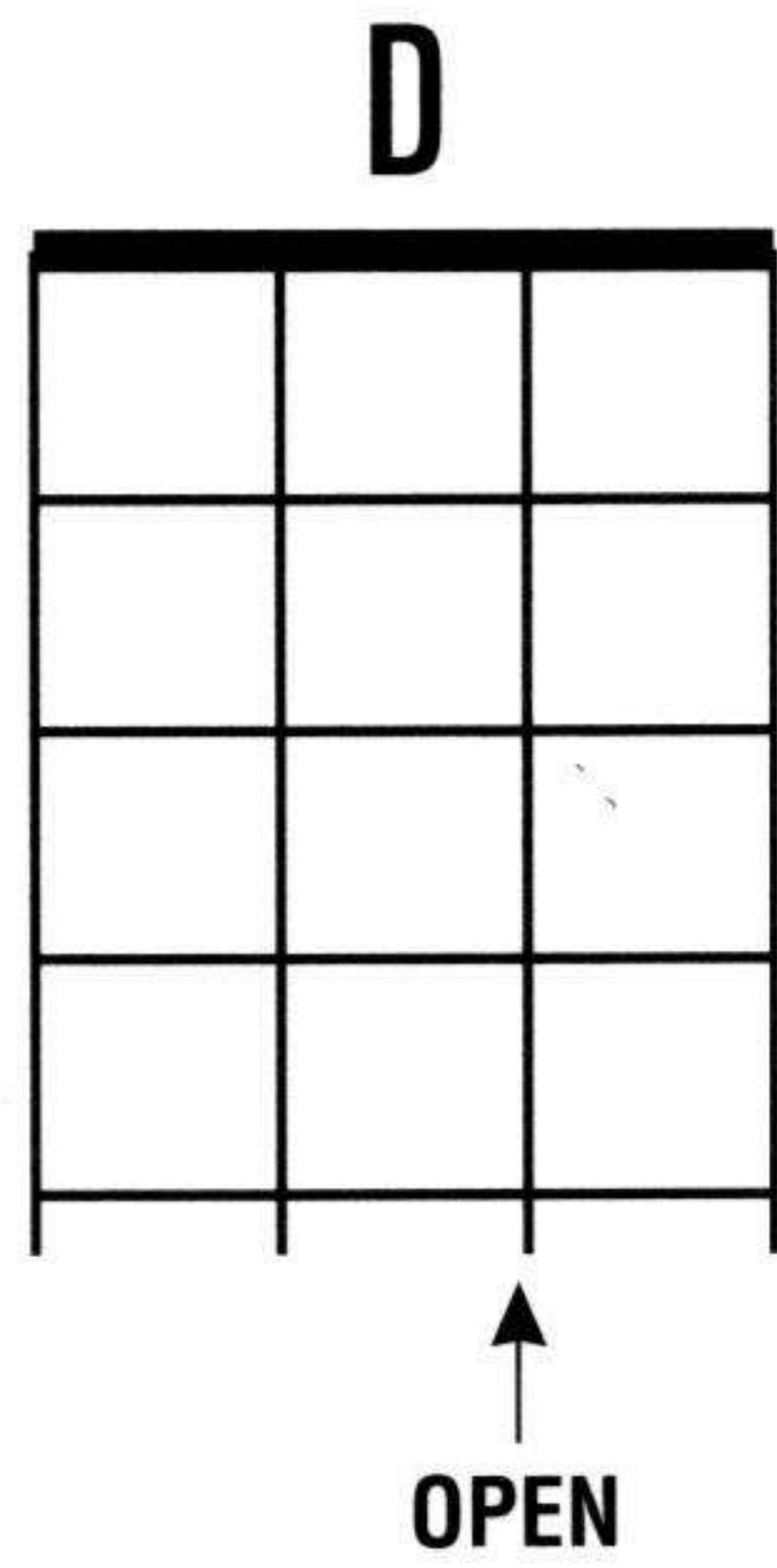
B

F#

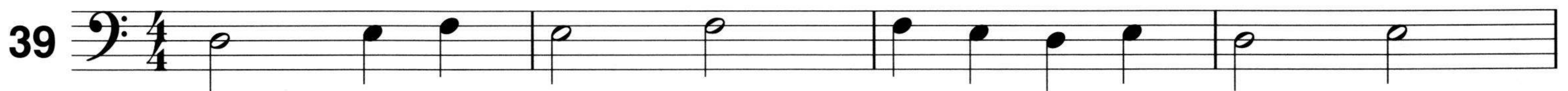
C#



NOTES ON THE D STRING



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.





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 $\flat$ C

COUNT: 1 2 - 3 4

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

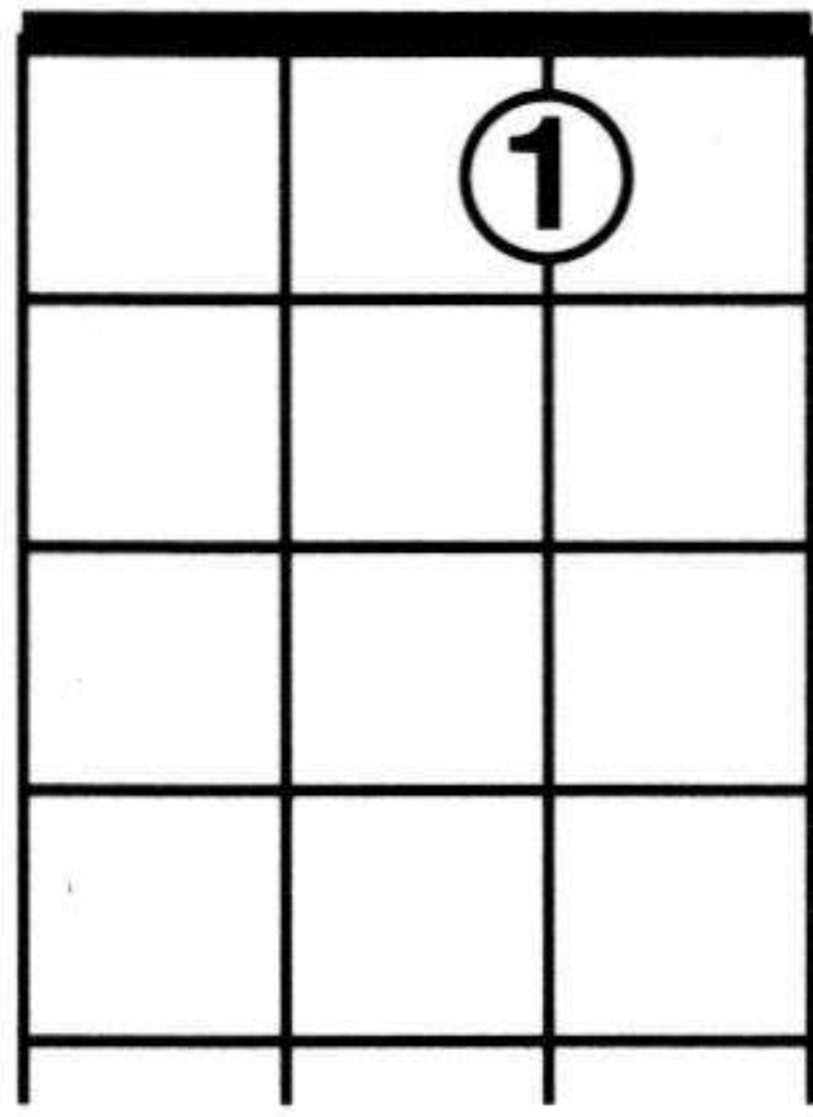
D A G D G A D A D Em

1. 2.

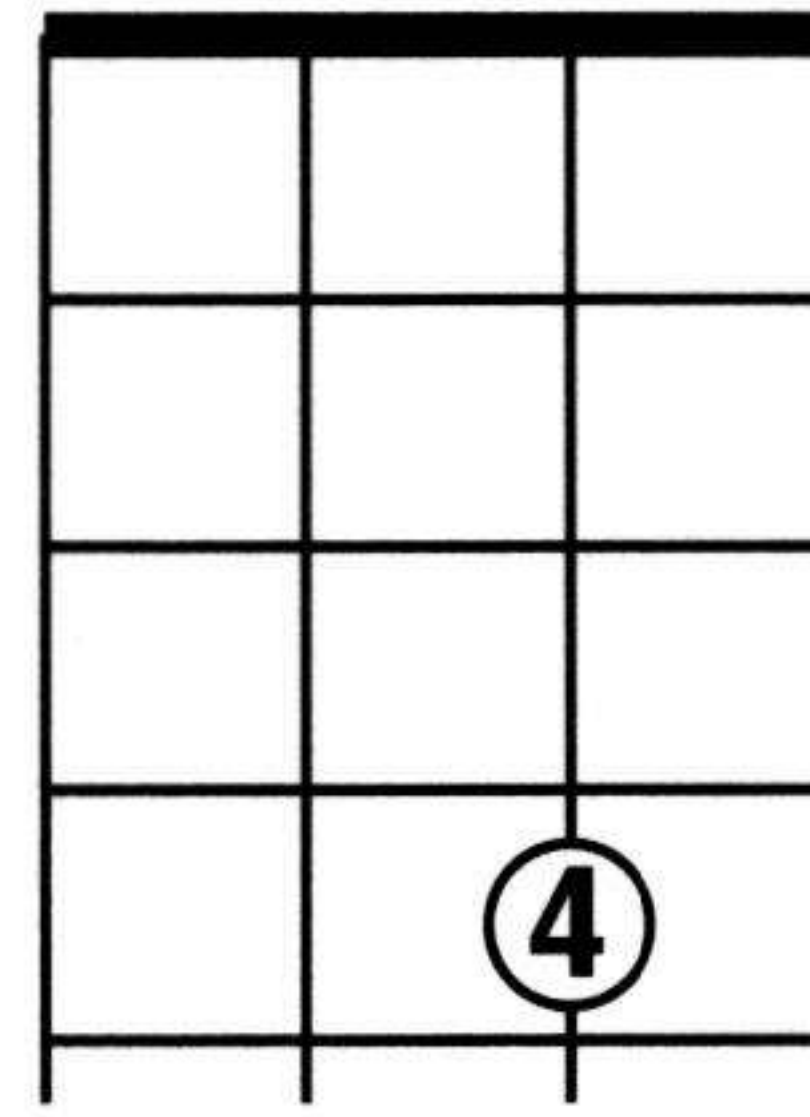
A D G A D G A D

MORE NOTES ON THE D STRING

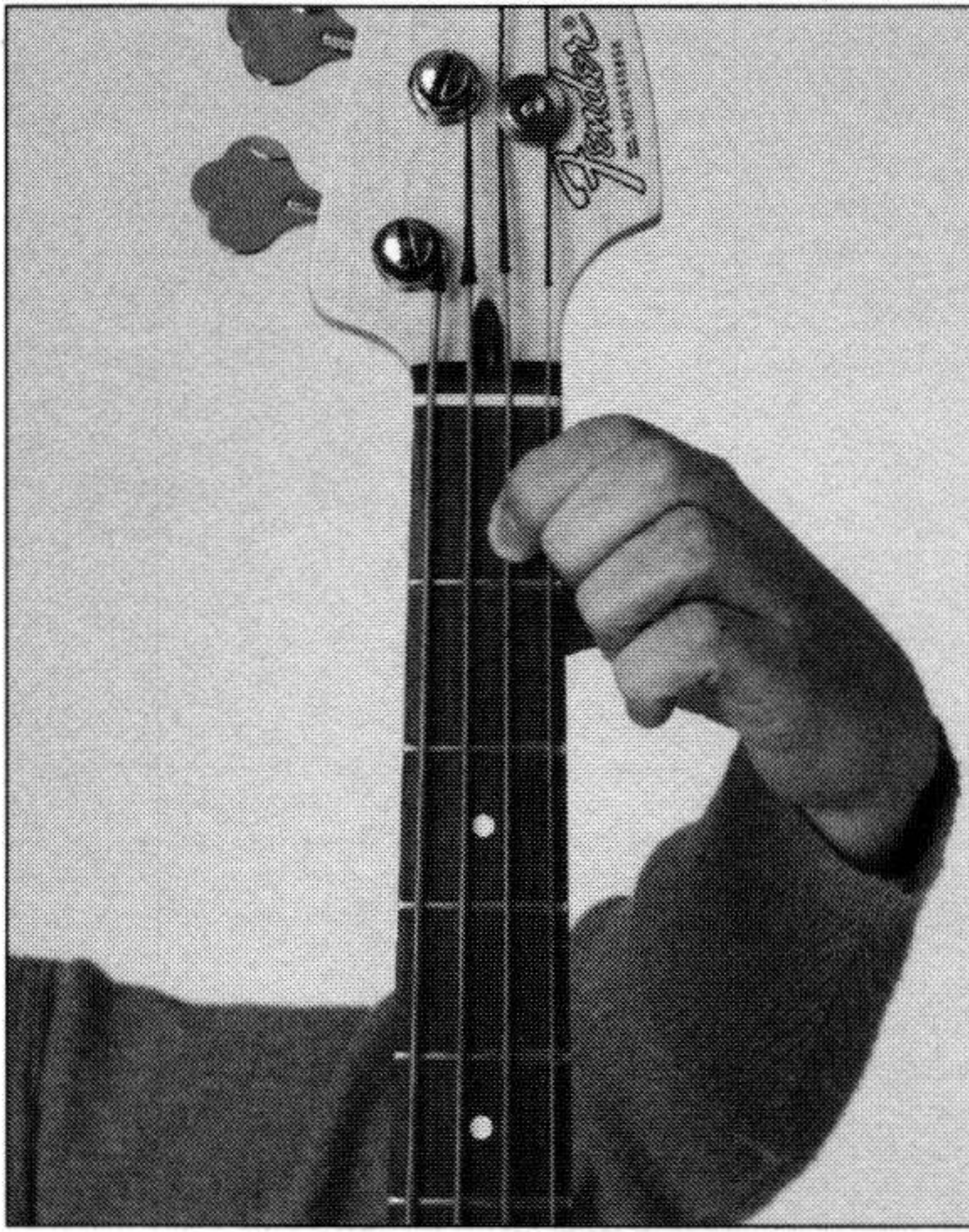
D[#]/E^b



F[#]/G^b

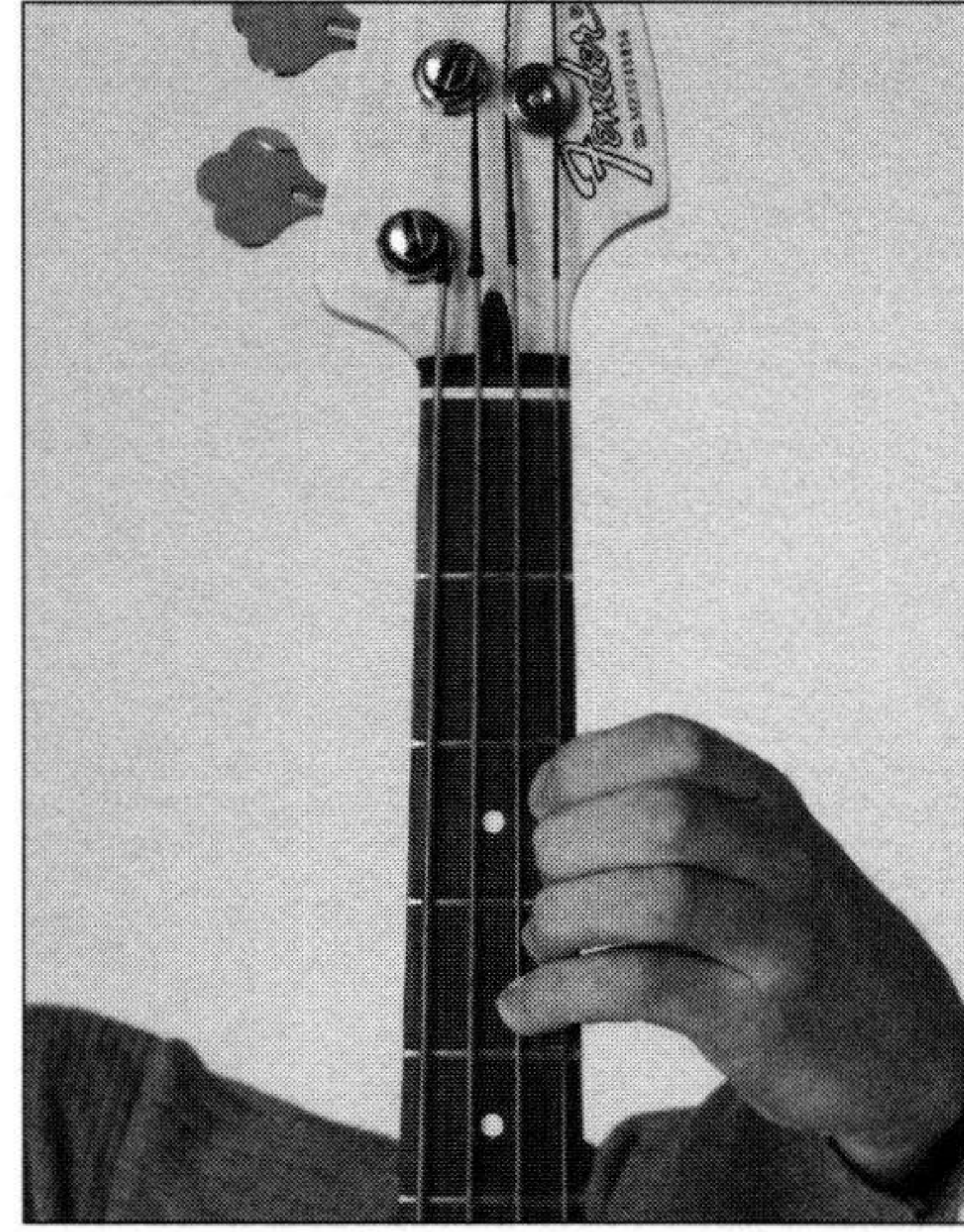


D# **E^b**



D[#]/E^b is in 1st position

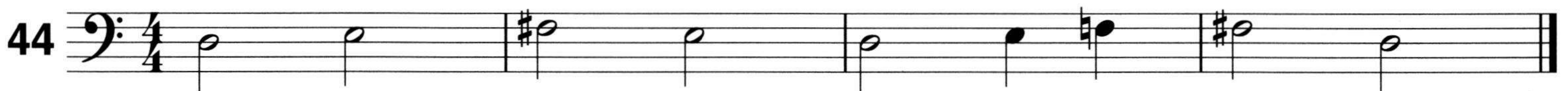
F# **G^b**



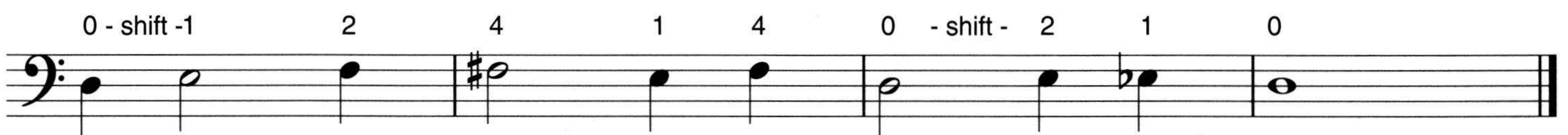
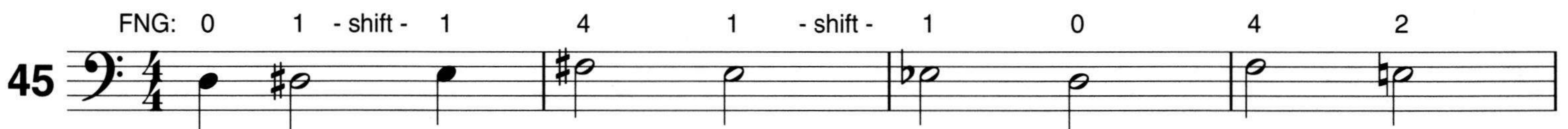
F#/G $\flat$ is in 2nd position



Remember to start in 2nd position.



This example shifts between 1st and 2nd position.



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 ^b	E	F	F [#] /G ^b
A	A [#] /B ^b	B	C	C [#] /D ^b
E	F	F [#] /G ^b	G	G [#] /A ^b

D STRING

D D[#] / E^b E F F[#] / G^b

A STRING

A A[#] / B^b B C C[#] / D^b

E STRING

E F F[#] / G^b G G[#] / A^b

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

46 E A D A

1. D G

2. D G A D E

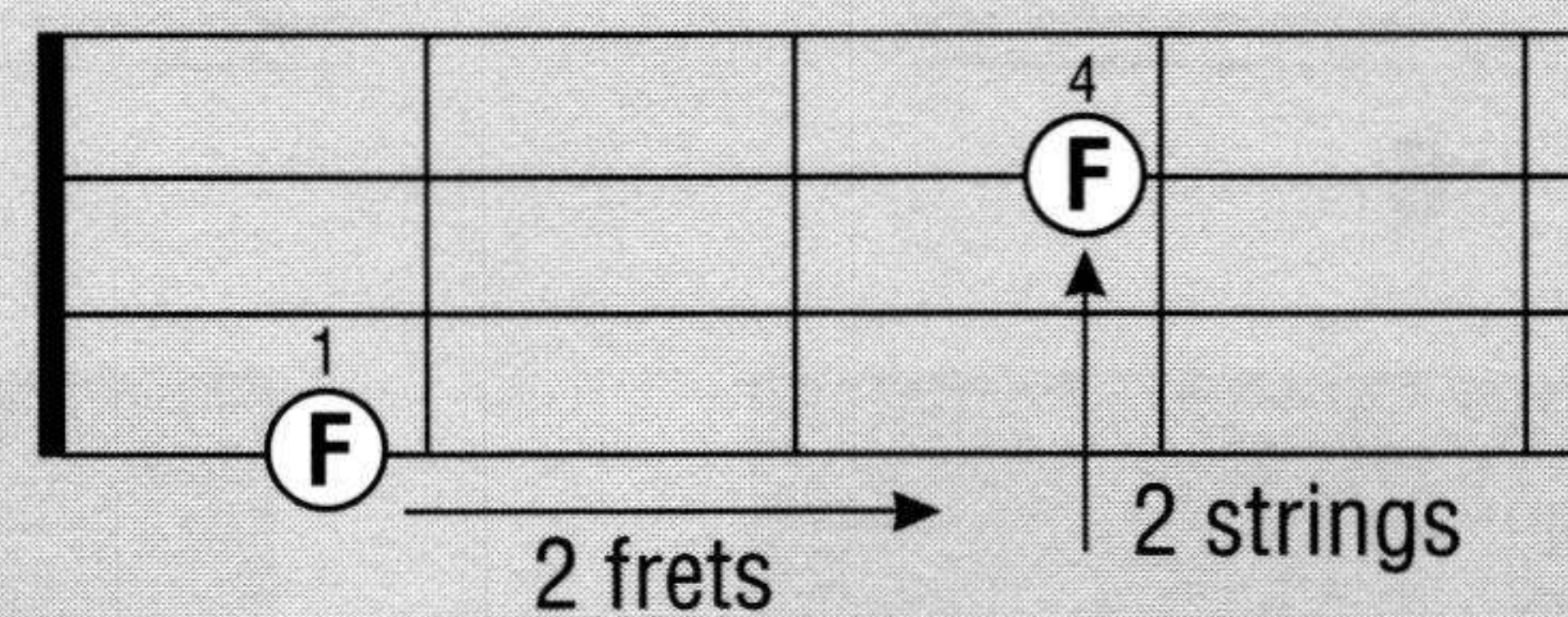
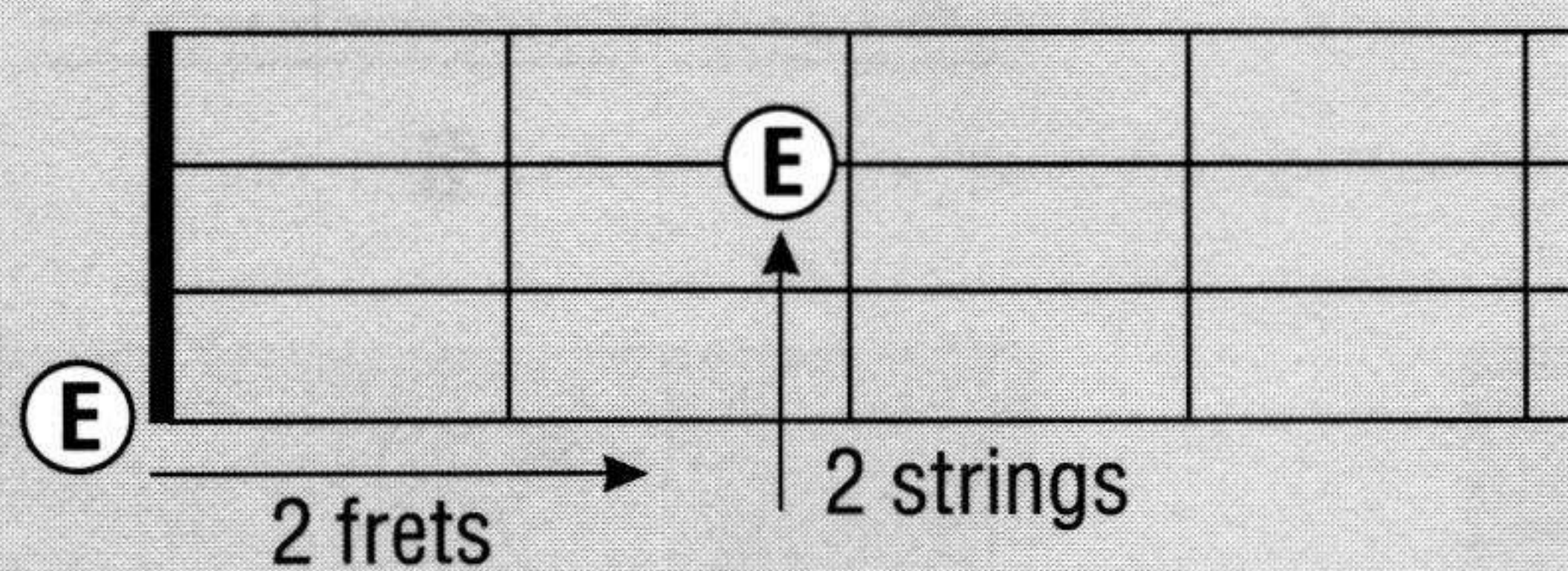
THE OCTAVE

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.

	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.

47

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

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



TRACK 16

OCTA GONE

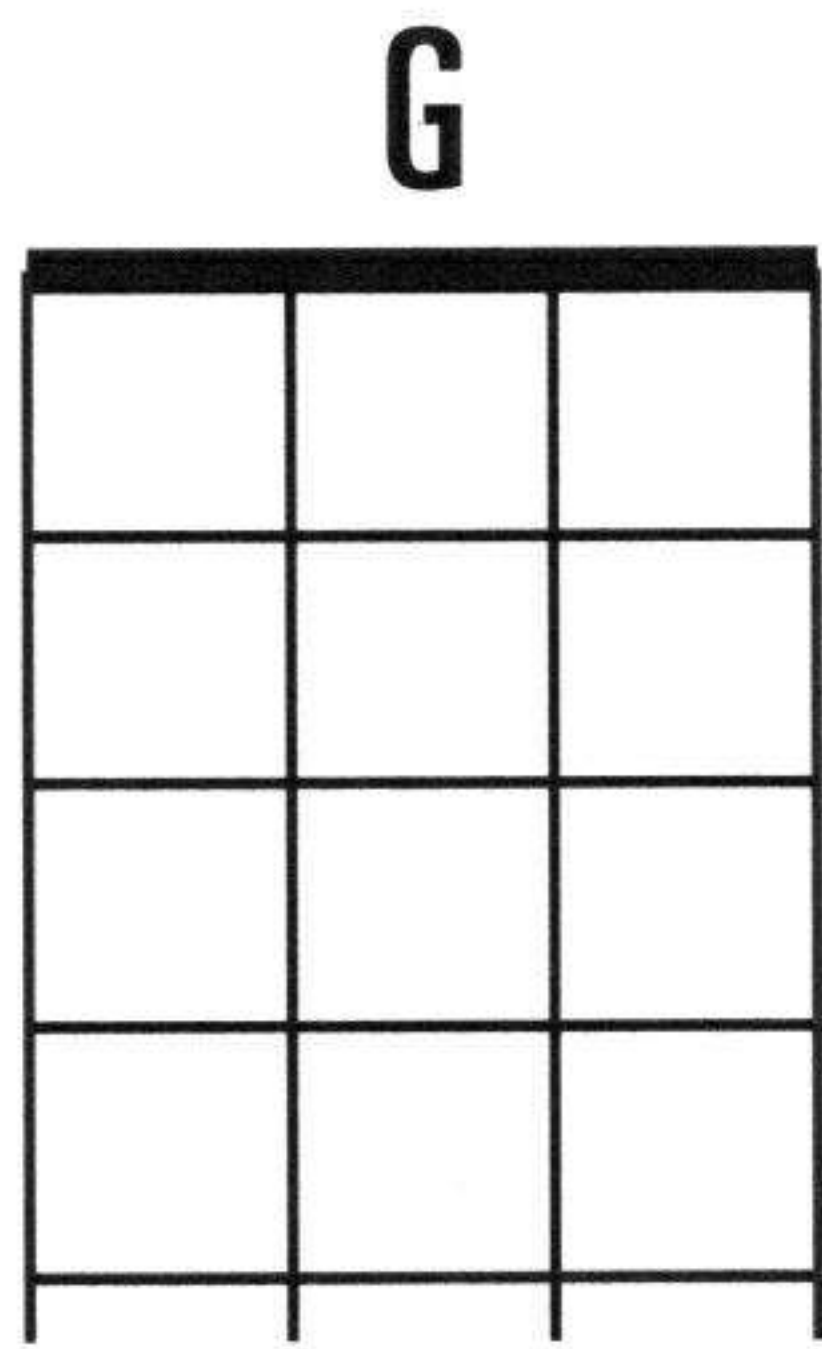
48

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

1. 0 0 1 0

2. 0 1 4 1

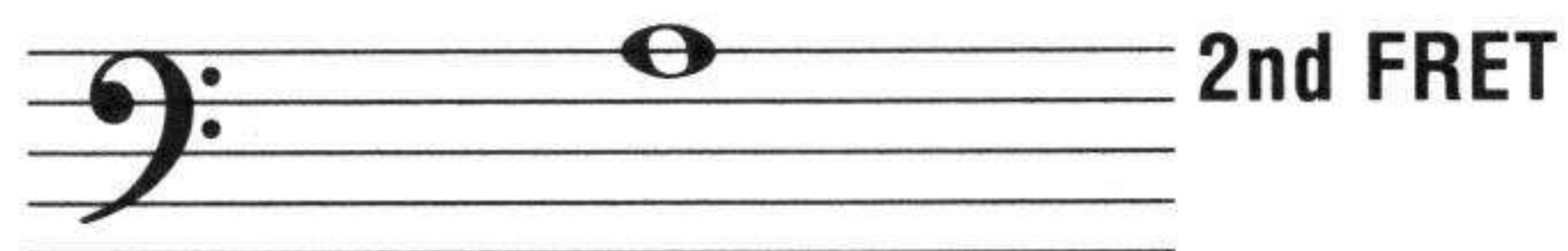
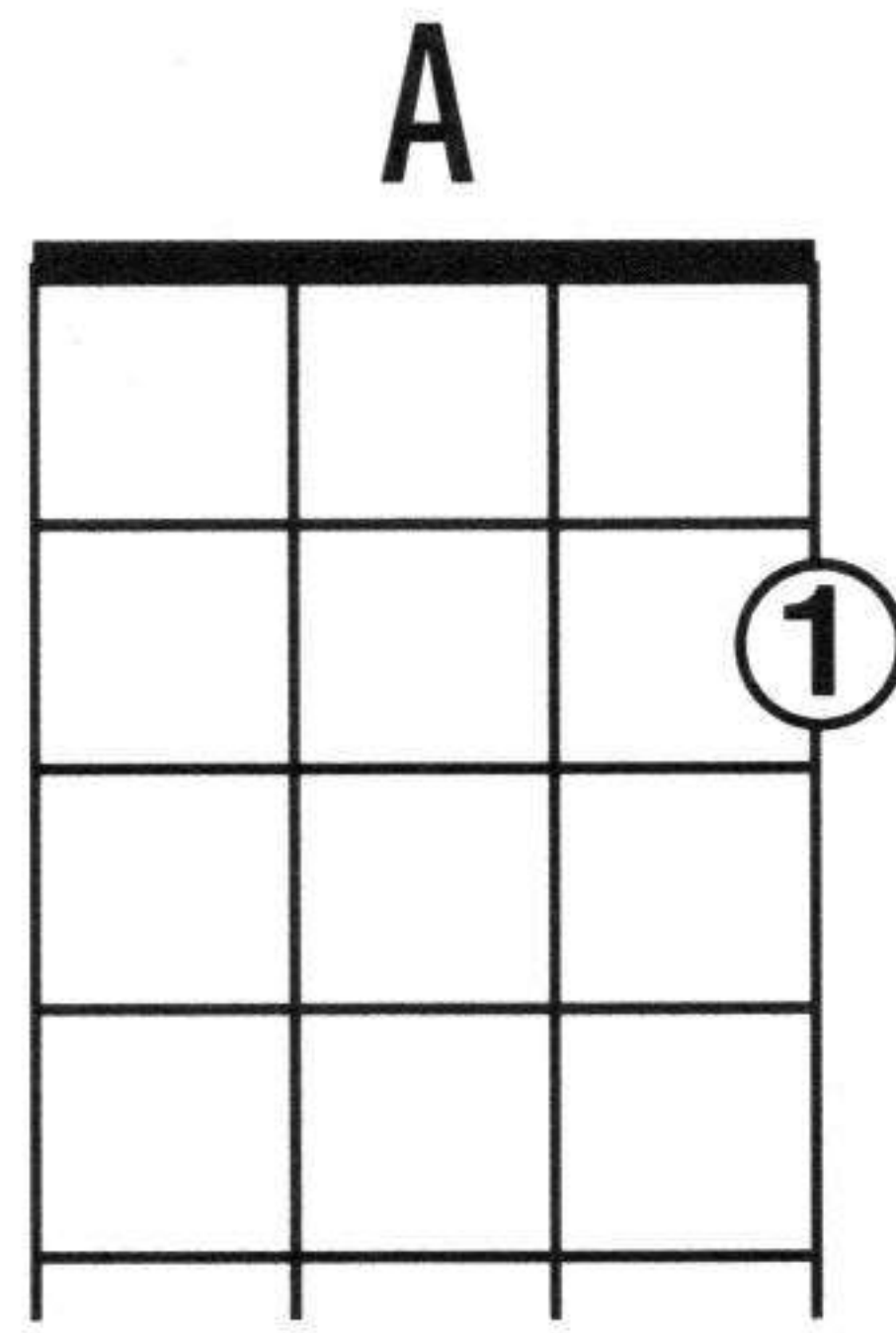
NOTES ON THE G STRING



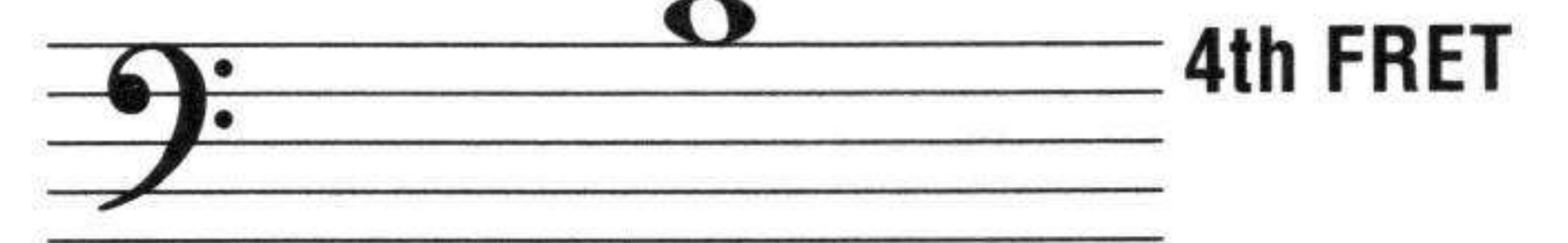
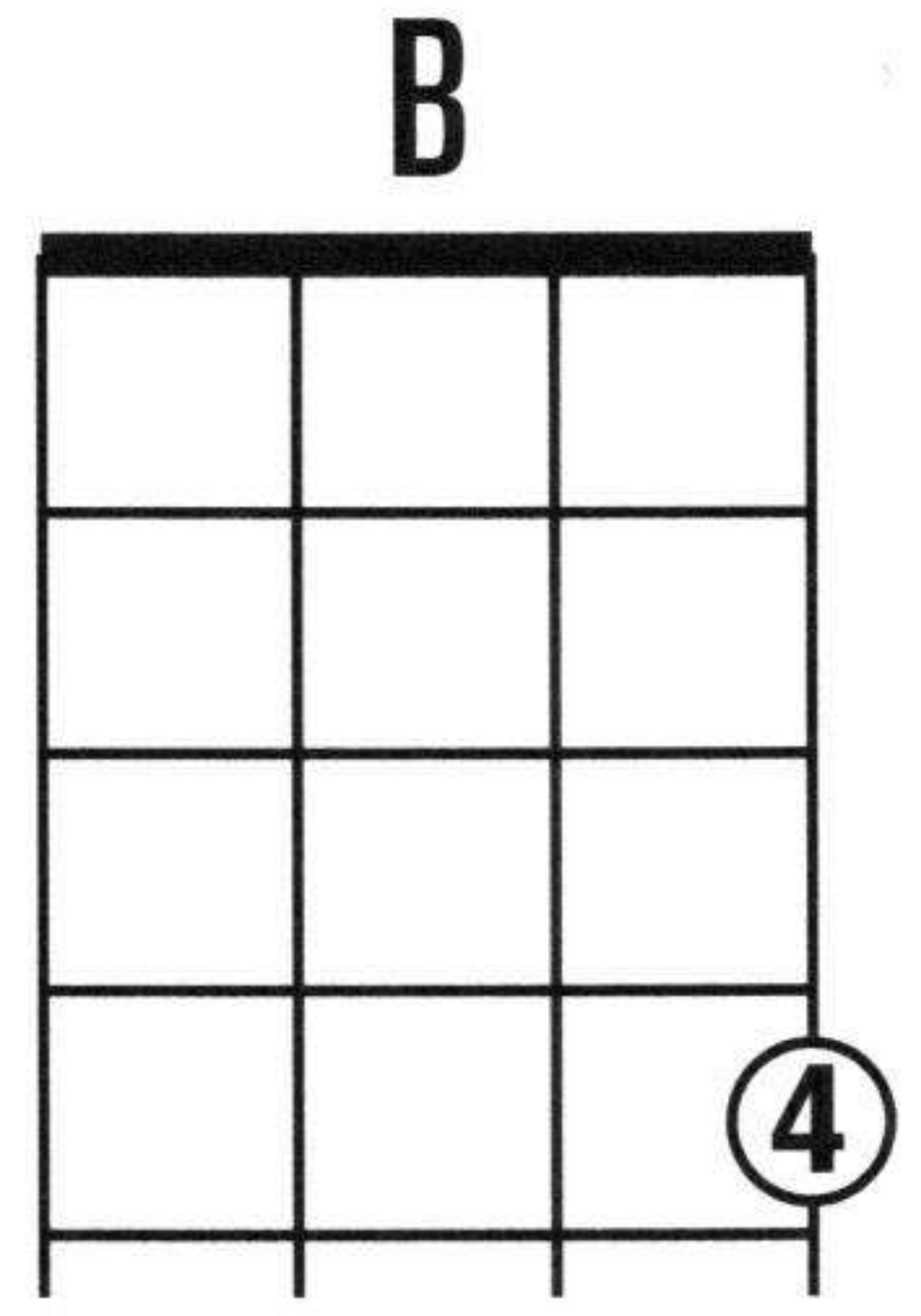
↑
OPEN



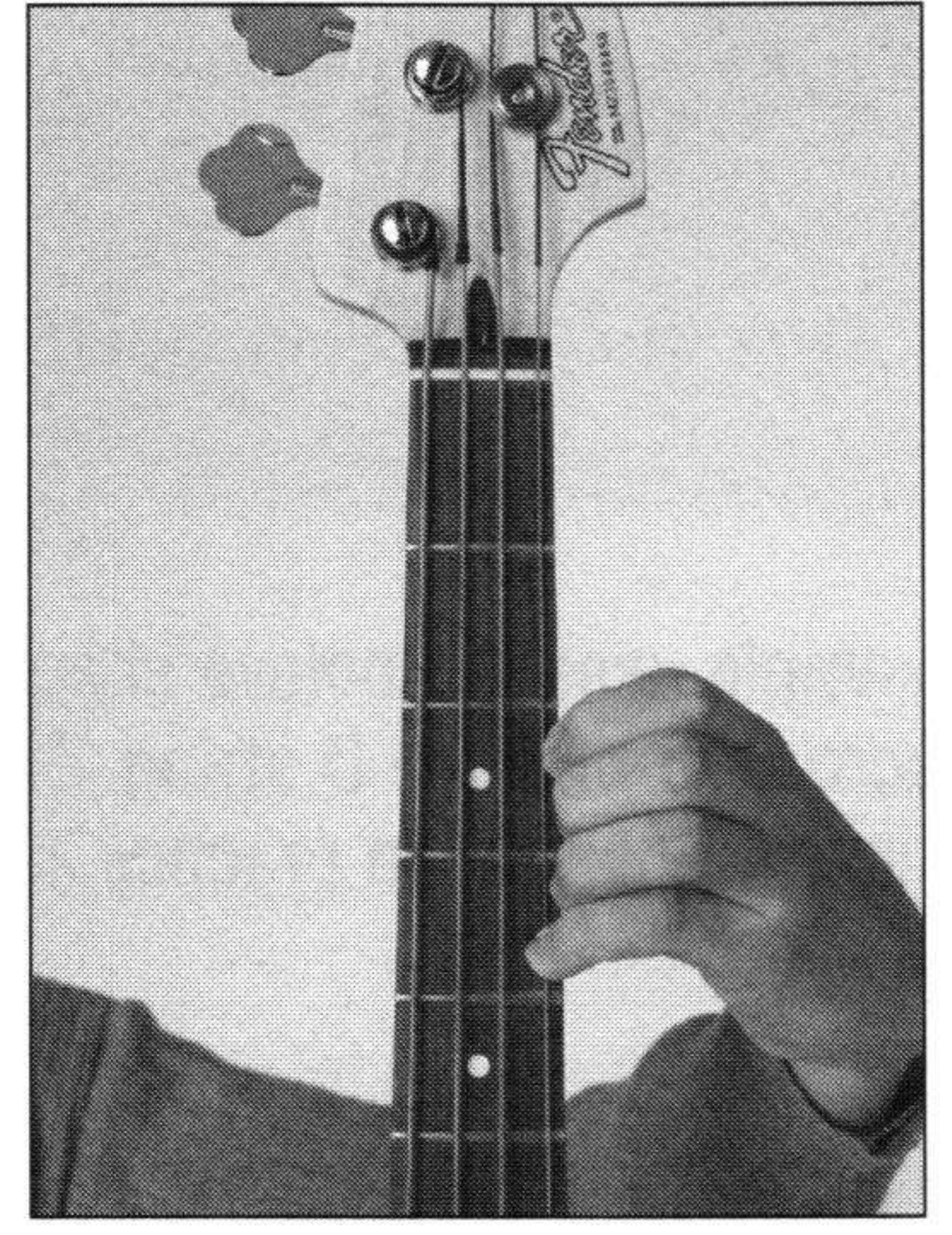
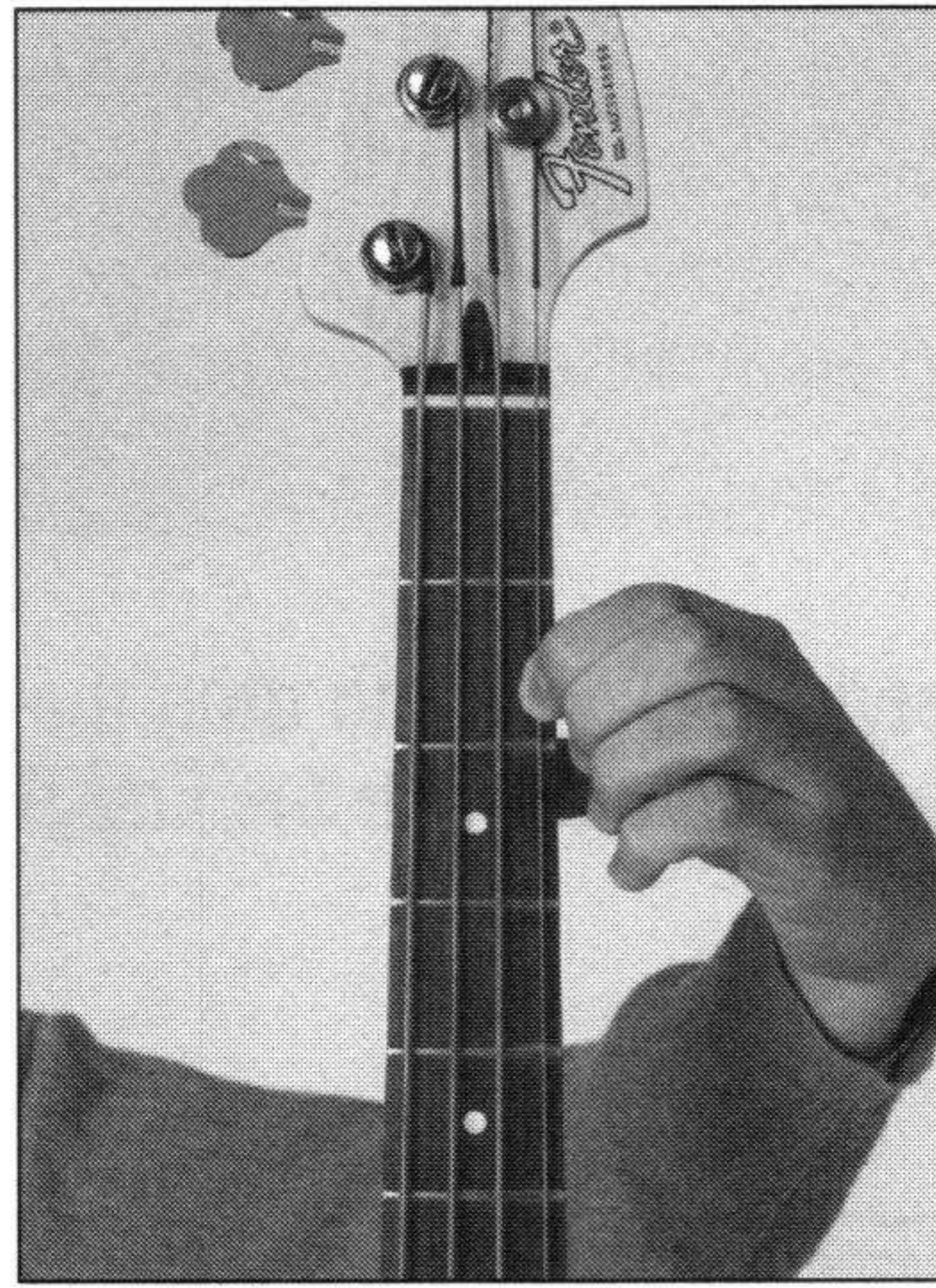
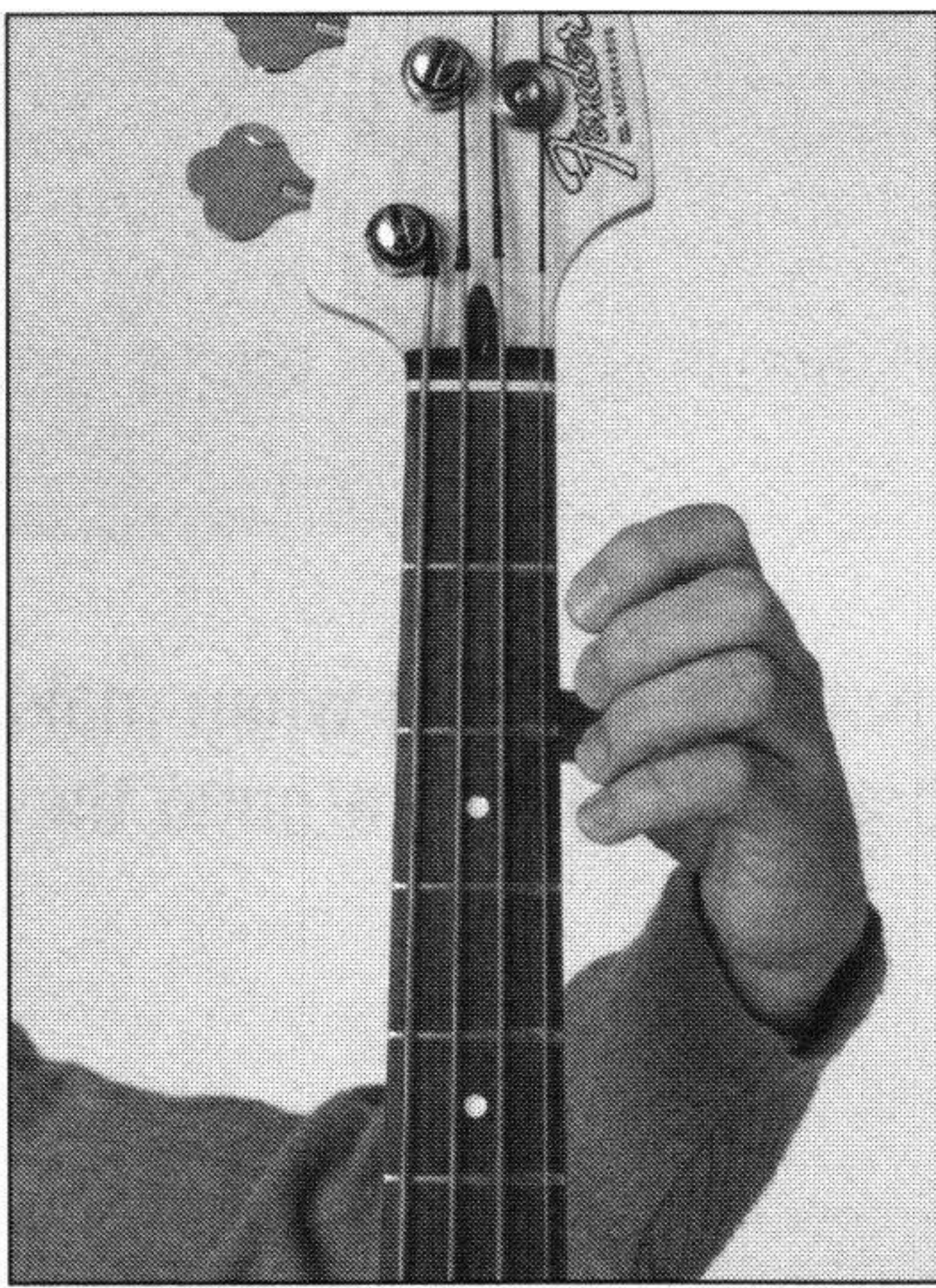
G



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).



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

Now we cross over to the A string. There is a small shift with the 1st finger (indicated simply with “-”) from E to E^b and back.



TRACK 18

ALL RIGHT

52

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

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

1 1 0

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

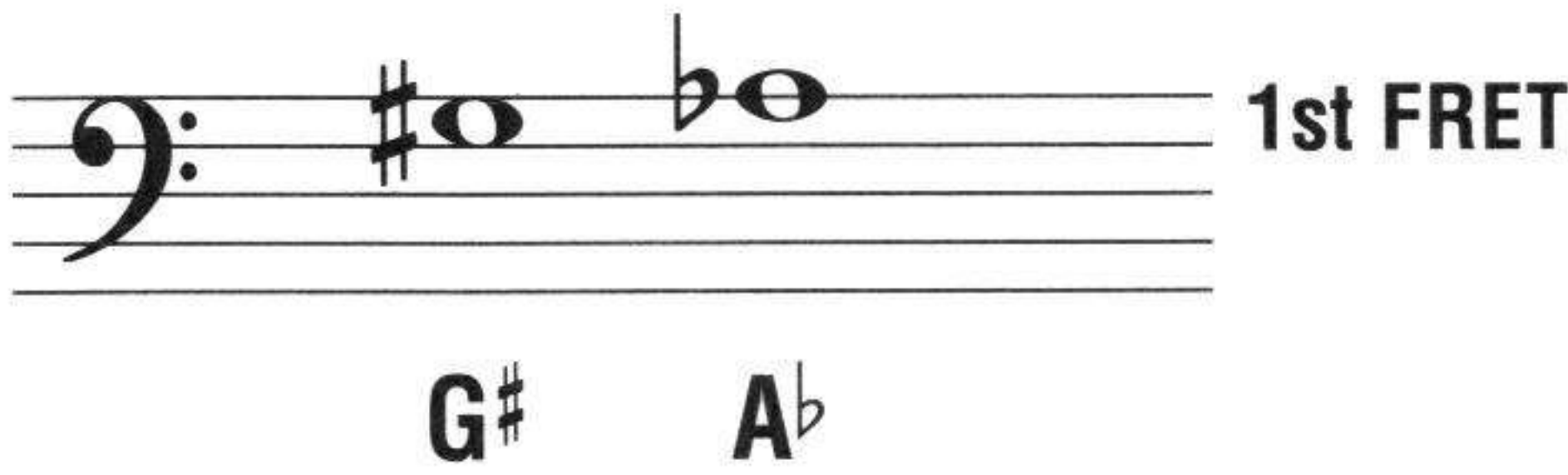
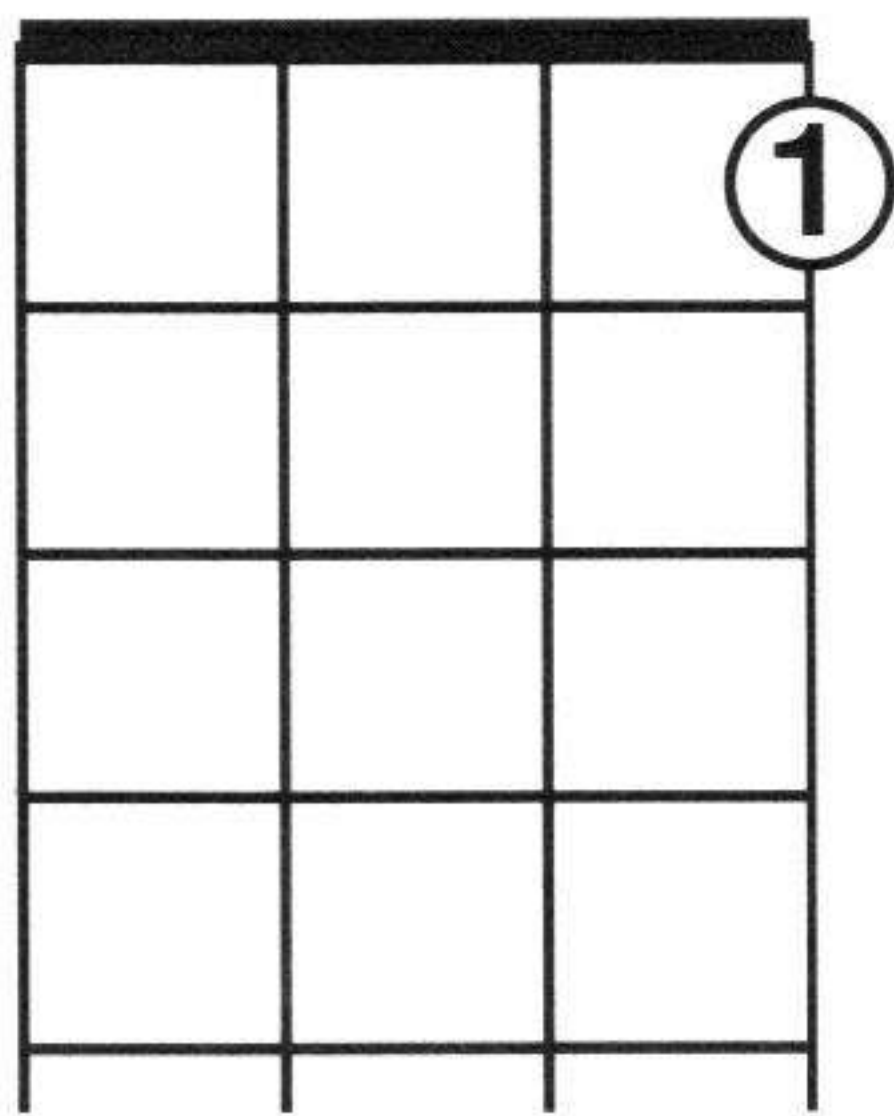
53

FNG: 0 -shift- 4 1 0

0 - shift - 1 4

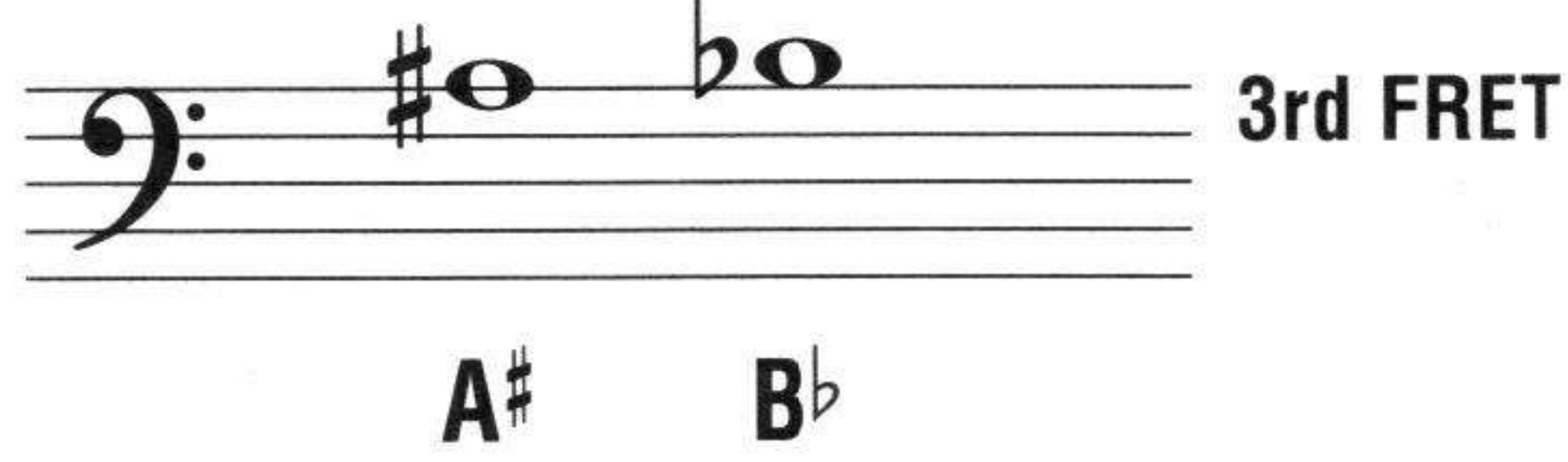
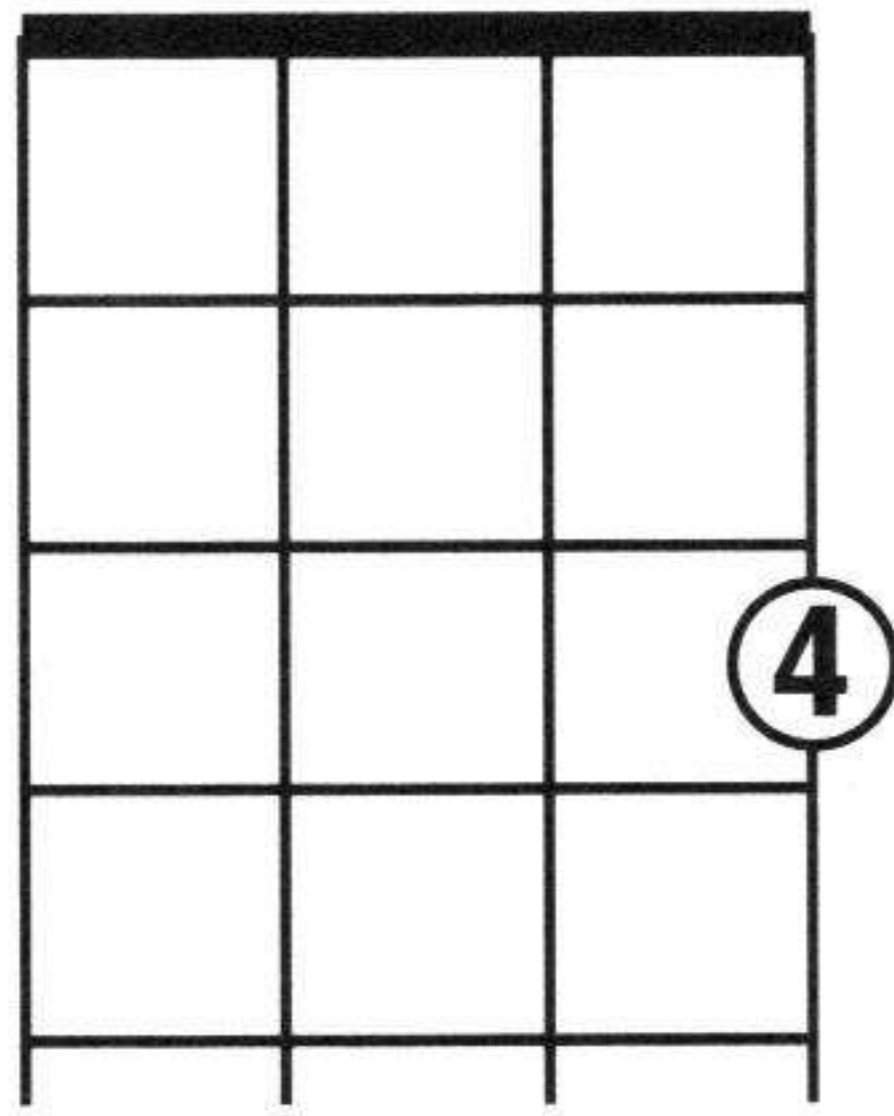
MORE NOTES ON THE G STRING

G[#]/A^b

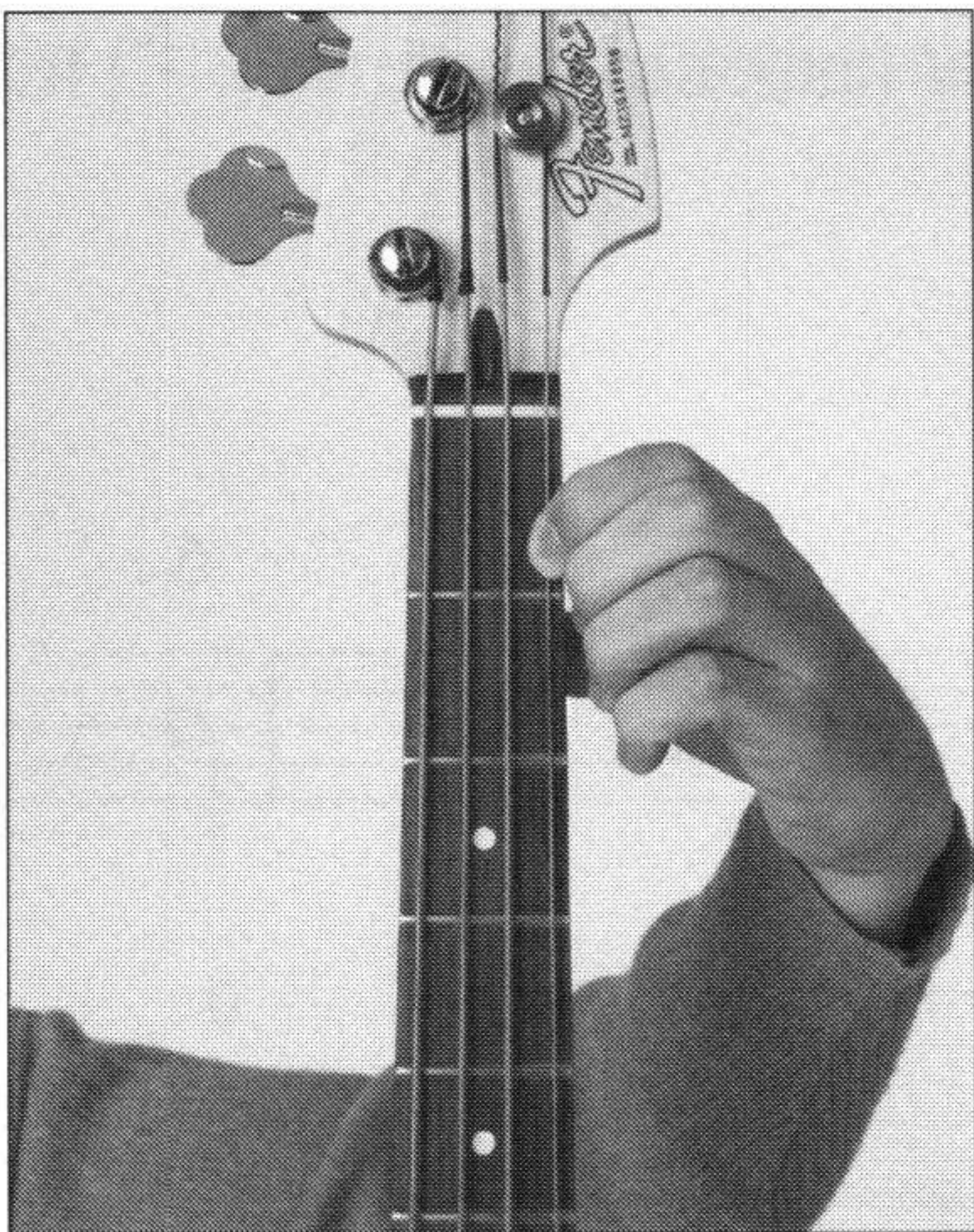


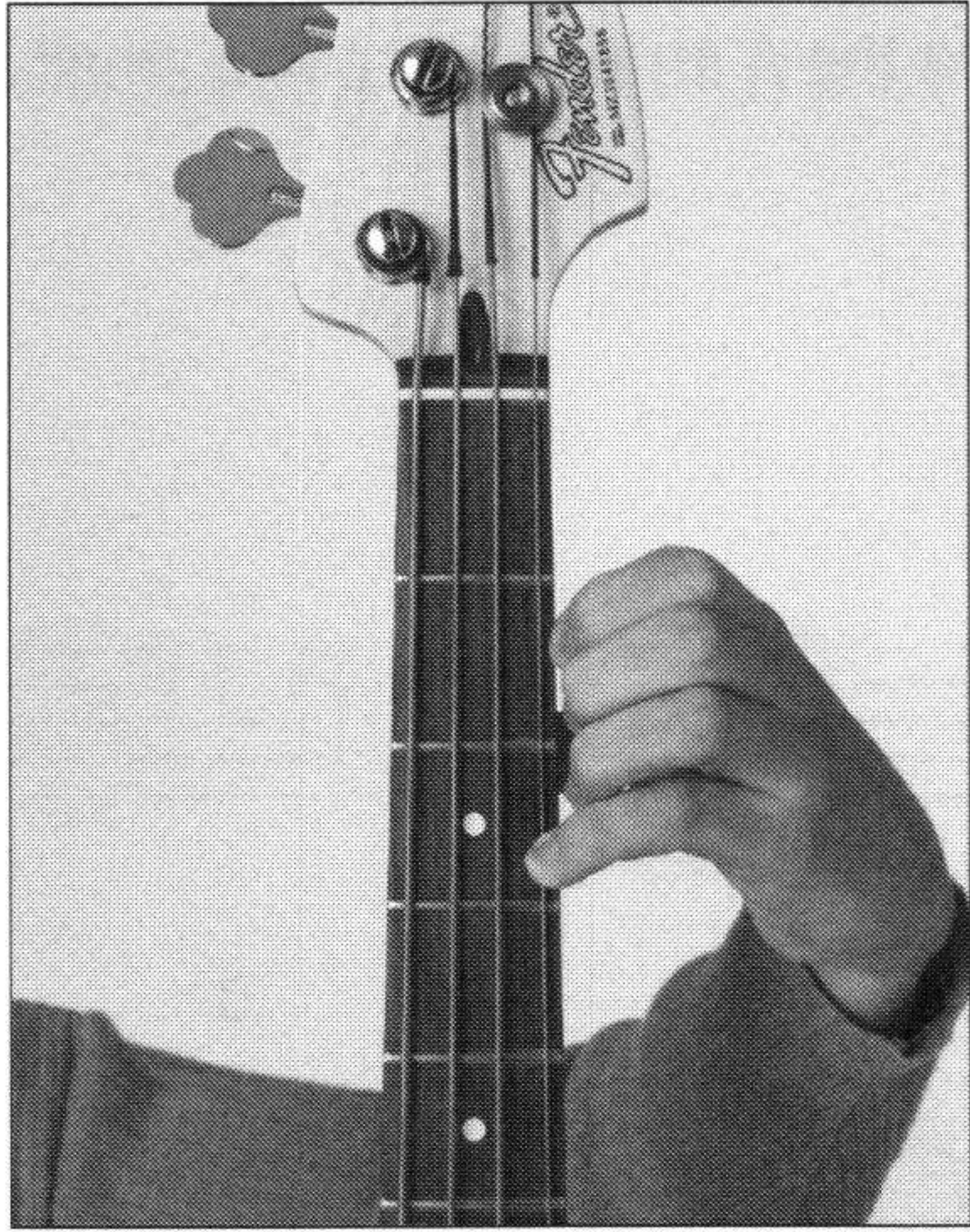
G[#] A^b

A[#]/B^b



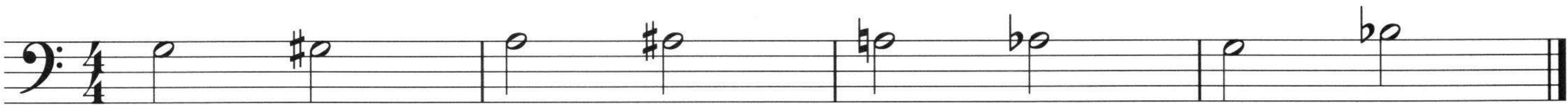
A[#] B^b





G[#]/A^b and A[#]/B^b are in 1st position.

54



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 1 0 2



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 $\flat$ E $\flat$ B $\flat$

F B $\flat$ E $\flat$ B $\flat$ FNG: 1 4 - 4 0 1

F B $\flat$ E $\flat$ B $\flat$ 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^b are enharmonic equivalents.

59

FNG: 0 2 1 4 1 4 1 4

1st POSITION ----- 2nd POSITION

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

60

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

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

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

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

Bass guitar sheet music for "The Sound of Silence" by Simon & Garfunkel. The music is in 4/4 time and features a mix of chords (Bm, E, G, A, F#7) and a melodic line with fingerings and slurs. The piece ends with a double bar line.

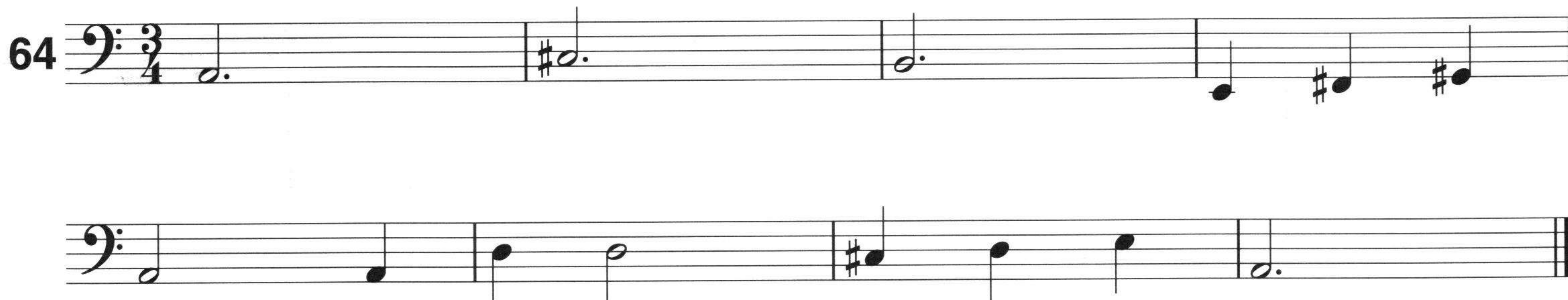
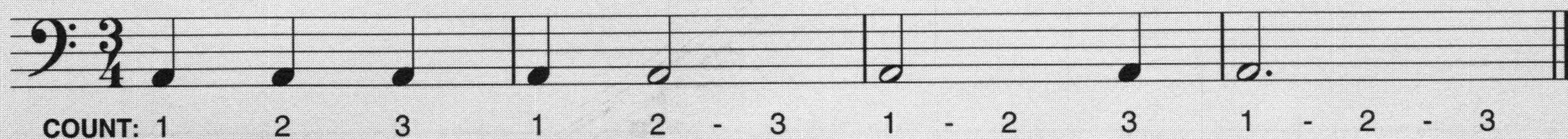
3/4 TIME & THE DOTTED HALF NOTE

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.

$$\begin{array}{ccccc} \text{♩} & + & \text{.} & = & \text{♩.} \\ \text{two beats} & & \text{one beat} & & \text{three beats} \end{array}$$



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



TRACK 23

THREE'S A CROWD



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



TRACK 24

TELL IT

66

Chords: F, C, B $\flat$, F, B $\flat$, F, C, Dm, C, F, B $\flat$, F, C, 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

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

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.

Diagram illustrating the duration of rests in terms of beats:

- WHOLE REST:** A single horizontal bar on a bass clef staff, spanning 4 beats (1 - 2 - 3 - 4).
- HALF RESTS:** Two horizontal bars on a bass clef staff, each spanning 2 beats (1 - 2 and 3 - 4).
- DOTTED HALF REST:** A horizontal bar with a dot on a bass clef staff, spanning 3 beats (1 - 2 - 3).
- QUARTER RESTS:** Four vertical strokes on a bass clef staff, each spanning 1 beat (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

C

D

E

D

*N.C.

G

A

N.C.

G

A

*N.C. = No chord

N.C.

G

A

B

D

E

D.C. al FINE

The marking **D.C. al Fine** is short for “Da Capo al Fine,” an Italian phrase meaning, “From the beginning until the end.” When you see this marking in a piece of music, go back to the beginning (or “head”) of the piece and resume playing until you reach the Fine marking (the “end”), and then stop.

This piece has a jazz-waltz feel. Count through the rests and ties. Note that the root is not always played on each chord.



TRACK 27

THREE PLAY

70

G **E^b** **F** **G** **Cm** **F**

COUNT: 1 2 3 1 2 3

B^b **A^m** **D** **G** 1. **D**

Fine 3 1 2 - 3

2. **F** **B^b** **F** **D^m** **D**

1 - 2 - 3 - 1 - 2 3

G **C** **Cm** **D** *D.C. al Fine*

1 2 3

This time, take the D.C. and play the 1st ending back to the beginning; the Fine is the 2nd ending.

71

COUNT: 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1.

2. *Fine*

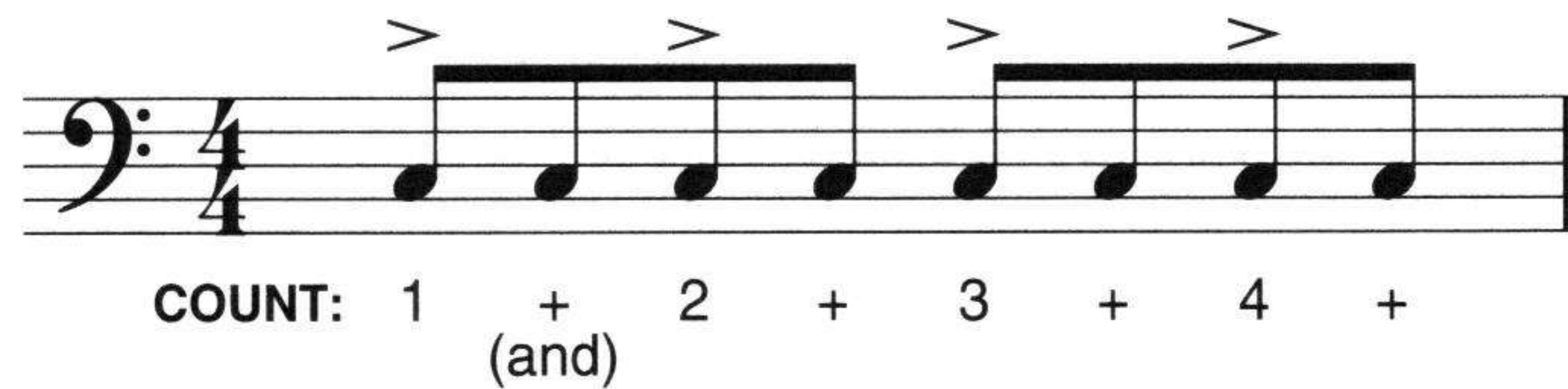
D.C. al Fine
(take repeat)

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 (v) 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

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

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.



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.



EIGHT BALL

75

COUNT: 1 + 2 + 3 - 4

1.

2.

Fine

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

1 + 2 + 3 + 4 +

EIGHTH NOTES AND RESTS

1 + 2 + 3 + 4 +

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

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

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



TRACK 30
SLOW/FAST

ROK GRUV

77

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

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



TRACK 31
SLOW/FAST

BOP BOP

78

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

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.

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

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

79

E A B A 1 + 2 + 3 + 4 +

E A G A B *To Coda* ⊕

C G C G

C G B^b G A *D.C. al Coda* (no repeat)

⊕ *Coda*
E

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 (downstrokes and upstrokes) 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

1 2 + 3 + 4

D Bm A G To Coda

B Am C Am G

3 + 4 + 1

Am C Em A D.C. al Coda

Coda

D

This 3/4 example uses ties within the measure.

81

1 - 2 + 3 1 - 2 + 3

1 2 - 3 +

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 ($\text{♩.} = \text{♩} + \text{♩}$). The classic rhythm is commonly used in one of two variations, and can be applied to many styles of music.



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

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



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

83

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



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

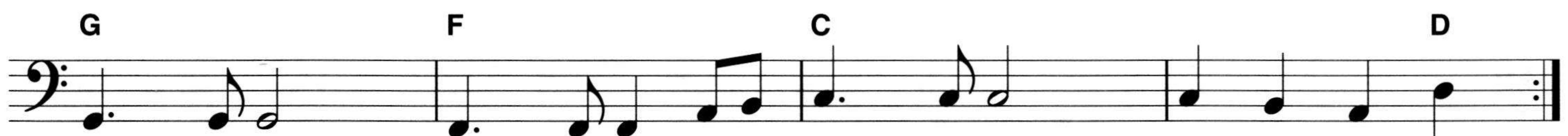


TRACK 34

DOWN HOME

84

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



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



TRACK 35

RAITT ON

85

A

F F7 B^b G

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

C A7 Dm G C7

1 + 2 + 3 + 4 +

B

B^b7 F7 B^b7 G7 C7

F F7 B^b C7 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.



TRACK 36

MINOR'S TALE

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)

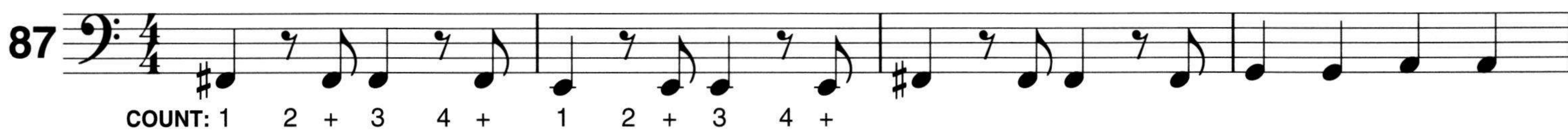
⊕ Coda F Am

A CLASSIC VARIATION

Sometimes the classic rhythm is played short: a quarter note followed by an eighth rest, with an eighth note on the up-beat. 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.



Here is a blues with the shortened classic rhythm.



TRACK 37
SLOW/FAST

CLASSIC BLUES



TRACK 38

PETTY THIEF



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.

Diagram illustrating the first three notes in 3rd position on the G string:

- A[#]/B^b**: 3rd FRET (Finger 1)
- B**: 4th FRET (Finger 2)
- C**: 5th FRET (Finger 4)

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

90

FNG: 4 1 2 4 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 2 1 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

92

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

2nd POSITION

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

F[#]/G^b

F[#] G^b

G

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

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

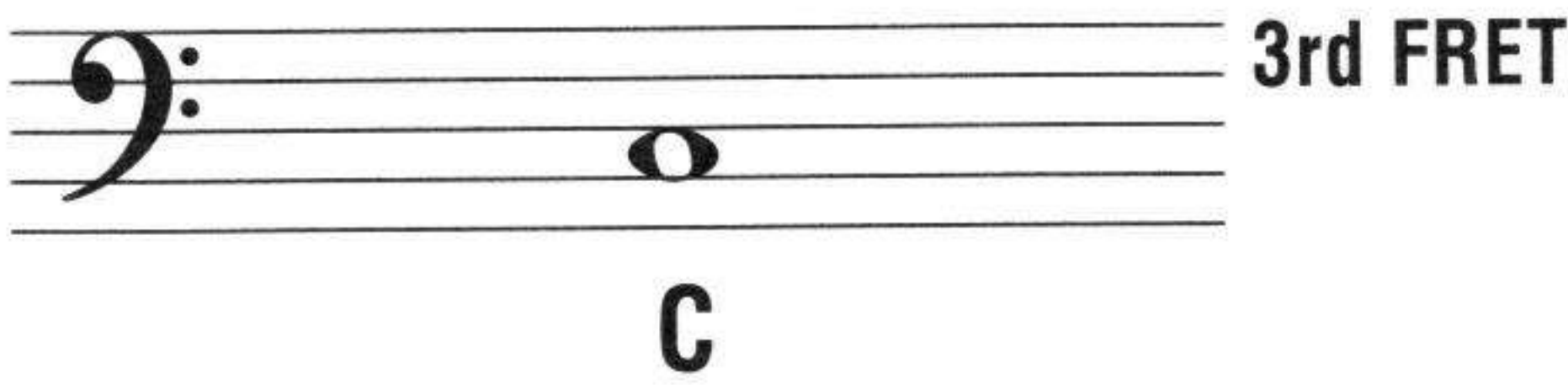
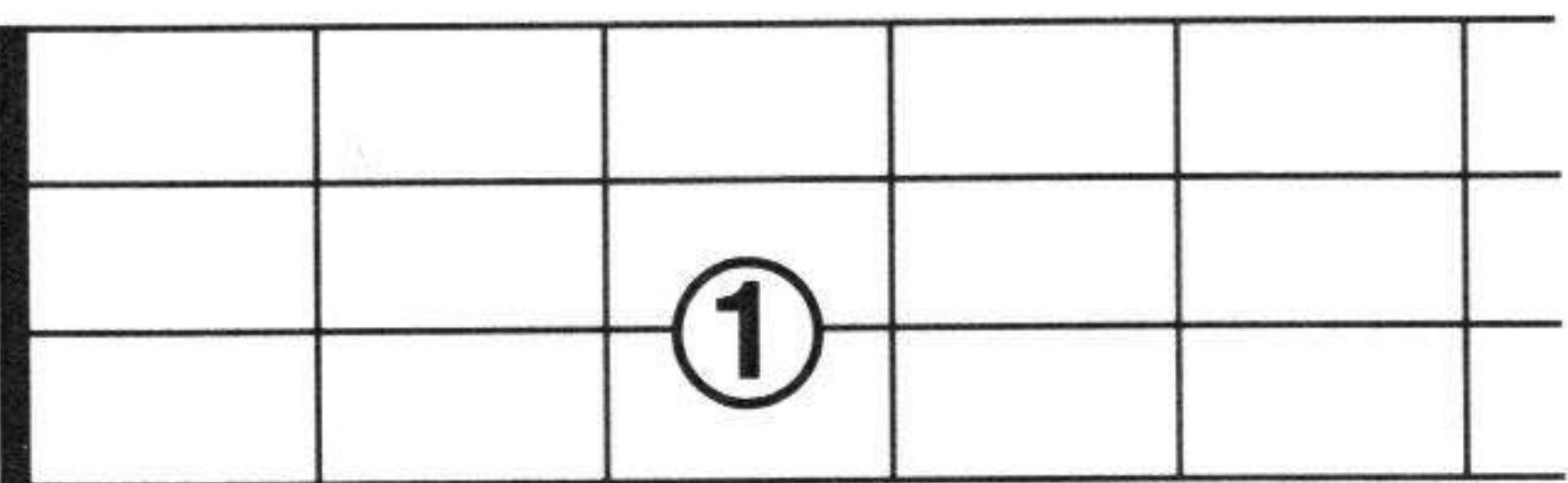
96

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

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.

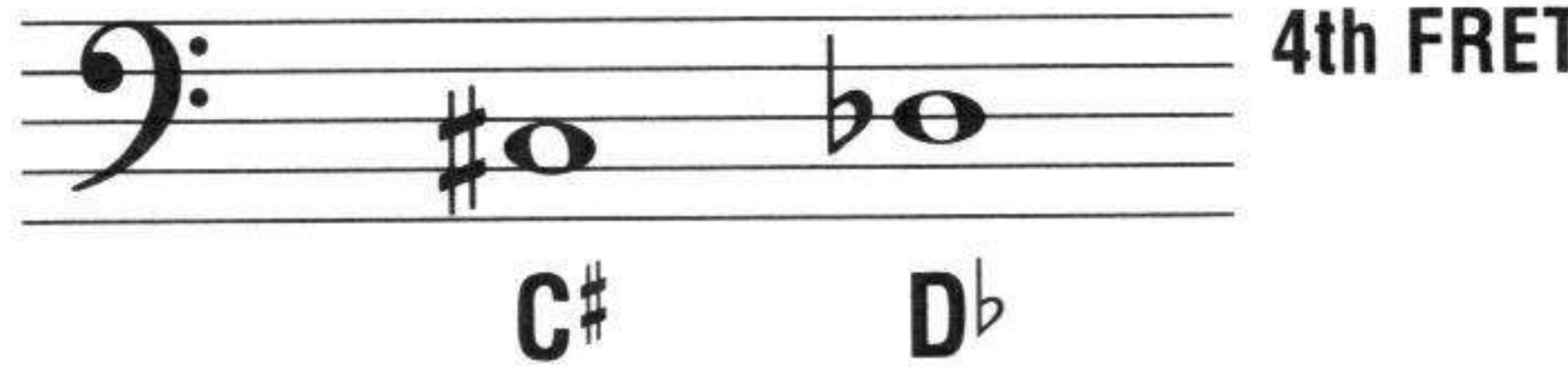
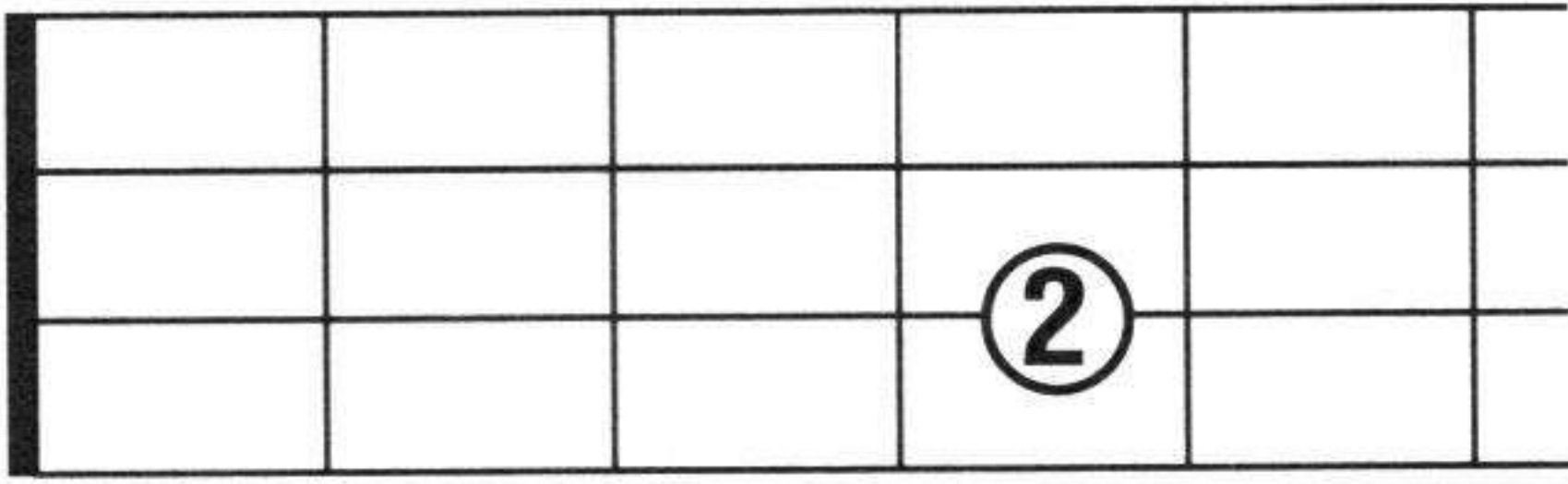
C



3rd FRET

C

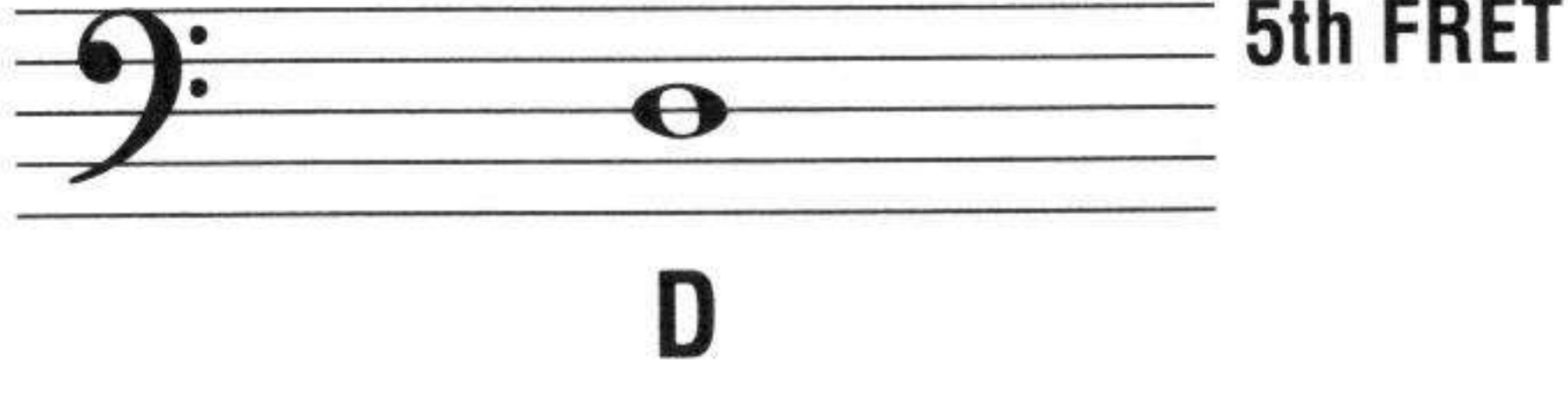
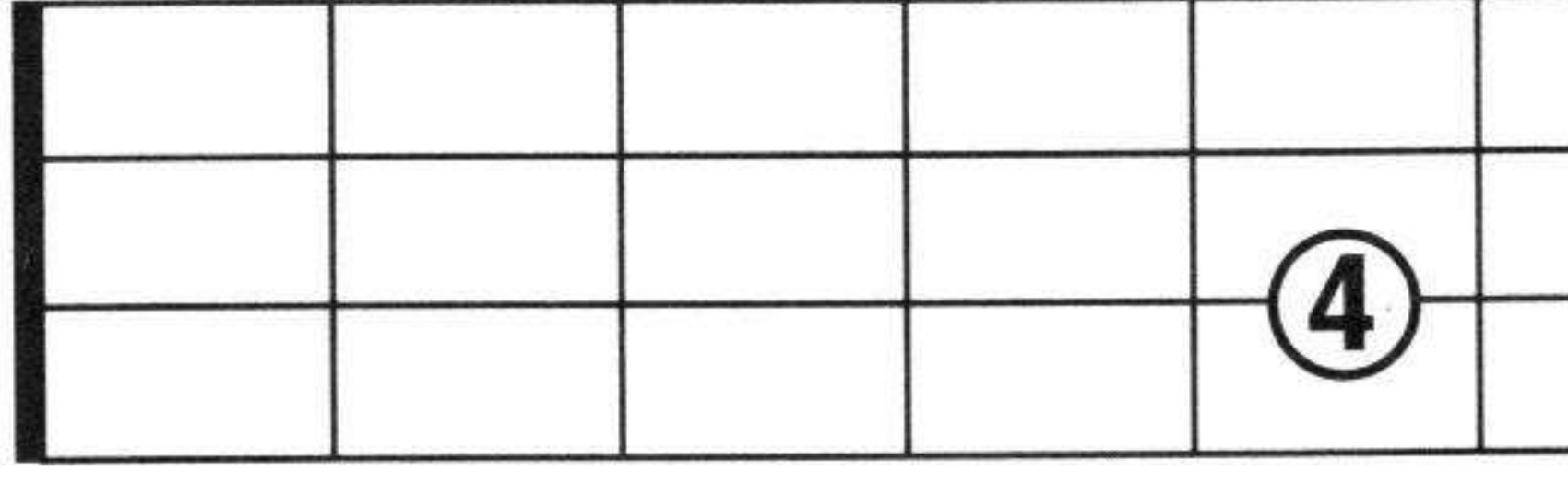
C#/D♭



4th FRET

C# D♭

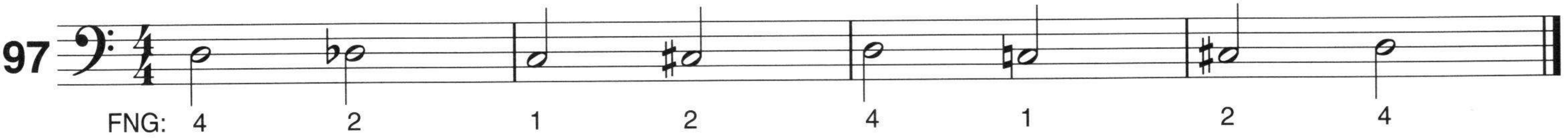
D



5th FRET

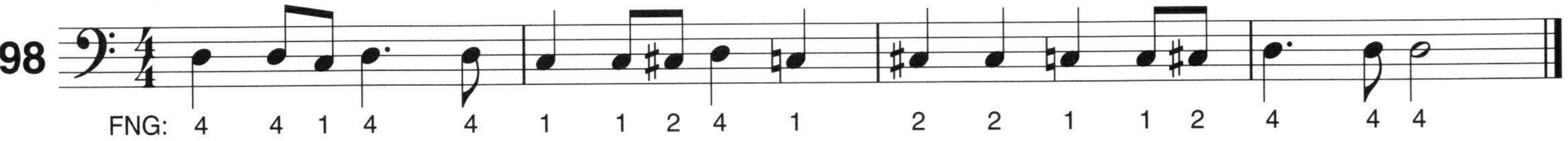
D

97



FNG: 4 2 1 2 4 1 2 4

98



FNG: 4 4 1 4 4 1 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



TRACK 40
SLOW/FAST

FLYING LEAP

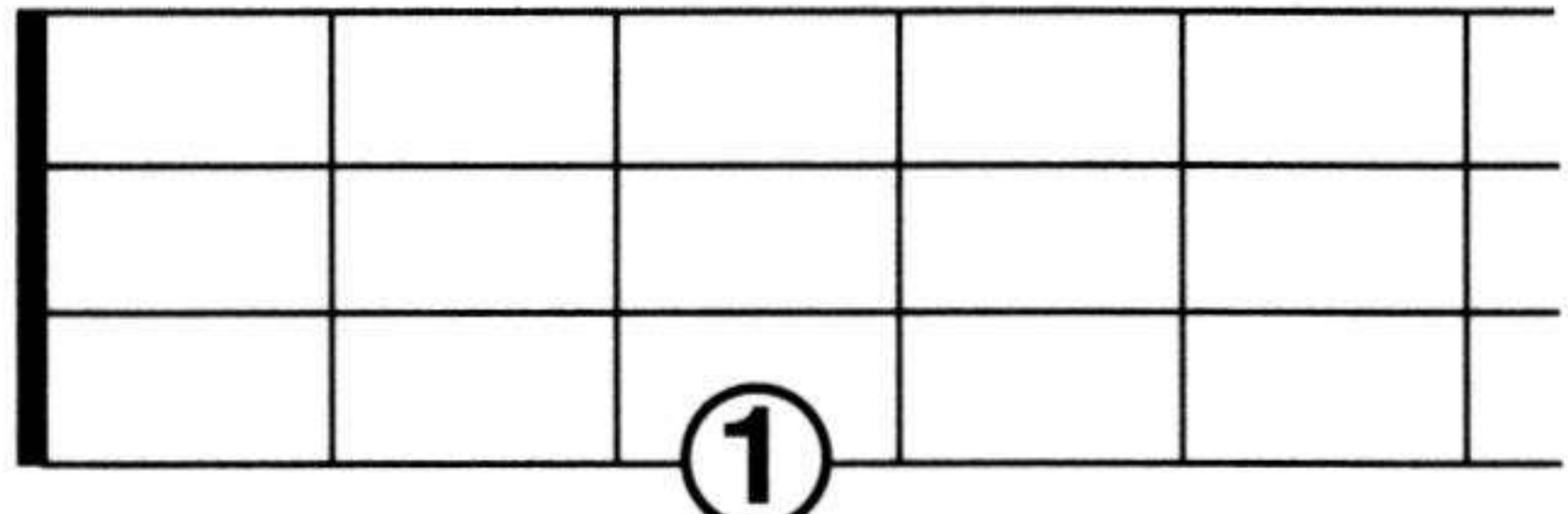
100



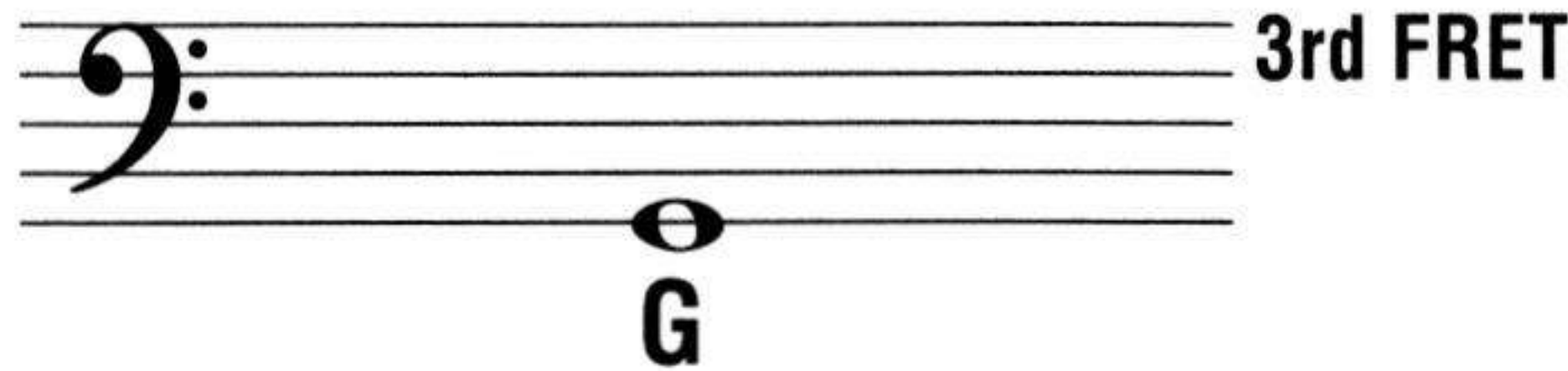
ON THE E STRING

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

G

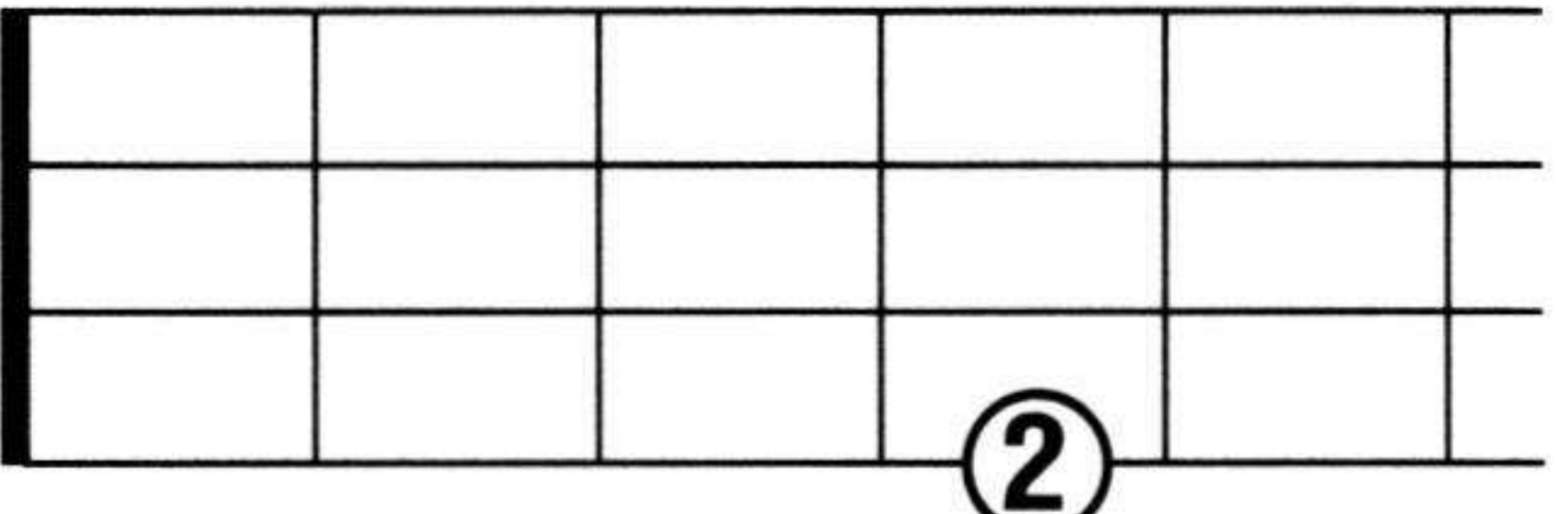


①



3rd FRET

G[#]/A^b

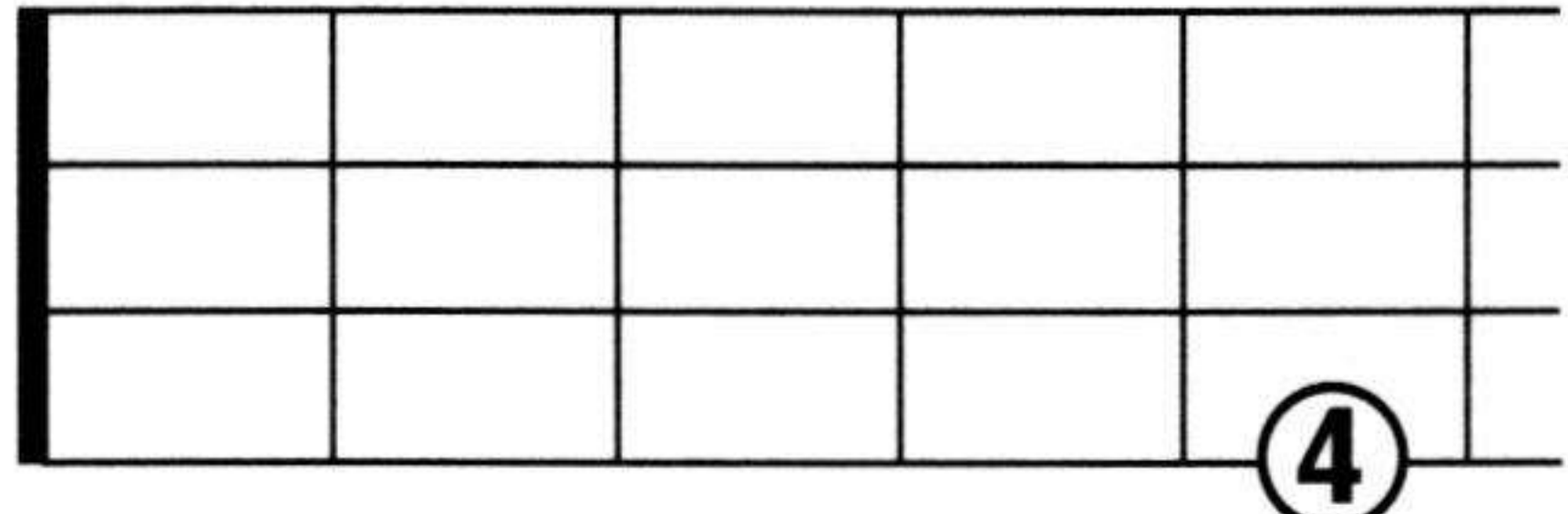


②

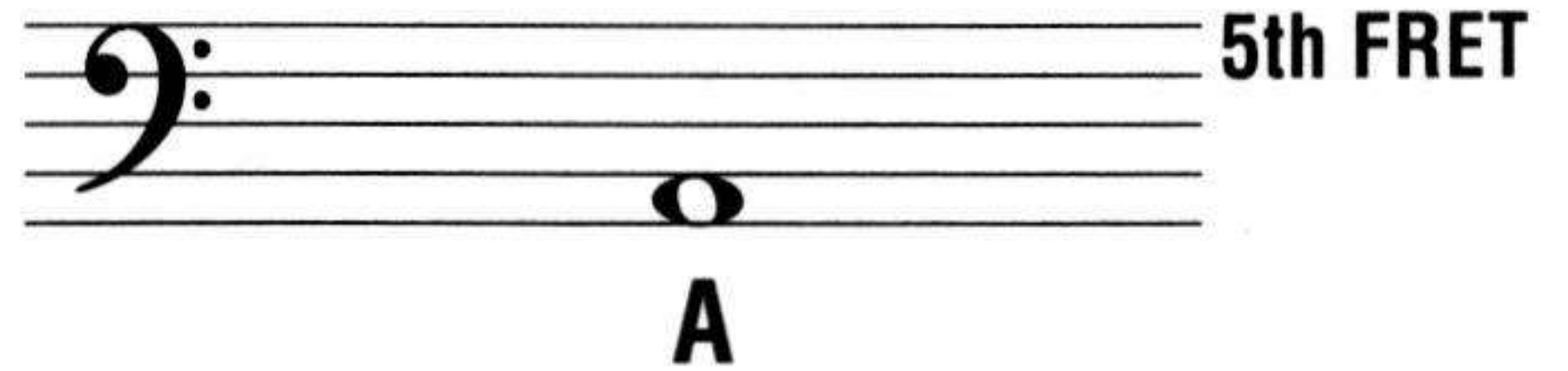


4th FRET

A

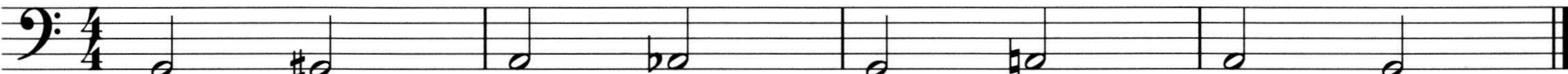


④



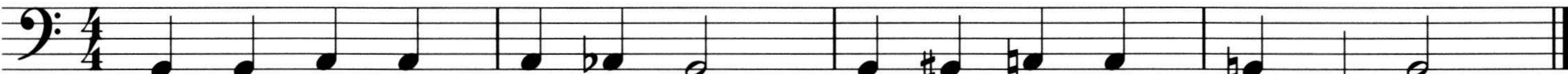
5th FRET

101



FNG: 1 2 4 2 1 4 4 1

102

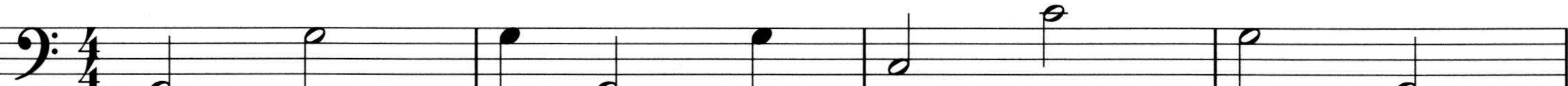


FNG: 1 1 4 4 4 2 1 1 2 4 4 1 0 1

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



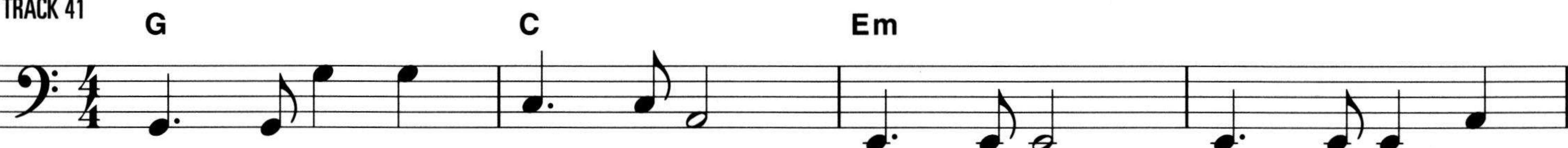
FNG: 1 4 1 4 4 1




TRACK 41

0 AND 3

104



FNG: 1 4 1 4 0 4 4 4 4

G C Em G Am C D F D G