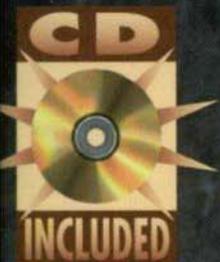


BASS BUILDERS



SIMPLIFIED SIGHT-READING FOR BASS

FROM THE FUNDAMENTALS TO THE ENTIRE FINGERBOARD

97
DEMO TRACKS

by Josquin des Pres



BASS BUILDERS

SIMPLIFIED
SIGHT-READING FOR BASS

FROM THE FUNDAMENTALS TO THE ENTIRE FINGERBOARD

by **Josquin des Pres**

Cover photography by Pete Demos / CARVIN

ISBN 0-7935-6518-9

 **HAL•LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright © 1997 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com

**SIMPLIFIED
SIGHT-READING FOR BASS**

FROM THE FUNDAMENTALS TO THE ENTIRE FINGERBOARD

by Josquin des Pres

TABLE OF CONTENTS

	Page	Audio Track
Introduction	4	
About the Author & Acknowledgements	4	
How to Get the Most Out of This Book	5	
Tuning		1
Chapter		
1 Reading Fundamentals	6	
2 Rhythms	8	
Simple notes	9	2-4
Simple notes and rests	12	5-7
Combining eighths and sixteenths	15	8-9
Combining eighths and sixteenths with rests	17	10-13
The dot	21	14-16
The tie	25	17-18
The triplet	28	19-25
3 Rhythms and Pitches	36	
Notes on the E string	37	26-27
Notes on the E and A	39	28-29
Notes on the E, A, and D	41	30-31
Notes on the E, A, D and G	43	32-33
Studies on all four strings	45	34-35
4 Intervals	47	
Thirds	48	
Fourths	49	
Fifths	50	
Octaves	50	
5 Accidentals	51	
6 Key Signatures	54	
Major keys	56	36-46
Minor keys	58	47-57
7 The Entire Fingerboard	60	
Major scales	61	
Minor scales	63	
8 Bass Patterns and Styles	65	
Blues.....	65	58-67
R&B/Funk	66	68-77
Rock/Pop	67	78-87
Latin	68	88-97
Glossary of Music Terms and Symbols	69	

Introduction

The ability to read music can be one of your most important assets in playing bass or any instrument. Besides opening new doors for working situations, it provides you with a better understanding of music fundamentals and your role as an instrumentalist. Just as reading the words of a foreign language helps you make more sense of it, reading a musical phrase immediately clarifies how it sounds.

Simplified Sight Reading concentrates on rhythms and phrasings most commonly heard through decades of bass playing. You'll begin to learn what you need to know; not everything there is to know. This book also places a strong emphasis on reading rhythms, because good rhythm reading skills are as important for a bass player as they are for a drummer.

Although *Simplified Sight Reading* provides some music fundamentals, if you are a beginner you may want to supplement your studies with a basic bass method. To maintain and further your reading skills when you are finished with this book, get your hands and eyes on any piece of bass music you can find.

About the Author

Josquin des Pres is a studio bass player, producer, songwriter, and author. His credits range from recording with such world class players as Alex Acuna, Jeff Porcaro, Steve Lukather, and Vinnie Colaiuta, to co-writing numerous songs with Elton John's lyricist, Bernie Taupin.

Acknowledgements

Special thanks to Carvin, Vigier, ART, La Bella, "Monster Cable Inc.," "Lace sensor pickups," and "Marshank Sales Co." for their contribution to the audio recording.

CD recorded and mixed at Continental Circus Audio.

Mastered by Scott Gorham.

How to Get the Most Out of This Book

Here are some very important rules to remember every time you practice:

Always use the accompanying CD. It will make your reading studies more efficient and enjoyable. The CD track number appears next to each recorded example. Before picking up your instrument, listen and read the example you are about to study. Once you are familiar with its contents, use your instrument to play it. Adjust your own balance between metronome and bass. (The metronome click is on the left side of the stereo mix, and the bass is on the right side.) Use CD track  to tune your instrument (G, D, A, E, high to low).

Always use a metronome, starting at 50 beats per minute. Tap your foot to each metronome click.

Always sing or hum every note you are playing. This will help you develop your ear. Good reading skills go hand in hand with a good ear.

Always try to read ahead, approaching groups of notes as if you were reading words. Avoid the common “spelling” method of reading rhythms, particularly when dealing with sixteenth notes (i.e., 1-e-and-a, 2-e-and-a, 3-e-and-a, 4-e-and-a). Instead, when you see  think of it as “ta taa ta,” for example. Also,  = “taa ta ta,”  = “ta ta taa,”  = “taa taa,”  = “ta ta ta ta,” and so on. With this method you will identify rhythms much faster.

Chapter 1: Reading Fundamentals

Staff and Clef

A music staff has five lines and four spaces.
Bass music is written in bass clef.



Measures and Bar Lines

Measures divide music into small sections.
Bar lines separate measures.
The end of a large sections (e.g., verse, chorus, bridge, etc.) is marked by a double bar.

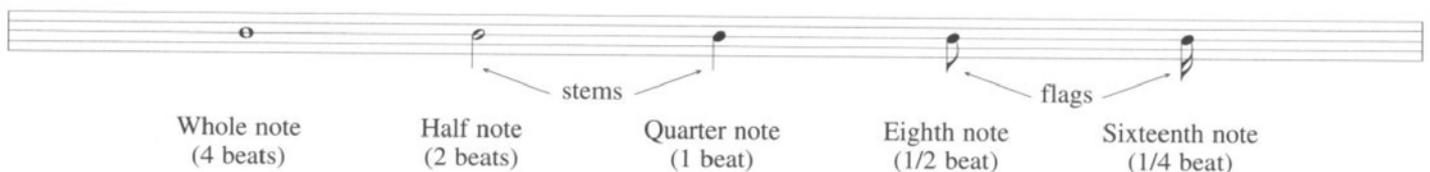


Time Signatures

The most common time signature in popular music is $\frac{4}{4}$.
In this case, the top number indicates there are four beats, or counts, per measure.
The bottom number indicates each quarter note receives one count.

Note Duration

The shape of a note indicates its duration.
Some notes are hollow, some have stems, and some have stems with flags.



Consecutive eighth notes are connected by their flags to make them easier to read.

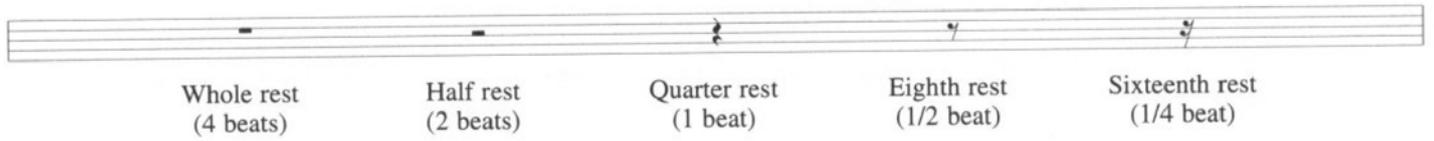


Consecutive sixteenth notes are also connected by their flags to make them easier to read.



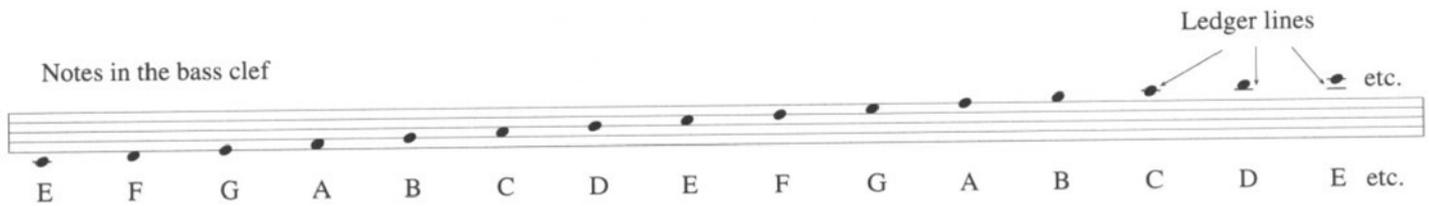
Rests

Each note has an equivalent in silence called a rest.
Do not play for the duration of a rest.



Pitch

The position of notes on the staff indicates their pitch.
The higher a note's pitch, the higher its position on the staff.
Ledger lines are used to expand the range of the staff.



Chapter 2: Rhythms

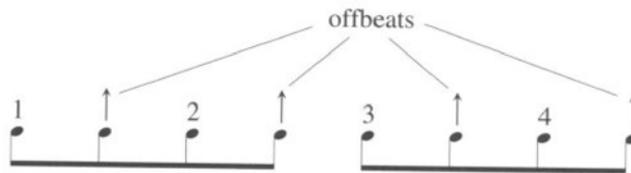
The first step to good sight-reading is understanding rhythm. The exercises in this chapter focus exclusively on rhythms—from the very simple to the very complex. Each example should be played on a single D note (A string, fifth fret).

Play each exercise with a metronome. Let each beat (one metronome click or foot tap) equal one quarter note.

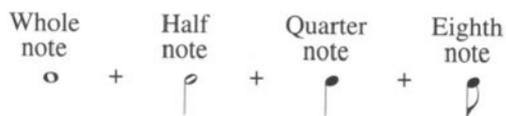
Tap your foot *down* on each beat:



Bring your foot *up* on each offbeat:



Whole note + Half note + Quarter note + Eighth note



Exercise 2

3



Exercise 2A



Whole note + Half note + Quarter note + Eighth note + Sixteenth note

Exercise 3

4

Exercise 3A

Simple Notes and Rests

Whole note + Half note + Quarter note + Whole rest + Half rest + Quarter rest

Exercise 4 **5**

Exercise 4 consists of four staves of musical notation in 4/4 time. Each staff contains rhythmic exercises with notes and rests, accompanied by fingering numbers (1-4) above the notes.

- Staff 1: Four measures. Measure 1: quarter notes G2, A2, B2, C3 (fingering 1, 2, 3, 4). Measure 2: quarter rest, quarter notes G2, A2, B2, C3 (fingering 1, 2, 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4).
- Staff 2: Four measures. Measure 1: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 2: quarter rest, quarter notes G2, A2, B2, C3 (fingering 1, 2, 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4).
- Staff 3: Four measures. Measure 1: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 2: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4).
- Staff 4: Four measures. Measure 1: quarter notes G2, A2, B2, C3 (fingering 1, 2, 3, 4). Measure 2: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 3: quarter rest, quarter notes G2, A2, B2, C3 (fingering 1, 2, 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4).

Exercise 4A

Exercise 4A consists of six staves of musical notation in 4/4 time. Each staff contains rhythmic exercises with notes and rests, accompanied by fingering numbers (1-4) above the notes.

- Staff 1: Four measures. Measure 1: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 2: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4).
- Staff 2: Four measures. Measure 1: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 2: quarter notes G2, A2, B2, C3 (fingering 1, 2, 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4).
- Staff 3: Four measures. Measure 1: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 2: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4).
- Staff 4: Four measures. Measure 1: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 2: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter rest, quarter notes B2, C3 (fingering 3, 4).
- Staff 5: Four measures. Measure 1: quarter notes G2, A2, B2, C3 (fingering 1, 2, 3, 4). Measure 2: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4).
- Staff 6: Four measures. Measure 1: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 2: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 3: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4). Measure 4: quarter notes G2, A2 (fingering 1, 2), quarter notes B2, C3 (fingering 3, 4).

Whole note + Half note + Quarter note + Eighth note + Half rest + Quarter rest

Exercise 5

6

Exercise 5 consists of four staves of bass clef music in 4/4 time. The notation includes various rhythmic patterns with fingerings (1-4) and accents (↑) above the notes. The patterns are as follows:

- Staff 1: 1 2 3 4 (quarter notes), 1 2 (quarter notes), 3 4 (quarter notes), 1 2 (quarter notes), 3 4 (quarter notes), 1 2 (quarter notes), 3 4 (quarter notes).
- Staff 2: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes), 1 2 (quarter notes), 3 4 (quarter notes), 1 2 (quarter notes), 3 4 (quarter notes), 1 2 (quarter notes), 3 4 (quarter notes).
- Staff 3: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).
- Staff 4: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).

Exercise 5A

Exercise 5A consists of seven staves of bass clef music in 4/4 time. The notation includes various rhythmic patterns with fingerings (1-4) and accents (↑) above the notes. The patterns are as follows:

- Staff 1: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).
- Staff 2: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).
- Staff 3: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).
- Staff 4: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).
- Staff 5: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).
- Staff 6: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).
- Staff 7: 1 2 3 4 (quarter notes), 1 2 3 4 (quarter notes).

Half note + Quarter note + Eighth note + Quarter rest + Eighth rest

Exercise 6

7

Exercise 6 consists of four staves of bass clef music in 4/4 time. The notation includes various rhythmic patterns with fingerings (1-4) and accents (↑) above notes. The patterns are as follows:

- Staff 1: 1 23 4 | 1 ↑ 2 3 ↑ 4 | 1 2 ↑ 3 4 ↑ | 1 ↑ 2 ↑ 3 ↑ 4 ↑
- Staff 2: 1 2 ↑ 3 ↑ 4 | 1 ↑ 2 ↑ 3 4 ↑ | 12 3 ↑ 4 ↑ | 1 23 4
- Staff 3: 1 23 4 ↑ | 1 2 ↑ 3 ↑ 4 ↑ | 12 3 ↑ 4 ↑ | 1 ↑ 2 3 ↑ 4 ↑
- Staff 4: 1 2 3 4 ↑ | 1 2 3 ↑ 4 | 1 ↑ 2 3 ↑ 4 | 1 ↑ 2 ↑ 3 ↑ 4 ↑

Exercise 6A

Exercise 6A consists of six staves of bass clef music in 4/4 time. The notation includes various rhythmic patterns with fingerings (1-4) and accents (↑) above notes. The patterns are as follows:

- Staff 1: 1 2 3 ↑ 4 ↑ | 1 ↑ 2 ↑ 3 ↑ 4 | 1 ↑ 2 ↑ 3 4 ↑ | 1 ↑ 2 ↑ 3 4
- Staff 2: 1 ↑ 2 ↑ 3 ↑ 4 ↑ | 1 ↑ 2 ↑ 3 ↑ 4 ↑ | 1 ↑ 2 ↑ 3 4 | 1 2 ↑ 3 4 ↑
- Staff 3: 1 ↑ 2 3 4 | 1 ↑ 2 ↑ 3 ↑ 4 ↑ | 1 23 4 ↑ | 1 2 ↑ 34
- Staff 4: 1 2 ↑ 3 ↑ 4 | 1 2 ↑ 3 ↑ 4 ↑ | 1 2 ↑ 3 ↑ 4 ↑ | 1 2 3 ↑ 4 ↑
- Staff 5: 1 ↑ 2 ↑ 3 4 ↑ | 1 23 4 ↑ | 1 ↑ 2 ↑ 3 ↑ 4 ↑ | 1 ↑ 2 ↑ 3 4 ↑
- Staff 6: 12 3 ↑ 4 ↑ | 1 2 ↑ 3 4 ↑ | 1 ↑ 2 ↑ 3 ↑ 4 | 12 3 ↑ 4

Combining Eighths and Sixteenths



Exercise 7

8

Exercise 7A



Exercise 8

9

Exercise 8 consists of four staves of bass clef music in 4/4 time. Each staff contains four measures of eighth-note patterns with fingerings 1-2-3-4. The patterns vary in starting notes and include rests.

Exercise 8A

Exercise 8A consists of six staves of bass clef music in 4/4 time. Each staff contains four measures of eighth-note patterns with fingerings 1-2-3-4 and upward arrows indicating accents.

Combining Eighths and Sixteenths with Rests



Exercise 9

10

Exercise 9 consists of four staves of musical notation in 4/4 time. Each staff contains four measures of rhythmic exercises. Fingerings 1-4 are indicated above notes. The exercises combine quarter notes, eighth notes, and sixteenth notes with rests.

Exercise 9A

Exercise 9A consists of six staves of musical notation in 4/4 time. Each staff contains four measures of rhythmic exercises. Fingerings 1-4 are indicated above notes. The exercises combine quarter notes, eighth notes, and sixteenth notes with rests.



Exercise 10



Exercise 10A



Exercise 11

12

Exercise 11A

Recapitulation



Exercise 12

13

Exercise 12 consists of four staves of bass clef music in 4/4 time. Each staff contains four measures of music with various rhythmic patterns and fingerings (1-4) indicated above the notes.

Exercise 12A

Exercise 12A consists of seven staves of bass clef music in 4/4 time. Each staff contains four measures of music with various rhythmic patterns and fingerings (1-4) indicated above the notes.

The Dot

A dot added to a note or a rest increases its value by one half.



Half note
(2 beats)



Dotted half note
(3 beats)



Half rest
(2 beats)



Dotted half rest
(3 beats)



Quarter note
(1 beat)



Dotted quarter note
(1 1/2 beats)



Quarter rest
(1 beat)



Dotted quarter rest
(1 1/2 beats)



Eighth note
(1/2 beat)



Dotted eighth note
(3/4 beat)



Eighth rest
(1/2 beat)



Dotted eighth rest
(3/4 beat)

\dot{r} + \dot{r} \dot{r}

Exercise 13 **14**

Exercise 13 consists of four staves of bass clef music in 4/4 time. The notation includes various rhythmic patterns and fingerings (1-4) for the left hand. The first staff has a whole note followed by eighth notes. The second staff has quarter notes and eighth notes. The third and fourth staves feature eighth notes with upward arrows indicating fingerings.

Exercise 13A

Exercise 13A consists of seven staves of bass clef music in 4/4 time. The notation includes eighth notes, quarter notes, and sixteenth notes with various fingerings (1-4) and upward arrows. The patterns are more complex, involving sixteenth-note runs and quarter-note patterns.

The Tie

A tie is used to create a note duration no single note can create by itself. Ties are also used to extend a note over a bar line into the next measure.

Don't pluck this note

Hold for the duration of one half note plus a sixteenth.

Detailed description: The image shows a musical staff in bass clef with a 4/4 time signature. The first measure contains a half note. A tie connects this half note to a quarter note in the second measure. An arrow points to the quarter note with the text "Don't pluck this note". A horizontal bracket is drawn under the first measure, extending from the beginning of the half note to the end of the tied quarter note in the second measure. Below the staff, the text reads "Hold for the duration of one half note plus a sixteenth."

Don't pluck this note

Hold for the duration of a half note.

Detailed description: The image shows a musical staff in bass clef with a 4/4 time signature. The first measure contains a half note. A tie connects this half note to a half note in the second measure. An arrow points to the second half note with the text "Don't pluck this note". Below the staff, the text reads "Hold for the duration of a half note."



Exercise 16 **17**

Exercise 16A



Exercise 17 **18**

Exercise 17A

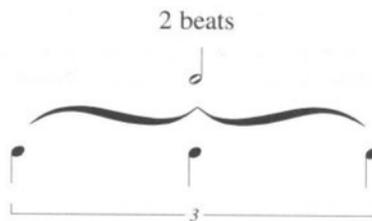
The Triplet

A triplet is a group of *three* notes or rests performed in the time normally taken by just *two* notes or rests of the same value. Because there is an “extra” note involved in a triplet, each note is actually slightly shorter than its face value. For example, each note in a quarter note triplet is slightly shorter than a regular quarter note.

It is important when playing a triplet to remember each note in the triplet should receive equal time value. Whatever beat value you’re playing within, try to *feel it*, or subdivide it, in three—rather than typical quarter, eighth, or sixteenth note subdivisions.

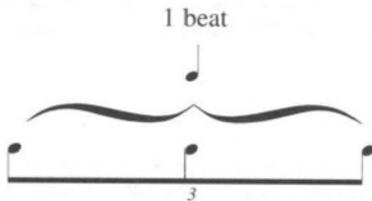
The Quarter Note Triplet

A quarter note triplet is a series of three quarter notes (or rests) of equal value that occur inside a half note group.



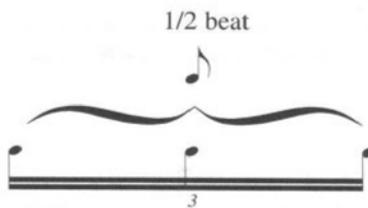
The Eighth Note Triplet

An eighth note triplet is a series of three eighth notes (or rests) of equal value that occur inside a quarter note group.



The Sixteenth Note Triplet

A sixteenth note triplet is a series of three sixteenth notes (or rests) of equal value that occur within an eighth note group.





Exercise 18 **19**

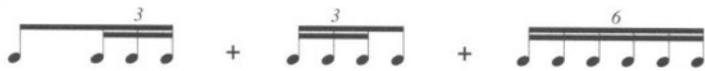
Exercise 18A

Exercise 19 **20**

Exercise 19A

Exercise 20 **21**

Exercise 20A



Exercise 21

22

Exercise 21A



Exercise 22

23

Exercise 22A



Exercise 23 **24**

Exercise 23A

Recapitulation

Exercise 24 25

Exercise 24 consists of five staves of bass clef music in 4/4 time. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) with upward arrows. Trills and triplets are indicated with 'y' and '3' respectively.

Exercise 24A

Exercise 24A consists of six staves of bass clef music in 4/4 time. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) with upward arrows. Trills and triplets are indicated with 'y' and '3' respectively.

Chapter 3: Rhythms and Pitches

Let's simplify the rhythms and focus on the other crucial aspect of sight-reading—pitch. The chart below illustrates the basic open position notes for bass.

Notes on the E string

L. H. fingering:	0	1	2	4
	0	1	3	5

Notes on the A string

L. H. fingering:	0	1	2	4
	0	2	3	5

Notes on the D string

L. H. fingering:	0	1	2	4
	0	2	3	5

Notes on the G string

L. H. fingering:	0	1	3	4
	0	2	4	5

To keep things manageable, the following sets of exercises begin with notes on a single string—the low E—and then progressively expand to include notes on the A string, the D string, and finally the G string.

Refer back to the above chart if you find yourself having difficulty with any of the notes.

Notes on the E String

Exercise 1

26

L.H. fingering

0 1 2 1 4 2 4 0

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

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

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

Exercise 1A

Exercise 1A consists of seven staves of music, each containing a sequence of eighth and sixteenth notes. The notes are primarily on the E string, with some chromatic movement. The first staff starts with a quarter note G2, followed by eighth notes G2-A2-B2-C3, and then sixteenth notes D3-E3-F3-G3. The subsequent staves continue with similar rhythmic patterns, often using slurs to indicate phrasing. The final staff concludes with a quarter note G2.

Exercise 2

27

L.H. fingering

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

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

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

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

Exercise 2A

Exercise 2A

Notes on the E and A Strings

Exercise 3

28

L.H. fingering

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

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

4 2 2 1 4 4 1 1 4 1 1 2 4 4 1 2 2 4 4 4 2 2

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

Exercise 3A

Exercise 4

29

L.H. fingering

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

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

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

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

Exercise 4A

Exercise 4A consists of seven staves of music in bass clef, 4/4 time. Each staff contains a sequence of eighth notes, primarily moving in an ascending and then descending pattern across the staves.

Notes on the E, A, and D Strings

Exercise 5

30

L.H. fingering

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

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

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

1 1 2 2 2 2 1 1 4 4 2 1 1 2 4 4 4 4 4 1 1 2 1 2 2 1 2 2

Exercise 5A

Exercise 6

31

L.H. 2 4 4 4 2 1 2 2 1 2 2 4 4 4 1 4 1 0 4 4

4 2 2 1 4 4 1 1 2 4 1 2 2 2 1 4 4 4 2 1 1 4 4

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

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

Exercise 6A

Notes on the E, A, D, and G Strings

Exercise 7 32

L.H. fingering

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

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

1 4 4 1 2 1 1 2 2 4 4 1 4 4 4 4 1 1 2 2 4

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

Exercise 7A

Exercise 8

33

L.H. 2 4 2 1 4 2 4 1 1 4 2 1 1 2 1 2 1 4 2 4 2 4

1 4 1 2 4 2 1 1 4 2 1 2 4 2 4 2 2 1 4 2 1 2 4

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

2 4 2 1 1 4 2 4 2 2 1 2 1 4 2 1 4 2 4 1 2 2 1 2

Exercise 8A

Studies on All Four Strings

Exercise 9—Without Rests

34

Exercise 9 consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is a continuous sequence of eighth and sixteenth notes, with some triplets and slurs. The second and third staves use bass clefs. The fourth staff concludes with a double bar line.

Exercise 9A

Exercise 9A consists of seven staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is a continuous sequence of eighth and sixteenth notes, with some triplets and slurs. The second through seventh staves use bass clefs. The seventh staff concludes with a double bar line.

Exercise 10 consists of four staves of music in bass clef, 4/4 time. The first staff begins with a quarter rest followed by a quarter note G, then a quarter note F, and a quarter note E. The second staff starts with a quarter note D, followed by a quarter note C, a quarter note B, and a quarter note A. The third staff begins with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The fourth staff starts with a quarter note C, followed by a quarter note B, a quarter note A, and a quarter note G.

Exercise 10A

Exercise 10A consists of seven staves of music in bass clef, 4/4 time. The first staff begins with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The second staff starts with a quarter note C, followed by a quarter note B, a quarter note A, and a quarter note G. The third staff begins with a quarter note F, followed by a quarter note E, a quarter note D, and a quarter note C. The fourth staff starts with a quarter note B, followed by a quarter note A, a quarter note G, and a quarter note F. The fifth staff begins with a quarter note A, followed by a quarter note G, a quarter note F, and a quarter note E. The sixth staff starts with a quarter note G, followed by a quarter note F, a quarter note E, and a quarter note D. The seventh staff begins with a quarter note C, followed by a quarter note B, a quarter note A, and a quarter note G.

Chapter 4: Intervals

Thirds

A space to the next space above equals a third (major or minor).



A line to the next line above also equals a third (major or minor).

Fourths

A space to the second line above equals a fourth.



A line to the second space above also equals a fourth.

Fifths

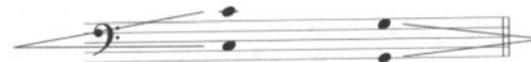
A space to the second space above equals a fifth.



A line to the second line above also equals a fifth.

Octaves

Three spaces to the next line above equals an octave.



Three lines to the next space above also equals an octave.

Spaces to spaces, going up, equal root, third, fifth, and seventh.



Lines to lines, going up, also equal root, third, fifth, and seventh.

Being aware of the intervals you are playing is another aspect of effective sight-reading. The following exercises focus on the most common intervals in bass music—thirds, fourths, fifths, and octaves.

Thirds

Each measure contains four intervals of a third, grouped in pairs.

Exercise 1

Exercise 1 consists of four staves of music in 4/4 time. The first staff includes the text "- 3rd- - 3rd- etc." below the first measure. Each measure contains four intervals of a third, grouped in pairs.

Exercise 1A

Exercise 1A consists of seven staves of music in 4/4 time. Each measure contains four intervals of a third, grouped in pairs.

Fourths

Each measure contains four intervals of a fourth grouped in pairs.

Exercise 2

Exercise 2 consists of four staves of music in bass clef, 4/4 time. Each measure contains four intervals of a fourth grouped in pairs. The first staff includes the text "~ 4th- ~ 4th- etc." below the first two measures.

Exercise 2A

Exercise 2A consists of seven staves of music in bass clef, 4/4 time. Each measure contains four intervals of a fourth grouped in pairs.

Fifths

Each measure contains four intervals of a fifth grouped in pairs.

Exercise 3

~ 5th ~ 5th etc.

Octaves

Each measure contains four intervals of an octave grouped in pairs.

Exercise 4

~ oct. ~ oct. etc.

Chapter 5: Accidentals

An accidental is a sign used to raise or lower a note by one half step.

Sharp (#)

The sharp sign raises a note by one half step.
Move the note one fret up to the next adjacent fret.

Flat (b)

The flat sign lowers a note by one half step.
Move the note down to the next adjacent fret.

Natural (♮)

The natural sign cancels a previous sharp or flat.
Play the note as is.

Accidentals remain in force for the whole measure in which they appear—unless cancelled by a natural. Sometimes, naturals are used in the measure immediately following an accidental, as a courtesy reminder that a sharp or flat is no longer in effect.

Whole Notes with Sharps and Flats

Exercise 1

Note	C	E \flat	A \flat	F	E	E \flat	F \sharp	B \flat	E \flat	A \flat
L.H. fingering	3	1	1	3	2	1	4	1	1	1

Note	C \sharp	G	G \sharp	F	A \flat	D \flat	D \sharp	F \sharp	C \sharp	C
L.H. fingering	4	3	4	1	1	4	1	4	4	3

Exercise 2

Note	C \sharp	F	D \sharp	B \flat	A \flat	D \sharp	B \flat	F \sharp	E	D \flat
L.H. fingering	4	1	1	1	1	1	1	4	0	4

Note	G \sharp	A \flat	D \sharp	G \sharp	E	D \flat	F	F \sharp	B \flat	C
L.H. fingering	1	1	1	4	1	4	2	4	2	1

Half Notes with Sharps and Flats

Exercise 3

Note	C	C \sharp	G	G \flat	C \sharp	C	B \flat	B	G \sharp	F \sharp	F	C	A \flat	A	E	F \sharp	F \sharp	G \sharp	E	A
L.H. fingering	1	2	4	3	2	1	1	2	1	4	3	1	2	4	0	1	4	1	2	4

Note	D \sharp	D	G	E \flat	C \sharp	G \sharp	E \flat	A \flat	F	F \sharp	D \sharp	A \sharp	G \sharp	B \flat	A \sharp	F \sharp	E	G \flat	A \flat	A
L.H. fingering	1	4	4	1	4	1	1	4	1	2	1	4	1	1	1	2	0	2	1	2

Quarter Notes with Sharps and Flats

Exercise 4

L.H. 2 4 2 1 4 1 2 1 2 1 1 1 4 1 1 2 4 2 4 2

fingering

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

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

2 1 4 1 1 1 4 2 4 2 4 2 2 1 4 1 1 4 2 1

Quarter and Eighth Notes with Sharps and Flats

Exercise 5

1 2 1 4 1 1 2 4 1 4 2 4 4 4 2 1 2 1 1 4 2 4 1 1 2 4 4 1 4

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

4 2 4 1 1 4 2 1 2 4 4 1 4 2 1 4 1 4 2 4 1 1 1 4 2

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

Exercise 6

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

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

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

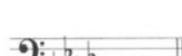
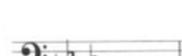
4 1 4 4 1 1 2 4 1 4 2 1 1 1 4 4 1 4 4 2 4 1 4 1 4 2

Chapter 6: Key Signatures

When you are reading a new piece of music, the first thing to do is to take notice of the key signature, then practice up and down the scale in that particular signature. This will help both your ears and your hands get familiar with the notes of that key.

The following is a table of the most common major and minor key signatures and their corresponding scales.

Major Keys

	C Major (no sharps or flats)	
	G Major (1 sharp: F#)	
	D Major (2 sharps: F#, C#)	
	A Major (3 sharps: F#, C#, G#)	
	E Major (4 sharps: F#, C#, G#, D#)	
	B Major (5 sharps: F#, C#, G#, D#, A#)	
	F Major (1 flat: Bb)	
	Bb Major (2 flats: Bb, Eb)	
	Eb Major (3 flats: Bb, Eb, Ab)	
	Ab Major (4 flats: Bb, Eb, Ab, Db)	
	Db Major (5 flats: Bb, Eb, Ab, Db, Gb)	

Minor Keys

 A Minor
(no sharps or flats)



 E Minor
(1 sharp: F#)



 B Minor
(2 sharps: F#, C#)



 F# Minor
(3 sharps: F#, C#, G#)

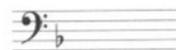


 C# Minor
(4 sharps: F#, C#, G#, D#)

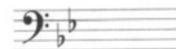


 G# Minor
(5 sharps: F#, C#, G#, D#, A#)

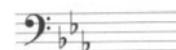


 D Minor
(1 flat: Bb)

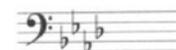


 G Minor
(2 flats: Bb, Eb)

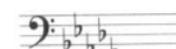


 C Minor
(3 flats: Bb, Eb, Ab)



 F Minor
(4 flats: Bb, Eb, Ab, Db)



 Bb Minor
(5 flats: Bb, Eb, Ab, Db, Gb)



If you encounter a piece of music with no indicated key signature, it means either the music is in the key of C major, A minor, or a related mode, or it has no specific key and the accidentals will be written in as they occur.

Major Keys

These exercises incorporate rhythms commonly found in all styles of popular music. Remember to note the key signature of each exercise and to play up and down the appropriate scale before starting.

If you have questions about the fingering of any of the higher notes here, refer to the Bass Fingerboard Chart on page 60.

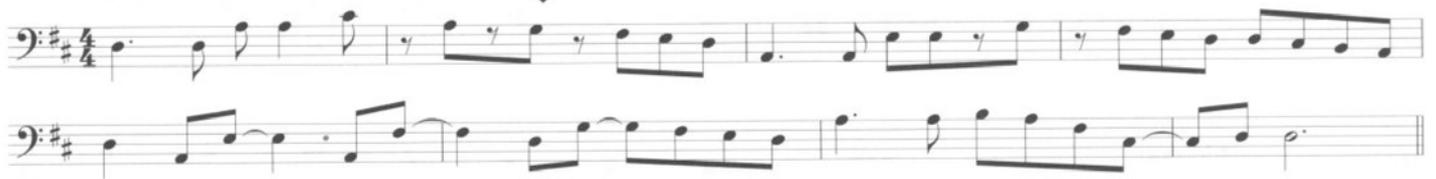
Exercise 1—C Major (No sharps or flats) **36**



Exercise 2—G Major (1 sharp: F#) **37**



Exercise 3—D Major (2 sharps: F#, C#) **38**



Exercise 4—A Major (3 sharps: F#, C#, G#) **39**



Exercise 5—E Major (4 sharps: F#, C#, G#, D#) **40**



Exercise 6—B Major (5 sharps: F#, C#, G#, D#, A#) **41**



Exercise 7—F Major (1 flat: B \flat) **42**

Exercise 7 consists of two staves of music in F Major (one flat: B \flat), 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. The melody is primarily eighth-note based with some quarter notes and rests.

Exercise 8—B \flat Major (2 flats: B \flat , E \flat) **43**

Exercise 8 consists of two staves of music in B \flat Major (two flats: B \flat , E \flat), 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. The melody is primarily eighth-note based with some quarter notes and rests.

Exercise 9—E \flat Major (3 flats: B \flat , E \flat , A \flat) **44**

Exercise 9 consists of two staves of music in E \flat Major (three flats: B \flat , E \flat , A \flat), 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. The melody is primarily eighth-note based with some quarter notes and rests.

Exercise 10—A \flat Major (4 flats: B \flat , E \flat , A \flat , D \flat) **45**

Exercise 10 consists of three staves of music in A \flat Major (four flats: B \flat , E \flat , A \flat , D \flat), 4/4 time. Each staff contains four measures of music. The melody is primarily eighth-note based with some quarter notes and rests.

Exercise 11—D \flat Major (5 flats: B \flat , E \flat , A \flat , D \flat , G \flat) **46**

Exercise 11 consists of three staves of music in D \flat Major (five flats: B \flat , E \flat , A \flat , D \flat , G \flat), 4/4 time. Each staff contains four measures of music. The melody is primarily eighth-note based with some quarter notes and rests.

Exercise 18—D Minor (1 flat: B \flat)

53

Exercise 18 consists of three staves of music in 4/4 time, D minor (one flat: B \flat). The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns with slurs and accents. The third staff contains two measures of eighth-note patterns with slurs and accents.

Exercise 19—G Minor (2 flats: B \flat , E \flat)

54

Exercise 19 consists of two staves of music in 4/4 time, G minor (two flats: B \flat , E \flat). The first staff contains two measures of quarter and eighth notes with slurs. The second staff contains two measures of quarter and eighth notes with slurs.

Exercise 20—C Minor (3 flats: B \flat , E \flat , A \flat)

55

Exercise 20 consists of two staves of music in 4/4 time, C minor (three flats: B \flat , E \flat , A \flat). The first staff contains two measures of quarter and eighth notes with slurs. The second staff contains two measures of quarter and eighth notes with slurs.

Exercise 21—F Minor (4 flats: B \flat , E \flat , A \flat , D \flat)

56

Exercise 21 consists of two staves of music in 4/4 time, F minor (four flats: B \flat , E \flat , A \flat , D \flat). The first staff contains two measures of eighth and sixteenth notes with slurs. The second staff contains two measures of eighth and sixteenth notes with slurs.

Exercise 22—B \flat Minor (5 flats: B \flat , E \flat , A \flat , D \flat , G \flat)

57

Exercise 22 consists of two staves of music in 4/4 time, B \flat minor (five flats: B \flat , E \flat , A \flat , D \flat , G \flat). The first staff contains two measures of quarter and eighth notes with slurs. The second staff contains two measures of quarter and eighth notes with slurs.

Chapter 7: The Entire Fingerboard

Bass Fingerboard Chart

	E-string	A-string	D-string	G-string
Open strings	E	A	D	G
1st fret	F	A# Bb	D# Eb	G# Ab
2nd fret	F# Gb	B	E	A
3rd fret	G	C	F	A# Bb
4th fret	G# Ab	C# Db	F# Gb	B
5th fret	A	D	G	C
6th fret	A# Bb	D# Eb	G# Ab	C# Db
7th fret	B	E	A	D
8th fret	C	F	A# Bb	D# Eb
9th fret	C# D	F# Gb	B	E
10th fret	D	G	C	F
11th fret	D# Eb	G# Ab	C# Db	F# Gb
12th fret (octave)	E	A	D	G
13th fret	F	A# Bb	D# Eb	G# Ab
14th fret	F# Gb	B	E	A

Major Scales

Close study of these two-octave scales will help you unlock the upper register of the bass fingerboard and increase your fluency in the major and minor keys just covered.

Exercise 1—C Major

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

T A B 8 10 7 8 10 7 9 10 12 9 10 12 14 16 17 17 16 14 12 10 9 12 10 9 7 10 8 7 10 8

Exercise 2—G Major

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

T A B 3 5 2 3 5 2 4 5 7 4 5 7 9 11 12 12 11 9 7 5 4 7 5 4 2 5 3 2 5 3

Exercise 3—D Major

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

T A B 10 12 9 10 12 9 11 12 14 11 12 14 16 18 19 19 18 16 14 12 11 14 12 11 9 12 10 9 12 10

Exercise 4—A Major

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

T A B 5 7 4 5 7 4 6 7 9 6 7 9 11 13 14 14 13 11 9 7 6 9 7 6 4 7 5 4 7 5

Exercise 5—E Major

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

T A B 0 2 4 0 2 4 1 2 4 1 2 4 6 8 9 9 8 6 4 2 1 4 2 1 4 2 0 4 2 0

Exercise 6—B Major

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

T A B 7 9 6 7 9 6 8 9 11 8 9 11 13 15 16 16 15 13 11 9 8 11 9 8 6 9 7 6 9 7

Exercise 7—F Major

G A B \flat C D E F F E D C B \flat A G F

1 3 0 1 3 0 2 3 5 2 3 5 7 9 10 10 9 7 5 3 2 5 3 2 0 3 1 0 3 1

Exercise 8—B \flat Major

C D E F G A B \flat B \flat A G F E D C B \flat

6 8 5 6 8 5 7 8 10 7 8 10 12 14 15 15 14 12 10 8 7 10 8 7 5 8 6 5 8 6

Exercise 9—E \flat Major

F G A \flat B \flat C D E \flat E \flat D C B \flat A \flat G F E \flat

11 13 10 11 13 10 12 13 15 12 13 15 17 19 20 20 19 17 15 13 12 15 13 12 10 13 11 10 13 11

Exercise 10—A \flat Major

B \flat C D \flat E \flat F G A \flat A \flat G F E \flat D \flat C B \flat A \flat

4 6 3 4 6 3 5 6 8 5 6 8 10 12 13 13 12 10 8 6 5 8 6 5 3 6 4 3 6 4

Exercise 11—D \flat Major

E \flat F G \flat A \flat B \flat C D \flat D \flat C B \flat A \flat G \flat F E \flat D \flat

9 11 8 9 11 8 10 11 13 10 11 13 15 17 18 18 17 15 13 11 10 13 11 10 8 11 9 8 11 9

Minor Scales

Exercise 12—A Minor

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

5 7 8 5 7 8 5 7 | 9 10 7 9 10 12 14 | 14 12 10 9 7 10 9 7 | 5 8 7 5 8 7 5

Exercise 13—E Minor

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

0 2 3 0 2 3 0 2 | 4 5 2 4 5 7 9 | 9 7 5 4 2 5 4 2 | 0 3 2 0 3 2 0

Exercise 14—B Minor

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

7 9 10 7 9 10 7 9 | 11 12 9 11 12 14 16 | 16 14 12 11 9 12 11 9 | 7 10 9 7 10 9 7

Exercise 15—F# Minor

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

2 4 5 2 4 5 2 4 | 6 7 4 6 7 9 11 | 11 9 7 6 4 7 6 4 | 2 5 4 2 5 4 2

Exercise 16—C# Minor

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

9 11 12 9 11 12 9 11 | 13 14 11 13 14 16 18 | 18 16 14 13 11 14 13 11 | 9 12 11 9 12 11 9

Exercise 17—G# Minor

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

4 6 7 4 6 7 4 6 | 8 9 6 8 9 11 13 | 13 11 9 8 6 9 8 6 | 4 7 6 4 7 6 4

Exercise 18—D Minor

E F G A B \flat C D D C B \flat A G F E D

T
B

10 12 13 | 10 12 13 | 14 15 | 12 14 15 17 19 | 19 17 15 14 12 | 15 14 12 | 10 | 13 12 10 | 13 12 10

Exercise 19—G Minor

A B \flat C D E \flat F G G F E \flat D C B \flat A G

T
B

3 5 6 | 3 5 6 | 3 5 | 7 8 | 5 7 8 10 12 | 12 10 8 7 5 | 8 7 5 | 3 | 6 5 3 | 6 5 3

Exercise 20—C Minor

D E \flat F G A \flat B \flat C C B \flat A \flat G F E \flat D C

T
B

8 10 11 | 8 10 11 | 8 10 | 12 13 | 10 12 13 15 17 | 17 15 13 12 10 | 13 12 10 | 8 | 11 10 8 | 11 10 8

Exercise 21—F Minor

G A \flat B \flat C D \flat E \flat F F E \flat D \flat C B \flat A \flat G F

T
B

1 3 4 | 1 3 4 | 1 3 | 5 6 | 3 5 6 8 10 | 10 8 6 5 3 | 6 5 3 | 1 | 4 3 1 | 4 3 1

Exercise 22—B \flat Minor

C D \flat E \flat F G \flat A \flat B \flat B \flat A \flat G \flat F E \flat D \flat C B \flat

T
B

6 8 9 | 6 8 9 | 6 8 | 10 11 | 8 10 11 13 15 | 15 13 11 10 8 | 11 10 8 | 6 | 9 8 6 | 9 8 6

Chapter 8: Bass Patterns and Styles

Now is the time to use your photographic memory! The exercises in this chapter represent bass patterns heard in all styles of music, through decades of bass playing. Repeat each pattern several times until you are familiar with its contents—rhythms, notes, intervals, and key signatures. Memorize not only the sound of each pattern, but the way it looks as well.

Becoming familiar with a variety of common bass patterns such as these will give you a jump start the next time you try to read a new piece of music or come up with an accompaniment to a new tune.

Remember: Always use a metronome, sing or hum every note you play, and never let your eyes off of the paper!

Blues

Exercise 1—A Major

58



Exercise 2—E Major

59



Exercise 3—C Major

60



Rock/Pop

Exercise 21—A Major 78



Exercise 22—E Minor 79



Exercise 23—A Minor 80



Exercise 24—A Major 81



Exercise 25—B Minor 82



Exercise 26—E Major 83



Exercise 27—G Major 84



Exercise 28—D Minor 85



Exercise 29—C Major 86



Exercise 30—E Major 87



Latin

Exercise 31-C Major 88



Exercise 32-A Major 89



Exercise 33-D Major 90



Exercise 34-A Minor 91



Exercise 35-G Major 92



Exercise 36-G Minor 93



Exercise 37-F Major 94



Exercise 38-C Major 95



Exercise 39-A Major 96



Exercise 40-Bb Major 97



BASS BUILDERS

S E R I E S

A series of technique book/audio packages created for the purposeful building and development of your chops. Each volume is written by an expert in that particular technique. And with the inclusion of audio – either CD or cassette – the added dimension of hearing exactly how to play particular grooves and techniques makes this truly like a private lesson. Books include notes and tab.



Bass Fitness—An Exercising Handbook

by Josquin des Pres

The purpose of this book is to provide the aspiring bass player with a wide variety of finger exercises for developing the techniques necessary to succeed in today's music scene. It can also play an important role in a bass player's daily practicing program. The 200 exercises are designed to help increase your speed, improve your dexterity, develop accuracy and promote finger independence. Recommended by world-acclaimed bass players, music schools and music magazines, this is the ultimate bass handbook.

00660177 Book Only\$7.95



Funk Bass

by Jon Liebman

Critically acclaimed as the best single source for the techniques used to play funk and slap-style bass! Includes a foreword by John Patitucci and is endorsed by Rich Appleman of the Berklee College Of Music, Will Lee, Mark Egan, Stuart Hamm and many others! Features several photos and a special section on equipment and effects. A book for everyone – from beginners to advanced players! Includes a 58-minute audio accompaniment.

00699347 Book/Cassette Pack\$14.95

00699348 Book/CD Pack\$17.95



Funk/Fusion Bass

by Jon Liebman

This follow-up to *Funk Bass* studies the techniques and grooves of today's top funk/fusion bass players. It includes sections on mastering the two-finger technique, string crossing, style elements, establishing a groove, building a funk/fusion soloing vocabulary, and a CD with over 90 tracks to jam along with. Features a foreword written by Earth, Wind And Fire bassist Verdine White.

00696553 Book/CD Pack\$17.95

Prices, contents, and availability subject to change without notice.

FOR MORE INFORMATION, SEE YOUR LOCAL MUSIC DEALER,
OR WRITE TO:



7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213



Building Walking Bass Lines

by Ed Friedland

A walking bass line is the most common approach to jazz bass playing, but it is also used in rock music, blues, rockabilly, R&B, gospel, latin, country and many other types of music. The term "walking" is used to describe the moving feeling that quarter notes create in the bass part. The specific goal of this book is to familiarize players with the techniques used to build walking bass lines and to make them aware of how the process works. Through the use of 90-minutes' worth of recorded rhythm tracks, players will have the opportunity to put the new learning directly into action. This book literally gives bassists the tools they need to build their own walking bass lines.

00696503 Book/Cassette Pack\$12.95

00695008 Book/CD Pack\$17.95



Expanding Walking Bass Lines

by Ed Friedland

A follow-up to *Building Walking Bass Lines*, this book approaches more advanced walking concepts, including model mapping, the two-feel, several "must know changes," and other important jazz bass lessons.

00695026 Book/CD Pack\$19.95



Muted Grooves

by Josquin des Pres

Develop the string muting, string raking, and right-hand techniques used by the greatest legends of bass with this comprehensive exercise book. It includes over 100 practical exercises with audio accompaniments for each.

00696554 Book/Cassette Pack\$12.95

00696555 Book/CD Pack\$14.95



Slap Bass Essentials

by Josquin des Pres and Bunny Brunel

This book/audio pack includes over 140 essential patterns and exercises covering every aspect of slap bass, written by two of today's hottest bass players Josquin des Pres and Bunny Brunel.

00696563 Book/CD Pack\$14.95