

CONTENTS

About the Author	3	Alternate Picking on One String	32
Acknowledgments	3	Alternate Picking in Triplets	33
Introduction	4	Alternate Picking in Spider Motion.....	34
How to Use This Book	4	Scale-Based Alternate Picking.....	35
Warm-Ups	5	String Skipping with Alternate Picking	36
Walk Before You Run: Part 1	5	Extended Fingering.....	37
Using Both Fingers	5	Extended Fingering with Chromatic Notes	37
Relaxation	5	<i>Flight of the Bumblebee</i>	38
Wasted Right-Hand Motion	6	Shredding with Slap & Pop	43
Wasted Left-Hand Motion.....	6	The Slap.....	43
Use Your Fingertips.....	6	The Pop.....	44
Stay Focused and Be Positive.....	6	Slap & Pop Workouts.....	45
Walk Before You Run: Part 2.....	7	Hammer-Ons and Pull-Offs.....	46
Right-Hand Warm-Ups Using Eighth Notes	8	Hammer-On and Pull-Off Workouts.....	47
Right-Hand Warm-Ups Using Sixteenth Notes.....	8	In the Style of Les Claypool	49
Left-Hand Warm-Ups.....	9	Sextuplets.....	50
Technique, Dexterity, and Speed	12	Double Thumbing	52
The Spider Exercise.....	15	Double Thumbing the Minor	
The Billy Sheehan Style.....	16	Pentatonic Scale	52
String-Skipping	19	Double Thumbing Using Muted Notes	53
String-Skipping Using Octaves and Other		Double Thumbing Fretted Triplets.....	53
Large Intervals.....	19	Double Thumbing in the Style of	
String Skipping with 10ths.....	23	Victor Wooten	54
The Gallop	24	Double Popping.....	55
Playing the Gallop with Three Fingers	25	<i>In the Style of "Sinister Minister"</i>	56
Accents.....	25	Shredding with Chords	58
Gallop Technique on One String.....	26	Power Chord and 3rds	58
Gallop Technique Using Multiple Strings.....	27	In the Style of Stanley Clarke	60
Gallop Technique with String Skipping	28	<i>School Bass</i>	60
In the Style of Steve Harris.....	29	Tapping	62
Shredding with a Pick	31	<i>Classical Tapping Etude</i>	63
Playing with a Pick.....	31	Two-Handed Tapping	64
		<i>Two-Handed Blues Shredding</i>	64
		Conclusion.....	64



A compact disc is available with this book. Using the disc will help make learning more enjoyable and the information more meaningful. Listening to the CD will help you correctly interpret the rhythms and feel of each example. The symbol to the left appears next to each song or example that is performed on the CD. Example numbers are above the symbol. The track number below each symbol corresponds directly to the example you want to hear. Track 1 will help you tune to this CD.

Walk Before You Run: Part 2

What is the fastest animal on the planet? The Cheetah. When a Cheetah is first born you don't see it running at full speed across the plains of Africa. First, the cheetah learns to put one foot in front of the other, then to do it consistently without falling, and then they are walking. After a period of walking successfully, the animal will then learn to run at a jogging pace and then, finally, it will learn to run fast. The same is true with playing the bass fast. When you first pick up the bass to practice, warm up your fingers, your hands, and your mind. This will allow you to gradually loosen up the muscles of the arm, hand, and fingers and to better focus on what you are doing. Warm-ups are important. Walk before you run—the cheetah does!

Warm-Up Exercise 1

When playing this first exercise, make sure to alternate the right-hand 1st and 2nd fingers on every note. This exercise consists of quarter notes only. Take your time, as the intention here is just to warm up.

The exercise is presented in four systems, each with a musical staff and a corresponding guitar tablature. A CD icon is located to the left of the first system.

- System 1:** Musical staff shows a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Tablature shows fret numbers 1, 2, 3, 4 for the first measure and 1, 2, 3, 4 for the second measure.
- System 2:** Musical staff shows a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Tablature shows fret numbers 1, 2, 3, 4 for the first measure and 1, 2, 3, 4 for the second measure.
- System 3:** Musical staff shows a sequence of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Tablature shows fret numbers 4, 3, 2, 1 for the first measure and 4, 3, 2, 1 for the second measure.
- System 4:** Musical staff shows a sequence of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Tablature shows fret numbers 4, 3, 2, 1 for the first measure and 4, 3, 2, 1 for the second measure.

Right-Hand Warm-Ups Using Eighth Notes

In this warm-up, focus on alternating the 1st and 2nd fingers of the right hand when plucking the strings. Strive to get an even sound from each finger, as, at first, the 1st finger may strike with slightly more force. Because of this, the resulting sound of the 2nd finger may be slightly weaker. Practice to develop the same tone and volume from each.

2
3

Right-Hand Warm-Ups Using Sixteenth Notes

The next warm-up exercise will help you gain right-hand agility and dexterity by starting at a slow tempo and gradually increasing the speed.

Try the following approach:

1. Start by practicing the exercise at a metronome marking (mm) of 60 beats per minute (BPM), and play through the warm-up with a focus on producing a good sound from each note.
2. Increase the tempo by 2 BPM—in this case, raise it to 62 BPM—and play through the warm-up again.
3. For a total of 15 minutes, repeat the process by increasing the tempo 2 BPM after each time you play through the warm-up.

You will be amazed at how much you were able to increase the tempo after 15 minutes.

If you do this for a week, you will be playing this warm-up faster than you ever expected.

This procedure can be used to practice any exercise, sections of bass parts, or entire songs to produce great results!

3
4

3

Extended Fingering

Fingering on the bass is often approached by playing one finger per fret. For example, in *1st position*, the 1st finger plays notes at the 1st fret, the 2nd finger plays notes at the 2nd fret, the 3rd finger plays notes at the 3rd fret, and the 4th finger plays notes at the 4th fret. *Extended fingering* is when we reach a distance of two frets between the 1st and 2nd, 2nd and 3rd, or 3rd and 4th fingers. Playing with extended fingering allows you to cover more distance without having to change position.

Below is the D Mixolydian mode, first played on page 35. Notice the use of extended fingering.

41

42

T A B

5 7 9 5 7 9 5 7 (7) 7 5 9 7 5 9 7 5 (5)

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

Extended Fingering with Chromatic Notes

The piece at the end of this chapter is an arrangement of Nikolai Rimsky-Korsakov's famous composition "The Flight of the Bumblebee." It contains *chromatic* passages (movement in half steps) that need to be played with extended fingering. Let's check out a couple of these passages and learn the fingering before we play the piece.

42

43

T A B

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

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

43

44


T A B


14 13 17 16 15 16 17 13 14 13 17 16 15 16 17 13

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


Double Thumbing in the Style of Victor Wooten


The following examples are in the style of Victor Wooten, bass player for Béla Fleck and the Flecktones.

62  64




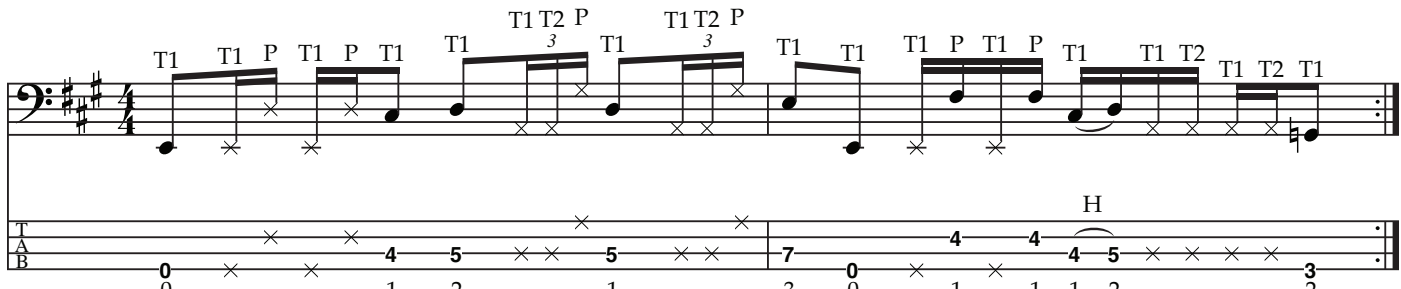
Example 62: Bass line with double thumbing (T1, T2) and fret numbers 0, 1, 2, 3, 4, 5, 7, 0, 1, 2, 3.

63  65





Example 63: Bass line with double thumbing (T1, T2) and fret numbers 0, 1, 2, 3, 4, 5, 7, 0, 1, 2, 3.

64  66





Example 64: Bass line with double thumbing (T1, T2) and triplets (T1 T2 P), and fret numbers 0, 1, 2, 3, 4, 5, 7, 0, 1, 1, 1, 2, 3.

65  67



Example 65: Bass line with double thumbing (T1, T2) and triplets (T1 T2 P), and fret numbers 0, 0, 0, 1, 1, 1, 4, 1, 1, 1, 4, 1, 0, 0, 0, 1, 1, 1, 4, 1, 3, 0.

66  68



Example 66: Bass line with double thumbing (T1, T2) and triplets (T1 T2 P), and fret numbers 0, 1, 1, 1, 1, 1, 4, 1, 1, 1, 4, 1, 0, 1, 1, 0, 1, 1, 4, 1, 1, 1, 4, 1.