

HAL LEONARD

ELECTRIC BASS

A NEW method by DAN DEAN

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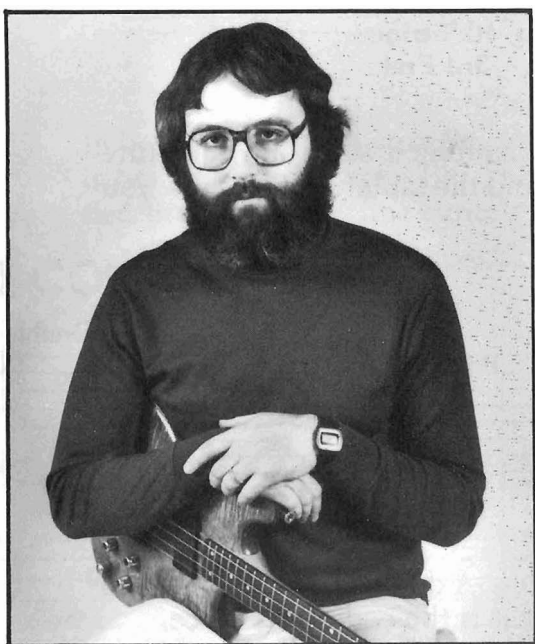
FEATURES:

- PLAY-ALONG RECORDING
- TABLATURE AND STANDARD NOTATION
- TODAY'S MUSIC
- EASY-TO-FOLLOW APPROACH



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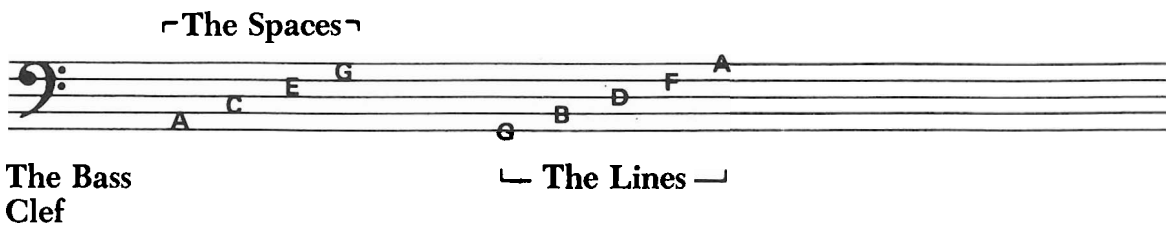


ABOUT THE AUTHOR

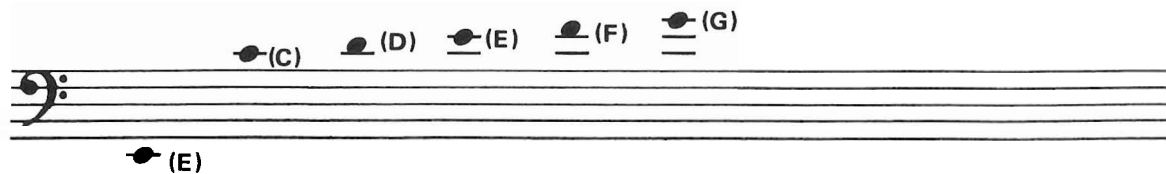
Dan Dean has earned the reputation as an outstanding bassist, composer, educator, and producer and is gaining wide acceptance as a recording artist in the U.S., Europe and Japan. Dan has performed or recorded with performers such as Howard Roberts, Ernie Watts, B.B. King, Peggy Lee, Donny Hathaway, Ernestine Anderson and many others. His debut album, WHISTLING MIDGETS (Inner City Records IC 1126/TIC 1126) with mallet player, Tom Collier, has recently been released. Dan is on the Associate Faculties of Western Washington Univ., Shoreline College, and Olympic College. He has appeared as soloist with many of the symphonies on the west coast, performing both original symphonic works for electric bass & orchestra and transcriptions of classical works by such composers as Vivaldi, Bach and Respighi. Dan Dean is currently an artist for the Toucan Bass and Dean Markley strings.

REVIEW OF BOOK 1 CONCEPTS

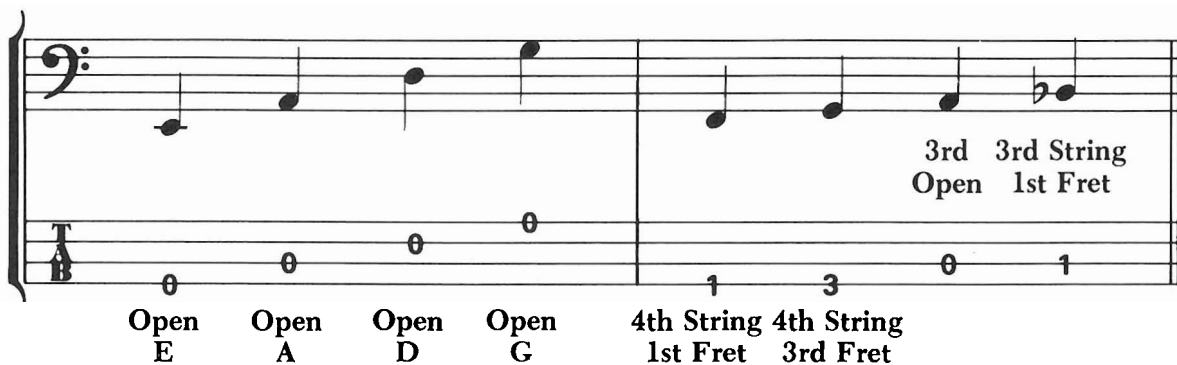
THE STAFF



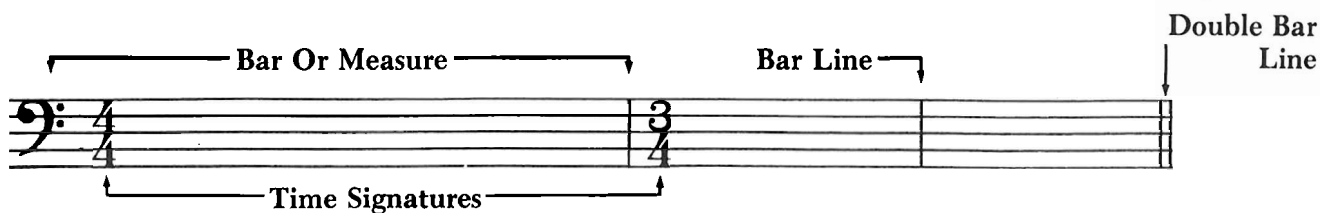
Notes that are either higher or lower in pitch than the lines and spaces of the staff are written on **ledger lines**.



COMBINED STAFF AND TABLATURE



In the three method books, you will be using a combined staff and tablature system. The staff will show you what notes to play and the tablature will show you how to play them.



A staff is divided into bars (or measures) by a bar line. A double bar line is used to show that there is a transition approaching or that it is the end of the piece.

The time signatures tell us how many beats there are to the bar and what kind of note gets one count. In 4/4 time, there are 4 quarter notes per bar and the quarter note gets one count. In 3/4 time, there are 3 quarter notes per bar and the quarter note gets one count.

A musical staff in bass clef with a 4/4 time signature. The first measure contains two half notes: G2 and F2. The second measure contains two half rests, represented by two horizontal bars on the staff.

Half Notes **Half Rests**

Eighth Notes **Eighth Rests**

TIE AND ACCENTS

ACCIDENTALS WITH TIES

[illegible]

THE COUNT LINE:

Count: 1 2 + 3 + 4 **Rest**

1 + 2 + 3 + 4

1 2 + 3 4 *rit.*

0 2 3 3 2 0 2 0 3 0 3 0 0

Ritard

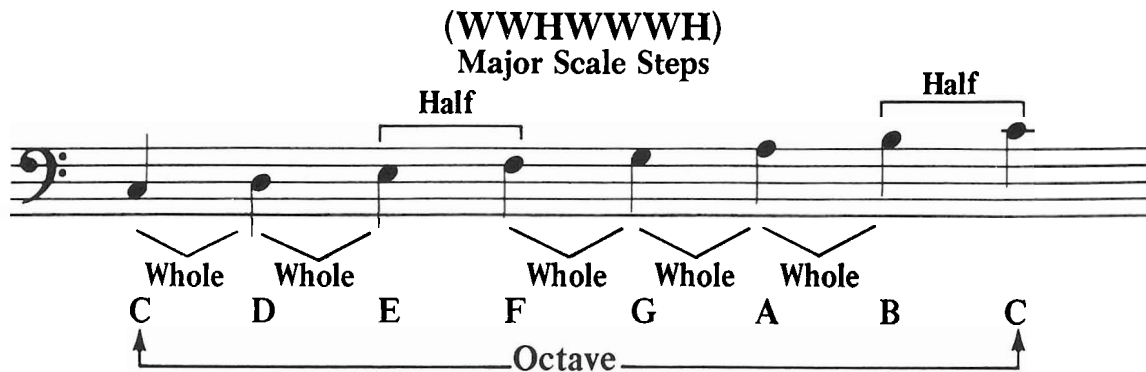
Rit. (or ritard) means to gradually slow down.

INTRODUCTION TO SCALES

The smallest interval (the distance between two notes) is called a half-step. A half-step is the distance of just one fret on any string. A whole-step (which equals 2 half-steps), is the distance of 2 frets on any string. Scales are made up of intervals (half-steps, whole-steps and 1 1/2 steps).

Developing a solid bass line requires the bassist to have a good grasp of scales (major, minor, diminished, augmented, whole-tone, etc.) and modes (which you will find in the Studio Series bass books). It is important to know that scales, modes, and intervals are all “tools” that the bassist uses in his craft.

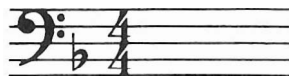
THE MAJOR SCALE



TIP: The above pattern of whole and half steps will be the same in all major scales.

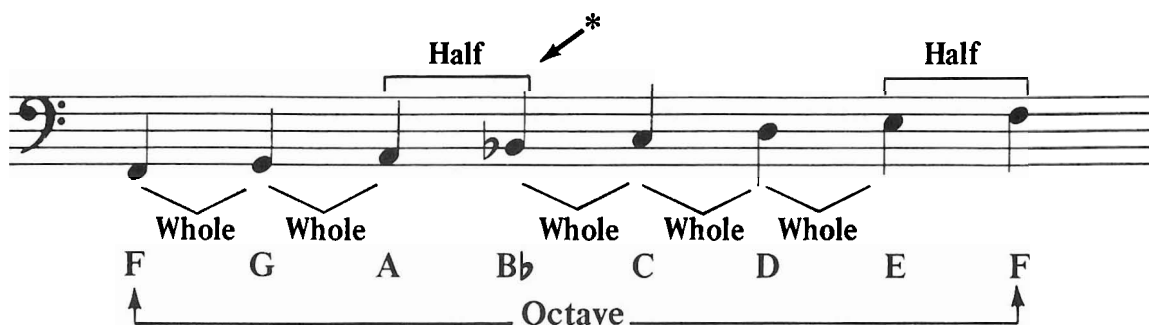
KEY SIGNATURES

The sharps or flats placed at the beginning of a composition indicate the key or key signature.



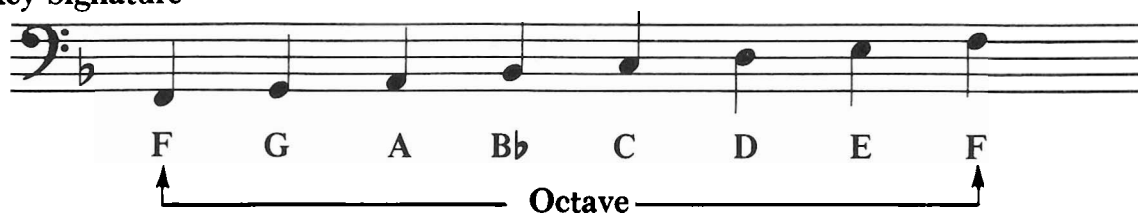
Up until this point, all exercises have been written in the key signature of C. (No flats or sharps.)

If you wanted to play in the key of F major, you would be using this scale:



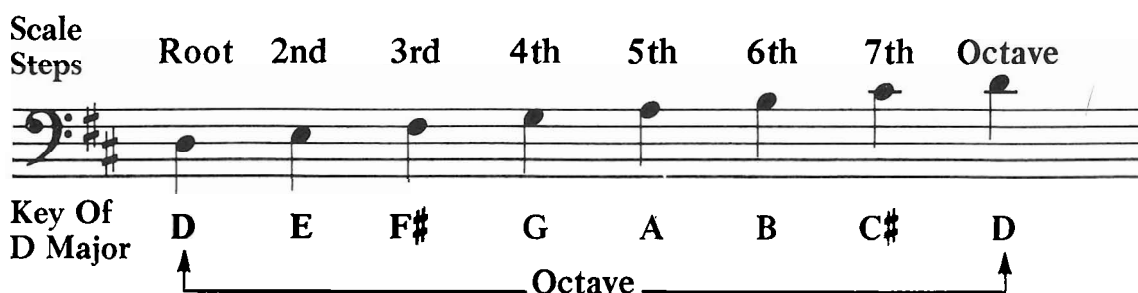
**Notice that in an F major scale there is a Bb.*

Written with a key signature of one flat, the same scale would look like this:
Key Signature



Key	Number Of Flats	Name Of Flats	Key	Number Of Sharps	Name Of Sharps
C	0		C	0	
F	1	B \flat	G	1	F \sharp
B \flat	2	B \flat , E \flat	D \sharp	2	F \sharp , C \sharp
E \flat	3	B \flat , E \flat , A \flat	A \sharp	3	F \sharp , C \sharp , G \sharp
A \flat	4	B \flat , E \flat , A \flat , D \flat	E \sharp	4	F \sharp , C \sharp , G \sharp , D \sharp
D \flat	5	B \flat , E \flat , A \flat , D \flat , G \flat	B \sharp	5	F \sharp , C \sharp , G \sharp , D \sharp , A \sharp
G \flat	6	B \flat , E \flat , A \flat , D \flat , G \flat , C \flat	F \sharp	6	F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , E \sharp

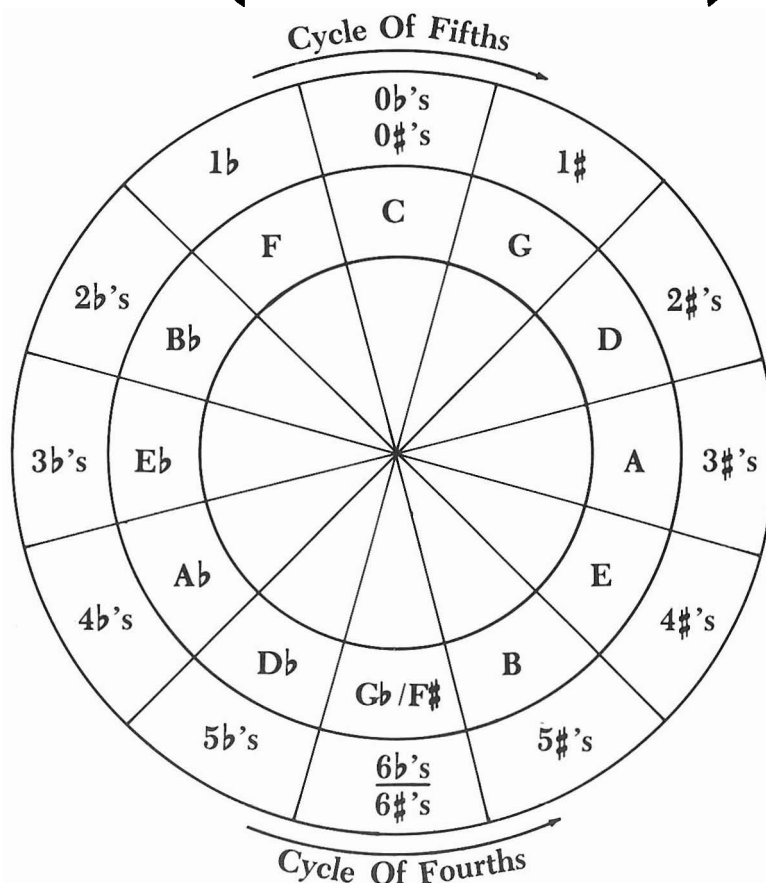
The above table shows the key signatures, corresponding number and name of flats or sharps. If you are in the key of D major, for example, there would be 2 sharps (F \sharp , C \sharp) in the key signature. This would mean that all F's would be (F \sharp) and all C's would be (C \sharp).



THE CYCLE OF FIFTHS (OR FOURTHS)

You can also use the cycle of fifths, to learn (and memorize) key signatures.

The chart to the right when read clockwise, is the cycle of fifths. When read counter-clockwise is the cycle of fourths.



MAJOR SCALE FINGERINGS

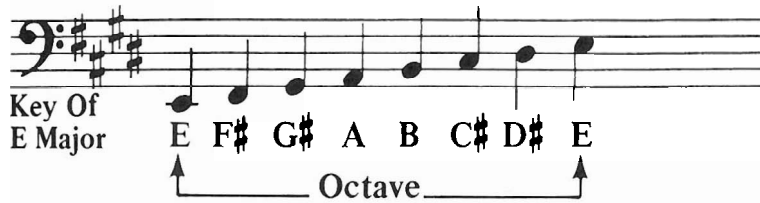
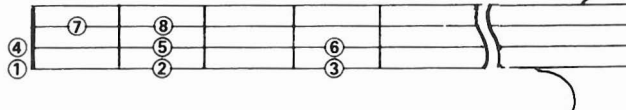
4TH AND 3RD STRING ROOTS

The following scale fingering patterns should be practiced thoroughly. Patterns 1-6 will be used in the exercises to follow. In all patterns use corresponding frets to corresponding fingers. **EXAMPLE** - First fret - first finger, fourth fret - fourth finger, etc. The numbers in the circles shown below give you the order in which the notes are to be played. Notice that there are only three basic fingering patterns.

1 E MAJOR SCALE

Open Position

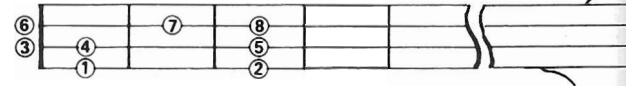
FRET: 1 2 3 4



2 F MAJOR SCALE

First Position*

FRET: 1 2 3 4

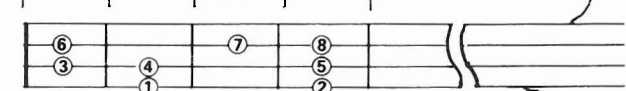


*First Position means first finger on the first fret.

3 Gb MAJOR SCALE

First Position

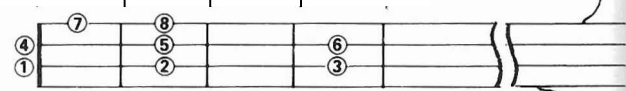
FRET: 1 2 3 4



4 A MAJOR SCALE

Open Position

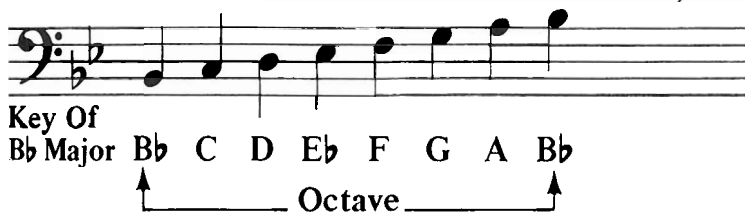
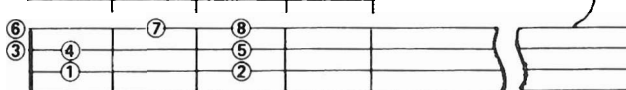
FRET: 1 2 3 4



5 Bb MAJOR SCALE

First Position

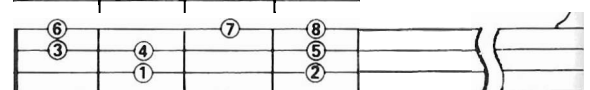
FRET: 1 2 3 4



6 B MAJOR SCALE

First Position

FRET: 1 2 3 4



TIP: Since the Gb major and B major scales do not use any open strings, they are called **closed fingerings**. These **movable** scale patterns may be used in any position on the fingerboard.

MAJOR SCALES IN THE CYCLE OF 4ths

Above each scale written below you will see SCALE PATTERNS and POSITION. The number following the term SCALE PATTERN refers to those studied on page 6. The number following the term POSITION indicates on what fret the first finger should be placed on the fingerboard. For example, second position would mean frets 2-5 would be played with fingers 1-4.

Pattern: 6

Position: 2nd

C MAJOR

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

Pattern: 2

Position: 1st

F MAJOR

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

Pattern: 5

Position: 1st

B \flat MAJOR

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

Pattern: 6

Position: 5th

E \flat MAJOR

6 8 5 6 8 5 7 8 8 7 5 8 6 5 8 6

Pattern: 3

Position: 3rd

A \flat MAJOR

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

D \flat MAJOR

Pattern: 6
Position: 3rd

Musical notation for D \flat Major, Pattern 6, Position 3rd. The notation is in 4/4 time, featuring a bass clef and a key signature of three flats (B \flat , E \flat , A \flat). The melody is played on the upper staff, and the fretting is indicated on the lower staff. The fretting sequence is: 4 6 3 4 | 6 3 5 6 | 6 5 3 6 | 4 3 6 4.

G \flat MAJOR

Pattern: 3
Position: 1st

Musical notation for G \flat Major, Pattern 3, Position 1st. The notation is in 4/4 time, featuring a bass clef and a key signature of three flats (B \flat , E \flat , A \flat). The melody is played on the upper staff, and the fretting is indicated on the lower staff. The fretting sequence is: 2 4 1 2 | 4 1 3 4 | 4 3 1 4 | 2 1 4 2.

B MAJOR

Pattern: 6
Position: 1st

Musical notation for B Major, Pattern 6, Position 1st. The notation is in 4/4 time, featuring a bass clef and a key signature of two sharps (F \sharp , C \sharp). The melody is played on the upper staff, and the fretting is indicated on the lower staff. The fretting sequence is: 2 4 1 2 | 4 1 3 4 | 4 3 1 4 | 2 1 4 2.

E MAJOR

Pattern: 1
Position: Open

Musical notation for E Major, Pattern 1, Position Open. The notation is in 4/4 time, featuring a bass clef and a key signature of three sharps (F \sharp , C \sharp , G \sharp). The melody is played on the upper staff, and the fretting is indicated on the lower staff. The fretting sequence is: 0 2 4 0 | 2 4 1 2 | 2 1 4 2 | 0 4 2 0.

A MAJOR

Pattern: 4
Position: Open

Musical notation for A Major, Pattern 4, Position Open. The notation is in 4/4 time, featuring a bass clef and a key signature of three sharps (F \sharp , C \sharp , G \sharp). The melody is played on the upper staff, and the fretting is indicated on the lower staff. The fretting sequence is: 0 2 4 0 | 2 4 1 2 | 2 1 4 2 | 0 4 2 0.

D MAJOR

Pattern: 6
Position: 4th

G MAJOR

Pattern: 3
Position: 2nd

In some instances (probably infrequently) you will see key signatures of 7 flats ($C\flat$ major) and 7 sharps ($C\sharp$ major). They are included here and are more for your information than for practical use. Occasionally, in show and classical music, you will see these keys. In 7 flats ($C\flat$ major), the flats are: ($B\flat$, $E\flat$, $A\flat$, $D\flat$, $G\flat$, $C\flat$, $F\flat$). In 7 sharps ($C\sharp$ major), the sharps are: ($F\sharp$, $C\sharp$, $G\sharp$, $D\sharp$, $A\sharp$, $E\sharp$, $B\sharp$)

$C\flat$ MAJOR

Pattern: 6
Position: 1st

$C\sharp$ MAJOR

Pattern: 6
Position: 3rd

COMBINING MAJOR SCALES

In the following exercises chords are included for accompaniment purposes. If you play guitar, record the chords for a background to your practice sessions, or, possibly your instructor can accompany you at your lesson.

SCALE PATTERNS and POSITION indications are omitted to allow practice with the concepts taught on pages 6-9.

No. 1

CMA7

FMA7

No. 2

FMA7

BbMA7

No. 3

BbMA7

EbMA7

No. 4

EbMA7

AbMA7

No. 5

AbMA7

DbMA7

No. 6

DbMA7

GbMA7

G \flat MA7

No. 7

BMA7

4/4

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

BMA7

No. 8

EMA7

4/4

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

EMA7

No. 9

AMA7

4/4

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

AMA7

No. 10

DMA7

4/4

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

DMA7

No. 11

GMA7

4/4

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

GMA7

No. 12

CMA7

4/4


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

TUNES USING MAJOR SCALES

For all recorded examples a strum indication will be shown for accompaniment purposes. This is a basic rhythm pattern using simplified chord structures throughout the song and is not always what you will hear on the recording.

Strum: 

Rock On

 Side 1, Band 1

Chords: F F+ Bb F GM17 C DM17 E° DM17

Count: 1 + 2 + 3 - 4 | 1 + 2 + 3 + 4 + | 1 + 2 + 3 | 4 | 1 2 3 + 4

Fingerings: 3 0 2 3 3 | 3 3 2 0 3 2 0 | 3 0 2 0 0 0 | 0 0 0 0 0

Chords: F F+ Bb F GM17 C GM17 F F(sus)

Count: 1 + 2 + 3 - 4 | 1 + 2 + 3 + 4 + | 1 + 2 + 3 | 4 | 1 2 3 + 4

Fingerings: 3 0 2 3 3 | 3 3 2 0 3 2 0 | 3 1 0 3 3 3 | 3 3 3 3 3

Chords: F(sus) Bb C DM17 F(sus) Bb C11


Count: 1 + 2 + 3 | 4 | 1 + 2 + 3 + 4 | 1 + 2 + 3 | 4 | 1 + 2 + 3 + 4

Fingerings: 1 3 0 1 1 1 | 3 0 2 0 0 0 | 1 3 0 1 1 1 | 1 3 0 3 3 3

Repeat and Fade

Strum: 

Da Nut Hut

 Side 1, Band 2

Chords: AM17 G F C G F Em1

Count: 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 3 4

Fingerings: 2 2 2 | 0 0 0 | 3 3 3 | 5 4 2 0

Chords: AM17 G F C G F Em1

Count: 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 3 4

Fingerings: 2 2 2 | 0 0 0 | 3 3 3 | 3 2 0 3

F **G** **C** **F** **G** **E7**

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 +

Repeat and Fade

Live And Learn

Strum:

Side 1, Band 3

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

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

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

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

G **D** **Bm** **F#m** **E11** **A** **E** **F#m**

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

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

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

MINOR SCALES

There are three minor scales (plus one not-so-widely recognized scale, the **jazz minor**). They are the natural minor, the harmonic minor, the melodic minor and the jazz minor.

NATURAL

Whole Half Whole Whole Half Whole Whole

(WHWWHWW)
Natural Minor Scale Steps

C D Eb F G Ab Bb C

Root 2nd 3rd 4th 5th 6th 7th Root

Octave

When compared to a major scale, the natural minor scale has three different (altered) notes: The third, sixth and seventh.

HARMONIC

Whole Half Whole Whole Half 1½ Half

(WHWWH1½ WH)
Harmonic Minor Scale Steps

C D Eb F G Ab B C

Root 2nd 3rd 4th 5th 6th 7th Root

Octave

When compared to a major scale, the harmonic minor scale has two different elements (altered notes): The third and the seventh. When compared to the natural minor scale, the harmonic minor scale has one different note: The seventh.

MELODIC

Whole Half Whole Whole Whole Whole Half Whole Whole Half Whole Whole Half Whole

(WHWWWWH)
(WWHWWHW)
Melodic Minor Scale Steps

C D Eb F G A B C Bb Ab G F Eb D C

Root 2nd 3rd 4th 5th 6th 7th Root 7th 6th 5th 4th 3rd 2nd Root

Octave Octave

Ascending Descending

A melodic minor scale is different when it ascends (goes up) and descends (comes back down). Ascending, it is the same as the major except that the third is altered. Descending, the melodic minor is identical to the natural minor.

JAZZ

Whole Half Whole Whole Whole Whole Half

(WHWWWWH)
'Jazz Minor' Scale Steps

C D Eb F G A B C

Root 2nd 3rd 4th 5th 6th 7th Root

Octave

The jazz minor is identical to the melodic minor scale (ascending).

The minor scale that you will be using in the following exercises will be the natural minor (the first of the four scales on the preceding page).

One very quick and easy way to learn minor scales is to relate them to major scales. A natural minor scale can be played by starting on the sixth degree of a major scale.

C MAJOR SCALE

C D E F G A B C
 ⏟ Octave
 Root 2nd 3rd 4th 5th 6th 7th Root

A MINOR SCALE

A B C D E F G A
 ⏟ Octave

The scale that is generated has the following pattern of half and whole steps.

Whole Half Whole Whole Half Whole Whole
 A B C D E F G A
 ⏟ Octave
 Root 2nd 3rd 4th 5th 6th 7th Root (WHWWHWW)
 Natural Minor Scale Steps

Another way to find a minor scale using the same key signature is to go down a 3rd.

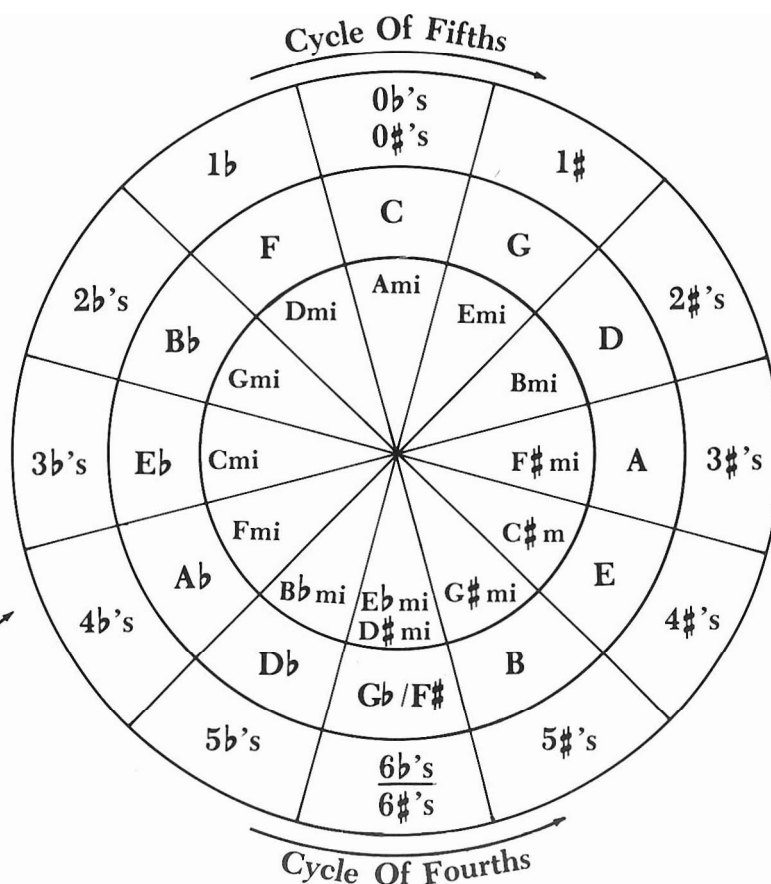
Down a 3rd Up a 6th
 C D E F G A B C D E F G A B C
 ⏟ Octave ⏟ Octave
 Root 2nd 3rd 4th 5th 6th 7th Root 2nd 3rd 4th 5th 6th 7th Root

When you begin on the 6th degree of a major scale, you are playing the relative minor.

Key	Major	Relative Minor	No. of b's or #'s
	C	A mi	0
	F	D mi	1b
	Bb	G mi	2b's
	Eb	C mi	3b's
	Ab	F mi	4b's
	Db	Bb mi	5b's
	Gb	Eb mi	6b's
	B	G# mi	5#'s
	E	C# mi	4#'s
	A	F# mi	3#'s
	D	B mi	2#'s
	G	E mi	1#

Table showing major and relative minor keys

Chart of major and relative minor keys in the cycle of 5ths (and 4ths).



NATURAL MINOR SCALE FINGERINGS

4th AND 3rd STRING ROOTS

The following scale fingering patterns should be practiced thoroughly. Patterns 7-12 will be used in the exercises to follow. In all patterns except 9 and 12 use corresponding frets to corresponding fingers. In patterns 9 and 12 use second position fingering. The notes in the circles shown below will give you the order in which the notes are to be played.

7 E MINOR SCALE
Open Position

FRET: 1 2 3 4 5

Key Of E Minor E F# G A B C D E

Octave

8 F MINOR SCALE
First Position

FRET: 1 2 3 4 5

Key Of F Minor F G Ab Bb C Db Eb F

Octave

9 F# MINOR SCALE
Second Position

FRET: 1 2 3 4 5

Key Of F# Minor F# G# A B C# D E F#

Octave

10 A MINOR SCALE
Open Position

FRET: 1 2 3 4 5

Key Of A Minor A B C D E F G A

Octave

11 Bb MINOR SCALE
First Position

FRET: 1 2 3 4 5

Key Of Bb Minor Bb C Db Eb F Gb Ab Bb

Octave

12 B MINOR SCALE
Second Position

FRET: 1 2 3 4 5

Key Of B Minor B C# D E F# G A B

Octave

NATURAL MINOR SCALES IN THE CYCLE OF 4ths

Pattern: 10

A MINOR

Position: Open

0 2 3 0 2 3 0 2

D MINOR

Pattern: 11

Position: 5th

5 7 8 5 7 8 5 7

G MINOR

Pattern: 8

Position: 3rd

3 5 6 3 5 6 3 5

C MINOR

Pattern: 11

Position: 3rd

3 5 6 3 5 6 3 5

F MINOR

Pattern: 8

Position: 1st

1 3 4 1 3 4 1 3

NATURAL MINOR SCALES IN THE CYCLE OF 4ths (Cont'd)

Pattern: 11
Position: 1st

B \flat MINOR

Pattern: 11
Position: 6th

E \flat MINOR

Pattern: 8
Position: 4th

G \sharp MINOR

Pattern: 11
Position: 4th

C \sharp MINOR

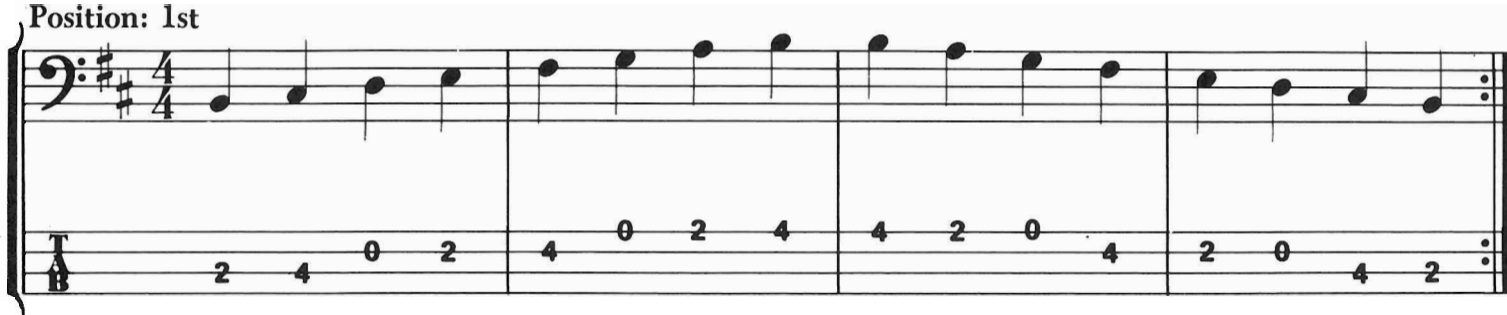
Pattern: 9
Position: 2nd

F \sharp MINOR

NATURAL MINOR SCALES IN THE CYCLE OF 4ths

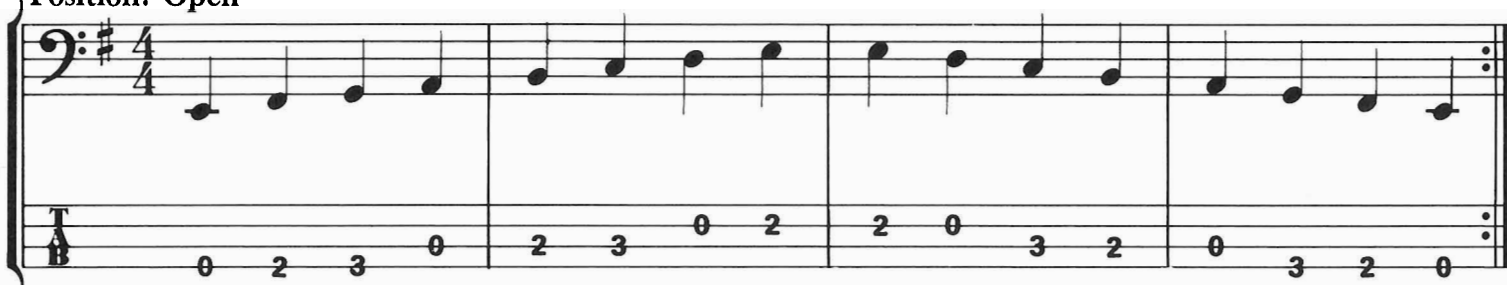
B MINOR

Pattern: 12
Position: 1st



E MINOR

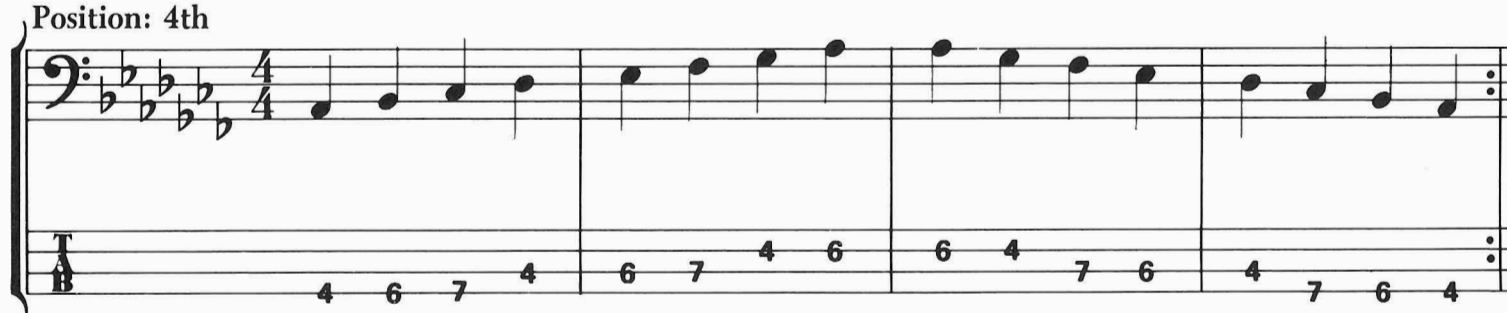
Pattern: 7
Position: Open



In some instances (very rarely) you will see minor key signatures of 7 flats ($A\flat$ minor) and 7 sharps ($A\sharp$ minor). In $A\flat$ minor (7 flats), the flats are: ($B\flat$, $E\flat$, $A\flat$, $D\flat$, $G\flat$, $C\flat$, $F\flat$). In $A\sharp$ minor (7 sharps,) the sharps are: ($F\sharp$, $C\sharp$, $G\sharp$, $D\sharp$, $A\sharp$, $E\sharp$, $B\sharp$).

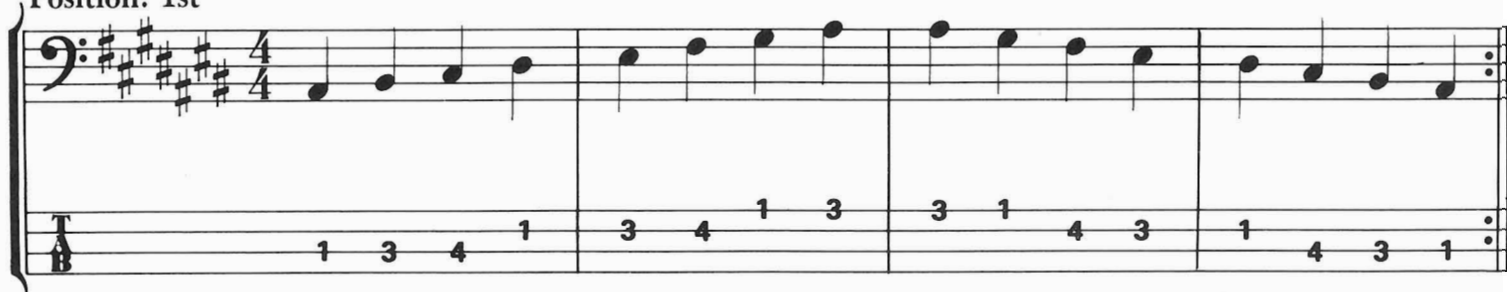
$A\flat$ MINOR

Pattern: 9
Position: 4th



$A\sharp$ MINOR

Pattern: 11
Position: 1st



COMBINING MINOR SCALES

In the following exercises, chords are included for accompaniment purposes. If you play guitar, record the changes for a background to your practice session, or, possibly your instructor can accompany you at your lesson.

SCALE PATTERNS and POSITION indications are omitted to allow practice with the concepts taught on pages 16-19.

on pages 16-19.

No. 1

The musical score for 'No. 1' is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piece is divided into four measures. Above the staff, the chords are labeled: Am17 for the first measure, and Dm17 for the second, third, and fourth measures. The melody consists of eighth and quarter notes. The first measure starts on G4, moves to F4, then E4, and ends on D4. The second measure starts on C4, moves to B3, then A3, and ends on G3. The third measure starts on F3, moves to E3, then D3, and ends on C3. The fourth measure starts on B2, moves to A2, then G2, and ends on F2. The piece concludes with a double bar line and repeat dots.

Am17

Dm17

5 7 8 5

7 8 5 7

5 7 8 5

7 8 5 7

No. 2

DM17 GM17

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

No. 3

GM17 CM17

3 5 6 3 5 6 3 5 3 5 6 3 5 6 3 5

No. 4

CMi7

FMi7

[illegible]

No. 6

B \flat M7 EbM7 B \flat M7

No. 7

D#M17 **G#M17**

6 8 9 6 | 8 9 6 8 | 4 6 7 4 | 6 7 4 6

No. 8

G#M17 **C#M17**

4 6 7 4 | 6 7 4 6 | 4 6 7 4 | 6 7 4 6

No. 9

C#M17 **F#M17**

4 6 7 4 | 6 7 4 6 | 2 4 0 2 | 4 0 2 4

No. 10

F#M17 **Bm17**

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

No. 11

Bm17 **Em17**

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

No. 12

Em17 **Am17**

0 2 3 0 | 2 3 0 2 | 0 2 3 0 | 2 3 0 2

TUNES USING MINOR SCALES

REMEMBER: ● Repeat Dots (:)
● Accents (>)
● Count Line
● (WHWVWWH)
Jazz Minor Scale Steps

Strum:

Side 1, Band 4

Just Walking

DMI7 GMI7 2nd x only A+7

(See pg. 24)

Count: *mf* 1 2 3 4 1e + a 2 3 4 1 1e + a 2 3 4 1 2 3 4

5 7 8 5 7 7 8 5 7 5 5 5 8 6 5 4 1 0 4

DMI7 CMI7 F11 BbMI7 AMI7 Ab7

Count: 1 2 3 4 1 2 3e + a 4 1 2 3 4 1 2 3 4

5 7 8 5 3 5 6 6 3 1 3 4 1 0 2 1 4

GMI7 GMI7 DMI7 CMI7

Count: 1 2 3 4 1 2 3 4 Rest + 2 + 3 4 1 2 3 4

3 5 6 3 5 6 3 5 5 3 5 3 5 4 2

BbMA7 AMI7 DMI7 DMI(MA7)

Count: Rest + 2 + 3 + 4 + 1 Rest 2 Rest + 4 1 2 3e + a 4 1 2 3 4

1 3 0 3 2 0 0 3 5 7 8 8 5 7 4 6 9

*D.C. and Fade

*D.C. or DA CAPO, is an italian musical term which translated literally means from the head. (Go back and repeat from the beginning.)

Strum:

Side 1, Band 5

Al Fresco

GMI7 CMI GMI7 CMI

Count: *f* 1 + Rest + 3 + 1 2 3 1 + Rest + 3 + 1 2 + 3 +

3 3 3 6 5 3 5 6 3 3 3 5 6 3 5 6 3 5 :

TUNES USING NATURAL MINOR SCALES (cont'd)

REMEMBER: ● Crescendo
● D.C.
● Ties

CM17 DM17 Eb F11

Count: 1 + Rest + 3 + 1 2 3 1 + Rest + 3 + 1 + 2 + 3

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

D.C. and Fade

Strum: ♩ ♪ ♫ ♬

Get Down

Side 1, Band 6

CM1 GM1 CM1 FM17 GM17 Ab Bb

Count: 1+2 + 3 + 4 + 1+2 + 3 4 1 + 2 + 3 4 1 + 2 + 3 4

mf 3 3 3 5 6 3 5 5 5 3 3 5 6 5 5 6 8 5 8 8 5

CM17 GM1 CM1 Ab G7

Count: 1+2 + 3 + 4 + 1+2 + 3 4 1 +2 +3 +4 + 1+2 +3 +4 +

3 3 3 5 6 3 5 5 5 3 6 6 6 6 6 5 3 6 5 5

CM1 CM1 Bb G

Count: 1 + 2 + 3 + 4 + 1 2 + 3 Rest 1 + 2 + 3 + 4 + 1 2 3 4

3 5 6 3 5 6 3 5 5 3 5 5 3 5 6 3 5 5 3 5

CM1 FM1 Bb

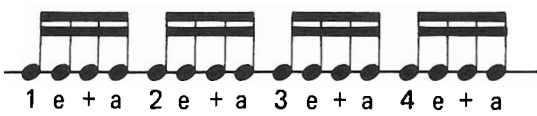
Count: 1 + 2 + 3 + 4 + 1 2 + 3 Rest 1 +2 +3 +4 + 1 + 2 + 3 + 4 +


3 5 6 3 5 6 3 5 5 3 5 5 5 3 6 5 5 3 1 1 0 0 3 3 1


D.S. and Fade

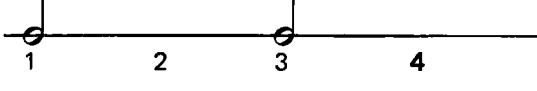
SIXTEENTH NOTES

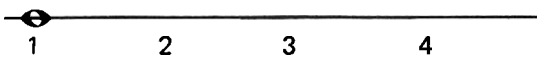
Up to this point, you have been working with quarter notes (♩), half notes (♩), whole notes (♩) and eighth notes (♩). The sixteenth note looks like this (♩) flagged or like this (♩) beamed). Two sixteenth notes equal the time span of one eighth note.

16ths  **16th's counted: 1e + a, (one-e-and-a) . . .**

8ths  **8th's counted: 1 + (one-and) . . .**

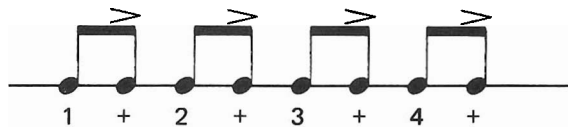
Quarter  **Quarter notes counted: 1 2 . . .**

Half  **Half notes counted: 1 2 3 4 . . .**

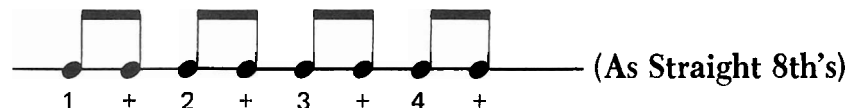
Whole  **Whole notes counted: 1 2 3 4 . . .**

Sixteenth notes are found in all types of music from Latin to Classical. More importantly, 16th notes are used in rock, fusion and pop. Up until this point, you have been reading eighth notes as the smallest denominator. Eighth note notation is most commonly used in jazz writing such as cool, swing and be-bop. Establishing a good jazz feel from a written part can be difficult to do. First, jazz styles are **syncopated** which means that other than primary pulses are accented:

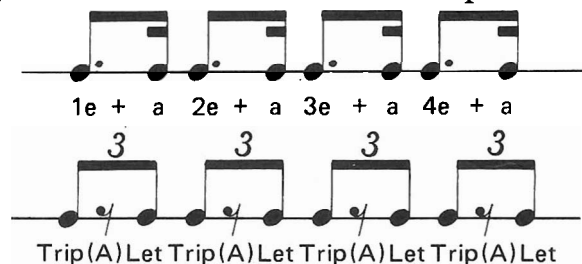
Accented:



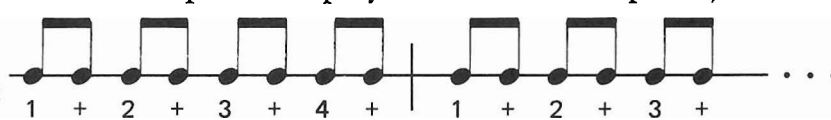
The rhythmic “feel” of jazz cannot be accurately notated. Jazz figures are usually written like this:

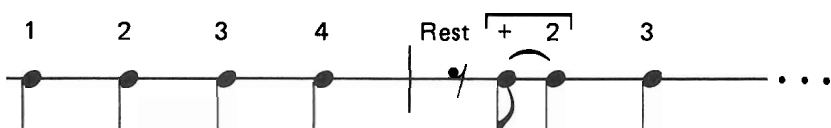


But are played (felt) somewhere between these two patterns:



Jazz bass lines are based on the quarter note with some 8th note syncopation for variety, (the soloists and improvisors play off the 8th note pulse.).

8th Note Subdivision:  . . .

Jazz  . . .

In contrast, rock, latin and fusion bass lines are based on 8th note with some 16th note syncopation thrown in for variety. (Soloists play off the 16th pulse).

Rock

16th Note Subdivision:

Bass Line

When 16th notes are used, it is easier to write a more complex rhythm in the same space as a bar of 8th notes. Instead of 8 notes per bar we have divided the bar even further into 16 notes per bar. The 16th notes now become the subdivision.

Since we have twice as many notes (possible) per bar, as opposed to 8th note subdivision, the tempos that we will be working with are going to be appreciably slower. 8th note medium to fast tempos are often called **double-time** feels whereas 16th note slow to medium tempos are commonly called **half-time** feels. (Example: Some of the California Surf music was based on a double time feel. Funk, on the other hand uses a half-time feel or **groove**.)

THE SIXTEENTH NOTE REST

The 16th note rest looks like this:

When used in conjunction with 16th notes looks like this:

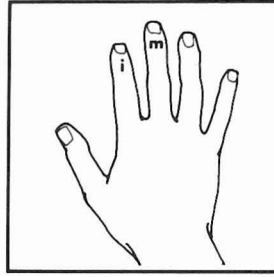
When 16ths and 8th are used together, the 16th rest is used like this:

Ties are often used with 16th notes:

The system of combined staff and tablature has a count line. This count line will make even the most complex rhythms easy to understand as in the example below.

16TH NOTES ON OPEN STRINGS

Here are four open-string exercises using 16th notes. Notice the right hand picking and plucking (with the fingers) guide. When playing these exercises (and all those that follow), begin making all the notes even in length and loudness. Pluck or pick the string just hard enough to develop a good, full-bodied tone. Concentrate on producing an accurate **controlled** playing technique.



Down Up



w/pick:

1. R.H.:



Exercise 1: Right Hand, w/pick. 4/4 time. Bass clef. Key signature: two sharps (F# and C#). The exercise consists of two measures of 16th notes on open strings. The first measure contains 8 notes, and the second measure contains 8 notes. The count is: 1 e + a 2 e + a 3 e + a 4 e + a. The guitar diagram shows all strings open (0).

w/fingers:

2. R.H.:

Exercise 2: Right Hand, w/fingers. 4/4 time. Bass clef. Key signature: two sharps (F# and C#). The exercise consists of two measures of 16th notes on open strings. The first measure contains 8 notes, and the second measure contains 8 notes. The count is: 1 e + a 2 3 e + a 4. The guitar diagram shows all strings open (0).

w/pick:

3. R.H.:

Exercise 3: Right Hand, w/pick. 4/4 time. Bass clef. Key signature: two sharps (F# and C#). The exercise consists of two measures of 16th notes on open strings. The first measure contains 8 notes, and the second measure contains 8 notes. The count is: 1 2 e + a 3 e + a 4. The guitar diagram shows all strings open (0).

w/fingers:

4. R.H.:

Exercise 4: Right Hand, w/fingers. 4/4 time. Bass clef. Key signature: two sharps (F# and C#). The exercise consists of two measures of 16th notes on open strings. The first measure contains 8 notes, and the second measure contains 8 notes. The count is: 1 e + a 2 3 4 e + a. The guitar diagram shows all strings open (0).

SIMPLE 16TH NOTES

No. 1

C **F**

Count: 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 3 e + a 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C **F** **C** **F** **C**

Count: 1 2 e + a 3 4 e + a 1 e + a 2 e + a 3 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

No. 2

F **GMI7** **AMI7** **Bb** **C** **Bb/c**

Count: 1 2 e + a 3 4 e + a 1 e + a 2 e + a 3 4 e + a

1 1 1 1 1 3 3 3 3 3 0 0 0 0 1 1 1 1 3 3 3 3 3

F **C/E** **DMI** **DMI/c** **Bb** **AMI7** **GMI7** **F**

Count: 1 2 e + a 3 e + a 4 1 e + a 2 3 4 e + a

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

No. 3

E **A** **B** **C#MI** **B/D#** **E** **F#MI7** **E**

Count: 1 2 e + a 3 e + a 4 1 e + a 2 3 e + a 4

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

E **A** **B** **C#MI** **B/D#** **C#MI7** **BMI7** **E**

Count: 1 2 e + a 3 e + a 4 1 e + a 2 3 e + a 4

7 7 7 7 7 9 9 9 9 6 8 8 8 8 6 9 9 9 9 7

SIMPLE 16TH NOTES (cont.)

- REMEMBER:
- D.C.
 - Ritard (Rit.)
 - Crescendo (<)
 - Ties
 - Relative Minor

No. 4

D **Emi** **D**

Count: 1 e + a 2 e + a 3 e + a 4

0 0 3 3 2 2 0 0 3 3 2 2 0

G **Emi7** **C** **D** **G**

Count: 1 2 e + a 3 4 e + a 1 e + a 2 3 e + a 4 *rit.* :

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

No. 5

F **Dmi** **Bb** **Bb** **Ami** **Gmi** **Bb/c**

Count: 1 e + a 2 3 e + a 4 1 e + a 2 e + a 3 e + a 4 e + a *

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

*(Crescendo) — Remember — start quietly then get louder.

F **F/A** **Bb** **Bb/D** **F** **F** **Bb** **Bb** **F**

Count: 1 e + a 2 3 e + a 4 1 2 3 e + a 4 FINE *

3 3 0 2 2 3 3 5 7 7 5 3 2 2 0 3 3

* "Fine" — Means "End."

SIMPLE 16THS AND 8THS

No. 1

C

Count: 1 + 2 e + a 3 + 4 e + a

3 3 5 5 5 5 2 2 3 3 3 3

Ami G F C/E Dmi F/G F C

Count: 1 Rest 2 e + a 3 Rest 4 e + a

2 0 0 0 0 3 2 2 2 2 0 3 3 3 3

No. 2

C7 PED

Count: 1 e + a 2 + Rest + 4 e + a

2 2 2 2 0 0 3 1 1 1 1

C7 PED

Count: 1 e + a 2 + Rest + 4 e + a

4 4 4 4 1 1 3 1 1 1 1

C7 PED

E7

Count: 1 e + a 2 + 3 Rest 4 e + a

2 2 2 2 2 0 3 1 1 1 1

C7 PED E7

Count: 1 e + a 2 e + a Rest + Rest

4 4 1 1 3 3 0 0 2

No. 3

C

Count: Rest + 2 e + a Rest + 4 e + a

0 2 0 3 0 3 2 0 2 3

D sus D7 G C

Count: 1 + 2 + 3 + 4 e + a

0 0 2 0 3 3 3 3

G/b

C

Ami

C

Dmi

Count: 1 + 2 + 3 + 4 e + a

2 2 3 2 0 3 2 0

Count: 1 + 2 + 3 + 4 e + a

0 0 2 3 3 3 3 0

SIMPLE 16THS AND 8THS (cont.)

No. 4

B♭mI

Count: 1 + 2 + 3 e + a 4 e + a

1 3 4 6 3 4 3 6 4 3

A♭

G♭mI

A♭/F

E♭mI

Count: 1 + 2 + 3 e + a 4 +

6 6 6 4 3 6 3 4 6 3 3 3 3 6 4 3 4 6 3

No. 5

G

E♭mI

Count: 1 + 2 e + a 3 + 4 e + a

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

E♭mI

A♭mI D

G

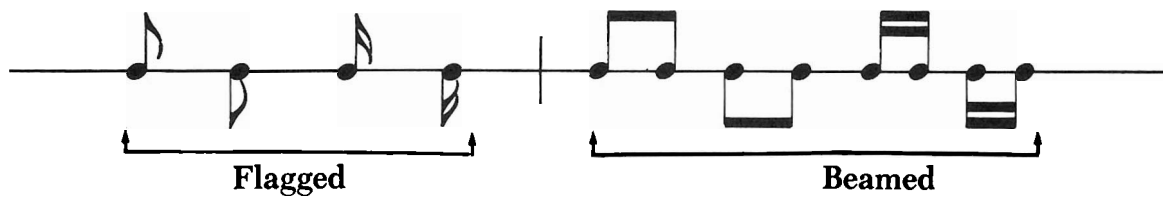
C

G

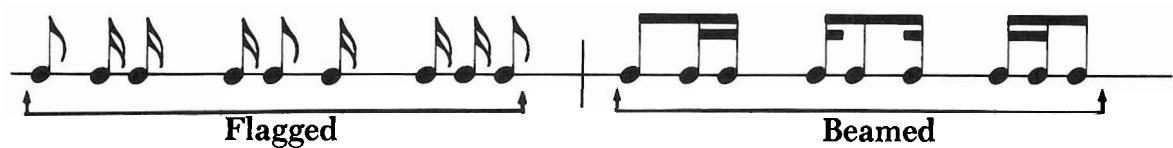
2 2 2 0 3 2 0 0 0 0 0 4 2 0 3 0 2 4 0

COMBINING 16THS WITH 8THS

8ths and 16th notes can be either flagged or beamed.

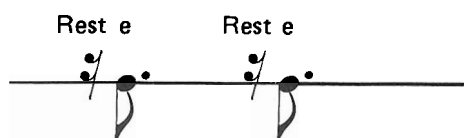
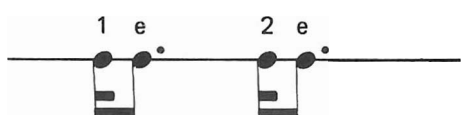
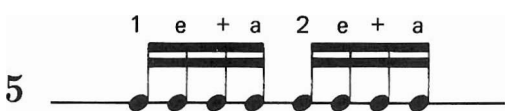
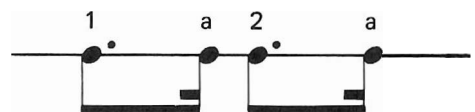
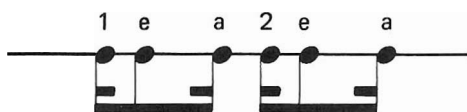
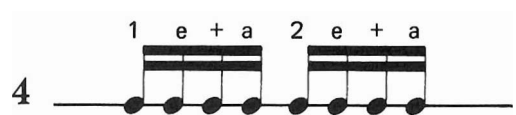
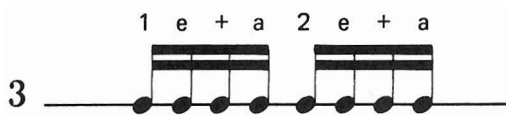
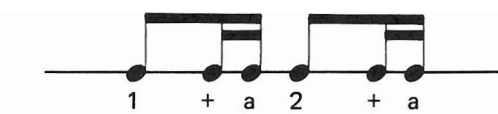
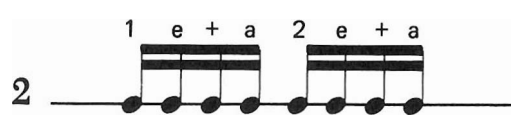
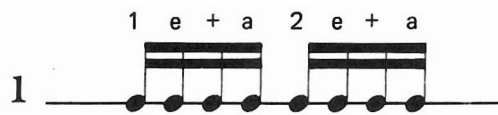


When 16ths and 8ths are used together, they can also be flagged or beamed.



In vocal music, you will see primarily flagged notation and in instrumental music, you will almost always see beamed notation.

Let's look at some common 8th and 16th note rhythms:



8TH AND 16TH BEAMED

No. 1

Chords: C, DmI, EmI, C, G, AmI, BmI, G

Count: 1 + a 2 + a 3 e + a 4 +

1 1 + a 2 + a 3 e + a 4 +

3 3 3 0 0 0 2 0 3 2 3 3

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

5 5 5 5 4 2 2 2 2 0

3 3 3 0 3 2 0 3 3 3 3

No. 2

Chords: DmI, DmI, GmI, AmI, Bb, E7/B, C, DmI

Count: 1 + a 2 + 3 e + 4 +

1 e + 2 + 3 + 4 e +

5 5 5 5 3 3 5 3 5

5 5 5 5 3 1 0 0 1

3 3 3 3 0 0 0 0

1 1 1 2 2 2 3 3 3 0

No. 3

Chords: EmI11, AmI11

Count: 1 e a 2 + 3 e + 4 +

1 e + 2 + 3 e + 4 +

0 0 0 3 3 0 0 0 3 3

0 0 0 3 3 0 0 0 2 2

E7 G A7 B C D E7(#9)

Count: 1 e + 2 + 3 e + 4 + 1 e a 2 e + 3 Rest Rest

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

No. 4

A^{MI} F

Count: 1 a 2 a 3 a 4 + a 1 a 2 a 3 a 4 + a

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

A^{MI} F G A^{MI}

Count: 1 a 2 a 3 + a 4 + a 1 a 2 a 3 4

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

No. 5

B^bM^I A^b G^b A^b B^bM^I A^b G^b A^b

Count: 1 e + a 2 + 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 +

3 3 1 4 4 1 3 3 1 1 4 4 1


B^bM^I G^b A^b B^bM^I A^b G^b F^MI B^bM^I

Count: 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a


3 3 3 3 3 3 1 1 4 4 4 4 4 4 1 1 3 1 4 3 3 1 3

* Decrescendo — gradually get softer

TUNES USING SIXTEENTH NOTES

Strum: 

Punk

 Side 1, Band 7

AmI11

D11

AmI

E11

DmI11

Count: 1 e + a 2 e + a 3 e + a 4 e + a *ff*

0 0 0 0 0 0 0 3 0 0 0 3 0 0 0 3

0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 0 3 3 3 4

AmI11

B11

EmI7

AmI11

Count: 1 e + a 2 e + a 3 e + a 4 e + a

0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 1

2 2 2 0 2 0 3 2 0 0 0 3 0 0 3 0



D

AmI11

Count: 1 a 2 3 a 4

0 0 0 0 0 0

0 0 0 3 0 0 0 3 0 0 0 3 0 0 2 0

D

E

D

C

AmI11

C

EmI7

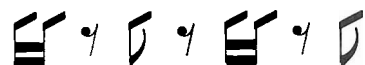
Count: 1 a 2 3 + 4 +

0 0 0 2 2 0 3

0 0 0 3 0 0 0 3 0 0 3 2

D.S. then Fade

Reggae Rhythm

Strum: 

 Side 1, Band 8

CmI7

Count: 1 e + a 2 + 3 e + a 4 *mf*

3 3 3 1 3 1 3 3

3 3 3 1 3 1 3 3

- REMEMBER:
- D.C. (Da Capo)
 - Fine
 - 1st and 2nd Endings

Fm17 **Fm1** **G7**

Count: 1 e + a 2 e + 3 e + a 4

3 3 3 1 1 3 0 3 3

3 3 3 1 1 3 0 3 3 0

Cm17

Count: 1 e + a 2 + 3 e + a 4

3 3 3 1 3 1 3 3

3 3 3 1 3 1 3 3 3

D.C. and Fade

Some Funk

Strum:

Side 1, Band 9

C7(#9)

Count: 1 + 2 + 3 a 4 e + a

3 3 1 1 0 0 0 0 1 2

3 3 1 1 0 3 3 3 2 2

F9

Count: 1 + 2 Rest Rest e Rest e

0 1 1 1 1 1

1st & 2nd endings: Play down to the repeat dots; repeat from the top; then play the 2nd ending (skip the first ending on the repeat).

F9 **C**

Count: 1 + 2 Rest 3 a Rest

0 1 1 1 1 3

NEW RIGHT-HAND TECHNIQUES:

THE SLAP

This technique is widely used in current pop and soul styles. It requires a good deal of practice to become fluid with movements that you normally, or up until this point haven't used. I use the **pop** a good deal more frequently than the **slap**, because the **pop** can be done with either a pick or with the fingers. A good slap and pop technique will give your rock, soul and fusion bass lines added punch and energy.

The slap is done with the side of the thumb at the joint. The arm should stay still and all movement should occur at the wrist. The thumb, once in position, stays there with all movement supplied from the wrist. Immediately after the string has been struck, the wrist rotates the thumb away from the string, allowing the note to ring.

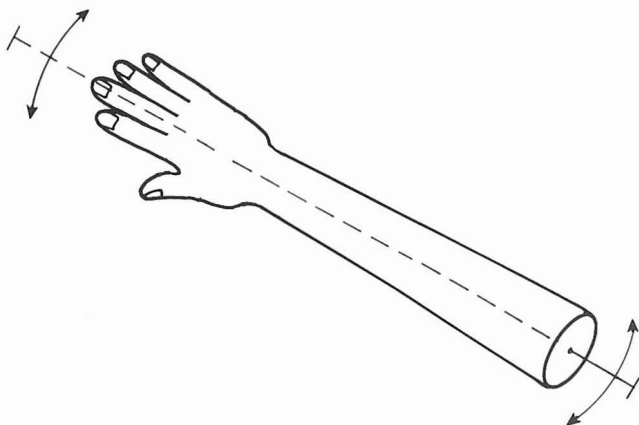
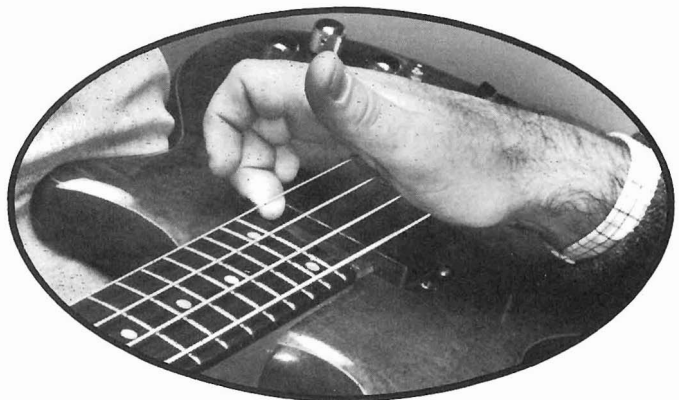
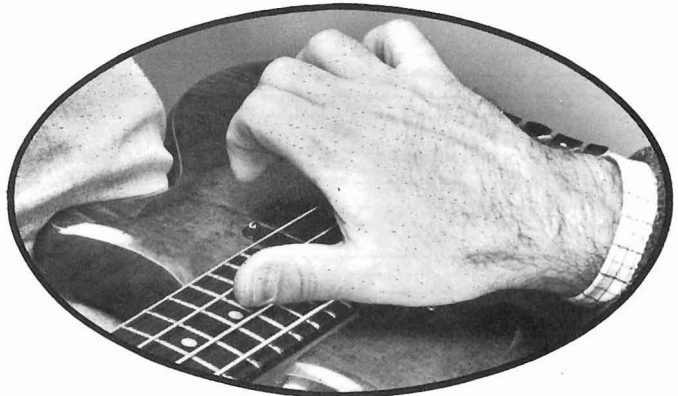
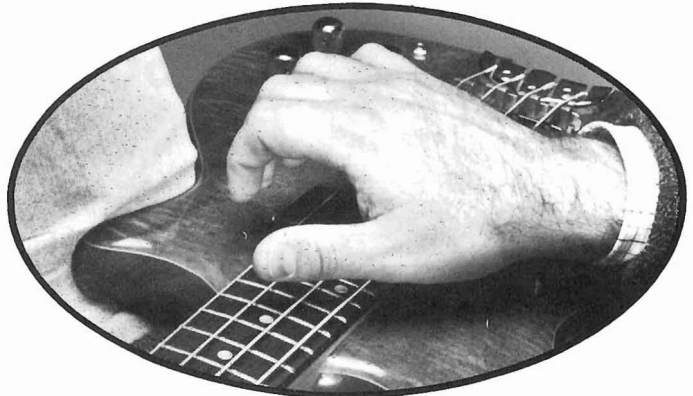
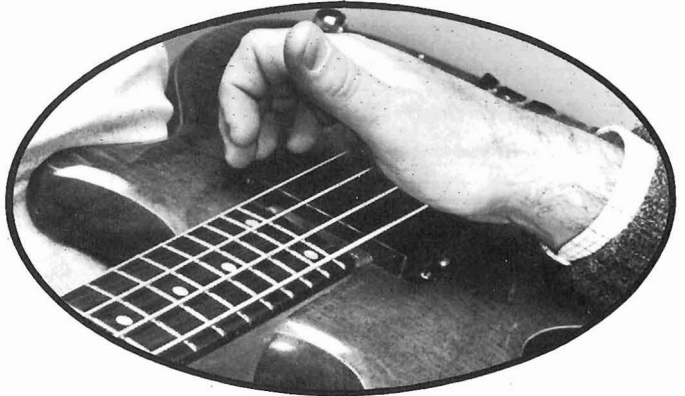
TIP: The thumb should slap the string at the end of the fingerboard.

The quality of the slap will depend on two main factors:

1. THE BASS: If you use round wound strings, you will get a better sounding slap. If you set the action high, you will get a better slap. Also, to a lesser degree, a heavier string, due to its mass, will give a more solid slap.

2. THE PLAYER: Your technique is vitally important. Practice consistency, make sure that instantly after the slap, the thumb is rotated away from the string, enabling it to ring.

TIP: Think of the thumb as a whip. The "whip" is set into motion by the action of the wrist, the twisting motion of the wrist and lower arm pivots the thumb onto the string and away from it.

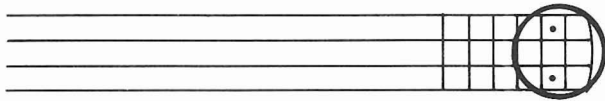


SLAPS ON OPEN STRINGS

A slap will be indicated by this symbol (S).

In the next four exercises, practice the slap using even attacks of the right hand on the string. Work on developing control and consistency. Experiment and see how hard you must slap to get a good sound. (Only use as much effort as required.)

REMEMBER: Slap over this area of the fingerboard.



No. 1

Exercise No. 1: Bass clef, 4/4 time. The exercise consists of four measures. The first measure has a single eighth note on the 1st string. The second measure has a pair of eighth notes on the 1st string. The third measure has a triplet of eighth notes on the 1st string. The fourth measure has a single eighth note on the 1st string. Above each measure, the number of slaps (S) is indicated: 1, 2, 3, and 1 respectively. The bass line consists of whole notes on the 1st string.

No. 2

Exercise No. 2: Bass clef, 4/4 time. The exercise consists of four measures. The first measure has a pair of eighth notes on the 1st string. The second measure has a triplet of eighth notes on the 1st string. The third measure has a pair of eighth notes on the 1st string. The fourth measure has a single eighth note on the 1st string. Above each measure, the number of slaps (S) is indicated: 2, 3, 2, and 1 respectively. The bass line consists of whole notes on the 1st string.

No. 3

Exercise No. 3: Bass clef, 4/4 time. The exercise consists of four measures. The first measure has a single eighth note on the 1st string. The second measure has a pair of eighth notes on the 1st string. The third measure has a triplet of eighth notes on the 1st string. The fourth measure has a single eighth note on the 1st string. Above each measure, the number of slaps (S) is indicated: 1, 2, 3, and 1 respectively. The bass line consists of whole notes on the 1st string.

No. 4

Exercise No. 4: Bass clef, 4/4 time. The exercise consists of four measures. The first measure has a pair of eighth notes on the 1st string. The second measure has a triplet of eighth notes on the 1st string. The third measure has a pair of eighth notes on the 1st string. The fourth measure has a single eighth note on the 1st string. Above each measure, the number of slaps (S) is indicated: 2, 3, 2, and 1 respectively. The bass line consists of whole notes on the 1st string.

TUNES USING THE SLAP

Strum:  

Side 1, Band 10

Thumper

EMI11

A7 sus

EMI11

B

(S)

(S S)

(S)

(S)

(S S)

(S)

(S)

(S S)

(S)

(S)

(S)

(S)

(S)

(S)

(S)

Count: 1 2e+ a 3 4 +

mf

1 2e+ a 3 4 +

1 2e+ a 3 4 +

1e+ + 2 + 3 4 + *

EMI11

A7 sus

B+7

EMI11

B+7

(S)

(S S)

(S)

(S)

(S)

(S S)

(S)

(S)

(S S)

(S)

(S)

(S)

(S S)

(S S)

(S S)

(S S)

(S)

Count: 1 2e+ a 3 4 +

1 2e+ a 3 4 +

1 2e+ a 3 4 +

1 + 2 e+a 3 4

D.C. and Fade

*  This means "Gliss" or Glissando. Slide down from this note.

Strum: 

Side 2, Band 1

Sledge Hammer

G

Emi

C

D11

G

Emi

Emi

(S S S S S)

(S)

(S S S S S)

(S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S)

(S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

f

G

Emi

D

Emi

Ami

(S S)

(S)

(S)

(S S)

(S S)

(S)

3 3 2 2 0

0

0 0 1 1 2

0

0 3

0

0 0 0

0

0 0 0

0

2

2 2 2

2

2

2

2

2

Emi

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

(S S S S S)

2 2 2 2

0

2 2 2 2

0

0 0 0 0

0

5 5 5 5

3

3 3 3 3

0

0 0 0 0

0

0

0

0

0

0

D.C. and Fade

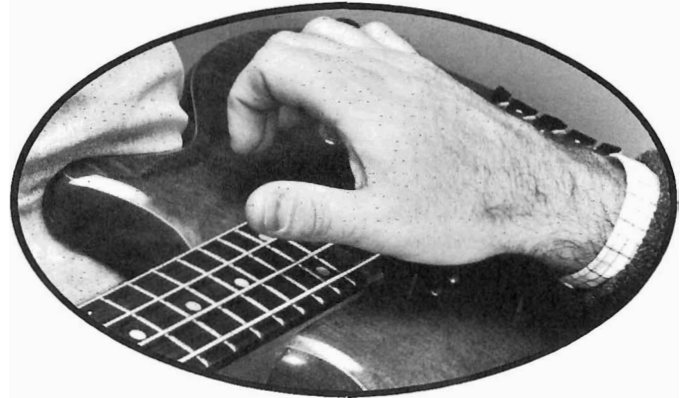
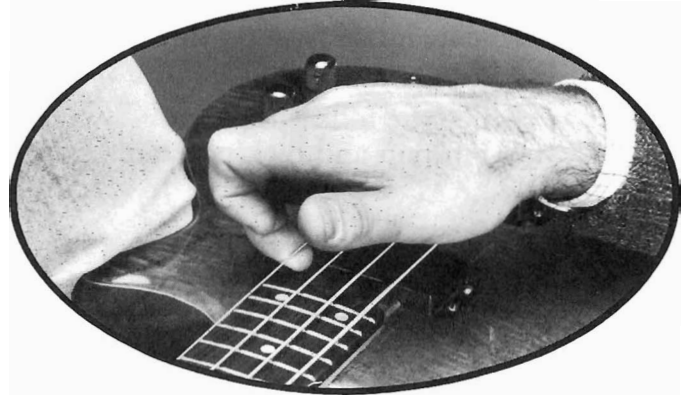
THE POP

Once you have learned the slap, the pop will be easy to master. You can either **slap/pop** or **pick/pop**. In the following exercises you will learn both methods.

A **pop** is achieved by pulling a string directly away from the fingerboard and releasing it, resulting in the string snapping against the fingerboard, setting the string in motion.

SLAP/POP

In this technique, the pop is done with the middle finger of the right hand. There are times when you might also use the index finger for popping. Pull the string straight up and away from the fingerboard and release it. When popping, try again to develop consistency. Pop only as hard as you need to. You will find that the pop will work better on a fretted bass (since the string will strike a metal fret when it snaps against the fingerboard, giving a sharper attack).

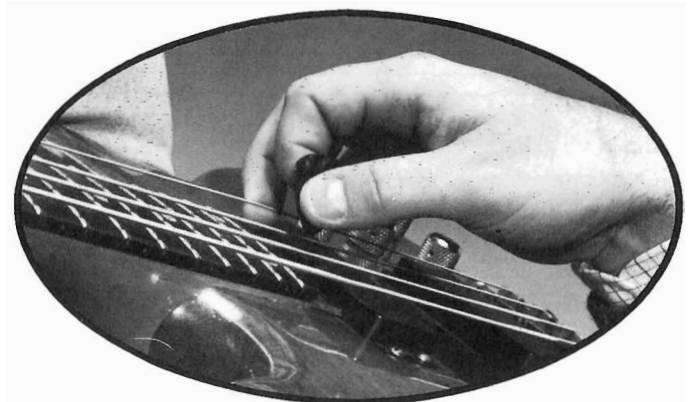


Slap/Pop

PICK/POP

This is one of my own techniques that I use 95 % of the time in popping situations. I find that I can get a crisp, even bottom tone using the pick and also pop at the same time. Since you have already learned how to use the pick (in Book One), all you need to do is to learn the pop. The slap/pop technique incorporates a good deal of wrist movement, which limits access to the strings.

Place your right hand in position for playing with the pick. In this technique, the pop will be done with the middle or third finger. Pull the string up and away from the fingerboard and release it. Your right hand will not be moving (rotating) as in the slap/pop. So it will be possible to anchor the right hand for comfort.



Pick/Pop

POPS ON OPEN STRINGS

The pop will be indicated by this symbol (P).

Almost all pops occur on the G string (no. 1) or on the D string (no. 2). This occurs because most slap/pop and pick/pop lines are based on octaves. So if the slap or pick occurs on the E string (no. 4), the pop will be played on the D string (no. 2). If the pick occurs on the A string (no. 3), the pop will be played on the G string (no. 1).

I have included pops on the E string (no. 4) and the A string (no. 3) because there are instances that will require single-note pops (without slaps or picks).

Practice the following exercises with and without a pick in your right hand using the slap/pop and pick/pop hand positions.

No. 1

Count: 1 2 3 4 1e+a 2 3e+a 4 1 2 3 4 1e+a 2 3e+a 4

No. 2

Count: 1 2 3 4 1e+a 2 3e+a 4 1 2 3 4 1e+a 2 3e+a 4

No. 3

Count: 1e+a 2 3e+a 4 1e+a 2 3e+a 4 1e+a 2 3e+a 4 1e+a 2 3e+a 4

No. 4

Count: 1 + 2 3 + 4 1 + 2 + 3 + 4 + 1 + 2 3 + 4 1 + 2 + 3 + 4 +

TUNES USING POPS

Poppin'

CM17 (P) (P) (P) G7 (P) (P) (P) CM17 (P) (P) (P) Ab7 (P) G7+5 (P)

Count: 1e+ a 2 + 3-4 1e+ a 2 + 3-4 1e+ a 2 + 3-4 1e+ a 2 3e+ a 4

mf

CM17 (P) (P) (P) Eb11 (P) (P) (P) Eb Bb/D CM1 (P) (P) (P) Ab G7 (P) (P) (P)

Count: 1e+ a 2 + 3-4 1e+ a 2 + 3-4 1 2 3 4 1e+ a 2 +

Count: 1 - 2 3 4 1 - 2 3 4 1e+ a 2 + 3-4 1 + 2 + 3 4

Count: 1 - 2 3 4 1e+ a 2 + 3-4 1 + 2 + 3 4

Zip Down

D.C. and Fade

Strum:  

Side 2, Band 2

C Bb F Eb C Bb F C Bb F Eb G Bb C

(P) (P) (P) (P) (P) (P) (P) (P) (P) (P) (P) (P) (P) (P) (P) (P)

Count: f 1e+ a 2 3e+ a 4 1e+ a 2e+ a 3 4 1e+ a 2 3e+ a 4 1e+ a 2 + 3-4

Count: 1e+ a 2 3e+ a 4 1e+ a 2 + 3e+ a 4 + 1e+ a 2 3e+ a 4 + 1e+ a 2e+ a 3e+ a 4e+ a

Count: 1e+ a 2 3e+ a 4 1e+ a 2 + 3e+ a 4 + 1e+ a 2 3e+ a 4 + 1e+ a 2e+ a 3e+ a 4e+ a

Repeat and Fade

NEW LEFT-HAND TECHNIQUES

THE HAMMER-ON

The **hammer-on** is an essential technique for building speed and improving technique. If you have listened to the slap/pop on recordings you have no doubt heard the hammer-on used extensively. What is the hammer-on? It is a type of slur in which more than one note can be played from a single pluck or pick stroke. The hammer-on is done with the left hand in the following manner:

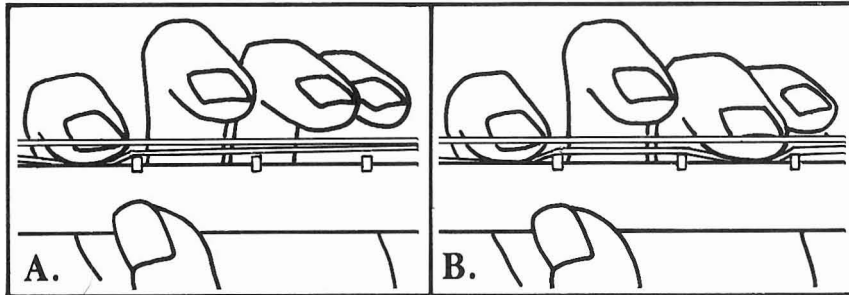
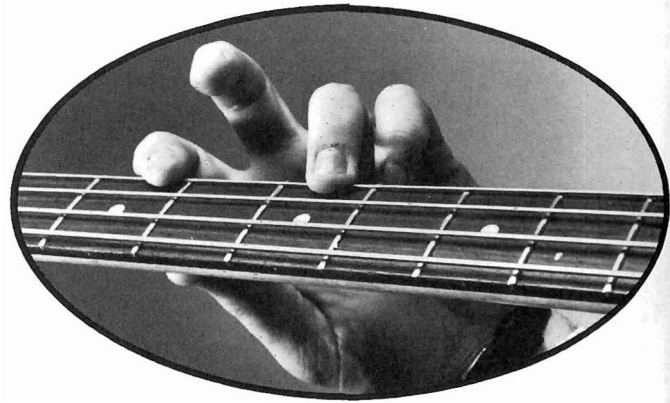
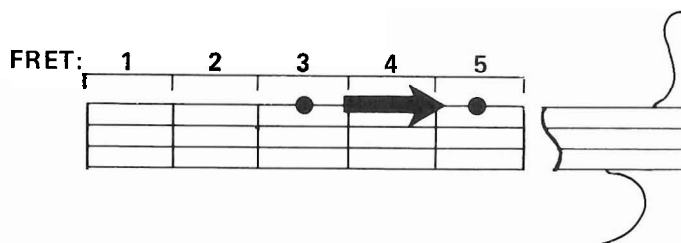


FIGURE A: The left hand frets the G string at the 3rd fret and the right hand plucks the string.

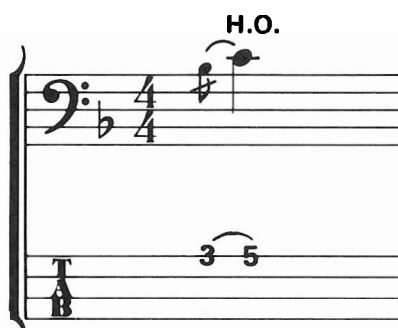
FIGURE B: With finger #1 still holding the note (Bb), the third finger frets the note at the fifth fret. The action of the 3rd finger depressing the string causes an attack of the new note (C), which does not have to be plucked by the right hand.



THE HAMMER-ON



THE HAMMER-ON SHOWN ON THE COMBINED STAFF TABLATURE SYSTEM



♩- This is called a grace note. Observe that it is smaller than the note it precedes. The second note is the primary note, and the grace note is simply a slur into the second note.

We will use the abbreviation (H.O.) (Hammer-On) to indicate a hammer-on.

TIP: A hammer-on is not limited to just the 3rd finger. This technique can be used with the 2nd, 3rd, or 4th fingers in any combination. Experiment with the concept and increase your speed, while building technique.

TUNES USING HAMMER-ONS

Strum:  **Dancin' In The Streets**

Side 2, Band 3
CMI9

Chords: FMI7 H.O. CMI9 Bb G11 H.O.

Count: *f* 1-2 e+ a 3-4 e+ a 1-2 e+ a 3-4 e+ a 1-2 e+ a 3-4 e+ a

Fingerings: 3 3 3 1 2 3 3 3 3 5 3 3 3 3 2 1 1 3

• Play each line twice.

Chords: CMI Bb Ab GMI FMI7 H.O. G7 H.O. Bb

Count: 1-2 e+ a 3-4 e+ a 1-2 e+ a 3-4 e+ a 1-2 e+ a 3-4 e+ a 1-2 e+ a 3 4

Fingerings: 3 3 2 1 1 0 4 1 4 3 3 2 1 1 1 2 3 3 5 1

D.C. and Fade

Strum:  **Hondo**

Side 2, Band 4

Muted Staccato:

Chords: G H.O. H.O. F H.O. H.O. G H.O. Bb H.O. C C# H.O. D

Count: *f* 1 + 2 + a 3 + 4 + a 1 + 2 + a 3 + 4 + a 1 + 2 + a 3 + 4 + a 1 + 2 + a 3 + 4

Fingerings: 5 3 5 5 3 5 3 1 3 3 1 3 5 3 5 3 1 3 5 4 6 7

• Remember: Muted Pickings, Staccato and Legato.

Legato:

Chords: C G Bb C D Eb F

Count: 1-2 e+ a 3-4 e+ a 1-2 e+ a 3 + 4 + 1-2 e+ a 3-4 e+ a 1 + 2 + 3 - 4

Fingerings: 3 5 3 5 3 5 3 5 5 3 3 5 5 7 8 8 9 9 * 10 * 10

* New note F (10th Fret)

Muted Staccato:

Chords: G Bb C D G F G

Count: 1 + 2 + a 3-4 e+ a 1 + 2 + a 3-4 e+ a 1 + 2 + a 3 - 4 1 + 2 + 3 + 4

Fingerings: 5 3 5 3 5 3 1 3 5 3 5 5 1 3 3 3 1 3

PULL-OFFS

A **pull-off** is essentially the opposite of a hammer-on. It too is an essential technique for building speed and technique. If you have listened to the slap/pop technique on recordings, you have undoubtedly heard the pull-off. What is a pull-off? Like the hammer-on, the pull-off is a type of slur in which more than one note can be played from a single pluck or pick stroke. In the hammer-on, the slur acts to raise the pitch of the note. In the pull-off, the slur acts to lower the pitch of the note. The pull-off is done with the left hand in the following manner.

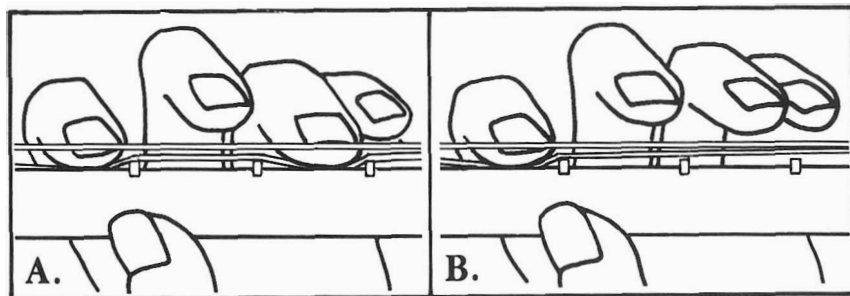
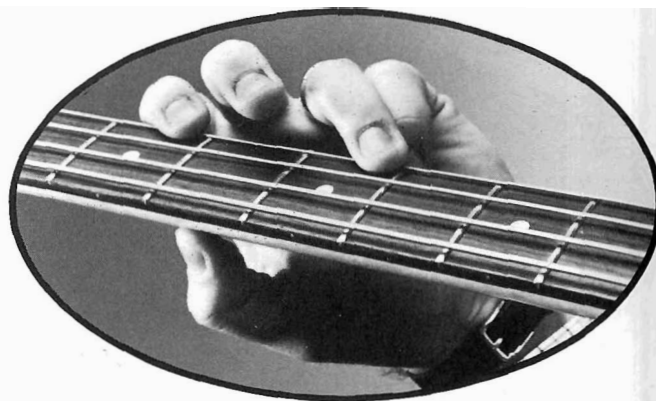
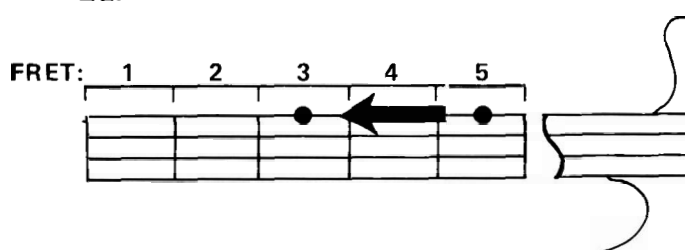


FIGURE A: The left hand frets the G string at the 5th fret (with finger #3) and the 3rd fret (with finger #1). Note both notes are fretted at the same time. Next, the right hand plucks the string, setting it in motion.

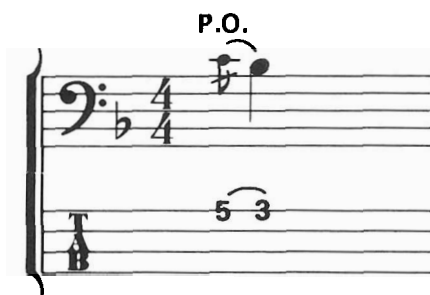
FIGURE B: Finger #3 is pulled off the string quickly, to allow the string to ring as fretted by finger #1 at the 3rd fret. **TIP:** You will almost invariably lose a little intensity between the first and second notes of the pull-off. The quicker you release finger #3, the better. This will cause less dampening of the string.



THE PULL-OFF



THE PULL-OFF SHOWN ON THE COMBINED STAFF TABLATURE SYSTEM



The abbreviation P.O. will be used to indicate a pull-off.

TIP: As in the hammer-on, the pull-off is not limited to just the 1st and 3rd fingers, but can be used with all four fingers. Because the decending nature of the pull-off creates some dampening of the string by the fingers, successive pull-offs will decrease in loudness.

TUNES USING PULL-OFFS

Look Out

Strum: 

 Side 2, Band 5

CM17 (SUS) P.O. P.O. P.O. P.O.

Count: 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4

mf

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

F9 P.O. P.O. P.O. P.O. CM17 (SUS) P.O. P.O.


Count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4

3 1 3 3 1 3 1 3 3 3 1 3 5 3 3 3 1 3 3 1

D.C. and Fade

Too Much

Strum:  

 Side 2, Band 6

G7 (P) P.O. C7 (P) P.O. G7

Count: 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4 1e+a 2 + 3+4e+ a 1e+a 2 + 3-4e+ a

mf

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

C7 (P) P.O. (P) P.O. G7

Count: 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4 1e+a 2 + 3-4e+ a 1e+a 2 + 3-4e+ a

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

D7 (P) P.O. C7 (P) P.O. G7 G (P) (P) (P) (P) P.O. P.O. P.O. P.O.

Count: 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4 1e+a 2 + 3 4 1e+a 2e+a 3e+a 4e+a

7 5 5 3 5 3 5 3 3 2 2 0 5 3

D.C. and Fade

REVIEW TUNE #1

In the following review tunes, you will review the material learned in Book 2 (major scales, minor scales, key signatures, relative minor keys, staccato/legato, 16th notes, 16th's in combinations with 8ths, dynamic markings, the slap/pop or pick/pop, hammer-on and pull-off). All concepts are reviewed and further developed in Book Three.

Side 2, Band 7

Last Chance

Count: 1 e + a 2 e + 3 + 4 + 1 e + a 2 e + 3 + 4 + 1 e + a 2 e + 3 + 4 + a 1 e + a 2 - 3 4 e +

mf

Count: 1 e + a 2 - 3 4 e + 1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

Count: 1 2 e + a 3 + 4 + 1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

Count: 1 e + a 2 3 e + a 4 1 e + a 2 e + 3 + 4 + 1 e + a 2 + a 3 + 4 + 1 e + a 2 e + 3 + 4 + a

Count: 1 e + a 2 - 3 4 e + 1 e + a 2 - 3 4 e + 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a

***Key Change to E \flat**

REVIEW TUNE #2

Flash

Strum: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Side 2, Band 8

Legato: F7 (SUS)

(P) H.O.

(P) H.O.

Count: 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a

mf

1 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

G7 (SUS)

(P) H.O. F7 (SUS)

Count: 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4

3 3 3 3 3 3 3 3 1 3 1 3

1 1 1 1 1 1 1 1 1 1 1 1

Staccato: (Muted)

DMI7

Bb7

DMI7

Eb11

Count: 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4 1e+a 2 + 3e+a 4

5 5 5 5 5 3 5 5 1 1 1 1 1 4 1 1 5 5 5 5 5 3 5 5 6 6 6 6 6 4 6 6

Legato: F7 (SUS)

(P) P.O.

H.O. H.O.

(P) P.O.

H.O. H.O.

Count: 1 + 2 + 3e+a 4 1e+a 2 3 4 e + a 1 + 2 + 3e+a 4 1e+a 2 3 4 e + a

3 1 1 3 1 3 3 1 1 3 1 3

1 1 1 1 1 1 1 1 1 1 1 1

F7 (SUS)

(S) (S) (S) (S) (P) H.O.

Count: 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a 1 2 + 3e+a 4 + 1 2 e + a 3 - 4

1 3 6 8 10 10 8 8 8 8

1 1 1 1 1 1 1 1 1 1 1 1