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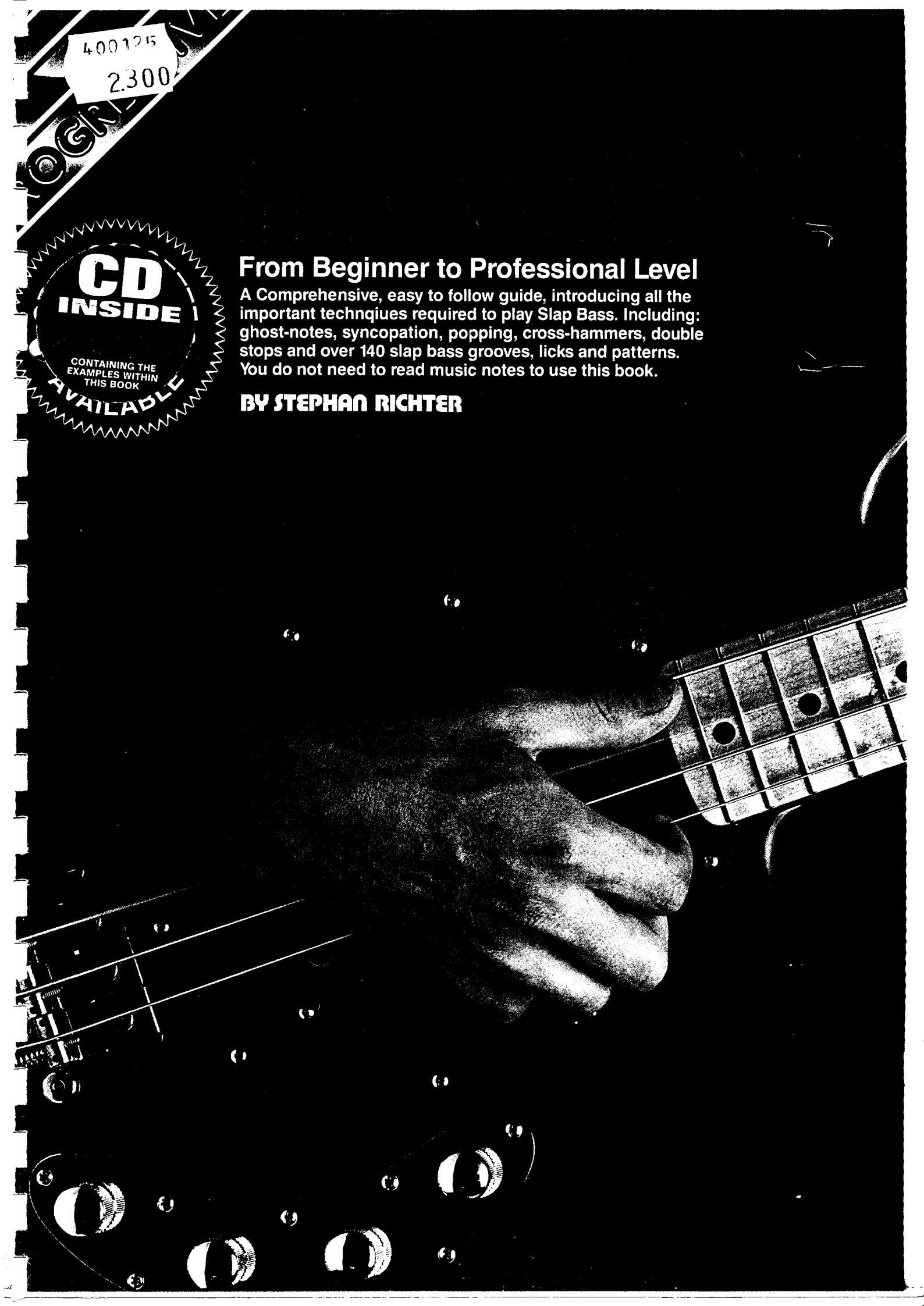
CONTAINING THE  
EXAMPLES WITHIN  
THIS BOOK

**AVAILABLE**

## From Beginner to Professional Level

A Comprehensive, easy to follow guide, introducing all the important techniques required to play Slap Bass. Including: ghost-notes, syncopation, popping, cross-hammers, double stops and over 140 slap bass grooves, licks and patterns. You do not need to read music notes to use this book.

**BY STEPHAN RICHTER**



# RHYTHMS AND RESTS ON THE OPEN STRINGS ( Ex 1 - 40 )

♩ = 80

## EXERCISE 1 WHOLE NOTE ( 4 BEATS )

T T

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

## EXERCISE 2 HALF NOTES ( 2 BEATS )

T T T T T T

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

## EXERCISE 3 QUARTER NOTES ( 1 BEAT )

T T T T T T T T T T

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

## EXERCISE 4 EIGHTH NOTES

T T T T T T T T T T T T T T T T

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

♩ = 72

## EXERCISE 5 SIXTEENTH NOTES

TTTTTTTTTTTTTTTT T TTTT TTTT TTTT TTTT T

Count 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 3 4 1 e + a 2 e + a etc.

# USING THE RHYTHM SYMBOLS AND RESTS IN DIFFERENT SECTIONS OF THE BAR.

♩ = 100  
**EXERCISE 6**  
 HALF AND QUARTER NOTES

T T T T

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

**EXERCISE 7**

T T T T T T T T T T T

Count 1 2 3 4 1 2 3 4 etc.

**EXERCISE 8**

T T T T T T T T

Count 1 2 3 4 1 2 3 4 etc.

**EXERCISE 9**

T T T T T T T T T

Count 1 2 3 4 1 2 3 4 etc.

**EXERCISE 10**

T T T T T T T T

Count 1 2 3 4 1 2 3 4 etc.

**EXERCISE 11**

T T T T T T T T

Musical notation for Exercise 11, featuring a bass clef and a 4/4 time signature. The melody consists of quarter notes on a single pitch, with rests between them. The accompaniment consists of whole notes on a single pitch. The exercise is divided into two 4-measure phrases by a repeat sign.

Count 1 2 3 4 1 2 3 4 etc.

**EXERCISE 12**

T T T T T T T T

Musical notation for Exercise 12, featuring a bass clef and a 4/4 time signature. The melody consists of quarter notes on a single pitch, with rests between them. The accompaniment consists of whole notes on a single pitch. The exercise is divided into two 4-measure phrases by a repeat sign.

Count 1 2 3 4 1 2 3 4 etc.

**EXERCISE 13**

T T T T T T T T T T T

Musical notation for Exercise 13, featuring a bass clef and a 4/4 time signature. The melody consists of quarter notes on a single pitch, with rests between them. The accompaniment consists of whole notes on a single pitch. The exercise is divided into two 4-measure phrases by a repeat sign.

Count 1 2 3 4 1 2 3 4 etc.

**EXERCISE 14**

T T T T T T T T T T T

Musical notation for Exercise 14, featuring a bass clef and a 4/4 time signature. The melody consists of quarter notes on a single pitch, with rests between them. The accompaniment consists of whole notes on a single pitch. The exercise is divided into two 4-measure phrases by a repeat sign.

Count 1 2 3 4 1 2 3 4 etc.

# TIES JOINING DIFFERENT NOTES TOGETHER

**Tie** - a curved line joining two or more notes of the same pitch, where the second note(s) is not played, but its time value is added to that of the first note. e.g. in the second bar of Exercise 15 the second note is held for 2 beats.

Also notice that although the 2 bars in Ex 15 are written differently they sound exactly the same.

## EXERCISE 15

T T T T T T T T T T T

Count 1 2 3 4 1 2 3 4 etc.

## EXERCISE 16

T T T T T T T T T T

Count 1 2 3 4 1 2 3 4 etc.

# GHOST NOTES

These are notes achieved by dampening the string while hitting it. They have no distinguishable pitch, and are represented with an X. To dampen the string lightly place your left hand fingers on it without pressing down. Be careful not to produce any ringing sound (called a harmonic. see page 43) or to produce a hammered on note (see page 32).

For ease of playing, dampen the string in the same area of the fretboard as you are playing the other (fretted) notes.

E A D G



It can be seen that each ghost note corresponds with one particular string.

EXERCISE 17

T T T T T T T T T T T T T T

Musical notation for Exercise 17, 4/4 time. The exercise consists of two measures, each repeated twice. The first measure contains four quarter notes (T) on the bass staff and four quarter notes (O) on the tenor staff. The second measure contains four quarter notes (T) on the bass staff and four quarter notes (X) on the tenor staff. The notation is repeated for a second cycle.

Count 1 2 3 4 1 2 3 4 etc.

EXERCISE 18

T T T T T T T T T T T T T T

Musical notation for Exercise 18, 4/4 time. The exercise consists of two measures, each repeated twice. The first measure contains four quarter notes (T) on the bass staff and four quarter notes (O) on the tenor staff. The second measure contains four quarter notes (T) on the bass staff and four quarter notes (X) on the tenor staff. The notation is repeated for a second cycle.

EXERCISE 19

T T T T T T T T T T T T T T

Musical notation for Exercise 19, 4/4 time. The exercise consists of two measures, each repeated twice. The first measure contains four quarter notes (T) on the bass staff and four quarter notes (O) on the tenor staff. The second measure contains four quarter notes (T) on the bass staff and four quarter notes (X) on the tenor staff. The notation is repeated for a second cycle.

EXERCISE 20

T T T T T T T T T T T T T T

Musical notation for Exercise 20, 4/4 time. The exercise consists of two measures, each repeated twice. The first measure contains four quarter notes (T) on the bass staff and four quarter notes (O) on the tenor staff. The second measure contains four quarter notes (T) on the bass staff and four quarter notes (X) on the tenor staff. The notation is repeated for a second cycle.

EXERCISE 21

T T T T T T T T T T T T T T

Musical notation for Exercise 21, 4/4 time. The exercise consists of two measures, each repeated twice. The first measure contains four quarter notes (T) on the bass staff and four quarter notes (O) on the tenor staff. The second measure contains four quarter notes (T) on the bass staff and four quarter notes (X) on the tenor staff. The notation is repeated for a second cycle.

♩ = 120

**EXERCISE 22 EIGHTH NOTES**

T T T T T T T T T T T T T T T T

Musical notation for Exercise 22 in 4/4 time. The exercise consists of two systems of four measures each. The first system has a first ending and a second ending. The second system has a first ending and a second ending. The notation includes eighth notes and rests in the treble clef, and whole notes and rests in the bass clef. Some notes in the treble clef are marked with an asterisk (\*).

Count 1 2 + 3 4 + 1 2 + 3 4 + etc.

**EXERCISE 23**

T T T T T T T T T T T T T T T T

Musical notation for Exercise 23 in 4/4 time. The exercise consists of two systems of four measures each. The first system has a first ending and a second ending. The second system has a first ending and a second ending. The notation includes eighth notes and rests in the treble clef, and whole notes and rests in the bass clef. Some notes in the treble clef are marked with an asterisk (\*).

Count 1 2 + 3 4 + 1 2 + 3 4 + etc.

**EXERCISE 24**

T T T T T T T T T T T T T T T T

Musical notation for Exercise 24 in 4/4 time. The exercise consists of two systems of four measures each. The first system has a first ending and a second ending. The second system has a first ending and a second ending. The notation includes eighth notes and rests in the treble clef, and whole notes and rests in the bass clef. Some notes in the treble clef are marked with an asterisk (\*).

Count 1 2 3 + 4 1 2 3 + 4 + etc.

**EXERCISE 25**

T T

Musical notation for Exercise 25 in 4/4 time. The exercise consists of two systems of four measures each. The first system has a first ending and a second ending. The second system has a first ending and a second ending. The notation includes eighth notes and rests in the treble clef, and whole notes and rests in the bass clef. Some notes in the treble clef are marked with an asterisk (\*).

Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

**EXERCISE 26**

T T T T T T T T T T T T T T T T

Musical notation for Exercise 26 in 4/4 time. The exercise consists of two systems of four measures each. The first system has a first ending and a second ending. The second system has a first ending and a second ending. The notation includes eighth notes and rests in the treble clef, and whole notes and rests in the bass clef. Some notes in the treble clef are marked with an asterisk (\*).

Count 1 2 + 3 4 1 2 + 3 4 etc.

**EXERCISE 27**

T TTT TT TTTTT TT T TTT TT TTTTT TT

Count 1 2 + 3 4 + 1 + 2 + 3 4 + etc.

**EXERCISE 28**

T TTTT T TTTTTT T T TTTT T TTTTTT T

Count 1 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

**EXERCISE 29**

TTTTT T TTTTTTTT TTTTTT T TTTTTTTT

Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

**SYNCOPIATION**

**SYNCOPIATION** is the accenting (indicated > ) of a normally unaccented beat e.g. in  $\frac{4}{4}$  time the normal accent is on the first and third beats

$\frac{4}{4}$  | <sup>></sup> 1 2 <sup>></sup> 3 4 |

play louder

so an example of syncopation could be:  $\frac{4}{4}$  | <sup>></sup> 1 <sup>></sup> 2 <sup>></sup> 3 <sup>></sup> 4 + |

Syncopation is used in all forms of music e.g. Rock, Jazz, Orchestral, Latin American, etc. Its main advantage is that it can make an otherwise plain beat sound interesting due to the 'off beat' rhythm.

**EXERCISE 30** ♩ = 120

T T T T TTTTTTTT T T T T TTTTTTTT

Count 1 2 3 4 1 + 2 + 3 + 4 + etc.



## EXERCISE 31

T T T T T T T T T T T T T T

Count 1 2 3 4 1 + 2 + 3 + 4 + etc.

## EXERCISE 32

T T T T T T T T T T T T T T T T T T

Count 1 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

## EXERCISE 33

T T T T T T T T T T T T T T T T T T

Count 1 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

## EXERCISE 34

T T T T T T T T T T T T T T T T

Count 1 2 3 + 4 + 1 + 2 + 3 + 4 etc.

## EXERCISE 35

T T T T T T T T T T T T T T T T

Count 1 2 3 4 + 1 + 2 + 3 + 4 + etc.

# PLAYING ON TWO STRINGS.

♩ = 100

## EXERCISE 36

T                    T        T        T        T                    T

Count 1        2        3        4        1        2        3        4

## EXERCISE 37

T        T        T        T        T        T        T        T

## EXERCISE 38

T        T    T    T    T    T            T    T    T    T    T    T    T    T

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

## EXERCISE 39

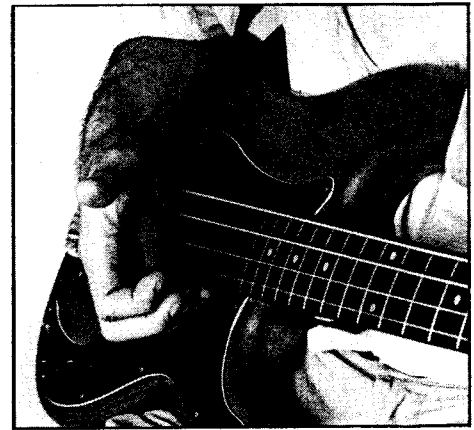
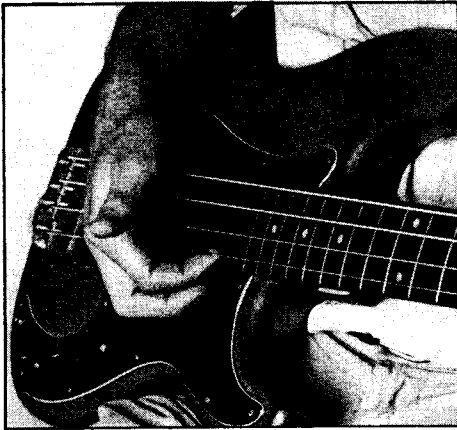
T        T    T    T    T            T    T        T    T    T    T    T    T

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

# SECTION TWO

## THE POPPING EFFECT (INDICATED BY P)

**THE POPPING EFFECT** is achieved by pulling the string with the index or middle finger of your right hand (indicated by P) and at the same time turning the wrist outwards and then releasing it. As it snaps back on the finger board and frets it produces a more attacking rhythmic sound than that produced by the thumb alone. If a 'popped' note is to be played following a slapped note you should place P under the string about to be popped at the same time the Thumb (T) hits the note to be slapped. e.g. The two actions should be done in the one movement. In this section all the popping exercises are played using octaves (notes of the same letter name that are 12 semitones apart).



**EXERCISE 40** ♩ = 132

T T T P T T T P

Count 1 2 3 4 etc.

**EXERCISE 41**

T T P T T T P T

**EXERCISE 42**

T P T T T P T T

**EXERCISE 43**

T P T P T P T P

**EXERCISE 44**

T T T TP T T T T P

Count 1 2 3 4+ etc.

**EXERCISE 45**

T P TTP T P TTP

Count 1 2 3 + 4 etc.

**EXERCISE 46**

T T P T T P T T P T T P

Count 1 2 + 3 4 + etc.

**EXERCISE 47**

T T P T T P T T P T T P

Count 1 2 + 3 4 + etc.

**EXERCISE 48**

T P T T T P T P T T T P

Count 1 2 + 3 4 + etc.

**EXERCISE 49**

T T T T P T T T T T P T

Count 1 2 + 3 + 4 + etc.

**EXERCISE 50**

T T P T T T P T T T P T T T P T

Count 1 + 2 + 3 + 4 + etc.

**EXERCISE 51**

T P T P T P T P T P T P T P

Count 1 + 2 + 3 + 4 + etc.

Some of the exercises in this book have two recommended tempos. The first is slower to enable you to practise at an easier speed and the second faster tempo can be used once confident enough. Tempos in between the suggested two can be used to gradually build speed.

**EXERCISE 52** ♩ = 88 / 120

T P T T T T T P T T T P T P T T T T T P T T T P

Count 1 2 + 3 4 1 + 2 + 3 4 + etc.

**EXERCISE 53**

T T T P T T T T P T T P T T T P T T T P

Count 1 2 3 + 4 1 2 + 3 + 4 + etc.

## EXERCISE 54

T P T T P T T P T T P T T P T T P T T P

Count 1 2 + 3 + 4 + 1 2 + 3 + 4 etc.

## EXERCISE 55

T P T P T P T P T P T P T P T P T P T P

Count 1 2 3 4 1 + 2 + 3 + 4 + etc.

## EXERCISE 56

T P T T P T T P T T P T T P T T P T T P

Count 1 2 3 + 4 1 + 2 + 3 + 4 etc.

## EXERCISE 57

T P T T P T T P T T P T T P T T P T T P

Count 1 2 3 + 4 + 1 + 2 3 4 + etc.

## EXERCISE 58

T P T T P T P T T P T T P T P T T P

Count 1 2 3 + 4 + 1 + 2 + 3 + 4 etc.

**EXERCISE 59**

T P T T P T P T P T T P T P

Count 1 2 3 4 + 1 + 2 + 3 4 etc.

**EXERCISE 60**

T P T P T P T P T P T P T P T

Count 1 2 + 3 4 + 1 + 2 + 3 4 + etc.

**EXERCISE 61**

T T P T P T P T T P T P T P T T P T

Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

**SIX BASIC RHYTHM FIGURES AND DIFFERENT COMBINATIONS**

**1. EIGHTH NOTES**

**EXERCISE 62** ♩ = 88

T P T P T P T P T P T P T P

Count 1 + 2 + 3 + 4 + etc.

## 2. TRIPLETS

A **TRIPLET** is a group of three notes played in the same time as two notes of the same kind. The most common triplets are eighth note triplets, indicated by a curved line with the figure 3 above it.

1      1 +      1 + a

The triplet is used frequently in rock and jazz playing. They should be played with an accent on the first note of each group of three (i.e. accent each note that falls "on" the beat).

ACCENT

**COUNT:** 1 + a    2 + a    3 + a    4 + a  
**SAY:**    one and a    two and a    three and a    four and a

Triplets can be used on any kind of rhythm symbols like half, quarter, eighth notes etc. In Ex. 63 there are three even eighth notes in one beat instead of the normal two.

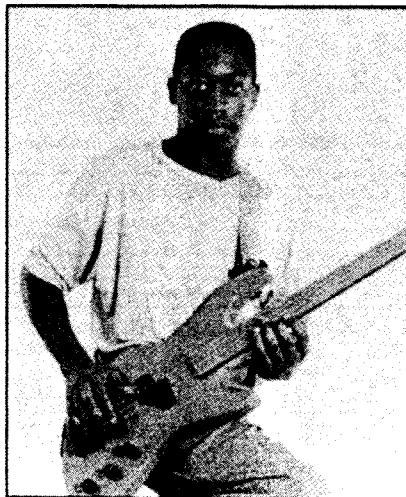
In later exercises quarter note triplets are introduced.

### EXERCISE 63

T T P T T P T T P T T P      T T P T T P T T P T T P

Count 1 + a 2 + a 3 + a 4 + a etc.

More triplet exercises are given in the last section.



Darryl Jones (Bass player with Sting)


# EIGHTH AND SIXTEENTH NOTES

The following exercises introduce rhythms that combine eighth and sixteenth notes.

It is important to practice counting out the rhythm patterns before attempting to play the exercises.

3.  $\frac{4}{4}$  |  |

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

 = 66 / 88

### EXERCISE 64 A

T T P T T P T T P T T P T T P T T P T T P



Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

### EXERCISE 64 B

T P T T P T T P T T P T T P T T P T T P



4.  $\frac{4}{4}$  |  |

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

### EXERCISE 65 A

T T P T T P T T P T T P T T P T T P T T P



Count 1 e + a 2 e + a 3 e + a 4 e + a etc.



**EXERCISE 65 B**

T P T T P T T P T T P T T P T T P T T P T

5.  $\frac{4}{4}$  | |

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

**EXERCISE 66 A**

T T P T T P T T P T T P T T P T T P T T P

Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

**EXERCISE 66 B**

T P T T P T T P T T P T T P T T P T T P T

6.  $\frac{4}{4}$  | |

Count 1 e + a 2 e + a 3 e + a 4 e + a  
Say one e and a two e and a three e and a four e and a

**EXERCISE 67 A**

T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P

Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

EXERCISE 67 B

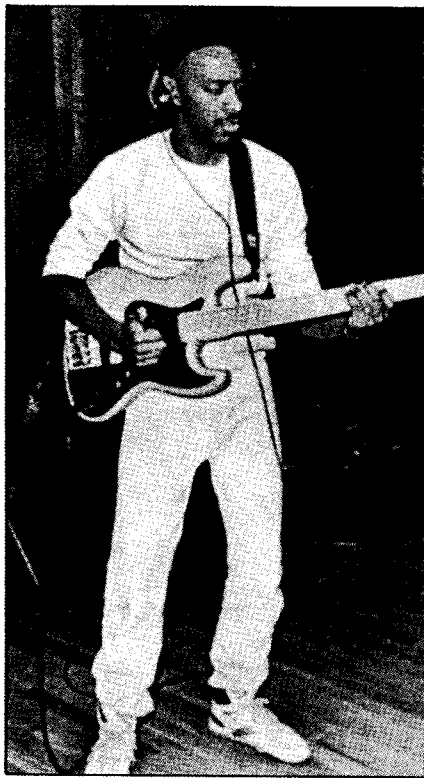
T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T

Musical notation for Exercise 67 B, featuring a bass line in 4/4 time. The notation consists of two measures, each with a treble clef and a 4/4 time signature. The first measure contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second measure contains a sequence of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3. Below the staff, there are two lines of circles representing fret positions, with the number '2' written above several circles in both measures.

EXERCISE 67 C

T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T

Musical notation for Exercise 67 C, featuring a bass line in 4/4 time. The notation consists of two measures, each with a treble clef and a 4/4 time signature. The first measure contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second measure contains a sequence of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3. Below the staff, there are two lines of circles representing fret positions, with the number '2' written above several circles in both measures.



Marcus Miller (ex. Miles Davis)



Victor Bailey (Weather Report)

Exercises 68 to 76 are combinations from the six basic rhythms (introduced in Exercises 62 to 67).

**EXERCISE 68** (combines Ex 62 and 64)

♩ = 88 T P TTP T P TTP T P TTP T P TTP

Count 1 + 2 e + a 3 + 4 e + a etc.

**EXERCISE 69** (combines Ex 62 and 65)

T P T TPT P T TP T P T TPT P T TP

Count 1 + 2 e + a 3 + 4 e + a etc.

**EXERCISE 70** (combines Ex 62 and 66)

T P TT PT P TT P T P T TPT P T TP

Count 1 + 2 e + a 3 + 4 e + a etc.

**EXERCISE 71** (combines Ex 64 and 65)

TTP T TPTTP T TP TTP T TPTTP T TP

Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

**EXERCISE 72** (combines Ex 64 and 66)

TTP TT P TTP TT P TTP TT P TTP TT P

Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

**EXERCISE 73** (combines Ex 64 and 67)

T T P T T T P T T P T T T P T T P T T T P T T P T T T P

Start 1 e + a 2 e + a 3 e + a 4 e + a etc.

**EXERCISE 74** (combines Ex 65 and 66)

T T P T T P T T P T T P T T P T T P T T P

Start 1 e + a 2 e + a 3 e + a 4 e + a etc.

**EXERCISE 75** (combines Ex 65 and 67)

T T P T T T P T T P T T T P T T P T T T P

Start 1 e + a 2 e + a 3 e + a 4 e + a etc.

**EXERCISE 76** (combines Ex 66 and 67)

T T P T T T P T T P T T T P T T P T T T P

Start 1 e + a 2 e + a 3 e + a 4 e + a etc.

Combinations can be made between any patterns from Ex 62 to Ex 67. These octave exercises are not only good as technical training but also useful for rhythm understanding.

When you are comfortable with the above exercises, use their rhythms on Ex. 77.

The following exercise involves playing notes further up the neck of the bass guitar.

**EXERCISE 77**

T P T P T P T P T P T P T P

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

Count 1 + 2 + 3 + 4 + etc.

T P T P T P T P T P T P T P

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

T P T P T P T P T P T P T P

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

T P T P T P T P T P T P T P T

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

The next exercise incorporates ghost notes

### EXERCISE 78

T P T P T P T P    b) T P T P T P T P    c) T P T P T P T P

Count 1 + 2 + 3 + 4 + etc.

Different combinations can be made as to where to play ghost note.

Go back to Ex. 77 and use ghost notes as shown in Ex 78

## SECTION THREE

Hammer - On (Indicated by H) and Lift - Off (Indicated by L) notes.

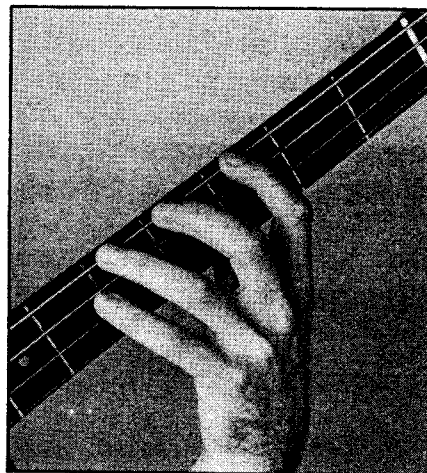
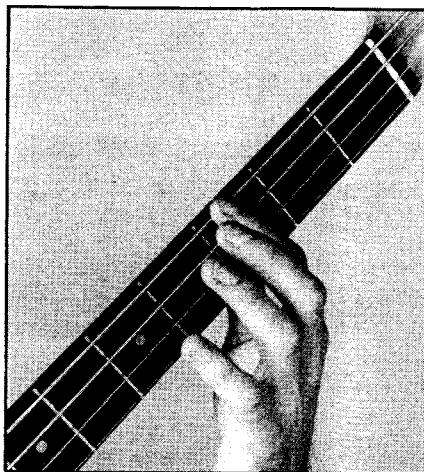
### THE HAMMER - ON

"HAMMER - ON" refers to the technique of sounding a note without actually picking the string with right hand. The sound is produced by striking the string with one of the left hand fingers.

In the exercise below, only the G note is picked, and the third finger "hammers - on" firmly to produce sound of the A note. The hammered - on note is always higher in pitch than the note proceeding it.

T    H    T    H

Count 1    2    3    4



The hammer - on effect is indicated by the curved line, and the 'H' above the hammered - on note. Remember that the second note (A), is not picked; the sound is produced entirely by the third finger hammering - on' to the string.

One must be very careful with the timing of the hammer on. Both the G and A notes are quarter notes and each should have an equal time value when played (regardless of the hammer - on technique).

"LIFT - OFF" note is achieved by playing a note with the left hand then quickly lifting off one finger while leaving another on the same string which is still fretting a note. The second note will always be lower than the first one. The lift - off note is like a reversed hammer - on. (see photo.)

EXERCISE 79 ♩ = 160

T H T H T H T H

Count 1 2 3 4 etc.

EXERCISE 81

T H P H T H P H

EXERCISE 80

T H P H T H P H

EXERCISE 82

P H T H P H T H

EXERCISE 83

P L T L P L T L

EXERCISE 84

P L T L P L T L

EXERCISE 85

T L P L T L P L



Marcus Miller (ex. Miles Davis)

♩ = 100  
EXERCISE 86

T P T P H T P T P H T P T P H T P T P H

Count 1 + 2 e + a 3 + 4 e + a etc.

**EXERCISE 87**

T P T P L T P H T      T P T P L T P H T

Count 1 + 2 e + a 3 e + a 4 etc.

**EXERCISE 88**

P H T T T T P H T T T T P T P

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

\* **Lead-In** - a note or notes occurring before the first bar of music (also called "Anacrusis" or "pick-up" notes).

**EXERCISE 89**

P H T T T T P P L T T T (P H)

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

( ) the notes in brackets are only played when exercises are repeated.

**EXERCISE 90**

T H T T T T T T H T T T T T T H

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



# FIVE BASIC RHYTHM PATTERNS

The following five exercises all contain the same notes but each one has different timing on the 2nd and 3rd beats of the bar.

**EXERCISE 91** ♩ = 120

P H T T T P H T T P H

Count + a 1 + 2 + 3 + 4 e + a 1 + 2 + 3 4 e + a etc.

T T T P H T T P H

**EXERCISE 92**

P H T T T P H T T T P H

Count + a 1 + 2 e + a 3 4 e + a etc.

**EXERCISE 93**

P H T T T P H T T P H

Count + a 1 + 2 e + a 3 + 4 e + a 1 + 2 e + a 3 4 e + a etc.

T T T P H T T P H

\* Dot - a sign placed after a note indicating that its value is extended by a half e.g. ♩ = 2 counts

♩ = 3 counts or like Ex. 93 ♩ = ♩ + ♩

For more information on dotted notes and timing see Progressive Bass Guitar by Gary Turner and Brenton White (Pgs 71 to 73).

### XERCISE 94

P H T T P P P H T T T T P H

Count + a 1 + 2 e + a 3 4 e + a etc.

T P P P H T T T T P T

### XERCISE 95

P H T T T P H T T P H

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

T T T P H T T P H

In Exercise 96 the different rhythms from exercises 91 to 95 have been mixed together to create a more interesting pattern. These patterns are commonly used by session players.

**EXERCISE 96**

P H T T T T P H T T T T P H

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

T T T T P H T P P P H

etc.

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

T T T T P H T T T T P H

T T T T P H T P P P H

# THREE DIFFERENT OFF-BEAT RHYTHMS PLAYED BY THE RIGHT HAND INDEX OR MIDDLE FINGER (P).

## EXERCISE 97

$\text{♩} = 112$

T T T T T P T P T P T P

Count 1 2 3 4 1 + 2 + 3 + 4 + etc.

T T T T T P T P T P T P

## EXERCISE 98

T T T T T P T P T P T P

Count 1 2 3 4 1 e+a 2 e+a 3 e+a 4 e+a etc.

T T T T T P T P T P T P

## EXERCISE 99

T T T T T P T P T P T P

Count 1 2 3 4 1 e + a 2 e + a 3 e + a 4 e + a etc.

T T T T T P T P T P T P

The following 4 exercises incorporate the off-beat patterns introduced in Exercises 96 to 99.

### EXERCISE 100

P H T P T T P H T P T P H

etc.  
Count + a 1 e + a 2 + 3 4 e + a 1 e + a 2 + 3 4 e + a  
T P T T P H T P T P H

### EXERCISE 101

P H T P T T P H T P T P H

etc.  
Count + a 1 e + a 2 e + a 3 4 e + a 1 e + a 2 e + a 3 4 e + a  
T P T T P H T P T P H

### EXERCISE 102

P H T P T T P H T P T T P H

Count + a 1 e + a 2 e + a 3 4 e + a etc.

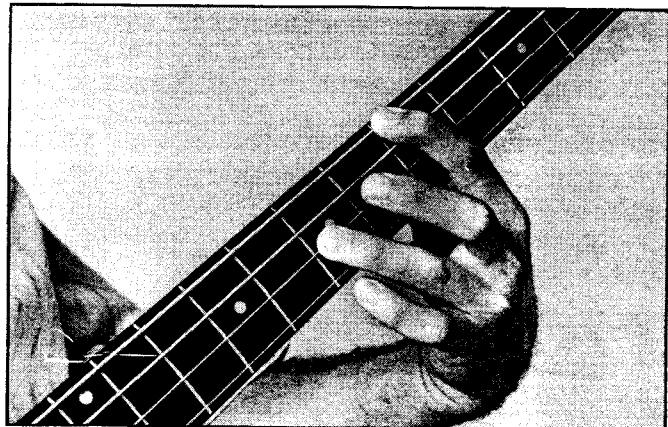
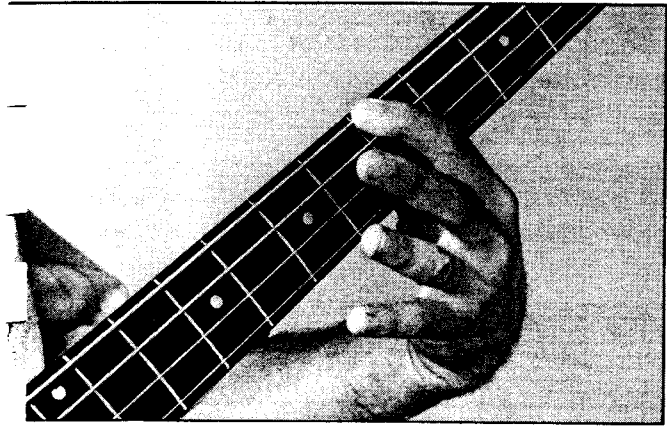
### EXERCISE 103

P H T P T P T P H T P T P T P H

Count + a 1 e + a 2 3 e + a 4 e + a etc.

# CROSSHAMMER

This is the same as a normal hammer on, except it is not played on the same string as the note before. It is entirely produced by the left hand.



## EXERCISE 104

T H T H T H T H      T H T H T H T H

Count 1 + 2 + 3 + 4 + etc.

## EXERCISE 105

T THT THT THT TH      T THT THT THT TH

Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

## EXERCISE 106

T HPT HPT HPT HP      T HPT HPT HPT HP

## EXERCISE 107

T HPT THPT THPT      T HPT THPT THPT

Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

# SECTION FOUR

The exercises in Section four combine all the techniques and rhythm patterns so far discussed. They can be used for accompanying, improvisation and solo playing. As these exercises are quite advanced it is essential for you to have mastered the techniques and rhythms given previously. Constant revision and practice will be necessary to maintain the required standard. These are the type of Riffs played by top session players such as Mark King, Marcus Miller, Stanley Clark, Darryle Jones etc.

**EXERCISE 108** ♩ = 63/84

T      T T      T T      T      T T      T

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

**EXERCISE 109** ♩ = 80/120

T      P      T      T      T      T      T      T T

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

**EXERCISE 110** ♩ = 72/100

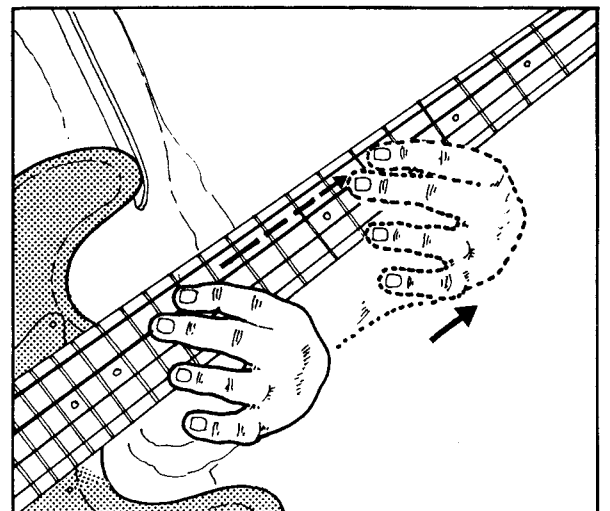
T      T      P      T P      T P      H T      H T      H

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

## THE SLIDE (Marked S and or )

**THE SLIDE** is a technique which involves a finger moving along the string to its new note. The finger maintains pressure on the string, so that a continuous sound is produced until the desired note is reached.

The left hand moves from one note to the next, upwards or downwards on the fretboard.



**EXERCISE 111** ♩ = 80/120

T T P T T T T T T P T P T P T T H

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

**EXERCISE 112** ♩ = 80

Commence the Slide on any of the Frets high up on the E string.

S T T T T H T H

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

T T T P T T T P T T

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

**EXERCISE 113** ♩ = 76/116

T P T T T P T T T T P T T T T T

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

T P T T T P T T T P T S H P T T H P T

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



# DOUBLE STOPS

In Exercise 114 double stops are introduced. Double Stops are two notes played at the same time (e.g. pop two notes with index finger and middle finger together).



## EXERCISE 114 ♩ = 100/144

T P P T P P S\* T P P P S P T

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

\* These 2 notes are created by the slide

In Exercise 115 a harmonic is the last note of the pattern (marked as such ↓)

A **harmonic** is a chime like sound created by lightly touching a vibrating string with the left hand at certain points along the fret board. The left hand must be positioned directly above the fret just touching the string (i.e. without pressing down). Harmonics are most easily played on the 12th, 7th and 5th frets. In the example below the harmonic is played on the 5th fret of the G string.

## EXERCISE 115 ♩ = 50/72

T H T T P H T T P T S T H T T H P T H P H T P

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

The following exercise is a Blues Lick incorporating Double Stops.

## EXERCISE 116 ♩ = 50/72

T P T P P T T H P H T T P T P P T T H P H T

Count 1 + 2 e + a 3 e + a 4 e + a etc.

T P T P P T H P H T T P T P P T T H P H T

# MORE RHYTHM GROOVES

**EXERCISE 117** ♩ = 72/112  
 P H T T T T P H T T T P H

Count + a 1 + 2 + 3 + 4 e + a 1 + 2 e + a 3 + 4 e + a  
 T T T T P H T T T P H

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

**EXERCISE 118**

P H T T T P H T T T T P H etc.

Count + a 1 2 e + a 3 4 e + a 1 + 2 e + a 3 4 e + a etc.

T T T T P H T T T P H

Exercise 119 has a syncopated Latin American feel.

**EXERCISE 119** ♩ = 100/150  
 T T T P T T T P H T

Count 1 2 + 3 + 4 + 1 2 + 3 + 4 etc.

T T T P T T T T P H L

## BOSSA NOVA

A **BOSSA NOVA** is a slow Latin American (Brazilian) rhythm and is used in Exercise 120.

### FIRST AND SECOND BAR ENDING

Exercise 120 introduces **FIRST AND SECOND ENDINGS**. On the first time through the progression, ending one is played (| 1 \_\_\_\_\_ ), then the progression is repeated (as indicated by the repeat sign), and ending two is played (| 2 \_\_\_\_\_ ). Be careful not to play both endings together.

**EXERCISE 120** ♩ = 100/150

P H T T T P T T P T P T T

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

T T T P H T T T T H P H T

T P T P T P T T P H T | 1. T P T T T

T T T L P H | 2. T P T T P T P T T P T

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

The remaining 26 exercises are based on standard grooves and feels used in contemporary styles of Bass guitar playing.

EXERCISE 121 A ♩ = 120

T T T T T T T P T T P T

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

EXERCISE 121 B ♩ = 88/120

T T P T T T T T H P T T P T T P T T T

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

EXERCISE 122 ♩ = 63/100

T P T T T P T T T P T T T T P T P

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

T T P T T P T T P T T T P T T T T H P H

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

EXERCISE 123 ♩ = 80/116

P H T T T T T T P T T P T T P T T P H

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

T T T T T T TP TTP TTP TT PH

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

**EXERCISE 124** ♩ = 60/88

T P T T T P T T P T T T H T

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

**EXERCISE 125** ♩ = 69/92

T T T T T T T PTTPTTPTTPTTTH

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

**EXERCISE 126** ♩ = 80/120

P PHT THPHT T T T P T P T P

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

PHT THPHT T T T PTTPTT P

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

The following 6 exercises incorporate the Shuffle beat based upon triplets. For more details on Shuffle Rhythms see Progressive Bass Guitar by Gary Turner and Brenton White (pg 55).

**EXERCISE 127** ♩ = 80/120

T \* T P H T T H P T H T T \* T P H T T H P H T H

Count 1 + a 2 + a 3 + a 4 + a etc.

\* Left hand ghost note. The sound of this ghost note is achieved entirely by the left hand hitting the string to stop it from sounding. The right hand does not hit the string.

**EXERCISE 128** ♩ = 80/132

T \* T P H T T H T T H T T \* T P H T T T P T T P

Count 1 + a 2 + a 3 + a 4 + a etc.

**EXERCISE 129** ♩ = 92/126

T T T T T T T T T T H P T H P

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

**EXERCISE 130** ♩ = 92/132

T P T P T P T T T P T T T P T T

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

T P T P T P T T P T T P T P

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

In exercises 131 & 133 the last note of the bar is tied to the first note of the first bar (when repeated). This is called anticipation. (a type of syncopation). Anticipation can also be found within the exercises. e.g. Exercise 131 (bar 1,3 & 4). \*

It is recommended you listen to the tape to get the timing correct.

**EXERCISE 131** ♩ = 100/144

T P T T\* T S P L T T T P T

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

T P T T\* T\* T\* T\*

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

**EXERCISE 132** ♩ = 80/112

T T T T T P T T P T T T T T P T H P

Count 1 + a 2 + a 3 + a 4 + a etc.

T T T T T P T T P T T T T T P T H P

T P T T T T P T T T T

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

T T T T P T T T P T P H T T P T

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

On page 25 you were introduced to Eighth note triplets. In the above exercise Quarter note triplets are used (in Bars 5, 6 and 7). Listen to the tape to hear how they are played.

EXERCISE 133 ♩ = 60/88

T T P H T P T T P T T T P L T P T T T

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

T T P H T P T T P H T T T P L T P T P T P T T

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

EXERCISE 134 ♩ = 80/120

T T T T T T T T P T T P

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

T T T T T T P H T P H T H

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



EXERCISE 135 ♩ = 60/92

\* Grace note ♩ - a note of very short duration played immediately before another note.

T T P TPS P T P H T H T T P T T T P T T P T

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

T T P TPS P T P H T H T P T T T P T T P T T P T P

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

EXERCISE 136 ♩ = 60/92

P T T T T T T P P L T H P T P T T T T P

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

T T T T T T P T S P L T T H T T H T T H T H P T T H P

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

**EXERCISE 137** ♩ = 54/108

Hit with the left hand. See Exercise 127

T H T \* T T \* T T P T P T P T H T \* T T \* T T H P T T H P H

Count 1 e + a etc.

T H T \* T T \* T T P T P T P T H T \* T T \* T T P T T P T

3 e + a 4 e + a

**EXERCISE 138** ♩ = 72/96

T T T P T T T T T H P H T T T P T T T T T

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

T T T P T T T T T H P H T T T P T T P T P

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

EXERCISE 139 ♩ = 69/100

P T T T T T

P P PS P

P

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

T T T T T

THPL PHT THHPT

P

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

The "wavy" lines in the second bar indicate that you slide the double stop notes further down the neck until you wish to stop. Listen to the tape!

EXERCISE 140 ♩ = 66/100



\* The ♪ sign in Exercise 140 indicates an upper mordent, where you play a quick hammer on followed by a lift off. The note hammered on is usually a tone above the starting note and is played as quick as possible.

T P T T P T T P H T T P P P H

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

T T T T T P T S P L T H T T L T T H T T T T

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

EXERCISE 141 ♩ = 56/92

T P T T H P T T H P H T T H T T H T T T P S

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

EXERCISE 142 ♩ = 72/108

T P T T T P T T T T T H P H T T T

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

T P H T T H P H T T P T T P T T P T T P T

1 + 2 e + a 3 e + a 4 e + a 1 e + a etc.

EXERCISE 143 ♩ = 50/76

T H T P H T T H P H T T T S P T H T P H T P T P S P H T H T

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

EXERCISE 144 A ♩ = 100

T P T T T T P T T P H T

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

EXERCISE 144 B ♩ = 72/112

T P T T T T T T T T P T H P T H P L

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

T P T T T T T T T P T T P T P H T T P T

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

EXERCISE 145 ♩ = 72/104

T H T T T P T T T T T T P T T P T T P T T T H

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

-EXERCISE 146  $\text{♩} = 80/138$

T H T T H P H H P H P S

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

T H T T H P T P H T T T P S

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



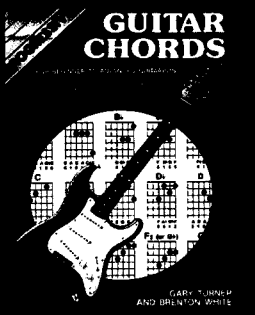
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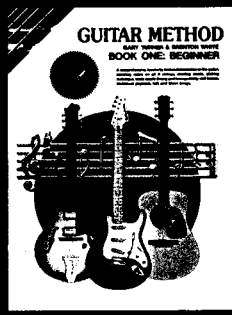
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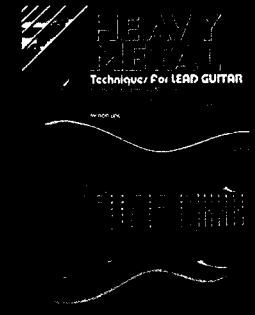
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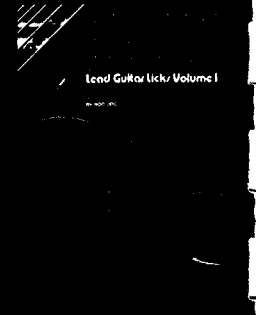
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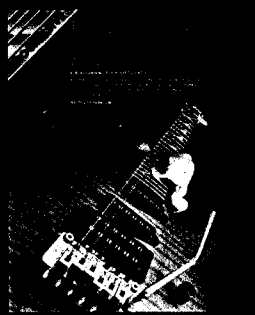
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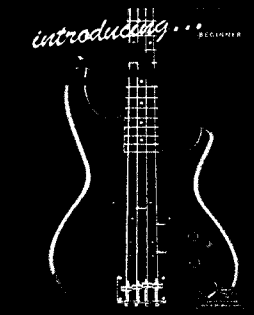
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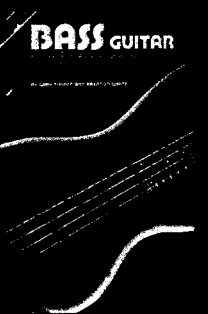
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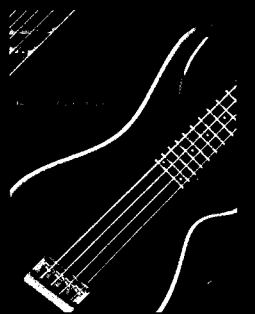
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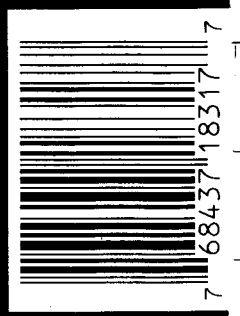
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