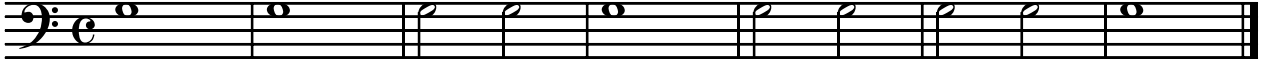


1

Bass



b. A percussive attack is characteristic of slap-bass playing. This percussive sound is produced by the string striking the finger-board and frets of the bass, not by how hard you hit the string. You must strike the string firmly and accurately, but it isn't necessary to smash it!

c. A good sustaining note can be the most difficult thing to control. While it is very important to have the ability to sustain notes, it is more important to be able to control that sustained sound. One of the major problems involved with the recording of slap bass is background noise. If you are not always in control of the sounds coming from your instrument, you will almost certainly receive complaints from engineers and producers about background noise in your sound. There are several ways to control the amount of sustain of a given note. For instance, in many situations you may simply lay the fingers of your left hand across the strings at the instant you wish to mute the strings. This is a technique you probably use already in your everyday playing. Another muting technique which works well with slap-bass playing involves the heel of the right hand. You will be striking the strings of the bass with your thumb on what I will call the down-stroke (see Fig. 1). On the up-stroke you can allow the heel of your right hand to touch the strings just enough to mute them (see Fig. 2). With a little practice this can be a very effective muting technique.



Fig. 1



Fig. 2

This exercise should be practiced as written without stopping between sections. ALWAYS USE A METRONOME!



I suggest that you use your first finger to pop the strings. The best way to facilitate alternation between your thumb and first finger is to make sure that your first finger touches the bass each time your thumb hits a string (see Fig. 1). This way your first finger will be in position on every up-stroke to pop a string (see Fig. 3). As you practice the exercises you will develop a feel for this. Please take it easy at first; it is possible to develop some nasty blisters if you overdo it!



Fig. 3

When practicing these exercises let your wrist do the work involved in popping the string, not your finger. Use the up-stroke to pop the string with your first finger, and the down-stroke to slap the string with your thumb. **DON'T FORGET TO USE A METRONOME!**

Four staves of musical notation in bass clef, 4/4 time, showing exercises for popping and slapping. Each staff contains a sequence of notes with 'T' (thumb slap) and 'P' (first finger pop) markings above them. The exercises progress from simple patterns to more complex ones involving accidentals and fingerings.

Example 2

Example 2 shows a single staff with a sequence of notes and slaps. The notes are on the 2nd, 3rd, 4th, and 5th lines of the bass clef. Above the notes are markings: T, T, 4 P, T, 2 P, T, 0 T, T, 1 P, T, 2 P. The 4 P, 2 P, 1 P, and 2 P markings indicate the finger used for the pop (4th, 2nd, 1st, and 2nd fingers respectively). The 0 T marking indicates an open string.

Example 3

Example 3 shows a single staff with a sequence of notes and slaps. The notes are on the 2nd, 3rd, 4th, and 5th lines of the bass clef. Above the notes are markings: T, 1 P, T, P, T, P, T, P, T, 0 T, 1 P, T, P, T, P, T, P, T. The 1 P, 0 T, and 1 P markings indicate the finger used for the pop (1st finger, open string, and 1st finger respectively).

Example 1

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

Example 2

1 T H T 2 P T 3 H P T T T T T T T P L T T

T H T 2 P 4 P T S P L T H T T P P P H P

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

Example 5

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

Example 6

1 T 4 P T T 1 T T 2 T 4 T 4 T 1 T 1 T H 1 T 4 1 T 1

P P H T T P T P T 1 H T 4 T P T P T P T P

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

T H T 4 P T P T 1 T S P T T 1 T S P T T

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

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

Example 2

T H T H T T H T H T T H P T T P T H T H T T H T T 4 P T 2 P 4 H T 1 4 H

T H T 4 P 1 P W 2 4 1 1 4 T H T H T H T P P W 2 4 1 2 1 4 1 4 T

2 T 4 1 P 2 T 1 S T P W T P H T S P T T P T P T T

4 T 1 T 1 4 H T 1 2 4 T 1 P 0 1 H T P T T P T T P T P H

Example 6

T H T 4 P L 2 1 P 1 T H T P 1/2 1/2 T H T T T H P T T H P T H P T H

Example 7


T H T T T T H T 1 P 1 P T P H T 1 4 P S 4/1 T 1 4 P S 4/1 T 1 4 1 4 1 P 4 H T H

Example 8

T H T P T 4 1 P 1 S 4 P T 1 3 4 2 T T H T P T P T S P T T S P T T

2

Bass



7



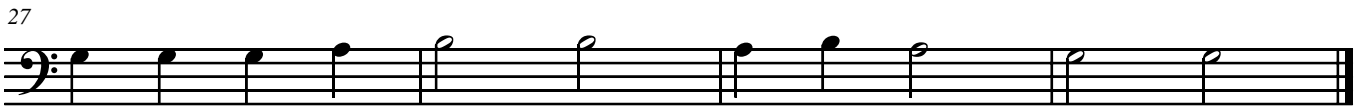
14



20



27



6

Bass

Staff 1: Bass clef, common time signature. Measures 1-5. Measure 1: quarter note G2, quarter note A2. Measure 2: quarter note B2, quarter note C3. Measure 3: quarter note D3, quarter note E3. Measure 4: quarter note F3, quarter note G3. Measure 5: quarter note A3, quarter note B3.

6

Staff 2: Measures 6-10. Measure 6: quarter rest. Measure 7: quarter rest. Measure 8: quarter note G3, quarter note A3. Measure 9: quarter note B3, quarter note C4. Measure 10: quarter note D4, quarter note E4.

11

Staff 3: Measures 11-15. Measure 11: quarter note G3, quarter note A3. Measure 12: quarter note B3, quarter note C4. Measure 13: quarter note D4, quarter note E4. Measure 14: quarter note F4, quarter note G4. Measure 15: quarter note A4, quarter note B4.

16

Staff 4: Measures 16-21. Measure 16: quarter note G3, quarter note A3. Measure 17: quarter note B3, quarter note C4. Measure 18: quarter note D4, quarter note E4. Measure 19: quarter note F4, quarter note G4. Measure 20: quarter note A4, quarter note B4. Measure 21: quarter note C5, quarter note B4.

22

Staff 5: Measures 22-26. Measure 22: quarter note G3, quarter note A3. Measure 23: quarter note B3, quarter note C4. Measure 24: quarter note D4, quarter note E4. Measure 25: quarter note F4, quarter note G4. Measure 26: quarter note A4, quarter note B4.

27

Staff 6: Measures 27-31. Measure 27: quarter note G3, quarter note A3. Measure 28: quarter note B3, quarter note C4. Measure 29: quarter note D4, quarter note E4. Measure 30: quarter note F4, quarter note G4. Measure 31: quarter note A4, quarter note B4.