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"Patrick's teaching method showed me how to connect the bits of technique I'd collected into a playing style." Adam Clayton, Bass Player, U2

Bass Guitar

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Patrick Pfeiffer

Professional bass player and teacher

*Foreword by Will Lee, Bassist,
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Chapter 1

Bass Bass-ics: What Is the Meaning of Bass?

In This Chapter

- ▶ Differentiating between bass guitars and other guitars
- ▶ Understanding the function of the bass
- ▶ Checking out the parts of a bass guitar
- ▶ Getting ready to play bass
- ▶ Expanding the bass range
- ▶ Experiencing different music styles
- ▶ Taking care of bass-iness

Bass . . . the glue of rhythm and harmony . . . the heartbeat of the band!

The bass has unique qualities that draw you to play it — perhaps it's the rich, deep, mellow sound or the hypnotic rhythms. In the right hands, the bass is a tremendously powerful tool, because it gives a band its feel and attitude. The bass is at the heart of much of the music you hear today. But what exactly is the bass? What makes the bass so powerful? And how does it help give music that irresistible feel? Whether you're a raw bass recruit or a seasoned veteran, this chapter can help you answer these questions.

Discovering the Difference between Bass and Its High-Strung Cousins

Bass guitars differ from their high-strung cousins (otherwise known as the other guitars) in several significant ways:

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- ✔ **Basses normally have four strings, while guitars have six.** In the 1970s, some bassists started adding strings. Nowadays you find five- and six-string basses (and beyond), but four-stringers are still the norm.
- ✔ **Nearly all bass guitars are electric.** Other guitars come in all flavors: electric, acoustic, or a combination of the two.
- ✔ **The bass strings are an equal distance musically from each other.** The sound of each bass string is tuned an equal distance from the string above it, making the instrument perfectly symmetrical. So if you play a scale starting on one string, you can use the same fingering to play that same scale starting on a different string. This type of tuning makes playing the bass much easier than playing the guitar, where the second-highest string is tuned differently from the others.
- ✔ **The bass has a lower pitch than the guitar.** The deep notes of the bass fill the lower end of the sound spectrum. Think of these notes as the “bass-ment,” or foundation, of music.
- ✔ **The bass is longer than the guitar, thus making its strings longer.** The longer the string, the lower the pitch; the shorter the string, the higher the pitch. Think of a Chihuahua and a Saint Bernard: The Chihuahua has short vocal chords, and a rather high-pitched bark; the Saint Bernard . . . well . . . you get the idea.
- ✔ **The bass player and the guitarist serve different functions.** I won't bore you with the guitarist's job description, but the bass player's makes for fascinating reading, as the next section shows. (By the way, if you *do* happen to want to know more about the guitarist's job description, you can check out Wiley Publishing's *Guitar For Dummies*, by Mark Phillips and Jon Chappell.)

Understanding the Bass Player's Function in a Band

As a bass player, you play the most crucial role in the band (at least in my opinion). Everyone in the group depends on your subtle (and sometimes not-so-subtle) lead. If the guitarist or saxophonist makes a mistake, hardly anyone will notice, but if the bassist makes a mistake, everyone in the band and the audience will instantly know that something is wrong.

Making the link between harmony and rhythm

You're responsible for linking the harmony (chords) of a song with a distinctive rhythm (groove). This link contributes to the *feel*, or *style*, of the music.

Feel or style determines whether a song is rock, jazz, Latin, or anything else. Chapter 7 tells you exactly what you need to do to establish excellent grooves, and Part IV discusses the different musical styles you're likely to play. You want to be able to emulate any bassist in any style and, at the same time, be creative — using your own notes and ideas!

Moving the song along

Every song is made up of chords that are special to that tune, and all the notes in the tune relate to the sounds of those chords (see Chapter 5 for more information about chords). In some songs, all the chords are the same, and so all the notes relate to that one chord sound, making such songs easy to play. Most songs, however, have different kinds of chords in them; in these, the first group of notes in the tune relates to the first chord and has one kind of sound; the next group of notes relates to another chord sound; and so on throughout the song.

By playing one note at a time in a rhythmic fashion, you propel the music along. You set up each chord for the other players in your band by choosing notes that lead smoothly from one chord sound to the next.



Good music creates a little tension, which then leads to a satisfying release of that tension (a resolution). For example, you can feel the tension and release in as simple a tune as “Twinkle, Twinkle, Little Star.” The tension builds as you sing the first line: “Twinkle, twinkle, little star.” Can you end the song right there? No, because you want to hear how it ends. That’s the tension. When you get through singing “How I wonder what you are,” you feel a resolution to the tension, a sense of coming home. You can end the song there; in fact, that’s how it does end. The bassist plays an important role in creating and releasing tension. You’re pretty much in the driver’s seat!

Keeping time

Keeping a steady rhythm, or a *pulse*, is one of the bassist’s primary functions. I refer to this function as *locking in with the drummer*, because you work very closely with the drummer to establish the rhythm. So be nice to your drummers. Listen to them carefully and know them well. And while the two of you are on such cozy terms, you may want to spend some time together reading what Chapter 3 has to say about rhythm.



Nothing works better than a *metronome* at helping you develop an unflinching sense of time. The steady (and sometimes infuriating) click that emanates from it provides an ideal backdrop for your own note placement, be it on or off the beat. You can find out more about the metronome in Chapter 3.

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Establishing rhythms

As a bassist, you need to have a very clear understanding of exactly how the rhythm relates to the beat. You need to know where to place the notes for the groove in relation to the beat. And you want to make your grooves memorable (see Chapter 7 for more about how to create memorable grooves). If you can't remember them, no one else will be able to either — including the listener (who, of course, makes the trip to hear you play).

Looking cool

While the guitarists move through their aerobic exercises, dripping with sweat and smashing their guitars, you get to be cool. You can join in with their antics if you want. But have you ever seen footage of The Who? John Entwistle was cool. And, if you ever get a chance to see U2, check out their bassist Adam Clayton. He's one cool cucumber, too. Great bassists are just too busy creating fabulous bass lines to join in the antics of their band mates.

Whew! A bassist has important responsibilities. Good thing you picked up this book.

Dissecting the Anatomy of a Bass Guitar

You can call it a bass guitar, an electric bass, an electric bass guitar, or just a bass. You hear all these labels when you discuss music and musical instruments — and you may encounter individuals who believe that only one of these labels is correct. But it really doesn't matter which term you choose, because they all refer to the same instrument.

Figure 1-1 shows you a picture of the bass guitar (or whatever you prefer to call it) with all of its main parts labeled.

You can divide the bass into three sections: The neck, the body, and the innards. The different parts of the neck and the body are easy to see, while the innards aren't so obvious. You have to remove the cover (or covers) to get at the innards, but knowing what they're there for is important.

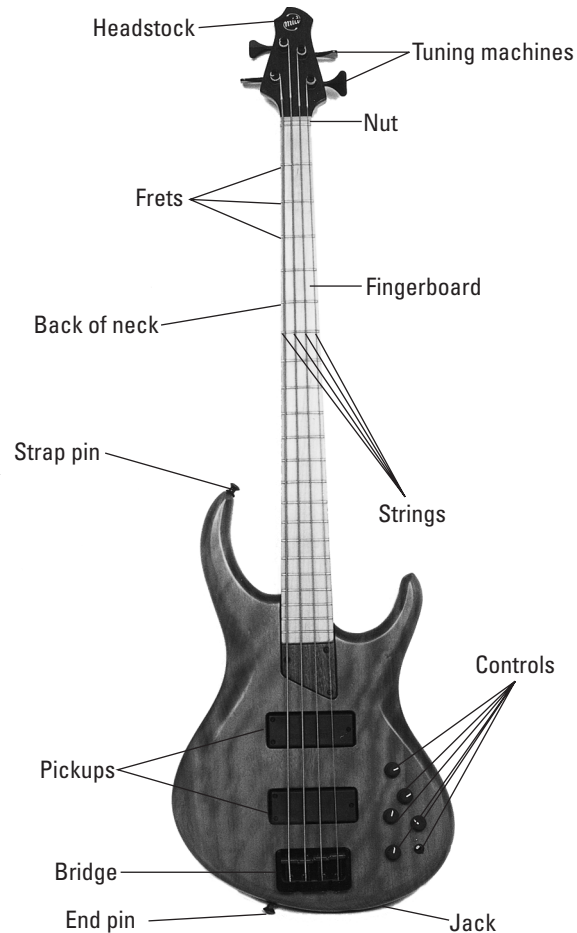
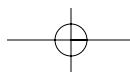
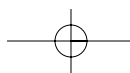


Figure 1-1:
The bass
guitar in all
its glory.

The neck

The neck of the bass guitar falls under the dominion of the fretting hand (usually the left hand). The following list describes the function of each part.

- ✔ **The headstock:** The headstock is the top of the neck. It holds the tuning machines for the strings.
- ✔ **The tuning machines:** The tuning machines (also called *tuners* or *tuning heads*) hold the ends of the strings. (The other ends are anchored at the bridge on the body; see the next section for more info about the body of the bass.) By turning the individual tuning heads, you can increase or decrease the tension of the strings (which raises or lowers the pitch).



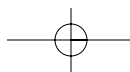
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- ✓ **The nut:** The nut is a piece of wood, plastic, graphite, or brass that provides a groove for each string. It forms one end of the vibrating length of the string.
- ✓ **The fingerboard:** The fingerboard is the flat side of the neck, beneath the strings, that holds the frets.
- ✓ **The frets:** The frets are the thin metal strips that are embedded, perpendicular to the strings, along the length of the fingerboard. They determine the pitch (sound) of the note that's played. Frets are arranged in *half steps* (the smallest unit of musical distance from one note to the next). When a string is pressed against a fret, the string's vibrating length, and thus its pitch, is changed.
- ✓ **The strings:** Strictly speaking, the strings are not part of your bass, because you remove and replace them periodically. However, your bass would be absolutely useless without them (except maybe as a "bass-ball" bat). The strings are connected to the tuning machines at one end and the bridge at the other. The vibration of the strings produces the sound of your bass.
- ✓ **The back of the neck:** The back of the neck refers to the part of the neck that the thumb of your fretting hand rests on. The fingerboard is attached to the front of the neck. The neck and the fingerboard are usually made up of two separate pieces of wood, but not always.

The body

The body of the bass guitar falls under the dominion of the striking hand (usually the right hand). The following list describes the function of each part of the body:

- ✓ **The pickups:** The pickups consist of magnets that are embedded in a plastic bar that lies underneath and perpendicular to the strings. You can have two magnets for each string, or one long magnet for all the strings. The magnets form a magnetic field, and the vibration of the string disturbs (or *modulates*) that field. This modulation is then translated into an electric signal, which in turn is converted into sound by the amplifier and speaker.
- ✓ **The controls:** The controls are the knobs used for adjusting the volume (loudness) and tone (bass and treble) of the pickups. They are located toward the lower side of your bass (when you have it strapped on).



- ✓ **The bridge:** The strings are attached to the body at the bridge. The bridge holds one end of each string and is located at the end of the body. Modern pickups, such as piezo pickups or lightwave pickups, are sometimes installed inside the bridge. These pickups read the vibration of the string at the bridge.
- ✓ **The strap pin:** The strap pin is the metal knob on the neck end of the body where you attach one end of your shoulder strap (usually the thick end).
- ✓ **The end pin:** The end pin is the metal knob on the bottom end of the body (by the bridge) where you attach the thin end of your shoulder strap.
- ✓ **The jack:** The jack (also called the *input jack*) is the socket used for connecting the cord from your bass to the amplifier (for more on amplifiers, see Chapter 17).

The innards

The innards aren't obvious to the eye (they're hidden in the cavity of the instrument and covered with plates), but they are essential to the sound and feel of the bass guitar. The following list describes the innards of the bass guitar.

- ✓ **The truss rod:** The truss rod is an adjustable metal rod that runs the length of your bass guitar's neck. The truss rod controls the curvature of the neck and fingerboard and keeps them stable. The truss rod is usually accessed through the top or bottom of the neck if you need to make adjustments.
- ✓ **The electronics:** The electronics is a collection of wires, pots (pots are electronic capacitors, the round devices connected to the other side of a volume knob), and other important-looking electronic items that help convert the vibration of the string into sound. The cavity for the electronics is usually located under a plate on the back of your bass guitar's body. It may also be located under the control knobs on the front of your bass.
- ✓ **The batteries:** If your bass has *active electronics* (electronics with their own power source), you have one or two nine-volt batteries attached to the electronics (via some wires). These batteries are located in the same cavity as the electronics or in an adjacent cavity on the back of the body. If your bass has *passive electronics* (electronics with no batteries), you don't have to worry about replacing batteries.

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On a Need-to-Know “Basses”: Gearing Up to Play Bass

Getting yourself ready to play both physically (with exercises) and mentally (with theory) is essential to being a good bass player. You also have to prepare your instrument by tuning it and by playing it correctly. When you play the bass guitar correctly, your fingers can move with ease from note to note.

Coordinating your right and left hands

Because you play the bass with two hands (one hand striking and the other fretting; no, it's not worried!), both hands have to be well coordinated with each other. With the exercises in Chapter 4, you can warm up your hands on a daily basis (just like an athlete warms up before a sporting event).

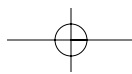
Mastering major and minor chord structures

Two basic tonalities prevail in music: major and minor. Each tonality has a distinctive sound. Major sounds somewhat *happy* or *bright*, whereas minor sounds *sad* or *dark*. Musicians use these sounds to express the mood of the song (or themselves, for that matter).

As a bassist, you have a great advantage: Your major or minor chord will always *feel* the same to your fingers no matter where you play it on the neck, because the pattern of notes doesn't change. Each fret on the neck equals one half step, the smallest *musical interval* (distance between two notes). The sound of each string is exactly five half steps from the sound of the previous (lower) string . . . no exceptions! The bass is perfectly symmetrical, and all patterns remain intact no matter where you play them on the neck. Chapter 5 tells you all about these patterns.

Tuning your bass

Tuner and *bass* . . . sounds almost like a fishing expedition, but fishing for the right note is the last thing you want to do when you tune your bass. Your bass needs to be in tune with the other instruments as well as with itself. Chapter 2 explains several different methods for tuning your bass just right.



Combining scales and chords

Scales and chords form the backbone of music.

- ✓ *Scales* are groups of notes (usually seven) used to create tunes
- ✓ *Chords* are three or four notes, taken from the scale, that form the harmonic (musical) content

As a bassist, you use scales together with chords to form your bass lines (or grooves). This method gives you a certain degree of flexibility to express your individuality (see Chapter 5 for details). You can often spice up your bass lines by choosing from several corresponding scales.

Scaling the Bass Range: Expanding into the Second Octave

When you discover how to play two-octave scales (see Chapter 2 for more about octaves), you take a big step toward elevating your playing to the next level. You can cast off the limitations of the single octave and access the entire range of the instrument.

With access to the whole neck, you can make your chords more interesting by inverting the notes of the chords (switching the notes around), a technique that uses two octaves. You also use both octaves to play cool grooves and *riffs* (musical phrases used in creating solos). For the coolest and easiest solos, use notes from the blues and pentatonic scales. Whatever you play, the transition between the two octaves needs to be absolutely seamless and effortless.

Turning things upside down and inside out: Inversions

No, I don't mean that you have to stand on your head to play bass! Chords consist of notes taken from a scale and played in a traditional order: 1 (called the *root*) 3, and 5, meaning that the chord consists of the first, third, and fifth notes of the scale. An *inversion* is a chord in which the normal order of notes is scrambled; for example, 1, 3, 5 can become 5, 1, 3 or 3, 5, 1. The higher notes of an inverted chord reach into the second octave. Chapter 6 leads you through the inversion process rather painlessly.

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Finding the right note

All your chords and scales fall into consistent patterns that you can play anywhere on the neck. Here's the big question: "Where do you start the pattern?" Chapter 6 guides you through this process with ease.

Creating grooves and riffs

Certain elements are essential for the creation of grooves and riffs (Chapters 7 and 8 tell you all about these elements). Grooves have a rhythmic content (groove skeleton) and a harmonic content (chord and scale). Riffs are a short melody, usually played fast, that you can play to fill a space in the music. In fact, a bassist often plays a groove in the lower octave and then adds a riff in the higher octave to give the bass line variety and to keep the listener interested. Creating grooves and riffs isn't just a matter of divine inspiration (although that never hurts); it's actually dictated by science!

Using the ultimate solo scales: Blues and pentatonic

When you need a very cool solo, or you need to fill some space with bass *flash* (a fancy mini-solo to show off your skills), the blues scales and pentatonic scales are hard to beat, especially if you play them in the higher octave. Whether you're playing blues, rock, jazz, or anything in between, these scales, when properly applied, will never let you down. Once again, you benefit from the symmetry of the bass (and from Chapter 8, which gives you the lowdown on the blues and pentatonic scales): One fingering fits all!

Playing fills and solos

As a bassist, your job is to play the groove. You don't have to restrain yourself from playing tasty solos and fast-fingered fills, as long as your solo or *fill* (a miniature solo) relates to the groove and is indeed part of it. Chapter 8 tells you all about fills and solos and how to create them.

Experimenting with Different Musical Styles

Defining the *style* of a tune is your primary function as a bassist. You define a style by the notes and rhythms you choose — and you have to do this while locking in with the drums!



The following list defines some of the styles you'll encounter most often:

- ✓ **Rock.** A lot of styles are really part of one big overall style, such as rock. The rock styles are generally played with a steady eighth-note pulse, tightly locked with the drums, that drives the song. I have a broad selection of templates (note and rhythm choices for each style) for you to choose from, and I hope that you expand them for your own playing — just take a peek at Chapter 9 and rock on!
- ✓ **Swing.** Swing styles are based on the triplet feel. With the *triplet*, the beat is subdivided into three equal units, not the usual two. This style is somewhat lighter than the rock styles, and it includes the shuffle as well as jazz walking lines. Shuffle off to Chapter 10 to find out more about swing.
- ✓ **Funk.** The funk styles rely heavily on the sixteenth note, the smallest rhythmic subdivision commonly used in music. For bassists, this is the busiest style: You have lots of notes to play. You need to lock in very firmly with the drums and keep the groove tight. This style focuses a lot of attention on the bass and is usually a technical challenge. So check out Chapter 11 and get your fingers ready to play some intricate stuff.
- ✓ **World beat.** World beat is a widely recognized category in almost any record store. I use this term to describe styles that are not native to North American music but are relatively common, such as South American, African, and Caribbean styles. This book prepares you for the most-common world-beat styles, but bear in mind that many more international styles are out there, waiting to be explored. For more on international styles, see Chapter 12.
- ✓ **Odd meters.** Styles using odd meters aren't part of the regular four-beat patterns you may be used to, but meters that use five, six, or seven beats and beyond are definitely part of the odd meter family. Although unusual, these odd meters can sound quite natural when played correctly. In fact, the waltz (three beats to the measure) is an odd meter style that arguably feels very natural because it's so common. Chapter 13 tells you how to play odd meters smoothly.

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Giving Your Bass Some Good Old TLC

Even though your bass requires very little maintenance, certain parts need an occasional adjustment or periodic replacement. You can do a lot of maintenance yourself, with a minimal complement of basic tools.



Certain repairs, however, should be left to the professionals, so don't get too carried away.

Changing the strings

Changing the strings is the most common bass maintenance. How often you change the strings depends on how clear you want your sound to be . . . and *please* don't listen to the stories about bassists who change their strings every 25 years (and then only if they need it).



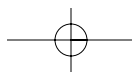
Change your strings *at least* every three to six months (more often if you play a lot), and wash your hands before you play (sounds funny, doesn't it?) to keep dirt from your hands off your strings. For more info on changing your strings, see Chapter 14.

Cleaning your bass

Obviously, you can't just take a garden hose and power-wash your bass. Your bass, just like any other musical instrument, is very delicate. You need to handle it delicately when removing the soda stains from your last performance (cigarette burns are even more difficult). Cotton swabs and fine cloths are in order. See Chapter 15 for the complete lowdown on cleaning.

Buying Bass Gear

So many basses, so little time. Well, maybe you have a lot of time, but the fact remains: You have a lot of different basses to choose from, and new ones are coming on the market all the time. You need to know what to look and listen for. You also need to know what other gear you need to fulfill your *bass* desires.



Buying a bass

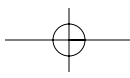
Some basses have a very specific sound, and some have an array of different sounds suitable for many different styles of music. Of course, you also want to choose a bass that you can play comfortably. Okay, your bass should also look cool, but remember: Looks are only varnish deep. Chapter 16 helps you with the entire bass-buying (or is it *bass-adoption?*) process.

Getting an amplifier

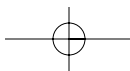
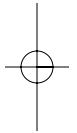
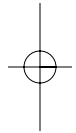
How much power do you need? How is the sound? Can you carry everything yourself, or will you need half a dozen burly roadies to budge the amp and speaker? Check out Chapter 17 for help with these questions. Oh, and speaking of “budge” . . . how big is your budget? How much money you have to spend is another thing you need to consider when thinking about purchasing an amp.

Accessorizing your bass

You need to carry some items in your bass bag at all times, such as a strap, tuner, and cables. Other items are optional, such as a chorus pedal or fancy stickers for the fans. Chapter 18 helps you determine which accessories you need and which you don't. Think about whether you can perform without an item: If you can, it's optional, and if you can't, it's a necessity.



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Tracks on the CD

The following list shows the tracks on the CD, along with the track times and figure numbers that they match up with in the book. The list also provides a description of what you're listening to on each track.



Keep the CD with your book. The plastic sleeve protects it from scratches and stains, and when you grab your book for some playing, the CD will always be right where you expect it. Try to get into the habit of following along with the music notation as you're listening to the CD; this will get you used to seeing music as you hear it and familiarize you with sight reading.

Enjoy listening and playing along!

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
1		n/a	Open strings
2	0:00	2-12, grid #1	Major scale
	0:18	2-12, grid #2	Minor scale
	0:34	2-13, grid #1	Open E major scale
	0:54	2-13 grid #2	Open A major scale
	1:14	2-13, grid #3	Open E minor scale
	1:32	2-13, grid #4	Open A minor scale
3	0:00	n/a	Tuning with harmonics
	0:09	n/a	Tuning via 5th fret
	0:20	n/a	Tuning via 7th fret
4		3-2	E minor rock groove

(continued)

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
5		n/a	Playing with the metronome
6	0:00	3-6	Whole notes
	0:15	3-6	Half notes
	0:33	3-6	Quarter notes
	0:50	3-6	Eighth notes
	1:08	3-6	Sixteenth notes
	1:26	3-6	Triplets
7		3-9	Notes and rests
8	0:00	3-10 a	Beats as chunks of notes
	0:12	3-10 b	
	0:25	3-10 c	
	0:38	3-10 d	
	0:51	3-10 e	
	1:03	3-10 f	
	1:16	3-10 g	
	1:29	3-10 h	
	1:42	3-10 i	
	1:54	3-10 j	
2:07	3-10 k		
9	0:00	n/a	Wrong finger slap
	0:10		Wrong finger pluck
	0:18		Correct strike
10		4-3	Right-hand accents
11		n/a	Right-hand string crossing
12		4-4	First line of left-hand permutations
13		4-6	Practice exercise for the right and left hands

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
14	0:00	5-2	The structure of the major scale on a grid
	0:10	5-3	The structure of the natural minor scale
15	0:00	5-4	Structure and sequence of the major triad
	0:12	5-5 a	Accompaniments using the major triad
	0:36	5-5 b	
	1:01	5-5c	
16	0:00	5-6	Structure and sequence of the minor triad
	0:10	5-7 a	Accompaniments using the minor triad
	0:35	5-7 b	
	1:00	5-7 c	
17	0:00	5-8	Major chord and scale
	0:12		Minor chord and scale
	0:24		Dominant chord and scale
	0:35		Half-diminished chord and scale
18	0:00	5-9 a	Ionian mode (scale)
	0:09		Lydian mode
	0:16		Major 7th chord
	0:25		Mixolydian mode
	0:33		Dominant 7th chord
	0:41	5-9 b	Aeolian mode
	0:50		Dorian mode
	0:58		Phrygian mode
	1:06		Minor 7th chord

(continued)

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	1:13		Locrian mode
	1:21		Half-diminished chord
19	0:00	Sidebar figure	Melodic minor scale
	0:09		Harmonic minor scale
20	0:00	5-10	Using a chromatic tone in a major bass line
	0:25	5-11	Using a chromatic tone in a minor bass line
21	0:00	5-12	Using a chromatic tone outside the box in a major bass line
	0:23	5-13	Using a chromatic tone outside the box in a minor bass line
22		5-14	Using dead notes in a groove
23	0:00	5-15	Bass groove using the chord
	0:23	5-16	Bass groove using the 7th chord
	0:46	5-17	Bass groove using the Mixolydian mode
	1:10	5-18	Bass groove using chromatic tones
	1:33	5-19	Bass groove using dead notes
24	0:00	6-1	Structure of the two-octave major scale (F#)
	0:15	6-2	Structure of the two-octave E major scale
	0:29	6-3	Structure of the two-octave minor scale (F#)
	0:44	6-4	Structure of the two-octave E minor scale
25	0:00	6-5	Structure of the two-octave major arpeggio (F#)
	0:14	6-6	Structure of the two-octave arpeggio in E major

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	0:27	6-7	Structure of the two-octave minor arpeggio (F#)
	0:40	6-8	Structure of the two-octave arpeggio in E minor
26	0:00	6-11	C major chord with root in the bass
	0:06	6-12	C major chord with the 3rd in the bass
	0:13	6-13	C major chord with the 5th in the bass
27	0:00	6-14	C minor chord with the root in the bass
	0:06	6-15	C minor chord with the 3rd in the bass
	0:14	6-16	C minor chord with the 5th in the bass
28	0:00	7-1 a	Six grooves with different groove skeletons
	0:15	7-1 b	
	0:30	7-1 c	
	0:45	7-1 d	
	1:00	7-1 e	
	1:15	7-1 f	
29	0:00	7-3 a	Creating a groove for D7 (D dominant) — Root
	0:08	7-3 b	Groove skeleton choices
	0:29	7-3 c & d	Scale structure
	0:36	7-4	A simple groove for D7
	1:02		A complex groove for D7
30	0:00	7-5 a	Creating a groove for Dm (D minor) — Root
	0:09	7-5 b	Groove skeleton choices

(continued)

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	0:28	7-5 c & d	Scale structure
	0:36	7-6	A simple groove for Dm7
	1:02		A complex groove for Dm7
31	0:00	7-7 a	Creating a groove for D Maj7 (D major) — Root
	0:08	7-7 b	Groove skeleton choices
	0:28	7-7 c & d	Scale structure
	0:36	7-8	A simple groove for Dmaj7
	1:02		A complex groove for Dmaj7
32	0:00	7-10 a	Mobile groove using constant structure
	0:09	7-10 c	Progression
33	0:00	7-11 a	Mobile groove using chord tones — Major
	0:11	7-11 a	Mobile groove using chord tones — Minor
	0:21	7-11 a	Mobile groove using chord tones — Dominant
	0:33	7-11 c	Progression
34	0:00	7-12	Groove with upper groove apex
	0:21	7-13	Upper groove apex exercise
35	0:00	7-14	Groove with lower groove apex
	0:18	7-15	Lower groove apex exercise
36	0:00	n/a	The sound of the bass drum
	0:05	7-16	Grooving with the bass drum
	0:16	n/a	The sound of the snare drum
	0:22	7-17	Grooving with the snare drum
	0:34	n/a	The sound of the hi-hat
	0:42	7-18	Grooving with the hi-hat

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
37	0:00	8-1	The blues scale
	0:07	8-2 a	Blues scale lick (played three times)
	0:25	8-2 b	Blues scale lick (played three times)
	0:40	8-2 c	Blues scale lick (played three times)
38	0:00	8-3	The minor pentatonic scale
	0:08	8-4 a	Minor pentatonic lick (played three times)
	0:26	8-4 b	Minor pentatonic lick (played three times)
	0:40	8-4 c	Minor pentatonic lick (played three times)
39	0:00	8-5	The major pentatonic scale
	0:07	8-6 a	Major pentatonic lick (played three times)
	0:25	8-6 b	Major pentatonic lick (played three times)
	0:39	8-6 c	Major pentatonic lick (played three times)
40		8-7	Progression for soloing
41	0:00	8-8 a	Two-beat fills using the blues scale in eighth notes
	0:14		Two-beat fills using the minor pentatonic scale in eighth notes
	0:30		Two-beat fills using the major pentatonic scale in eighth notes
	0:45	8-8 b	Two-beat fills using the blues scale in triplets
	1:01		Two-beat fills using the minor pentatonic scale in triplets
	1:16		Two-beat fills using the major pentatonic scale in triplets

(continued)

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	1:31	8-8 c	Two-beat fills using the blues scale in sixteenth notes
	1:49		Two-beat fills using the minor pentatonic scale in sixteenth notes
	2:09		Two-beat fills using the major pentatonic scale in sixteenth notes
42	0:00	9-1	Rock 'n' roll groove using only the root
	0:12	9-2	Rock 'n' roll groove using notes from the chord
	0:23	9-3	Rock 'n' roll groove in minor using notes from the chord
	0:35	9-4	Rock 'n' roll groove using notes from the chord and mode
	0:47	9-6	Thought process from mode and chord to groove
	0:59	9-7	Rock 'n' roll box groove
	1:10	9-8	Rock 'n' roll groove in a minor tonality
	1:22	9-9	Rock 'n' roll groove in a major 7th tonality
43	0:00	9-10	Rock groove using only the root
	0:17	9-11	Rock groove using a minor chord
	0:36	9-12	Rock groove using a minor mode
	0:53	9-13	Rock box groove in minor
44	0:00	9-14	Hard rock groove using only the root
	0:13	9-15	Hard rock groove using a minor chord

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	0:27	9-16	Hard rock groove with notes from the minor chord and mode
	0:40	9-17	Hard rock box groove in a minor tonality
45	0:00	9-18	Progressive rock groove using only roots
	0:14	9-19	Progressive rock groove in a minor tonality
	0:29	9-20	Progressive rock groove using the minor chord and mode
	0:46	9-21	Progressive rock box groove in minor
46	0:00	9-22	Pop rock groove using only the root
	0:12	9-23	Pop rock groove using a major tonality
	0:24	9-24	Pop rock groove using notes in the dominant tonality
	0:37	9-25	Pop rock box groove in dominant tonality
47	0:00	9-26	Blues rock groove using only the root
	0:11	9-27	Blues rock groove using notes from the chord
	0:22	9-28	Blues rock groove using notes from the chord and mode
	0:34	9-29	Blues rock box groove
48	0:00	9-30	Country rock groove using only the root
	0:12	9-31	Country rock groove using notes from the chord
	0:26	9-32	Country rock groove using the mode
	0:39	9-33	Country rock box groove

(continued)

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
49	0:00	10-1	Swing groove using a major pentatonic scale
	0:19	10-2	Swing groove using a Mixolydian mode
50		10-4	Jazz blues walking pattern
51	0:00	10-5 a	Bass lines in the style of the jazz two feel
	0:19	10-5 b	
	0:38	10-5 c	
52	0:00	10-6	Blues shuffle groove using only the root
	0:19	10-7	Blues shuffle groove using a major chord
	0:39	10-8	Blues shuffle groove using a Mixolydian mode
	0:59	10-9	Blues shuffle groove using a minor mode
	1:19	10-10	Blues shuffle groove using a mode and a chromatic tone
	1:39	10-11	Blues shuffle groove in a minor tonality with a chromatic tone
53	0:00	10-12	Funk shuffle groove using only the root
	0:30	10-13	Funk shuffle groove for dominant and minor chords
	0:59	10-14	Funk shuffle groove using notes from the dominant or minor modes
54	0:00	11-1	R & B groove using a major (Ionian) mode
	0:28	11-2	R & B groove using a dominant (Mixolydian) mode
	0:54	11-3	R & B groove using a minor (Dorian or Aeolian) mode

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	1:21	11-4 a	R & B grooves in major with dead notes and chromatic tones
	1:38	11-4 b	R & B grooves in dominant with dead notes and chromatic tones
	1:55	11-4 c	R & B grooves in minor with dead notes and chromatic tones
55	0:00	11-5	Motown groove using common tones for major and dominant
	0:23	11-6	Motown groove in a dominant or minor tonality
56	0:00	11-7	Fusion groove for a major or dominant chord
	0:33	11-8	Fusion groove for a minor chord
	1:07	11-9	Fusion groove over four strings on a dominant chord
57	0:00	11-10	Funk groove for a dominant or minor tonality
	0:28	11-11	Funk groove using a major tonality
	0:57	11-12	Heavy funk groove using a minor tonality
	1:26	11-13	Heavy funk groove for a major or dominant tonality
	1:55	11-14	Fingerstyle funk for a minor or dominant tonality
	2:22	11-15	Fingerstyle funk using a major tonality
58	0:00	11-16	Disco groove using octaves
	0:19	11-17	Disco groove with doubled octaves
	0:41	11-18	Disco groove for a minor tonality

(continued)

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	1:00	11-19	Disco groove for a major or dominant tonality
59	0:00	11-20	Hip-hop groove
	0:27	11-21	Hip-hop groove for a minor or dominant tonality
	0:53	11-22	Hip-hop groove for a major or dominant tonality
60	0:00	11-23	Dance groove using only the root
	0:20	11-24	Contemporary dance groove
	0:39	11-25	Dance-style groove in a minor tonality with embellishments
	1:00	11-26	Dance-style groove in a major or dominant tonality with embellishments
61	0:00	12-1	Bossa nova groove for a major, minor, or dominant chord
	0:19	12-2	Bossa nova groove for a half-diminished chord
62	0:00	12-3	Afro-Cuban groove for a major, minor, or dominant chord
	0:12	12-4	Afro-Cuban groove for a half-diminished chord
	0:18	12-5	Afro-Cuban groove with syncopation for a major, minor, or dominant chord
	0:42	12-6	Afro-Cuban groove with syncopation for a half-diminished chord
63	0:00	12-7	Reggae groove for a minor chord
	0:31	12-8	Reggae groove for a major or dominant chord
	1:02	12-9	Reggae groove for a major, minor, or dominant chord

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	1:20	12-10	Drop-one reggae groove for a major or dominant chord
	1:38	12-11	Drop-one reggae groove for a minor chord
64	0:00	12-12	Soca groove for a major or dominant chord
	0:19	12-13	Soca groove for a minor chord
	0:30	12-14	Soca groove for a major, minor, or dominant chord
65	0:00	12-15	Ska groove for a major, minor, or dominant chord
	0:16	12-16	Ska groove for a major or dominant chord
	0:37	12-17	Ska groove for a minor chord
66	0:00	12-18	South African groove for a major or dominant chord
	0:21	12-19	South African groove for a minor chord
	0:33	12-20	South African groove for a major, dominant, or minor chord
67	0:00	13-1	Waltz accompaniment for major, minor, and dominant chords
	0:16	13-2	Waltz accompaniment for major, minor, and dominant chords
68	0:00	13-3 a	Grouping in 5/4 meter
	0:11	13-3 b	Three-two grouping in 5/4 meter
	0:22	13-3 c	Two-three grouping in 5/4 meter
	0:32	13-4	Groove in 5/4 meter for major, minor, and dominant chords

(continued)

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
	0:44	13-5	Groove in 5/4 meter using a three-two grouping
	1:06	13-6	Groove in 5/4 using a two-three grouping
	1:29	13-7	Groove in 5/4 using sixteenth notes
69	0:00	13-8 a	Grouping in 7/4 meter
	0:16	13-8 b	Three-two-two grouping in 7/4 meter
	0:27	13-8 c	Two-three-two grouping in 7/4 meter
	0:36	13-8 d	Two-two-three grouping in 7/4 meter
	0:46	13-9	Groove in a 7/4 meter for major, minor, and dominant chords
	1:01	13-10	Groove in 7/4 meter using a three-two-two grouping
	1:18	13-11	Groove in a 7/4 meter using a two-three-two grouping
	1:34	13-12	Groove in 7/4 meter using a two-two-three grouping
	1:50	13-13	Groove in 7/4 using sixteenth notes
70	0:00	19-1	Bass line in the style of Bootsy Collins
	0:15	19-2	Bass line in the style of Donald Duck Dunn
	0:28	19-3	Bass line in the style of James Jamerson
	0:54	19-4	Bass line in the style of John Paul Jones
	1:11	19-5	Bass line in the style of Joe Osborn
	1:23	19-6	Bass line in the style of Jaco Pastorius

<i>Track</i>	<i>Time</i>	<i>Figure</i>	<i>Description</i>
70	1:43	19-7	Bass line in the style of George Porter, Jr.
	2:01	19-8	Bass line in the style of Francis Rocco Prestia
	2:20	19-9	Bass line in the style of Chuck Rainey
	2:45	19-10	Bass line in the style of Robbie Shakespeare



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