

## TECHNIQUE

One of the problems facing the young bassist is how to play fast tempos (which method to use-alternating fingers, right hand, one finger, two fingers, etc.). I have designed some right-hand exercises to assist the bassist since there are several approaches to this problem. The exercises are to be done quite slowly at first to obtain the best sound and the longest notes possible, gradually increasing tempos, still listening for long notes and good sound. At the height of the tempo, accelerate. Be sure that the notes are as long and the sounds as good as they were at the beginning of the exercise.



The first exercise shows the speed exercise using stationary fingers (see photo). It is important to be sure that once the right hand has played the notes on the G string that the hand goes immediately to the D string as in the form of a slur with the bow, without using the bow. It is equally important to remember that when the right hand goes from the D to the G string, the hand be kept as close to the strings as possible to facilitate the feel for the G string and the developing of a "touch" for all strings on up-tempo tunes.

sim. L.H.

2 1 1 1 4 2 1 2 0

strings: D A D A D A D A

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The next exercise has the right hand alternating fingers, e.g. 1-2-1-2. Again, as in the previous exercise, the starting tempo should be slow enough to combine good sound and long notes with the coordinating and alternating of the first and second fingers.

1 2 1 2 1 2 1 2  
or: 2 1 2 1 2 1 2 1

*Note:* When alternating fingers, the fingers should be kept as close to the strings when the fingers are not being used as when they are being used. The two sets of numbers in this exercise are intended for the right hand only, not to be confused with the left-hand technique.

The following exercises are designed to aid the bassist in gaining speed crossing three strings, then jumping a string. The exercises should be played with a consistent tempo. After completing each exercise, repeat the exercise faster than before (sans accel.) to develop coordination and rhythm between the right and left hand, keeping in mind the importance of good sound and long notes.

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*Note:* The third note of each measure is marked with a   , and should be particularly long to facilitate the playing of the next note. The high degree of coordination between fingered left-hand notes and fingered right-hand notes (or strings being played on) is of the utmost importance and primary aim of the next exercise. The same practice instructions given to the preceding exercises are to be applied here. The two sets of numbers again apply to the right hand.

1 2 1 2 1 2 1 2 1 2 1 2

or: 1 1 2 1 1 1 2 1 1 1 2 1

*Note:* The fingered notes of this exercise are those of the G Major scale, therefore no left-handed fingering is necessary.

Here's essentially the same exercise alternating the fingers of the right hand. This should be played slowly to insure the playing of the note with the left hand and the plucking of the same note with the finger indicated on the right hand occurring precisely at the same time.

R.H. 2 1 2 1 1 2 1 2 sim.

E st. A st. D st. G st.

1 2 1 2

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continue simile

*Note:* The order of notes are all located across the instrument; hence, horizontal playing. In this and the preceding exercise, the right-hand numbers are 2, 1 rather than 1, 2. This is to achieve a longer sound on each 8-note phrase.

The following exercise has the bassist doing a speed exercise crossing four strings. Note the right hand, when playing the ascending passage, stays close to the strings at all times and when it is playing the descending passage, the right hand plays with one motion; hence, the arrow. The entire exercise must be done slowly at first; then gradually increase the tempo until the desired speed is attained.

L.H. 0 2 2 1 1 4 4 2

R.H. E st. 2 A st. 1 D st. 2 G st. 1 ----- simile

continue simile

*Note:* The numbers in the exercise are for the left hand only.

## FENDER PLAYERS CLUB UPRIGHT BASS



This lesson is from:

*Ron Carter: Building Jazz Bass Lines*

by Ron Carter.

In this book/CD pack, bass legend Ron Carter illustrates step by step the basic concepts of creating bass lines; constructing lines using non-harmonic tones and diverse rhythms; playing in fast tempos; and developing tone and pitch.

Includes a play-along CD with an all-star rhythm section and isolated bass parts, so players can listen to Ron play the sample written lines, practice them with the CD, then create their own lines with the guitar, piano and drums backing them up.

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