

Chapter 1

Across The String

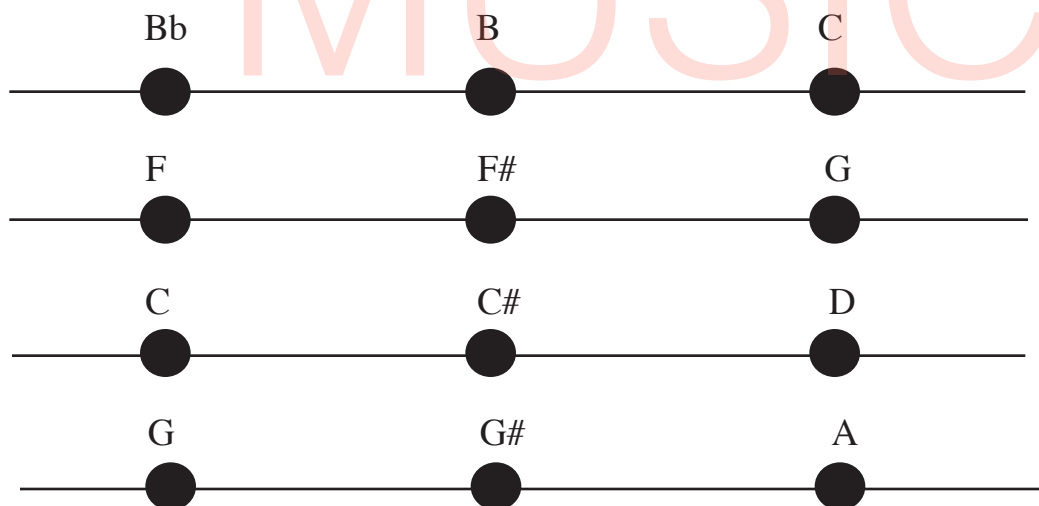
Learning to play across the strings is necessary to really become fluent. While traditional thinking for executing a melodic line on a stringed instrument normally had us moving up and down one string, playing across the strings allows more access with less required movement.

The examples on the next two pages use all notes on all four strings in one position. These examples are, of course, melodically limited by not shifting out of the one position. They are, however, great practice exercises in learning the fingerboard across the strings.

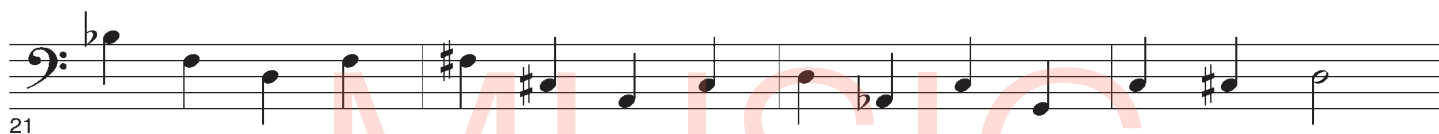
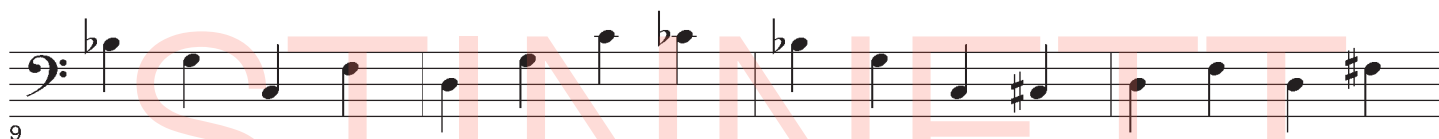
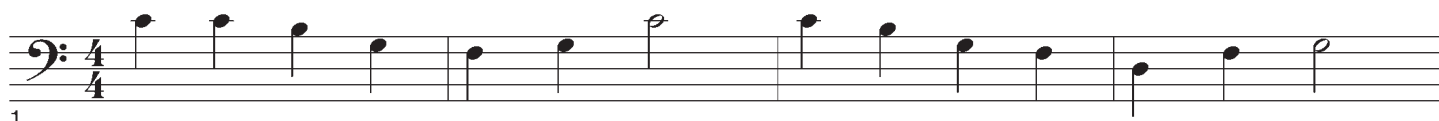
Throughout this book we will play the two exercises, Across The Strings #1 and Across The Strings #2, in multiple keys. We will work our way up the fingerboard by half-steps. Some of the notation may seem a bit odd because some keys will include mixed accidentals. No matter, the shapes will be the same.

The value of learning to play the Across The Strings Exercises well will become apparent to you down the road as you play more demanding music. Practice the exercises in each key until you are physically comfortable and can execute the music with ease.

Those of you who studied from the *Nanny Method* will no doubt recognize the learning procedure here. Nanny has his across the string example that also moves up the fingerboard.



No. 1 - Across The Strings #1 in the Key of C

Andante

No. 29 - Across The Strings #2 in the Key of Eb

Andante

1

5

9

13

17

21

25

29

33

No. 30 - Eb Major Scale 4 fingerings

1 4 1 2 1 4 1 2

Fingering 1

1 4 1 2 1 4 1 2

Fingering 2

1 4 2 3 1 4 2 3

Fingering 3

2 4 1 2 4 1 3 4

Fingering 4

No. 31 - Eb major 1st fingering

1 4 1 2 1 4 1 2

No.54 - F major Etude 2

Vivace

1

5

FINE

9

13

17

21

Chapter 2

Thumb Position

No. 89 - Thumb Position - Intervals on the G String - 1

T 1 2 T 1 2 3

1

5

No. 90 - Thumb Position - Intervals on the G String - 2

T 1 2 T 1 2 3

1

5

No. 91 - Thumb Position - Intervals on the G String - 3

T 1 2 T 1 2 3

1

5

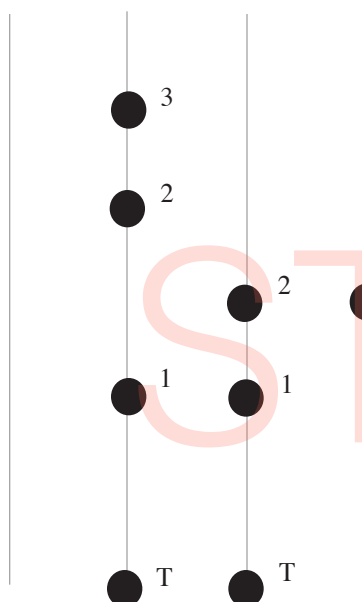
No. 92 - Thumb Position - Intervals on the G String - 4

T 1 1 2 1 1 T 1

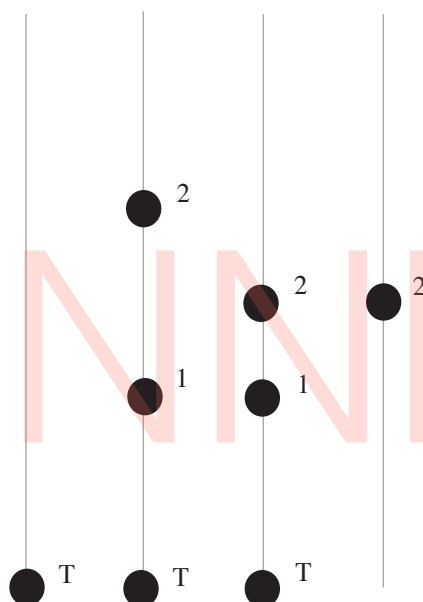
1

5

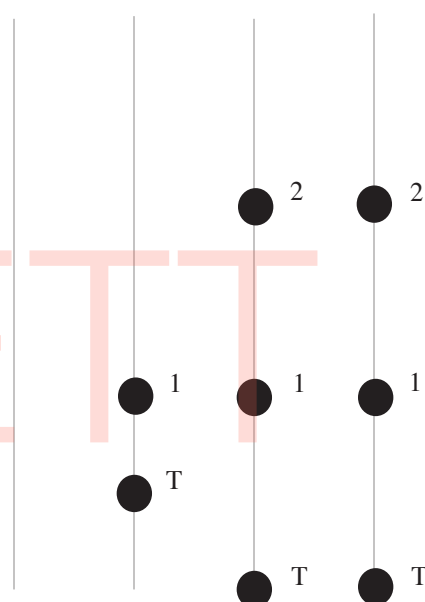
No. 108 - G Major Scale



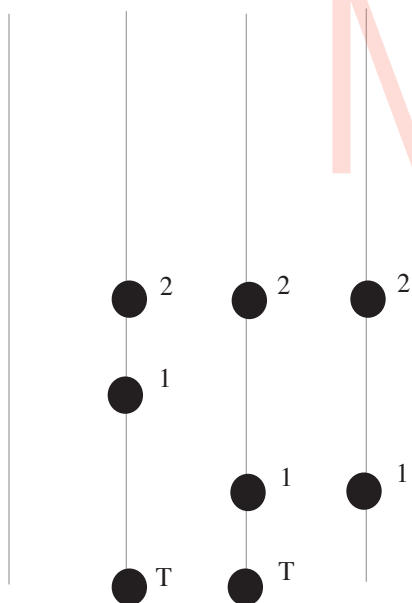
No. 109- G Major Scale Alter-



No. 110 - E Major Scale



No. 111 - F Major Scale



As you practice playing these scales, the mental image of the dotted shapes will become like road maps in your brain. When you listen to music while not playing your bass, you will begin to see dotted shapes in your mind's eye. As you hear a short melodic phrase that is familiar, you will automatically associate a shape to that sound.

You know doubt have begun to notice how smaller sub-shapes are found in all the scales. All of our music is made of half-steps and whole-steps. The feel of the shapes in your fingers will give you confidence playing in thumb position.

When students who are studying jazz soloing on the double bass become comfortable with thumb position, they tend to jump up here all the time. That is because it often easier to play in thumb position than playing across the break. We just cannot see our shapes as well when we have to shift in and out of thumb position. Once we land in thumb position, everything seems to be right under our fingers. It is!

Patterns in Thumb Position

No. 124 - Thumb Position - Pattern 1, key of C

No. 125 - Thumb Position - Pattern 1, key of Bb

No. 126 - Thumb Position - Pattern 1, key of A

No. 127 - Thumb Position - Pattern 1, key of B