

## Example 4

Example 4 is a musical exercise in bass clef, 4/4 time, with a tempo of quarter note = 84. It consists of two staves. The first staff begins at measure 1 and the second at measure 5. The music is written in a key with one sharp (F#) and features a sequence of eighth and quarter notes, including slurs and ties.

As we begin to play music that demands more shifting, hand posture becomes even more important. Let me list a few items to keep in mind as you progress through this book.

1. Play one finger per fret.
2. Avoid open strings when possible.
3. Keep your fingers spread out, over their respective frets when they are not being played.
4. Curve your fingers, and play on the tips of your fingers.
5. Keep some space between the palm of your hand and the back of the neck.
6. Keep your thumb behind your second finger and about in the middle of the neck, vertically.
7. As you shift, stay near the fingerboard.
8. Shift cleanly; don't slide.
9. Shift quickly, not in time with the music.
10. Don't look at your fingers when you shift. Practice the shifts with your eyes closed.

A simple practice for developing muscle memory with common shifts is to practice your one-octave scales on two strings only. Use the cycle of 4ths as a root motion. Begin each scale on the D string. On your D string, place your 2nd finger on C. Play fingering: 2 4, (g string) 1 2 4, shift 1 3 4. Now shift to F major scale beginning on the D string. Then Bb, etc.

This next example uses the motion described in the preceding paragraph. Or, you can start where you do not have to shift for the first two measures.

## Example 5

Example 5 is a musical exercise in bass clef, 4/4 time, with a tempo of quarter note = 84. It consists of two staves. The first staff begins at measure 1 and the second at measure 5. The music is written in a key with one sharp (F#) and features a sequence of eighth and quarter notes, including slurs and ties.

**Methodology for shifting.** *Replace A Finger With A Finger*

I teach a very specific way of thinking when learning to shift. I call it “replace a finger with a finger.” Let’s assume we are playing one finger per fret and maintaining good hand posture. Let’s apply this concept to Example 6. Start with the 2nd finger on the note G, on the D string. When we reach the C, we are also playing this note with the 2nd finger. Our 4th finger is positioned over D even though we have not yet played it. Begin measure two by shifting to the D note using the 1st finger. We are replacing what would have been our 4th finger with our 1st finger. Or, you can say that we are putting our first finger where the fourth finger was. Then we continue this measure playing all notes in this position.

Of course the higher up the fingerboard we start, the more we can use string crossings, as the music goes up. But there will always be times when we need to shift up. “Replace a finger with a finger” will help you maintain your mental connection with the fingerboard.

**Example 6**

### Example 14

♩ = 132

1

5

9

13

17

*p*

### Example 15

♩ = 84

1

5

9

13

Example 31

♩ = 90

1

5

9

Example 32

♩ = 90

1

5

9

13

17

21

### Example 38

♩ = 120

1

5

9

13

17

21

The musical score for Example 38 is written in bass clef with a 4/4 time signature. The tempo is marked as quarter note = 120. The piece consists of 21 measures. The notes are as follows:

Measure	Notes
1	G2, A2, B2, C3
2	D3, E3, F3, G3
3	A3, B3, C4, D4
4	E4, F4, G4, A4
5	B4, C5, D5, E5
6	F5, G5, A5, B5
7	C6, D6, E6, F6
8	G6, A6, B6, C7
9	D7, E7, F7, G7
10	A7, B7, C8, D8
11	E8, F8, G8, A8
12	B8, C9, D9, E9
13	F9, G9, A9, B9
14	C10, D10, E10, F10
15	G10, A10, B10, C11
16	D11, E11, F11, G11
17	A11, B11, C12, D12
18	E12, F12, G12, A12
19	B12, C13, D13, E13
20	F13, G13, A13, B13
21	C14, D14, E14, F14

## Example 39

## Two Dozen

♩ = 96

## Tone Row

## Inversion

### Example 42

♩ = 100

1

5

STINNNETT

Detailed description: Example 42 consists of two staves of music in bass clef, 4/4 time. The tempo is marked as ♩ = 100. The first staff starts on a middle C (C4) and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on a G4 (labeled '5') and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

### Example 43

♩ = 100

1

5

MUSIC

Detailed description: Example 43 consists of two staves of music in bass clef, 4/4 time. The tempo is marked as ♩ = 100. The first staff starts on a middle C (C4) and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on a G4 (labeled '5') and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

### Example 44

♩ = 100

1

5

Detailed description: Example 44 consists of two staves of music in bass clef, 4/4 time. The tempo is marked as ♩ = 100. The first staff starts on a middle C (C4) and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on a G4 (labeled '5') and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

### Example 45

♩ = 100

1

5

Detailed description: Example 45 consists of two staves of music in bass clef, 4/4 time. The tempo is marked as ♩ = 100. The first staff starts on a middle C (C4) and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts on a G4 (labeled '5') and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

