



Bass Workshop

Electric Bass Guitar Methods
For The Real World Musician

Volume I

Starting Out
Tuning Up
Tablature
Practice Tips
50 Finger Exercises

By Julian Escobedo

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Volume 1

By Julian “Jules” Escobedo

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Introduction

My intentions in writing this book was not to come up with a better bass book, but rather, come up with a bass book that teaches the way I see things when I play and also as a written supplement for my students.

In these volumes, you will find ideas and lessons exactly the way I teach my current students. Some of these lessons may seem unorthodox for some of you and some of these lessons may finally make sense of something that you did not understand in the past. I have tried to teach and write in the way I would have wanted to be taught when I first started.

While there are many great books on the market today, I believe these volumes will provide you with a new outlook and a fresh view of what other method books may lack in.

I encourage all music educators who use my book to write me with their comments and suggestions.

I encourage all students and beginners to use this book with the awareness that this is not an “*end all*” Bass book. Find books that appeal to you and your style. Take lessons from different teachers and you will notice that we are all different, find one that suits the way YOU want to learn. Never settle for anything less than being taught by someone who genuinely cares about teaching.

Remember, music is supposed to be fun!

Have fun and enjoy!

Julian Escobedo
www.JulesMusic.net

Holding Your Bass

The key to proper placement is comfort.

Some guitar books will tell you to hold your bass on your left knee, while other say to rest on your right knee.

I say, hold it the way you feel most comfortable, just make sure it rests in the same way it would if you were standing up!

I learned this concept from Rock Bass Player Billy Sheehan and never realized how critical it was for proper placement both standing and seated.

The reason is this, if you practice in a seated position with the bass up against your chest and it is positioned close to your neck and then you stand up and you have your strap positioned low and the bass falls below what you are used to, your hands will change positions and all that you practiced will go out the window because now you are playing differently and your hand have shifted.

The bass should be in the same position whether you are seated or standing and you should adjust your strap accordingly. This way, your hand placement does not fluctuate from the seated to standing state.



LEFT HAND:

The example on the left shows proper left hand position. One of the most common problems I see is the left hand holding the neck like a baseball bat.

Notice the left thumb is aligned almost straight up and down as apposed to when you hold a bat or golf club, in which the thumb rests lengthwise along the shaft.

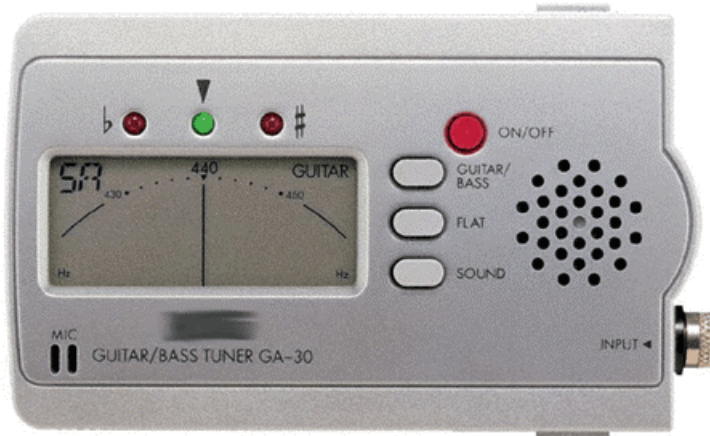


RIGHT HAND:

I find that placing the thumb on the pickup as an anchor suits me best, this helps stabilize the right hand from moving around and it allows the index and middle finger to access all the strings. In my own analysis of my playing, I noticed that my thumb moves between the pick up and the low E string. I usually move my thumb to the E string when I play anything on the D and G string.

Tuning Your Bass

Tuning your bass guitar is not as hard as you think. It's just a matter of knowing what the names of the strings are and then matching them up with the tuner.



The names of your strings are, lowest to highest (Thickest to thinnest):

E – A – D – G

For a 5 string bass, lowest to highest (Thickest to thinnest):

B – E – A – D – G

Now, make sure you're plugged in and your volume is up, play your lowest string (E) and check the tuner. If the tuner does not say "E", check to see what letter it is showing. Notes are arranged in

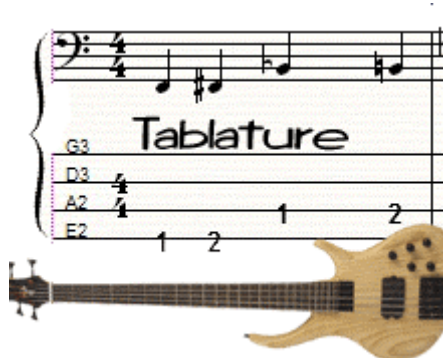
alphabetical order, so if it reads "F" or "G" while your playing an "E" note, then you need tune the string down using the tuning key until it reaches "E".

Once the letter "E" appears on the tuner screen, make sure the meter line goes to the center or the green light stays on by itself. The object is to try and get the note to stay in middle for as long as possible. It may waver after holding the note out for a while. Hit the note a few times with a consistent pluck until the meter reads the same each time.

Do this for each string, making sure the notes on the tuner match the note you are hitting.

Reading Tablature

Tablature is made up of two separate music staff lines. The top line shows you the actual music, as it would look like written out, this includes rhythmic patterns. The bottom line shows you the frets to be played on the specific strings.



You must think of tablature as though the bass is laying down on the music, as in the example picture on the left.

Notice that the strings match up with the bass. The lowest line marked E2 is the low E string, just as the lowest string on your bass is the E string. The second line marked A2 is your second string down on your bass, the A string. And so on...



In the example picture on the left, you see a standard tab line. This tablature tells me to play the 1st fret of the E String, then the 2nd fret of the E String. Then it goes on to the A String. Play the 1st fret of the A String and then lastly, the 2nd fret of the A String. That's it! You're reading tablature!

Be sure to use your first finger (left hand) to play the first fret and your middle finger to play the second fret.

For the exercises in this volume, you will only be dealing with the first 4 frets of each string. This will get you used to using the patterns and fingerings that will appear in future volumes.

LEFT HAND:

For each fret you play, you will match it with your left hand finger. In other words, if you are playing a note on the first fret, you will use the first finger of your left hand. If you are playing any of the second fret notes, you will use the second finger of your left hand. If you play the third fret, use your ring finger and for the fourth fret you use your pinky.

This only applies to the exercises in this volume; in future volumes we will be using different fingerings.

DO NOT use one finger to play the exercises, use all 4 of your fingers!

RIGHT HAND:

For each note you hit with your right hand, you will alternate between your right hand index finger and your right hand middle finger.

DO NOT use one finger to play the exercises, alternate the plucking!

Exercise #1

First system of Exercise #1. Bass clef, 4/4 time. The melody consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. The fingering is 1 2 1 2 1 2 1 2.

Second system of Exercise #1. Bass clef, 4/4 time. The melody consists of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The fingering is 2 1 2 1 2 1 2 1.

Exercise #2

First system of Exercise #2. Bass clef, 4/4 time. The melody consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. The fingering is 2 3 2 3 2 3 2 3.

Second system of Exercise #2. Bass clef, 4/4 time. The melody consists of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The fingering is 3 2 3 2 3 2 3 2.

Exercise #3

First system of Exercise #3. The treble staff contains a melody in 4/4 time. The piano part consists of four staves: G3, D3, A2, and E2. The G3 staff has fingerings 3 and 4. The D3 staff has fingerings 3 and 4. The A2 staff has fingerings 3 and 4. The E2 staff has fingerings 3 and 4.

Second system of Exercise #3. The treble staff continues the melody. The piano part continues with fingerings 4 and 3 on the G3, D3, A2, and E2 staves.

Exercise #4

First system of Exercise #4. The treble staff contains a melody in 3/4 time. The piano part consists of four staves: G3, D3, A2, and E2. The G3 staff has fingerings 1, 2, and 3. The D3 staff has fingerings 1, 2, and 3. The A2 staff has fingerings 1, 2, and 3. The E2 staff has fingerings 1, 2, and 3.

Second system of Exercise #4. The treble staff continues the melody. The piano part continues with fingerings 1, 2, and 3 on the G3, D3, A2, and E2 staves.

Thank You!

Thank you for taking a look at the sample of my new e-book!

The full version contains **50 exercises**, bass tips and more!

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Be sure to check back with my website for future volumes!!

Julian “Jules” Escobedo

About The Author

Since the age of 11, Julian has always had some sort of musical instrument in his hand. From a baritone horn, a tuba, a guitar to finally his beloved Bass Guitar.

Julian “Jules” Escobedo has been playing music for about 23 years, as a professional bass player for 19 years.

Julian is a highly respected Bass Player among his peers in the Tejano/Latin market; he has built his bass chops playing alongside many Tejano/Latin greats along the way of his career. The list is a “who’s who” of Tejano artists, from Inocencia, Patsy Torres, Shelly Lares, Bobby Pulido and Grammy Award Winning Emilio Navaira to name a few.

Julian made his home with Emilio from 1994-2000, during which the band toured with such Country greats as Alan Jackson, Terri Clark, Clay Walker and numerous country shows and artists throughout the U.S., while at the same time touring Mexico and the U.S. in support of Emilio’s Tejano Market.

Julian has recently rejoined Emilio’s (2003) band and continues to tour throughout the U.S. and Mexico.

In his free time, Julian is a private Bass Guitar and Guitar instructor and enjoys sharing his experiences and techniques with his students of all ages, ranging from 15-45!

Julian also continues to write music of all genres, is a freelance studio musician and has appeared on numerous CD’s, PC Video Games and Radio Commercials.

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