

BASS BUILDERS

Slap Bass

essentials

By Josquin des Pres

and Bunny Brunel

Over 140 essential

patterns and exercises covering

every aspect of Slap Bass



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Table of Contents

	Page	Audio Track
INTRODUCTION	4	1
PREFACE	5	
TUNING PITCHES		2-5
SECTION A, Thumb Slap	6	
Part 1 <i>Exercises to develop the thumb slap technique.</i>	7	
Part 2 <i>Patterns using the thumb slap technique</i>	9	6-17
SECTION B, Index Finger Pop	11	
Part 1 <i>Exercises to develop the index finger pop technique</i>	12	
Part 2 <i>Patterns using the index finger pop technique</i>	14	18-29
SECTION C, Muted Slap and Muted Pop	16	
Part 1 <i>Exercises to develop the muted slap and muted pop technique</i>	17	
Part 2 <i>Patterns using the the muted slap and muted pop technique</i>	19	30-41
SECTION D, Left Hand Slap	21	
Part 1 <i>Exercises to develop the left hand slap technique</i>	22	
Part 2 <i>Patterns using the left hand slap technique</i>	23	42-53
Part 3 <i>Exercises to develop the left hand slap technique</i>	25	
Part 4 <i>Patterns using the left hand slap technique</i>	26	54-65
SECTION E, Palm Mute	28	
Part 1 <i>Exercises to develop the palm mute technique</i>	29	
Part 2 <i>Patterns using the palm mute technique</i>	30	66-71
SECTION F, Thumb Pop	31	
Part 1 <i>Exercises to develop the thumb pop technique</i>	32	
Part 2 <i>Patterns using the thumb pop technique</i>	34	72-77
SECTION G, Index and Middle Finger Slap.	35	
Part 1 <i>Exercises to develop the index and middle finger slap technique.</i>	36	
Part 2 <i>Patterns using the index and middle finger slap techniques</i>	38	78-83
DRUM BEATS		84-87

Introduction

There's a kind of gravity among musicians. When two great players get together, the urge to create is hard to resist. That's the story behind *Slap Bass Essentials*, a new book/audio instruction package that examines every aspect of the slap bass technique.

Bunny Brunel, a driving force behind the fusion movement of the '70s and '80s, teams up with bassist, producer, songwriter **Josquin des Pres** to put together the ultimate slap bass instruction package for bass players at any level.

Bunny has performed and recorded with **Herbie Hancock, Chick Corea, Wayne Shorter, Tony Williams, Al Jarreau, Larry Coryell** and **Al Di Meola**. He is also a producer, arranger and the author of three books; *The Complete Book of Bass Essentials*, *The Complete Book of Bass Technique* and *Bunny Brunel's Bass Secrets*.

Josquin has recorded over 20 albums sharing credits with such noteworthy players as **Jeff Porcaro, Steve Lukather, Vinnie Colaiuta, Billy Sheehan** and many more. He is the author of three books, *Bass Fitness*, (endorsed by Berklee College of Music and world known bassists), *Bach for Bass*, and *Muted Grooves*.

In addition to his career as a bassist, Josquin is also an accomplished producer and songwriter. His credits include multiple collaborations with **Elton John's** legendary lyricist **Bernie Taupin** as well as numerous covers by international artists published by Warner Chappell, EMI Music, SBK Songs, etc.

Preface

In this book we have tried to cover thoroughly every aspect of the slap bass style.

Each section examines in depth a specific technique, combining it with the preceding one. All sections contain comprehensive exercises to develop necessary skills, and patterns that move through increasing difficulty levels.

The exercises are fairly basic and easy to understand, therefore only the patterns are recorded in the audio part of this package. Use them as a springboard to create your own ideas. The “audio track number” indicates the location on the recording of a particular pattern.

To develop a good sense of time, always use a metronome or a drum machine. Start slowly (60 to 80 beats per minute) then gradually speed up. You may also use some of the drum beats we have included at the end of the recording.

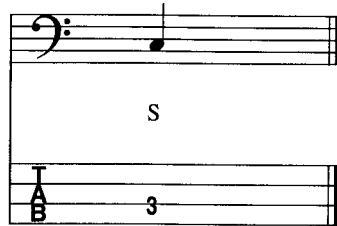
We would like to thank all the people who contributed to the recording of the audio: **Karl Moet** for the **Tascam DA 88**, **Mark Kiesel** and **Dave Flores** for the **Carvin “Bunny Brunel” Bases**, **Richard Cocco** for the **Labella Strings**, **Richard Godinez** for the **ART “Nightbass,”** **Michael Shortino** from **Quik Lok Systems**, **Trev Wilkinson** from **Wilkinson USA**, **Dave Timmons** of **Gibson USA**, **David Williams** and **Patrice Vigier** of **Vigier Guitars**, **Tristan des Pres** of **Sega Interactive**, **Peter Mavropoulos**, **Dave Stark**, **Lee Bales** and everyone we may have forgotten. All cover and inside photography by **Pete Demos** at Carvin.

Dedicated to **Chloe Nicole Turenne des Pres**

Josquin des Pres and Bunny Brunel

Section A

Thumb Slap (S)



Slap the string with the side of the thumb.



Part 1 *Exercises to develop the thumb slap technique*

Part 2 *Patterns using the thumb slap technique*

PART ONE Exercises to develop the thumb slap technique

Exercise 1

Exercise 1 is a 4/4 piece. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The guitar line consists of whole notes: 0, 0, 0, 0, 0, 0, 0, 0. Slap marks 'S' are placed below the first and fifth notes of the bass line.

Exercise 2

Exercise 2 is a 4/4 piece. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The guitar line consists of whole notes: 0, 0, 0, 0, 0, 0, 0, 0. Slap marks 'S' are placed below the first and fifth notes of the bass line.

Exercise 3

Exercise 3 is a 4/4 piece. The bass line consists of eighth notes with triplets: G2, A2, B2, C3, D3, E3, F3, G3. The guitar line consists of whole notes: 0, 0, 0, 0, 0, 0, 0, 0. Slap marks 'S' are placed below the first and fifth notes of the bass line.

Exercise 4

Exercise 4 is a 4/4 piece. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The guitar line consists of whole notes: 3, 3, 3, 3, 3, 6, 5, 4. Slap marks 'S' are placed below the first and fifth notes of the bass line.

Exercise 5

Exercise 5 is a 4/4 piece. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The guitar line consists of whole notes: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 5, 5, 4, 4. Slap marks 'S' are placed below the first and fifth notes of the bass line.

Exercise 6

Exercise 6 is a 4/4 piece. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The guitar line consists of whole notes: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 6, 5, 5, 5, 4, 4, 4. Slap marks 'S' are placed below the first and fifth notes of the bass line.

Exercise 7

Exercise 7 is a bass line in 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The first measure is marked with an 'S'. The fretboard diagram below shows the following fingerings: 3 3 3 3 3 3 3 3 | 3 6 5 5 4 6.

Exercise 8

Exercise 8 is a bass line in 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The first measure is marked with an 'S'. The fretboard diagram below shows the following fingerings: 3 3 3 3 3 3 3 3 | 3 3 3 6 5 5 5 6.

Exercise 9

Exercise 9 is a bass line in 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The first measure is marked with an 'S'. The fretboard diagram below shows the following fingerings: 3 3 3 3 3 3 | 3 3 3 6 5 7 5 4 6.

PART TWO *Patterns using the thumb slap technique*

Pattern 1 **6** Drumbeat 1 **84**

A

Pattern 2 **7** Drumbeat 1 **84**

E G

Pattern 3 **8** Drumbeat 2 **85**

G

Pattern 4 **9** Drumbeat 1 **84**

C

Pattern 5 **10** Drumbeat 1 **84**

D

Pattern 6 **11** Drumbeat 1 **84**

E G A E G A

Pattern 7 **12** Drumbeat 1 **84**

C

S S

Pattern 8 **13** Drumbeat 1 **84**

E

S S

Pattern 9 **14** Drumbeat 4 **87**

Swing Feel (♩ = ♩♩)

Dm Gm

S S

Pattern 10 **15** Drumbeat 4 **87**

Swing Feel (♩ = ♩♩)

Dm Gm

S S

Pattern 11 **16** Drumbeat 1 **84**

E D

S S

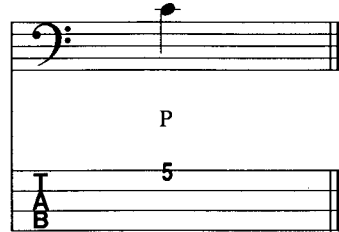
Pattern 12 **17** Drumbeat 1 **84**

E D

S S

Section B

Index Finger Pop (P)



Pop the string with the index finger by pulling it up then releasing it so that it rebounds against the fretboard.



Part 1 *Exercises to develop the index finger pop technique*

Part 2 *Patterns using the index finger pop technique*

PART ONE

Exercises combining the index finger pop and the thumb slap techniques

Exercise 1

Exercise 1 is a 4-measure exercise in 4/4 time. The bass staff shows a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The first two measures are marked 'S' (index finger pop) and the last two are marked 'P' (thumb slap). The guitar staff shows open strings (0) for all measures.

Exercise 2

Exercise 2 is an 8-measure exercise in 4/4 time. The bass staff shows a sequence of notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The first four measures are marked 'S P' and the last four are marked 'S P'. The guitar staff shows open strings (0) for all measures.

Exercise 3

Exercise 3 is a 16-measure exercise in 4/4 time. The bass staff shows a sequence of notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The first eight measures are marked 'S P' and the last eight are marked 'S P'. The guitar staff shows open strings (0) for all measures.

Exercise 4

Exercise 4 is an 8-measure exercise in 4/4 time. The bass staff shows a sequence of notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The first four measures are marked 'S P' and the last four are marked 'S P'. The guitar staff shows fret numbers: 3, 5, 5, 5, 5, 5, 5, 5, 3, 6, 8, 7, 6, 4.

Exercise 5

Exercise 5 is an 8-measure exercise in 4/4 time. The bass staff shows a sequence of notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The first four measures are marked 'S P' and the last four are marked 'S P'. The guitar staff shows fret numbers: 3, 3, 5, 5, 5, 5, 5, 5, 3, 3, 6, 8, 7, 6, 4, 4.

Exercise 6

Exercise 6 is an 8-measure exercise in 4/4 time. The bass staff shows a sequence of notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The first four measures are marked 'S P' and the last four are marked 'S P'. The guitar staff shows fret numbers: 3, 3, 3, 5, 5, 5, 5, 5, 3, 3, 3, 6, 8, 7, 6, 4, 4, 4.

Exercise 7

Exercise 7 is a piece of music in 4/4 time, written in bass clef. The melody consists of eighth-note triplets. The first four measures are in the key of C major, and the last four measures are in the key of B-flat major. The notation includes slurs, accents, and dynamic markings 'S' (staccato) and 'P' (piano). The bass line is shown on a separate staff with fret numbers and fingering (3s).

Exercise 8

Exercise 8 is a piece of music in 4/4 time, written in bass clef. The melody consists of eighth-note triplets. The first four measures are in the key of C major, and the last four measures are in the key of B-flat major. The notation includes slurs, accents, and dynamic markings 'S' (staccato) and 'P' (piano). The bass line is shown on a separate staff with fret numbers and fingering (3s).

Exercise 9

Exercise 9 is a piece of music in 4/4 time, written in bass clef. The melody consists of eighth-note triplets. The first four measures are in the key of C major, and the last four measures are in the key of B-flat major. The notation includes slurs, accents, and dynamic markings 'S' (staccato) and 'P' (piano). The bass line is shown on a separate staff with fret numbers and fingering (3s).

PART TWO

Patterns combining the index finger pop and the thumb slap techniques

Pattern 13 18 Drumbeat 1 84

Musical notation for Pattern 13. The staff shows a bass line in 4/4 time with notes E, D, C, D. The rhythm is indicated by 'S' (slap) and 'P' (pop) symbols. The fretboard diagram shows fingerings: 0 0 0 0 for the first measure, and 5 5 2 3 5 7 for the second measure.

Pattern 14 19 Drumbeat 1 84

Musical notation for Pattern 14. The staff shows a bass line in 4/4 time with notes C, Bb. The rhythm is indicated by 'S' and 'P' symbols. The fretboard diagram shows fingerings: 3 5 3 5 5 for the first measure, 3 1 3 for the second, and 1 3 1 3 for the third.

Pattern 15 20 Drumbeat 1 84

Musical notation for Pattern 15. The staff shows a bass line in 4/4 time with notes E, G, A, G, A. The rhythm is indicated by 'S' and 'P' symbols. The fretboard diagram shows fingerings: 5 7 9 7 for the first measure, 0 3 5 7 for the second, 5 7 9 7 for the third, and 0 3 3 5 for the fourth.

Pattern 16 21 Drumbeat 1 84

Musical notation for Pattern 16. The staff shows a bass line in 4/4 time with notes G. The rhythm is indicated by 'S' and 'P' symbols. The fretboard diagram shows fingerings: 3 3 for the first measure, 3 5 3 5 for the second, 3 3 for the third, and 3 5 3 5 for the fourth.

Pattern 17 22 Drumbeat 1 84

Musical notation for Pattern 17. The staff shows a bass line in 4/4 time with notes A, C, G. The rhythm is indicated by 'S' and 'P' symbols. The fretboard diagram shows fingerings: 5 5 5 5 5 for the first measure, 5 5 5 5 for the second, 5 5 5 5 for the third, and 5 5 3 5 3 for the fourth.

Pattern 18 23 Drumbeat 1 84

Musical notation for Pattern 18. The staff shows a bass line in 4/4 time with notes Dm, Gm. The rhythm is indicated by 'S' and 'P' symbols. The fretboard diagram shows fingerings: 5 5 7 5 5 5 for the first measure, 5 5 7 5 5 for the second, 5 5 5 5 for the third, and 3 3 5 8 6 for the fourth.

Pattern 19 **24** Drumbeat 1 **84**

C D E G A E

S P S P S P S S P S P S P S

5 7 7 5 7 5 7 5 5 7 9 7 7 7 9

3 5 7 5 7 5 7 3 5 0

Pattern 20 **25** Drumbeat 1 **84**

D C F G

S P S P S P S S P S P S

7 7 7 5 5 5 5 5 5 3 3 0 1 3

5 5 3 5 5 5 3 3 0 1 3

Pattern 21 **26** Drumbeat 1 **84**

E A G F#m

P S P S P S P S P S P S P S

9 9 9 9 7 9 7 7 7 5 5 5 3 2

7 7 7 7 7 5 5 5 3 2

Pattern 22 **27** Drumbeat 1 **84**

A C D

S P S P S P S P S P S P S

5 7 5 5 7 7 5 7 3 3 3 3 5 5 5 5

3 3 7 5 7 3 3 3 3 5 5 5 5

Pattern 23 **28** Drumbeat 1 **84**

D C

S P S P S S P S P S P S P S P

7 5 7 5 7 5 5 5 7 5 3 5 3 3 5 6

5 3 5 3 5 3 3 5 6

Pattern 24 **29** Drumbeat 1 **84**

C

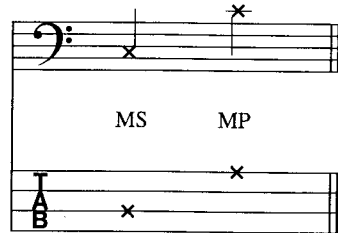
S P P

7 9

3 5 3 0

Section C

Muted Slap (MS) and Muted Pop (MP)



Lay the left hand across the strings without depressing them to the fretboard while slapping or popping.



Part 1 *Exercises to develop the muted slap and muted pop techniques*

Part 2 *Patterns using the muted slap and muted pop techniques*

PART ONE Exercises combining the muted slap and muted pop, with the index finger pop and the thumb slap techniques

Exercise 1

Exercise 2

Exercise 3

Exercise 4

Exercise 5

Exercise 6

Exercise 7

S P MS MP S P MS MP

5 × 5 × 5 × 5 × 5 × 8 × 7 × 6 ×

3 × 3 × 3 × 3 × 3 × 6 × 5 × 4 ×

Exercise 8

S P MS P S P MS P

5 5 5 5 5 5 5 5 5 5 8 8 7 7 6 6

3 × × × 3 × × × 3 × × × 5 × × ×

Exercise 9

S P MS P S MP S S P MS P S MP S P

5 5 × 5 5 6 × 6

3 × 3 3 3 3 × 5 5 4

PART TWO

Patterns combining the muted slap and muted pop, with the index finger pop and the thumb slap techniques

Pattern 25 30 Drumbeat 2 85

D C D F

S MS S MS S S MS S MS S

Pattern 26 31 Drumbeat 1 84

G B^b C

S P P MS P S S P P MS S

Pattern 27 32 Drumbeat 1 84

D

S MS S MS S S MS S MS S P MS

Pattern 28 33 Drumbeat 1 84

Em D C G Am C Am

S P S MS S P S P S P S P MS S P

Pattern 29 34 Drumbeat 4 87

Swing Feel (♩ = $\frac{3}{4}$)

D G

S MS S MS MP MS S MS S MS MP MS S

Pattern 30 35 Drumbeat 4 87

Swing Feel (♩ = $\frac{3}{4}$)

D G

S MS S MS MP MS S MS S MS MP MS P⁶ P

Pattern 31 36 **Drumbeat 2** 85

Cm *Gm*

S P S S P S MP MS S

T 5 5 3 1 3 5 5 × 1

B 3 3 1 3 3 3 1 3 × 1

Pattern 32 37 **Drumbeat 1** 84

E *C#m* *E* *C#m* *G*

S P S MP P MP P S S P S MP P MP P

T 5 7 5 6 × 5 7 5 6 × 5 6 5 6 5

B 5 7 0 5 5 7 5 0 5 7 5 0 5 6 5 6 5

Pattern 33 38 **Drumbeat 1** 84

E *D* *C* *D*

S P MS S P MS MP S P MS S P S P MS S P MS MP S P MS S P

T 9 9 × 9 7 5 5 × 5 7

B 7 × 7 × 7 × 5 3 × 3 × 3 × 5

Pattern 34 39 **Drumbeat 1** 84

E *D* *C*

S P MS S P MS MP S P MS P S S P MS S P MS MP S P MS S P

T 9 9 × 7 9 7 9 9 × 7 5

B 7 × 7 × 7 9 × 7 9 7 × 7 × 5 × 3

Pattern 35 40 **Drumbeat 1** 84

E *C* *D*

S P MS P S S P MS P S P MS MP S P MS MP

T 5 7 5 5 7 5 7 5 5 × 7 ×

B 5 7 5 × 7 5 7 × 5 7 5 5 × 7 3 × 5 ×

Pattern 36 41 **Drumbeat 2** 85

F *Bb*

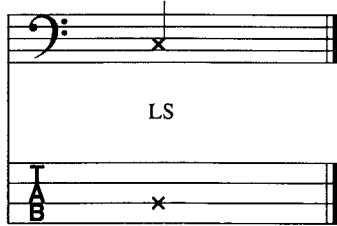
S P MS P MS P MS MP S MP S MP S S P MS P MS P MS MP S MP S MP S

T 3 3 3 × × 3 5 3 5 3 5 3 3 3 × × 3 5 3 5 × 3 5

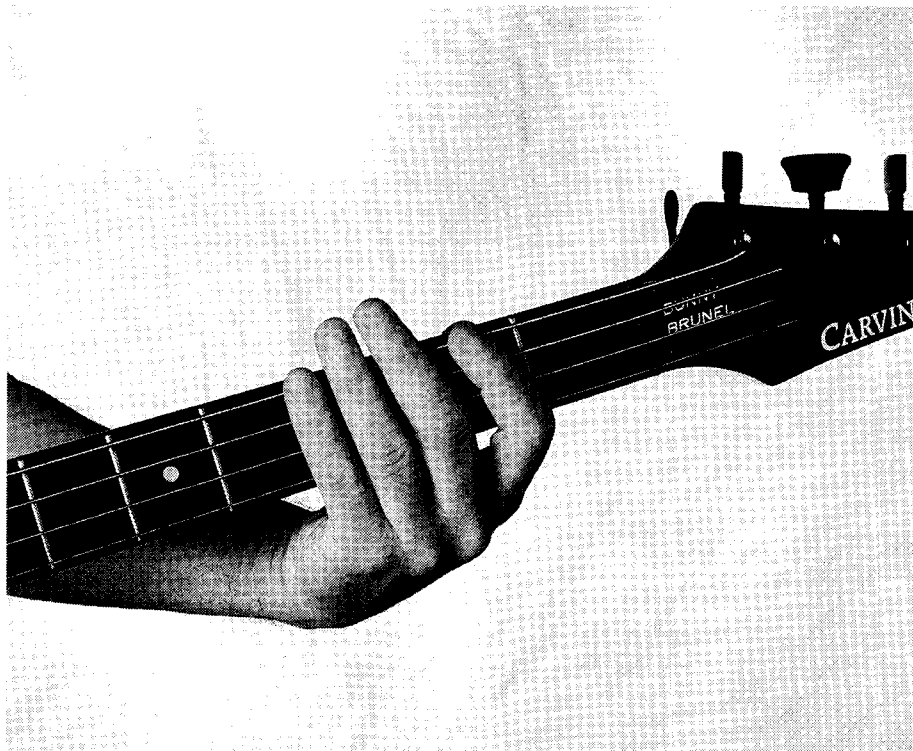
B 1 × × × × 3 5 3 5 3 5 1 × × × 3 5 3 5 × 3 5

Section D

Left Hand Slap (LS)



Slap the string with the left hand.



Part 1 *Exercises to develop the left hand slap technique*

Part 2 *Patterns using the left hand slap technique*

Part 3 *Exercises to develop the left hand slap technique*

Part 4 *Patterns using the left hand slap technique*

PART ONE

Exercises combining the left hand slap and the thumb slap techniques

Exercise 1



Exercise 1 is a 4-measure piece in 4/4 time. The bass staff contains two measures of eighth-note patterns. The first measure has a sequence of notes with slurs and an 'x' mark, labeled 'S LS'. The second measure has a similar sequence, also labeled 'S LS'. The guitar staff shows a sequence of fret numbers: 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0 x.

Exercise 2



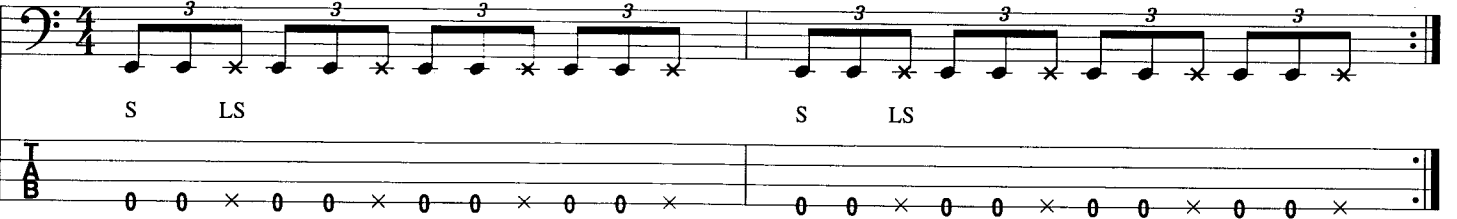
Exercise 2 is a 4-measure piece in 4/4 time. The bass staff contains two measures of eighth-note patterns. The first measure has a sequence of notes with slurs and an 'x' mark, labeled 'S LS'. The second measure has a similar sequence, also labeled 'S LS'. The guitar staff shows a sequence of fret numbers: 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x.

Exercise 3



Exercise 3 is a 4-measure piece in 4/4 time. The bass staff contains two measures of eighth-note patterns. The first measure has a sequence of notes with slurs and an 'x' mark, labeled 'S LS'. The second measure has a similar sequence, also labeled 'S LS'. The guitar staff shows a sequence of fret numbers: 0 0 0 x 0 0 0 x 0 0 0 x 0 0 0 x 0 0 0 x 0 0 0 x 0 0 0 x.

Exercise 4




Exercise 4 is a 4-measure piece in 4/4 time. The bass staff contains two measures of eighth-note patterns. The first measure has a sequence of notes with slurs, an 'x' mark, and a triplet bracket labeled '3', labeled 'S LS'. The second measure has a similar sequence, also labeled 'S LS'. The guitar staff shows a sequence of fret numbers: 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x.

Exercise 5



Exercise 5 is a 4-measure piece in 4/4 time. The bass staff contains two measures of eighth-note patterns. The first measure has a sequence of notes with slurs and an 'x' mark, labeled 'S LS'. The second measure has a similar sequence, also labeled 'S LS'. The guitar staff shows a sequence of fret numbers: 0 x 0 x 0 0 x 0 0 x 0 0 x 0 x 0 x 0 0 x 0 0 x 0 0 x 0 0 x.

Exercise 6



Exercise 6 is a 4-measure piece in 4/4 time. The bass staff contains two measures of eighth-note patterns. The first measure has a sequence of notes with slurs, an 'x' mark, and a triplet bracket labeled '3', labeled 'S LS'. The second measure has a similar sequence, also labeled 'S LS'. The guitar staff shows a sequence of fret numbers: 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x.

PART TWO *Patterns combining the left hand slap, the index finger pop and the thumb slap techniques*

Pattern 37 **42** **Drumbeat 1** **84**

E

Musical notation for Pattern 37 in 4/4 time, key of E. The top staff shows a bass line with notes and slurs. The bottom staff shows a guitar fretboard with 'x' marks for fretted notes and '0' for open strings. The rhythm is indicated by 'S' (slap) and 'LS' (left hand slap) symbols.

S LS S LS S S LS S LS S LS S LS S LS

Pattern 38 **43** **Drumbeat 1** **84**

E

Musical notation for Pattern 38 in 4/4 time, key of E. The top staff shows a bass line with notes and slurs. The bottom staff shows a guitar fretboard with 'x' marks for fretted notes and '0' for open strings. The rhythm is indicated by 'S' (slap) and 'LS' (left hand slap) symbols.

S LS S LS S LS S LS S LS S LS S LS

Pattern 39 **44** **Drumbeat 1** **84**

E

Musical notation for Pattern 39 in 4/4 time, key of E. The top staff shows a bass line with notes and slurs. The bottom staff shows a guitar fretboard with 'x' marks for fretted notes and '0' for open strings. The rhythm is indicated by 'S' (slap) and 'LS' (left hand slap) symbols.

S LS S LS S LS S LS S LS S LS S LS

Pattern 40 **45** **Drumbeat 1** **84**

Em

G

Musical notation for Pattern 40 in 4/4 time, key of E minor. The top staff shows a bass line with notes and slurs. The bottom staff shows a guitar fretboard with 'x' marks for fretted notes and '0' for open strings. The rhythm is indicated by 'S' (slap) and 'LS' (left hand slap) symbols. Chords Em and G are indicated above the staff.

S LS S LS S LS S S LS S LS S LS S

Pattern 41 **46** **Drumbeat 1** **84**

Em

D

Em

G

A

Musical notation for Pattern 41 in 4/4 time, key of E minor. The top staff shows a bass line with notes and slurs. The bottom staff shows a guitar fretboard with 'x' marks for fretted notes and '0' for open strings. The rhythm is indicated by 'S' (slap) and 'LS' (left hand slap) symbols. Chords Em, D, G, and A are indicated above the staff.

S LS S LS S LS S S LS S LS S LS S

Pattern 42 **47** **Drumbeat 1** **84**

Em

D

Musical notation for Pattern 42 in 4/4 time, key of E minor. The top staff shows a bass line with notes and slurs. The bottom staff shows a guitar fretboard with 'x' marks for fretted notes and '0' for open strings. The rhythm is indicated by 'S' (slap) and 'LS' (left hand slap) symbols. Chords Em and D are indicated above the staff.

S LS S LS S S LS S LS S

Pattern 43 **48** Drumbeat 1 **84**

Em

P S LS S LS S LS S LS P S S LS S LS S LS S LS

9 7 7 5 5 7 0 x 0 x 0 x 0 0 x 5 7 7 5 5 7 0 x 0 x 0 x 0 0 x

Pattern 44 **49** Drumbeat 3 **86**

Em

S LS S LS S LS S LS S S LS S LS S LS S

0 0 x 0 x 0 0 x 0 x 0 0 x 0 0 x 0 x 0 0 x 0

Pattern 45 **50** Drumbeat 3 **86**

Em

S LS S LS S S LS S LS S LS S LS

0 0 x 0 0 0 x 0 0 0 x 0 0 0 x 0 0 x

Pattern 46 **51** Drumbeat 3 **86**

Em

S LS S S LS S LS S

0 x 0 x 0 0 5 7 0 5 0 x 0 x 0 0 3 0 6 7 5

Pattern 47 **52** Drumbeat 3 **86**

Em

S LS S LS S LS S P S S LS S LS S LS P S P

0 x 0 x 0 x 5 7 5 7 0 x 0 x 0 x 7 5 0 5 7 5

Pattern 48 **53** Drumbeat 1 **84**

A

S LS S LS S S S LS S LS S

0 x 0 0 x 5 7 5 3 3 0 0 x 0 0 x 5 7 3 5 3

G

PART THREE Exercises combining the left hand slap, muted slap and muted pop, index finger pop and the thumb slap techniques

Exercise 1

S LS S P S LS S P S LS S MP S LS S MP

TAB: 0 x 0 x 0 0 0 x 0 x 0 0 0 0 x 0 x 0 0 0 x 0 x 0 0

Exercise 2

S LS S P S LS S P S LS S MP S LS S MP

TAB: 0 0 x 0 0 0 0 x 0 0 0 0 x 0 0 0 0 x 0 0

Exercise 3

S LS S P S LS S P S LS S MP S LS S MP

TAB: 0 0 0 x 0 0 0 0 0 x 0 0 0 0 0 0 x 0 0 0

Exercise 4

S P S LS S P S LS S S MP S LS S MP S LS S

TAB: 0 0 0 x 0 0 0 0 x 0 0 0 0 x 0 0 0 0 x 0

Exercise 5

S LS S LS S P S LS S P S LS S LS S MP S LS S MP

TAB: 0 x 0 x 0 0 0 x 0 0 0 x 0 0 0 0 x 0 0 x 0

Exercise 6

S LS S LS S LS S P S LS S P S LS S LS S LS S MP S LS S MP

TAB: 0 x 0 x 0 x 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0 0 x 0

PART FOUR

Patterns combining the left hand slap, muted slap and muted pop, index finger pop and the thumb slap techniques

Pattern 49 **54** Drumbeat 2 **85**

Em

S LS MS P MP S MP S MP S MP

0 x x 6 x 5 7 5 7 6 x 5 7 5 7 5 7

Pattern 50 **55** Drumbeat 2 **85**

Em

S LS MS P MP S MP S S LS MS P MP S MP S

0 x x 6 x 5 7 5 7 6 x 5 7 5 7 5 7

Pattern 51 **56** Drumbeat 1 **84**

Em

S LS S LS S S LS S LS S S P S

5 7 0 0 x 0 x 0 3 5 7 5 5 7 0 0 x 0 x 0 5 7 7 9 0 5

Pattern 52 **57** Drumbeat 1 **84**

Em

S LS S LS S P S S P MS S P MS MP S P MS S P

5 7 0 0 x 0 x 0 5 7 7 9 0 5 7 x 7 x 5 x 7 7

Pattern 53 **58** Drumbeat 1 **84**

Em

S P MS S P MS MP S P MS P S S P MS S P MS MP S LS S LS S

9 9 x 7 9 7 7 9 7 7 x 5 x 5 x 3 5 0 0 x 0 x 0

Pattern 54 **59** Drumbeat 1 **84**

Em

S P S MP MS S MP S S MP S LS S LS S LS S

5 0 7 x 5 7 5 7 5 7 0 0 x 0 x 0 0 x 0

Pattern 55 60 **Drumbeat 2** 85

Am

S P⁶ S P S MS S S P⁶ S P S LS S

3 4 5 3 5 × 3 5 | 3 4 5 3 0 0 × 0

Pattern 56 61 **Drumbeat 1** 84

F#m A E B³ A³

S P MS S P MS MP S P S MS LS S LS S P S P

2 4 4 × 7 5 7 0 0 × 0 × 0 0 7 0 5 7 7

Pattern 57 62 **Drumbeat 1** 84

C D Am C D Em

S³ P S³ P S LS S LS S S³ P S³ P LS S LS S

0 3 0 5 5 7 0 0 × 0 × 0 | 0 3 0 5 5 7 0 0 × 0 × 0

Pattern 58 63 **Drumbeat 3** 86

Am Em

S LS³ MP MS S MP S S LS MP MS S MP S

0 0 × × 5 5 7 5 7 | 0 0 × × 5 5 7 5 7

Pattern 59 64 **Drumbeat 2** 85

Em

S P S LS S LS S LS S MP S P S S LS S P⁶ S P S

0 5 7 7 0 × 0 × 0 × 0 0 | 5 7 7 0 × 5 6 7 7

Pattern 60 65 **Drumbeat 1** 84

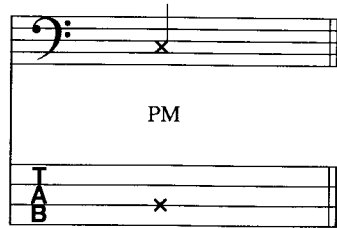
Em

S MP S MP S MP S MP S LS S LS S S S MP S MP S MP S MP S P P S

5 7 × 5 7 × 5 7 × 5 7 × 5 7 × 5 7 × 9 7 7 7 9

Section E

Palm Mute (PM)



Partially mute the strings with the palm of your right hand.



Part 1 *Exercises to develop the palm mute technique*

Part 2 *Patterns using the palm mute technique*

PART ONE Exercises combining the palm mute, muted slap and muted pop, index finger pop and the thumb slap techniques

Exercise 1

S P PM PM S P PM PM
3 5 5 5 3 5 5 5

Exercise 2

S P S PM MS PM S P S PM MS PM
3 5 3 3 5 3 3 3 5 6 5 7 4 4

Exercise 3

S P MS S PM S PM S P MS S PM S PM
3 5 3 3 5 3 3 3 5 6 6 5 4 4

Exercise 4

S P MS PM S PM S PM S P MS PM S PM S PM
3 5 3 3 5 3 3 3 5 6 6 5 4 4

Exercise 5

S P MS S PM MS PM S P MS S PM MS PM
3 5 3 3 5 3 3 3 5 6 5 7 4 4

Exercise 6

S P MS PM S MP S S P MS PM S MP S
3 5 3 3 5 3 3 3 5 6 6 5 4 4

PART TWO

Patterns combining the palm mute, muted slap and muted pop, index finger pop and the thumb slap techniques

Pattern 61 **66** Drumbeat 1 **84**

Em

S P PM S P PM S P S LS S LS S S P PM S P PM P S P

7 x 9 x 0 7 x 9 9 7 7 7 9 0

5 x 7 x 5 7 0 x 0 x 0 5 x 7 x

Pattern 62 **67** Drumbeat 1 **84**

C C# D C#

S P PM S P PM S P PM S P PM S P PM S P PM

5 x x x 5 x 6 x 7 x x x 7 x 6 x

3 x x x 3 x 4 x 5 x x x 5 x 4 x

Pattern 63 **68** Drumbeat 1 **84**

D G

S P MS S P PM S P MS S P S P MS S P PM MS P MS P S

7 7 x 7 7 5 5 x 3 4 3 5

5 x 5 x 5 x 5 3 x 3 x x x

Pattern 64 **69** Drumbeat 1 **84**

D C

S P MS PM MS P P S S P MS PM MS P P S

7 5 x 5 7 5 5 7 5 3 x 3 5 3 3 5

5 x x x x 5 4 4 5 5 6 6 3 x x x

Pattern 65 **70** Drumbeat 1 **84**

D A

S PM MS PM MS PM MS P S³ P S P S P S P S PM MS PM MS P MS P S³ P S³ P S⁶ P

x x x x 5 4 4 5 5 6 6 x x 9 7 4 4 5 5 6 6

5 x x x x 5 2 3 4 5 x x x 2 3 4

Pattern 66 **71** Drumbeat 1 **84**

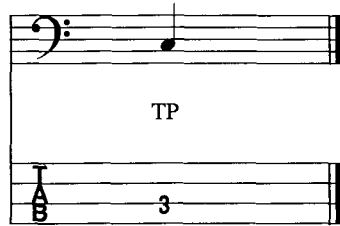
C D Em C D Em

S³ P S³ P S P PM PM MS P S³ P S³ P S

5 5 7 7 9 x 7 9 5 5 7 7 0 3 0 5 7 x x 0 3 0 5 0 0 0

Section F

Thumb Pop (TP)



Pop the string with the thumb by pulling it up then releasing it so that it rebounds against the fretboard.



Part 1 *Exercises to develop the thumb pop technique*

Part 2 *Patterns using the thumb pop technique*

PART ONE

Exercises combining the thumb pop and the thumb slap techniques

Exercise 1

Exercise 1 is a 4-measure exercise in bass clef, 4/4 time. The first two measures feature a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, and a thumb pop (S) on the first measure and a thumb slap (TP) on the second. The next two measures feature a descending melodic line with notes F3, E3, D3, C3, B2, A2, G2, and a thumb pop (S) on the third measure and a thumb slap (TP) on the fourth. The bass line consists of whole notes: 0, 0, 0, 0 in the first two measures, and 0, 0, 0, 0 in the last two measures.

Exercise 2

Exercise 2 is an 8-measure exercise in bass clef, 4/4 time. The melodic line consists of eighth-note triplets. The first four measures have notes G2, A2, B2, C3, D3, E3, F3, G3, with thumb pop (S) and thumb slap (TP) alternating every two notes. The last four measures have notes F3, E3, D3, C3, B2, A2, G2, with the same alternating S and TP pattern. The bass line consists of whole notes: 0, 0, 0, 0 in the first four measures, and 0, 0, 0, 0 in the last four measures.

Exercise 3

Exercise 3 is an 8-measure exercise in bass clef, 4/4 time. The melodic line consists of eighth-note pairs. The first four measures have notes G2, A2, B2, C3, D3, E3, F3, G3, with S and TP alternating every two notes. The last four measures have notes F3, E3, D3, C3, B2, A2, G2, with the same alternating S and TP pattern. The bass line consists of whole notes: 0, 0, 0, 0 in the first four measures, and 0, 0, 0, 0 in the last four measures.

Exercise 4

Exercise 4 is an 8-measure exercise in bass clef, 4/4 time. The melodic line consists of eighth-note pairs. The first four measures have notes G2, A2, B2, C3, D3, E3, F3, G3, with S and TP alternating every two notes. The last four measures have notes F3, E3, D3, C3, B2, A2, G2, with the same alternating S and TP pattern. The bass line consists of whole notes: 3, 3, 3, 3 in the first four measures, and 3, 3, 6, 6, 5, 5, 4, 4 in the last four measures.

Exercise 5

Exercise 5 is an 8-measure exercise in bass clef, 4/4 time. The melodic line consists of eighth-note pairs. The first four measures have notes G2, A2, B2, C3, D3, E3, F3, G3, with S and TP alternating every two notes. The last four measures have notes F3, E3, D3, C3, B2, A2, G2, with the same alternating S and TP pattern. The bass line consists of whole notes: 3, 3, 3, 3 in the first four measures, and 3, 3, 3, 3, 6, 6, 6, 6, 5, 5, 5, 5, 4, 4, 4, 4 in the last four measures.

Exercise 6

Exercise 6 is an 8-measure exercise in bass clef, 4/4 time. The melodic line consists of eighth-note pairs. The first four measures have notes G2, A2, B2, C3, D3, E3, F3, G3, with S and TP alternating every two notes. The last four measures have notes F3, E3, D3, C3, B2, A2, G2, with the same alternating S and TP pattern. The bass line consists of whole notes: 3, 3, 0, 0 in the first four measures, and 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 0, 0 in the last four measures.

Exercise 7

Exercise 7 is a musical exercise in 4/4 time. The top staff is a bass clef with a key signature of one flat (B-flat). It contains four measures of music. The first two measures each have a triplet of eighth notes (G2, F2, E2) followed by a quarter note (D2). The last two measures each have a quarter note (D2) followed by a triplet of eighth notes (G2, F2, E2). Below the staff are two lines of tablature. The first line contains the sequence of notes: S, TP, S, TP, S. The second line contains the fret numbers: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Exercise 8

Exercise 8 is a musical exercise in 4/4 time. The top staff is a bass clef with a key signature of one flat (B-flat). It contains four measures of music. The first two measures each have a triplet of eighth notes (G2, F2, E2) followed by a quarter note (D2). The last two measures each have a quarter note (D2) followed by a triplet of eighth notes (G2, F2, E2). Below the staff are two lines of tablature. The first line contains the sequence of notes: S, TP, S, TP. The second line contains the fret numbers: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Exercise 9

Exercise 9 is a musical exercise in 4/4 time. The top staff is a bass clef with a key signature of one flat (B-flat). It contains four measures of music. The first two measures each have a triplet of eighth notes (G2, F2, E2) followed by a quarter note (D2). The last two measures each have a quarter note (D2) followed by a triplet of eighth notes (G2, F2, E2). Below the staff are two lines of tablature. The first line contains the sequence of notes: S, TP, S, TP, S. The second line contains the fret numbers: 3, 3, 3, 3, 3, 5, 5, 5, 5, 5, 3, 3, 3, 3, 3, 5, 5, 5, 5, 5.

PART TWO

Patterns combining the thumb pop, index finger pop and thumb slap techniques

Pattern 67 72 Drumbeat 2 85

E

S TP S P MP S TP S S TP S P P S

5 7 7 0 6 7 5 7 7 7 5 7 7 0 6 7 9 7 7 7 9

Pattern 68 73 Drumbeat 1 84

Am Em

S S TP S TP S TP S TP S TP S TP S TP S S TP S TP S TP TP S S TP S

5 7 0 0 0 0 0 0 0 3 0 0 5 0 0 6 7 0 0 0 0 0 5 5 3 5 3 5 3

Pattern 69 74 Drumbeat 1 84

Cm Gm

S TP MS S TP S TP MS S TP MS S TP S

1 3 3 x 1 3 3 1 0 x 1 3 3 x 1 3 3 1 2 3 1 3

Pattern 70 75 Drumbeat 2 85

Dm C Am

S P S TP S S S P S TP S S P S

5 7 7 5 7 7 7 5 3 5 3 5 7 7 7 5 7 5 7

Pattern 71 76 Drumbeat 1 84

Em C^m D Bm

S TP S TP S P S TP P S P S

2 2 0 2 0 0 2 2 0 2 4 4 2 4 0 2 0 0 0 0 2 0

Pattern 72 77 Drumbeat 1 84

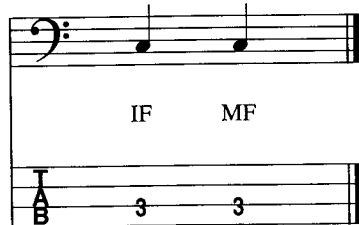
Em

S TP MS S TP MS P MP S TP S TP MS S TP S

5 7 7 x 5 7 7 x 9 7 x 7 9 9 5 7 7 x 5 7 7 0 0 0 0

Section G

Index (IF) and Middle Finger (MF) Slap



Slap the string with the index or middle finger.



Part 1 *Exercises to develop the index and middle finger slap technique*

Part 2 *Patterns using the index and middle finger slap technique*

PART ONE

Exercises combining the index finger slap and middle finger slap, muted slap and muted pop, index pop and thumb slap techniques

Exercise 1

Exercise 1 is a 4-measure exercise in 4/4 time. The first staff shows a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a bass line with open strings (0) for all notes. Dynamic markings 'MF' and 'IF' are placed under the first and third measures respectively.

Exercise 2

Exercise 2 is a 4-measure exercise in 4/4 time. The first staff features eighth-note triplets: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a bass line with open strings (0) for all notes. Dynamic markings 'MF' and 'IF' are placed under the first and third measures, with a '3' above the triplet notes.

Exercise 3

Exercise 3 is a 4-measure exercise in 4/4 time. The first staff shows eighth-note pairs: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a bass line with open strings (0) for all notes. Dynamic markings 'MF' and 'IF' are placed under the first and third measures.

Exercise 4

Exercise 4 is a 4-measure exercise in 4/4 time. The first staff shows quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a bass line with fret numbers: 3, 3, 3, 3, 3, 6, 5, 4. Dynamic markings 'MF' and 'IF' are placed under the first and third measures.

Exercise 5

Exercise 5 is a 4-measure exercise in 4/4 time. The first staff shows eighth-note pairs: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a bass line with fret numbers: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 5, 5, 4, 4. Dynamic markings 'MF' and 'IF' are placed under the first and third measures.

Exercise 6

Exercise 6 is a 4-measure exercise in 4/4 time. The first staff shows eighth-note pairs: G2, A2, B2, C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a bass line with fret numbers: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 6, 5, 5, 5, 4, 4, 4. Dynamic markings 'MF' and 'IF' are placed under the first and third measures.

Exercise 7

IF MF IF MF MF IF MF IF MF IF MF IF MF MF IF MF IF MF

5 5 5 5 5 8 7 6

3 3 3 3 3 3 3 3 3 6 5 5 4

Exercise 8

MF MF IF MF IF MF MF IF MF MF MF IF MF MF MF IF MF

5 5 8 6

3 3 3 3 3 3 3 3 3 3 6 5 5 5

Exercise 9

MF MF IF MF IF MF MF MF IF MF IF MF MF IF MF MF IF MF IF

5 5 8 6

3 3 3 3 3 3 3 3 3 3 6 6 5 5 5 4

PART TWO

Patterns combining the index finger slap and middle finger slap, muted slap and muted pop, index pop and thumb slap techniques

Pattern 73 78 Drumbeat 1 84

Am

Musical notation for Pattern 73 in 4/4 time, Am chord. The staff shows a bass line with notes and rests. The drum notation below indicates finger slaps (MF) and index/middle finger slaps (IF MF).

MF MF IF MF MF MF IF MF

3 5 5 5 5 0 3 5 0 5 5 3 3

Pattern 74 79 Drumbeat 1 84

E

Musical notation for Pattern 74 in 4/4 time, E chord. The staff shows a bass line with notes and rests. The drum notation below indicates finger slaps (MF) and index/middle finger slaps (IF MF).

MF IF MF IF MF IF MF MF IF MF IF MF IF

5 7 0 0 3 0 5 7 0 0 5 7 5 7 0 0 3 0 5 7

Pattern 75 80 Drumbeat 1 84

Am

Musical notation for Pattern 75 in 4/4 time, Am chord. The staff shows a bass line with notes and rests, including some muted notes (marked with 'x'). The drum notation below indicates finger slaps (MF IF), muted slaps (LS), and muted pops (MS).

MF IF MF IF MF MF IF LS MF LS MS IF MF IF MF MS IF MF

0 0 5 7 5 7 5 7 0 0 x 0 x 0 0 5 7 5 7 5 7 x 5 7

Pattern 76 81 Drumbeat 1 84

A

D

G

A

Musical notation for Pattern 76 in 4/4 time, chords A, D, G, and A. The staff shows a bass line with notes and rests. The drum notation below indicates finger slaps (MF IF), pops (P), muted slaps (MS), and muted pops (MS P).

MF IF P MF IF P S P MS S P MS P S P MS S P

0 0 7 9 9 0 0 5 7 7 5 5 5 7 7 3 x 3 x 5 x 5

Pattern 77 82 Drumbeat 1 84

Am

C

Bm

Musical notation for Pattern 77 in 4/4 time, chords Am, C, and Bm. The staff shows a bass line with notes and rests. The drum notation below indicates finger slaps (MF IF), pops (P), and muted slaps (MS).

MF IF P S MF IF P S P MS S P MS P S P MS P

0 0 5 7 5 7 0 0 7 9 9 3 x 3 x 9 9 x 7

Pattern 78 83 Drumbeat 1 84

Am

G

Am

Musical notation for Pattern 78 in 4/4 time, chords Am, G, and Am. The staff shows a bass line with notes and rests. The drum notation below indicates finger slaps (MF IF), pops (P), and muted slaps (MS).

MF IF P S MF IF P S MF IF MF IF MF

0 0 5 7 5 7 0 0 7 9 9 0 0 3 5 3 0 0 5 7 7