

STEVE BAILEY

FRETLESS BASS



REH VIDEO

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Steve Bailey

FRETLESS BASS

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Unit One

Basic Octave Intonation

Exercise 1: Let the notes ring so you can hear the “waves” in the intervals. The “waves” or chorusing indicate that one of the pitches is slightly out of tune. Re-attack them to make sure of pitch.

Slow (Let all notes ring)

shift 2 4 shift 1 3 4 1

shift 2 4 shift 1 3

shift 2 4 shift simile up and down

After awhile you may want to double up the rhythmic values to make the exercises go by a little quicker. Be aware of your right hand finger alternation and you will develop your right hand consistency along with your left hand accuracy.

Unit Two

Fifths

Exercise 1: After getting solid octaves under your fingers, the next logical left hand spacing exercise would be concerned with the 5ths. Although not as easy to hear as octaves, they are equally as important. Make sure your shifts are smooth and in time. Remember to practice slowly.

Remember: Let all notes ring

0 2 0 2 shift 1 3

shift 2 4 shift 1 3

shift 2 4 shift 1 3 simile up and down

Move these intervals all the way up the fingerboard and back down. Listen carefully for “waves” in pitch. The secret is to adjust immediately! As the intervals become closer (octaves, fifths, etc.), they become increasingly harder to hear in the lower register.

Unit Two

Combination

Exercise 4: This exercise is *much* harder than it appears. Practice very slowly at first, letting notes sustain as long as possible before making a smooth and accurate shift. Fingerings are suggested but feel free to make up your own as long as they make sense.

The musical score for Exercise 4 is written in bass clef with a 4/4 time signature. It consists of two staves of music.

Staff 1:

- Measure 1: Bass clef, 4/4 time signature. Note: G2 (fingering: 3, 1).
- Measure 2: Note: A2 (fingering: 3, 1).
- Measure 3: Note: Bb2 (fingering: 4, 2).
- Measure 4: Note: C3 (fingering: 3, 1).
- Measure 5: Note: D3 (fingering: 4, 1).
- Measure 6: Note: E3 (fingering: 3, 1).
- Measure 7: Note: F3 (fingering: 3, 1).
- Measure 8: Note: G3 (fingering: 4, 1).

Staff 2:

- Measure 1: Chord: G2 (fingering: 4, 2).
- Measure 2: Chord: A2 (fingering: 3, 2).
- Measure 3: Chord: Bb2 (fingering: 3, 1).
- Measure 4: Chord: C3 (fingering: 4, 2).
- Measure 5: Chord: D3 (fingering: 3, 1).
- Measure 6: Chord: E3 (fingering: 4, 2).
- Measure 7: Chord: F3 (fingering: 3, 1).
- Measure 8: Chord: G3 (fingering: 4, 2).

Unit Three

Fourths

Exercise 1: This exercise begins with two open strings. As long as your bass is in tune, the first six bars should set the standard for your intonation throughout.

Let all notes ring

0 0 0 0 2 2 2 2

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

simile up and down

Unit Three

Shifting

Exercise 3: Play this one in different positions.

Let all notes ring

Musical notation for Exercise 3, Shifting. It consists of two staves in bass clef with a 4/4 time signature. The first staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3-D3, G2-A2-B2-C3-D3-E3, G2-A2-B2-C3-D3-E3-F3, G2-A2-B2-C3-D3-E3-F3-G3, G2-A2-B2-C3-D3-E3-F3-G3-A3, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4-B4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4-B4-C5.

Exercise 4:

Combination

Musical notation for Exercise 4, Combination. It consists of two staves in bass clef with a 4/4 time signature. The first staff contains a sequence of chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3-D3, G2-A2-B2-C3-D3-E3, G2-A2-B2-C3-D3-E3-F3, G2-A2-B2-C3-D3-E3-F3-G3, G2-A2-B2-C3-D3-E3-F3-G3-A3, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4-B4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4-B4-C5. The second staff contains a sequence of chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3-D3, G2-A2-B2-C3-D3-E3, G2-A2-B2-C3-D3-E3-F3, G2-A2-B2-C3-D3-E3-F3-G3, G2-A2-B2-C3-D3-E3-F3-G3-A3, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4-B4, G2-A2-B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A4-B4-C5.

Unit Three

Exercise 4a: Tablature can be read as first four strings of six-string bass or as a four-string bass tuned down a fourth to A. Remember to keep open string ringing to check intonation of fingering.

The first system of music consists of three measures. The tablature below it is as follows:

T																			
A	7	7	6	6	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

The second system of music also consists of three measures. The tablature below it is as follows:

T	12	11	9	9	11	9	7	6											
A	12	12	11	11	12	10	9	7	6										
B	(0)	0	10	0	0	0	0	0	0	(0)	0	0	11	9	7				

(cont'd)

Unit Three

Exercise 4a: (cont'd)

* 8^{va}

loco

T	(6)							19	18	16	16																			
A	(7)							16	16	16	17															17	17	19	16	
B	0	0	0	0	0	0	0	(0)																	(0)		0	0	0	0

* 8^{va} up stem notes only

T								14		12		11		9	(9)															
A								16		14		12		11	(11)															
B								(0)		0		0		0																

Unit Three

Exercise 4a: (cont'd)

* 8va

T	11	9	12	11	12	14	19	18
A	0	0	0	0	(0)	0	0	(0)
B	0	0	0	0	0	0	0	0

* 8va up stems only

loco

T	21	19	18	16	14	12	11	9	(9)
A	19	17	16	14	15	14	12	11	(11)
B	(0)	0	0	0	(0)	0	0	0	0

(cont'd)

Unit Three

Exercise 4a: (cont'd)

The musical score consists of two systems, each with a bass clef staff and a guitar fretboard diagram below it. The key signature is one sharp (F#).

System 1:

- Staff 1 (Bass Clef):** Contains a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.
- Fretboard Diagram 1:**

T	9	11	9	9	7	6	7	9	6	12	11	14	12
A	9	11	9	9	7	6	7	9	6	12	11	14	12
B	(0)				(0)	0	(0)	0	0	0	(0)	0	0

System 2:

- Staff 1 (Bass Clef):** Contains notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Includes markings for *8va* and *loco*.
- Fretboard Diagram 2:**

T		12	14	21	20	19	18	18	16	14	12	11	9	7
A	12	14	12	14				19	18	16	14	12	11	9
B	12	14			0	0	0	0	0	0				

Unit Three

Exercise 4a: (cont'd)

T (7) 6
 A (9) 7
 B 0 0 0 0 0 0

7 0 0 9 0 0 11 0 0 10 0 0 7 0 0 9 10 11 10 9 0 0

T 7 12 12 11 14 16 18 19 18 16 14 14 16 17
 A 0 0 0 0 0 17 17 17 17 17 16 15 15 15
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8^{va}

(cont'd)

Unit Three

Exercise 4a: (cont'd)

(8^{va}) *loco* *rit.*

T	13	11	9	8	6	8	(8)	6	6	8	(8)	6
A	14	12	11	9	7	9	(9)	7	7	9	(9)	7
B					0							

* Vib. fingered notes only

T	8	(8)	6	7	4	5	5	0	0	0
A	9	(9)	7	7	4	7	7	7	0	0
B				5	4	7	0	7	5	5

* Both notes vib.

Unit Four

Thirds and Tenths

Major Thirds

Exercise 1: Pay close attention to fingerings and especially listen to your 2nd and 3rd finger relationships, which are notoriously out of tune. Switch to higher strings on shifts.

Let all notes ring

2 1 2 1 3 2

4 3 *simile up and down*

Unit Four

Exercise 2: This exercise will place much strain on small hands. Practice over and over very slowly. Listen very closely! Let all notes ring over each other! Compare octaves with octaves, thirds with tenths, etc. Follow fingerings and play on fingertips.

2 1 4 3 *shift* 2 1 4 3

simile

Exercise 2a: The "Hazzard" Exercise

1 2 * 3 2 ** 3 4 *shift* *simile*

* 1st finger remains until shift

** 2nd finger remains until shift

Unit Four

Minor Thirds

Exercise 4: The following exercise, if played properly, will force a good fourth to first finger relationship. I realize playing octaves with the first and fourth fingers is not easy, but comes in "handy" occasionally. The low root can't ring out, because of fingerings, but let the other notes ring.

1 4 3 1 1 4 3 1
shift

Variations
A B
simile simile simile

Diatonic Major Scale in 10ths

Try your own fingerings also.

Combination

3 2 2 2
1 1 3 4

Unit Five

Sixths

Exercise 1: This is a hard one; make sure your 4/3 is accurate. Continue this up the neck and cross over to the A and G strings eventually. Remember if you have a chance to check intonation with open strings, do so!

First staff of music in bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter note on G2 (finger 2) and a quarter note on F2 (finger 1). The second measure has a quarter note on E2 (finger 3) and a quarter note on D2 (finger 2).

Second staff of music in bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter note on C2 (finger 4) and a quarter note on B1 (finger 3). The second measure has a quarter note on A1 (finger 2) and a quarter note on G1 (finger 1).

Third staff of music in bass clef, 4/4 time signature. It contains two measures of music. The first measure has a quarter note on F1 (finger 4) and a quarter note on E1 (finger 3). The second measure has a quarter note on D1 (finger 2) and a quarter note on C1 (finger 1).

simile

Unit Five: Sixths

Exercise 2: Play this one very slowly and listen. Let all of the notes ring. Make your “adjustments” without disturbing your other fingers. Listen closely and train your ear to recognize which intervals are out of tune.

2 1 4 3

Exercise 5: Check your tuning at every opportunity. Figure out a practical fingering and write it in. Then figure out another one. Make music out of this one.

Unit Six

Triads

At this point, your relative pitch should be solid enough in most areas of the instrument. Let's review all of the intervals we've been over and then move on to some *fun* stuff! We have omitted certain intervals because they are "equivalent" to others we have studied, or we will hear them better in a chordal context.

Exercise 1: Let all of the notes ring as long as possible (especially the low notes). Listen closely to pitches and concentrate on fingers (left hand fingering and right hand alternation). The fingerings are up to you, just make them logical and practical. Make shifts smooth. Play this smoothly and feel your left hand muscles strengthening.

Re-attack low G if necessary

etc.

Unit Seven

Advanced Exercises

Exercise 1:

The musical score for Exercise 1 consists of four staves of bass clef notation in 4/4 time. The first staff contains a melodic line with slurs and wavy lines above it, with fingerings 1, 3, 3, #1, 1, 3, 3, #1, #1. The second staff contains a rhythmic accompaniment with slurs and fingerings 2 4, 4—0, 2 4, 4—1, 0, 1—, 4, 3—, 1—. The third staff continues the melodic line with slurs and a final #1. The fourth staff concludes the exercise with a final melodic phrase and a double bar line.

Unit Seven: Advanced Exercises

Exercise 2: This is a twelve-bar blues. Harmonically this is not so hip but our emphasis is on intonation and special effects. So feel free to "hip it up" a bit.

The musical score for Exercise 2 is presented in two systems. The first system covers the first six bars of the twelve-bar blues. It begins with a bass clef, a key signature of three flats, and a 4/4 time signature. The melodic line starts with a quarter rest, followed by a series of eighth and quarter notes, including slurs and ties. The guitar fretboard diagram below shows strings T, A, and B. Fingerings are indicated by numbers 4, 5, 3, 4, 5, 4, 4, 6, 5, 8, 7. The chord $A\flat 7$ is indicated above the staff. The second system covers the remaining six bars. The melodic line continues with slurs and ties, ending with a quarter note on the 4th fret. The guitar fretboard diagram shows strings T, A, and B. Fingerings include 6, 5, 4, 10, 9, 10, 10, 9, 10, 9, 11. Chords $D\flat 7$ and $D^\circ 7$ are indicated above the staff. The final sequence of notes (10, 9, 10, 10, 9, 11) has fingerings 3, 1, 4.

Unit Seven: Advanced Exercises

Exercise 2: (cont'd)

The image displays two systems of musical notation for a guitar exercise. Each system consists of a bass clef staff with notes and a corresponding guitar chord diagram below it. The diagram is divided into three horizontal sections: Treble (T), Middle (A), and Bass (B) strings.

System 1:

- Staff notes: Ab^7 (quarter), G^7 (quarter), Gb^7 (quarter), F^7 (quarter), Bb^7 (quarter), E^7 (quarter).
- Chord Diagram: Shows fret numbers for strings T, A, and B. For Ab^7 , T=11, A=10, B=11. For G^7 , T=10, A=9, B=10. For Gb^7 , T=9, A=8, B=9. For F^7 , T=8, A=7, B=8. For Bb^7 , T=7, A=6, B=6. For E^7 , T=7, A=6, B=7.

System 2:

- Staff notes: Eb^7 (quarter), A^7 (quarter), Ab^7 (quarter), Gb^7 (quarter), F^7 (quarter), Gb^7 (quarter), E^7 (quarter), Eb^7 (quarter), A^7 (quarter), Ab^7 (quarter).
- Chord Diagram: Shows fret numbers for strings T, A, and B. For Eb^7 , T=6, A=5, B=6. For A^7 , T=6, A=5, B=5. For Ab^7 , T=5, A=3, B=4. For Gb^7 , T=3, A=2, B=2. For F^7 , T=5, A=6, B=5. For Gb^7 , T=6, A=7, B=6. For E^7 , T=7, A=6, B=7. For Eb^7 , T=6, A=5, B=6. For A^7 , T=6, A=5, B=5. For Ab^7 , T=5, A=3, B=4.

Muscle Memory

Exercise 1:

N.C. *8va* ----- *loco* *8va* -----

T 2 2 4 4 14 14 16 16 4 4 5 5 16 16 17 17 7 7 5 5 19 19 17 17

A

B

loco *8va* ----- *loco*

T 9 9 7 7 21 21 19 19 24 24 21 21 12 12 9 9 5 5 2 2 3 3 0 0

A

B 3 3 0 0

Muscle Memory

Exercise 1: (cont'd)

8^{va}----- loco

T 7 7 6 6 9 9 7 7 19 19 18 18 21 21 19 19 24 23 21 12 11 9 11 9

A

B

8^{va}----- loco 8^{va}----- loco 8^{va}----- loco

T 7 11 9 7 21 19 17 9 7 5 19 17 16 7 5 4 17 16 14 5 4 2 4 2 2 5 4 2 5 5 2 0 5 3

A

B

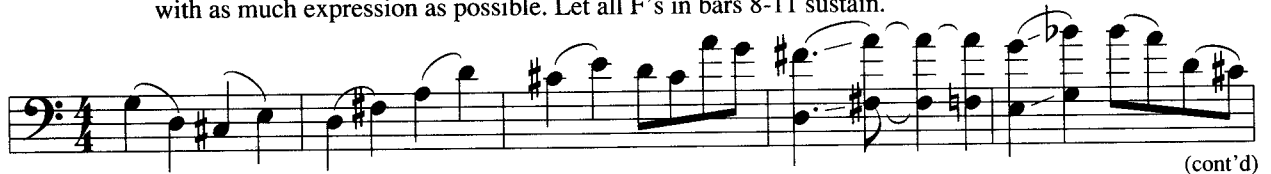
Unit Eight

Slides - Slides - Slides

Exercise 3: If you must, practice these in two-bar phrases. Get each two bars solid and put them together. Rely on your ears, not your eyes. Pay extremely close attention to the slides and their subtle changes. Make it sound musical and melodic.



Exercise 4: This exercise utilizes wider slides combined with major and minor tenths, sevenths, etc. Try to play it with as much expression as possible. Let all F's in bars 8-11 sustain.



Unit Eight

Exercise 4: (cont'd)

The image shows two staves of musical notation in bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures with whole notes, each marked with a fermata. The second staff continues the piece with eighth notes and quarter notes, featuring slurs and a key signature change to one sharp (F#) in the final measure. The notation includes various musical symbols such as clefs, notes, rests, slurs, and accidentals.

Units Nine and Ten

Slides and Blending

Exercise 1: Switch strings when you must. Each time you practice, use a different fingering (i.e., 1st, then 2nd, etc.). Listen with your ears, not your eyes. If you are extremely smooth, you can switch fingers on the slide, going down (start on 3 and land on 1). These exercises can become laborious or tedious but must be practiced consistently and thoroughly. They also can vastly improve your shifting on fretted bass, resulting in cleaner playing and more practical fingering.

5ths:

simile up and down

6ths:

simile up and down

Units Nine and Ten: Slides and Blending

Exercise 3: Try the slides on both one string and two using the “blending” technique. Strive for evenness in attack (right hand) and “rhythmic solidarity”. Bars 8-10 should “melt” together.

The musical score consists of three staves of music in 4/4 time. The first staff begins with a circled 'A' above the first measure and a circled 'D' above the second measure, with dashed lines indicating slides. The second staff has the word 'legato' written above it. The third staff ends with a double bar line and repeat dots.

Unit Eleven

Fretless Effects

Exercise 2: Play the harmonic that resides in the same place the written note does. These also work nicely with double stops (these are to be played where the note is written, not where it sounds).



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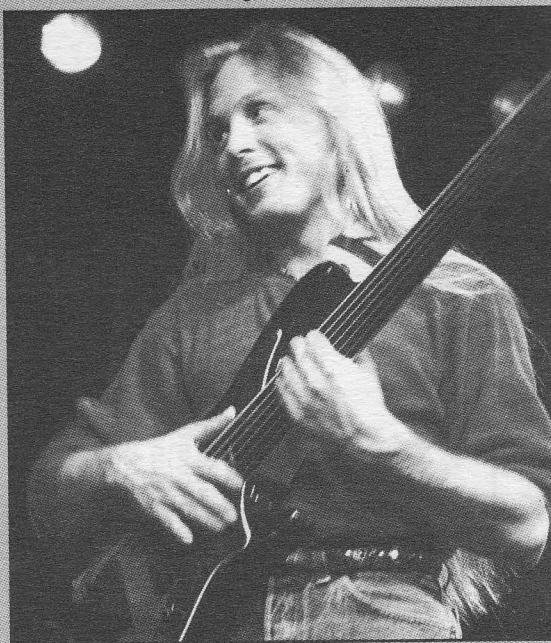
STEVE BAILEY



FRETLESS BASS

Steve Bailey has toured and recorded with **Jon Anderson**, **The Rippingtons**, **Dizzy Gillespie**, **Larry Carlton**, **Kitaro** and **Maynard Ferguson** to name a few. His solo CDs and various projects with fellow bassist **Victor Wooten** have brought **worldwide attention** to his bass playing, particularly his **mastery** of the fretless. In addition to clinics and tours, Steve is also an integral part of B.I.T. (Musicians Institute) and writes the fretless column for **Bass Player Magazine**.

Fretless Bass is a **90 minute** info-packed video edition of Steve Bailey's popular **Fretless Bass** book. Every aspect of playing fretless is explored as Steve takes you through **intonation studies** using various **interval**, **fingering** and **muscle memory** techniques. You'll also learn his **sliding** and **blending** techniques and **advanced exercises** which include **challenging etudes**. A special section on **fretless effects** includes **artificial harmonics** and **vibrato** as well as **thumb position** on the fingerboard for extended range. You'll also see **awesome live performances** by Steve and his power trio. The accompanying **booklet** contains many of the examples.



Photos: Margaret Ford



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