

# ESSENTIAL ELEMENTS FOR BAND

## COMPREHENSIVE BAND METHOD

**TIM LAUTZENHEISER**  
**PAUL LAVENDER**

**JOHN HIGGINS**  
**TOM C. RHODES**

**CHARLES MENGHINI**  
**DON BIRSCHENK**

Band is... **M**aking music with a family of lifelong friends.

**U**nderstanding how commitment and dedication lead to success.

**S**haring the joy and rewards of working together.

**I**ndividuals who develop self-confidence.

**C**reativity—expressing yourself in a universal language.

Band is... **MUSIC!**

*Strike up the band,*

Tim Lautzenheiser

**T**he invention of the Electric Bass (1950) is credited to one man, Leo Fender, a California guitar maker who wanted to create an amplified version of the double (string) bass. In its early years, the Electric Bass, also known as the Fender Bass or Bass Guitar, was used primarily for popular dance bands and early rock 'n roll groups.

Today, the Electric Bass has become one of the most popular instruments and is found in many types of music groups – jazz and rock bands, pit orchestras, sacred music, and even marching bands. Its distinct, amplified sound is considered to be the one of the most significant influences on musical style in the last 40 years.

Most Electric Bases have four strings, tuned to the same pitches as a double bass. Recently, five and six string basses have become common with players who want to expand the range and versatility of the instrument.

Many players have become well known because their innovative, distinctive bass lines with the Electric Bass: Paul McCartney (Beatles), James Jamerson (Motown), Jaco Pastorius (Jazz/Fusion), and Victor Wooten (Contemporary/Funk).

HISTORY OF THE ELECTRIC BASS

ISBN 978-0-634-00326-4

Copyright © 2004 by HAL LEONARD CORPORATION  
International Copyright Secured All Rights Reserved

 **HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

# THE BASICS

## Posture

Sit on the edge of your chair (or stand), and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

## Instrument & Left Hand Position

Your instrument should be fully supported by the strap when standing, and rests on top of your right leg when seated. Point the instrument neck slightly upwards. Your left hand helps balance the instrument—place the pad of your left thumb on the back side of the neck and curve the fingers just above the strings.

## Producing The Essential Tone

Good bass players learn to produce a clean sound with a clear start to each tone and an even volume between tones. Except for the 4 open strings, your left hand “selects” a note by pressing down a string just behind a fret, and holding it for the entire length of the note. Your right hand “plays” the note by pulling across the string to start it vibrating.

### STARTING THE TONE

- Rest your thumb on the E (largest) string or on the top edge of the pickup.
- Pull across the G (smallest) string with your index finger so that the finger comes to rest on the next string (D).
- Make the same tone by playing the G string with your middle finger.
- Play 2 tones on each string, with alternating index finger/middle finger.
- Strive for an even volume and clear start to each tone.

### STOPPING THE TONE (DAMPENING)

- Stop a tone by gently touching the string with either hand.
- Fretted tones can also be stopped by lifting the left hand finger which was pressing down the string, but keeping the finger on the string.

## Taking Care Of Your Instrument

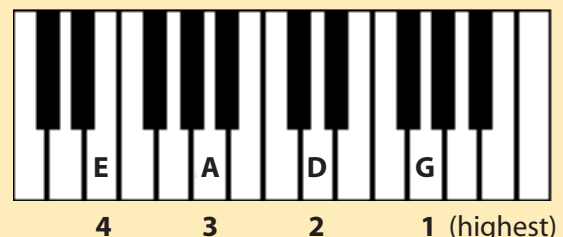
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

## TUNING THE ELECTRIC BASS

Tuning means setting the correct pitch (higher or lower tone) of each string. This is adjusted by tightening or loosening the tuning keys on the head of the bass. Your teacher can help you tune to the 4 notes on your CD—on tracks 1 & 59—or to the notes on a piano:

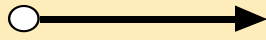
Note:

String:



Many bass players use an **Electronic Tuner** which “listens” to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th fret. The two pitches should match exactly.

# Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

## 1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

**F**



▲ To play "F," place your fingers on the string as shown.

## The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &  
 ↓ ↑

## Notes And Rests

**Notes** tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

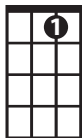
♪ Quarter Note = 1 beat  
 ♫ Quarter Rest = 1 silent beat

## 2. COUNT AND PLAY

## 3. A NEW NOTE

Look for the fingering diagram with each new note. This note is "E<sub>b</sub> (E-flat)."

**E<sub>b</sub>**

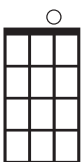


## 4. TWO'S A TEAM

## 5. HEADING DOWN

Practice long tones on each new note.

**D**



## 6. MOVING ON UP

### Notes In Review

Memorize the fingerings for the notes you've learned:

Fingerings for notes F, Eb, D, C, and Bb on a guitar fretboard. F: 3rd fret, 3rd string. Eb: 1st fret, 4th string. D: 2nd fret, 4th string. C: 3rd fret, 5th string. Bb: 1st fret, 5th string.

### 14. ROLLING ALONG

Strive for a consistent sound with each note.

R.H. 1 2 1 2 1 2 1 etc. Go to the next line. ▾

Double Bar ▾

### Half Note

1 & 2 &

### Half Rest

1 & 2 &

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap Repeat Sign ▾

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 16. THE HALF COUNTS

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 17. HOT CROSS BUNS

### 18. GO TELL AUNT RHODIE

Try this right hand technique, repeating fingers and alternating fingers.

American Folk Song

R.H. 1 1 2 1 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 2 1

### 19. ESSENTIAL ELEMENTS QUIZ

Using the note names and rhythms below, draw your notes on the staff before playing.

Eb F Eb D Eb D C Bb C D Eb D Eb

**Fermata**

Hold the note (or rest) longer than normal.

**27. REACHING HIGHER – New Note**

Practice long tones on each new note.

Fermata

**G**

**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX**
**THEORY****Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

**A**

**B**

**HISTORY**

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

**31. A MOZART MELODY**

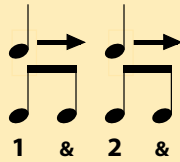
Adaptation

**32. ESSENTIAL ELEMENTS QUIZ** Draw these symbols where they belong and write in the note names before you play:

## Eighth Notes



Each Eighth Note = 1/2 Beat  
 2 Eighth Notes = 1 Beat  
 Play on down and up taps.



Two or more Eighth Notes have a *beam* across the stems.



### 40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 41. EIGHTH NOTE JAM

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 42. SKIP TO MY LOU

American Folk Song

*mf*

### 43. LONG, LONG AGO

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

## HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote “William Tell” at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

*mf* *f*