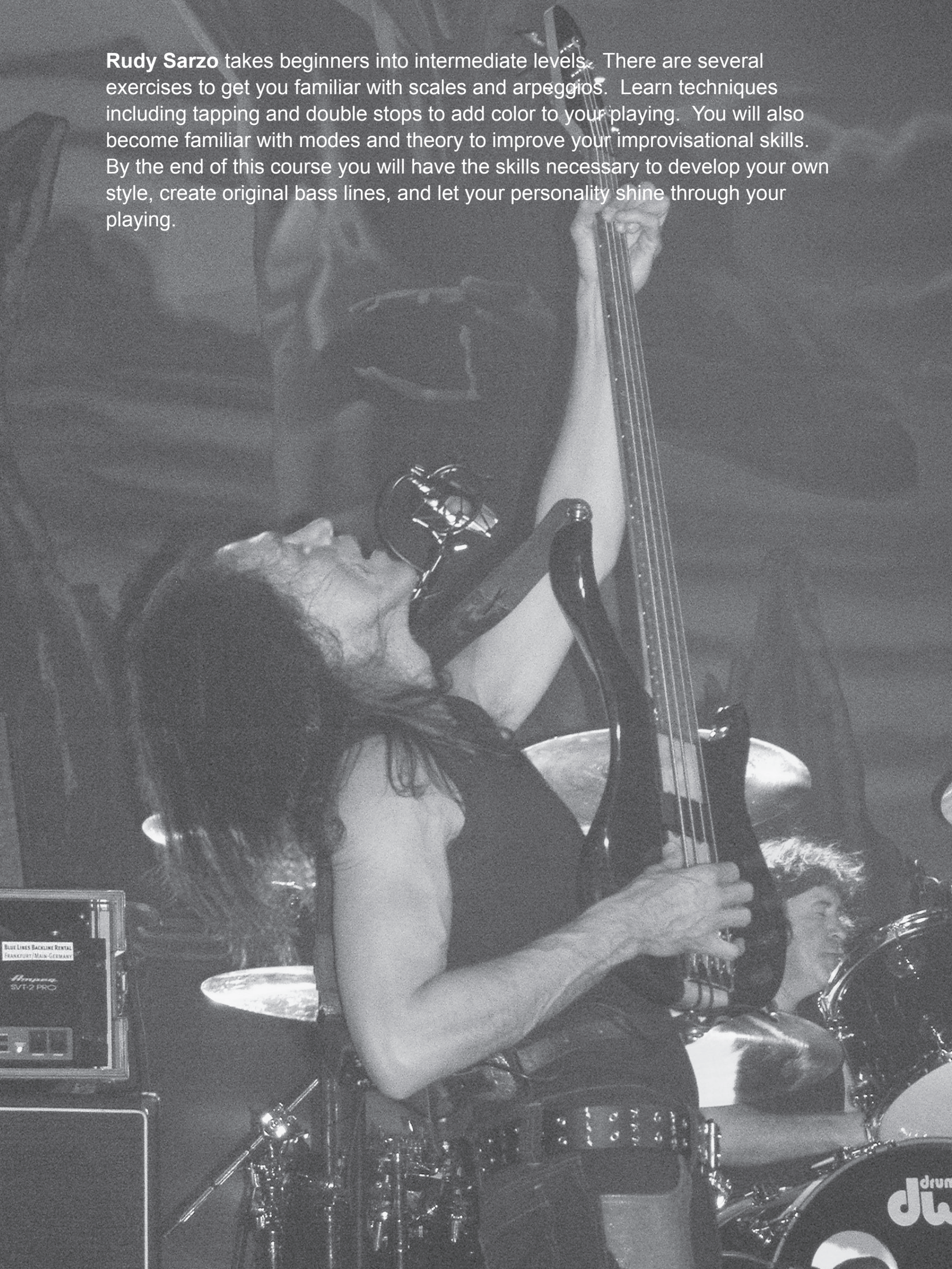


Rudy Sarzo takes beginners into intermediate levels. There are several exercises to get you familiar with scales and arpeggios. Learn techniques including tapping and double stops to add color to your playing. You will also become familiar with modes and theory to improve your improvisational skills. By the end of this course you will have the skills necessary to develop your own style, create original bass lines, and let your personality shine through your playing.

Rudy Sarzo:

Rudy Sarzo has been a professional recording and performing artist worldwide for over 20 years. As a member of Ozzy Osbourne's band, from March 1981 to September 1982, Rudy toured the world in support of the "Blizzard of Ozz" and "Diary Of a Madman" records. His bass playing can be heard on Ozzy's multimillion selling CD "Tribute" and "Speak of the Devil" CD and DVD.

As a member of Quiet Riot, from September 1982 to January 1985, Rudy recorded the multi-platinum albums "Metal Health", the first Heavy Metal debut to reach #1 on the Billboard charts, and "Condition Critical". During this period Rudy headlined worldwide tours, appeared on numerous MTV videos and was voted #1 Bassist in Circus Magazine for 1983.

As a member of Whitesnake, from April 1987 to September 1994, Rudy recorded the multi-platinum album "Slip of the Tongue". During this period Rudy also performed worldwide on headline tours in support of the multiplatinum "1987" and "Slip of the Tongue" albums and appeared on 6 MTV videos.

As a member of the reunited Quiet Riot, from May 1997 to August 2003, Rudy performed worldwide on headlining tours and as special guests in support of the Quiet Riot CDs "Alive and Well" and "Guilty Pleasure". Rudy also appeared on VH1's Quiet Riot, Behind the Music. In November of 2003, "Quiet Riot Live in The 21st Century" DVD was released after the group disbanded.

In February of 2004, Rudy joined Yngwie Malmsteen's Rising Force for the U.S. 30 city "Attack Tour".

In April of 2004 Rudy became a member of the multi-platinum Heavy Metal group DIO.

His recordings with all of these artists combined have sold over 30 million copies.

Role of The Bass Player:

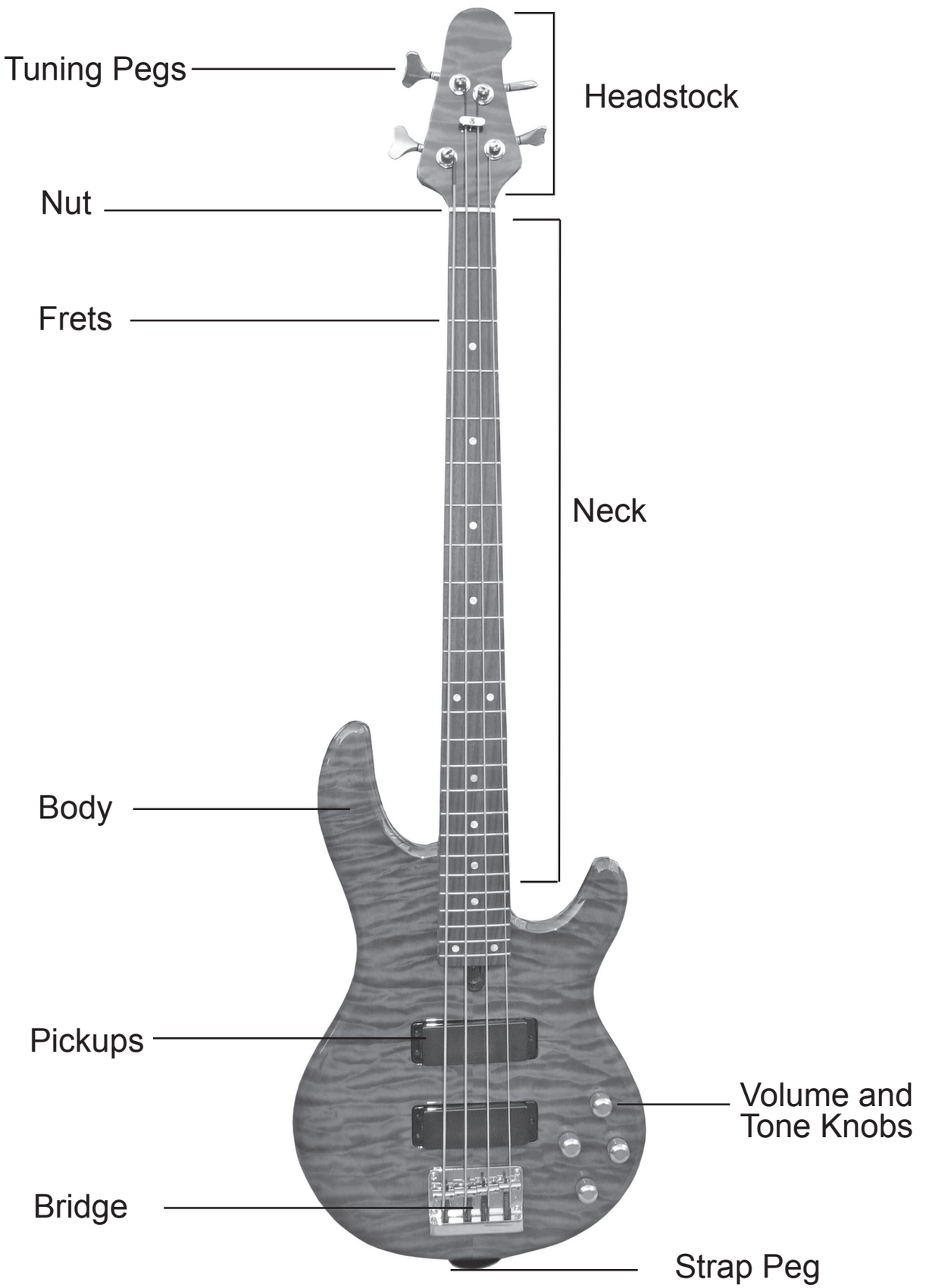
The bass players' role is critical to a band in that they outline chordal tones of songs while keeping time. In other words, the bass provides the rythmic and harmonic foundation the band needs. Timing is everything. You will build a sense of rhythm that is solid and stands on it's own. The harmony is a group of notes played together at the same time. The bass note has the lowest pitch, which produces the main tone on which the overall harmony is built.

As the bass player, you are the conduit that ties all of the instruments together. You play along with the drums, guitar, piano etc... all at the same time. Without you, the communication between the other instruments will be lost.

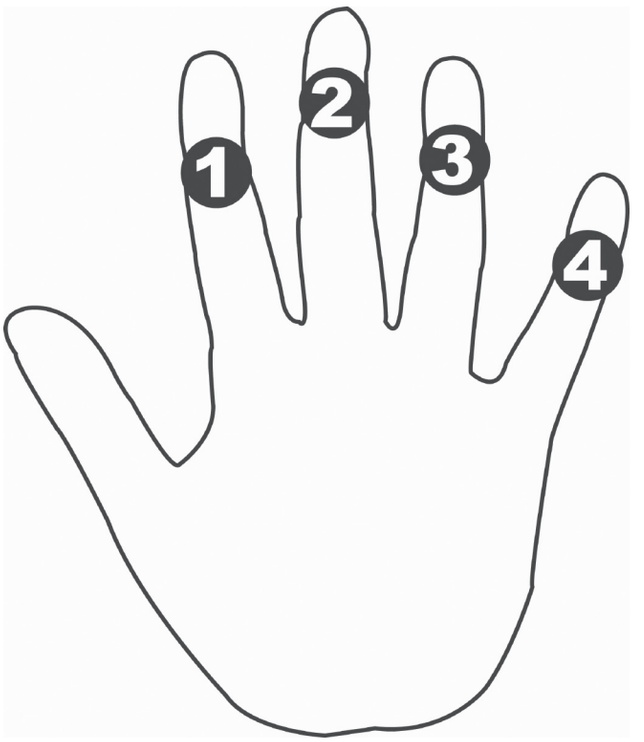


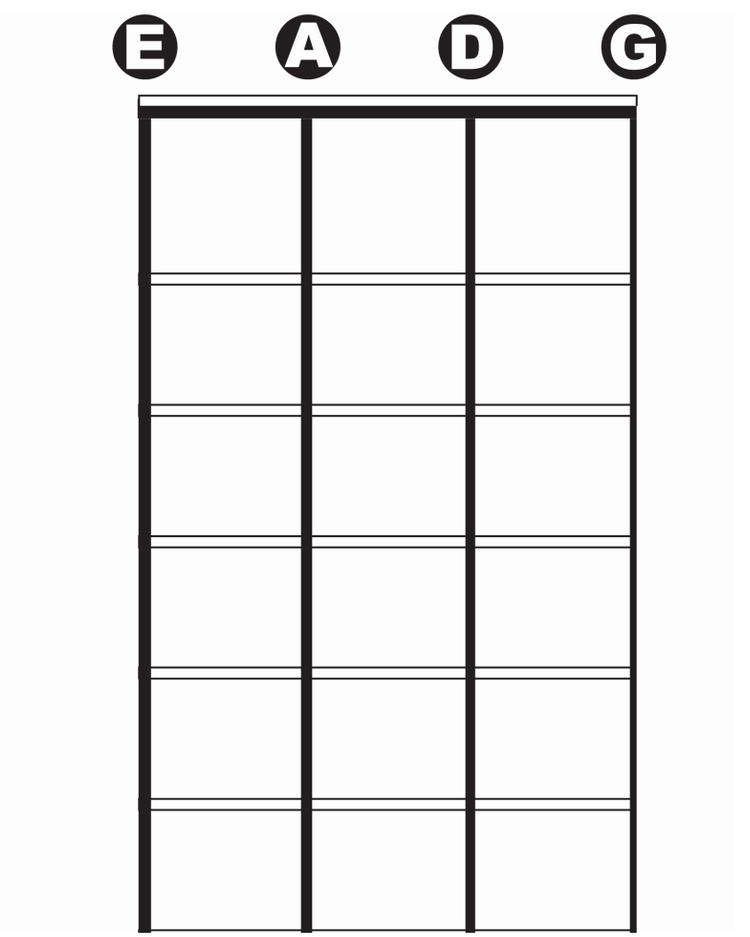
Rudy Sarzo Barcelona 2006

Parts of The Bass:



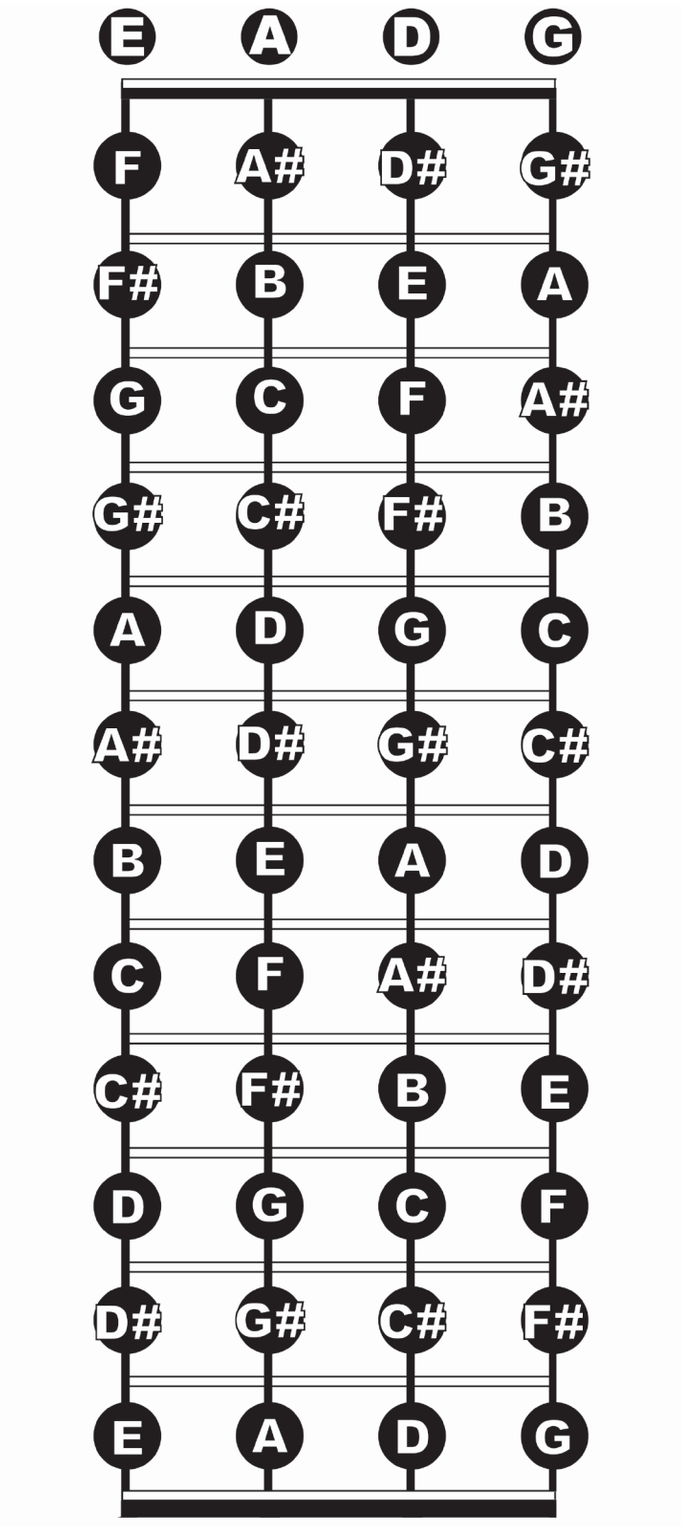
Fingers & Strings:





Notes Of The Fretboard:

Below is a diagram of the first 12 frets of a bass guitar fretboard. The notes repeat themselves after the first 12 frets. Depending on what key or scale you are in will determine wether you call notes sharps or flats. This diagram shows all sharps (#), however, every sharp can also be a flat (b). For example F# is also Gb, G# is also Ab, A# is also Bb, C# is also Db, D# is also Eb.



Reading Music Notation:

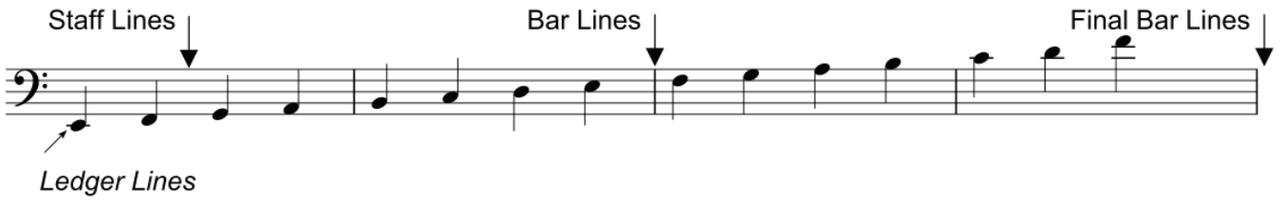
It is helpful to know how to read music, especially if your goal is to play with other musicians. Understanding the basics will help you along in your musical journey. You can compare reading music to reading a foreign language. It is relatively easy to learn how to say some basic words in a foreign country, however, when they are written down, it takes more time to learn how to read them. This introduction to reading music notation will be less complicated to understand with the use of these graphic examples and written explanations. With a little time it will all make sense.

The Staff:

The Staff or Stave (Staves when used in the plural) is a grid of five horizontal lines representing seven notes. The notes are symbols used to indicate pitch, and how long each note is played. The stems of the notes below the B note, point up and the stems above B, point down. Stems on the B note can point up or down. Ledger lines are used when additional notes are to be played that are above or below the standard staff's range. When a note goes off the staff, additional lines are used for that note only.

Measures Or Bar Lines:

Bar lines are drawn across the staff to divide the sections of music called measures, or bars. A double bar line indicates the end of the section, or the end of an important part of the music.
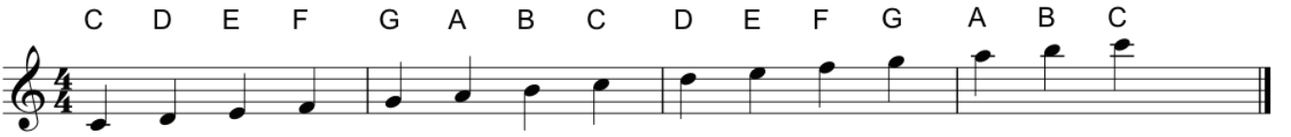


Clefs:

There are two kinds of basic clefs: the treble clef and the bass clef. Depending on what instrument you play, you may see only one, or both at the same time. The treble clef has higher notes, and the bass clef has lower notes.

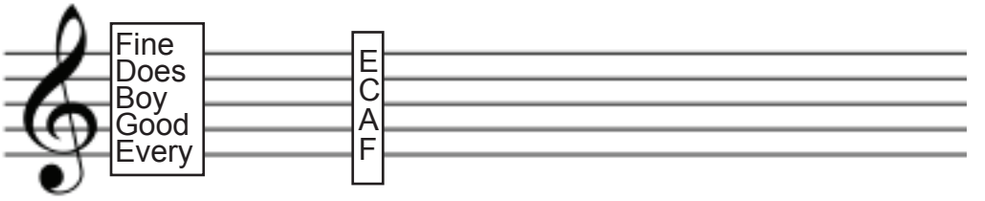
Here are the names of the notes for both clefs:

The treble clef:
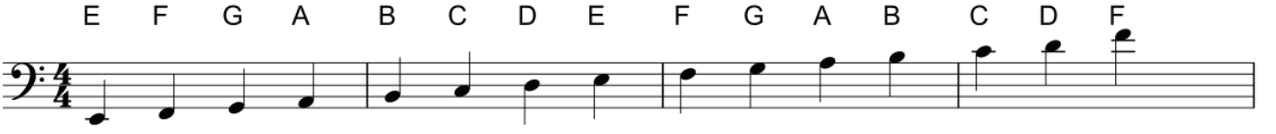


A simple phrase to help you remember the notes on the lines of the treble clef are: Every Good Boy Does Fine.

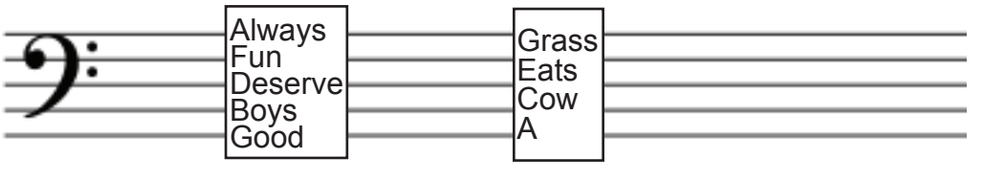
The notes on the spaces spell the word FACE.



The bass clef:
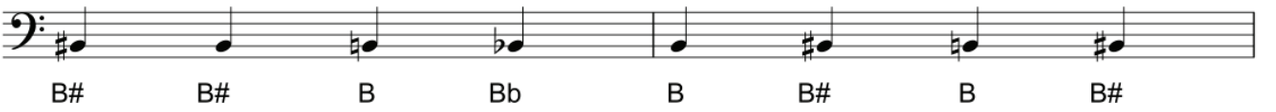


Simple phrases you can use to remember the notes on the bass clef are:
Good Boys Deserve Fun Always for the notes on the lines, and A Cow Eats Grass for the notes on the spaces.



Sharps And Flats:
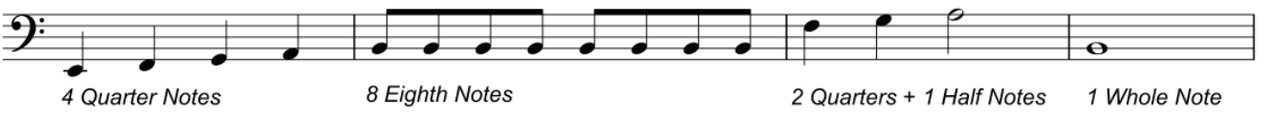
Flat " ♭" or Sharp ♯" symbols shown on the staff indicate that the note is being raised or lowered a half step. The notes played on the same line, or space within a series of notes following a sharp or flat, will remain sharp or flat even if the sharp or flat symbol is not used. A natural ' ♮' symbol is needed to allow the note to revert to it's original pitch within the bar.



Time Signatures:

Music is divided into units called measures. Each measure has a certain number of beats. The numbers found to the left of the staff is the time signature. The top number tells you the number of beats per measure. The bottom number tells you what kind of note is used for each beat.

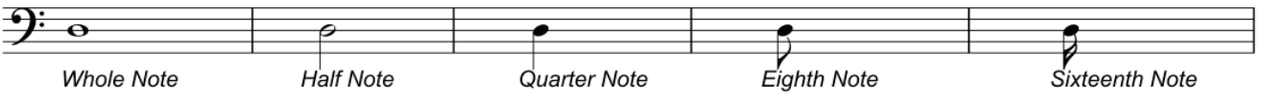
A common time signature is 4/4. That means there are 4 quarter notes per measure. Any combination of notes that equal 4 quarter notes can be used to fill up the measure. For example, you can have 4 quarter notes per measure or 8 eighth notes, or two quarter notes and 1 half note. You can even have one whole note in a 4/4 measure that you play once but let it ring out through 4 quarter notes worth of time.



If the music is written in 3/4 time, you will play 3 quarter notes per measure or any combination that equal 3 quarter notes. If you are playing in 6/8 time you will play 6 eighth notes per measure or any combination equaling 6 eighth notes. There are many different time signatures.

Notes And Their Values:

Each note is worth a certain number of beats. You can count each beat in four four time as follows: A whole note has four beats so it gets four counts, a half note gets two counts, a quarter note gets 1 count, an eighth note gets a 1/2 count and a sixteenth note gets 1/4 of a count.



Counting:

Every beat in 4/4 time is a quarter note.

You can count a quarter note out loud like this: 1, 2, 3, 4.

An eighth note gets half the time and is counted: 1, and, 2, and, 3, and, 4, and (don't forget to count the "and" after the 4).

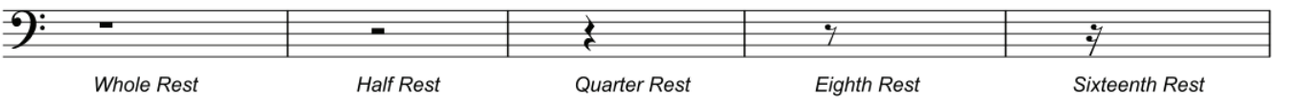
A sixteenth note is counted as follows:

1, ee, and, ah, 2, ee, and ah, 3, ee, and, ah, 4, ee, and, ah.

If you have a metronome, you can count along to the click. (you can also access our free online metronome at www.IconsOfRock.com.) Counting with a metronome will keep you in perfect time. You can adjust the tempo, or speed of the beat faster or slower and count along. Every click, or beep is worth 1 beat or count. We will cover counting methods in more detail in the next few chapters.
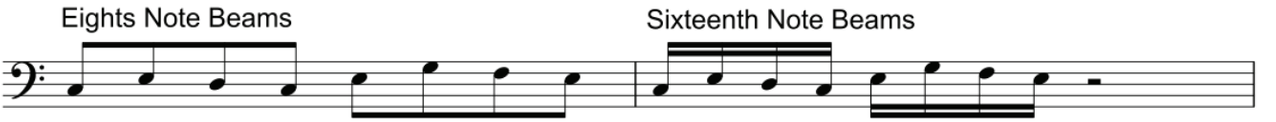
Rests:

Rests are counted the same way as regular notes. They are used to create breathing room in the music. Without rests there would be constant sound.



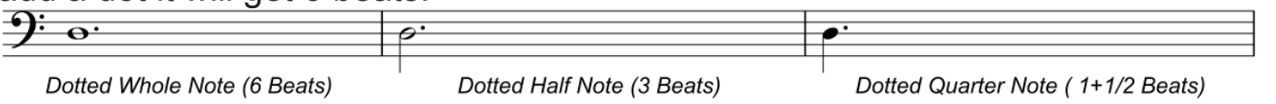
BEAMS:

Beams group notes of the same value together to make reading music easier. A sixteenth note beam consists of two horizontal beams.



Dotted Notes:

A dotted note is a standard note followed by a dot. The dot lengthens the note by half its value. For example, a quarter note would normally receive 4 beats. If you add a dot it will get 6 beats.



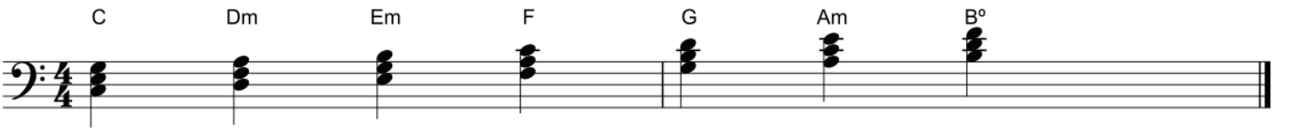
Ties:

Ties have a similar effect as dots and are shown by using a curved line. The curved line links the notes together creating one longer note. The second note is NEVER played. The tie simply shows that the first note is sustained longer.



Chords:

A chord is a combination of three or more notes that blend harmoniously when played together. The notes of a chord are placed vertically on the staff to indicate that all of the notes are to be played at the same time.

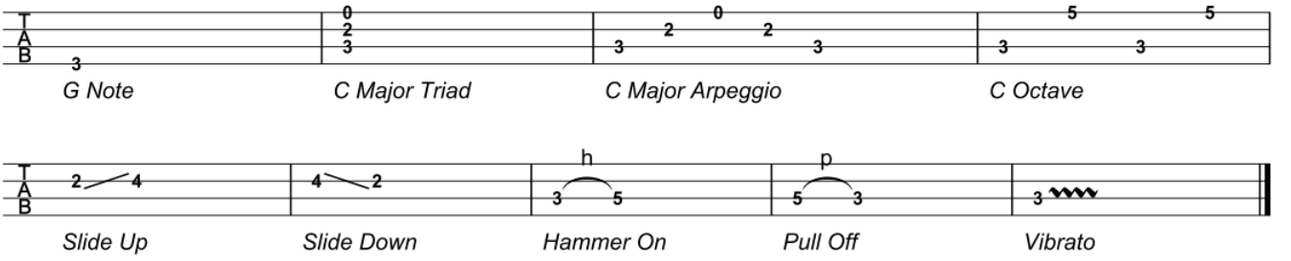


Reading Tablature:

Tablature, or TAB is a simple method of writing down music played on guitar and bass. TAB will show you where notes and chords are played, however, it does not tell you the rhythm or time each note or chord should be played. It is best to use TAB to practice exercises or when learning how to play songs with which you are already familiar.

As you learn chords and scales, refer back to this section. When reading tab books, try to identify arpeggios and scales before you start playing, so you will get an idea of correct finger placement. See the examples below:

Basic Tab Notation:



Practicing Tips:

Relaxed Posture:

Save energy by maintaining a relaxed posture and a relaxed left hand. You do not need to apply any more pressure than is required to produce a nice, clear sound. You are not accomplishing anything extra if you apply more pressure than needed. In fact, it can lead to fatigue and even injury.

Avoid Injury:

Keep your wrist as straight as you can, yet relaxed to avoid serious injury such as Carpal Tunnel Syndrome. Your finger tips will get sore and develop calluses. This is normal when you are first starting out. If you experience other symptoms like shooting pains down your arms, then take a break from playing. Listen to your body and do not over do it.

How to Practice:

It is far more productive to practice 15 to 20 minutes a day than for several hours a couple of times a week. In a short amount of time, you will gain the strength you need in your hands to play longer.

Practice Using a Metronome:

Use a metronome every time you practice. You can access our free online metronome at www.IconsOfRock.com. Start out at around 60 or 80 beats per minute until you can play the exercises clearly. Increase your speed when ready, but be patient. If you practice playing the correct way, speed will come naturally. Count each click of the metronome as a quarter note. This will build a rock solid foundation in timing and will become second nature.

Use Your Resources:

Use this book as a guide and refer back when needed. Also get to know your local music dealer as they have a lot of great tips and tricks to offer. The online resources at the Icons of Rock website also have backing tracks to play along with.

Tuning The Bass:

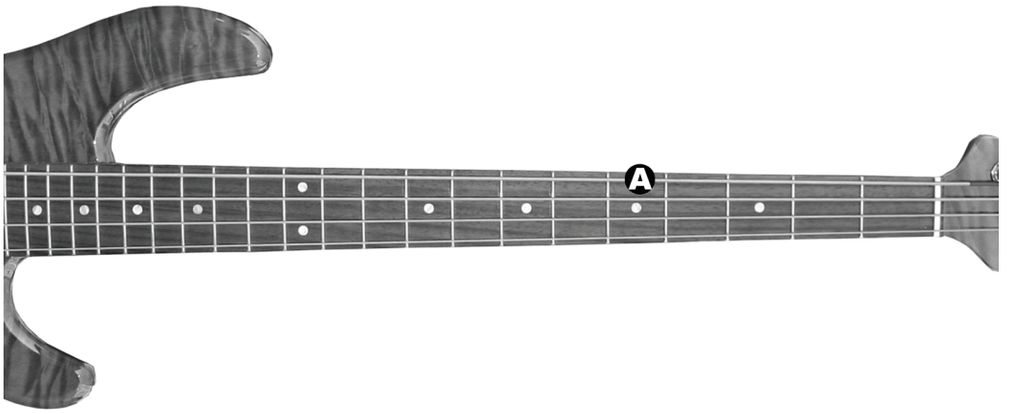
There are several methods of tuning a bass. We are going to show you the 5th fret method. It is highly recomennded to purchase an electronic tuner to avoid frustration in the beginning. You can also access our free online tuner at www.IconsOfRock.com. If you are using an electronic tuner, be sure to practice the 5th fret method as well to train your ear.

E String Tuning:

Play your open E (open means to play the string without fretting any notes). Adjust the string higher or lower until it is in tune. If you have nothing to use to tune the E, choose a tone that sounds good to you and tune the rest of the bass to that. At least your bass will be in tune to itself which is far better then playing completely out of tune.

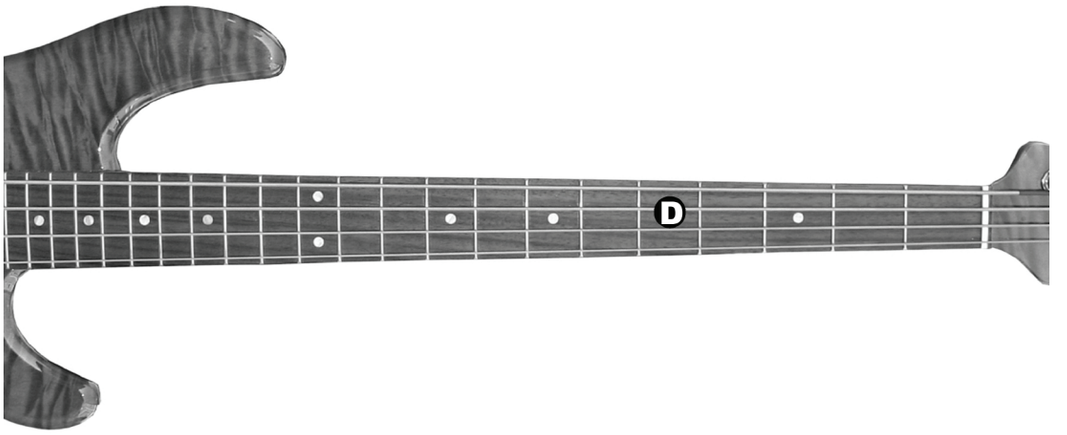
A String:

Play the fifth fret of the E string pressing down just behind the fret line, not on it. This is an A note. Now play the A string and adjust it higher or lower until it matches the A note you are playing on the E string.



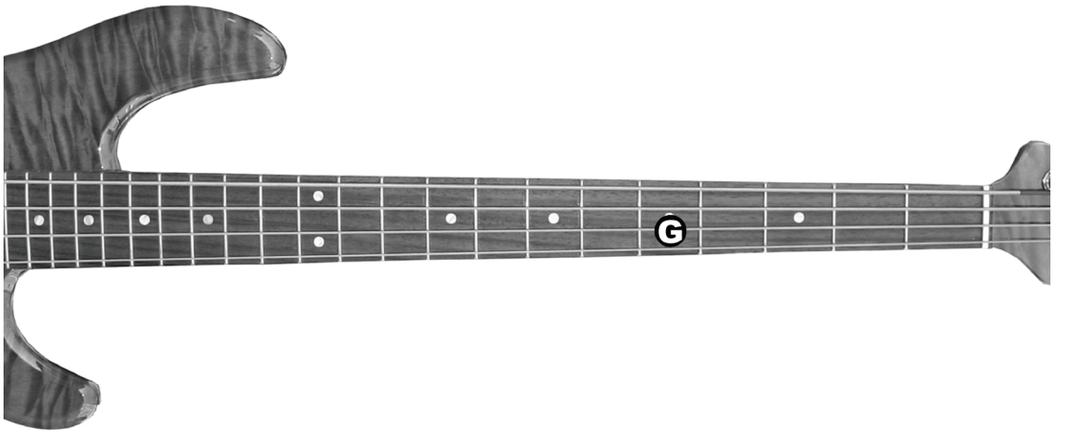
D String:

Now play the fifth fret of the A string which is a D note. Adjust the open D string until it matches the D note you are playing on the A string.



G String:

Play the fifth fret of the D string this is a G note. Do you see the fifth fret pattern? Play your open G string until it matches the G note you played on the D string.



For 5 string bass players:

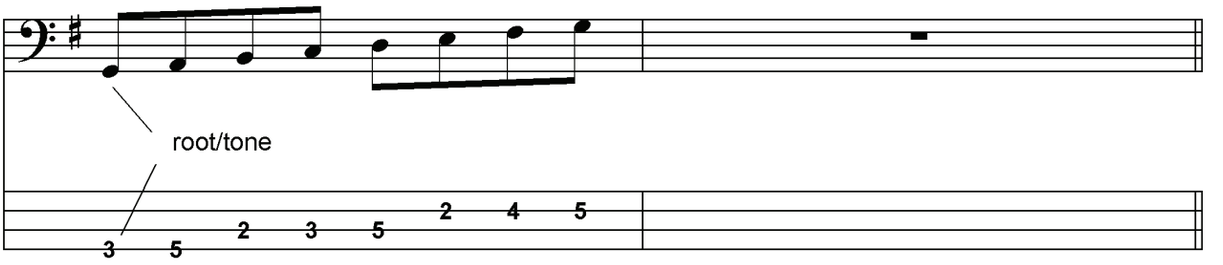
Play the fifth fret of the B string and then adjust it to match the same tone as the open E string.

Make sure your bass is in tune after practicing the lessons in this book for a little while. If you are using new strings it may take a few times of tuning, playing and tuning again until it stays in tune.

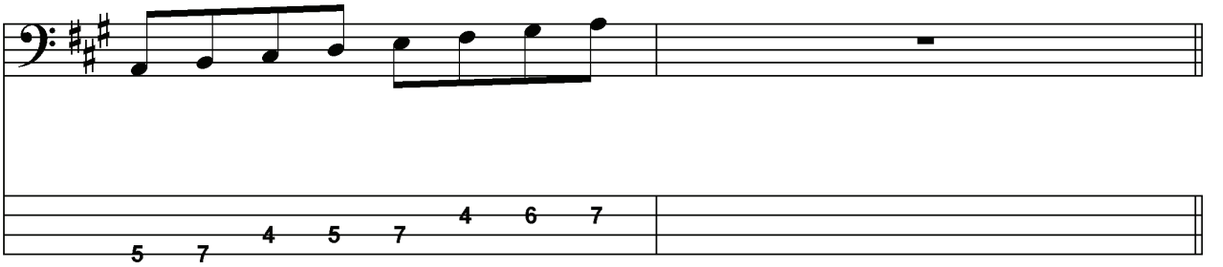
Scale Exercises:

Scales are another important part to playing, and creating great bass lines, and riffs. These scale patterns are also great warm up exercises. Try them using your fingers, then a pick, then the slap technique.

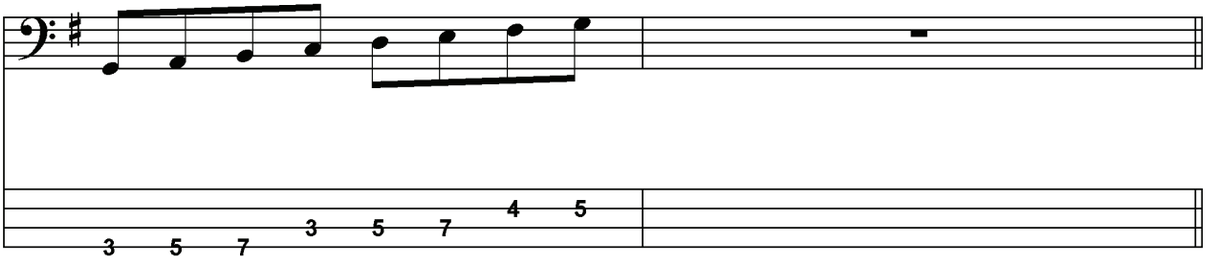
G Major - First Position (W W H W W W H)



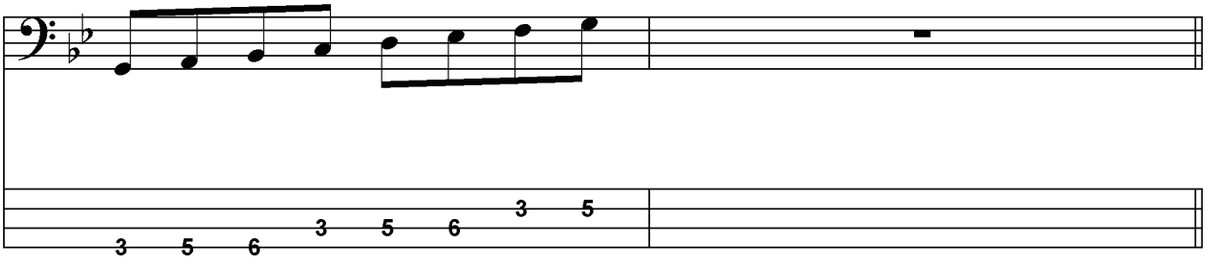
A Major



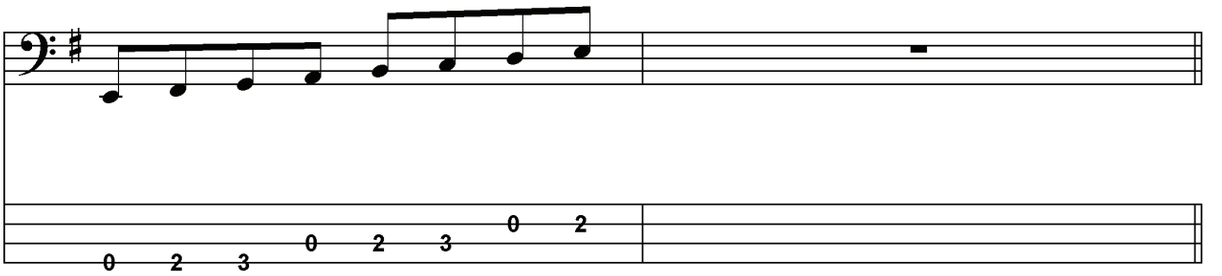
G Major - Second Position



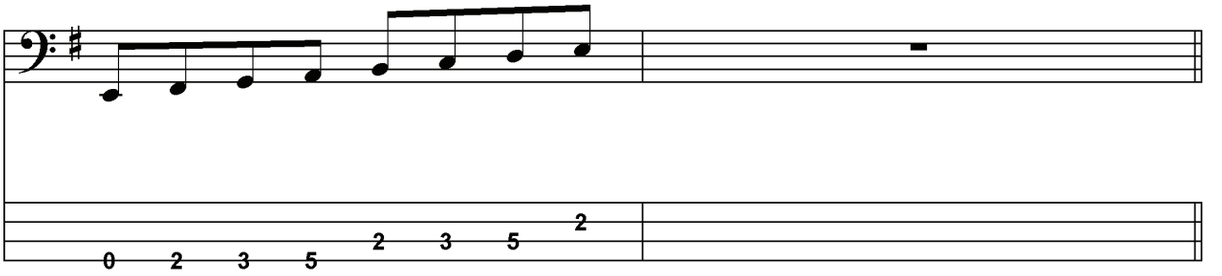
G Minor Scale (W W H W W H W)



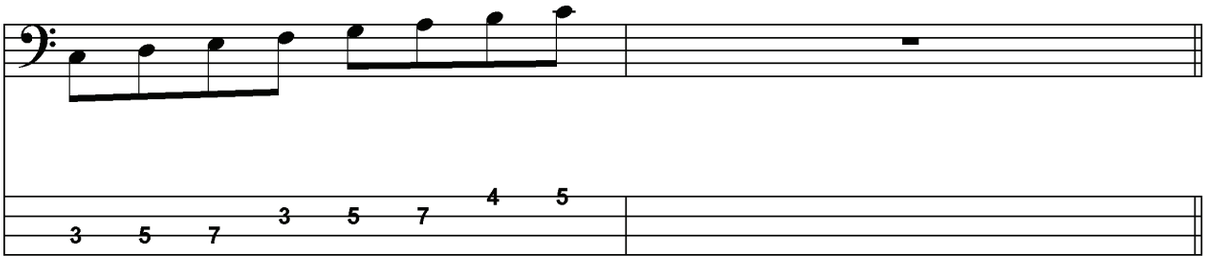
E Minor - First Position



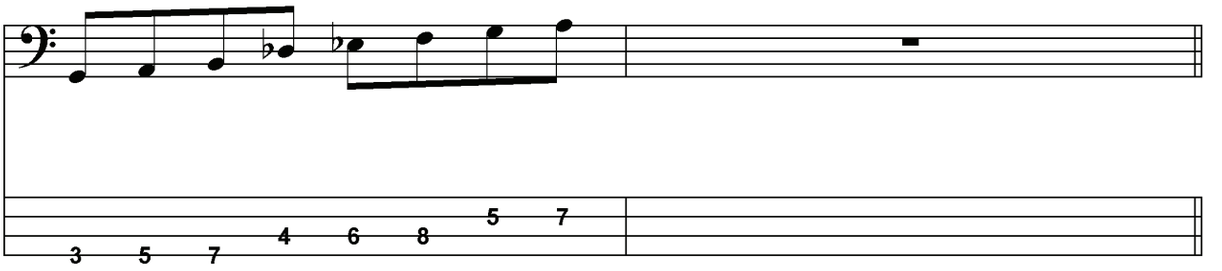
E Minor - Second Position



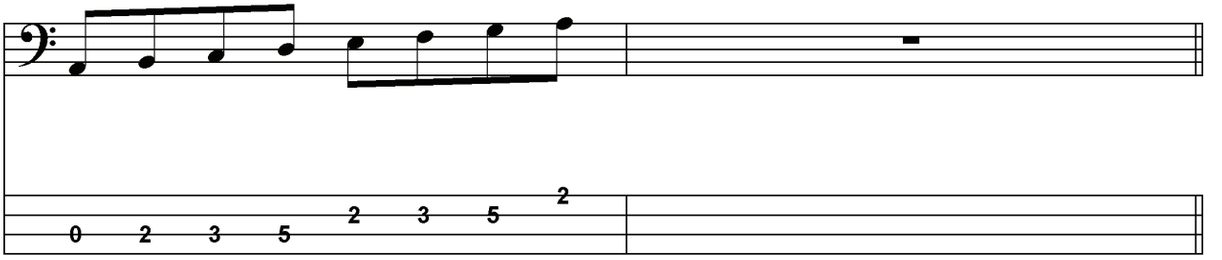
C Major - Second Position



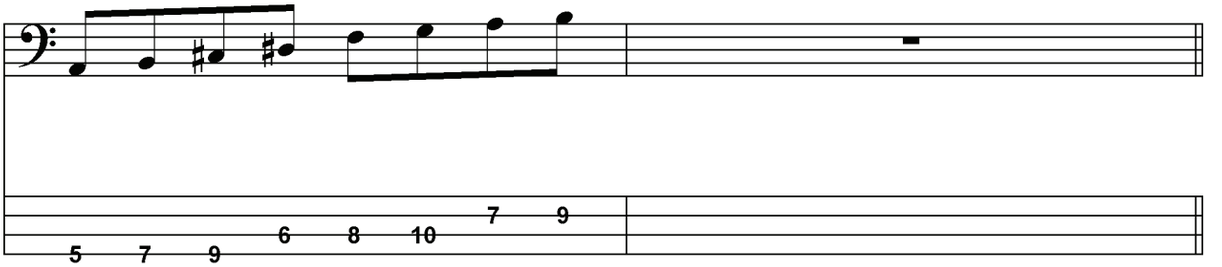
Whole Tone Scale



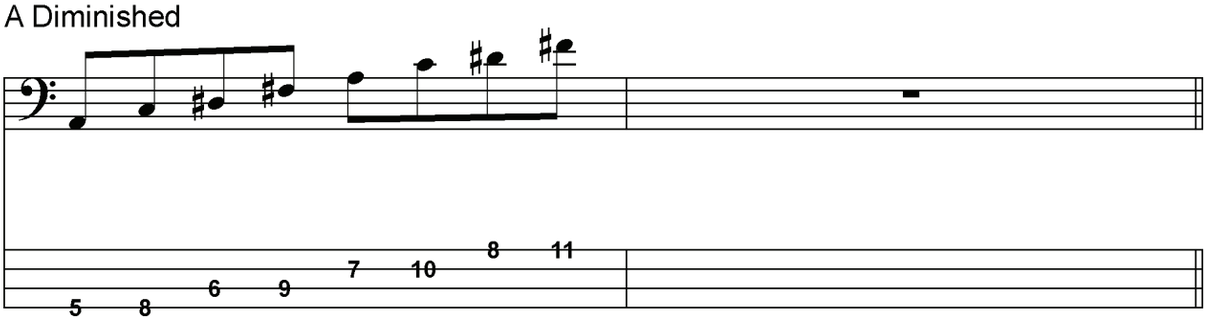
A Minor - First Position



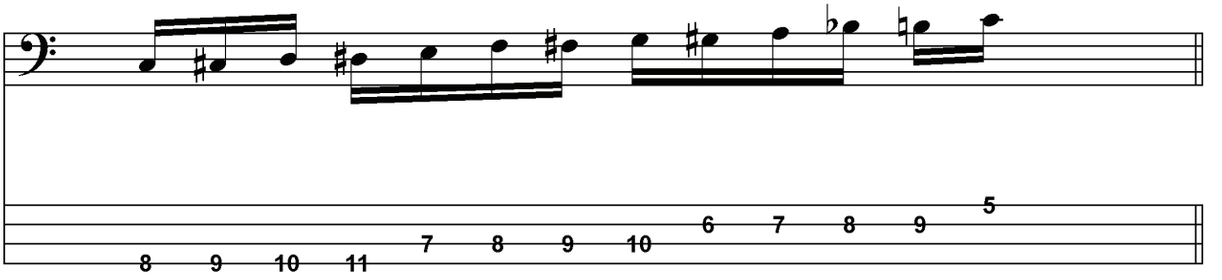
A Whole Tone



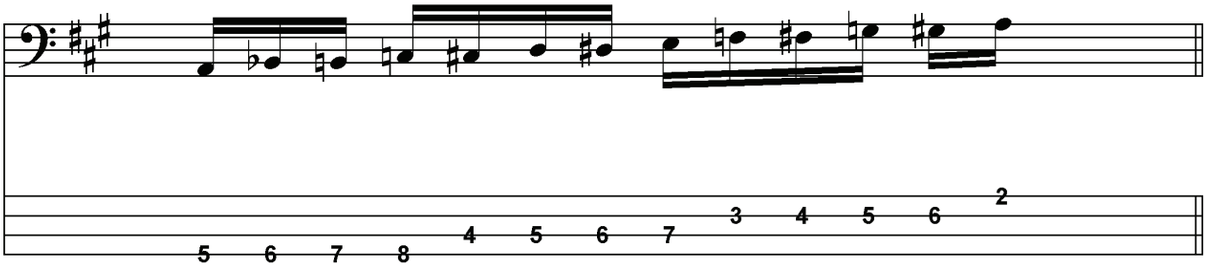
A Diminished



C Chromatic Scale



A Chromatic Scale



Introduction to Modes:

Musicians use modes to improvise the melody. Study the diagram to understand more about modes and how to use them when creating music.

The seven standard modes include: Ionian (Major Scale), Dorian, Phrygian, Lidian, Mixolydian, Aeolian (Minor Scale), and Locrian.

The easiest way to understand how these modes are created is to start with the C Major scale. The notes of the C Major scale are C D E F G A B C. Each mode in any scale will always use the same notes, only they begin in a different location of the scale. The Ionian mode begins on the first step of the scale which is C. The Dorian mode begins with the second step of the scale which is D. The Lydian begins on the third, and so on. The note the mode begins on will give that mode it's name. For example: In the C major Scale, the Dorian mode is called D Dorian. Confused yet? Review the examples below to help clarify.

C Major	**Notes**	**G Major**	**Notes**
Ionian	C D E F G A B C	Ionian	G A B C D E F# G
Dorian	D E F G A B C D	Dorian	A B C D E F# G A
Phrygian	E F G A B C D E	Phrygian	B C D E F# G A B
Lydian	F G A B C D E F	Lydian	C D E F# G A B C
Mixolydian	G A B C D E F G	Mixolydian	D E F# G A B C D
Aeolian	A B C D E F G A	Aeolian	E F# G A B C D E
Locrian	B C D E F G A B	Locrian	F# G A B C D E F#

Remember that the C Ionian, D Dorian, E Phrygian, F Lydian etc. are all in the key of C Major.

In the key of G Major we have the G Ionian, A Dorian, B Phrygian etc.

Minor Modes:

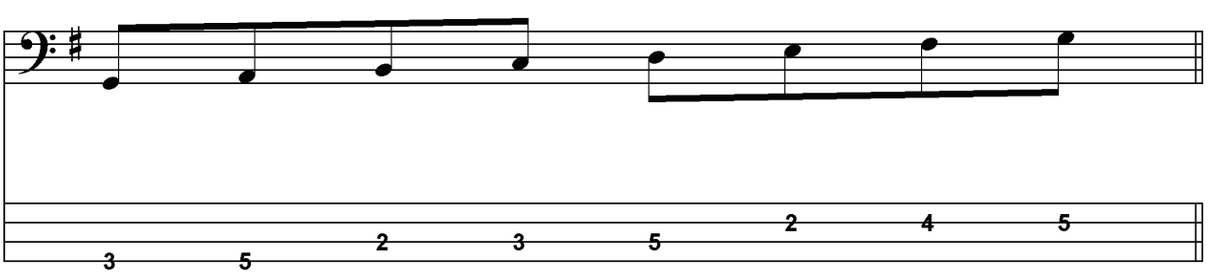
Now lets review a couple of minor modes. The same rules apply that each mode starts on the next step of the scale and always uses the same notes regardless of sharps or flats.

A Minor	Notes	E Minor	Notes
Ionian	A B C D E F G A	Ionian	E F# G A B C D E
Dorian	B C D E F G A B	Dorian	F# G A B C D E F#
Phrygian	C D E F G A B C	Phrygian	G A B C D E F# G
Lydian	D E F G A B C D	Lydian	A B C D E F# G A
Mixolydian	E F G A B C D E	Mixolydian	B C D E F# G A B
Aeolian	F G A B C D E F	Aeolian	C D E F# G A B C
Locrian	G A B C D E F G	Locrian	D E F# G A B C D
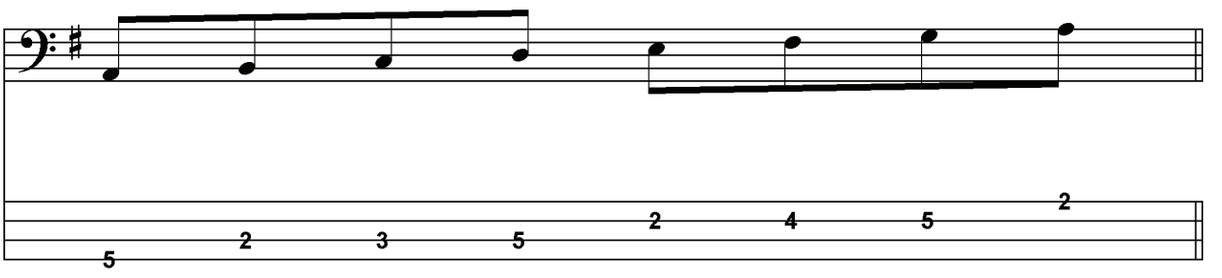
Practice the mode exercises below in the key of G. Later, create your own mode exercises in other keys.

Modes
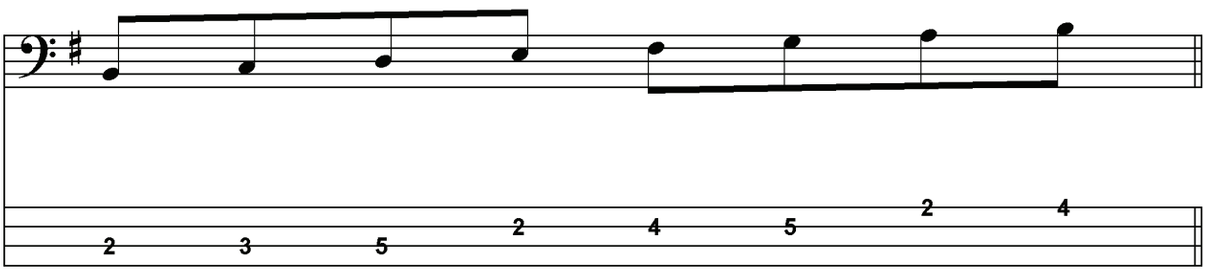
Ionian



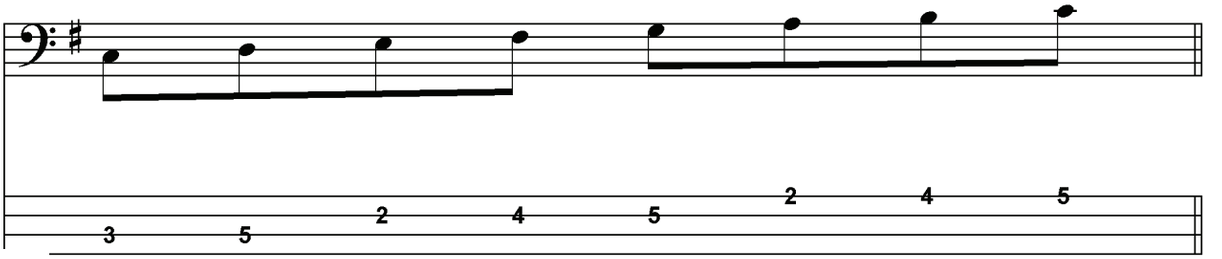
Dorian



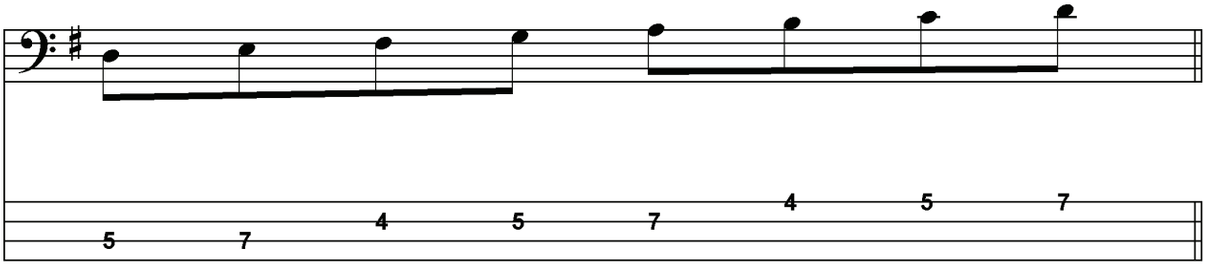
Phygian



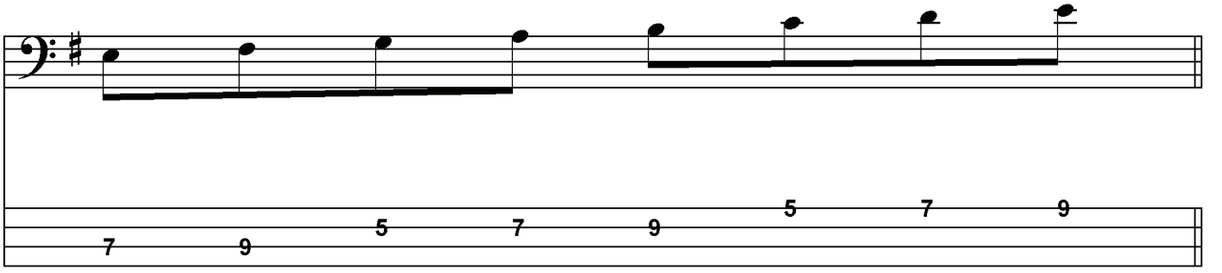
Lydian



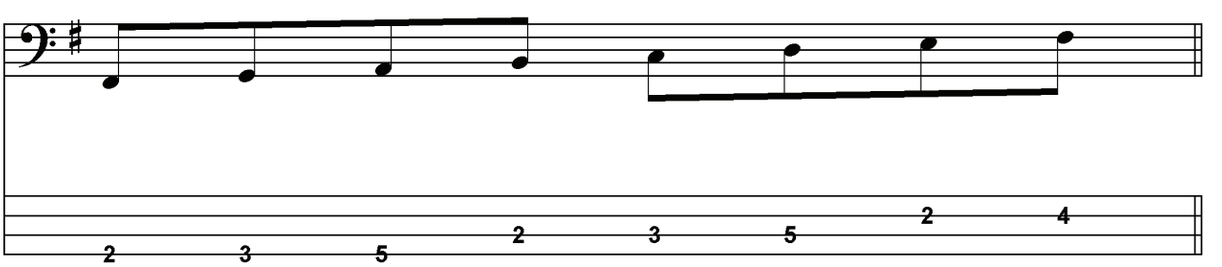
Mixolydian



Aeolean



Locrian



Chords:

In many rock and blues songs you would use the root, fifth, and octave notes to outline the chords. There are many other variations of chords and ways to outline them. As we get into chords, you will be able to identify the notes you can use to play along with a band.

In most cases chords are three or more notes played together at the same time. Chords have two parts to their name: The first part is named after the root note, and the second is named after the kind of structure or type of chord it is. The four most common chords you should know are the major, minor, diminished, and augmented. These chord types are made with the following structure:

Major Chords = The 1, 3, and 5 notes in any scale
Minor Chords = The 1, b3, and 5
Diminished Chords = The 1, b3, b5
Augmented Chords = The 1, 3, and #5

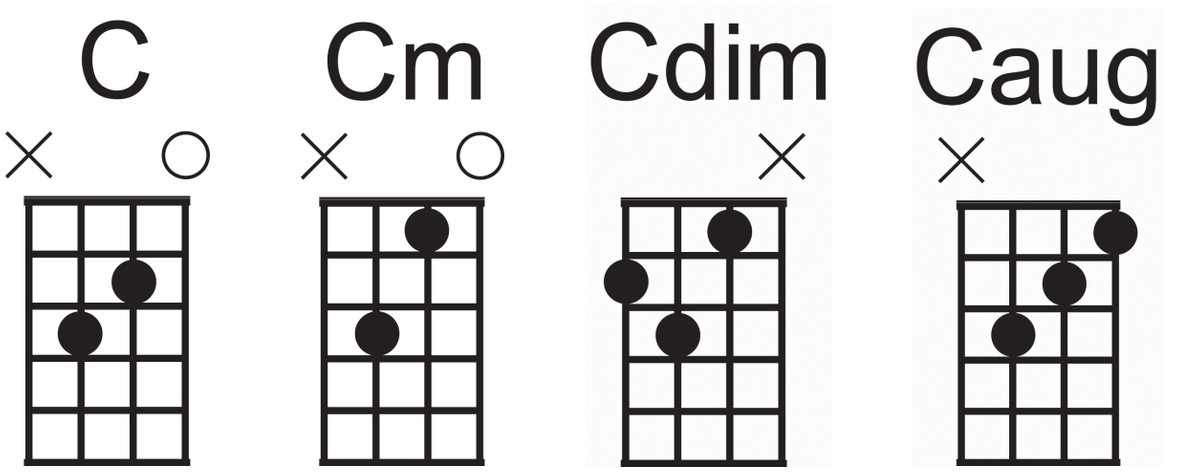
Lets build some chords using a couple of scales as examples.

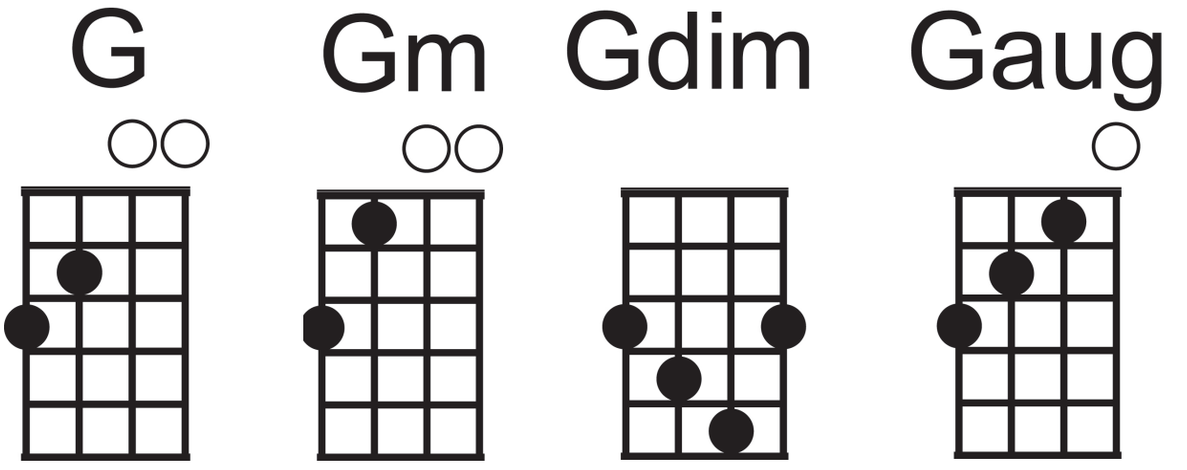
In the C Major scale we have C D E F G A B C
The CMaj Chord structure is made of C, E, and G (The 1,3,5 notes)
The Cm Chord structure is made of C, Eb, and G (The 1,b3,5 notes)
The Cdim Chord structure is C,Eb,and Gb (The 1,b3,b5 notes)
The CAug Chord structure is C, E, G# (The 1, 3, and #5 notes)

In the G Major scale we have G A B C D E F# G
The GMaj Chord structure is made of G, B, and D (The 1,3,5 notes)
The Gm Chord structure is made of G, Bb, and D (The 1,b3,5 notes)
The Gdim Chord structure is G,Bb,and Db (The 1,b3,b5 notes)
The GAug Chord structure is G, B, D# (The 1, 3, and #5 notes)

The most common notes to play are the 1, 3 and 5. Make sure you use flats or sharps where needed.

Chord Chart:



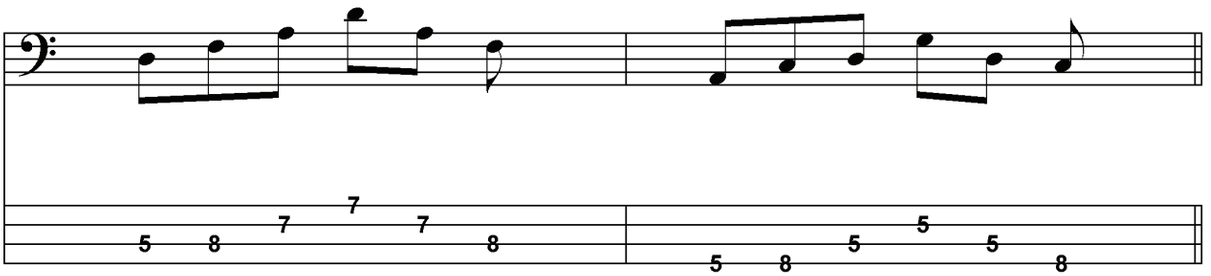


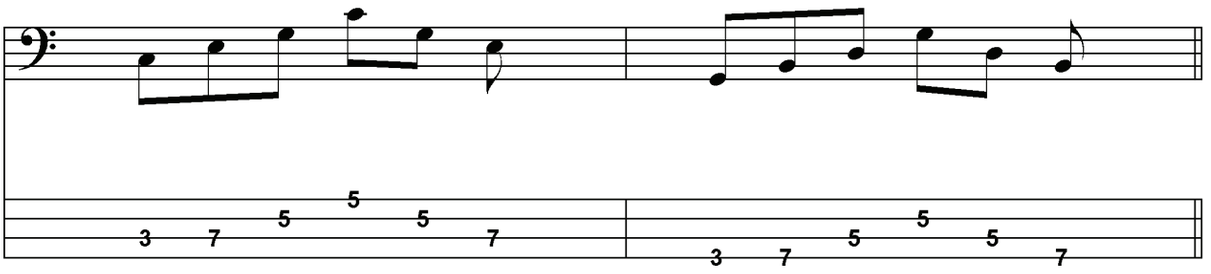
Arpeggios:

Arpeggios are chords played one note at a time. You usually will start and end on the root note, but play the body notes of the chord in any order that sounds good to you. When you are working with sheet music from your favorite songs, try to identify the patterns of the notes before you begin to play. Often times you can see what position you should start in and where arpeggios are being used.

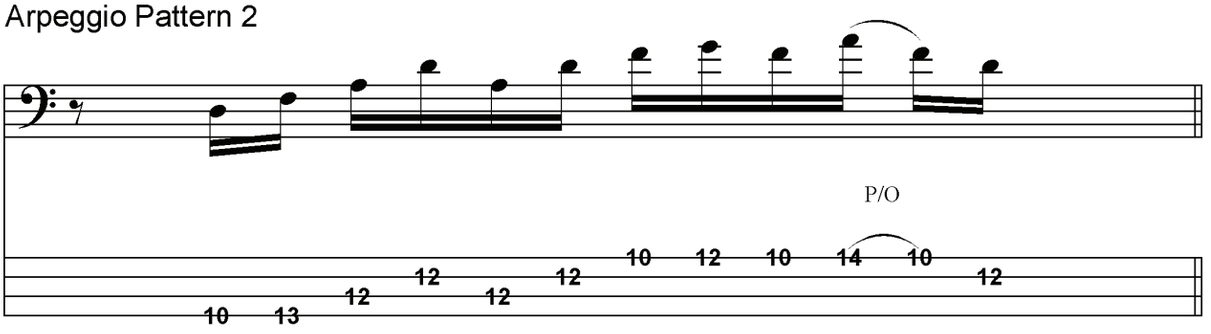
When you play these arpeggios keep in mind the chord you are actually playing.

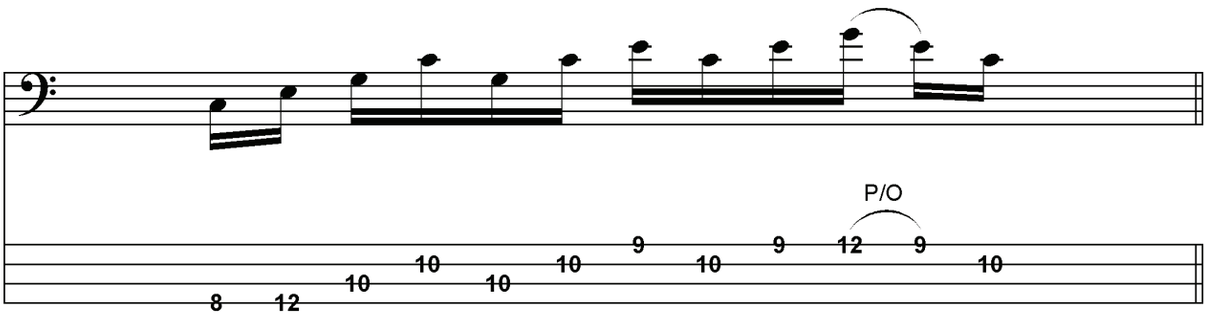
Arpeggio Patterns

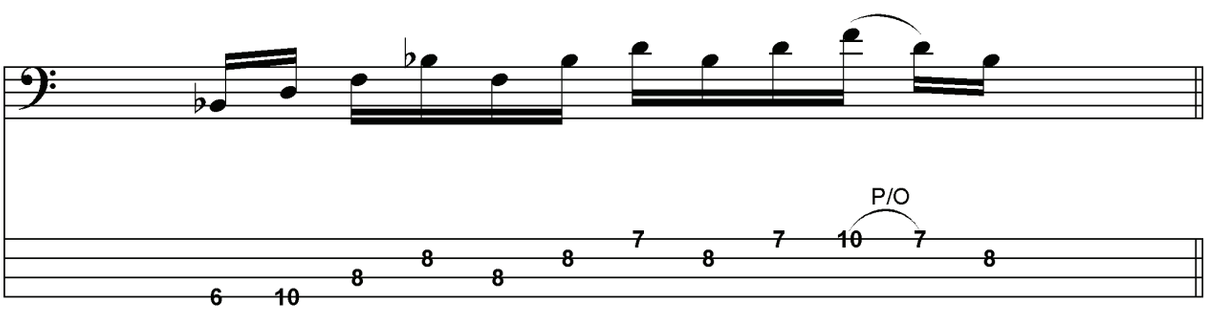




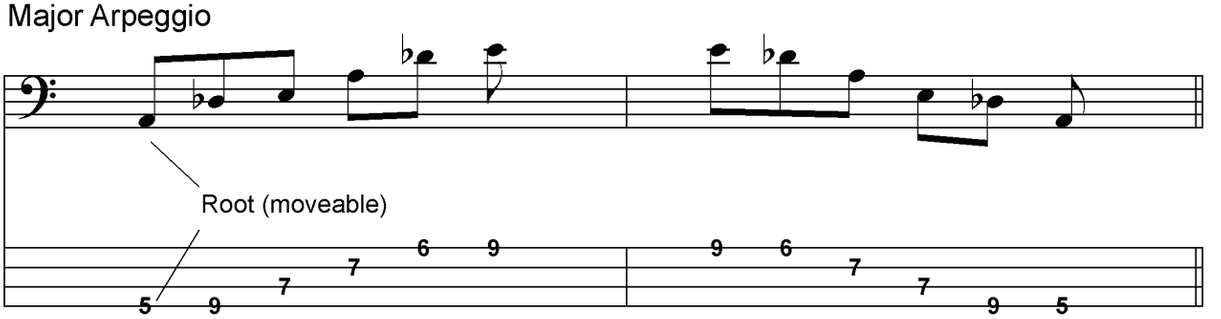
Arpeggio Pattern 2

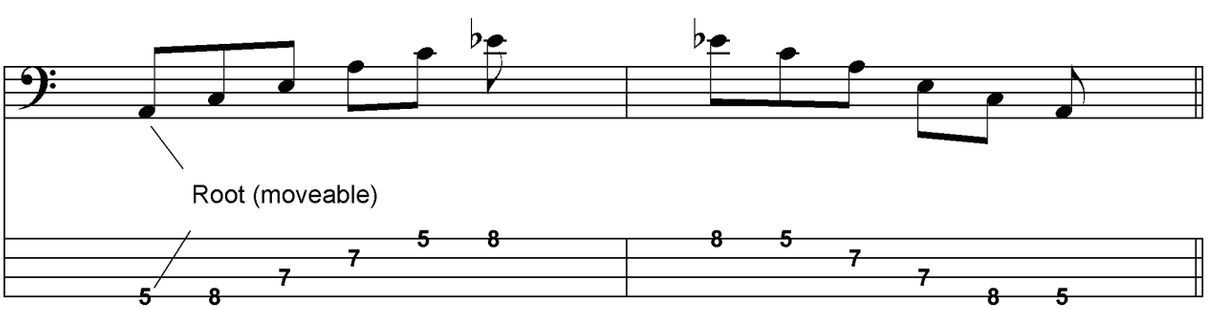




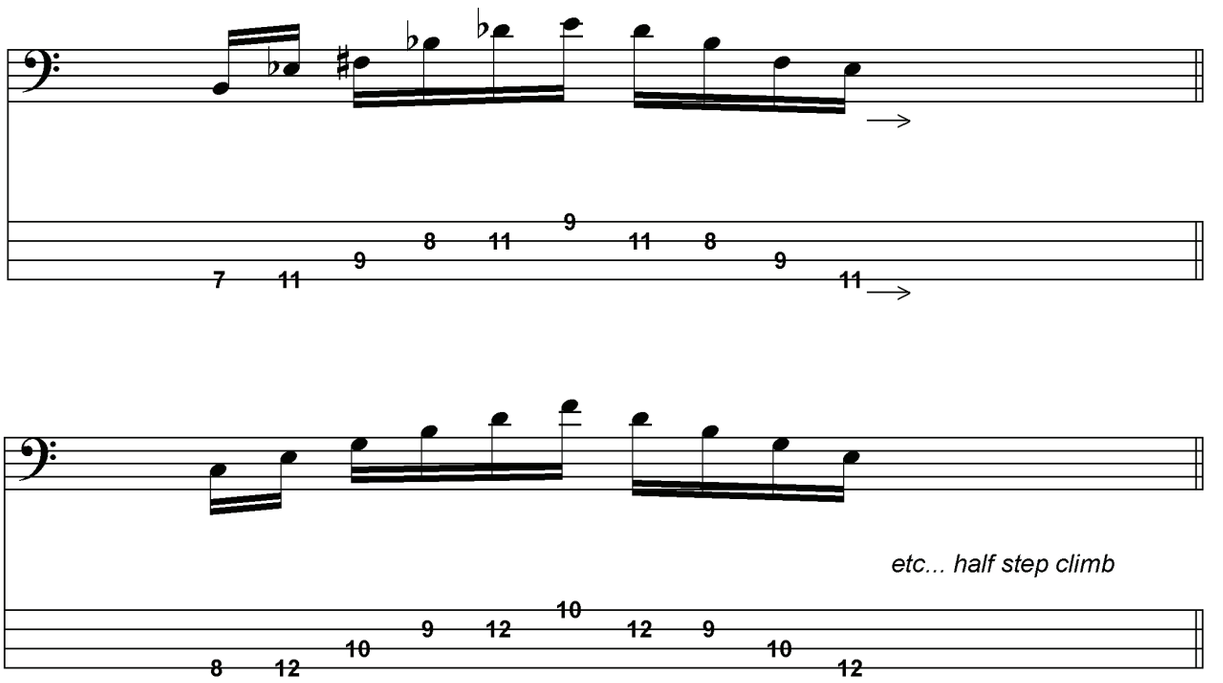


Major Arpeggio

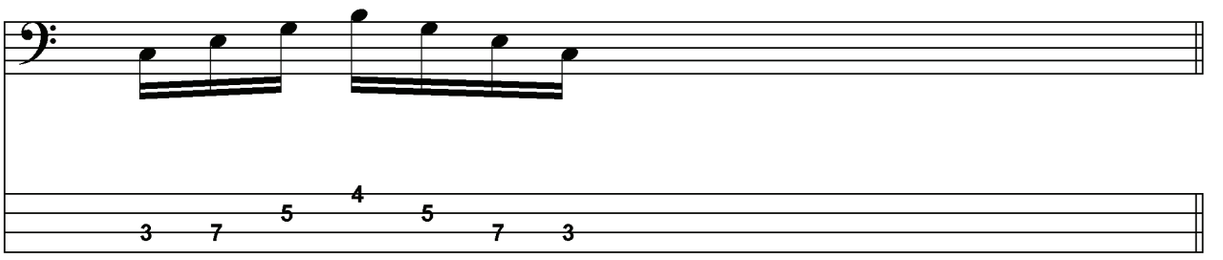




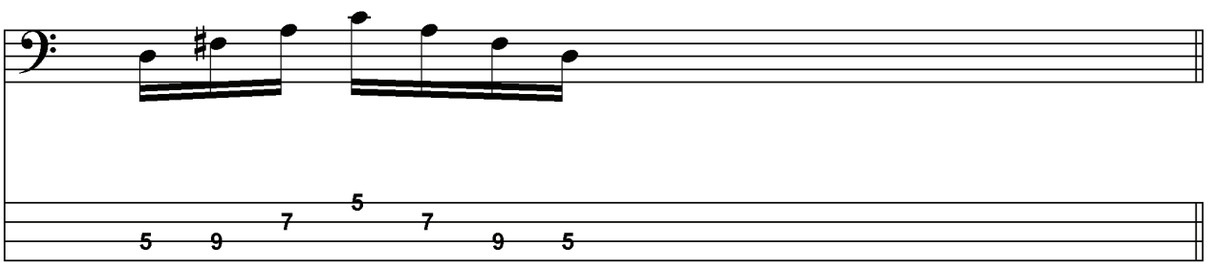
Chromatic Arpeggio Pattern



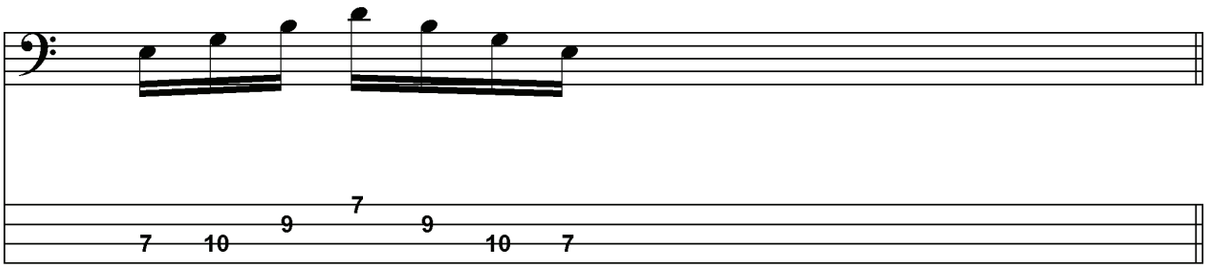
C Major 7 Arpeggio



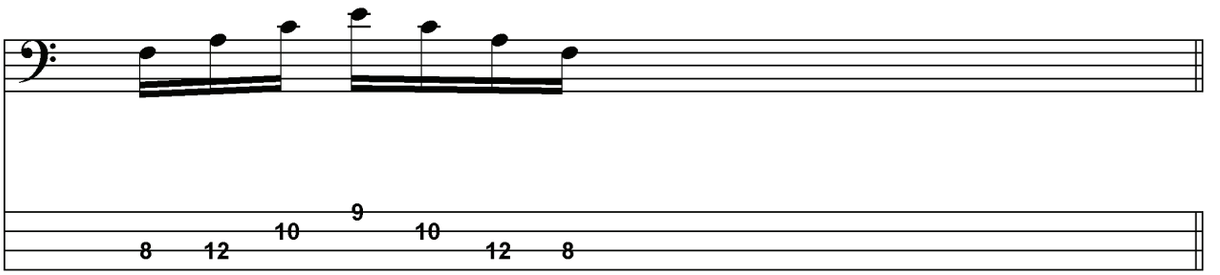
D Minor 7



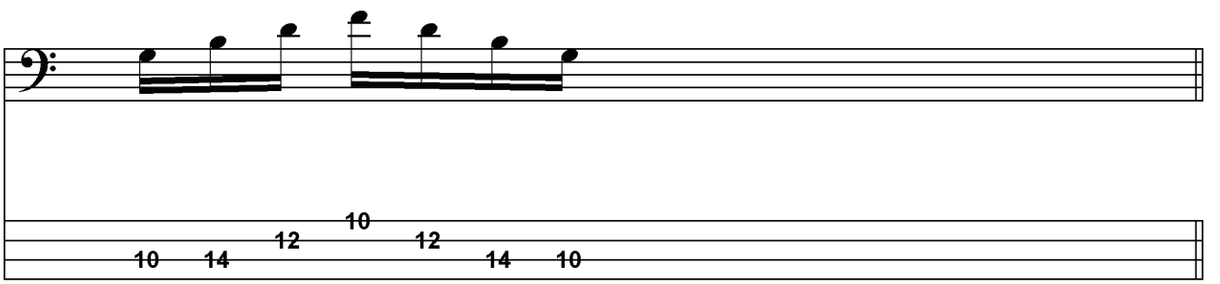
E Minor 7



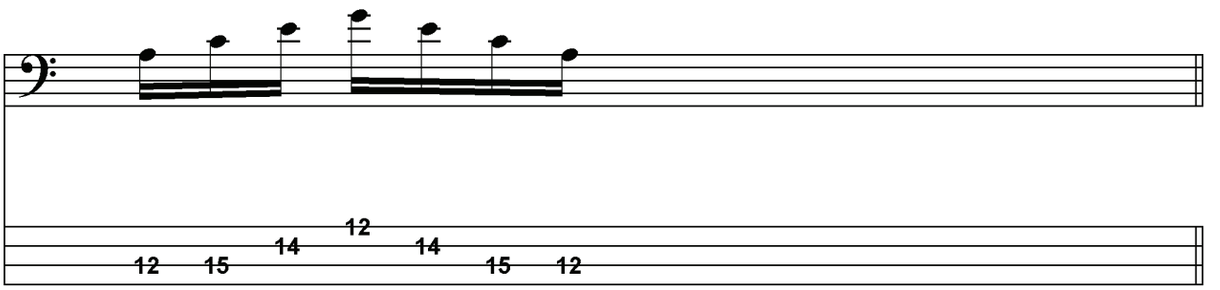
F Major 7



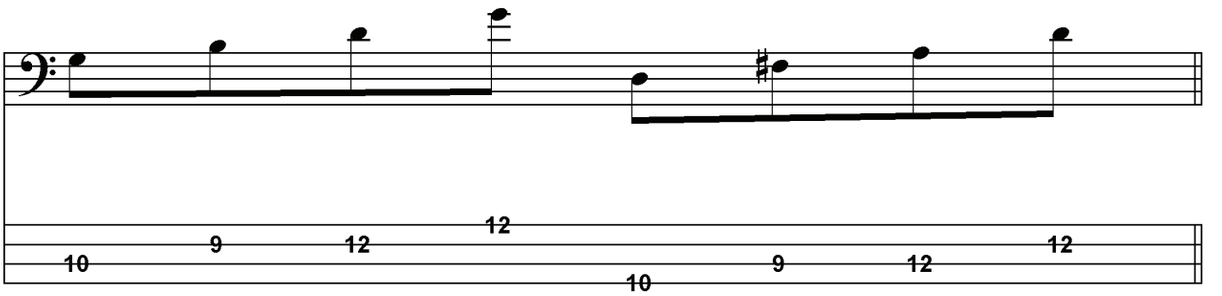
G Major 7



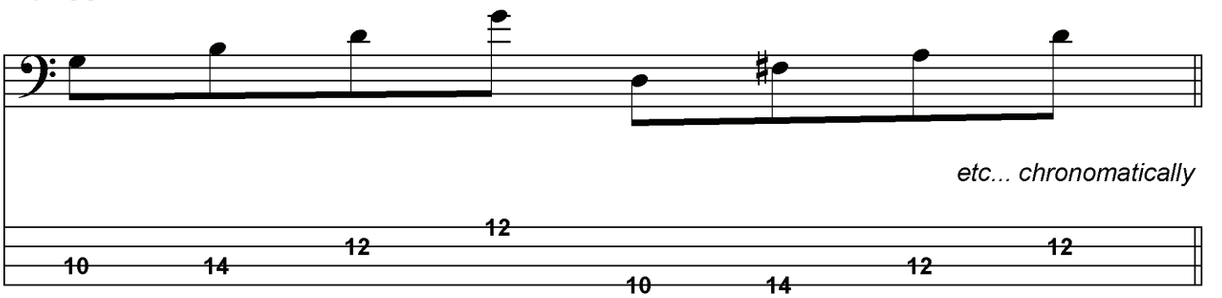
A Minor 7



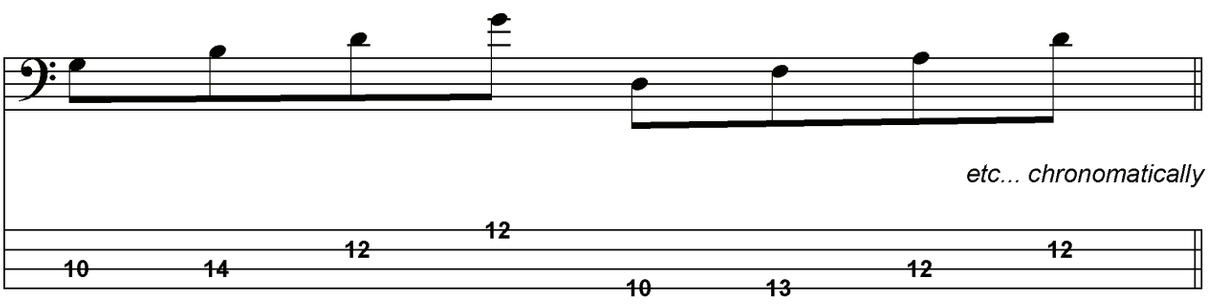
Arpeggio Exercise



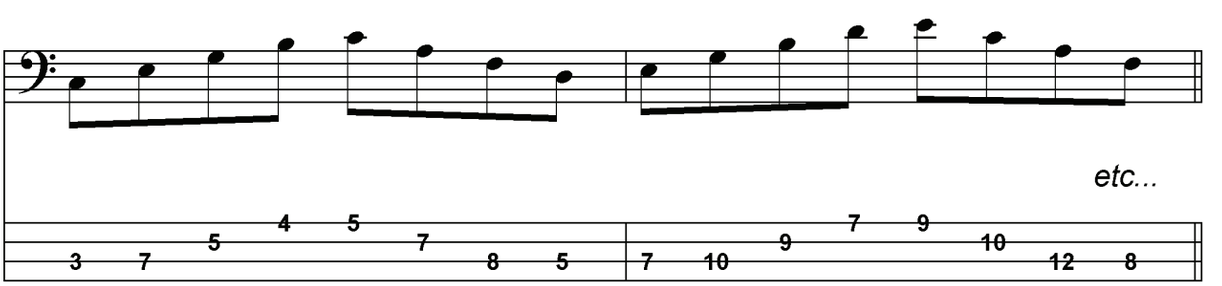
Arpeggio Variation



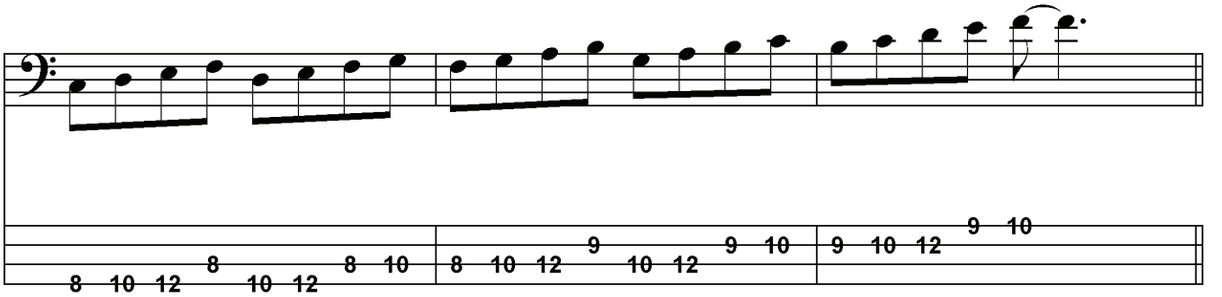
Minor Arpeggio Exercise



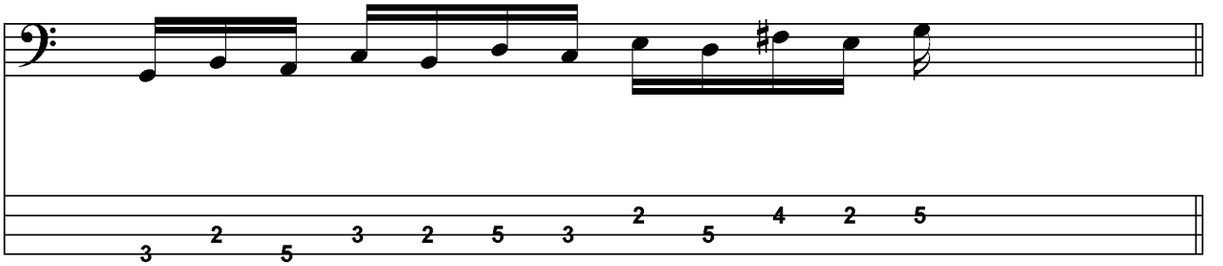
Major Arpeggio Exercise



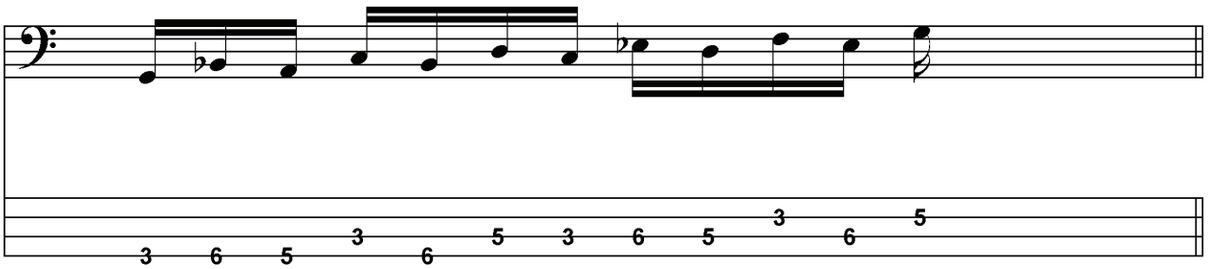
Climbing in 4 Exercise



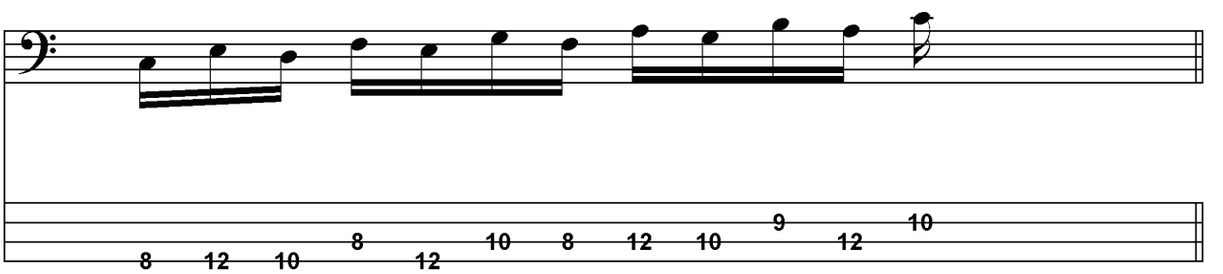
G Major Broken 3rds



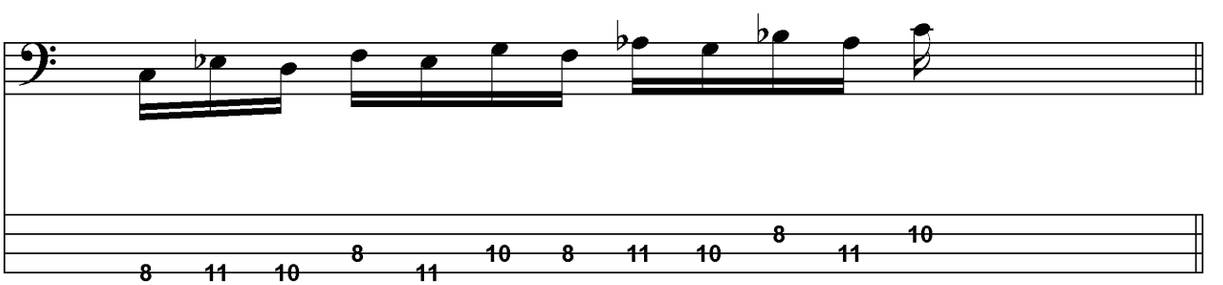
G Minor Broken 3rds



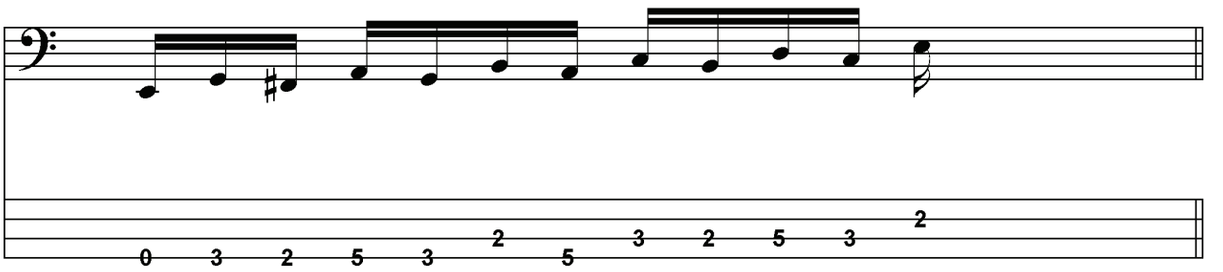
C Major Broken 3rds

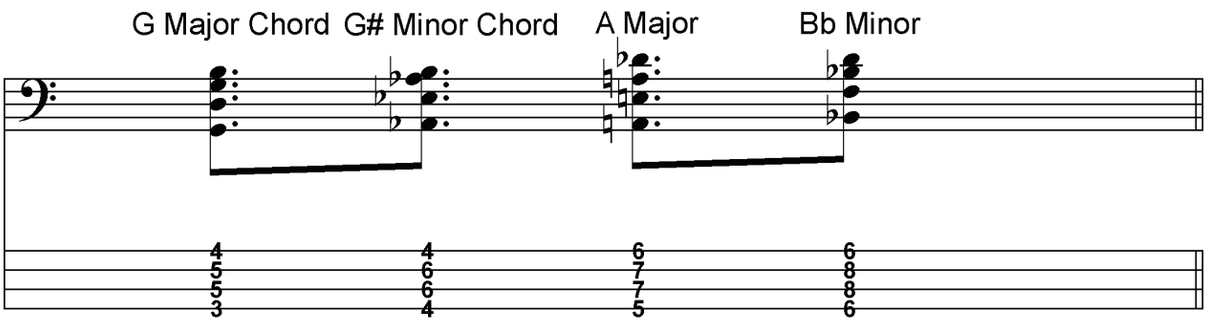


C Minor Broken 3rds

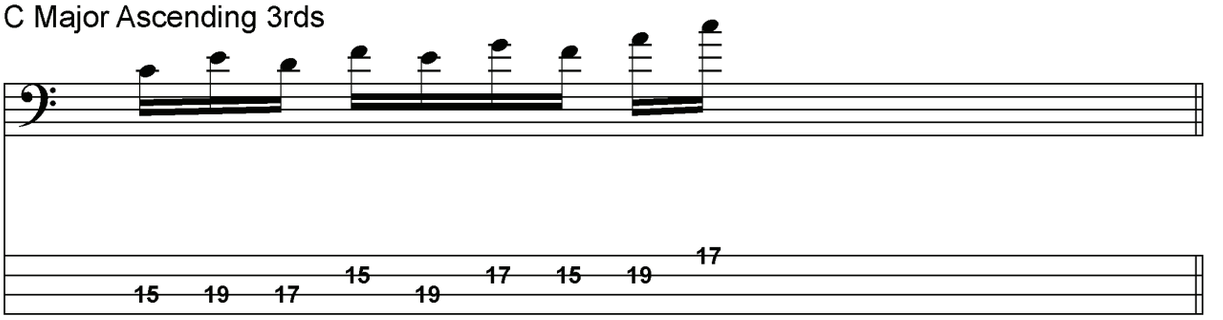


E Minor Broken 3rds

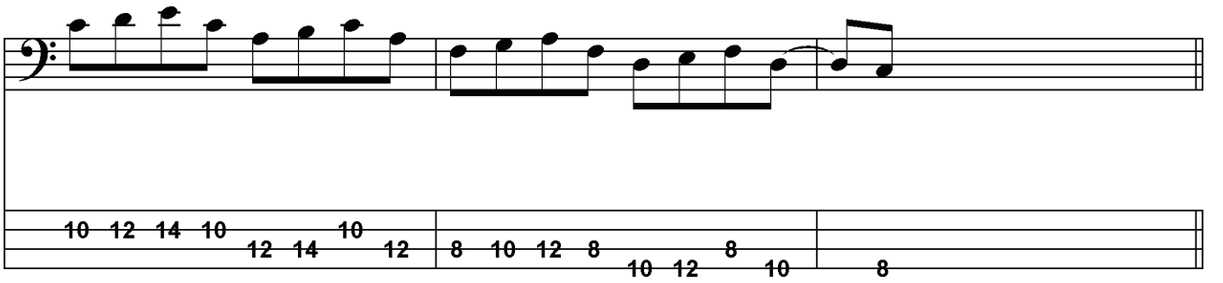




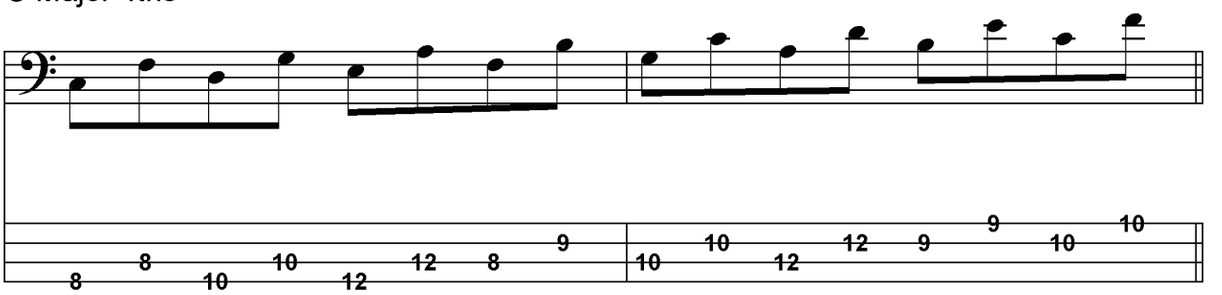
C Major Ascending 3rds



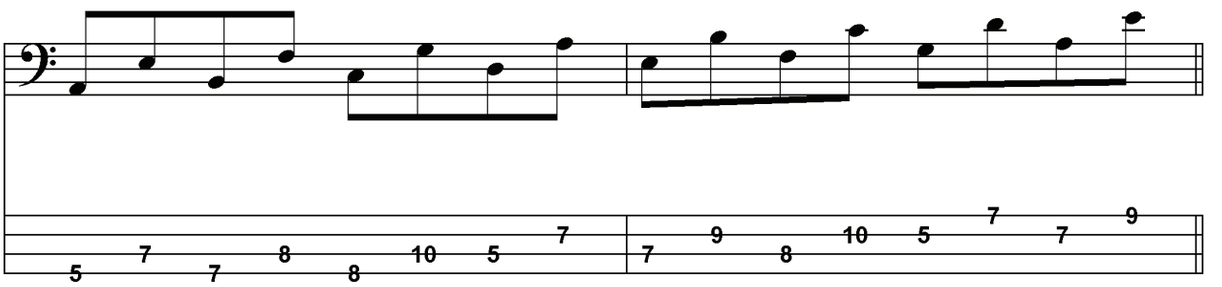
C Major 3rds



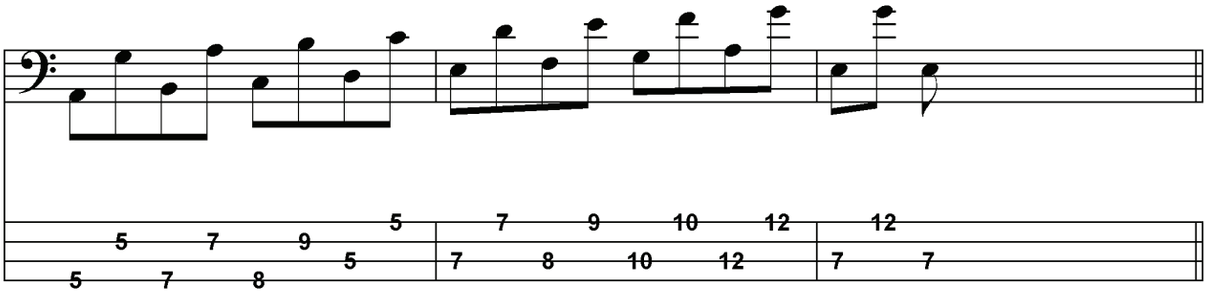
C Major 4ths



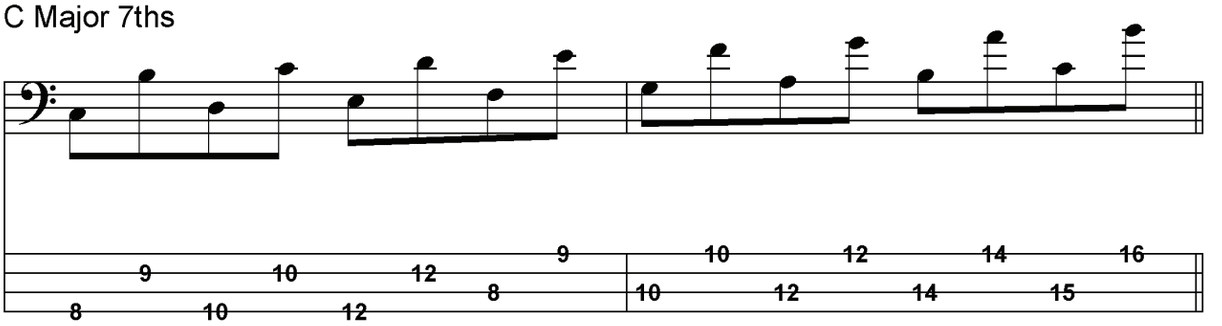
A Minor 5ths



A Minor 7ths

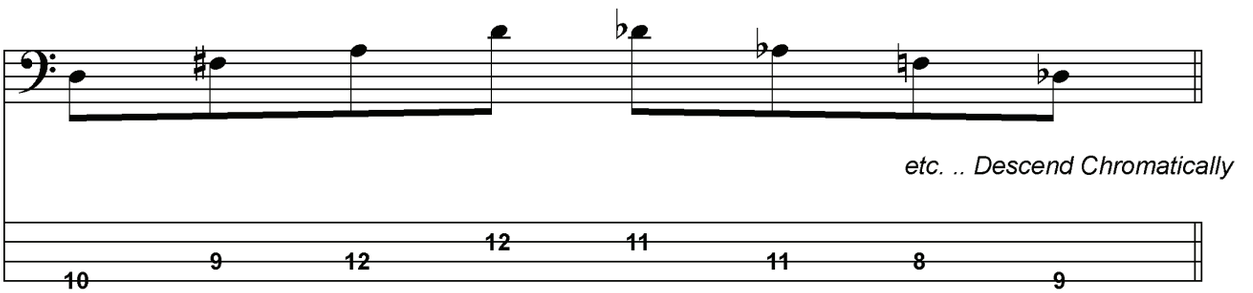


C Major 7ths

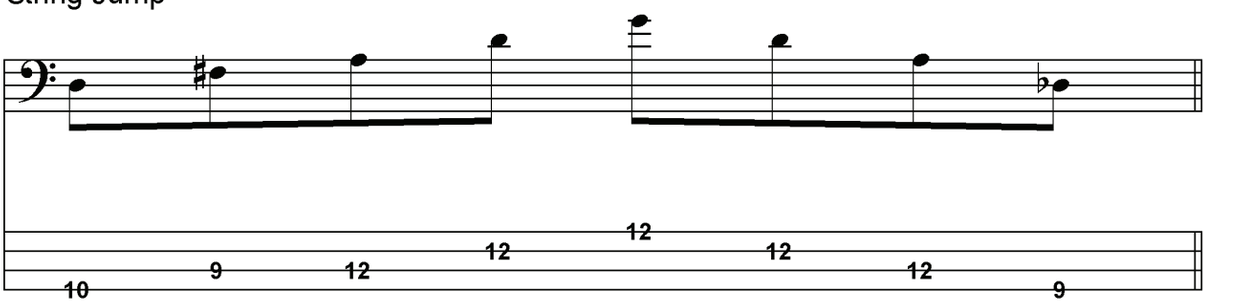


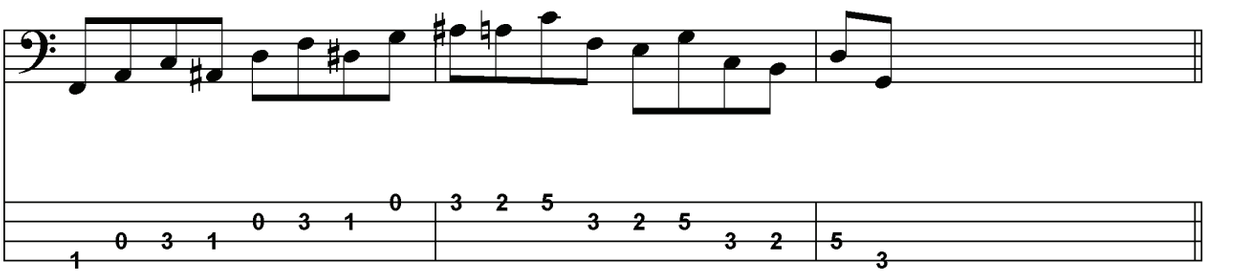
Exercise

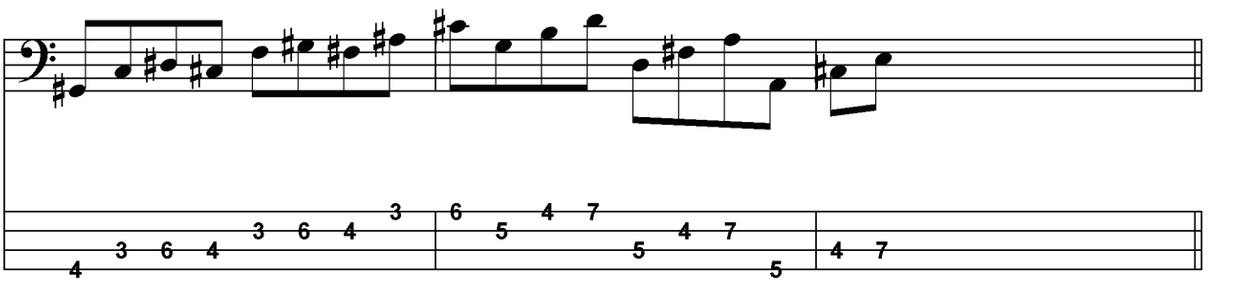
Thirds



String Jump



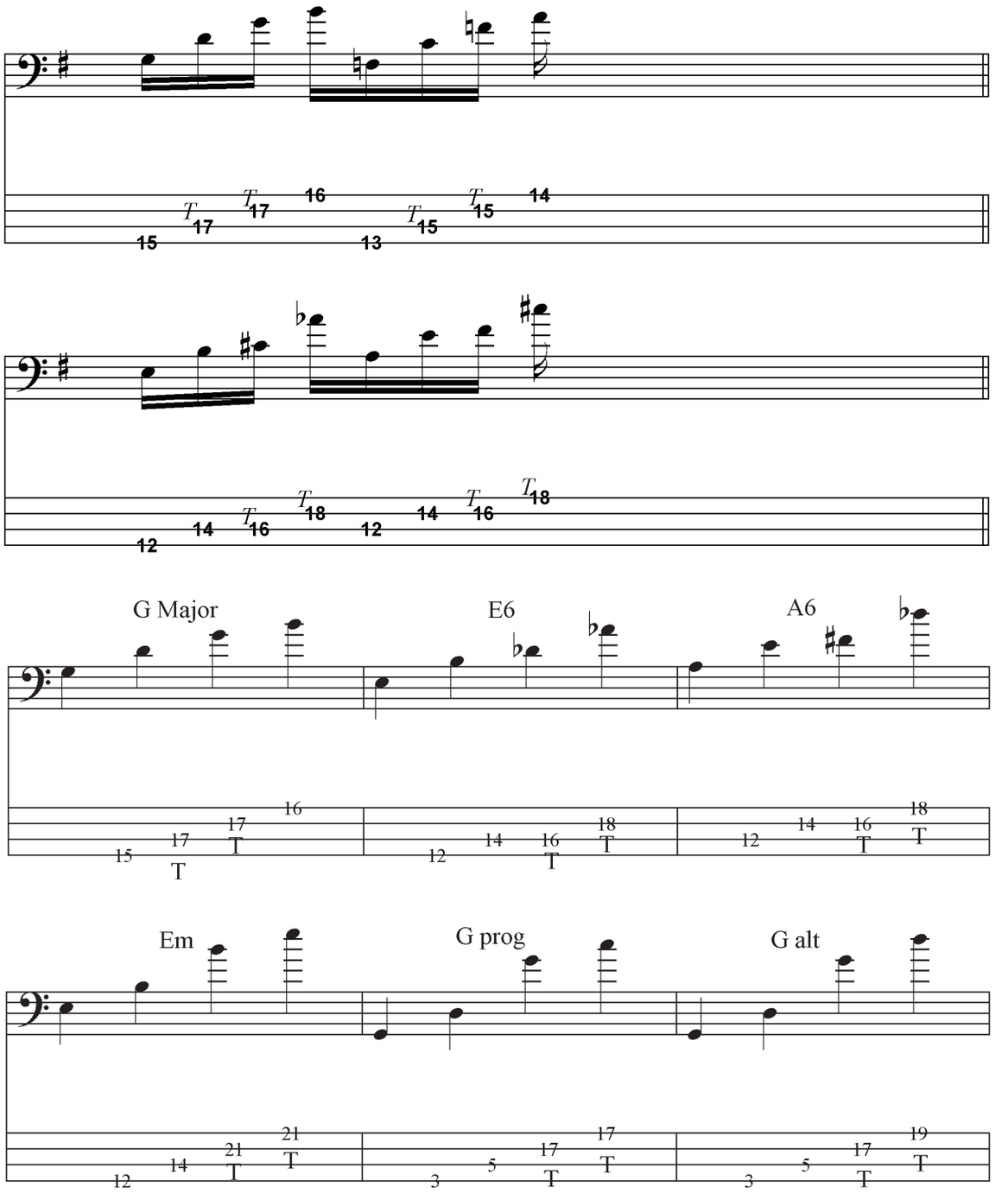




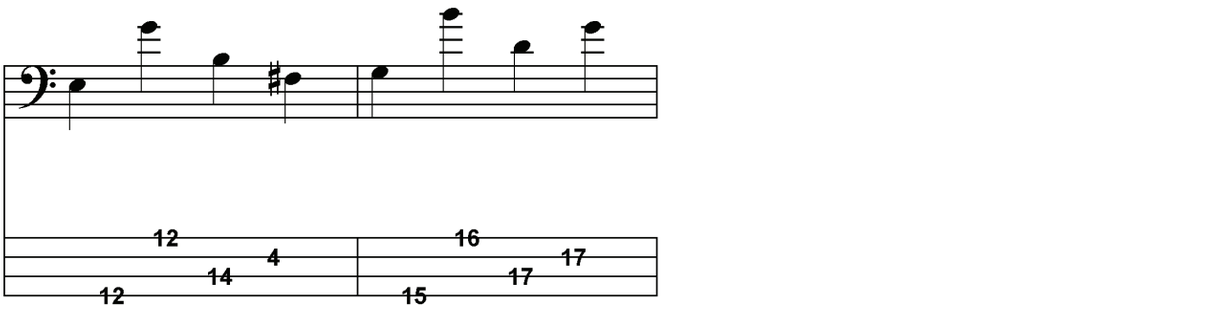
Tapping:

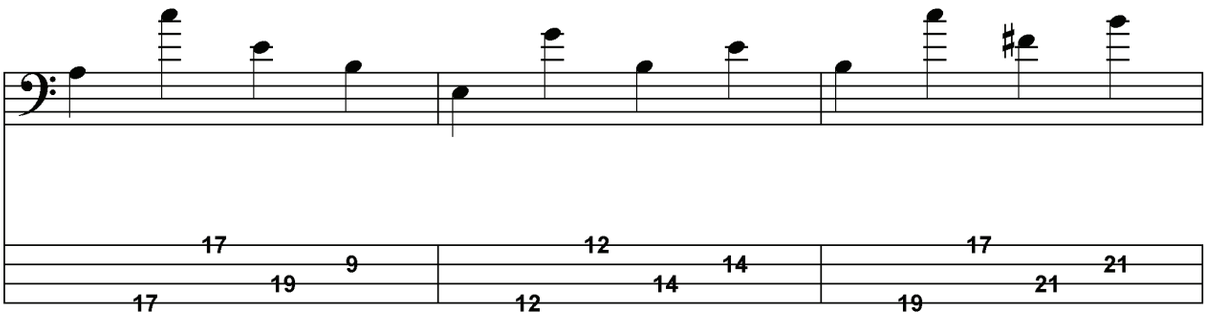
Many people think of Eddie Van Halen or Billy Sheehan when you mention tapping in musical terms. Bass players often use tapping as a way to extend patterns. This adds a new dimension to your playing.

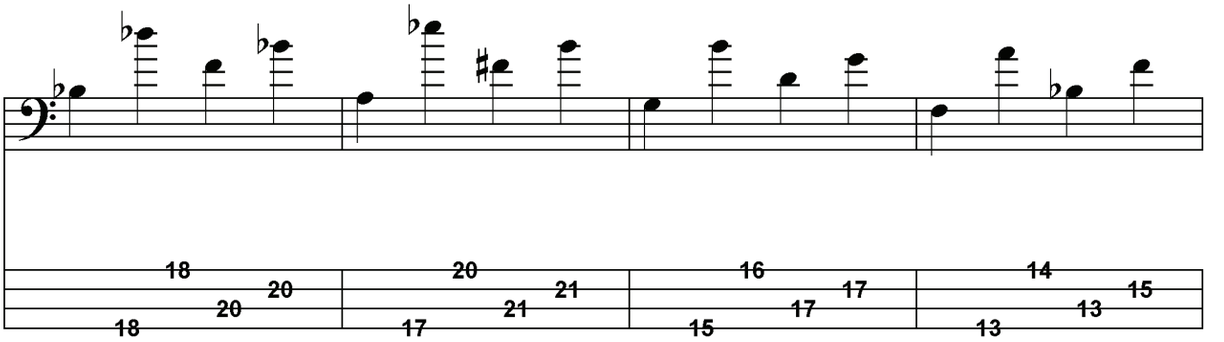
These tapping exercises will help you further understand the notes and interval relationships of the fretboard. Start by finding a chord and the elements, or structure of the chord. You break the chord up rhythmically with the tap technique. Use the fingers of your right hand to tap the added notes.

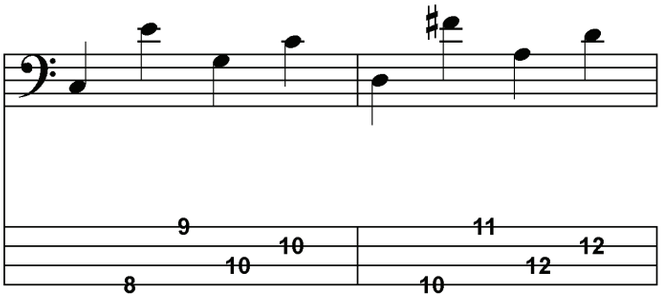


Bass Chords for "Little Wing"



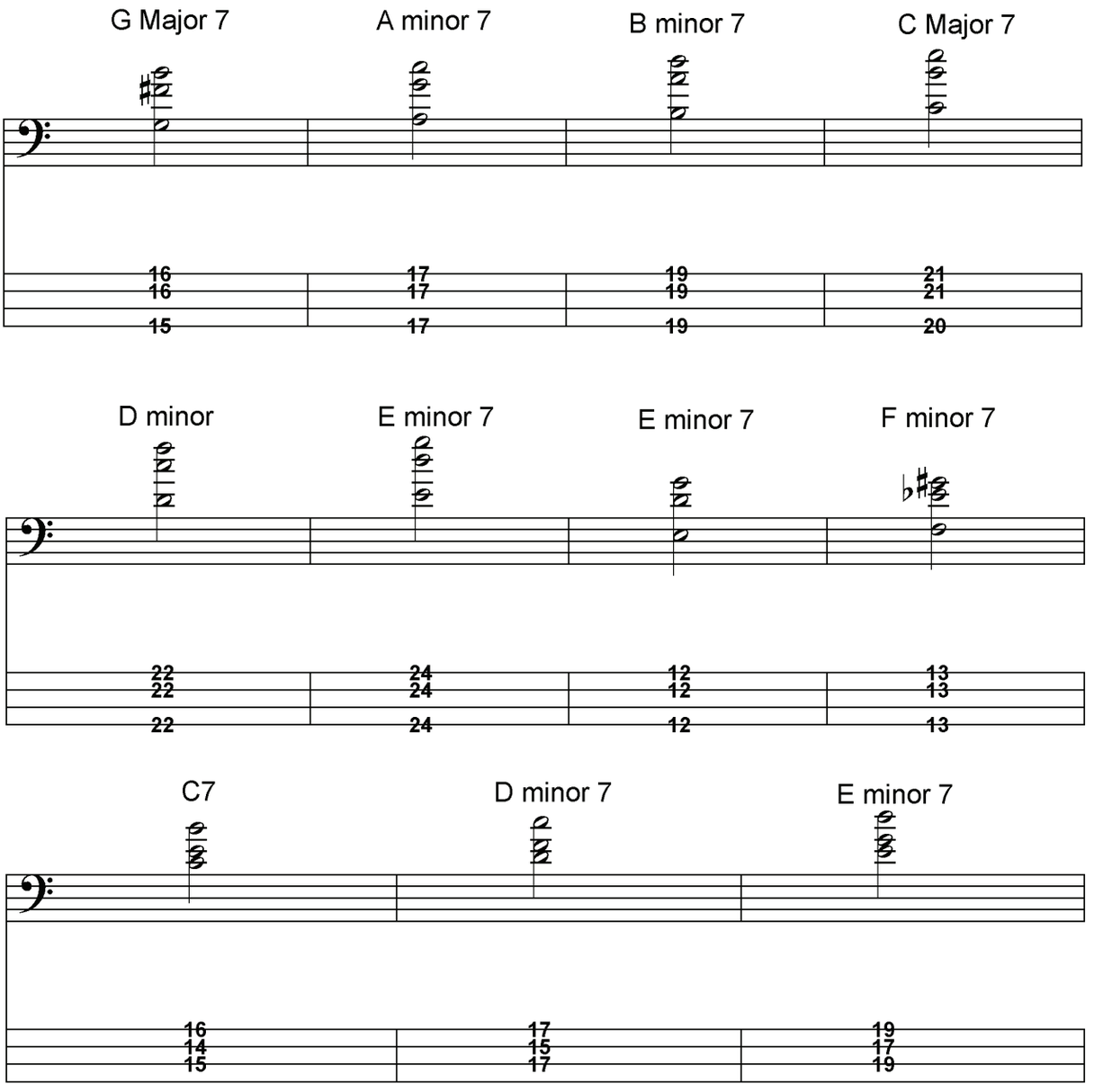




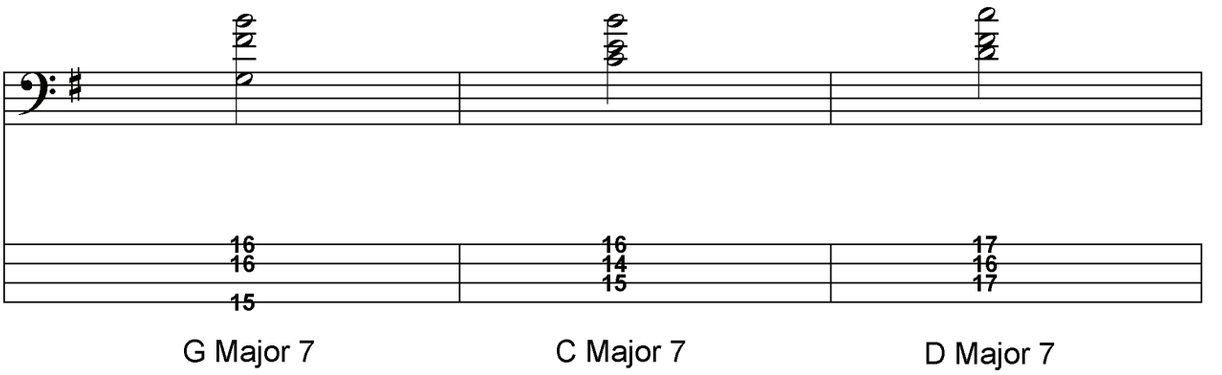


Double Stops:

Double stop is a technique where you play two notes of a chord at the same time. Double stops add harmony, making a richer, fuller sound often used when playing along with chords and when soloing. Use two fingers of your right hand to pluck two notes at the same time.

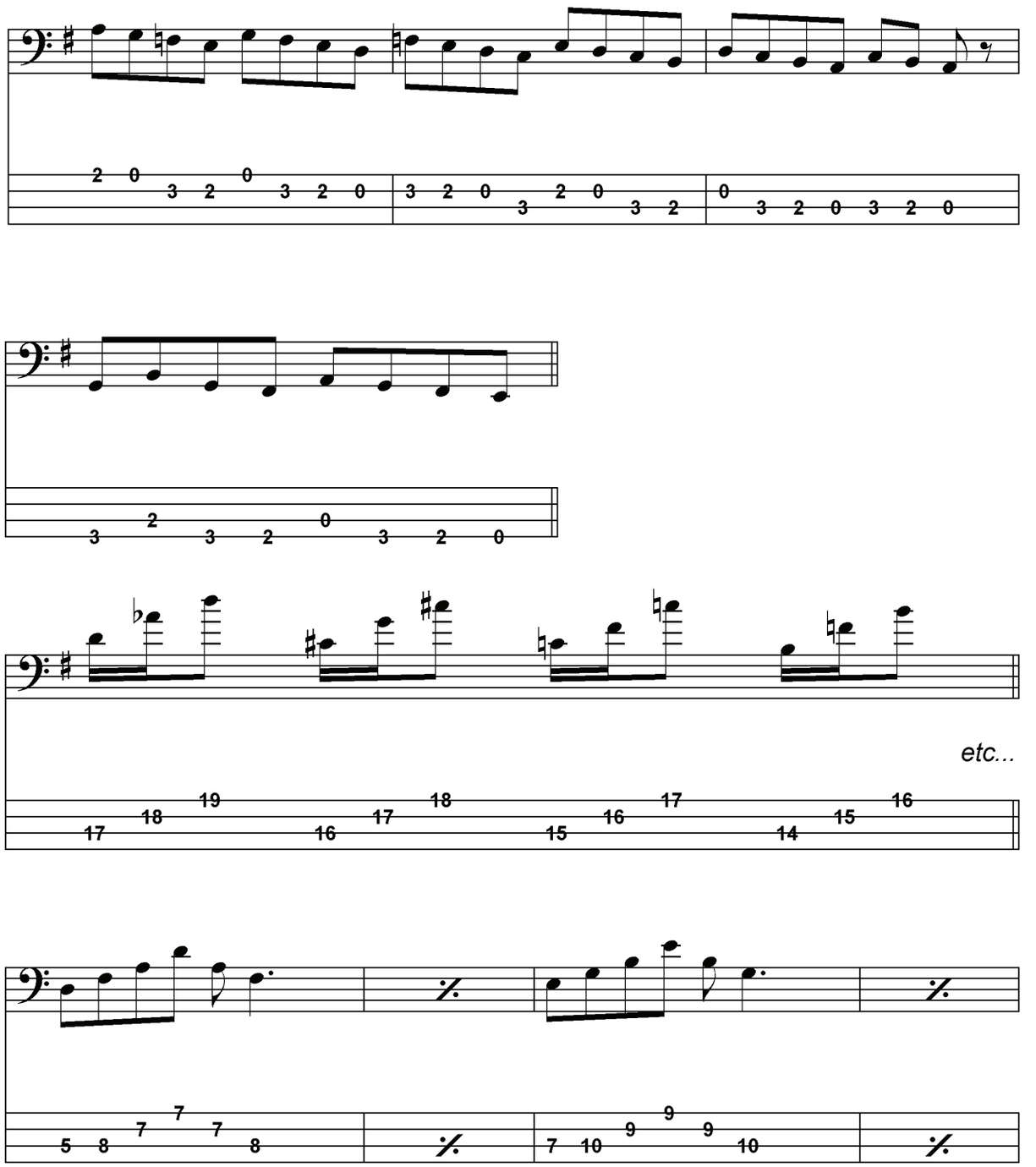


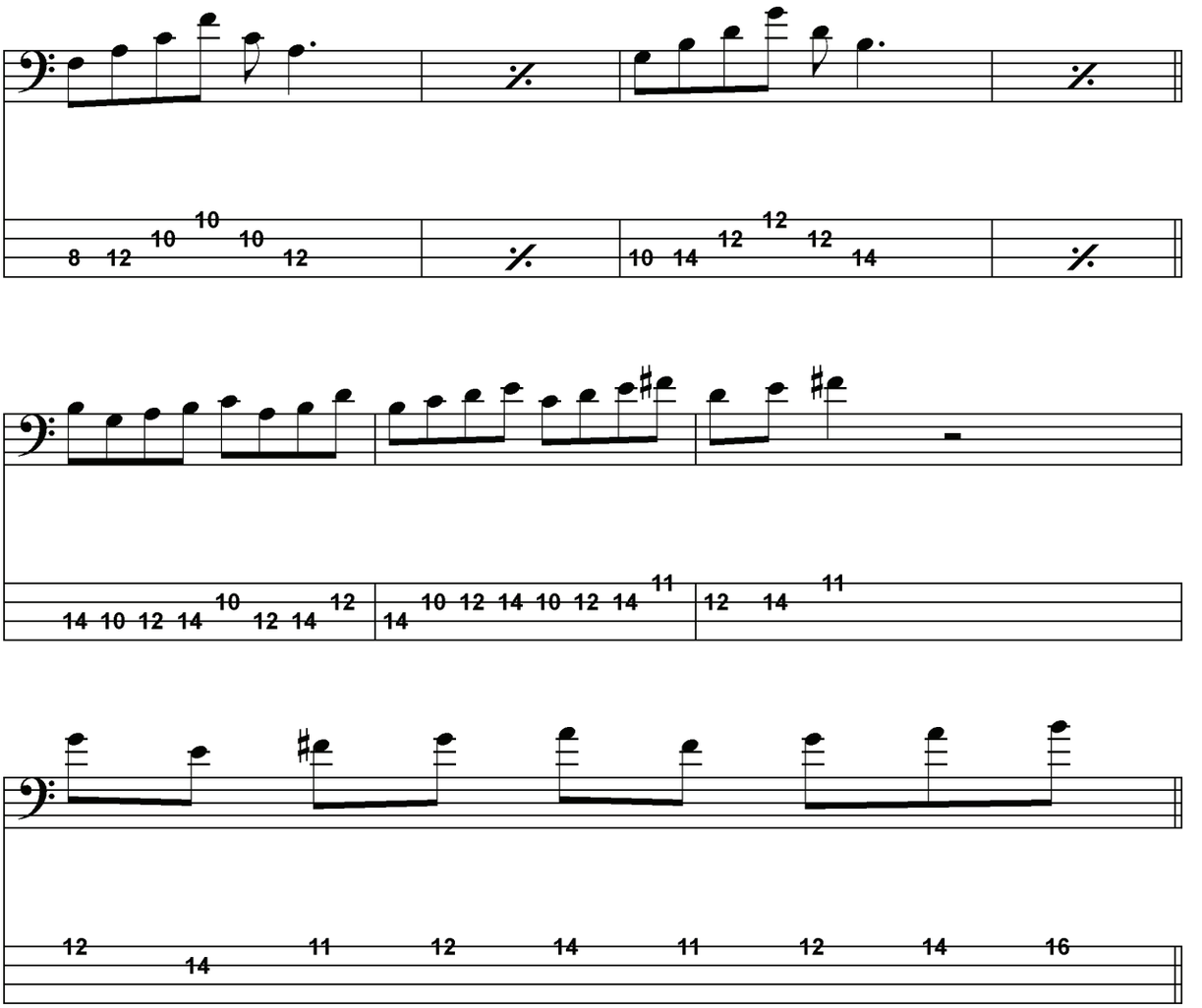
1 4 5 Double Stop Progression

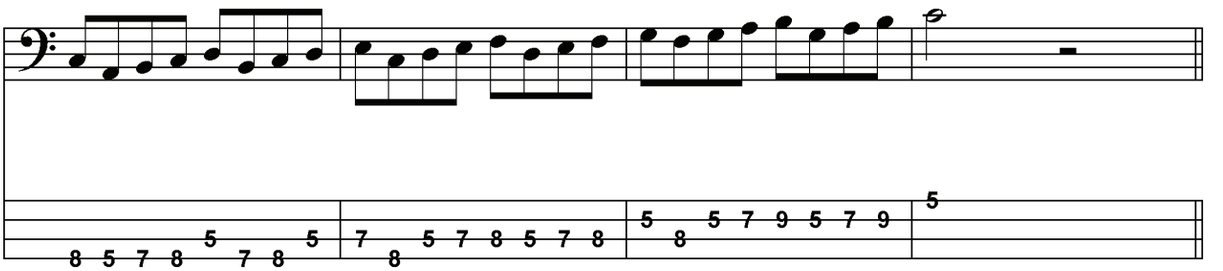


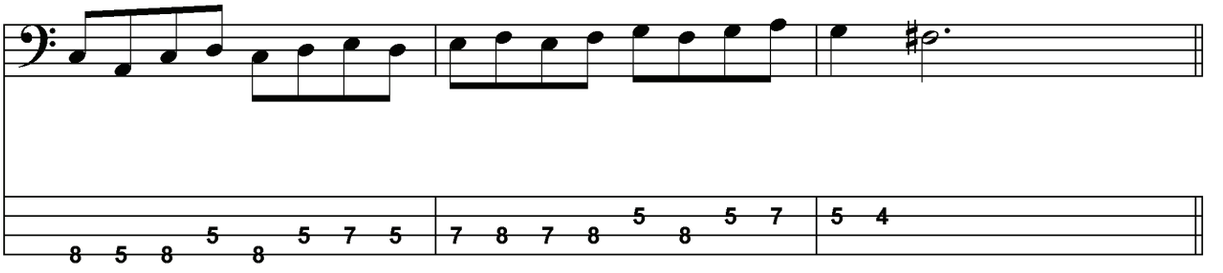
Riff Exercises:

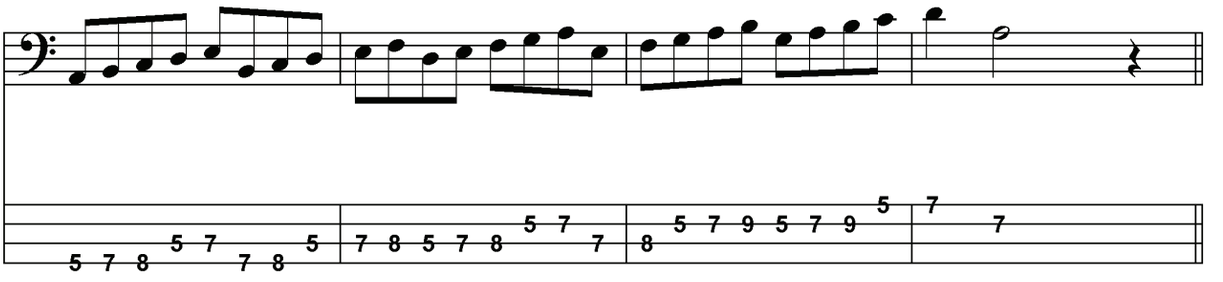
The following riff exercises are perfect for building finger strength and dexterity. Incorporate these into songs of your own to add cool bass fills.

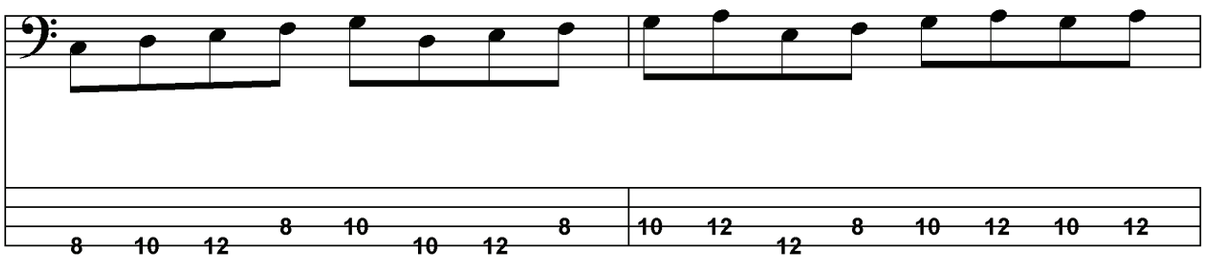


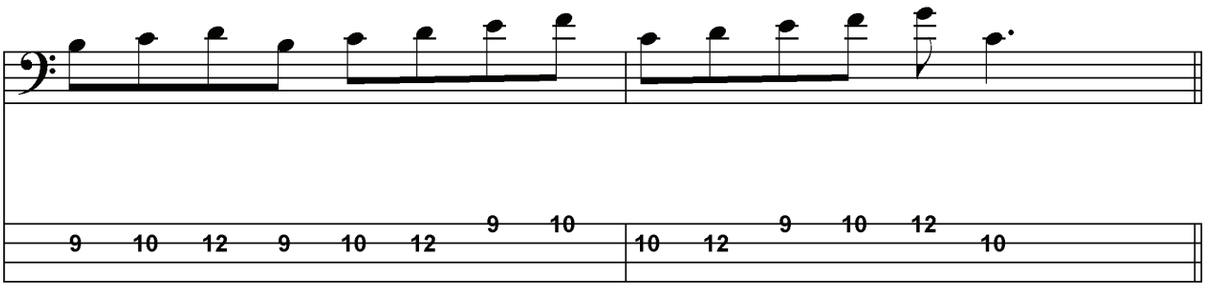


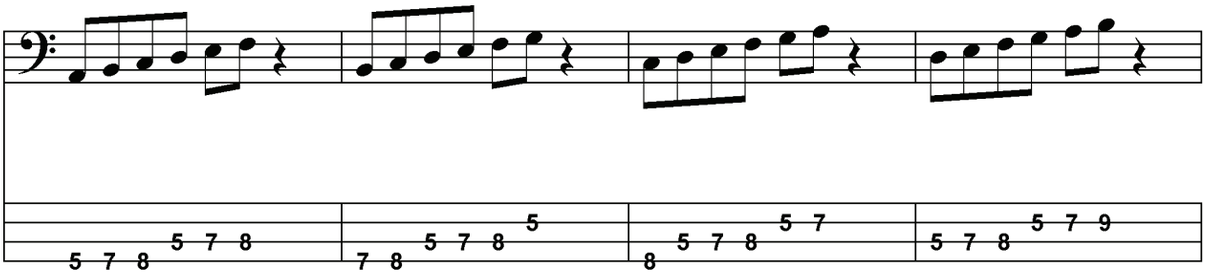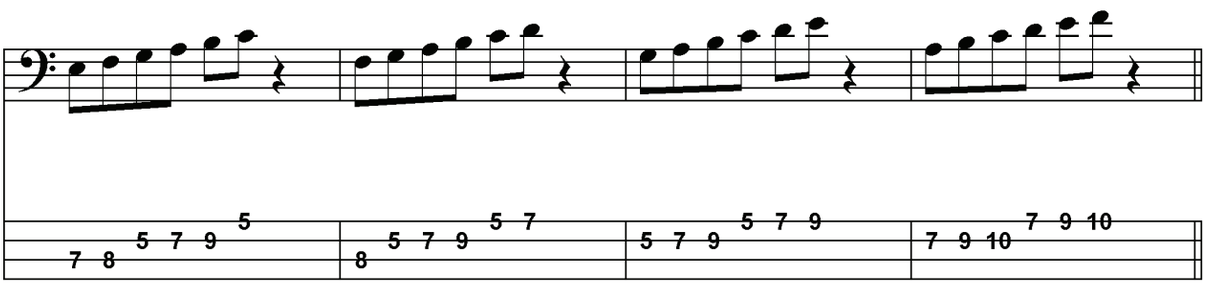




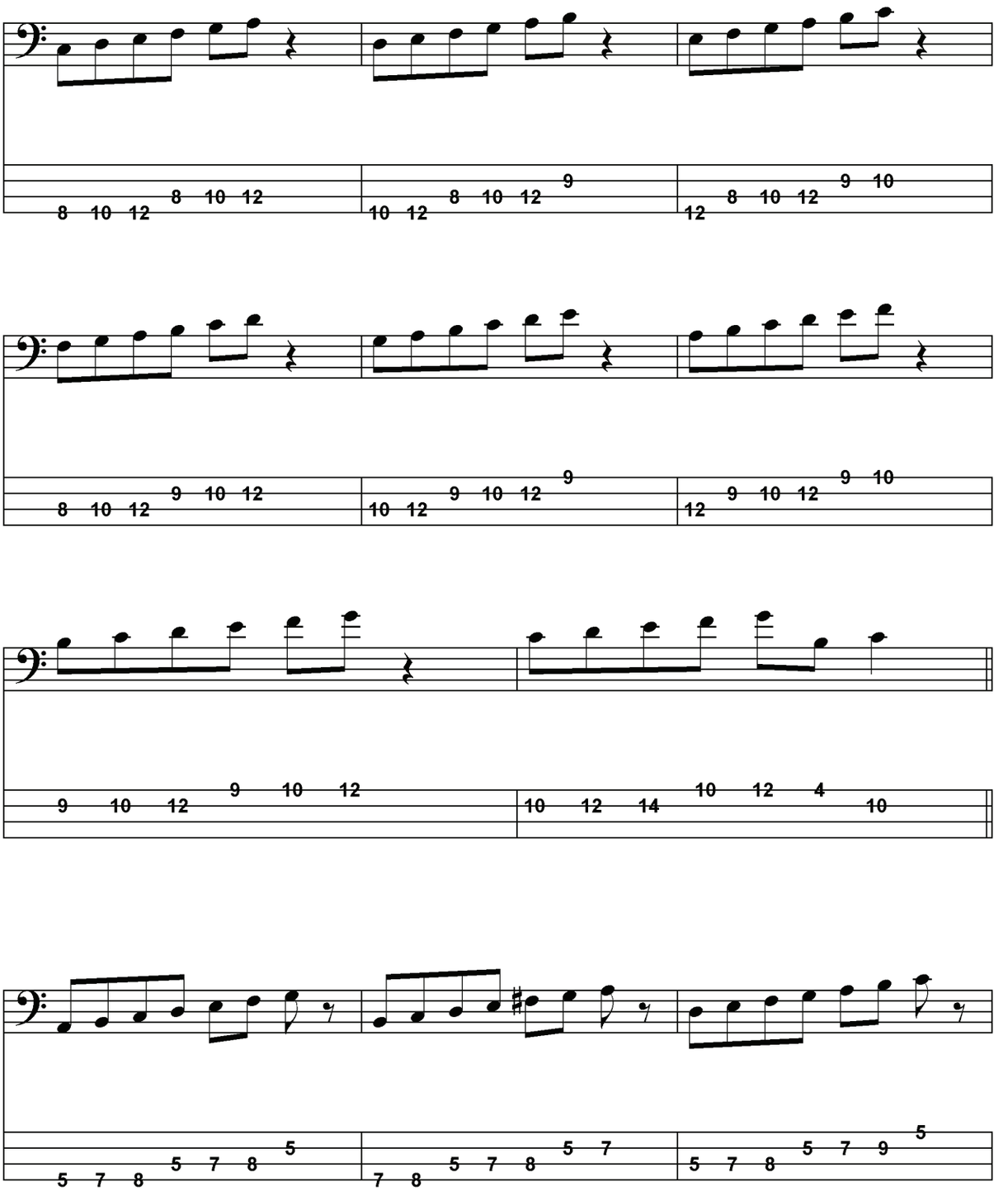


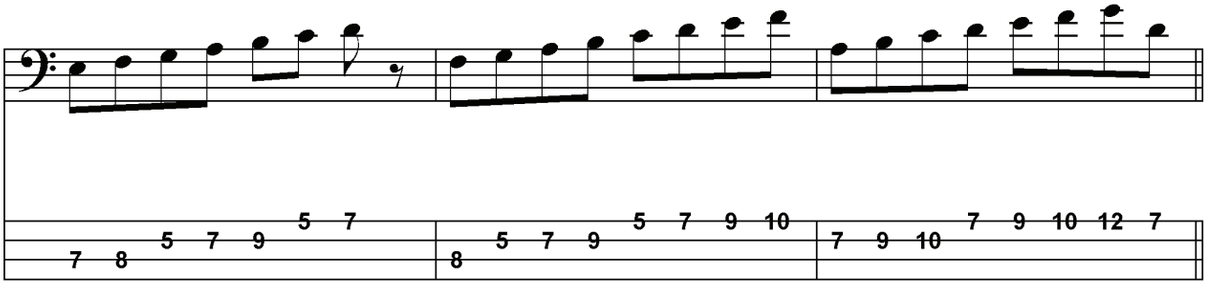

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10 12 12 8 10 12 10 12

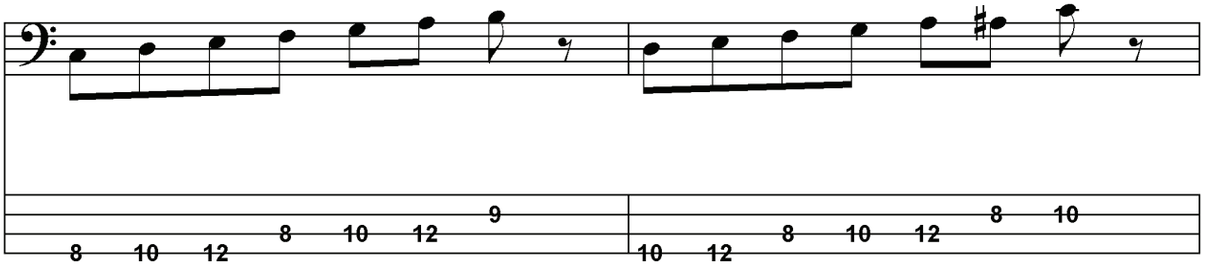

9 10 12 9 10 12 9 10
10 12 9 10 12 10

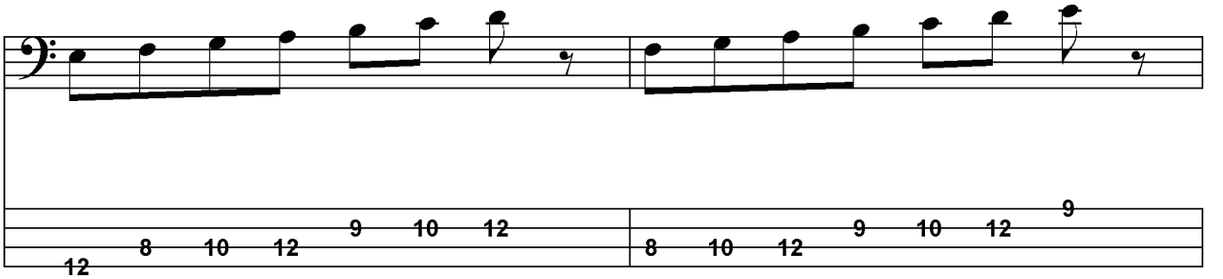

5 7 8 5 7 8
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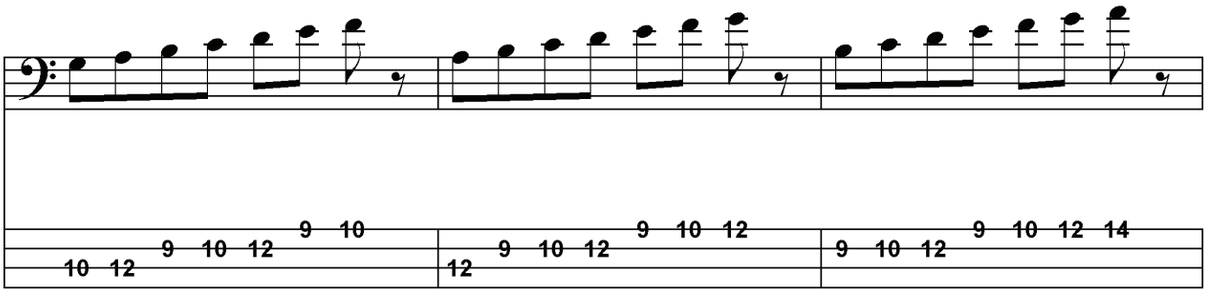

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5 7 9 5 7 9
7 9 10 7 9 10

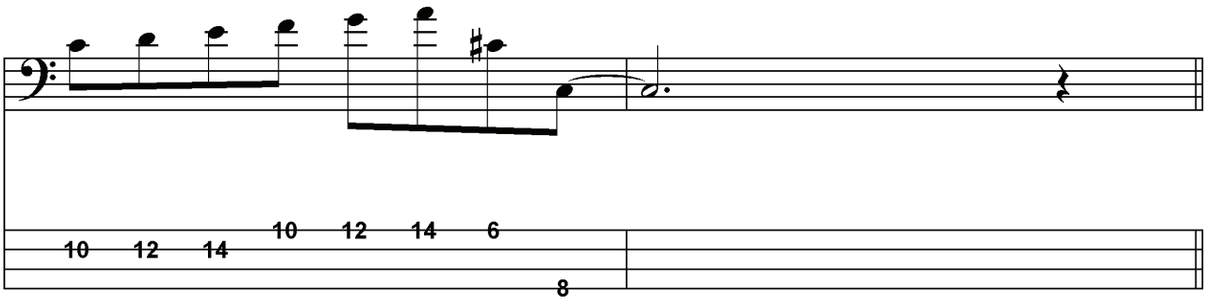



7 8 5 7 9 5 7
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7 9 10 7 9 10 12 7


8 10 12 8 10 12 9
10 12 8 10 12 8 10


12 8 10 12 9 10 12
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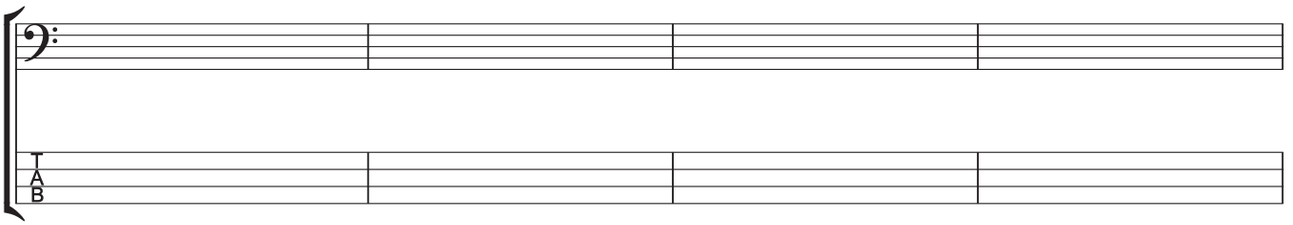

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9 10 12 9 10 12 14

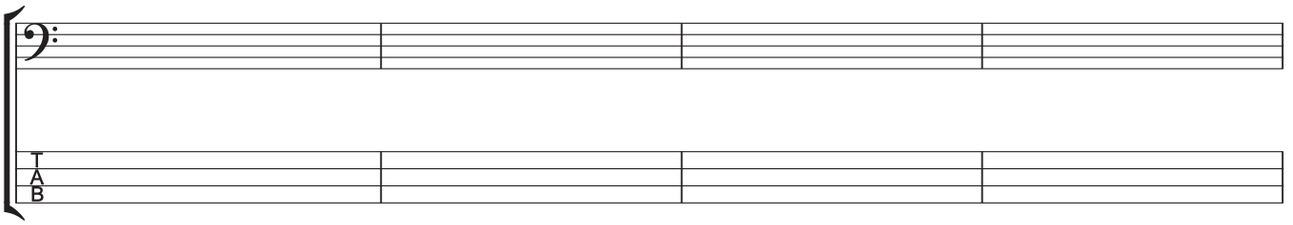


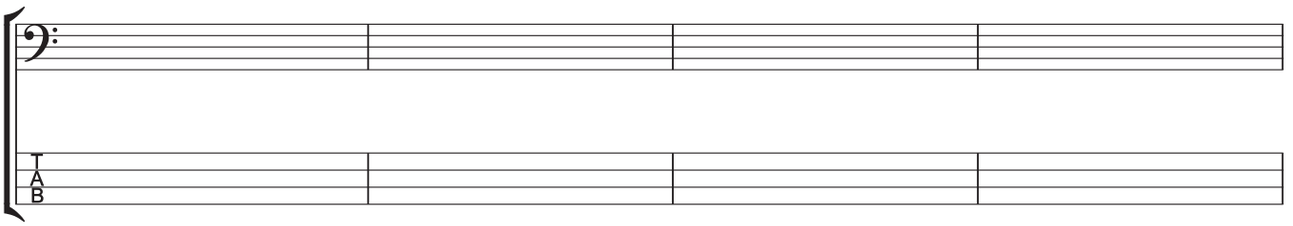
Congratulations!

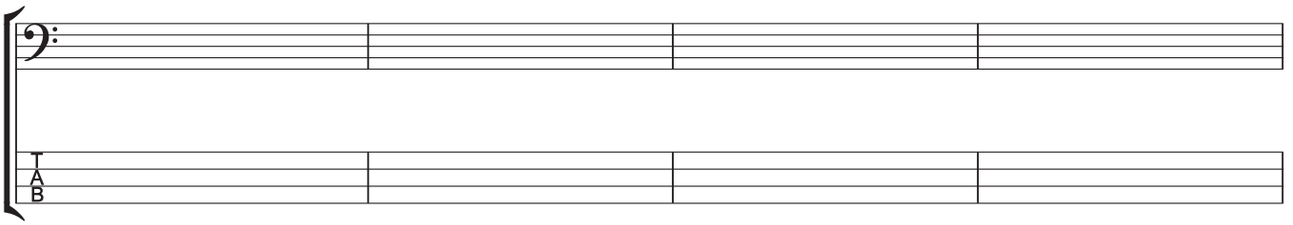
When you have mastered the techniques covered in this book, you will be able to play most of your favorite Rock, Blues, Country, and Metal songs. The best way to practice the skills you have learned is to purchase a sheet music book featuring your favorite artist, and jam with friends.

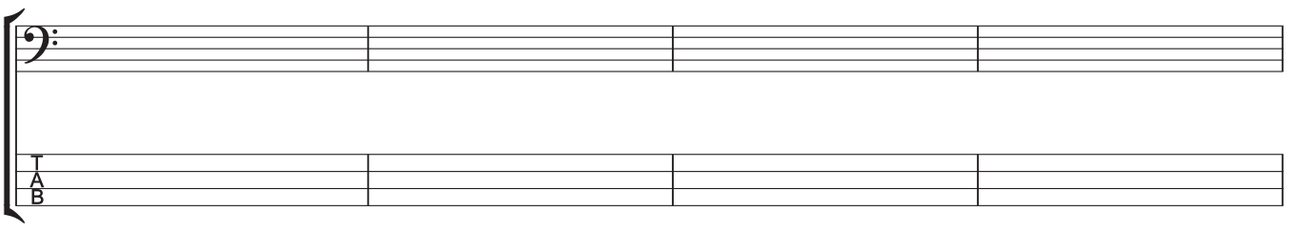
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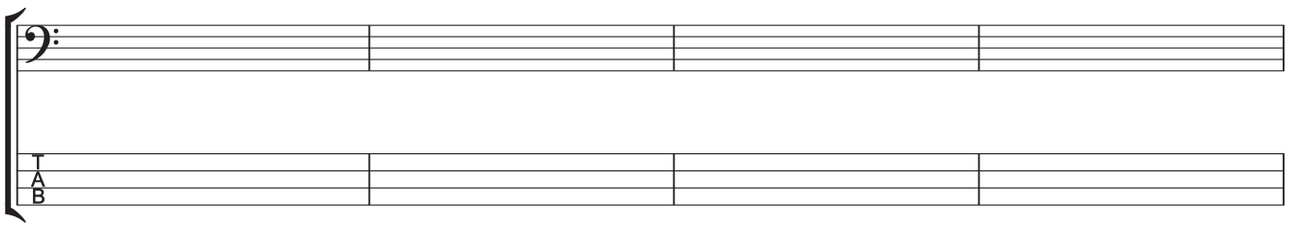


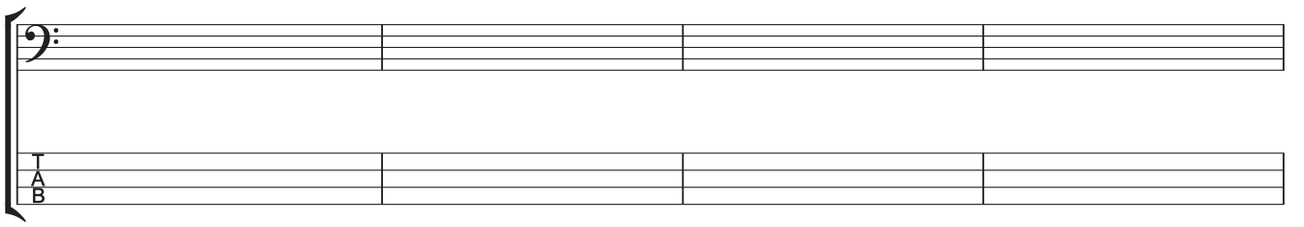


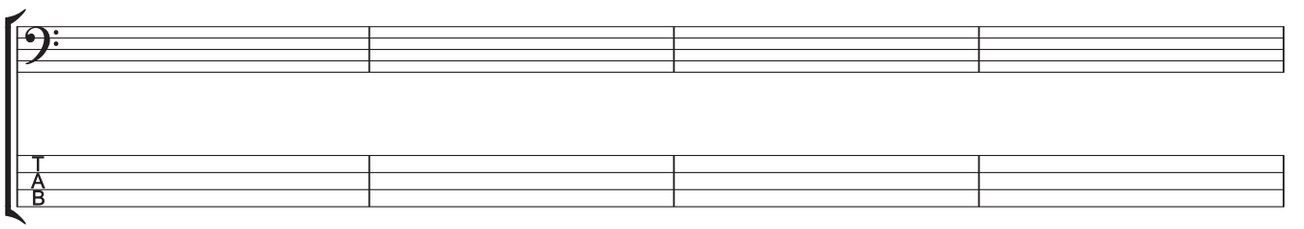


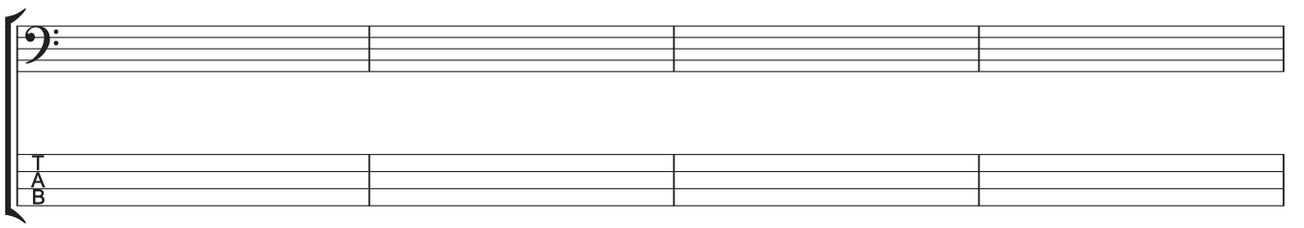


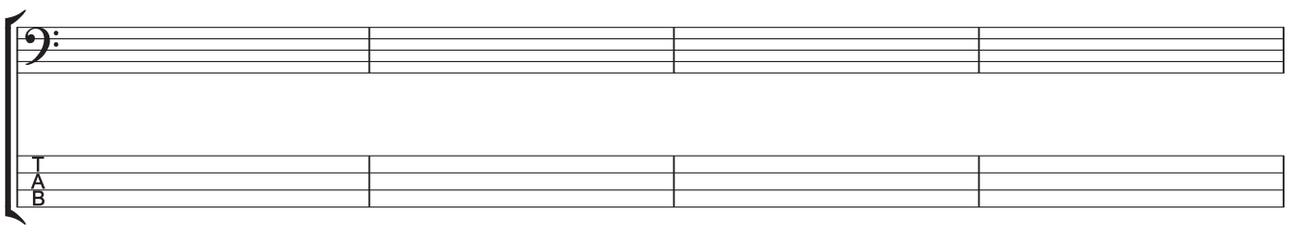



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