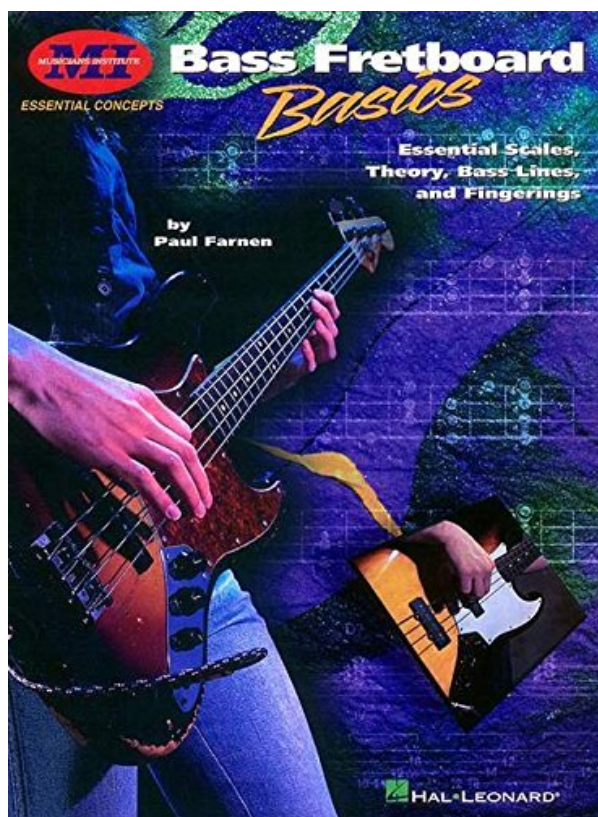
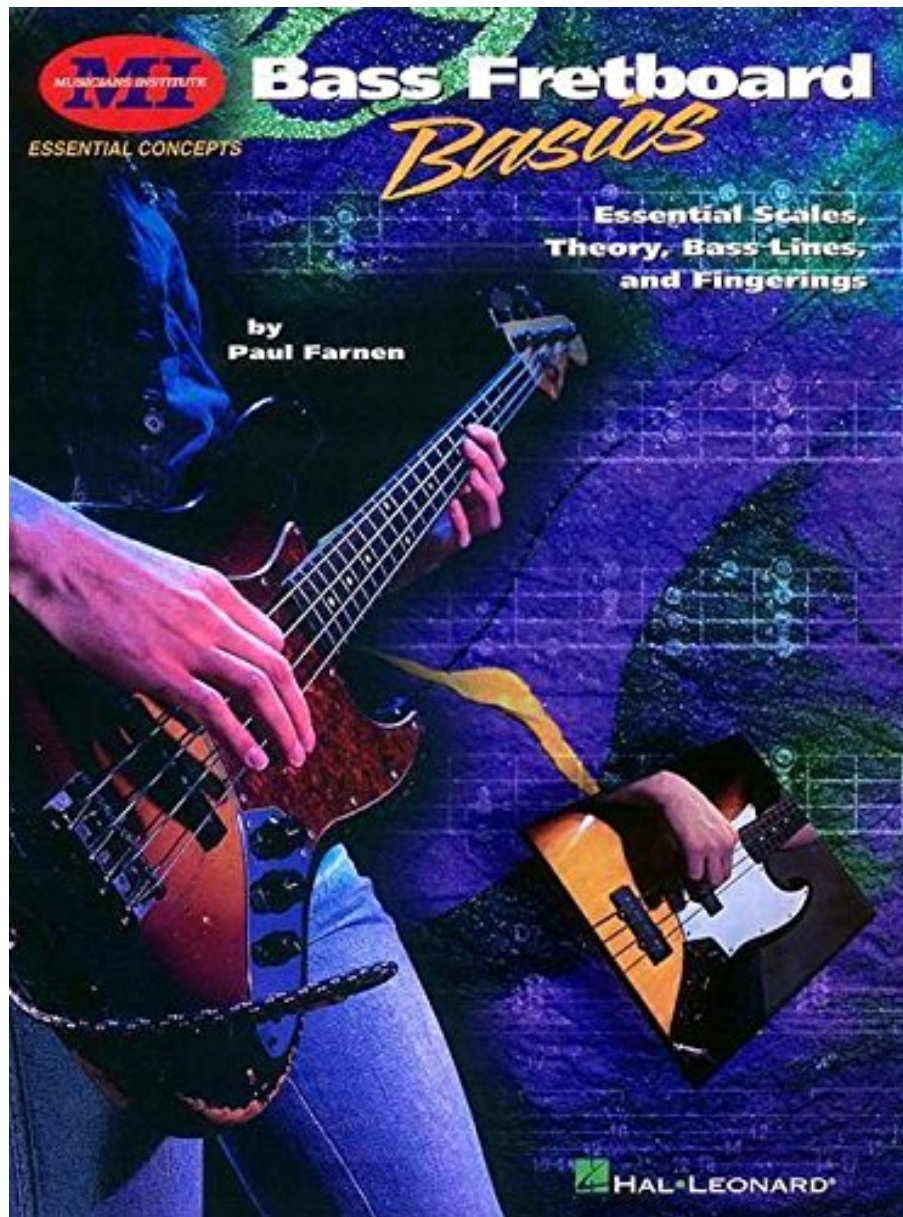


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(Musicians Institute Press). All you need to know about the bass fretboard, including: scales, intervals, triads, modal patterns, and fundamentals; keys, fingerings, position playing; arpeggios, turnarounds, walking bass lines; horizontal and vertical playing; and more! For all styles of playing!

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Best Scale Book

By David W. Alexander

I have read and studied many different scale books. This one surpasses, by far, all the others. It has something for everyone from beginner to advanced. It is presented in such a way that you learn the fretboard while learning all the different patterns at the same time. Convincing students of the importance of scales is in showing them the practicality of them and this book certainly does that. If I should ever give Bass lessons this is one of the MI Press series that I intend to use. All of their books are great, with maybe a couple of minor exceptions.

9 of 9 people found the following review helpful.

Excellent guide and reference

By Earl L.

I studied with the author, Paul Farnen, at Musician's Institute in 1981-82. This book captures the essence of his approach to teaching bass in a clear and concise manner, starting with the basics (note names &

locations), tuning, scale harmonizations, through analyzing key centers and scale/chordal patterns over specific chord progressions that utilize the entire range of the instrument. One particularly helpful point is the fingering options. Some technique books recommend a set fingering pattern; the author shows several fingering variations for the same pattern. That's especially useful since there's often more than one way to play the same thing. The exercises are easily adapted to real-world playing situations. It's also a great reference for teachers who have a depth of knowledge of harmony & theory. The section on developing walking bass lines is relatively basic (no pun intended) but will start the student on the path with excellent pointers. For a more in-depth and specific study of how to develop walking bass lines I would highly recommend Bob Magnusson's "The Art Of Walking Bass", also by Musician's Institute Press. The Art of Walking Bass: A Method for Acoustic or Electric Bass

10 of 11 people found the following review helpful.

I found very quickly that I had forgotten most of what I had learned about the base so I look for products that would allow an o

By Carl Franklin, JD/PhD

I played the bass for a couple years in my late teens, but it is now been over 40 years since I've played. I found very quickly that I had forgotten most of what I had learned about the base so I look for products that would allow an older adult like myself to learn and enjoy the instrument. This book provides exactly what the title describes. You can learn essential scales, which are absolutely necessary for any instrument to play, and the theory of the base. In addition, you will find yourself playing very recognizable baselines within the first few uses of the book. Of course, if you are like some skip the important scales and go to the baselines you'll enjoy the book but certainly will not get the full benefit.

As with most books of this type, it comes in a paperback form using relatively thick stock for cover in a decent paper inside. I have not found the problem with incomplete over from one page to its backside and vice versa. Likewise, the position of material on the page is reasonably well placed and easy for someone to read. I use a small clip to hold the pages open while I position the book on my music stand and find that I have little problem in accessing material, reading it, and using it with my bass guitar.

I would recommend this product for any relatively new user, regardless of age, and think you will find the overall quality of the material as well as the book to be perfect for the price point it is being sold.

It was suggested by Coywolf that move my extra information (posted originally with my response to inspector) into this original post. So, I would like to take a few moments to add some additional comments about this book. It's now been more than a month since I purchased and began using the book. What I found is that in my earlier work I concentrated on a single finger methods, relying primarily on simple patterns. The way the instrument is played in modern music has changed dramatically since that time, and these new changes are helped to re-energize my interest in playing. One of the areas of the book that has been especially valuable is the chapter(s) on chords and the patterns associated with them. It was well worth my time to spend some extra days in reading, reading again, and then practicing these exercises. I found that my old style was immediately improved once I began to understand the two finger and two-octave playing.

I'm sure the majority of people that buy this book are nowhere close to my age, and they may not be as familiar with great players like Jaco Pastorius, Stanley Clark or Paul Chambers. These guys are great jazz artists, and I soon found a lot of the methods they used were also being used in rock and blues playing. Better yet, the prominent chordal players of the 60s and 70s easily set the pace for the rock players of the 80s and 90s. With this book, you can immediately start to see those same patterns and methods at work in the author's presentation. Now as I listen to the years of great music the chapter on chord and extended octave playing makes more sense. In my case, sitting down with some of those favorite artists and listening

carefully to their style helped me to both understand and apply the material in the book. This book helped me to understand the styles, which in turn helped me to appreciate the artist, and that has actually helped me in developing as a new player.

The second item that has helped me a lot is learning better how to harmonize in both major and minor scales. The book is written well enough that you get a pretty good idea of how the theory is supposed to work. Again, much like with the chords, the book helped me to listen to some of my favorite artists and to even expand into a few new artist. As I used the book in my practicing I could also bring into my home studio some of the work of this new artist to see how their styles were influenced by the players of the past. The author has captured some of that basic material and passed it along to the reader.

As most players know, and new players will learn, the great artist of any generation are those that go well beyond the foundations of their instrument and apply the theory in such a way that it becomes recognizable as "their" work instead of an interpretation of a common theory. That's why it was so important to hear and learn the methods contained in this book. I could now use it in developing my own style, and even in just a month, I've noticed a big change in the way I hold and address the instrument. It is much more than merely learning the simple scales. As the author suggests, if you want to stand out from other players then you need to understand the theory as well as how you can adapt to your personal style. That -- and lots of raw talent -- will help you to become a master at the instrument.

I haven't said much in a negative about this book simply because I've liked it from the beginning. If I were to add a negative comment it would be that the book is simply too short. There are a couple areas, such as the material on position playing, that I would have liked to see covered in more detail. The book covers a lot of material but in some instances, it seemed like it was really more of an introduction with little depth. I'm sure the publisher would tell us that adding half again as many pages would raise the price too much but I think it might be worth it, especially if it gave us a little better detail and understanding of the theory.

Thanks to "my? inspector" for catching my error but giving me another opportunity to add to my review of the book. I hope both the original and this new material will help you make a decision.

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