

# 7

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## Developing Rock Grooves (Part 2)



## The Symmetry of the Fingerboard

The fingerboard of the bass guitar is completely symmetrical. This allows us to identify shapes and patterns and move them around easily, transferring the same shape or pattern to a different starting note.

It is in fact easily possible to use this idea to create a bass line for a complete song.

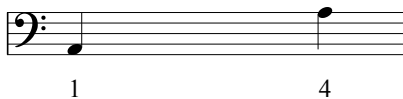
### Lesson Objectives

- Develop understanding and performance of octave shapes.
- Introduce the concept of fingerboard symmetry and transferability.
- Formally introduce repeat signs.

## Transferring Octave Shapes

In *Lesson 6* you learned to play an octave shape using a low G and a higher G. It is now time to transfer this shape to other notes.

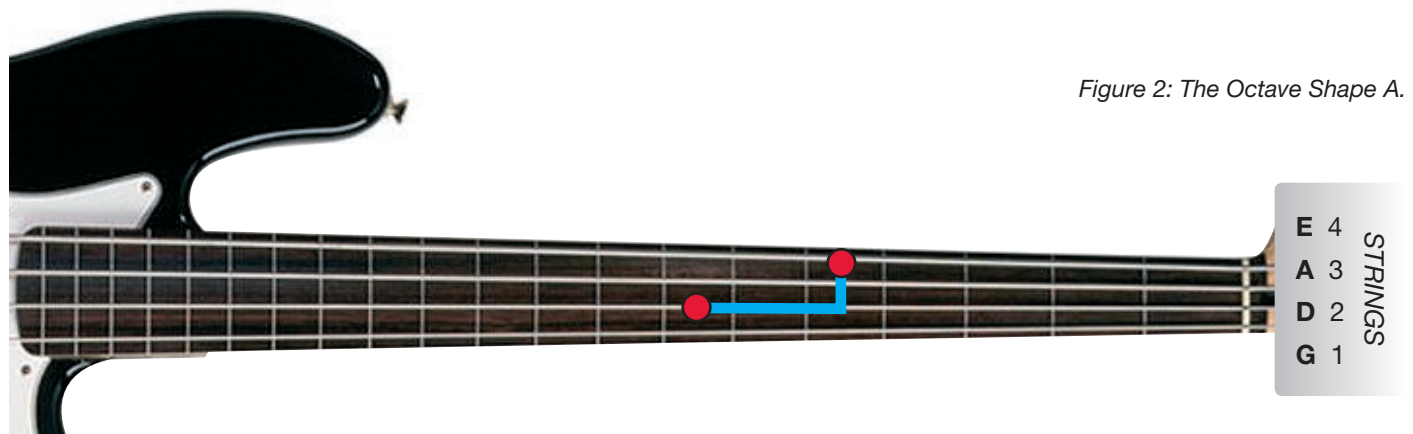
*Figure 1* below shows the octave shape for A on the musical stave.



*Figure 1: The Octave Shape for A.*

*Figure 2* below shows the octave shape on the fingerboard. Follow these instructions to create your octave shape for A.

Place your first (index) finger of your left hand on the 5th fret of the E string to create your low A bass note. Then place your fourth finger on the D string at the 7th fret to create your higher A.

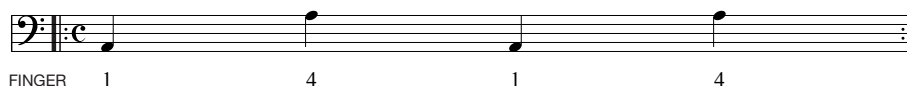


*Figure 2: The Octave Shape A.*

Watch, listen and play along with our first exercise which uses the octave shape of A as described.

### Exercise 1

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It is possible to create many different patterns using this octave shape and this fingering. Play the following exercise, which is a very musical example of the octave shape being used in a bass line.

### Exercise 2

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## Practise

Remember to take your time with all these patterns. It is important to be able to play each one of them comfortably and in time.

## Building a Rock Groove

Once you have achieved a degree of comfort and control of time you can begin to use these different patterns to build a rock groove, simply by moving the octave shape to different bass root notes.

Sometimes it is enough to just transfer across the same rhythm. Often a pattern is repeated over and over to help create a rock groove.

Take a quick look at each bar and you will see that *Bars 1 and 3* use the A shape and *Bars 2 and 4* use the G shape. As always watch, listen and then play along with the multimedia files.

### Exercise 3

lesson007.ibsdrgr2.03



## Developing use of Octave Shapes for G and A

Here is a short study that will help you develop more control and comfort playing your G and A octave shapes. As always, watch, listen and then play along with the media files.

### Exercise 4

lesson007.ibsdrgr2.04

## Developing use of Octave Shapes for C and D

We have learned to play an octave shape on the notes of both G and A. Furthermore, we now understand that the octave shape is transferable to any note, as this is how we learned to play the A octave.

Why don't we now transfer the octave shape to the notes of C and D.

Firstly, look at the figures below which show the musical and fingerboard octave shapes for C and D. Once you have the shapes worked out, go through the next set of exercises developing your ability to play these new octave shapes.

The fingering is the same as before with your first finger on the low notes and fourth finger on the high notes.

Figure 3: The Octave Shape C.

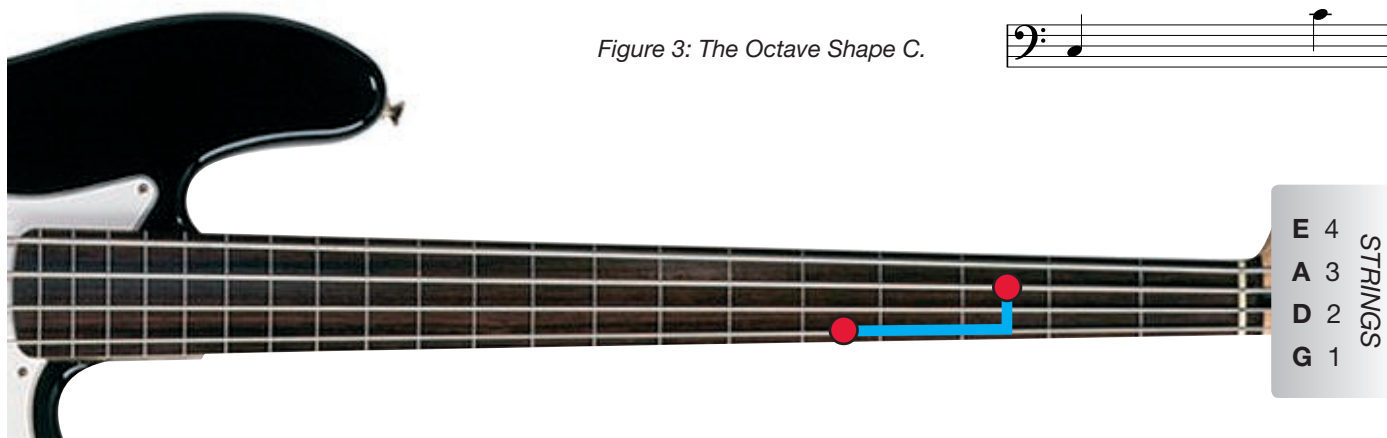
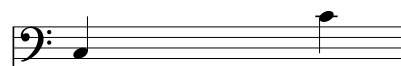
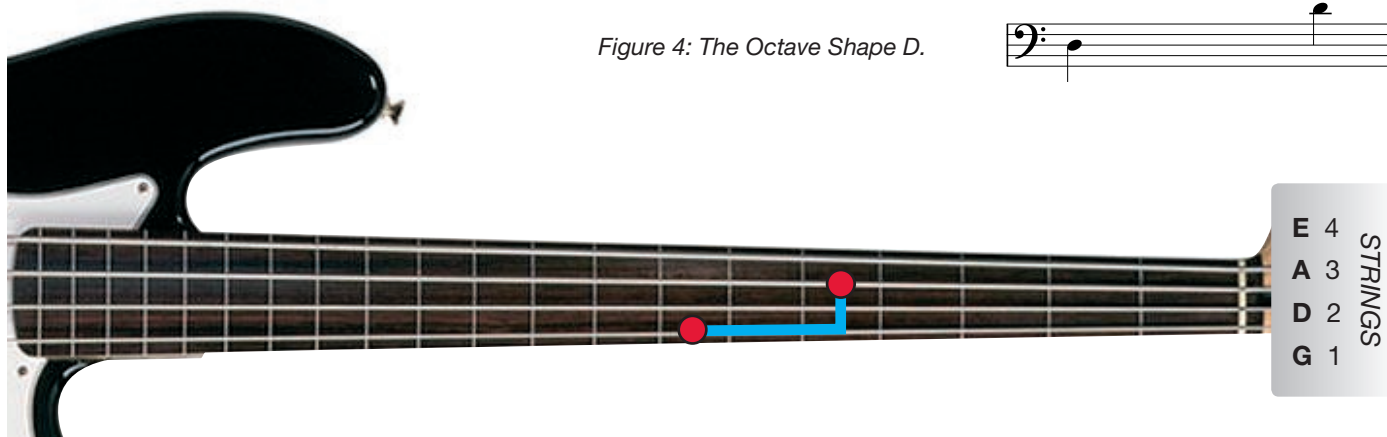
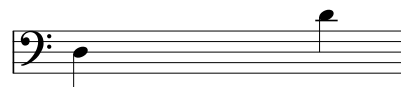


Figure 4: The Octave Shape D.



These next two exercises simply develop your understanding of the octave shapes for C and D.

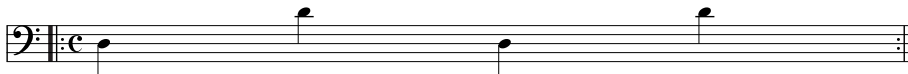
**Exercise 5: Playing C Octave Shape**

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**Exercise 6: Playing D Octave Shape**

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## Playing all Octave Shapes learned so far: G, A, C and D

You are now able to play octave shapes for G, A, C and D. We should make sure that we can now play them all comfortably and in time. This next exercise is designed to put all of these shapes together into a musical study.

As always play the multimedia files and then play along.

**Exercise 7**

lesson007.ibsdrgr2.07



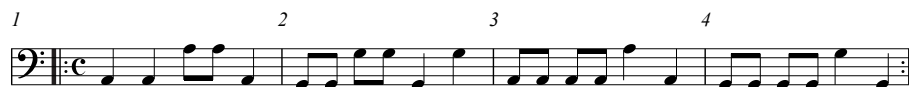
## Repeat Signs

As many of the exercises are meant to be repeated around and around, we thought we would just formally introduce **repeat signs**. Repeat signs have already been used through the course and you may well have noticed them.

The purpose of a repeat sign is to save the composer writing out repetitive patterns unnecessarily.

A repeat section is denoted by a **beginning repeat mark** and an **end repeat mark**. The music in between is simply repeated as many times as is noted. Below is an example of a number of bars of music that need to be played twice.

Figure 5: Use of repeat signs



A repeat mark is made up of two lines and two dots. One set of lines and dots marks the beginning of where to repeat and another set of lines and dots where the repeat ends. In the example above you will see that you are asked to repeat the four bars of music between the signs.



From here you go to the end of the section and then return to here and play through the repeat section again. The number of times you repeat is normally clearly marked. In our exercises there are no limits to the repeats so you keep repeating until you are comfortable.

Go from the end repeat mark back to the beginning of the section and play again all the bars from the beginning repeat mark, back to here.



As mentioned earlier, you may well have noticed that many of the exercises you have played have these repeat markings. But certainly from now on repeat signs will be used in all exercises where repeats are required. This is intended to get you used to seeing these markings.