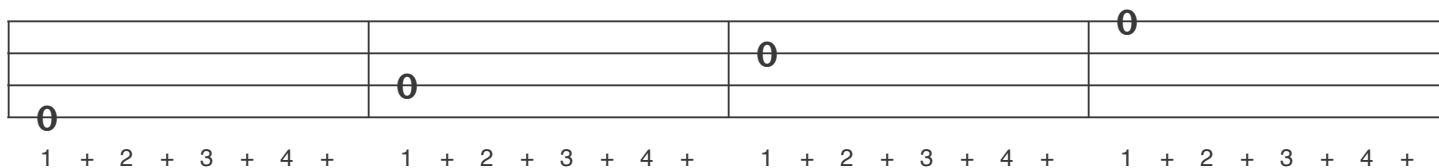


Keeping the Beat: The First Dimension

We start with the beat-keeping, rhythmic function of the bass, so let's put aside the fretted notes for now and just play open strings. (Changing notes on a string to create melodic and harmonic interest will constitute the Second Dimension.)

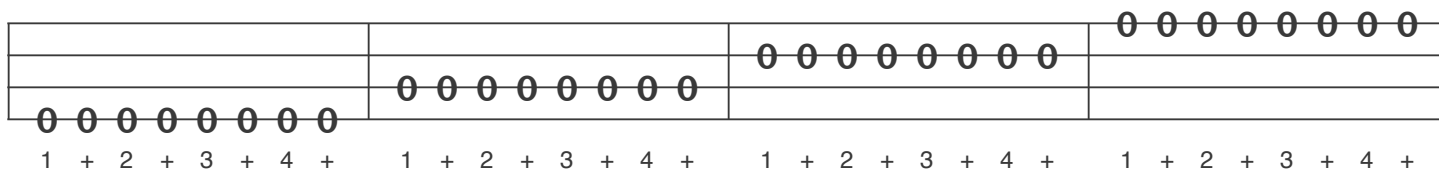
About the least you can play is one note per measure. Here's how it looks on the 4 strings:



May seem silly, but try counting out loud the "1 and 2 and 3 and 4 and." Count it e-v-e-n-l-y.

But is this Whole-note pattern very common? Sure, in a slower ballad, or in a song where you want to start out more relaxed, and then build the intensity by adding more notes to each bar.

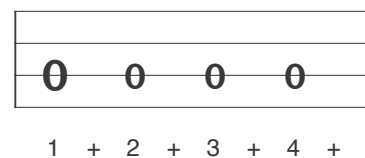
At the other end of the spectrum, for maximum intensity, you could use all 8 Eighth-notes:



But we'll spend most of our time somewhere in the middle. Now I want to draw you into playing the **Classic Rock Groove**, but I want to get there in several steps, because it can be a bit tricky. Try it on the *A/3rd* string (try the others later), starting with 4 Quarter-notes:

This is at a medium intensity, and you do need to get good at playing groups of 4 steady beats, so go ahead and play this over and over, trying to give a bit more emphasis to Count 1:

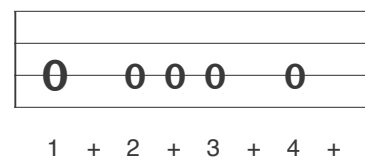
But I will admit that it's rather dry and repetitive. Now...



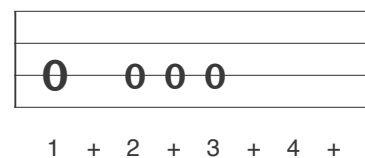
Add an Eighth-note at Count 2+: one - two-and - three - four.

If you're picking both Downs and Ups, try going: D DUD D.

Play the bar, then loop it around and start over at one again.



Next, lose the note at Count 4. What do we have now? One quarter-note, two eighth-notes and a half-note, which is certainly making things more interesting, but it's still feels on the square side of things. Still a bit **marchy**. (Let the half-note on Count 3 ring on for two entire beats before starting over.)



So let's hip it up a bit. Remove the Eighth-note on Count 2:

This is the **Classic Rock Groove**. Embrace it and rejoice!

