

THE APPLICATION OF TAPPING TECHNIQUES IN COM-
POSITIONS FOR THE SOLO ELECTRIC BASS

JOSH COHEN

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ABSTRACT

This thesis is an investigation into the application of tapping techniques in compositions for the solo electric bass. Through the detailed analysis of seven compositions, an understanding of the technical merit of tapping, when applied to solo electric bass composition, will come to light. The compositions contain multiple examples that show how tapping provides unique solutions to the execution of particular musical material, including; contrapuntal forms, large range discrepancies, high velocity monophonic lines, and many others. The intent of this paper is to provide a resource in which knowledge regarding the limitations and possibilities of the technique can be obtained and empower composers in applying them to their own compositions.

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INTRODUCTION:

The intention of this thesis is to show ways in which tapping can be effective when applied to solo electric bass compositions. The electric bass is traditionally used for playing bass lines in the lower register. In recent times it has also evolved into a solo instrument. In solo performance, the ability to simultaneously execute multiple elements of music (melody, harmony and rhythm), or alternatively create the illusion of doing so, can be invaluable to the performer. For this tripartite manner of performance, tapping can be very useful.

It will be shown through the detailed analysis of its use in the compositions contained in this thesis, how the application of tapping can enable the electric bassist to execute musical elements once thought reserved for instruments like the guitar or piano. This thesis is intended to be a resource to aid in the comprehension of the capabilities and limits of tapping techniques and their function when applied to the solo electric bass. In this way, any composer with the urge to write music for the solo electric bass, or any bassist with the desire to perform said repertoire, can be empowered with the knowledge and tools encapsulated within this paper.

CHAPTER 1: Introduction to Tapping and Other Techniques

Introduction to Tapping

Tapping encompasses a plethora of invaluable techniques that are employed on stringed instruments to reduce the number of steps necessary for sound production, thus increasing the efficiency of the kinesthetic to sound-output relationship. Traditional sound production methods such as bowing, plucking, and strumming require two separate actions—one fretting hand to depress the string at the desired pitch and the other to cause the string to vibrate. Tapping only requires one action. The same hand, be it the left or the right, is used to both depress the string at the desired pitch and hammer down on it, causing the string to vibrate¹. Both hands, now free from their once interdependent relationship, are able to autonomously produce notes, doubling the potential sound-output of the instrument. Given these benefits, it becomes obvious that tapping can be incredibly useful for executing numerous examples of musical material on the electric bass, including contrapuntal compositions, particular chord voicings, high velocity monophonic lines and a host of others. However, to capitalize on this technique, instruments should be designed and set up in particular ways that make them more conducive to tapping.

Historical Use of Tapping

In 1933, Roy Smeck, a virtuoso ukelele player, used tapping to play Anton Rubinstein's "Melody in F" in a performance in the movie *That Goes Double*². He used the technique by strumming and holding chord shapes with the left hand (LH), while the right hand (RH)

¹ Jordan, Stanley. "Getting Started with the Touch Technique." *Guitar Player Magazine*, July 1984. <http://www.stanleyjordan.com/Technique/starting.html>.

² Smeck, Roy. *That Goes Double*. Warner Bros., 1933. Rubinstein, Anton. *Melody in F*.

would continue with tapping pitches higher up on the fretboard. The right hand (RH) would then pull-off to the left hand (LH) chord shape. This was a very limited form of tapping that required constant pull-offs to be audible, a result of being played on an acoustic instrument. The electric pickup and amplification would soon change this, allowing more dynamic resolution and increased versatility with the technique.

In the middle of the twentieth century, Harry DeArmond, the inventor of the first commercially available guitar pickup, used tapping to showcase how effective his pickups were at capturing even the most minute vibrations of the strings³ ⁴ In 1952, Jimmie Webster, a pupil of DeArmond, wrote *The Touch System for Electric and Amplified Spanish Guitar*, an instructional book on two-hand tapping⁵. In 1959, Webster released *Webster's Unabridged, Jimmie Webster's Stereo Guitar*, an album that used tapping to play solo arrangements of jazz standards⁶.

In 1955, the first instrument dedicated to tapping, known as the "Duo-Lectar" was built by Dave and Joe Bunker⁷. The instrument was composed of two necks, one with bass strings and another with guitar strings. It also featured a felt dampener (see page 5 and 6 for explanation) that would later be incorporated into other tapping instruments.

³ Schneider, John. "Electronics." In *The Contemporary Guitar*, 245. Lanham, MD: Rowman and Littlefield, 2015. There is no exact date given for when DeArmond began using the technique.

⁴ Wright, Michael. Guild Solidbody Guitars to *Guitar Stories: The Histories of Cool Guitars*, 70. Vol. 2. N.p.: Vintage Guitar Books, 2000. There is no exact date given for when DeArmond began using the technique.

⁵ Cappelli, Frank. "Guitar Timeline." In *The Guitar: An Illustrated Step-by-step Instructional Guide*, 107. Pittsburgh, PA: Eldorado Ink, 2007. See the year 1952 in text.

⁶ Webster, Jimmie. *Webster's Unabridged, Jimmie Webster's Stereo Guitar*. RCA Victor LPM-1942, 1959, LP. Recorded December 30, 1958.

⁷ Bunker, Dave. "The History of the Touch Guitar™ Dual Neck." Dave Bunker Guitars. http://davebunkerguitars.com/touch_history.html.

In 1974, Emmett Chapman began producing the first single neck instrument dedicated to tapping, known as the “Stick”, or “Chapman Stick”⁸. It was a 10-string instrument that was divided into a melody side (5 strings) and a bass side (5 strings) with the lowest pitched strings in the middle. The most popular tuning was a matched reciprocal tuning that ascended in P4^{ths} on the melody strings and descended in P5^{ths} on the bass strings (Melody: E, A, D, G, C. Bass: C, G, D, A, E)⁹.

While advancements continued with instruments dedicated to tapping, the technique would continue to be used in conjunction with picking to play challenging monophonic lines, a notable recording being Eddie Van Halen’s “Eruption” in 1978¹⁰. However, guitarist Stanley Jordan used the technique with both hands to play polyphonic arrangements of jazz standards and original compositions in his 1985 album *Magic Touch*. This included a solo arrangement of “Round Midnight” that displayed the polyphonic potential of the technique¹¹.

Victor Wooten was one of the first notable electric bassists to begin using the technique. His debut solo album, *A Show of Hands* used it extensively in his arrangement of “Overjoyed”¹² and many of the other tracks. Michael Manring also began to implement the technique, a notable example being his version of Stanley Turrentine’s “Sugar”¹³.

⁸ Chapman, Emmett. "A Brief History of the Stick." Stick Enterprises, Inc. Home of the Chapman Stick. <http://www.stick.com/history/stick/>.

⁹ Chapman, Emmett. "Stick Tunings. 10-String Matched Reciprocal." Stick Enterprises, Inc. Home of the Chapman Stick. <http://www.stick.com/instruments/tunings/10/mr/>.

¹⁰ Van Halen, Eddie. *Van Halen*. Warner Bros. Records 3075-2, 1990, compact disc. Recorded 1978. See "Eruption" track 2.

¹¹ Jordan, Stanley. *Magic Touch*. Blue Note CDP 7 46092 2, 1998, compact disc. Recorded 1985.

¹² Wooten, Victor. *A Show of Hands*. Vix Records 79794-2, 1996, compact disc. See “Overjoyed” track 7.

¹³ Manring, Michael. *Bass Day 1998*. 1998. N.p.: Hudson Music, 2002. DVD. See Manring's solo electric bass version of "Sugar".

Low Action and the Bass Used for this Thesis

Stanley Jordan suggests that the strings should be as close as possible to the frets, without touching them¹⁴. Setting up a stringed instrument so that the strings are close to the fingerboard (fretboard), known as low action, is important for tapping. This reduces the amount of pressure necessary to depress the strings, giving the player more dynamic control and speed in tapping.

The electric bass used to record the compositions in this thesis not only has very low action, but it also has 6-strings and 24 frets, opposed to the standard 4-strings and sometimes lower number of frets, and is tuned in P4^{ths} from bottom to top (B, E, A, D, G, C). This extended range offers a host of additional harmonic, melodic and percussive possibilities to the compositions in this thesis. However, it should be noted that all of the technical concepts within them can be applied to the standard 4-string electric bass even though they can only be played in their entirety on the 6-string.

Dampening Systems

The dampening of previously played strings, or strings that are sympathetically vibrating, is an important aspect of performance on many stringed instruments¹⁵. Usually, both hands split this responsibility, although the left is more often used. However, in the case of tapping, this is often infeasible and a special dampening device is required. The Chapman

¹⁴ Jordan, Stanley. "Getting Started with the Touch Technique." *Guitar Player Magazine*, July 1984. <http://www.stanleyjordan.com/Technique/starting.html>.

¹⁵ Lee, Nelson, and Julian O. Smith III. "Virtual String Synthesis." In *The Science of String Instruments*, edited by Thomas Rossing, 435. New York, NY: Springer Science + Business Media, 2010.

Stick and the NS stick¹⁶ use or have used velvet, fur, and velcro dampening systems¹⁷. Victor Wooten uses hair bands, placed around the neck, to dampen his strings¹⁸. For the compositions in this thesis, a fretwrap was used¹⁹.

Use of Vibrato to Sustain Tapped Notes

Vibrato is often subtly used to sustain tapped notes throughout the compositions²⁰. However, this is often not indicated in the scores and should generally be applied whenever a note or group of notes need to be sustained for a long enough duration in which the note would decay at an undesirable rate. The use of vibrato, when not indicated by the score is up to the interpretation of the performer.

Musical Notation and Tablature to Notate the Compositions

The compositions in this thesis have been notated into both musical notation as well as tablature to make them more conducive to an analysis of the technique. The tablature is strictly there as a point of reference to indicate hand and finger position. Expression, dynamics, indicators of technique and all other extraneous information have been omitted from the tablature and reserved for the musical notation to keep it free from clutter and confusion. Since the focus of this thesis is on technique, the best way to examine its use is for the notation

¹⁶ Stick Enterprises, Inc. "Instruments NS/Stick Damper and Nut." Stick Enterprises, Inc. Home of the Chapman Stick. <http://www.stick.com/instruments/ns/damper.html>.

¹⁷ Stick Enterprises, Inc. "History: Timeline of Stick Developments." Stick Enterprises, Inc. Home of the Chapman Stick. <http://www.stick.com/history/timeline/>.

¹⁸ Wooden, Alex. "Performer's Interview with Victor Wooten." *Performer Magazine*. Last modified April 2, 2013. <http://performermag.com/performers-interview-with-victor-wooten/>. Wooten discusses his use of a hair band to dampen the strings on his bass.

¹⁹ Baldemor, Jay, ed. *Fretwraps*. N.p.: Gruv Gear, n.d. <http://www.gruvgear.com/fretwraps>.

²⁰ Glise, Anthony. "Finger Vibrato." In *Classical Guitar Pedagogy*, 106. N.p.: Mel Bay, 1997.

to clearly show where each note is to be played, since the six string electric bass often has 4 or 5 different locations for many of them. Providing these designations without tablature (e.g. using text to indicate 1st position, 10th position notes etc) quickly becomes incomprehensible and exceedingly difficult to visualize, especially when polyphonic textures are being used (see Appendix J for a comparison).

Dry-Tapping and Wet-Tapping

The compositions in this thesis use an array of different approaches and kinds of tapping, therefore different terminology is used to differentiate them. One characteristic of tapping is that it has a percussive timbre, caused by the hammering of the finger onto the fretboard. Sometimes, this is an undesirable trait that doesn't suit the tone or style of the composition, creating a problem for the composer.

A way of circumventing this is to combine the use of hammer-ons, pull-offs and slides with tapping. In the same way that they are employed on string instruments to create a slurred articulation, following a bowed or plucked note, they can also be used after a tapped note for the same effect²¹. To be clear, hammer-ons and pull-offs are in and of themselves a form of tapping, however they are unique in that they borrow the kinetic energy established by the initial tapped or plucked note and redistribute it to subsequent notes.

This method gives the notes a softer and more rounded attack, opposed to the sharp and percussive attack of the initial tapped note. To differentiate between notes produced by an initial tap, and those produced by a hammer-on, pull-off, or a slide, "dry-tap" will be used for initial taps and "wet-tap" for the rest. Wet-taps are more difficult to execute and require more

²¹ Turetzky, Bertram. "Pizzicato." In *The Contemporary Contrabass*, edited by Alain Hénon, 6-7. Berkeley, CA: University of California Press, 1974. See section regarding "Slurred Pizzicato".

planning and attention to detail. Many of the composition analyses will highlight the complex series of steps often involved with maintaining wet-taps.

Parachordal and Orthochordal Finger Placement

When tapping, musicians usually have their hands and fingers positioned in one of two ways. Either they have their fingers positioned parallel to the strings²², or they have them positioned perpendicular to the strings²³. The former will be referred to as “parachordal finger placement” and the latter as “orthochordal finger placement”. Orthochordal finger placement is much more effective for tapping conjunct melodies, whereas parachordal is conducive for particular rhythmic patterns and other idiosyncratic uses (see Figure 1.1). Most of the compositions in this thesis use the former, however there have been occasional instances where parachordal finger placement was used.

Figure 1.1: Comparison of parachordal and orthochordal finger placement.

Parachordal Finger Placement:



Orthochordal Finger Placement:



²² "Dave Bunker - Duo-Lectar." Video file, 2:51. YouTube. Performance on 1960. Performed by Dave Bunker. Posted by Graham Tichy, February 29, 2008. <https://www.youtube.com/watch?v=EAstqXR4QTc>. Video clip of Dave Bunker tapping on his invention, the Duo-Lectar, on the Jubilee TV Network in 1960. Notice how his right hand fingers are positioned parallel to the strings.

²³ Chapman, Emmett. "The Evolution of a Musical Art." *Electronic Musician Magazine*, May 1987. <http://www.stick.com/articles/evolution/>. See section titled "The Playing Technique" where Chapman discusses the perpendicular positioning of the fingers to the strings.

Two-Hand Tapping

Two-hand tapping specifically requires both hands to be simultaneously engaged in the technique²⁴. This term is used in guitar nomenclature to differentiate between the use of tapping in conjunction with picking in the right hand (RH), and tapping with both hands without the use of a pick.

Right Hand (RH) Fretting

A tapping technique that requires the right hand (RH) to fret a pitch with one finger while plucking or strumming it with another (see Figure 1.2) is referred to as “RH fretting” for the purpose of this thesis. Similar versions of this technique, using the left hand (LH) as opposed to the RH, have been used in upright bass music²⁵. One of the compositions, “Etude No.1” was written as a way of exploring the possibilities of this technique²⁶.

Figure 1.2: Photo showing right hand (RH) fretting.



²⁴ Capuzzo, Guy. "Two-Hand Tapping." In *Guitar Technique Builders Series: Tapping: Take Your Playing to a New Level!*, 22. Guitar Technique Builders Series. N.p.: Alfred Publishing, 1995.

²⁵ Turetzky, Bertram. *The Contemporary Contrabass*. Berkeley, CA: University of California Press, 1974. See page 10 on “Left Hand Pizzicato”

²⁶ See Appendix D - “Etude No.1”

Slap Bass

“Slap bass”, also referred to as “slap” or “slapping”, is a technique used on both double or electric bass that involves hitting the string so that it strikes against the fingerboard (fretboard). It is made up of a variety of pitched and non-pitched percussive techniques²⁷. The following terms describe particular techniques within the broader category of slap bass.

- **Slapping:** when the RH thumb is used to slap the string over the fretboard²⁸.
- **Popping:** when fingers from the RH are used to pull the string away from the bass and then releasing them so that they smack against the fretboard²⁹. This is also known as “Bartok Pizzicato” in classical nomenclature³⁰.
- **LH Slap:** when the LH is squeezed in such a way that the fingers slap against the strings³¹, creating a non-pitched percussive sound, however the strings are not supposed to hit the fretboard³².

²⁷ "Slap Bass." In *Concise Oxford English Dictionary: Main Edition*, edited by Oxford Dictionaries, Angus Stevenson, and Maurice Waite. 12th ed.

²⁸ Clayton, Stuart. "Slapping Basics." In *Ultimate Slap Bass*, 16. N.p.: Bassline Publishing, 2006. See description on how to slap.

²⁹ Clayton, Stuart. "Adding the 'Pop.'" In *Ultimate Slap Bass*, 24. N.p.: Bassline Publishing, 2006. See description on how to pop.

³⁰ Kjelland, James. "The World of Pizzicato." In *Orchestral Bowing: Style and Function*, 60. Spi ed. N.p.: Alfred Music, 2004.

³¹ Note: the strings for LH Slap shouldn't contact the frets, contrary to the definition give for “slap bass” in the Oxford Dictionary. See footnote #27.

³² Clayton, Stuart. "Left Hand Slaps and Sixteenth Note Lines." In *Ultimate Slap Bass*, 61. N.p.: Bassline Publishing, 2006. See description on how to LH slap.

- **Double-thumping:** when the RH thumb is used similar to a pick in that it strikes down on a string with the fleshy side, before the neck, and then strikes it again coming up with the nail side³³.
- **Thumb Pop:** when the RH thumb pulls the string away from the bass and then releases it so that it smacks against the fretboard has been referred to as a “thumb pop” for the purpose of this thesis. This is also known as “Bartok Pizzicato” in classical nomenclature³⁴.
- **Slap Strum:** when the RH thumb is used to play two or more notes simultaneously, on adjacent strings, with a slapped sound. The thumb does a mix of slapping and strumming technique to hit the notes. This is referred to as a “slap strum” for the purpose of this thesis.

Crack Bass

“Crack bass” is a type of percussive bass technique³⁵ that mimics the sound of a kick drum and a snare³⁶. The simulated kick drum sound is produced by the R1 (right hand, first finger) tapping the B-string where it meets the edge of the neck, where it meets the body, after the last fret. The simulated snare sound is produced by the R4 (right hand, fourth finger) smack-

³³ Wooten, Victor. *Victor Wooten: Groove Workshop*. 2008. N.p.: Hudson Music, 2008. DVD. See Q&A section where Wooten discusses double-thumping technique.

³⁴ See footnote #30.

³⁵ "Victor Wooten Reenacting the Earthquake in Haiti." Video file, 20:14. YouTube. Performance in Los Angeles, United States on 2013. Performed and composed by Victor Wooten. Posted by Jonathan Moyer, February 5, 2013. <https://www.youtube.com/watch?v=5NerjNLskk8>. See 6:18-10:00mins. Wooten uses an assortment of percussive bass techniques.

³⁶ Cohen, Josh. "“Crack Bass” Technique Demystified." *The Music of Josh Cohen* (blog). Entry posted July 21, 2014. <http://thefmusicofjoshcohen.tumblr.com/post/92464609644/crack-bass-technique-demystified>.

ing the B-string where the pickup meets the ramp³⁷. This technique is used in “Slap Crackle Pop”, discussed in Chapter 5.

Fingerstyle, Strumming and Barring

“Fingerstyle” is the common word used to describe the traditional plucking technique, involving the index and middle finger to alternate back and forth³⁸. “Strumming”, in this thesis, means that any combination of the RH fingers or thumb are used to sweep up or down the strings. Many times, the four fingers are used in an opening and closing fashion to strum up or down, identical to the way Les Claypool would strum the electric bass³⁹. “Barring” is a positional technique in which a LH finger is used to depress 2 or more strings on the same fret. This is common in guitar playing with barre chords⁴⁰.

Classical Guitar Style Plucking

The notation of RH fingering for 4 or 5 finger plucking for classical guitar⁴¹ has been borrowed for the solo six-string electric bass compositions used in this thesis. The letters used come from the Spanish names for the various digits (see Figure 1.3).

³⁷ Erskine, Damian. "Bass Ramps: The How and Why." No Treble. Last modified April 3, 2013. <http://www.notreble.com/buzz/2013/04/03/bass-ramps-the-how-and-why/>. Explanation on ramps.

³⁸ Snyder, Jerry. "Right Hand Playing Technique." In *Bass Today: A Beginning Electric and Acoustic Bass Method*, 4. N.p.: Alfred Publishing Co., Inc., 2006. See explanation of "fingerstyle".

³⁹ Claypool, Les. *Primus: Animals Should Not Try to Act Like People*. 2003. N.p.: Interscope Records, 2003. DVD. See "John the Fisherman" music video. Les Claypool uses a four-finger strumming technique, involving the opening and closing of his RH.

⁴⁰ "Scott Morris Video Lesson - Barring Technique." Lecture presented at Guitar Salon International Showroom, Santa Monica, CA. Video file, 11:33. YouTube. Posted by Guitar Salon International, October 7, 2014. <https://www.youtube.com/watch?v=utguuFcvClw>. Guitarist Scott Morris explains the barring technique as applied to the classical guitar.

⁴¹ See Stidham Music. "Learn Standard Notation The Easy Way: A Guitarists Guide." *Stidham Music* (blog). Entry posted October 21, 2013. <http://stidhammusic.com/2013/10/21/>

Figure 1.3: Photo showing the corresponding digits of the RH in classical guitar plucking notation.

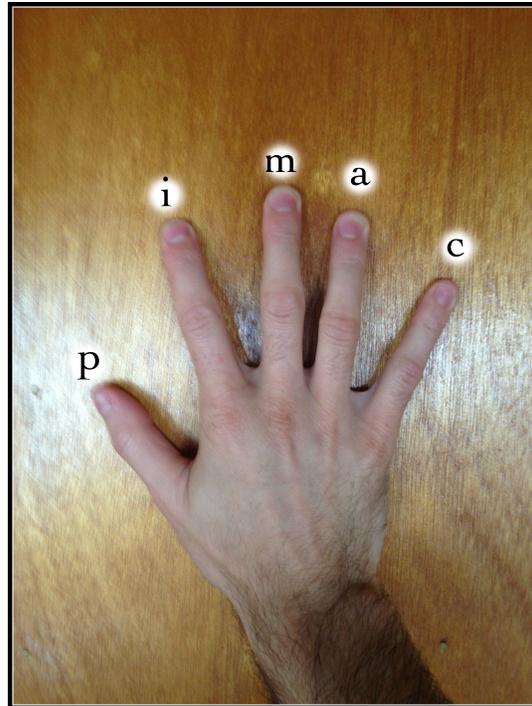
p - pulgar (thumb)

i - indice (index finger)

m - medio (middle finger)

a - anular (ring finger)

c - chico (little or pinky finger)



Natural and Artificial Harmonics

Natural harmonics are produced by dividing the open string along different partials in the overtone series by lightly touching the string with the LH, plucking it with the RH, and quickly releasing the LH, allowing the string to resonate⁴². Artificial harmonics are essentially based on the same principal, however the role of the LH is given to the RH thumb and one of the RH fingers is used to pluck the string. The LH is used to fret the string at a selected point, shortening the length of the string, therefore raising the pitch of all the partials (see Appendix

⁴² Pastorius, Jaco. *Weather Report: Live at Montreux 1976*. By Jaco Pastorius. 1976. Montreux, Switzerland: Eagle Rock Ent, 2007. DVD. See Pastorius's performance of "Portrait of Tracy". This is an example of natural harmonics.

H for rules governing its notation)⁴³. However, it should be noted that the term “artificial harmonics” implies a different sound production method for bowed string instruments⁴⁴.

Compositional Issues with Tapping Techniques

A negative symptom associated with two-hand tapping, and common when using the technique to improvise, is when each hand attempts to play a different note on the same string, therefore cancelling out the lower note. Many of the compositions in this thesis contain large stretches, seemingly counterintuitive shifts, and other unusual solutions that are implemented to avoid this undesired result that will be referred to as “string-cancellation” for this thesis.

⁴³ "Bailey's Bar and Grill Tutorial - Artificial Harmonics." Video file, 09:45. YouTube. Performance. Performed by Steve Bailey. Posted by Framus & Warwick, August 8, 2011. <https://www.youtube.com/watch?v=T6Fcs2ZCwRw>

⁴⁴ "Artificial Harmonics." In *Grove's Dictionary of Music and Musicians*, edited by J.A. Fuller Maitland. Vol. 2.

CHAPTER 2: “Alejandra”

Overview

“Alejandra” is a composition that uses several tapping techniques to emulate the sound of a lead guitar, electric bass and a chordal instrument being played simultaneously. The style is representative of an R&B ballad, similar to Marvin Gaye’s “Let’s Get it On” in that the chord progression in the first 4 bars of every A section is identical (I, I⁶₃, IV, V, or V^{sus})⁴⁵. The timing of those chords is also the same (♩·♩♭ | ♩·♩♭). The A⁴ section simulates the sound of a lead guitar improvising over a rhythm section by dividing each part with tapping.

Analysis

The introduction of “Alejandra” uses the combination of two-hand tapping, strumming, plucking and RH fretting to play three and sometimes four part counterpoint. In the first bar (see Figure 2.1), the first chord is strummed by the RH thumb, while the rest are wet-tapped in a legato fashion. This ensures that each voice is smooth rather than having a percussive and abrasive beginning to the measure. The second measure (see Figure 2.1) introduces a more percussive approach by dry-tapping the first chord (Gb), however it follows this by having the remainder of the movement use trills or slides to give it a smooth or slurred articulation. The RH is especially worth taking note of because it sustains the Gb with the 2nd finger of the RH (R2) at the beginning of the measure while the Bb that was tapped by the 1st finger of the RH (R1) slides down to an A. The ability to incorporate the sustaining of one voice while

⁴⁵ Gaye, Marvin. *Let's Get it On*. Motown 314530885-2, 1998, compact disc. Recorded 1973. See “Let’s Get it On” track 1.

changing a second voice via a slide is useful for executing oblique motion within a contrapuntal piece, especially when the other hand is already being used to play other voices.

Figure 2.1: Bars 1 and 2 of “Alejandra”: A combination of two-hand tapping and strumming to achieve a smooth legato passage of three part counterpoint.

Rubato

Introduction

$D\flat$ maj7
 $E\flat$ m7
 $D\flat/F$
 F^+
 $G\flat$
 $G\flat$ M1

6-string Bass Guitar

6-string Bass Guitar

T 12 13 11 13 13 14 13 (15) 15 16 14 17 15
 A 10 11 13 15 14 15 16 14 17 15
 B

Bar 3 of the introduction (see Figure 2.2) uses RH fretting in conjunction with a strum from the same hand to execute the passage. The sustained pitches at the beginning of bar 3 form a $D\flat$ major triad with another $D\flat$ on the top that is trilling back and forth with an $E\flat$. As the high $D\flat$ finishes its trill and is sustaining a $D\flat$, the low $D\flat$ pull-offs to a $C\flat$ to make the harmony into a $D\flat/C\flat$ chord. To execute that segment, it was necessary to fret with both hands while using the $R4$ to strum from the top voice down. This technique of both fretting and strumming with the same hand allowed for both the trill in the upper voice and the pull-off to a lower pitch in the lower voice to occur uninhibited.

Figure 2.2: Bars 3 and 4 of “Alejandra”: Use of RH fretting and strumming to achieve specific vocal movement.

Chords: D^b , D^b/C^b , $G^b\text{maj}7/B^b$, $A^{\circ 7}$

Handwritten annotations: $L2+L4$, $L2$ w/a, $R1$, $R3$, $R1$, $R3$, $R4R3R1$, $L3$, $R1$, $R3$, $L1$, $P.O.$, $L3$, $L3$, $L1$, $L2$, $L1$

Handwritten annotations: c , t , 3 , 3 , 3

T	13 (15)	13	15	17	15	17	11	18	17	15	11	12	13	15
A	13													
B	16	14			13			12						

Bar 5 uses plucking on the beat three instead of tapping to maintain a smooth articulation. (see Figure 2.3). If tapped, they would have had to be dry-tapped, creating a percussive tone that wouldn't fit the gentle introduction. Knowing how to combine tapping with other techniques to enrich a composition while also maintaining its musical continuity is crucial.

Figure 2.3: Bars 5 and 6 of “Alejandra”: Use of plucking in conjunction with two-hand tapping to maintain a smooth articulation to the passage.

Chords: $A^b6(\text{omit}3)$, $G^{\circ 7}$, $A^b7(\text{sus}4)$, F/A , $F7/A$

Handwritten annotations: $R1$, $R3$, $R1$, $R3$, $R1$, $R1$, $R2$, $R4$, $R1$, $R3$, $R4$, $R3$, $L2$, $L1$, a , i , p , $L1$, $L2$, $L1$, $L2$

T	13-15	10	20	13	20	22	20	11	18	20	22	12	18	20	21	20
A																
B		11		10			11			12						

A¹ introduces an arranging approach, using two-hand tapping, which is repeated throughout the piece (see Figure 2.4). A unique solution is used to imply the simultaneous sound of chords, a bass line and a melody that circumvents the unique range difficulties associated with the six-string electric bass, a low pitched string instrument. The LH is used to tap roots to the chords in the mid to lower register of the lower pitched strings, while at the same time tapping other chord tones on the higher pitched strings. In the case of Figure 2.4, the C-string was used for other chord tones. With this method, the D and G-strings are available for the RH to tap a melody in the higher register, unimpeded by the accompaniment part being played in the LH.

Figure 2.4: Bars 9 and 10 of “Alejandra”: Tapping a melody with the RH on the D and G-strings in the upper register, while using the E and A-strings to tap root notes and the C-string to tap other chord tones with the LH.

A¹ Db Db/F Gb Ab

9

R1 R1 R1 R3 R1 R1 R3 R1 R3 R1 R3

*Play vibrato on all notes longer than a 16th note

Bass

L1 L3 L4 L3 L4 L4

L2 L2 L2 L2 L1

Bass

T	22	20	18	18	20	18	20	18	20
A				18	20			18	20
B									

T	8	8	10	8	10	12
A					9	11
B	9	8				

In bar 22, starting on the “and” of beat two, (see Figure 2.5), tapping is used to play a melody note, Eb, that is harmonized underneath, while also playing part of a descending counter line. While the first finger of the LH (L1) is depressing the G (A-string, 10th fret) and the second finger (L2) is depressing the Bb (C-string, 10th fret), both notes belonging to the Eb/G chord, the RH is depressing and sustaining the melody note, Eb, with the R4 (G-string, 20th fret). The RH prevents the LH from having access to the F on the 10th fret of the G-string, while the other F on the 15th fret of the D-string is unreachable for the LH. Therefore, the solution is for the R1 to tap the F on the 15th fret of the D-string which pulls-off to the Eb on the 13th fret, fretted by the L4, all while sustaining the Eb on the G-string. When composing/arranging for the solo electric bass—using tapping, there are many instances that require one hand to play two roles to avoid string cancelling (see bar 22 of Figure 2.5).

Figure 2.5: Bars 21 and 22 of “Alejandra”: Both hands tapping together on the same line to maintain other sustained voices in either hand.

The figure shows a musical score for two bars of an electric bass solo. The top staff is in treble clef and contains the melody with chords: D^b , D^b/F , G^b , and E^b/G . The bottom staff is in bass clef and shows the bass line with fingerings: R1R3, R1, R1, R3, R1, R1, R3, R1, R3, R1, R2, R4, R2, R4. Below the bass staff are two fretboard diagrams for the bass strings (T, A, B). The first diagram shows frets 20, 22, 20, 18, 20, 18, 18, 20, 18, 20, 18, 20. The second diagram shows frets 8, 8, 10, 8, 10, 10, 10, 9, 9, 10, 15, 13, 11, 10, 13, 12.

In bar 24, the RH plays two roles by sustaining a Db, the top melodic note of a cadence on the G-string, with the R3, while playing the lower pitches, Ab and Gb, of the accompaniment part with the R1 on the E-string (see Figure 2.6). The LH plays the same Db melodic note, one octave lower, but changes to an accompaniment part less than a beat later that consists of major and minor 10th double stops, tapped on the A and C-strings, that slide down to each other. The LH would not have been able to play the accompaniment part on its own, so it was necessary for both hands to work together as opposed to having fully isolated roles.

Figure 2.6: Bars 23–25 of “Alejandra”: RH sustaining a melodic note while also tapping part of the accompaniment, predominantly played by the LH.

The figure displays a musical score for guitar, covering bars 23, 24, and 25. The score is written in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The top staff is in Treble clef, and the bottom staff is in Bass clef. The piece is in 4/4 time.

Chords and Harmonic Context: Above the treble staff, the chords for each bar are indicated: Bar 23: Db/Ab F7/A Bbm7 Cbmaj9(omit3); Bar 24: Ab; Bar 25: N.C. (Natural Chord).

Right Hand (RH) Fingerings:

- Bar 23: R2, R1, P (Percussion), R1 R2 R3
- Bar 24: R3, R1
- Bar 25: R1 R3 R1 R2

Left Hand (LH) Fingerings:

- Bar 23: L4, L3, L3
- Bar 24: L1, L2, L2
- Bar 25: L1 L2 L2, R1 L4 L2, R1 L4 L3 L2 L2, L4 L1, L1 L4 L1 L2

Techniques: An arrow labeled "Slide/P.O." points to the LH part in bar 25, indicating a slide or pull-off technique.

Fretboard Diagrams:

- Top Diagram (Treble Clef):** Shows fret numbers for strings T, A, B. Bar 23: T (22, 20, 18), A (13, 15, 16), B (14). Bar 24: T (18, 18), A (18), B (16). Bar 25: T (18), A (16), B (16-18, 16).
- Bottom Diagram (Bass Clef):** Shows fret numbers for strings T, A, B. Bar 23: T (13, 12, 13), A (11, 12, 13), B (16). Bar 24: T (17, 15, 15, 13), A (15-16, 16, 16-14, 14-13), B (16, 14, 14-13, 12-11, 9). Bar 25: T (14-13, 11), A (14-13, 11), B (7-9, 7, 7).

Bar 29 of the B section (see Figure 2.7) uses tapping to play part of a melodic line in octaves, a total of four separate octaves of the same pitch. This is achieved by having the RH tap the notes F#, E and C# consecutively, in octaves with the R1 on the D-string and the R3 on the C-string, while the LH taps the same pitches (two octaves lower) with the L1 on the B-string and the L4 on the A-string. This method is conducive to the six-string, 24-fret electric bass, as opposed to smaller range basses, because it provides a total of 13 different locations where this can occur. However, this is not a rule and there could be many times where the composition itself, and how it lays out on the instrument could call for a different method.

Figure 2.7: Bars 28 and 29 of “Alejandra”: Tapping a line with the same pitches in four separate octaves.

The figure shows a musical score for two bars, 28 and 29, in the key of D major (indicated by two sharps). The score is divided into two systems, each labeled 'Bass' on the left. The first system contains the notation for bars 28 and 29. The right hand (RH) notation is in a treble clef, and the left hand (LH) notation is in a bass clef. Both hands play a melodic line consisting of eighth notes: F# (quarter), E (quarter), C# (quarter), followed by a quarter rest, then F# (quarter), E (quarter), C# (quarter), and finally F# (quarter), E (quarter), C# (quarter), and F# (quarter). The RH tapping locations are indicated by 'R1 R3', 'R4 R3', 'R1', 'R3 R1', 'R3 R1', 'R3 R1', 'R3 R1', and 'R1 R3 R1 R2'. The LH tapping locations are indicated by 'L4 L1', 'L4 L1', 'L1', 'L4 L1', 'L4 L1', 'L4 L1', and 'L4 L1 L4'. The second system shows fretting positions for the strings (T, A, B) for both bars. For bar 28, the fretting is: T (16-18), A (19), B (18-16) in the first measure; T (18), A (16), B (16) in the second measure; T (16), A (14), B (11) in the third measure; and T (16), A (18), B (16) in the fourth measure. For bar 29, the fretting is: T (11), A (9), B (9) in the first measure; T (9), A (7), B (7) in the second measure; T (9), A (7), B (7) in the third measure; and T (7), A (5), B (2) in the fourth measure, with a final fretting of T (7), A (4), B (7) at the end of the bar.

Bar 30 of the B section (see Figure 2.8) has a unique solution for maintaining chordal tones in the accompaniment part to support the melody. On the “and” of beat two, the melody

note, B (G-string, 6th fret), tapped by the RH, completes the B/D# chord, while the other tones D# and F# (A and C-strings) are tapped by the LH. However, on beat four the melody note changes to an F#, played in octaves on the D and C-strings. This would have left only the sustained D# (A-string), tapped by the LH, as the accompaniment, leaving an incomplete B/D# chord. However, the solution provided is for the B, the melody note on the 16th fret of the G-string (tapped by the RH), to pull-off, on the “and” of beat three, to the B on the 4th fret of the G-string (fingered by the L1). This fools the listener into hearing the melody note as sustaining up until the change to an F# on beat 4, while clandestinely reintroducing the B to complete the B/D# chord and maintain the harmonic continuity of the sonority under the F# melody note.

Figure 2.8: Bars 30 and 31 of “Alejandra”: A way of maintaining chordal tones in spite of string cancellation issues.

The musical score for guitar shows two bars, 30 and 31, in the key of D major. The chords are C#m7, B/D#, E(add9), F#7(sus4), and E/G#. The bass clef staff shows fingerings for the left hand (L) and right hand (R). The fretboard diagrams show the fret numbers for the bass strings (T, A, B) for each bar.

Bar	String	Fret
30	T	16
	A	18
	B	19
	T	18
	A	16
	B	16
31	T	18
	A	16
	B	16
	T	13
	A	12
	B	4

Bar 32 of the B section contains an interesting transition from two-hand tapping into strumming (see Figure 2.9). The beginning of the bar has the RH tapping and sliding a melody in octaves on the D and C-strings with the R1 and R3, while the LH taps major 10th double stops on the E and G-strings that imply the chords A major going to a B major chord. The interesting part of the transition is when the melody notes E, in octaves, played by the R1 and R3, pull-off to the grace notes, B, in octaves, being fretted by the L3 and L4, which slide up a major 2nd to the C#. Then, on the end of 4, C#, in three different octaves, is strummed by the RH fingers and fretted by the L1, L3 and L4. This presents an effective way of transitioning to a strummed technique of the same pitch in three octaves while also maintaining a slurred and smooth articulation to the melody. If the solution were instead to tap the grace notes, B in octaves (A-string, 14th fret, and G-string, 16th fret) with the RH, the attack would have been accented instead of slurred, leaving the C#s in an ineffective position, impractical for strumming.

Figure 2.9: Bars 32 and 33 of “Alejandra”: A way of transitioning from tapping to strumming that maintains a smooth and slurred articulation to the line.

32

A B N.C.

R3 R1 R3 R1 L4 L4 L3 L3 imac R1 R3 R1 R3

L2 L1 L2 L1

T A B 16 18 20 18 16 11 13 13 13 13 13 13 18 20 18 20

T A B 14 16 18 16 14 9 11 11 11 11 11 11 18 20 18 20

T A B 9 9 9 9

T A B 6 8 5 7

Bar 37 contains an instance where the LH is depressing chordal tones on two adjacent strings, the G and C-strings, barred with the L4, while the RH taps other pitches on those strings that continually pull-off to the notes that are barred by the L4 (see Figure 2.10). While this is happening, the L1 provides more movement in the lower register by tapping back and forth between the root and the 5th of the Ab^(Sus4) chord on the A and E-strings. This is an easy way to get “more bang for your buck” that was used by some of the earliest proponents of tapping, like Roy Smeck on the Ukelele⁴⁶.

Figure 2.10: Bars 36 and 37 of “Alejandra”: Sustained chord tones with the LH while tapping other notes and pulling-off to the sustained chord tones with the RH.

The musical score for bars 36 and 37 of "Alejandra" is presented in three systems. The top system is the treble clef staff, showing chords D^b , D^b/F , G^b , and $A^b(sus4)$. The right hand (RH) part is indicated by R1, R3, and L4 fingerings. The bottom system is the bass clef staff, showing tapping techniques with L1, L2, L3, and L4 fingerings. Dynamics p and f are indicated. Below the staff are two fretboard diagrams for the bass strings (T, A, B) showing fret numbers for the tapping technique.

T	22	20	18	20	18	18	20	22	20	13	18	13	20	13	18	20
A																
B																

T	8	8	10	8	10	13
A						
B	9	8			9	11

⁴⁶ Smeck, Roy. *That Goes Double*. Warner Bros., 1933. Rubinstein, Anton. *Melody in F*. Smeck uses the tapping technique on a ukelele. He strums a chord voicing that is fretted in the LH and then goes on by tapping melody notes on higher frets on the same strings. He then pulls-off to the chord notes being fretted by the LH after each tapped note in the RH.

Bar 46 has a tapped melody in the RH that uses a seemingly unintelligible fingering to maintain a slurred and legato articulation to the line (see Figure 2.11). This occurs on the second 16th note of the beat three, where instead of using a more intuitive location for the Db that requires less hand movement (D-string, 22nd fret), an awkward stretch is used to allow a pull-off from the F (G-string, 22nd fret), tapped by the R3, to the Db (G-string, 18th fret), using the R1. This in turn effects the positioning of the rest of the line. Beat four of bar 47 (see Figure 2.11) is an instance where the same pitch (Db) and fret location is tapped initially by the R2 and then again with the R1. This technique of doubling, tripling, or quadrupling a pitch on one fret location with multiple fingers is a faster and more efficient way of playing repeated pitches instead of using the same finger. In this instance it is more efficient to alternate between fingers than having to play three consecutive 16th notes with the R1.

Figure 2.11: Bars 46 and 47 of “Alejandra”: These two bars employ seemingly unintelligible fingerings to maintain a slurred articulation to a line. They also show an example of repeated notes using multiple fingers.

The pickup to bar 51 and the rest of the measure (see Figure 2.12) uses a unique solution to support a melody with counter lines that follow the harmonic motion in a way that doesn't compromise the slurred articulation of the melody. The melody is played with a combination of hammer-ons and slides that ascend on the G-string (Db, Eb, F, and Gb). With the RH already set on its course, the LH begins with an octave of a Bb (D-String, 8th fret and C-string, 10th fret) which shifts to a lower octave of C (E-string, 8th fret) and an Ab (C-string, 8th fret), implying contrary motion with a dry-taps that are hidden under the wet-tap of the RH melody note. The LH continues with oblique motion when the lower voice rises to a Db (E-string, 9th fret) while the upper voice (Ab) is sustained. Finally the LH culminates the phrase by dry-tapping a 3-part chord, thus turning the 3-part counterpoint into 4 part, with the Gb melody note being wet-tapped by the RH. The result, even though the LH part is dry-tapped most of the time, is of a RH slurred ascending melody that has gentle and unimposing accompaniment underneath. This scenario would be much different if for instance the Ab at the top of the lower staff was tapped by the RH (D-string, 18th fret). This would have broken up the slur (hammer-on) between the Db and the Eb in the upper voice because the R1 would have had to shift up a string to depress the Ab.

Figure 2.12: Bars 50 and 51 of “Alejandra”: Counterintuitive solution to providing accompanying counterlines, while maintaining the overall impression of a slurred articulation.

50 $B\flat M I / A\flat$ F/A $C\flat maj^9(omit3)$ $B\flat M I$ $A\flat/C$ $D\flat$ $C\flat(add9)$

R1 R3 R1 R1 R3 R1 R3 R1 R1 R3 R1 R3 R4

L1 L2 L3 L2 L3 L2 L3 L4 L1 L2 L1 L2 L3 L3 L2 L1

T 18 20 18 18 20 22 20 22 20 20 22 18 20 22 23
A
B

T 10 12 12 10 8 13
A 11 12 12 8 8 9 12
B

Bar 53 provides a unique way of adding depth to the arrangement in the bottom of the tonal spectrum (see Figure 2.13). While the RH sustains a $D\flat$, the melody note, with the R4 (G-string, 18th fret), it also performs a secondary function by tapping a $D\flat$, two octaves lower (B-string, 14th fret). The purpose of this is to have a sustained pedal tone which would have been inaccessible for the LH. The LH begins the measure with the same pedal tone, however it is unable to pedal the $D\flat$ and sustain it again when it moves on to the next task, tapping a double stop ($B\flat$ and $G\flat$). The LH later resolves back to a $D\flat$ major chord, tapped on the A, D and C strings, while the sustained $D\flat$ (B-string, 14th fret) is held by the RH.

Figure 2.13: Bars 52 and 53 of “Alejandra”: Solution that requires the RH to tap and sustain a low pedal tone while also sustaining a high pitched melodic note.

Bar 62 displays a unique way of tapping in each hand (see Figure 2.14). The RH, already sustaining a Db (G-string, 18th fret) with the R2, goes on by tapping an F (D-string, 15th fret) with the R1 which slides up a tone to a G (D-string, 17th fret), resulting in oblique motion. This is important because the LH can offer no assistance as its concurrent role is to tap a minor 10th double stop that slides down to a major 10th double stop, implying a Bbmi moving to an Eb7 chord. The result is a smooth sliding transition between the two chords, with the G, the 3rd of the Eb7 chord, being doubled in unison via the C-string and the D-string. Using the LH to play a slurred accompaniment, consisting of major and minor 10th

double stops on the same two sets of strings, leaving the RH to play melodies on remaining strings, is an important part of the tapping toolbox.

Figure 2.14: Bars 62 and 63 of “Alejandra”: Sliding double stops in the LH, while the RH sustains one voice while sliding another. Sustaining tapped notes with the RH while plucking LH fretted notes with the other fingers of the RH.

The musical score for bars 62 and 63 of "Alejandra" is presented in three parts: a treble clef staff, a bass clef staff, and two guitar fretboard diagrams. The treble clef staff shows chords $B^b m I$, E^b , $G^b 6/9$ (omit 3), D^b/Ab , and A^b , with fingerings $R2$, $R1$, $R3$, $R4$, $R1$, $R3$, and $R1$ respectively. The bass clef staff shows fingerings $L1$, $L2$, $L2$, $R1$, $R1$, $L1$, $L1$, $L1$, $L4$, $L4$, $L3$, $L2$, $L2$, and $L1$, along with techniques w/a , w/p , $let\ ring$, and $P.O.$. The guitar fretboard diagrams show fret numbers for the T, A, and B strings: $18, 13, 7, 20, 22, 20, 23, 20, 22, 20$ and $13, 13, 16, 14, 14, 9, 9, 9$.

Bar 63 is an example of tapping and sustaining notes in the RH while also using other fingers or the thumb to pluck other notes being fretted by the LH (see Figure 2.14). The purpose of this is to have a softer and less obtrusive attack on the plucked notes and sometimes to create sustained ringing of notes, using barring, that would have been difficult or impossible with tapping. In the first part of the measure, the R1 pulls-off to and sustains an A^b (C-string, 20th fret) while at the same time plucking, with the RH thumb, a G^b that is fretted with the

L2 (E-string, 14th fret). Following this, while the Ab, top voice, is being sustained, the R3 (also known as “a” in classical guitar notation) is used to pluck more descending pitches from a Gb^{6/9} chord on the G, D and A-strings. On the second half of the measure, the same kind of process occurs again, this time with different tapped RH melody notes and a plucked accompaniment part that goes from a Db/Ab to an Ab chord.

CHAPTER 3: “Out of the Bassment”

Overview

“Out of the Bassment” is a contrapuntal R&B composition that simulates the sound of an electric guitar and bass simultaneously playing together. Tapping enables the concurrent playing of two or three lines, with often contrasting ornamentation and articulation, to be divided between the hands. The compositional process of this piece started with the ostinato bass line and later followed with melodic ideas that were carefully constructed to be tapped by the RH, while the other tapped the bass line. Intermittent chords were added later, whenever possible, by tapping the guide tones (the 3rd and 7th of a chord) with either hand, filling out the sound spectrum and creating the illusion of an ensemble performance. The B section of the piece is reminiscent of the horn soli in Stevie Wonder’s “Sir Duke”⁴⁷, with its doubling of a single melodic line in octaves. However, “Out of the Bassment” periodically breaks away from the doubling (in the B section) to tap a chord (implied with guide tones) with either hand.

Analysis

The introduction of “Out of the Bassment” sets the stage for the rest of the composition with an ostinato bass line over the first implied chord (Dmaj⁷), which is then transposed down a tone for the second (Cmaj⁷) (see Figure 3.1). The bass line is initially played with traditional plucking, but in bar 9 when the once implied chords are explicitly stated by way of a chordal pattern, tapped by the RH, the LH begins tapping the bass line (see Figure 3.2). This allows the two parts to be played simultaneously.

⁴⁷ Wonder, Stevie. *Songs in the Key of Life*. Motown HD00602537004720, 2012, flac. Recorded 1976. See “Sir Duke” track 5.

Figure 3.1: Bars 1-8 of "Out of the Bassment": Ostinato bass line.

Introduction Fingerstyle

6-string Bass Guitar

6-string Bass Guitar

T
A
B

10 12 14 16 12 10 12 14 16 10

5

T
A
B

8 10 12 14 10 8 10 12 14 12

Figure 3.2: Bars 9-12 of "Out of the Bassment": RH tapped chords (guide tones) are introduced and the LH begins tapping, instead of plucking, the bass line.

9 Dmaj7

R2
R1

L1 L1 L2 L4 L3 L1 L1 L2 L4 L3

T
A
B

18 18 18 18 18 18 18 18

T
A
B

10 12 14 16 12 10 12 14 16 10

In the A¹ section, the melody is introduced and tapped using the RH while the ostinato bass line is continued with the LH (see Figure 3.3). However, the RH also intermittently plays the chordal pattern, established in the introduction, whenever there is space in the melody. Also, it should be noted that both the LH and RH use grace notes that are hammered-on to target pitches to create a smooth and expressive quality to different parts of the line (see Figure 3.3).

Figure 3.3: Bars 33-40 of “Out of the Bassment”: RH taps the melody along with intermittent chords whenever possible. The LH continues with the ostinato bass line.

A¹ Dmaj7

33

simile... R2 R1 R1 R4 R3 R4 R3 R1 L4 R4 R1 R2 L3

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L3

T 16 18 16 18 18 18 16 19 18 19 18 16 16 14 16 17

A

B

T 12 12 14 12 14 16 12 10 12 12 14 12 14 16 10

A

B 10 12 12 14 16 12 10 12 12 14 12 14 16 10

Cmaj7

37

R4 R2 R4 R2 R2 R1 R3 R1 R3 R2 R2 R4 R1 R3 R1 R1

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L3

T 19 17 19 17 16 16 12 14 12 14 16 16 16 19 16 18

A

B

T 8 10 10 12 14 10 8 10 10 12 10 14 12 12

A

B 8 10 10 12 14 10 8 10 10 12 10 14 12 12

Often times, an unintuitive and complex fingering (fret position or finger choice) is used to allow pull-offs and hammer-ons to create an overall legato articulation to the line. This often makes the line more difficult to play (see Figure 3.6).

Figure 3.6: Bars 107-109 of “Out of the Bassment”: RH taps an unintuitive and complex fingering to create a smooth and legato line.

107

Cmaj7

R2 L2 R1 R3 R4 R2 R1 R4 R1 R2 R1 R4 R1 R3 R4 R1 R1 R2 R1 L3 R1 R1

L1 L1 L4 L3 L2 L1 L1 L1 L2 L4

T 16 13 16 18 16 16 19 14 16 16 19 14 16 14 13 14 16

A 16 14 16 19 16 19 14 16 17 14 13 14 16

B 12 12 12 12 11 10 9 8 10 1214

At the beginning of A⁵, the RH taps a melody in octaves, borrowing from the style made famous by Wes Montgomery, while the LH taps a bass line (see Figure 3.7)⁴⁸.

⁴⁸ Montgomery, Wes. *The Wes Montgomery Trio*. Recorded October 6, 1959. Original Jazz Classics 00025218603423, 2006, compact disc. See “Round Midnight” track 1. Jazz guitarist Wes Montgomery is often recognized for his unique way of playing melodies in octaves. He would do this by strumming 3 strings with his RH thumb, the outer two strings containing the octaves while the middle string is muted with the LH.

Figure 3.7: Bars 113-120 of “Out of the Bassment”: RH taps melody in octaves while the LH taps a bass line.

A5 Solo Feel
Dmaj7

113

R3
R1

simile...

L1 L4 L1 L1 L4 L1 L3 L1 L1 L4 L1 L1 L4 L1 L3 L1

T	18	21	23 16	14 18	21	23 16	14 16
A	16	19	21 14	12 16	19	21 14	12 14
B							

T							
A							
B	10	12 10 10	12 10 12 10	10 12 10 10	12 10 12 10		

117 Cmaj7

L1 L4 L1 L1 L4 L1 L3 L1 L1 L4 L1 L1 L4 L1 L3 L1 L3

T		16	16 18 19 21	16 16	23	21 19 21 18
A		14	14 16 17 19	14 14	21	19 17 19 16
B						

T						
A						
B	8	10 8 8	10 8 10 8	8 10 8 8	10 8 10 12	

CHAPTER 4: “Tappin’ Away”

Overview

“Tappin’ Away” emulates the jazz swing sound of the 1940s, with its use of jazz harmony, a walking bass line in certain sections, and the vocabulary used in the melody lines. Similar to the way in which jazz standards like “The Way You Look Tonight”⁴⁹, “Night and Day”⁵⁰ and “On Green Dolphin Street”⁵¹ modulate up a minor 3rd from the A section to the B section, “Tappin’ Away” modulates from A-major in the A sections to C-major, in the B sections. Having the A sections in the key of A-major allowed the open strings, E, A, and D to be used. This helped maintain the harmony between shifts in the fingerstyle sections, as well as facilitate the transitions from fingerstyle to two-hand tapping.

The tapping technique is used sparingly in the introduction, A¹ and B¹ sections, however it is used extensively in A³ to simulate the sound of a guitarist improvising while a bassist plays a walking line. The compositional process behind A³ involved playing the chord progression on the bass while singing various lines. When particular sung lines were chosen, based on their aesthetic appeal, they were assigned to be tapped with the RH. Afterwards, a walking bass line was meticulously constructed to be tapped by the LH in a way that avoided strings that were already being tapped by the RH.

⁴⁹ Sinatra, Frank. *Sinatra Reprise: The Very Good Years*. Reprise Records 9 26501-2, 1991, compact disc. Recorded January 27, 1964. See "The Way You Look Tonight" track 5.

⁵⁰ Sinatra, Frank. *Sinatra and Strings*. Reprise Records 9 46970-2, 1998, compact disc. Recorded November 20, 1961. See "Night and Day" track 2.

⁵¹ Benson, George. *Big Boss Band*. Wounded Bird Records WOU2629, 2008, compact disc. Recorded 1990. See "On Green Dolphin Street" track 4.

Analysis

The introduction to “Tappin’ Away” contains a series of plucked chords (see bars 1 and 3 in Figure 4.1) which sometimes have added extensions, or upper melodic pitches, that are tapped on the high C-string with the RH, similar to the method of Roy Smeck⁵². Also, within the same figure, bars 2 and 4 contain instances in which a chord is raked on the upper strings, followed by a bass note (the root), which is tapped by the RH on the low E-string.

Figure 4.1: Bars 1-4 of “Tappin’ Away”: Chords are plucked and then an upper extension, melodic in function, is tapped by the RH in bars 1 and 3. Also in bars 2 and 4, following a raked chord, the RH continues with tapping the root in the bass register.

Rubato
Largo

Introduction

6-string Bass Guitar

21 19 24 17 16
21 20 20 19 18
20 19 18 18 17
20 19 18 0

Bass

3 16 14 19 12 13 14 11
16 15 14 14 13 14 13
15 14 13 13 12
15 14 13 0

⁵² Smeck, Roy. *That Goes Double*. Warner Bros., 1933. Rubinstein, Anton. *Melody in F*. Smeck uses the tapping technique on a ukelele. He strums a chord voicing that is fretted in the LH and continues by tapping melody notes on higher frets on the same strings. He then pulls-off to the chord notes being fretted by the LH after each tapped note in the RH.

Within the A¹ section, there is an instance that first occurs in bar 24 (see Figure 4.2), including an 8th note pickup, that allows the root and sharp 5th of an Fmaj⁷(#5) to be sustained through the course of the measure on the A and D-strings, while the RH taps three slurred and legato melodic pitches (A, B and C#) on the G-string. It should also be mentioned that a melodic major⁷th (E) is sustained from the pickup to bar 24 on the G-String, but is canceled out when the RH taps the preceding melodic pitches (A, B, and C#) on the same string, starting on beat three.

Figure 4.2: Bars 23-26 “Tappin’ Away”: Chordal pitches are sustained in the LH while the RH hand taps melodic pitches on the G-string.

The musical score for Figure 4.2 shows four measures of music. The top staff is the bass line, and the bottom staff is the fretboard diagram. The key signature has two sharps (F# and C#). The chords are Amaj7, Fmaj7(#5), Dm9, Bm7(b5), and E7. The melodic line consists of slurred eighth notes. The fretboard diagram shows fingerings and tapping instructions for the strings.

Measure	Chord	Fretboard Diagram (T, A, B strings)
23	Amaj7	T: 13, 9, 9; A: 0, 14, 11; B: 9
24	Fmaj7(#5)	T: 14, 16, 18; A: 8, 11; B: 11
25	Dm9	T: 16, 14, 12, 11; A: 0, 12, 0, 10, 0; B: 12
26	Bm7(b5) E7	T: 14, 13, 12, 13; A: 14; B: 12

In the last 8 bars of the B¹ section, the RH taps the melody on the upper strings, sometimes adding chordal pitches underneath to harmonize, while the LH taps a walking bass line. This emulates the sound of jazz swing, when a guitarist plays a melody while a bassist plays a walking line (see the pickup to bar 44 in Figure 4.3).

Figure 4.3: Bars 43-50 of “Tappin’ Away”: The melody, plus occasional chordal pitches harmonizing underneath, is tapped by the RH while the LH taps a walking bass line.

The musical score for bars 43-50 of "Tappin' Away" is presented in two systems. The first system covers bars 43-46, and the second system covers bars 47-50. The melody is written in bass clef with fingerings (R1-R4, L1-L4) and includes lyrics "m p i m" and "m T i". The walking bass line is shown with fret numbers for the Treble (T), Alto (A), and Bass (B) strings. Chords are indicated above the staff: Cmaj7, Am7, Dm7, G7, Gm7, C7, Bm7(b5), E7, and E7alt. The score includes a variety of musical notations such as slurs, ties, and accidentals.

A⁵ is a section that simulates the sound of a jazz guitarist improvising against a walking bass line. Similar to the results achieved by the guitarist Martin Taylor⁵³, the RH is used to tap a melody in octaves (see bars 86, 87, 88 and 90 of Figure 4.4), incorporating slides to smoothen out the passage, against a walking bass line that is tapped by the LH. Also it should be noted that in bar 88 (see Figure 4.4) the LH taps part of the RH line by way of a pull-off to prevent the two hands from overlapping.

⁵³ Taylor, Martin. *Martin Taylor in Concert*. 1997. Pittsburgh, The United States: Vestapool, 2003. DVD. See "I Got Rhythm" track 2.

Figure 4.4: Bars 83-90 of “Tappin’ Away”: The melody is tapped in octaves in the RH in bars 86- 88 and 90 while the LH taps a walking bass line. The LH temporarily taps part of the RH melody in bar 88, by way of a pull-off, to avoid overlapping of the hands.

SOLO FEEL

A³ Amaj7 **F#m7** **G7(#11)**

(muted G-string plucked)

Directions: Use RH to shift Fretwrap into position to dampen strings

83

i m i i L1 L4 L3 L4 L2 L1 L4 L3 L1 L4 L2

p

Bass

T 11 9 11 11 13 X 13 14 13 14 15 17 14 18 14 14 17 19 20

A 9 7 9 9 10 8 7 10 9 7 10 8

B

Amaj7 **Fmaj7(#5)** **Dm⁹** **Bm^{7(b5)}** **E⁷**

simile..

L4 R3 L1 R1 R3 R1 R1 R2 R1 R4 R3 R1 R3 R1 R3 R3 R3

87

L1 L2 L4 L1 L2 L1 L2 L4 L4 L4 L2 L2 L1 L4 L1 L3

Bass

T 20 18 18 16 16 14 14 18 16 14 15 14 17 16 14 19 17 16 14 13

A 18 16 18 16 14 14 12 12 16 14 9 10 10 8 8 7 15 14 12 11

B 5 7 9 12 13 5 7 9 10 10 8 8 7 10 7 7

Later on in A³, the RH and LH tap a line together in diatonic 10^{ths}, sometimes with the addition of a diatonic 12th (see Figure 4.5). The execution of slurred conjunct passages, harmonized with diatonic intervals, is considerably more feasible with tapping than with plucking techniques.

Figure 4.5: Bars 95-98 of “Tappin’ Away”: The RH and LH tap a line in diatonic 10^{ths}, with the occasional addition of a diatonic 12th, in bars 97 and 98.

Figure 4.5 shows the musical notation for bars 95-98. The top staff is the Bass clef with a key signature of two sharps (F# and C#). The chords are A^{maj7} (8), F^{maj7}(#5), D^m⁹, and G¹³. The right hand (RH) is indicated by R1, R2, R3, R4, and R1. The left hand (LH) is indicated by L1, L2, L3, L4, and L1. The bottom staff shows the fretboard with strings T, A, and B. The fret numbers are: Bar 95: T (16, 18), A (19), B (5, 7, 9); Bar 96: T (14, 13), A (7, 15), B (8, 5, 16, 7, 9); Bar 97: T (14, 16, 17, 16, 14), A (15, 17, 19, 17, 15), B (10, 7, 8, 10); Bar 98: T (16), A (17, 19, 17), B (7, 8, 10, 10).

Bars 116 and 117 of A⁴ (see Figure 4.6), use both hands to tap a slurred ascending line, harmonized in diatonic 6^{ths} and moving horizontally in diatonic 2^{nds}, while at the same time having the LH tap and sustain a G at the beginning of the measure. This passage would be difficult, if not impossible, to execute with traditional plucking methods.

Figure 4.6: Bars 115-118 of “Tappin’ Away”: The RH and LH tap a slurred line in diatonic 6^{ths}, while also sustaining a G in bars 116 and 117.

Figure 4.6 shows the musical notation for bars 115-118. The top staff is the Bass clef with a key signature of two sharps (F# and C#). The chords are A^{maj7}, F#^{m7}, and G⁷(#11). The right hand (RH) is indicated by R1, R2, R4, R2, R4, R2, R1, R1, R3, R3. The left hand (LH) is indicated by L1, L2, L4, L2, L4, L2, L1, L1, L1, L3, L1. A box labeled A⁴ is placed above bar 115. A note in bar 116 is marked with a slur and a dot, indicating it is sustained. The bottom staff shows the fretboard with strings T, A, and B. The fret numbers are: Bar 115: T (13, 9), A (13, 9), B (12, 10, 9); Bar 116: T (14, 16, 18), A (11, 12, 14), B (10, 10); Bar 117: T (16, 18), A (16, 12), B (10, 10); Bar 118: T (16, 14), A (18, 16), B (10, 12, 14, 12).

CHAPTER 5: “Etude No.1”

Overview

“Etude No.1” is a study that focuses on the “RH fretting” technique (discussed in Chapter 1). The piece was inspired by the music of Claude Debussy and slightly resembles “Reverie”, with its dreamy modulations in the harmony, played with the LH, while the RH plays an overarching melody floating on top. Plucking is predominantly used to arpeggiate chords (plucked on the A, D and C-strings) that modulate throughout the piece, excluding the D section and parts of the B section. The thumb, middle, and pinky fingers (p,m, and c) are used for plucking, while the R1 is used to fret melodies that are plucked by the ring finger (a). The subsequent analysis shows how critical RH fretting is for playing the musical material contained in the piece.

Analysis

The first four bars of the A¹ section (see Figure 5.1) introduce RH fretting with a melody played on the G-string, along with an ostinato chordal pattern. The arpeggiated chord is an F major triad voiced root, 5th, 10th, on the A, D and C-strings. The technique is appealing in that it offers the same range capabilities as two-hand tapping, while at the same time having a softer and more rounded attack. Another way of achieving this is with alternate tunings, partial capos, and the Spider Capo⁵⁴. However, RH fretting offers similar results in standard

⁵⁴ “Lord of the Rings Medley.” Video file, 5:37. YouTube. Performance on May 26, 2014. Performed by Zander Zon. Composed by Howard Shore. Posted by Zander Zon, May 26, 2014. https://youtu.be/xtVkkXOu_Mo. Many guitarists and bassists have used alternate tunings, partial capos, or a device called the Spider Capo to overcome particular range to fingering position limitations of standard tuning. One example of this is the Spider Capo that world renowned solo bassist, Zander Zon uses.

tuning, making it more versatile when being used in conjunction with other techniques and in compositions that rely on standard tuning.

Figure 5.1: Bars 1-4 of “Etude No.1”: The p, m, and c of the RH pluck an arpeggiated ostinato F major triad on the A, D and C-strings while the R1, being plucked by the ring finger (a), plays a melody on the G-string.

The musical score for Figure 5.1 consists of two staves. The top staff is a treble clef staff labeled 'Bass' on the left, containing a melody on the G-string (A1) with fingerings p, m, c, p, m, c and dynamics p and simile. The bottom staff is a bass clef staff labeled 'Bass' on the left, showing a plucked arpeggiated pattern on the A, D, and C strings with fret numbers 21, 10, 8, 10, 16, 10, 8, 10, 19, 10, 8, 10, 14, 10, 8, 10. A dashed line indicates 'let ring' for the first bar.

Bar 7 and 8 use successions of RH fretted notes, which are plucked simultaneously against the plucked chordal pattern being fretted by the LH (see Figure 5.2). The superimposition of the melody over the chordal pattern creates a succession of 3 double stops that start on the 5th beat of the first bar and end on the 1st of the second. Maintaining control and speed with this aspect of the technique can be difficult, however its acquisition is important because it allows for the continuity of the accompanying arpeggiated pattern, unimpeded by the three consecutive 8th notes in the melody.

Figure 5.2: Bars 7 and 8 of “Etude No.1”: A succession of RH fretted notes that are simultaneously played against a chordal pattern (fretted by the LH) that is plucked by the RH, using the thumb, middle and pinky fingers (p, m, c).

Figure 5.2 shows the musical notation for bars 7 and 8 of "Etude No.1". The top staff is a treble clef with a key signature of one flat and a 6/8 time signature. It shows a melody of eighth notes with fingerings R1 w/a and plucking instructions p, m, c. The bottom staff is a bass clef showing fret numbers for strings T, A, and B. A "let ring" instruction is present below the treble staff.

Bar 14 begins the phrase with a RH fretted A, plucked by the ring finger, while the LH accompaniment and remaining notes in the melody (upper voice) are tapped (see Figure 5.3). This allows for the initial melody note to have a soft and rounded attack, as opposed to a dry-tap.

Figure 5.3: Bars 12-15 of “Etude No.1”: The phrase begins with a RH fretted note to avoid the percussive attack of a dry-tapped note.

Figure 5.3 shows the musical notation for bars 12-15 of "Etude No.1". The top staff is a treble clef with a key signature of one sharp and a 6/8 time signature. It shows a melody starting with a fretted note (B) and fingerings R1 w/a, R1 w/a, R1 w/a R3, R1 R1 R2 R1, and R1 R2. The bottom staff is a bass clef showing fret numbers for strings T, A, and B. Plucking instructions p, m, c and dynamics *mf* and *mp* are included. A "let ring" instruction is present below the treble staff.

Tapping in the LH, along with a RH fretted note, plucked by the ring finger, is used to produce the sound of a D major chord being played with a percussive attack, along with a melody note (the 9th), played with a softer, more rounded attack (see bar 20 in Figure 32). The result of this approach is a melody note that stands out in both articulation and timbre from the chord.

Figure 5.4: Bars 16-20 of “Etude No.1”: A dry tapped chord with the melody note (the 9th) RH fretted and plucked.

Beat three of bar 33 (see Figure 5.5) is an example where three separate methods of sound production are simultaneously used. The top voice is fretted with the R1 and plucked by the middle finger, the middle voice is plucked by the RH thumb, and the bottom voice is tapped by the L1. Following this, the bottom voice sustains, while the middle voice pulls-off down a tone and the top voice slides down a tone. This is a difficult maneuver, but it achieves a particular vocal movement and articulation that required the above steps.

Figure 5.5: Bars 31-33 of “Etude No.1”: Three separate sound production methods are simultaneously used on the three voices.

The final bar (see Figure 5.6) is an example where RH fretting is used to strum, as opposed to pluck, a chord. It is particularly useful in this case because the $C_{maj}^{(add\#11)}$ chord is voiced in a way that would have been impossible using any other strummed method in standard tuning.

Figure 5.6: Bars 42-45 of “Etude No.1”: RH fretted note that is produced by way of a strum to form a $C_{maj}^{(add\#11)}$ chord.

CHAPTER 6: “Song For Hannah”, “Slap Marcus” and “Slap Crackle Pop”

Overview

“Song for Hannah”, “Slap Marcus” and “Slap Crackle Pop” are all compositions that use tapping techniques sparingly and in conjunction with other techniques. Therefore, they have been grouped together into one chapter. Even though they use tapping far less than the previous compositions, the unique ways in which tapping has been combined with other techniques, make them prime examples of its usefulness.

“Song For Hannah” is a pop ballad that uses classical guitar style plucking and natural harmonics for most of the piece. However, tapping, with the RH, is used in the A¹ section to add melody notes to a sustained chord in the other. It is written in the key of D-major so that the open E, A and D-strings could be used to ring out roots to chords while the LH shifts position. The key of the piece also allows for natural harmonics to be played, opposed to artificial harmonics.

“Slap Marcus” is in the funk style and is inspired by the slap bass compositions and bass lines of Marcus Miller, including “Power”, “Nikki’s Groove”⁵⁵, and his bass line in “Frankenstein”⁵⁶. The key of G-minor allows for the use of open strings, crucial to many parts of the piece.

“Slap Crackle Pop” is also in the funk style, but more upbeat than “Slap Marcus”. It was written in C#minor to allow for the use of the open E, A and D-strings.

⁵⁵ Miller, Marcus. *M²*. Telarc CD-83534, 2001, compact disc. See "Power" and "Nikki's Groove" tracks 1 and 4.

⁵⁶ Miller, Marcus. *Silver Rain*. Koch Records KOC-CD-5779, 2005, compact disc. See "Frankenstein" track 5.

“Song For Hannah” Analysis

The opening section of “Song for Hannah” (A¹) uses tapping to play melodic pitches on the high C-string with the RH while sustaining chords with the LH (see Figure 6.1). The RH taps an E (C-string, 16th fret) and then slides up a major 2nd to the F# (C-string, 18th fret) before pulling-off onto the LH fretted D (C-String, 14th fret). This pattern occurs again in A² (see Appendix E).

Figure 6.1: Bars 1-9 of “Song For Hannah”: Arpeggiated and then sustained chords in the LH with a tapped melodic pitch in the RH which slides to another pitch before pulling-off to the LH.

A¹

BMi BMi/A# BMi/A BMi/G#

Bass

i m a p i m a m i m p i m a Rl_ p i m a m i m p i m a Rl_

let lower voice ring-----

Bass

11 13 14 | 14 11 11 | 14 16 18 14 | 11 14 11 11 | 11 14 16 18 14

14 12 12 | 13 12 | 12 12 12 | 11 12

A²

Gmaj7 D/F# Em7 A⁷ 8va - Top voice only-----

Bass

p i m a m i m p i m a Rl_ p i m a p a p i a p i a p

p

Bass

14 11 11 | 14 16 18 14 | 14 13 | 14 16

10 12 12 | 9 12 | 12 14 12 | 0 14 0 0 | 0

Figure 6.3: Bars 34-37 of “Slap Marcus”: Tapping used to harmonize a melody in 10^{ths}.

Figure 6.3 shows the bass lines for bars 34-37 of "Slap Marcus". The score is written in bass clef with a key signature of one flat (B-flat). The notation includes a melodic line with various tapping techniques indicated by letters (T, P, TP) and arrows. The fretboard diagrams below the staff show the fingerings for the strings (T, A, B) across the four bars.

Bar 34: Tapping techniques: T, P, T, P, T↓, T↑, T. Fretboard: T (7), A (0), B (3); T (5), A (8), B (6).

Bar 35: Tapping techniques: P, T, P, T, P, TP. Fretboard: T (5), A (5), B (x); T (7), A (0), B (3).

Bar 36: Tapping techniques: P, T↓, T↑, P, T. Fretboard: T (3), A (3), B (x); T (10), A (10), B (12).

Bar 37: Tapping techniques: R1, R2, R3, R1, R2, R3, L3, L4, L1, L3, L4, L1. Fretboard: T (0), A (18), B (12); T (19), A (20), B (10); T (18), A (13), B (10); T (19), A (20), B (13).

The last bar of the B¹ section in “Slap Marcus” uses tapping to arpeggiate an Eb⁷ chord descending a semitone to a D⁷ chord (see Figure 6.4). Although the same passage could be accomplished using a plucking technique with the E, G and C-strings, the timbre achieved by tapping is percussive and works well with the funky nature of the piece.

Figure 6.4: Bars 42-45 of “Slap Marcus”: Tapping is used to arpeggiate descending dominant 7th chords. Guide tones are tapped by the RH and roots are tapped by the LH.

Figure 6.4 shows the bass lines for bars 42-45 of "Slap Marcus". The score is written in bass clef with a key signature of one flat (B-flat). The notation includes a melodic line with tapping techniques indicated by letters (T, P, TP, L1, L2, R1, R2) and arrows. The fretboard diagrams below the staff show the fingerings for the strings (T, A, B) across the four bars.

Bar 42: Tapping techniques: T, P, T, P, T↓, T↑, T, P. Fretboard: T (7), A (0), B (3); T (5), A (8), B (6).

Bar 43: Tapping techniques: P, T, P, TP. Fretboard: T (5), A (5), B (x); T (8), A (8), B (8).

Bar 44: Tapping techniques: L1, L2, R2, R1, L1, R2, R1. Fretboard: T (18), A (11), B (10); T (17), A (17), B (10).

Bar 45: Tapping techniques: L1, L2, R2, R1, L1, R2, R1. Fretboard: T (18), A (11), B (10); T (17), A (17), B (10).

The last two bars of the B² section of “Slap Marcus” (see Figure 6.5) use tapping to play a series of min⁷ ascending arpeggios that move in semitones up and then down the neck, similar to a method employed by Marcus Miller in his recording of “Frankenstein”⁵⁷. The voicing of the arpeggio (Root, 5th, b7th, b10th) could also be played, in a different finger position, with a four-finger plucking technique or a sweeping technique. However, tapping is inherently percussive in timbre which works well with the style of the composition, and for many players it is an optimal way of obtaining high velocities when playing moving arpeggios such as this.

Figure 6.5: Bars 92 and 93 of “Slap Marcus”: Both hands are used together to tap a high velocity monophonic line consisting of min⁷ ascending arpeggios, moving in semitones up and then down the neck.

92

Bass

L1 L3 R1 R2 L1

Bass

T 10 12 15 15

A 11 13 16 16

B 10 12 15 15

B 9 11 14 14

8 10 13 13

7 9 12 12

6 8 11 11

5

“Slap Crackle Pop” Analysis

In the C section of “Slap Crackle Pop”, tapping is used to play notes from part of a melodic phrase on the G-string, while continuing to play the roots of chords on the A and E-strings (see Figure 6.6). Tapping is used so that the line is slurred (hammered-on and pulled-

⁵⁷ Miller, Marcus. *Silver Rain*. Koch Records KOC-CD-5779, 2005, compact disc. See "Frankenstein" track 5. The ascending passage of min⁷ arpeggios that in "Slap Marcus", shown in Figure 39 are based on a similar use of the technique used by Marcus Miller in "Frankenstein" at 4:59mins-5:04mins.

off) as opposed to the non-slurred articulation that could be achieved by using a plucked technique on the C-string. Tapping with the RH allows for the access of pitches that are out of reach on the G-string in the current position occupied by the LH.

Figure 6.6: “Slap Crackle Pop”: Tapping is used to play notes within a melodic line, in a slurred manner (hammer-ons and pull-offs), while playing roots of chords in the bass register.

The musical score for "Slap Crackle Pop" is presented in two systems. The first system shows a melodic line in the treble clef with various tapping techniques indicated by letters and arrows: T, T, P1, P2, T, P, T↓, T↑, T, P, T, P, L2, R2, L3, T, P, T↓, T↑, T, T. A pull-off (P.O.) is marked above the final melodic phrase. The second system shows the bass line with fret numbers for the T, A, and B strings. The T string frets are 9, 11, 9, 11, 13, 13, 11, 14, 14, 16, 14, 19, 11, 9, 10, 9, 12, 9. The A string frets are 9, 0, 15, 15, 10. The B string frets are 9, 0, 10, 12, 9.

The D section of “Slap Crackle Pop” uses the LH to tap back and forth between a melody and a bass line while the RH plays a non-pitched percussive ostinato, using the “crack bass” technique (see Figure 6.7). This is a prime example of using tapping, in conjunction with a percussive technique, to create the semblance of an ensemble performance. The bass line is played on beat one of every bar and sometimes on the “and” of beat four. The melody is always tapped in between.

Figure 6.7: Bars 38-41 of “Slap Crackle Pop”: LH tapping is used to play both a melody and an intermittent bass line while the RH is used exclusively to play a non-pitched rhythmic pattern, using the crack bass technique.

D Crack bass technique on B-string

38 4

i i c i i c

L1 L3 L1 L1 L3 L2 L1 L2L1 L4 L2L1 L4 L1 L1 L2L1 L4 L2L1 L4 L1 L4 L2 L1 L3 L1 L1 L3 L1

LH Tablature

T		16	16	18		12	11		12	11		12	11		16	16	18	16
A		7	18		7		14		14		14		11		16	18		
B						5			5		5				12			

The last three bars of the E section use tapping to play a high-velocity, slurred, monophonic line, while the open E-string is ringing-out, giving the line harmonic context (see Figure 6.8). Both hands work together to play the same line, passing one segment on to the other, before returning into position for the next. It is sort of a “passing of the torch” method that not only aids in speed, but allows for the continuation of a slurred articulation by means of hammer-ons and pull-offs.

Figure 6.8: Bars 76-78 of “Slap Crackle Pop”: both hands tap together to play a high-velocity, monophonic and slurred line.

76

P2 T

R1 R3 R1 L1 L3 L1 R1 R4 R1 L1 L3 L1

A tempo

TAB 9 18 20 18 16 18 16 13 16 13 11 13 11

77

R1 R4 R1 L1 L3 L1 R1 R3 R1 L1 L4 L1 R1 R3 R1 L1 L4 L1 R1 R3 R1 L1

TAB 13 16 13 11 13 11 14 16 14 11 14 11 14 16 14 11 14 11 14 16 14 12 0

N. Harm (8^{va})

a
m
i

CONCLUSIONS:

7.1-Summary

The research for this paper and the composition of the seven solo pieces and their detailed analysis has made it abundantly clear that tapping techniques are invaluable to solo electric bass composition with a diverse range of applications. Each composition has separately highlighted different scenarios in which these techniques can be useful. However, upon the completion of these analyses, a more broad description of each area of composition, in which tapping has been shown to provide a solution, can be ascertained. In summary, several of the most critical of these areas have been identified and properly attributed to their respective compositions in the text below. However, solutions to various challenges that impede the potential of the technique, like string-cancelling among others, has been left to the detailed analyses within chapters 2-6.

Contrapuntal Composition

Contrapuntal forms can be loosely defined as any composition that uses two or more lines that sound simultaneously⁵⁸. Given this definition, tapping techniques used to make the execution of contrapuntal forms possible can be attributed to most of the compositions in this thesis. The most notable include the introduction and C sections of “Alejandra” which use tapping techniques to play in 3-part and occasionally 4-part counterpoint (see figures 2.1, 2.2, 2.3 and 2.14). Another prime example is in the A sections of “Out of the Bassment” which use tapping to play in 2-part counterpoint, consisting of an ostinato bass line and a melody, with

⁵⁸ Apel, Willi. "Counterpoint." In *The Harvard Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 1974.

an implied 3rd part, a chordal pattern that occurs intermittently between the other two lines (see figures 3.3 and 3.4). The A³ section of “Tappin’ Away” used tapping to simulate the sound of a guitarist improvising a melody, while a bassist played a walking bass line, an example of 2-part and sometimes 3-part counterpoint (see figures 4.4 and 4.5). The ostinato, yet harmonically modulating chordal pattern that occurs throughout “Etude No.1”, and the simultaneous melody line, use both RH fretting and standard tapping in conjunction with plucking to execute a form of 2-part counterpoint (see figures 5.1-5.6). “Slap Crackle Pop” simulated the sound of a bassist and a guitarist simultaneously playing together, using tapping in the LH⁵⁹ and the crack bass technique in the RH to emulate the addition of a drummer. This created a form of 3-part, or arguably the illusion of 4-part counterpoint⁶⁰(see Figure 6.7).

High Velocity Monophonic Legato Lines

Instances where tapping is used to play high velocity monophonic lines has been shown to occur in some of compositions of this thesis. The E section of “Slap Crackle Pop” used tapping to execute an ultimately descending line, spanning more than two octaves, that used the E-major pentatonic scale (see Figure 6.8). In this line, tapping not only facilitates the capacity for speed but also the ability to maintain a slurred articulation to the line by way of hammer-ons and pull-offs. Both of these attributes were shown to be possible by having each hand

⁵⁹ Technically the bass part and the simulated guitar melody part are played back and forth instead of simultaneously. However, when one hears it, the end result sounds as if a guitarist and a bassist are playing together.

⁶⁰ The crack bass part in the RH, in this case, could be argued to consist of two parts, a snare, and a kick drum, totally 4-parts when combined with the bass and simulated guitar part.

cross over each other to pass each segment of the line back and forth, similar to methods used in the performance of many piano compositions⁶¹.

Another example of tapping used in this regard is in bars 92 and 93 of “Slap Marcus (see Figure 6.5). There, tapping was used to play a series of min⁷ arpeggios (voiced root-5th-b7th-b10th), ascending from Gmin⁷ to Abmin⁷ and then descending to Dmin⁷ in semitones. Tapping was shown to be very conducive to executing this ascending pattern while also maintaining a percussive attack to each note, thus keeping with the stylistic continuity of the piece.

The C section of “Tappin’ Away” was also shown to employ tapping to facilitate the speed necessary to play a particular line. Using a parachordal finger placement, as opposed to the orthochordal finger placement used in most of the compositions, a series P4th intervals were grouped in sets of two, to be played from bottom to top, and divided amongst the 1st and 2nd fingers of each hand. This enabled each hand to maneuver into position while the other was tapping a group two notes (see Figure 4.7).

Melody Line Played in Octaves Against a Simultaneous Bass line

In many of the compositions, tapping provided a way of playing melodies in octaves⁶² with the RH, while leaving the LH to tap a bass line. This was shown in the B section of “Alejandra” (see Figure 2.7), again in the A⁵ section of “Out of the Basement” (see Figure 3.7) and in the A³ section of “Tappin’ Away” (see Figure 4.4).

⁶¹ Crossing-over of the hands is a common technique used in piano music. One example is an étude by Franz Liszt. Liszt, Franz. *Concert Étude No. 3, Un sospiro*. N.p.: Kistner, 1849.

⁶² See footnote #48.

Particular Chord Voicings

Tapping was shown to be useful in playing particular chord voicings that included large distances between the voices, tightly condensed voicings, and particular orders of strummed notes within a voicing that would be difficult or impossible to play in standard tuning without the application of tapping. This occurred in many of the compositions, however it was clearly pointed out in “Tappin’ Away” and “Etude No.1”. The final chord in “Tappin’ Away” (see Figure 4.7), an $A_{maj}^{13(\#11)(omit3)}$ (voiced A, E, B, D#, F#)⁶³ was made possible with the use of tapping⁶⁴. “Etude No.1” used RH fretting to make possible the playing of the final chord, voiced with a large range and a particular order of strummed pitches (see Figure 5.6).

Melody Played Simultaneously in Octaves with Extensive Ornamentation

In the B section of “Out of the Bassment”, tapping was shown to enable a performer to play a melody in octaves with extensive ornamentation (see Figure 3.5). The hammer-ons and pull-offs were possible simultaneously in each hand, a feature that would be hard to execute using non-tapping methods like Wes Montgomery’s use of strumming octaves with the RH thumb⁶⁵.

⁶³ The $A_{maj}^{13(\#11)(omit3)}$ chord is also missing the major 7th (G#), as well as the major 3rd (C#) and therefore could have other names like $B^{(add11)}/A$.

⁶⁴ In standard tuning it is also possible for a plucking technique to play the chord voicing, however it would require one minor change, the A on the bottom would have to be dropped down the octave to the open A-string.

⁶⁵ See footnote #48

Sustained Chordal Shape with Added Tapped Notes

Sustaining chord shapes with the LH while the RH taps melodies on the same strings which then pull-off onto the LH is a technique that was used in a number of the compositions⁶⁶. “Alejandra” featured this particular use of technique, however with one difference, the LH sustained a double stop consisting of an Ab on the bottom and P11th, a Db on top with the addition of an Ab octave, or a P8th in the middle, as opposed to a chord (see Figure 2.10). The RH was then used to tap melody notes on the two upper strings that would pull-off to the P8th (Ab) and P11th (Db) being sustained by the LH. A far more rudimentary use of this technique was also shown in the opening bars of “Tappin’ Away” (see Figure 4.1).

Ascending or Descending Conjunct Lines Consisting of Diatonic Double Stops

Tapping was also shown to facilitate ascending and descending conjunct lines, consisting of diatonic double stops, while maintaining an overall slurred articulation with the use of hammer-ons, pull-offs and slides. One instance of this was shown in the B section of “Tappin’ Away” in bars 97 and 98 (see Figure 4.5). The line consisted of conjunct movement in diatonic 10^{ths} within the D-dorian mode. Another example of this was shown in the B section of “Slap Marcus” which used tapping to execute a conjunct line in diatonic 10^{ths} within the G-dorian mode (see Figure 6.3)⁶⁷.

⁶⁶ Smeck, Roy. *That Goes Double*. Warner Bros., 1933. Rubinstein, Anton. *Melody in F*. Smeck uses the tapping technique on a ukelele. He strums a chord voicing that is fretted in the LH and continues with tapping melody notes on higher frets on the same strings. He then pulls-off to the chord notes being fretted by the LH after each tapped note in the RH.

⁶⁷ The line from “Slap Marcus”, shown in Figure 6.3 included a skip of a minor 3rd but was for the most part a conjunct phrase.

7.2-Conclusion

Leonard Bernstein described technique (from a conductor's point of view) as being synonymous with communication⁶⁸. Bernstein's definition could be extended to solo performers who can be seen as conductors of their own performances. When empowered with the mastery of a vast array of techniques, they can access an immense number of timbres, complex articulations, and polyphony, similar in many ways to an orchestra.

The research of this thesis has shown that tapping techniques can be a powerful communication tool in solo electric bass composition. It has accomplished this by highlighting many different scenarios in which it has been applied to compositions in this thesis. Through scrupulous analysis of these compositions, the value of tapping has come to light by showing its ability to provide access to musical material that would have not otherwise been conducive to the role and design of the instrument. Most important of these elements was contrapuntal composition, a vital benchmark for the soloist, allowing them to give the listener a simultaneous experience of harmony, melody and rhythm.

This thesis is intended to provide the stimulation necessary to generate interest amongst composers to write for the solo electric bass after seeing how useful tapping can be. Furthermore, I am optimistic that their compositions will be adopted into the music education system and provide a more extensive literature for the instrument. This in turn could inspire a generation of young bassists to embark on a more diverse path that will see the electric bass as more than just an accompaniment instrument.

⁶⁸ Bernstein, Leonard. *The New Penguin Dictionary of Modern Quotations*. Compiled by Robert Andrews. 2nd ed. London, England: Penguin Book, 2003.

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APPENDIX A: "Alejandra" Full Score

Alejandra

Composer: Josh Cohen

For Maria Alejandra Lira Pantoja

♩=80

Rubato

Introduction

6-string Bass Guitar

6-string Bass Guitar

Chords: $D\flat maj7$, $E\flat m7$, $D\flat/F$, F^+ , $G\flat$, $G\flat MI$

Techniques: P, L4, R3, L4, L1+L3, slow down, trill at end, L3

Handings: P, L1, R1, L3, R2, R1, R2, R1, R2

C	12	13	15	13	13	14	13 (15)	14	17	15
T	10	11	11	13	13	14	15	14	17	15
D	11	13	15	15	15	14	16			
A										
E										
B										

Bass

Bass

Chords: $D\flat$, $D\flat/C\flat$, $G\flat maj7/B\flat$, $A^{\circ 7}$

Techniques: 3, L2+L4, trill, c, L1, R1, R2, P.O., L3, L2, w/a, 3, R1, R3, R1, R3, R4, R3, R1, L3, L1, L2, L1, 3

13 (15)	13	15	17	15	17	18	17	15	11	12	13	15
13									11	12	13	15
15									13	12		
16	14											

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Bass

5

$A\flat 6(\text{omit } 3)$ $G\circ 7$ $A\flat 7(\text{sus } 4)$ F/A F^7/A

R1 R3 R1 R3 R1 R2 R4 R1 R3 R4 R3

L2 L1 a i P L1 L2 L1 L2

Bass

T 13-15 20 13 20-22 20 11 18 12 18-20 21-20

A 11 10 9 11 12

B

Bass

7

$B\flat M1$ $E\flat$

R2 R1 R3 R1 R3 R1 R3

L1 L2 L3 L2

Bass

T 18 13 20 20-22 18 20

A 13 15 16 16 18 20 18 20

B

A1 $D\flat$ $D\flat/F$ $G\flat$ $A\flat$

9

R1 R1 R1 R3 R1 R1 R3 R1 R3 R1 R3

*Play vibrato on all notes longer than a 16th note

L1 L3 L4 L3 L4 L4 L1

L2 L2 L2 L2 L1

Bass

T 22 20 18 18-20 18 18-20 18-20 18-20

A

B

Bass

T 8 8 10 8 10 12

A 9 8 9 11

B 9

11

Db Db/F Gb Ab(sus4)

R1 R1 R3 R1 R1 R3 R1 R3 R1 R1 R3 R1 R2

L1 L3 L4 L3 L4 L4

L2 L2 L2 L2 L1

T 22 20 18 20 18 18 20 18 22 20 18 20

A

B

T 8 8 10 8 10 13

A

B 9 8 9 11 9

13

Db Db/F Gb Eb/G

R1R3 R1 R1 R3 R1 R1 R3 R1 R1R3 R1 R3

L1 L3 L4 L3 L4 L3

L2 L2 L2 L2

T 20 22 20 18 20 18 18 20 18 20 18 20

A

B

T 8 8 10 8 10 10

A

B 9 8 9 10

15 Db/A^b F7/A B^bm7 C^bmaj⁹(omit3) A^b N.C.

Bass

R1 R1 w/p R1 R2 R2 R1 R3 R1 R3

L4 L3 L3 L1 L2 L2 L3 L4 L3 L1 L4 L1 L4 L1

Bass

T 22 20 18 13 18 18 18 18 20 18 20

A 15 16 14

B 14

T 13 12 13 15 16 16 8 9 8 6 9 7 4 7 4

A 11 12 13

B 13

A²  Db Db/F G^b A^b

17

Bass

R1 R1 R1 R3 R1 R1 R3 R1 R3

*Play vibrato on all notes longer than a 16th note

L1 L3 L4 L3 L4 L4 L1 L4

L2 L2 L2 L2 L1 L4

Bass

T 22 20 18 18 20 18 18 20 18 20

A 18 20

B 18 20

T 8 8 10 8 10 12

A 9 8 9 11 9 8 11

B 9 8 11

19

Db Db/F Gb Ab(sus4)

R1 R1 R3 R1 R1 R3 R1 R3 R1 R1 R3 R1 R2

L1 L3 L4 L3 L4 L4 L1 L4 L2 L4 L2 L4

L2 L2 L2 L2 L1 L4 L2 L4 L2 L4

T 22 20 18 20 18 18 20 18 20 22 20 18 20

A

B

T 8 8 10 8 10 13

A

B 9 8 9 11 9 8 11 9 11

Bass

21

Db Db/F Gb Eb/G

R1R3 R1 R1 R3 R1 R1 R3 R1 R3 R1 R2 R4 R2 R4

L1 L3 L4 L3 L4 L4 L2 R1 L4 L2 L1 L3 L2

L2 L2 L2 L2 L1 R1 L4 L2 L1 L3 L2

T 20 22 20 18 20 18 18 20 18 20 18 20

A

B

T 8 8 10 8 10 10 10 15 13 11 10 13 12

A

B 9 8 9 9 10 10 10 10 10 10

Bass

23 Db/A^bF7/A Bbm⁷C^bmaj⁹(omit³) A^b N.C.

Bass

R2 R1 P R1R2 R3 R3 R1 R1R3R1R2

L4 L3 L3 Slide/P.O. L1 L2 L2 L1L2 L2 R1L4 R1L4L3 L4 L1L4L1L2
L2 L2L2 L1

Bass

T 22 20 18 13 15 18 18 18 16

A 16 16 16 16

B 14 14 14 14

T 13 12 13 17 15 15 13

A 11 12 13 15 16 16 16 14 14 13 14 13 11

B 14 14 14 14 14 12 11 9 7 9 7 7

26 **B**

Bass

R1 R3 R4 R3 R1 R3 R1 R3 R4 R3 R3 R1 R3 R1 R2

L4 L4 L1 L4 L4 L1 L4 L1 L2
L1 L1 L1 L1 L1

Bass

T 16 18 19 18 16 18 18 19 18 16 16 16

A 16 16 16 16 16 14 14 16 18 16

B 16 16 16 16 16 16 16 16 16 16 16

T 11 9 9 9 7 7 7 7 7

A 9 7 7 7 5 7 9 7 7

B 7 7 7 7 7 7 7 7 7

28

Bass

R1 R3 R4 R3 R1 R3 R3 R3 R3 R1 R3 R1 R2
 R1 R1 R1 R1

L4 L4 L1 L4 L4 L4 L4 L1 L4
 L1 L1 L1 L1 L1 L1

TAB 16 18 19 18 16 18 18 16 13 16 18 16 16

TAB 11 9 9 7 7 9 7 9 7 4 7

30

Bass

C#m7 B/D# E(add9) F#7(sus4) E/G#

R1 R3 R4 R3 R1 P.O. L1 R3 R5 R4 R3 R2 R3
 R1 R1 R1 R1 R1 R1 R1 R1

L2 L4 L2 L2 L4
 L1 L3 L1 L1 L1

TAB 16 18 19 18 16 4 18 18 19 18 16 18 16 16

TAB 4 6 13 14 6
 4 6 12 14 4

32

A B N.C. V V

Bass

R3 R1 R3 R1 L4 L4 L3 L3 imac R1 R3 R1 R3

L2 L1 L2 L1

TAB

16 18 20 18 16 11 13 13 13 13 13 13 18 20

14 16 18 16 14 9 11 11 11 11 11 11 18 20

9 9 9 9

TAB

6 8

5 7

A³ D^b D^b/F G^b A^b

34

Bass

R1 R1 R1 R3 R1 R1 R3 R1 R3

*Play vibrato on all notes longer than a 16th note

L1 L3 L4 L3 L4 L4

L2 L2 L2 L2 L1 L4 L2 L1 L4

TAB

22 20 18 18 20 18 20 18 20

TAB

8 8 10 8 10 12 11 9 8 11

9 8 9 11 9 11

36

Db Db/F Gb Ab(sus4)

Bass

R1 R1 R3 R1 R1 R3 R1 R3 R1 L4 R1 L4 R3 L4 R1 R3

p let ring----- f

L1 L3 L4 L3 L4 L4

L2 L2 L2 L1 L1 L1 L1

p----- f

T 22 20 18 20 18 18 20 18 20 22 20 13 18 13 20 13 18 20

A

B

T 8 8 10 8 10 13

A

B 9 8 9 11 11 11 11

38

Db Db/F Gb Eb/G

Bass

R1R3 R1 R1 R3 R1 R1 R3 R1 R3 R1 R1 R3 R1 R3 R1 R3

mf

L1 L3 L4 L3 L4 L4 L2

L2 L2 L1 L1 L1

mf

T 20 22 20 18 20 18 18 20 18 18 18 20 18 20

A

B

T 8 8 10 8 10 10 10

A

B 9 8 9 9 10 10 10

40 Db/Ab $\text{Bb}7(\#5)$ $\text{Bb}7$ $\text{Eb}m7$ $\text{Ab}7(\text{sus}4)$ To Coda
P.O.

Bass

R2 R3 R3 R1 R3 R3 R3 L4 R3
L1 L1 L2 L1 L3 L1 L4 L3 L2 L4 L3 L2 L1

T 22 21 22 23 21 22 22 16 17 15 13 20
A 14 15 13 11 18
B

T 13 13 14 11 11
A 11 11 13 13 11 14 13 11 13 12 11 11
B 11

42 $\text{Db}m7$ $\text{Gb}13$ $\text{Ab}7(\text{sus}4)$

Bass

R5 R1 R5 R1 R3 R1 R1 R5 R1 R3

L2 L4 L3 L2 L1 L4 L4
L1 L1 L3 L1

T 15 16 15 13 15 15
A 13 14 13 11 13 13 18 20 18 20
B

T 9 9 11 11 11 11 11
A 11 10 9 9 11 11 11 11
B 9 9

A⁴ Solo Feel **D^b/F** **G^b** **A^b**

44

Bass

R1 R3 R1 R3 R1 R1 R3 R1 R3 R1 R3 R1 R1 R3 R4

L2 L1 L3 L4 L4 L1

L2 L2 L2 L2 L2 L1

T 22 20 22 18 20 18 18 20 18 20 22 20 22 20 20 22 23

A

B

T 8 8 10 8 10 12

A 9 9 8 9 11

B 9

D^b **D^b/F** **G^b** **A^b(sus4)**

46

Bass

R1 R3 R2 R1 R3 R1 R3 R1 R2 R1 R4 R1 R2 R3 R1 R1 R3 R1 R1 R2 R1 R3 R1

L4 L3 L4 L4

L2 L2 L2L1 L2 L2 L1

T 20 22 21 20 18 20 20 22 18 20 20 23 20 18 18 20 18 18 20 22 20 18 18 18 20 18

A

B

T 10 8 10 13

A 9 8 9 8 9 11 11 9

B 9

48 **Db Db/F Gb Eb/G**

Bass

R1 R3 R1 R1 R3 R1 R1 R2 R1 R3 R1 R1 R3 R1 R1 R3 R1

L4 L3 L2 L1 L4 L2 L2 L1 L2

T 18 18 20 22 20 18 18 18 15 13 18 18 20 22 20

A 20 18 18 20 22 20 18 18 15 13 18 20 18 18 20 22 20

B

T 10 8 10 10

A 9 8 9 10 17

B 9 8 9 10 18 18

50 **Bbm1/Ab F/A Cbmaj9(omit3) Bbm1 Ab/C Db Cb(add9)**

Bass

R1 R3 R1 R1 R3 R1 R3 R1 R1 R3 R1 R3 R4

L1 L2 L3 L2 L3 L4 L1 L2 L3 L3 L2 L1 L3 L2 L1

T 18 20 18 18 20 22 20 22 20 20 22 18 20 22 23

A 20 18 18 20 22 20 22 20 20 22 18 20 22 23

B

T 10 12 12 10 8 13

A 11 12 12 8 8 13

B 8 9 12

52

N.C. Db Gb/Db Db

Slide

R1 R2 R4 R1 R4 R4 R1 R3 R1 R3

L2 L2
L2 L3 L3
L4 L1 L1

L1 L3 L2

R1

16-17-20 16-15 18-18 18-20 18-20

T
A
B

T
A
B

5 6 5 5
4 6 8 6 6
4 4

14

D.S. Al Coda

⊕ Coda

54 Dbm7 Gb13 Ab7(sus4)

R3 R1 R3 R1

molto rit.

L2 L4 L3 L2 L1 L4 R1
L1 L1 L3 w/p

15-16-15 13-15 15
13-14-13 11-13 13 18-20 18-20

T
A
B

T
A
B

9 9 11 11-11-11-11
9 11-10-9 9 11 11-11-11

9

C

Rubato
Dbmaj7

Ebm7

Db/F

F+

Gb

GbmI

*slow down
trill at end*

56

Bass

T 12 13 15 13 13 14 13(15) 14 17 15

A 10 11 13 15 16

B 11 13 15 16

Db

Db/Cb

Gbmaj7/Bb

A^{o7}

58

Bass

T 13(15) 13 15 17 15-17 11 18-17-15 11 12 13 15

A 13 15 16 14 13 11 12

B 16 14 13 12

Ab6(omit3)

G^{o7}

Ab⁷(sus4)

F/A

F⁷/A

60

Bass

T 13-15 10 20 13 20-22 20 18 12 18-20 21-20

A 11 10 11 12

B 11 12

62

B \flat M1 R2 Eb R1 R3 R1 D \flat /A \flat R4 R1 R3 A \flat R1

L1 L2 L2 L1 L1 L1 L4 w/a w/a w/a L4 w/a P.O. L3

w/p w/p w/p

let ring-----|

T 18 13 7 20-22 20 23 20-22 20

A 13 15 17

B 6

T 13 13 11 10

A 14 16 14 9 9 9

B

64

D \flat G \flat /D \flat D \flat

R1 R2 R4 R2 + R4

tr

pp

3

L1 L3 L2 L3 L1 L4 L2 L4 L1 L3 L2

let ring-----|

pp

T 19 20-22 20 (22) 20

A

B

T 10 11 10

A 9 11 11 9 13 13 9 11

B

APPENDIX B: "Out of the Bassment" Full Score

Out of the Bassment

As Played on the Album *Out of the Basement*

Composer: Josh Cohen

♩ = 140
 Half-Time Feel
 Swing 8ths
 R&B

Introduction Fingerstyle

6-string Bass Guitar

6-string Bass Guitar

C	G	F#	C#
T	A	D	A
A	B	E	B
B			
10	12	14-16	10

5

6-string Bass Guitar

T	A	B	
8	10	12-14	12

9 **Dmaj7**

6-string Bass Guitar

T	A	B	
18	18	18	18

R2
R1

L1 III2 L4 L3 L1 L1 L2 L4 L3

T	A	B	
10	12	14-16	10

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13 Cmaj7

Treble staff: R2 R1 (measures 13-14), R1 R3 R2 R1 R4 R1 R4 (measures 15-16)

Bass staff: L1 (measure 13), L1 L2 L4 (measure 14), L3 L1 (measure 15), L1 L2 L4 (measure 16)

TAB 1: 16 16 | 16 16 | 16 16 | 16 16 | 16 16 | 16 18 17 16 | 19 16 | 19

TAB 2: 8 | 10 12 14 | 10 | 8 | 10 12 14 | 7 9 | 8 7 | 10 7 | 10

17 Dmaj7

Treble staff: R2 R1 (measures 17-18), R2 R1 L4 L3 (measures 19-20)

Bass staff: L1 (measure 17), L1 L2 L4 (measure 18), L3 L1 (measure 19), L1 L2 L4 L1 (measure 20)

TAB 1: 18 18 | 18 18 | 18 18 | 18 18 | 14 16 14 | 14 16 14 | 14 16 14

TAB 2: 10 | 12 14 16 | 12 | 10 | 12 14 16 | 12 | 12 | 10

21 Cmaj7

R2 R1
 R1 R3 R2 R1 R4 R1 R4
 L1 L1 L2 L4 L5 L1 L1 L2 L4 L1 L3 L2 L1 L4 L1 L4
 T A B 16 16 16 16 16 16 16-18 17-16 19-16 19
 T A B 8 10 12-14 10 8 10 12-14 7-9 8-7 10-7 10

25 Dmaj7

R2 R1 R2 L4 R2
 R1 L5 R1
 L1 L3 L4 L1 L2 L4 L5 L1 L3 L4 L1 L2 L4 L1 L1 L5
 T A B 18 18 18 18 18 18 14-16-14 14-16-14 14-16-14
 T A B 10 12 12-14 12 14-16 12 10 12 12-14 12 14-16 12 12 10

29 Cmaj7

R2
R1

R4 R1 R1 R3

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L3

TAB 16 16 16 16 16 16 19 16 16 18

TAB 8 10 10-12 10 12-14 10 8 10 10-12 10 12-14 12

A¹ Dmaj7

33

simile... R2 R1 R1 R4 R3 R4 R3 R1 L4 R4 R1 R2 L3

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L3

TAB 16 18 16 18 18 18 18 16 19 18 19 18 16 16 14 16 17

TAB 10 12 12-14 12 14-16 12 10 12 12-14 12 14-16 10

37 Cmaj7

— R4 R2 R4 R2 R2 R2 R1 R3 R1 R5 R2 R2 R4 R1 R3
 R1 R1 R1 R1 R1 R1 R1 R1

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L3

T 19-17-19-17 16 16 12 14-12 14 16 16 16 18
 A 16 16 16 19 16 18
 B

T 10-12 10 12 14 10 10 10-12 10 12 12
 A 8 10 10 10 10 10 10 10 10 12
 B 8 10 10 10 10 10 10 10 10 12

41 Dmaj7

R1 R1 R3 R2 R2 R2 R1 R3 R1 R1 R3 R1 R4 L4 R1 R3 R1
 R1 R1 R1 R1 R1 R1 R5

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L4 L1 L3 L1 L2 L1 L3 L3

T 16 16-18 18 18 18 16-18 16 16-18 14
 A 18 18 18 19 18 18 16-18 12-14-16 14
 B 16-18 12-14-16 14

T 12-14 12 14 16 12 12 12-14 9 11 9 11
 A 10 12 12 14 12 12 10 12 12-14 12 9 9 11 11
 B 10 12 12 14 12 12 10 12 12-14 12 9 10 10 10

45 Cmaj7

Treble clef: R3 R1 R3 R2 R1 R3 R2 R4 R1 R1 R3
 Bass clef: L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 R1 L4 L2 L4 L3

TAB (Treble): 16-14-16 16-16 16-16 16-16 16-16 19-16-16-18
 TAB (Bass): 8-10-10-12-10-12-14 10 8-10-10-12-10-12-14-16-14-12-14 12

A² Dmaj7

49

Treble clef: simile.. R2 R1 R1 L4 R2 L3 R1- R2 R4 R3 R4 R3 R1 L4 R4 R1 R2
 Bass clef: L1 L3 L4 L1 L2 L4 L1 L1 L3 L1 L3 L4 L1 L2 L4 L3

TAB (Treble): 16-18-16-18 18-16-18-16 13-11-14-11 14-16 16-19-18-19-18 16-16-19-16-17
 TAB (Bass): 10-12-12-14-12-14-16 10 10-12 10-12-14-12-14-16 10

53 Cmaj7

Treble staff: R4 R2 R4 R2 R2 R1 L2 R1 R3 R1 R5 R2 R1 R2 R4 R1 R3
 Bass staff: L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L5
 TAB (T A B): 19-17-19-17-16 19-21 19-21 19-12 14-12 14 16 16 16 16 16 18
 TAB (T A B): 8 10 10-12 10 12 14 10 8 10 10-12 10 12 14 12

57 Dmaj7

Treble staff: R4 R1 R1 R3 R2 R1 R2 R2 R1 R2 R4 R1 R1 R3 R1 R4 L4 R1 R3 R1
 Bass staff: L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L4 L1 L3 L1 L2 L1 L3 L3
 TAB (T A B): 19 16 16 18 18 18 18 16 18 21 16 16 18 16 19 12 14 16 14
 TAB (T A B): 10 12 12 14 12 14 16 12 10 12 12 14 12 9 9 11 11 10 10

61 Cmaj7

R3 R1 R3 R2 R1 Simile
R1

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L1 L4 L1 L4 L1 L4 L1

T 16-14-16 16 16 16 16
A
B

T 10-12 10-12 10-12 10-12 10 9 8
A
B 8 10 10 10 8 8 7 7 6 6

65 A6 Bm7

R3 R1 R3 R1 R2 R1 R3 R1 R1 R3 R1 R4 R1 R1 R3 R1 R5 R1 R3 R1 R5 R1 R3 R1

L1 L1 L3 L1 L1 L3 L1 L2 L1 L3 L1 L1 L3 L1 L4 L1 L1 L3 L1 L2 L4 L1 L3 L1 L3 L4 L1 L3 L1 L5

T 18-18 14-16-14 15-14 16-14 16-18 14-16 14 16-14
A
B 14-16-14 17-14 14-16 12-14

T 9 9
A 7 7 9 11 7 7 9 7
B 5 7 9 7 8 7 9 7 7 9 7 10-7 7 9 5-7

To Coda

77 **Dmaj7** **E7(sus4)**

R2 R1 R3 R1 R2R1 R1R2R4 R2 R4 R3 R3 R4R1 RR3
R1 R1 R1

L1 L1L3L1L1 L3 L1 L2L1 L2A L2 L4 L2 L2 T↓T↑ P simile... L3
slide down

Slapped dead notes sliding down E-string.
Popped muted G-string

T 18-18 18-18 19-21-19 20-19-18 21-21 21-21 16-16-18
A 19-21-19 21 19-19 19
B

T 10-12-14 12 14-12 13-12-11 14-12 14 12-12 X X X X X X X X 12
A 14-12 14 12-12 X X X X X X X X
B

A³ **Dmaj7**

81

R4 R1R3 R2 R2 R1 R4 R3 R4 R3 R1 L4 R4 R1 R2
R1 R1 L3

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L3

T 16-18 16-18 18 18 18 17-16 19 18 19 18 16-16-14-16-17
A 18 18 18 19 18 19 18 16-16-14-16-17
B

T 12 12 14 14 16 12 12 12-14 12 14 16 10
A 12 12 14 14 16 12 12 12-14 12 14 16 10
B

85 Cmaj7

— R4 R2 R4 R2 R2 R2 R1 R3 R1 R5 R2 R2 R4 R1 R3
R1 R1 R1 R1 R1 R1

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L3

T 19-17-19-17 16 16 12-14-12 14 16 16 19 16 18
A
B

T 8 10 10-12 10 12-14 10 8 10 10-12 10 12-14 12
A
B

89 Dmaj7

R1 R5 R1 R1 R3 R2 R2 R2 R1 R3 R1 R3 R1 R3 R1 R5 R1 R4 L4 R1 R3 R1
R1 R1 R1 R3

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L4 L1 L3 L1 L2 L1 L3 L3

T 16-18 16 16-18 18 18 18 16-18 16-18-16 16-18 16-19 12-14-16 14
A
B

T 12 12-14 12 14-16 12 10 12 12-14 12 9 9 11 11 10
A
B

93 Cmaj7

Treble staff: R3 R1 R3 R2 R1 R5 R2 R4 R1 R1 R5
 Bass staff: L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 R1 L4 L2 L4 L3

TAB (Top): 16-14-16 16-16-16 16-16-16 16-16-16 19-16-16-18
 TAB (Bottom): 8-10-10-12-10-12-14 10-8-10-10-12-10-12-14-16-14-12-14 12

A⁴ Solo Feel

97 Dmaj7

Treble staff: R4 R1 R1 R3 R4 L2 L1 L2 L1 7 R1 R3
 Bass staff: L1 L3 L4 L1 L2 L4 L3

TAB (Top): 18-19-16-16-18-19 18-18-19-21-19-21-19-18-16-18
 TAB (Bottom): 10-12-12-14-12-14-16-12

99

R4 R3 R1 R4 R1 R3 R4 R3 R1 R1 R3 R1 R3 R1 R3

L1 L3 L4 L1 L2 L4 L4 L2 L1 L2 L1 L2 L3

TAB: 18 19 18 16 19 16 18 19 18 16 14 16 14 16

TAB: 10 12 12 14 12 14 16 16 14 12 11 12 11 12 10

101 Cmaj7

R1 R3 R2 L2 L2 R2
R1 L1 L1 R1

L1 L3 L4 L1 L2 L4 R1 R2 R1 R4 R1 R3 R4 R1 L4 L1 simile...

TAB: 16 16 16 16 16 16 16

TAB: 8 10 10 12 10 12 14 14 15 14 17 14 16 17 14 10 12 14 10 12 14 8 10 12 8 10 12

110

R2
R1

R1 R2 R4 R1 R3 R4 R1

L3 L1 L3 L4 L1 L2 L4 L4 L1 L2 L4

TAB

TAB

A5 Solo Feel
Dmaj7

113

R3
R1

simile...

L1 L4 L1 L1 L4 L1 L3 L1 L1 L4 L1 L1 L4 L1 L3 L1

TAB

TAB

117 Cmaj7

L1 L4 L1 L1 L4 L1 L3 L1 L1 L4 L1 L1 L4 L1 L3 L1 L3

TAB 16 14 16-18 14-16 19-21 17-19 16-16 14-14 23 21 19-21 18

TAB 8 10 8-8 10 8-10-8 8 10 8-8 10 8-10-12 10-12

121 Dmaj7

R3 R1 simile... R1 R3 R1 R3

L1 L4 L1 L1 L4 L1 L3 L1 L1 L4 L1 L1 L4 L1 L3 L1

TAB 18 16 21 19 23-16 21-14 14-18 12-16 21 19 23 19-21-19-21

TAB 10 12 10-10 12 10-12-10 10 12 10-10 12 10-12-10

125 Cmaj7

D.S. Al Coda

R1 L4 L2 L4 L2 R2R1 R2R1 R2R1

L1L3 L4 L1 R1 R5 L3 L1L3L4 L1 R1 R3 R1 R3L1 simile...

TAB 19 14 14 14 16 16 14 16 15 15 14 14 13

TAB 8 10 10 12 10 11 14 10 8 10 10 12 10 14 16 12 14 8 7 6

⊕ Coda

129 E7(sus4)

R3 R5 R1 R3 R1 R1 R1R3 R2R1 R4 R1 R4 R4 R4 R1 R1 R3 R1 R1

L2 L2 L1 L3 L2 L1 L4 L1 L4 L1 L3 L1 L2

Indiscriminate slide, up and down on the E-String.

TAB 21 21 19 19 16 18 17 16 19 16 19 23 21 19 18 16 16 18

TAB 12 12 9 11 10 9 12 9 12 7 9 7 X

C Dmaj7

149

R2 R1 R2 L4 R2
R1 L3 R1

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L1 L3

T	18	18	18	18	18	14-16	14	14-16	14
A	18	18	18	18	18	14-16	14	14-16	14
B									

T		12-14	14-16		12	12-14	14-16		12		10
A		12	12		12	12	12		12		10
B	10	12	12		10	12	12		12		10

153 Cmaj7

R2 R1 R1 R3 R2 R1 R4 R1 R4

L1 L3 L4 L1 L2 L4 L3 L1 L3 L4 L1 L2 L4 L1 L3 L2 L1 L4 L1 L4

T	16	16	16	16	16	16	16-18	17-16	19-16	19
A	16	16	16	16	16	16				
B										

T		10-12	12-14		10	10-12	12-14		7-9	8-7	10-7	10
A		10	10		10	10	10		7-9	8-7	10-7	10
B	8	10	10		8	10	10		7-9	8-7	10-7	10

Dmaj7

157

Treble staff: R2 R1 (measures 157-158), R2 L4 R2 (measures 159-160), R1 L3 R1

Bass staff: L1 L1 L2 L4 (measures 157-158), L3 L1 L1 L2 L4 L1 (measures 159-160), L1 L3

TAB (A/B):
 Measure 157: 18-18, 18-18
 Measure 158: 18-18, 18-18
 Measure 159: 18-18, 18-18
 Measure 160: 14-16-14, 14-16-14, 14-16-14

TAB (T/B):
 Measure 157: 10-12-14-16
 Measure 158: 12-10-12-14-16
 Measure 159: 10-12-14-16
 Measure 160: 12-10

Cmaj7

161

Treble staff: R2 R1 (measures 161-162), R1 R3 R2 R1 R4 R1 R4 (measures 163-164)

Bass staff: L1 L1 L2 L4 (measures 161-162), L3 L1 L1 L2 L4 L1 L3 L2 L1 L4 L1 L4 (measures 163-164)

TAB (A/B):
 Measure 161: 16-16, 16-16
 Measure 162: 16-16, 16-16
 Measure 163: 16-16, 16-16
 Measure 164: 16-18-17-16, 19-16-19

TAB (T/B):
 Measure 161: 8-10-12-14
 Measure 162: 10-8-10-12-14
 Measure 163: 8-10-12-14
 Measure 164: 7-9-8-7, 10-7-10

165 Dmaj7

Treble clef: R2, R1
 Bass clef: L1, L1 L2 L4, L3 L1, L1 L2 L4, L3

Acoustic Guitar TAB: 18-18, 18-18, 18-18, 18-18, 18-18, 18-18, 18-18, 18-18
 Electric Guitar TAB: 10, 12-14-16, 12, 10, 12-14-16, 10

169 Cmaj7

Treble clef: R2, R1
 Bass clef: L1, L1 L2 L4, L3 L1, L1 L2 L4

Acoustic Guitar TAB: 16-16, 16-16, 16-16, 16-16, 16-16, 16-16, 16-16, 16-16
 Electric Guitar TAB: 8, 10-12-14, 10, 8, 10-12-14, 12

APPENDIX C: "Tappin' Away" Full Score

Tappin' Away

As played on album *Out of the Basement*

Composer: Josh Cohen

Rubato
Largo

Introduction

6-string Bass Guitar

a a R2 m R1 a
 m m
 i i
 p p

6-string Bass Guitar

C	21	19	24	17	16
G	21	20		19	18
D	20	19		18	17
A					
E	20	19		18	0
B					

Bass

a a R2 m R1 a a
 m m
 i i
 p p

Bass

16	14	19	12	13	14	11
16	15		14			13
15	14		13			12
15	14		13			0

Bass

a i m a m a a i m a
 m m m m m m
 i i i i i
 p p p p p

Bass

11	12-14	16	14-16	9	10-12	14	13	14	7	12
11		16		9		14	13	14	7	
10		15		8		13	12	13	6	12
10		14		8		12	11	12	6	11
										0

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8^{va}
♩ = 170

8

Bass

p i m a simile...

Bass

T 3-3 2-2 1-1 0-0 5-5 4-4 3-3 2-2 7-7 6-6 5-5 4-4 9-9 8-8 7-7 6-6

A 0

B

(8)

10

Bass

Bass

T 11-11 10-10 9-9 8-8 13-13 12-12 11-11 10-10 15-15 14-14 13-13 12-12 16-16 15-15 14-14

A

B

(8)

12

Bass

molto rit.

Bass

T 18-18 16-16 20-20 18-18 22-22 20-20 22-22 20-20 22-22 20-20 22-22 20-20 22-22 20-20

A 19-19 17-17 21-21 19-19 23-23 21-21 23-23 21-21 23-23 21-21 23-23 21-21 23-23 21-21

B

(8)

15

♩ = 170

Bass

p i m a simile...
A tempo

Bass

T 22 21 20-24 21 20 19-23 20 19 18-22 19-18 17-21 17 16-20 15-19

A

B

(8)

17

Bass

molto rit.

Bass

T 14-18 13-17 12-16 12-16 12-16 12-16 12-16

A 16 15 15 14 14-18 14 13 14 13 14 13 14 13 12-16

B

♩=170 Swing 8ths

A1 A maj7 F#m7 G7(#11)

19

Bass

p m p m p m p i m a m p m p i i m a

A tempo

T 13 9 9 9 11 13 13 11 11 16 14 13

A 0 0 7 7 10 10 10 10 10 10

B 0 7 7 10 10 10 10

A maj7 Fmaj7(#5) Dm9 Bm7(b5) E7

23

Bass

p i a a m p i R1 R2 R4 p m p m p m a p i m p i m

T 13 9 9 9 16 14 12 11 14 13 12 13

A 0 14 11 9 12 10 10 12 11 12 12

B 0 8 8 8 0 0 0 0 14 12

A maj7 F#m7 G7(#11)

27

Bass

p m p m p m i m p i m a m p m i m i

Tie one H.O. the other

Fingerstyle

T 13 9 9 9 9 11 13 13 11 16 14 13

A 0 0 0 11 14 11 9 12 10 10 10 10

B 0 0 0 11 14 11 9 12 10 10 10 8

A maj7 Fmaj7(#5) Dm9 G7

31

Bass

p i a a m p i R1 R2 R4 p m p m p m a p i m p i

T 13 9 13 9 9 9 16 14 12 11 10 11 9 12 10

A 0 11 9 9 9 12 10 10 12 11 10 9 9 12 10

B 0 8 8 8 0 0 0 0 10 9 9 12 10

B1 Cmaj7 Am7 Dm7 G7 F7 Em7

Bass

m p i i p m p m p i i p m m m m

p p i i p p

T 9 0 10 12 16 12 12 10 12 11 11 9 9

A 10 12 14 17 12 12 0 11 10 10 10 8 9

B 0 0 0 0 0 0 12 11 10 10 8

A7 A7(b9) Dm7 G13

Bass

m p i p a i p m p m p m a R2 L1

i m i i p

T 7 7 9 12 9 12 14 10 9 5 9 12 16 19

A 7 7 9 12 9 12 14 12 11 7 10 14 16 16

B 0 0 0 0 0 0 0 0 0 0 0 15 15 15

Cmaj7 Am7 Dm7 G7

Bass

m p i m R1 L1 L1 L3 L4 L3 L1 L1 L2 L3 L4 L1 L2 L3

R4 R2 R1 R1 R1 R2 R1 R4 R1 R1 R5 R4 R1 R5 R4 R1 R2 R1 R4 R1

T 9 10 12 16 12 12 5 7 14 15 17 16

A 8 10 7 5 7 8 7 5 7 14 15 17 16

B 8 10 7 5 7 8 7 5 7 14 15 17 16

Gm7 C7 Bm7(b5) E7 E7alt.

Bass

L4 L2 L1 L4 L1 L4 L1 L2 L1 L1 L2 L4 L1 L1 m T i

R2 R3 R4 R4 R1 R1 R1 R2 R1 R4 R1 R1 R5 R4 R1 R5 R4 R1 R2 R1 R4 R1 N. Harm 1

T 16 17 19 21 15 14 14 16 17 14 16 14 15 14 7

A 15 15 15 21 17 14 14 16 17 14 16 14 15 14 7

B 10 8 7 10 8 10 8 7 8 10 6 7 9 10

SOLO FEEL

A² Amaj7 F#m7 G7(#11)

51

Bass

p i m a p i m p i m a p i m a p m p m p i m a p i m a

Bass

Amaj7 Fmaj7(#5) Dm9 Bm7(b5) E7 P.O.

55

Bass

p a a p i m a p i m m a m p i m i m a i m a

i i i p i p p

Bass

Amaj7 F#m7 G7(#11) Fingerstyle

59

Bass

i p m i p m i p m p m p

Bass

Amaj7 Fmaj7(#5) Dm9 G13

63

Bass

p i m p i m p i a p m a m i i a simile... p

i i i p i p

Bass

B² Cmaj7 Am7 Dm7 G7

8^{va}

67

Bass

m p m p m i m a p m p m p m m m m m p a m m m
i i i i i i i i i i i i i i i i i i i

Bass

T 19 16 14 14-16 14 12 11 9 11 12 14 16 15 16 17
A 19 16 14 17 14 12 12 10 12 14 16 16 16 17 19
B 15 15 0 0 0 0 11 12 14 16 15 16 17 19

Em7 A7 Dm7 G13

8^{va}

71

Bass

p m p m i m a p m p m p m i m a p m p a
i i i i i i i i i i i i i i i i i i

Bass

T 19 19 19-16-17-19 19-19 17 17-14-16-17 17 16 15
A 19 19 18-18 17 17 17 14-16-17 16 16
B 0 0 0 0 0 17 17 15 15

Cmaj7 Am7 Dm7 G7

8^{va}

75

Bass

p i m a p i m p i m a p i m a p i m a p i m
i i i i i i i i i i i i i i i i i i

Bass

T 16 16 19 19 17 17-16-17 14-16 17 14 17-16 12 16 14 10 14-12-11 14-12
A 15 10 14 9 0 14 17-16-17 0 14 17-16 12 16 10 14-12-11 14-12
B 15 15 0 0 0 0 15 15 15 15 15 15 15 15

Gm7 C7 Bm7(b5) E7 Vib. H.O.

8^{va}

79

Bass

a p i m a p i m p i m a p i m a p i m a p i m p i p
i i i i i i i i i i i i i i i i i i

Bass

T 17 15 17-16-14 16 15 16-14 14 14-12 14-12 12 12 11-13
A 15 15 15 15 14 14 14-12 16-14-12 15 12 14 11-13
B 15 15 15 15 14 14 14 15 15 15 15 15

SOLO FEEL

A³ Amaj7 F#m7 G7(#11)

(muted G-string plucked) Directions: Use RH to shift Fretwrap into position to dampen strings

83

i m i i L1 L4 L3 L4 L2 L1 L4 L3 L1 L4 L2

R1 R2 R1 R2 R3 R1 R4 R1 R1 R5 R1 R3 R1

T 11 9 11 11 13 X 13 14 13 14 14 18 14 14 17 19 20

A 9 9 7 9 9 10 8 7 15 17 14 18 14 14 15 17 18

B 9 9 7 9 9 10 8 7 10 9 7 10 8

Amaj7 Fmaj7(#5) Dm⁹ Bm^{7(b5)} E7

simile... L4 R5 L1 R1 R5 R1 R1 R2 R1 R4 R5 R1 R3 R1 R3 R5 R3 R5 R1 R1 R1 R1

87

L1 L2 L4 L1 L2 L1 L2 L4 L4 L4 L2 L2 L1 L4 L1 L5

T 20 18 18 16 16 14 14 18 16 16 14 17 16 14 19 17 16 14 13

A 18 16 16 14 14 12 12 16 14 14 15 14 17 17 15 14 12 11

B 5 7 9 12 13 5 7 9 10 10 8 8 7 10 7

Amaj7 F#m7 G7(#11)

Top Voice Only *su* Top Voice Only *su*

simile... R5 R1 R1 R2 R4 R2 R1 R4 R1 R3 R1

91

L1 L2 L4 L1 L4 L3 L1 L5 L1 L3 L4 L3 L1 L3 L4 L3

T 13 14 16 21 23 21 14 16 14 16 17 19 17 16 19 18 16

A 11 12 14 7 21 9 19 12 14 12 10 10 10 10 10 10

B 5 7 9 9 7 9 8 10 10 8 10 10

Amaj7 (8) Fmaj7(#5) Dm⁹ G¹³

R1 R3 R1 R2 R1 R3 R2 R1 R3 R1 R2 R4 R1 R2 R4 R2

R1 R2 R1 R2 R3 R2 R4 R1 R2 R4 R2

L1 L2 L4 L2 L3 L1 L2 L4 L4 L1 L2 L4 L1 L3 L4

95

T 11 18 19 14 13 15 8 11 14 16 14 16 17 16 14 16 17 19 17 16

A 5 7 9 7 8 5 7 9 10 7 8 10 7 8 10 7 8 10 7 9 10

B

Cmaj7 Am⁷ Dm⁷ G⁷

B³ R1 R2 R1 R2 R2 R2 R1 R2 R1 R4 R1 R2 R1 R4 R1 R2 R3 R1 R2 R3

R1 R2 R1 R4 R1 R2 R3 R1 R2 R3 R1 R2 R3

simile...

L4 L3 L1 L4 L1 L4 L2 L1 L4 L1 L2 L3 L4 L4 L2 L2 H.O. H.O.

99

T 16 16 15 16 15 16 16 17 16 16 15 16 16 15 16 16 15 16 16 16

A 10 10 9 7 10 7 10 17 8 7 10 7 8 9 15 14 15 17 10 8 8

B

Em⁷ A⁷

R2 R3 R1 R2 R5 R2 R1 R4 R1 R4 R1 R2 R1 R4 R1 R3 R3 R3 R1 R1 R1

3 3

L3 L1 L3 L2 L1 L2 L4 L2

103

T 15 16 16 15 16 16 15 14 17 14 17 14 15 14 18 14 17 13 16

A 7 5 7 6 5 7 7 9 15 11 14

B

Dm⁷ G¹³

TOP VOICE ONLY

8^{va} R4 R1 R4 R1 R4 R1 R4 R1

R3 R R3 R1 R4 R1 R4 R1 R4 R1 R4 R1

L1 L1 L2 L3 L4 L2 L1 L4

105

T 14 18 19 23 19 18 22 18 17 21 17 16 19 16

A 5 12 7 8 9 10 8 7 10

B

Cmaj7

TOP VOICE ONLY

8^{vw}

Am7 Dm7 G7

R1 R1 R1 R1 R1 R4 R5 R2 R2 R2 R2 R2 R4 R5
 R2 R2 R2 R2 R2 R1 R1 R1 R1 R1 R1 R1 R1 R1

107

Bass

L2 L1 L4 L1 L1 L4 L2 L1 L4 L1 L2 L3 L4 L2 L1 L4

Bass

T 16 15 16 15 16 21 21 19 17 16 17 16 17 23 23 21
 A 17 16 17 16 17 17 17 17 17 16 17 16 17 19 19 19
 B 8 7 10 6 7 10 8 7 10 7 8 9 10 8 7 10

TOP VOICE ONLY

(8)

Gm7 C7 Bm7(b5) E7

R3 R1 R2 R4 R1 R2 R3 R4 R2 R1 R2 R3 R4 R3 R1 R4

111

Bass

L4 L2 L1 L4 L2 L1 L4 L2 L1 L2 L4 L1 L1 L1 L2 L3

Bass

T 21 17-14 15 16-17-18-19-12 14 14-14-15-16-17-11-11 9-8 8-16 16
 A 19 20 8 7 10 7 10 8 7 8 10 6 7 9 10 11
 B 10 8 7 10 8 7 10 8 7 8 10 6 7 9 10 11

A⁴

Amaj7 F#m7 G7(#11)

Directions: Use RH to shift Fretwrap back into open position

R1 R2 R4 R2 R4 R1 R1 R1
 L1 L2 L4 L2 L4 L2 L5 L3

115

Bass

p m p m p m L1 L1 L1 L3 L1

Bass

T 13 9 9 14 16 18 16 18 16 16 14
 A 13 9 7 11 12 14 12 14 12 18 16
 B 12 10 9 10 10 10 10 10 10 12 14

Amaj7 Fmaj7(#5)

R2 R3 R2 R2 R1 R1 L2 L4 R1 R2 R4 Dm9 Bm7(b5) E7

119

Bass

L1 m p p m p m p m a p i m p i m

Bass

T	18	16-14	10-9	16	14	12-11	14	13	13
A	19	16-14	12-11	12	10	0	14	13	12
B	12			8	0	0	14		12

Amaj7 F#m7 G7(#11)

Tie one H.O. the other

123

Bass

p m p m p m i m p i m a m p m i m a

Fingerstyle (normal)

Bass

T	13	9	9-11-13	13	11	16-14-13
A	13	9	11-9	10	10	10-10
B	0	0	12	10	10	8

Amaj7 Fmaj7(#5) Dm9 G7

127

Bass

p i a a m p i R1 R2 R4 p m p m p m a p i m a p

Bass

T	13	13-9-9	14-16-18	16	14	19-16	16	12-10
A	9	11	11	12	10	0	15	16
B	0		8	0	0		15	15

B⁴

131

Cmaj7 *Am7* *Dm7* *G7* *F7* *Em7*

Bass

m p i i p m p m p i i p m m m m

p p i p i i i p

T 9 0 10 12 16 12 12 10 12 11 11 9 9

A 10 12 14 17 12 12 0 11 10 10 8 9

B 0 0 0 0 12 11 10 10 8

135

A7 *A7(b9)* *Dm7* *G¹³*

Bass

m p i p a i p m p m p m a L1 L3 L1

i m i i i m i p

T 7 7 9 12 9 12 14 10 9 5 9 12 16 19 19 21 11 21

A 0 0 11 12 9 10 14 16 16 15 15

B 0 0 0 0 0 14 15 13 12 10

139

Cmaj7 *Am7* *Dm7* *G¹³*

(8) *P.O.* *R4 R2* *R1 R1* *R1 R2 R1 R2 R4* *R3 R2*

Bass

L1 p i L1 L1 L3 L4 L3 L1 L1 L2 L4 L4 L1 L2 L3

p

T 4 4 5 7 16 12 4 5 4 5 12 0 11 11

A 3 3 2 1 12 12 0 2 3 2 0 10 10

B 0 2 3 2 0 2 3 4 0 2 3 4

Gm⁷ C⁷ Bm⁷(b5) E⁷

Top Voice Only

8^{va}-----

R2 R3 R4 R4 R2 R1 R4 R1 R1 R4 R1 R1 R1 R1 R1

R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1

143

Bass

L4 L2 L1 L4 L1 L4 L1 L2 L1 L1 L4 L3 L3 L1 L3 L1 L4

Bass

T 16 17 19 21 15 14 14 14 14 16 16 12 12 14 14

A 15 15 15 21 7 8 14 14 14 13 13 12 12 11 11

B 10 8 7 10 8 10 8 2 4 2 2 0 2 0 4

C

Top Voice Only

8^{va}-----

R2 R3 R4 R4 R2 R1 R4 R1 R1 R4 R1 R1 R1 R1 R1

R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1 R1

147

Bass

L4 L2 L1 L4 L1 L4 L1 L2 L1 L1 L4 L3 L3 L1 L3 L1 L4

Bass

T 16 17 19 21 15 14 17 14 14 14 16 16 12 12 14 14

A 15 15 15 21 7 8 14 14 14 13 13 12 12 11 11

B 10 8 7 10 8 10 8 2 4 2 2 0 2 0 4

Top Voice Only

8^{va}-----

R2 R3 R4 R4 R2 R1 R4 R1 R1 R5 R3 R3 R4

R1 R1

151

Bass

L4 L2 L1 L4 L1 L4 L1 L2 L1 R3 R3 R4

R1 R1

Bass

T 16 17 19 21 15 14 16 16 16 16 16

A 15 15 15 21 7 8 14 14 14 14 14 13 13

B 10 8 7 10 8 10 8 7 9 10 6 7

APPENDIX D: "Etude No.1" Full Score

Etude No.1

Study using the right hand fretting technique

Composer: Josh Cohen

♩ = 60

Bass

A¹ R1 w/a simile...
p m c p m c simile....
let ring-----
p

Bass

C G D A E B

21	9	9	16	9	9	19	9	9	14	9	9
8	10	8	10	8	10	8	10	8	10	8	10

Bass

5 R1 w/a R1 w/a R1 w/a
let ring-----
let ring-----
p m c p m c

Bass

16	7	17	7	24	7	22	7	20	7	19
7	10	7	10	7	10	6	8	6	8	6

Bass

8 R1 w/a R1 w/a R1 w/a R1 w/a
let ring-----
let ring-----
mp

1. TO CODA 2. R1 w/a R1 w/a

Bass

17	7	19	7	24	11	19	11	11	14	11
6	8	6	8	10	12	10	12	10	12	10

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B 12

R1 w/a R1 w/a R1 w/a R3 R1 R1 R2 R1 R1 R2

p m c simile... let ring----- let ring----- let ring-----

mf *mp*

19 4 7 7 19 0 4 0 4 21 19 21 9 19 9 18 19 18 11 11 19 21

2 2 2 3 3 7 7 9 9 10 12 10 12

9 9 10 12 10 12

16

R4 R1 R2 R4 R2 R1 R5 R1 w/c simile... R1 w/a R1 w/a

L3 L1 L4 L3 L1 L4 L1 L4 L2 L1 L4 L2 p p m p p m p p m m L2 L3 L1

let ring----- let ring----- let ring-----

mf *f* *rit.*

23 11 18 19 21 19 12 21 23 24 14 23 14 21 14 19 6 21 17 19 21

9 9 11 11 12 14 14 13 15 13 15 13 13 7 5

11 11 12 14 12 14 13 15 13 15 13 13 5

A² A tempo

21 R1 w/a simile... simile...

p m c p m c simile...

let ring-----

p

21 9 9 16 9 9 19 9 9

8 10 8 10 8 10 8 10 8 10

C R1
24 w/a simile...

Bass

p m c simile... let ring-----

let ring-----

mp

Bass

T 14 7 15 7 17 7 19 7 20 8 8 13 8 8

A 6 8 6 8 6 8 7 9 7 9 7 9 7 9

B 6 6 6 8 6 8 7 7 9 8 7 9

28 *A tempo*

Bass

let ring----- *molto rit.* let ring-----

mf

Bass

T 20 9 9 9 20 19 20 21 10 10

A 8 10 8 10 8 10 8 10 9 11 9 11

B 8 8 8 10 8 10 8 10 9 9 9 11

D R1 R1 R1 R1 L4 R2 R1
31 w/a w/a w/c w/a w/c w/m

Bass

p m c p m c P m P P P

let ring----- L1 L3 L2 let ring----- let ring-----

mf

Bass

T 22 15 23 15 22 20 8 22 18 22 20 18

A 14 16 16 16 7 9 14 16 15 13

B 14 14 7 9 14 14 12 11

R1
34 w/a simile... 1. 2.

Bass

p m c simile.. let ring-----

let ring-----

p

D.C. Al Coda
w/ no repeats

Bass

T 19 10 10 10 10 19 10 10 23 10 10 23 10 10

A 12 15 13 14 13 12 21 14 12 21 14 23 21 14

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Coda ^{R1}
w/a

39 simile...

Bass

p m c simile....

let ring-----

p

Bass

T	21	9	9	16	9	9	19	9	9
A	8	10	8	10	8	10	8	10	8
B									

42

Bass

let ring-----

mp

let ring-----

mf

let ring-----

P

rit.

^{R1}
w/c

Bass

T	14	7	15	7	17	5	19	5	20	5	22	5	4
A	6	8	6	8	5	8	5	8	4	6	4	6	23
B													3

APPENDIX E: "Song For Hannah" Full Score

Song For Hannah

♩=138
Half-time feel
Ballad

Composer: Josh Cohen

A¹

BMI BMI/A# BMI/A BMI/G#

Bass

i m a p i m a m i m p i m a Rl_ p i m a m i m p i m a Rl_

let lower voice ring-----

Bass

Gmaj7 D/F# Em7 8va - Top voice only-----

5

Bass

p i m a m i m p i m a Rl_ p i m a p a p i a p i a p

Bass

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B¹

Continue to use classical guitar plucking technique (p-i-m-a-c)
 Fingering choice up to the performer

10 **D** **Bm⁷**

let lower voice ring-----

T 14 14 13 14 14 13-14-13-11 11 11 14 11 9-11 9
 A 12 12 12 12 10 9 11 9 12 12-11 12 9 11 11-13
 B 10 10 10 10 10 0 12 12 0 0 0 0

14 **Gmaj⁷** **A⁷(sus4)** **A⁷**

T 12 12 11-9 12-12 10 9 11 9 12 12-11 12 9 11 11-13
 A 10 10 10 10 10 0 12 12 0 0 0 0
 B 10 10 10 10 10 0 12 12 0 0 0 0

18 **D** **Bm⁷**

let lower voice ring-----

T 14 14 13 14 18 16-18-16-14 14 14 18 16 9-11 9
 A 12 12 12 12 0 16 16 18 16 14 14 14
 B 10 10 10 10 10 14 14 14 14 14 14 14

22 **Gmaj⁷** **A⁷(sus4)** **A⁷**

T 12 12 11-9 12-12 12 9 11-9-7 9 7 7 6 9-11
 A 10 10 10 10 10 0 7 7 6 7
 B 10 10 10 10 10 0 0 0 0 0

C D(add9) F#m(add9)

26

Bass

let lower voice ring-----

Bass

BMI BMI/A G D/F# Em7 A (8va)

30

Bass

let ring-----

Bass

N. Harm

D G6/9(omit3) D(add9)/F# F6 D(add9)/F#

34

Bass

let ring-----

Bass

G(sus2) D/F# Em7 A7

38

Bass

let ring-----

rit.

Bass

A²

42 **BmI** **BmI/A#** **BmI/A** **BmI/G#**

Bass

p i m a m i m p i m a Rl_ p i m a m i m p i m a Rl_

let lower voice ring-----

Bass

T 14 11 14 11 11 14 16 18 14 14 11 14 11 11 14 16 18 14

A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 14 13 12 11 11 12 11 11 12 11 11 12 11 11 12 11 11

46 **Gmaj7** **D/F#** **Em7** **A7**

Bass

p i m a m i m p i m a Rl_ p i m a p a p i a p i a

Bass

T 14 11 14 11 11 14 16 18 14 12 14 13 14 16

A 10 12 12 12 12 12 12 12 12 12 14 12 14 16 17

B 10 9 12 11 11 12 11 11 12 11 12 12 0 14 0 16 17

50 **8va - Top voice only-----**

Bass

p i a p i p

Bass

T 18 19 21 19 21 19

A 0 17 19 0 19 21 23 21 23 21

B 0 17 19 0 19 21 23 21 23 21

B²Continue to use classical guitar plucking technique (p-i-m-a-c)
Fingering choice up to the performer

52 **D** **Bm⁷**

Bass

let lower voice ring-----|

Bass

T	14	14	13	14	14	13-14-13	11	11	11	9	11	9
A		11				14		14				
B	10	12	10	10	10	10	14	14	14	14		

56 **Gmaj⁷** **A⁷(sus4)** **A⁷**

Bass

Bass

T	12	12	11-9	12-12	9	11	9	12	12-11	9	11-13
A											
B	10	12	12-12	10	0	12	12	0	11	0	0

60 **D** **Bm⁷**

Bass

let lower voice ring-----|

Bass

T	14	14	13	14	18	16-18-16	14	14	14	18	16	9	11	9
A					0		18							
B	10	12	10	10	10			14	16	14	14	14		

64

Gmaj7

A7(sus4)

A7

Bass

molto rit.

Bass

T 12 11 9 12 12 12 9 11 9 7 9 7 7 6

A 10 12 12 12 10 0 7 7 7

B 0 0 0 0 0 0 0 0 0 0

Dmaj13(#11)

15^{ma}

N. Harm simile.....

68

Bass

let ring-----

A tempo

molto rit.

Bass

T 4 4 4 4 4 4 5 3

A 0 4 4 4 4 4 4 3

B 0 0 0 0 0 0 0 0

A¹

12

Bass

T T P T P T T T P T P T P T T P T P

Bass

T 7 5 | 5 3 | 5 3 5 3 3 | 7 5 0 5 3 7

A | | | |

B 0 3 X X | 0 1 X X 1 3 | 0 5 6 | X

16

Bass

T T P T P T T T P T P T P T P T P

Bass

T 7 5 | 5 3 | 5 3 5 3 3 | 7 5 0 10 8 11

A | | | |

B 0 3 X X | 0 1 X X 1 3 | 0 5 6 | X

20

Bass

P T P T P T T T P T P T P T P T P

Bass

T 12 0 7 5 | 5 3 | 5 3 5 3 3 | 7 5 0 5 3 7

A | | | |

B X X | 0 1 X X 1 3 | 0 5 6 | X

24

Bass

T T P T P₂ T T P T P₂ T P T T T P T P

P₁ P₁

Bass

T 7 5 | 2 5 3 | 3 0 | 3 5 3 5

A 3 0 | 1 | | |

B 0 3 X X | X X 0 | 4 3 1 0 | 4

28

Bass

L1 R2 R1 L3 R2 R1 L1

Bass

T 15 15 15 | 15 15 15 17

A 15 15 15 | 15 15 15 17

B 3 10 10 10 | 10 10 10 8

B¹

50

A. Harm (+12)

15ma (top 2 notes)

vib.

T P T P T↓ T↑ T P T P T P T P1 P2 T P T

T 7 5 8 5 5 5 8 (15) 3 5 3 3 3 5 3 5

A 0 3 0 6 X X 8 15 3 5 3 3 3 5 3 5

B 0 3 0 6 X X 8 15 3 5 3 3 3 5 3 5

54

T P T P T↓ T↑ T P T P T P T↓ T↑ P T R1 R2 R3 R1 R2 R3 L3 L4 L1 L3 L4 L1

T 7 5 8 5 5 5 7 0 3 3 X 10 10 12 0 18 19 18 19 20 20

A 0 3 0 6 X 3 3 X X 8 10 12 13 10 12 13 10

B 0 3 0 6 X 3 3 X X 8 10 12 13 10 12 13 10

58

A. Harm (+12)

15ma (top 2 notes)

T P T P T↓ T↑ T P T P T P T P1 P2 T P T P

T 7 5 8 5 5 5 8 (15) 3 5 3 3 3 5 X 3

A 0 3 0 6 X X 8 15 3 5 3 3 3 5 X 3

B 0 3 0 6 X X 8 15 3 5 3 3 3 5 X 3

42

T P T P T↓ T↑ T P P T P L1 L2 R2 R1 L1 R2 R1

T 7 5 8 5 5 5 8 18 17 17 16

A 0 3 0 6 X 8 10 11 10

B 0 3 0 6 X 8 10 11 10

A²

46

Bass

T T P T P T T P T P T P T T P T P T P

Bass

T 7 5 5 3 5 3 5 3 3 7 5 0 5 3 7

A 0 3 X X 0 1 X X 1 3 5 3 0 5 6 0 X

B 0 3 X X 0 1 X X 1 3 5 3 0 5 6 0 X

50

Bass

T T P T P T T P T P T P T T P T P T

Bass

T 7 5 5 3 5 3 5 3 3 7 5 0 10 8 7 10

A 0 3 X X 0 1 X X 1 3 5 3 0 5 6 0 10

B 0 3 X X 0 1 X X 1 3 5 3 0 5 6 0 10

54

Bass

P T↓T↑P T P T P T P T P T P T P T P T P

Bass

T 10 7 7 5 5 3 5 3 5 3 3 7 5 5 3 7

A 10 3 3 X 0 1 X 3 5 3 0 5 6 0 X

B 3 3 X 0 1 X 3 5 3 0 5 6 0 X

58

Bass

T T P T P P2 T↓T↑ T L4 P1 P2 P1 P1 P T P P P

P1 TP TP TP TP TP TP TP TP

TP

Bass

T 7 10 14 12 15 12 13 12 10 10 10 8 3 5 7 8 5 3

A 0 3 X X X 13 13 7 8 4 2 2

B 0 3 X X X 13 13 7 8 4 2 2

62 **C**

Bass

P P T P T P2 i im T P T T P1 P2 T T↓T↑ T P2 T P2
 TP TP P1 P1 P1

Bass

T 1-2 1-2 X 3 3-2 X 0 0 1-2 3 0 X 1 3 5 7
 A 1 1 X 3 5 3 X 2 3 0 1-2 3 0 X 1 3 6 8
 B 1 1 X 3 3 1-1 4 6

66

Bass

P P T P T P2 i im T P T T T P T↓T↑ P T T P T
 TP TP P1 P1 P1

Bass

T 1-2 1-2 X 3 3-2 X 0 0 1-2 3 3 3 5 3 5 6 5 6
 A 1 1 X 3 5 5 3 X 2 3 0 1-2 3 3 5 3 6 6 5 6
 B 1 1 X 3 3 6 6 6

70

Bass

P P T P T P2 i im T P T T P1 P2 T T↓T↑ T P2 T P2
 TP TP P1 P1 P1

Bass

T 1-2 1-2 X 3 3-2 X 0 0 1-2 3 0 X 1 3 5 7
 A 1 1 X 3 5 5 3 X 2 3 0 1-2 3 0 X 1 3 6 8
 B 1 1 X 3 3 1-1 4 6

74

Bass

T P1 P2 T P T T P1 P2 T↓ T↑ P T P1 P2 T P T T P1 P2 T P

Bass

T 0 0 3 0 2 0 1-2 0 0 3 5 5 0 2 2 5 2 4 2 3 4 2 2 3 0 4 0
 A 2-3 1-2 0 0 3 5 5 0 4 5 3 4 2 2 3 0 4 0
 B 4 5

B²

78

A. Harm (+12)

15ma (top 2 notes) vib.

T P T P T↓ T↑ T P T P T P TP T P1 P2 T P T

T 7 5 8 5 5 5 8 (15) 3 5 3 3 3 5 3

A 0 3 0 6 X X 8 15 3 5 3 3 3 5 3

B 0 3 0 6 X X 8 15 3 5 3 3 3 5 3

82

T P T P T↓ T↑ T P T P T P P T↓ T↑ P T R1 R2 R3 R1 R2 R3 L3 L4 L1 L3 L4 L1

T 7 5 8 5 5 5 7 0 3 X 10 10 12 0 18 19 18 19

A 0 3 0 6 X 3 X X 8 10 12 13 10 12 13 20

B 0 3 0 6 X 3 X X 8 10 12 13 10 12 13 10

86

A. Harm (+12)

15ma (top 2 notes)

T P T P T↓ T↑ T P T P T P TP T 3 P1 P2 T P T P T P

T 7 5 8 5 5 5 8 (15) 3 5 3 3 3 5 3 X 3

A 0 3 0 6 X X 8 15 3 5 3 3 3 5 3 X 3

B 0 3 0 6 X X 8 15 3 5 3 3 3 5 3 X 3

90

P T P T↓ T↑ T P P T P TP

T 0 7 5 8 5 5 5 8

A 0 7 5 8 5 5 5 8

B 0 7 5 8 5 5 5 8

92

L1 L3 R1 R2 L1

T 12 15 16 15 14 8 10 13 12 11 11

A 10 12 15 11 13 16 10 12 15 9 11 14 8 10 13 7 9 12 6 8 11 5

B 10 12 15 11 13 16 10 12 15 9 11 14 8 10 13 7 9 12 6 8 11 5

A³

94

T T P T P T T P T P T P T T P T P T P

T 7 5 5 3 5 3 5 3 3 7 5 5 3 7
A 0 3 X X 0 1 X X 1 3 5 3 0 5 6 0 X
B

98

T T P T P T T P T P T P T T P T P T P T

T 7 5 5 3 5 3 5 3 3 7 5 0 10 11 10
A 0 3 X X 0 1 X X 1 3 5 3 0 5 6 0 X
B

102

P T P T P T T P T P T P T T P T P T P T P

T 5 7 7 5 5 3 5 3 5 3 3 7 5 5 3 7
A 3 X 0 1 X X 1 3 5 3 0 5 6 0 X
B

106

T T P T P2 T T P T P2 T P T T T P T P
P1 P1

T 7 5 2 5 3 3 0 3 0 3 5 3 5
A 3 0 1 1 0 4 3 1 0 4
B 0 3 X X X X 0 4 3 1 0 4

110

P

T 0 3 5
A
B

D

112

Bass

T P T T P T P T P T P T P

Bass

T	7	5	3	0	0	3	5	3	0	7	5	3	0	3	5	3	5	3	0	3	5	
A																						
B	6							4	3	6	4		3								5	7

116

Bass

T P1 P2 T P T P1 P2 T T T

rit.

Bass

T	7	5	5	8	0	3	4	6	6	4	2	6
A												
B	6						4			2	0	6

APPENDIX G: "Slap Crackle Pop" Full Score

FUNK
♩=106

Slap Crackle Pop

As Performed on Album *Out of the Basement*

Composer: Josh Cohen

A¹

6-string Bass Guitar

6-string Bass Guitar

3

5

7

TO CODA

P1 T P1 P2T↓T↑L4 T P T P T T P1 P2T↓T↑L4 T T P1
TP

T P1 P2 T↓T↑L4 T P T P T T T P T P P1
T.P.

T P1 P2 T↓T↑L4 T P T P T T P1 P2 T↓T↑L4 T T P1

T P1 P2 T↓T↑L4 T P T P T T T P

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B¹

9

P1 TP simile... T T T P T P

T 11 13 14 0 9 11 9 11 13 11 9
 A 9 11 12 5-7 0 9 11 9 11 13 11 9
 B 9 11 12 5-7 0 9 11 9 11 13 11 9

11

P1 TP simile... T T T P T P

T 11 13 14 10 12 9 11 12 11 0 9
 A 9 11 12 6-7 8 8 9 11 9 11 12 11 0 9
 B 9 11 12 6-7 8 8 9 11 9 11 12 11 0 9

13

RP P1 TP simile... T T T P T P

T 11 13 14 9 11 9 11 13 11 9 11
 A 9 11 12 5-7 0 9 11 9 11 13 11 9 11
 B 9 11 12 5-7 0 9 11 9 11 13 11 9 11

1. 15

T P T P T P T P T P T P1 TP T↓ T↑ P1 TP

T 13 11 14 13 11 14 11 11 11 11-13 11 11 11
 A 13 14 12 14 11 11 11 11 11 11-13 11 11 11
 B 13 14 12 14 11 11 11 11 11 11-13 11 11 11

2. 17

T P T↓ T↑ T T P1 T T↓ T↑ T↓ T↑ P1 P2 TP RP P1 TP

T 13 9 13 9 9 11 16 16-18 23 23 11
 A 13 9 13 9 9 11 16 16-18 23 23 11
 B 13 9 13 9 9 11 16 16-18 23 23 11

C

19

T P P T P T↓T↑P T P T T T P1 P2 T P T P

T 20 16 X 11 9 X 9 11 9 11 13 13 11 14 14 13
A X X 7 7 X 2 4 0 9 11 9 11 13 13 14 14 13
B

21

T P P T P T↓T↑P T P T T T P1 T P T P T

T 20 16 X 11 9 X 9 11 9 11 13 11 11 9 11
A X X 7 7 X 2 4 0 9 11 9 11 13 11 11 9 11
B 7

23

T P P T P T↓T↑P T P T T T P1 P2 T P1 P2 T P

T 20 16 X 11 9 X 9 11 9 11 13 13 14 11 14 11
A X X 7 7 X 2 4 0 9 11 9 11 13 13 14 14 11
B 14

25

T P P T P T↓T↑P T P T T T P1 P2 T P T↓T T T T

T 20 21 X 11 9 X 9 11 9 11 13 13 11 14 11 14 11 12
A X X 7 7 X 2 4 0 9 11 9 11 13 13 14 14 11
B 14

27

T T P1 P2 T P T↓T↑ T T T P1 P2 T P T↓T↑ T

T 9 11 9 11 13 13 11 14 14 | 9 11 9 11 13 13 11 14 14 11

A 9 11 9 11 13 13 11 14 14 | 9 11 9 11 13 13 11 14 14 11

B 9 0 0 0 0 0 0 0 0 0

29

T T P1 P2 T P T↓T↑ T P T P L2 R2 L3 T P T↓T↑ T T

T 9 11 9 11 13 13 11 14 14 16 | 14 19 11 9 10 9 12 9

A 9 11 9 11 13 13 11 14 14 16 | 14 19 11 9 10 9 12 9

B 9 0 0 0 0 0 0 0 0 0

31

T T P1 P2 T P T↓T↑ T T T P1 P2 T P T↓T↑ T

T 9 11 9 11 13 13 11 14 14 0 | 9 11 9 11 13 13 11 14 14 11

A 9 11 9 11 13 13 11 14 14 0 | 9 11 9 11 13 13 11 14 14 11

B 9 0 0 0 0 0 0 0 0 0

33

T T P1 P2 T P T↓T↑ T P T P L2 R2 L3 T P↓T T↑ T T

T 9 11 9 11 16 13 16 14 14 16 | 14 19 11 9 10 9 12 9

A 9 11 9 11 16 13 16 14 14 16 | 14 19 11 9 10 9 12 9

B 9 0 0 0 0 0 0 0 0 0

D.S. AL CODA

Coda

Directions:

Move fretwrap into position while sliding

35

T T P T P T T P T P L3 T L2

°Live Version°
Indiscriminate slide

T 9 11 9 11 13 11 9 | 10 12 9 11 12 11 9 11 9 | 11 13

A 0 9 11 | 10 12 | 11 13

B 7 | 8 | 0

D

Crack bass technique on B-string

38

i i c i e

L1 L3 L1 L1 L3 L2 L1 L2 L1 L4 L2 L1 L4 L1 L1 L2 L1 L4 L2 L1 L4 L1 L4 L2 L1 L3 L1 L1 L3 L1

LH Tablature

T 16-16-18 | 12-11 12-11 14 | 12-11 12-11 14 | 16-16-18

A 7 18 | 7 5 14 14 5 | 5 14 14 11 14 | 16 18

B 7 | 5 | 5 | 12

°RH - continues crack bass pattern°

42

L1 L3 L1 L1 L3 L2 L1 L2 L1 L4 L2 L1 L4 L1 L1 L2 L1 L4 L2 L1 L4 L1 L4 L2 L1 L3 L1 L1 L3 L1

T 16-16-18 | 12-11 12-11 14 | 12-11 12-11 14 | 14-16 14

A 7 18 | 7 5 14 14 5 | 5 14 14 11 14 | 16 14

B 7 | 5 | 5 | 12

°RH - continues crack bass pattern°

46

L1 L3 L1 L1 L3 L2 L1 L2L1 L4 L2L1 L4 L1 L1 L2L1 L4 L2L1 L4 L1 L4 L2 L1 L3 L1 L1 L3 L1

T 16-16-18 12-11 12-11 12-11 12-11 16-18 16-16-18 16
A 7-18 7 5 14 14 5 14 14-11-14 11-9 9 11
B 5 5 12

°RH - continues crack bass pattern°

50

L1 L3 L1 L1 L3 L2 L1 L2L1 L4 L2L1 L4 L1 L1 L2L1 L4 L2L1 L4 L1 L4 L2

T 16-16-18 12-11 12-11 12-11 12-11 11-9 9 11
A 7-18 7 5 14 14 5 14 14-11-10 11
B 5 5 11

Crack bass technique
on B-string

54

i i c i i c

Directions:
Move fretwrap back
to headstock

imac TP

T 16-16-16-16-16-16-16-16-16 16-16-16-16-16-16-16-16-16
A 11 15-15-15-15-15-15-15-15-15
B 9 16-16-16-16-16-16-16-16-16

A²

56

T P1 P2 T↓T↑L4 T P T P T T P1 P2 T↓T↑L4 T T P1

T 13-11
A 9-11-11-9 12-11-9 9-11-9 11-9-11-9 11-9-9
B 9-11-11-9 12-11-9 9-11-9 11-9-11-9 11-9-9

58

T P1 P2 T ↓ T ↑ L4 T P T P T T P T P P1 T T P T P

1. 2.

T
A
B

	11	11	9	13	11		9	11	13	11	9		9	11	13	11	9
B	9		12	11	9	9-7	0	7	9		0	7	9		0	7	9

B²

61

P1 TP simile... T T T P T P P1 TP simile... T T

T
A
B

	11	13	14		0	9	11	13	11	9	11	13	14	
B	9	11	12	5-7	0	7					9	11	12	8

64

T P T P RP P1 TP simile... T T

T
A
B

	10	12	9	11	12	11	0	9	11	13	14	
B	8											0

66

T P T P T P T P T P T P T P1 P1 P2 TP

T
A
B

	0	9	11	13	11	9	11	13	11	13	11	11	11	11	11	13	8	9	11	11	
B					7			13	14	12	14	11	11	11	X	5-11					

E

69

T P T↓T↑T PTP T P T↓T↑T PTP T P T↓T↑T PTP T P T P T PTP

T 9 12 11 9 11 9 12 11 9 11 14 12 11 9 11 9 11 12 11

A 10 9 9 8 7 7 11 10 10 9 9 8 8

B

73

T P T↓T↑T P T P T P T↓T↑T P T P T P T↓T↑T P T P I

T 14 12 11 11 14 12 11 9 11 9 12 11 9 11

A 14 13 13 12 11 11 10 9 11 11

B

76

P2 T

R1 R3 R1 L1 L3 L1 R1 R4 R1 L1 L3 L1

A tempo

T 9 18 20 18 16 18 16 13 16 13 11 13 11

A

B 0

77

R1 R4 R1 L1 L3 L1 R1 R3 R1 L1 L4 L1 R1 R3 R1 L1 L4 L1 R1 R3 R1 L1

N. Harm (8^{va})

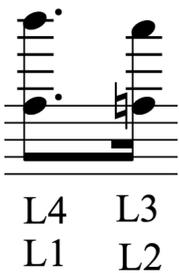
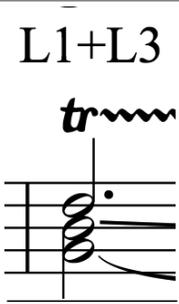
a
m
i

T 13 16 13 11 13 11 14 16 14 11 14 11 14 16 14 11 14 11 14 16 14 12 0

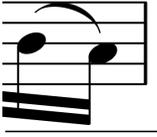
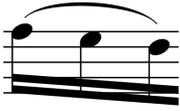
A

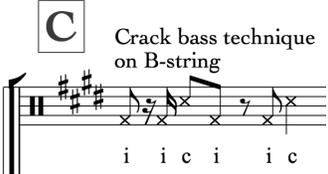
B

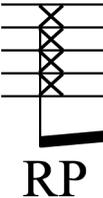
APPENDIX H: Notation Legend

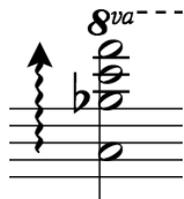
<u>Tapping Techniques</u>		
R1		Tap w/ RH index finger
R2		Tap w/ RH middle finger
R3		Tap w/ RH ring finger
R4		Tap w/ RH pinky finger
L1		Tap w/ LH index finger
L2		Tap w/ LH middle finger
L3		Tap w/ LH ring finger
L4		Tap w/ LH pinky finger
Stacked L4, L3, R1 etc (or any combination)	 <p style="text-align: center;">L4 L3 L1 L2</p>	Assign the fingerings from the top down in accordance with the notes.
L1 + L3 (or any combination of fingers)	<p style="text-align: center;">L1+L3</p> <p style="text-align: center;"><i>tr</i></p> 	Designates which two fingers to use in a trill

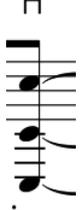
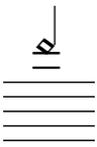
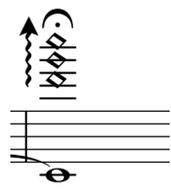
Other Techniques and Combinations of Techniques

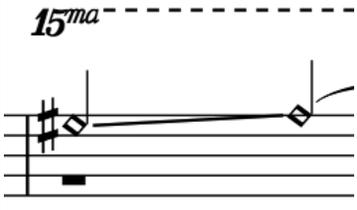
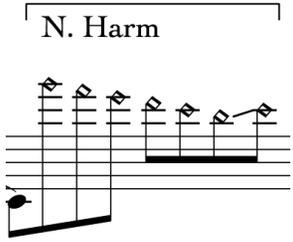
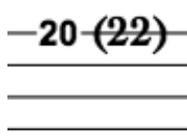
Ascending slur between two notes		Hammer-on
Descending slur between two notes or over passage with 3 or more.		Pull-off(s)
Slur over 3 or more ascending notes		Series of hammer-ons
Slur over 3 or more descending notes		Series of pull-offs
Slur over 3 or more ascending and descending notes		Combination of hammer-ons (when ascending) and pull-offs (when descending)
Ascending line slide between two notes		Slide up
Descending line slide between two notes		Slide down
P.O.		Pull-off (necessary at times when multiple voices are present)

Slide/H.O.		Indicates that a note should partly slide up and partly hammer-on to another note.
Slide/P.O.		Indicates that a note should partly slide down and partly pull-off to another note.
p		Pluck w/ RH thumb
i		Pluck w/ RH index finger
m		Pluck w/ RH middle finger
a		Pluck w/ RH ring finger
c		Pluck w/ RH pinky finger
		Down strum
		Up strum
R1 (or any finger designation) W/a (or any finger designation)		Fret with the finger designated, LH or RH, then pluck with the other designated finger or thumb.
X - note heads on their own staff with fingers designated underneath (p,m,i etc) and “crack bass technique” written on top.		Indicates crack bass pattern.

T		Slap (w/ RH thumb). In the case of multiple notes, it is a slap strum.
T↓		Slap w/ thumb downstroke (double-thumping)
T↑		Slap w/ thumb upstroke (double-thumping)
TP		Pop w/ thumb.
P		Pop w/ RH finger
P1		Pop w/ RH index finger specifically
P2		Pop w/ RH middle finger specifically
LS		LH slap (close LH against the strings to create a non-pitched percussive sound)
RS		RH slap (Slap RH against the strings to create a non-pitched percussive sound)
RP		RH palm slap.
X - note head		Dead note played by indicated technique.

	<p>Next to notes w/ "p" (or any other digit) underneath</p>		<p>Use an RH digit (as indicated) to strum (slowly) down from the highest to lowest fretted string.</p>
	<p>Next to notes w/ "p" (or any other digit) underneath</p>	 <p style="text-align: center;">m</p>	<p>Use an RH digit (as indicated) to strum (slowly) in the direction indicated</p>
	<p>Next to notes with a vertical stack of 2 or more fingers indicated below</p>	 <p style="text-align: center;">a m i p</p>	<p>Indicates that the stacked notes should be plucked by the finger order stacked below in a rolled fashion and in the direction indicated by the arrow.</p>
	<p>Next to notes with a vertical stack of 2 or more fingers indicated below</p>	 <p style="text-align: center;">a m i p</p>	<p>Indicates that the stacked notes should be plucked by the finger order stacked below in a rolled fashion and in the direction indicated by the arrow.</p>
	<p>Before a note</p>		<p>Slide up to the note from an indeterminate pitch</p>
	<p>After a note</p>		<p>Slide down to the note from an indeterminate pitch (sometimes called "fall-off")</p>

	<p>Before and after a slash note head. Then marked underneath LH-“string name” or RH</p>	 <p>LH-E</p>	<p>Indiscriminate slide up and down the indicated string. In this case (to the left) on the E-string.</p>
	<p>Above notes w/ “p” (or any other digit or combination of digits)</p>	 <p>imac</p>	<p>Fast strum down with indicated digit or digits.</p>
	<p>Above notes w/ “p” (or any other digit or combination of digits)</p>	 <p>a</p>	<p>Fast strum up with indicated digit or digits.</p>
<p>Diamond note head</p>			<p>Indicates that the note is a harmonic of some type.</p>
<p>N. Harm</p>		<p>N. Harm (8^{va})</p> 	<p>Indicates a natural harmonic</p>
<p>A. Harm</p>		<p>A. Harm (+ 12)</p> 	<p>Indicates an artificial harmonic</p>

A. Harm (+ ____)	<p>A. Harm (+ 12)</p> 	Specifies how many semitones up, from the fretted location, the artificial harmonic is marked.
Slide between two harmonics (natural or artificial)		This means that the fretting hand slides up or down the fretboard to change the pitch of the harmonic.
8va		Indicates that the harmonics sound one octave higher than written.
15ma		Indicates that the harmonics sound one two octaves higher than written.
A shallow bracket over a passage of notes	<p>N. Harm</p> 	Indicates that the notes within the passage share something in common that is indicated in the text within the bracket. The example to left indicates that all the notes are to me played as natural harmonics.
Fingerstyle		Indicates use of standard fingerstyle technique.
Bracketed fret marking in tablature		Indicates that the fret is either used for an artificial or natural harmonic, or indicated the other fret used in a trill, depending on the notation above.

APPENDIX I: List of Specialized Notation Rules

Rules:

- 1) RH or LH fingering is only necessary to be written once if the note or stack of notes continues.

Examples:



A musical staff with a treble clef and a key signature of one flat. The staff contains four measures of music. The first measure has a quarter note G4 with a fingering 'R2' below it. The second measure has a quarter rest with a fingering 'R1' below it. The third measure has a quarter note G4 with a fingering 'R2' below it. The fourth measure has a quarter note G4 with a fingering 'R2' below it.

R2
R1

- 2) RH or LH fingering with “simile” written after it implies that the same fingering pattern continue until otherwise indicated.



A musical staff with a treble clef and a key signature of one flat. The staff contains four measures of music. The first measure has a quarter note G4 with a fingering 'R2' below it. The second measure has a quarter rest with a fingering 'R1' below it. The third measure has a quarter note G4 with a fingering 'R2' below it. The fourth measure has a quarter note G4 with a fingering 'R2' below it.

R2
R1

- 3) Fingerstyle technique is implied when no other technique is indicated. N/A

APPENDIX J: Comparison of Notation with and without Tablature

Using tablature along with musical notation makes it easy for the reader to understand where the fingers and hands are to be placed on the fretboard. The resulting double-staffed (sometimes quadruple staffed) score looks like figure 1, shown below.

Figure 1: Musical notation along with tablature

If tablature is not used (see figure 2), position markers, indicating fret position for the first finger of each hand, must be written above the staff. Although this method gets rid of the additional tablature staff, it makes the notation more convoluted and difficult to visualize.

Figure 2: Musical notation without tablature