

“Breakthrough Techniques for Learning to Expertly Use the Entire Length of Your Fretboard...”

Free Article by Alex Sampson

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“How to Break the Mould and Start Playing All Over the Length of Your Fretboard with Expert Ease...”

Here's a fantastic exercise you can practice to help get accustomed to using the entire length of your neck rather than just playing in one position all the time.

I developed this idea for my own practice one day after seeing a Victor Wooten performance where he had a string pop out while soloing and it didn't seem to bother him in the least!

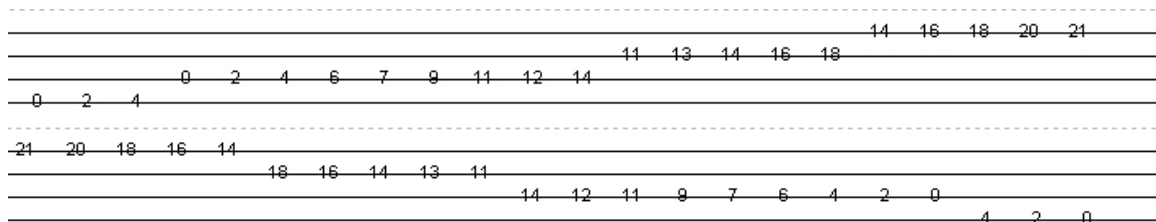
Needless to say it was very impressive to see him blaze through a solo eyes closed and totally unshackled by the fact that he had just lost use of 25 notes on his bass

...

You start by playing your major scale from the lowest note on your bass to the highest possible note within the scale then back down to where you started.

So for example, on a 4 string bass with 22 frets (tuned to standard tuning) you'd start at the open E string and play the E major scale all the way up to the E on the 21st fret of the G string.

Here's one possible way you could do that...



Now here's where it gets tricky... You want to now repeat the exercise but ignore the 1st (G) string altogether.

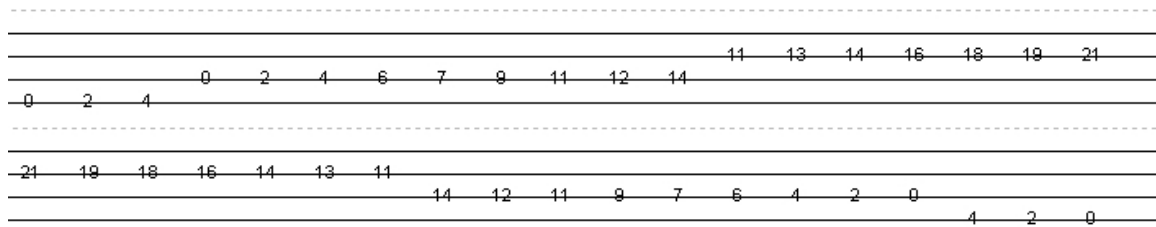
Play as if you only had 3 strings on your bass and try to complete the same exercise of going from the open E string to the highest available note in the scale.

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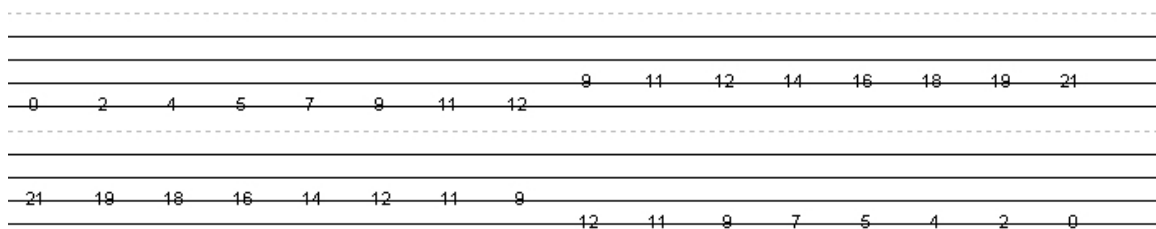
Here's what that *could* look like...



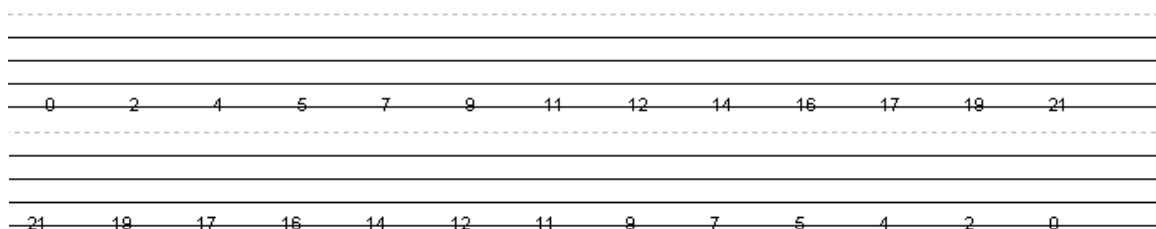
What's the next part of this exercise?

You guessed it!

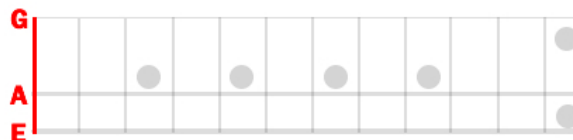
Next ignore the bottom two strings (D & G strings) and complete as many octaves of the major scale as possible using only the E and A strings.



Then finally rinse and repeat now using only one string...



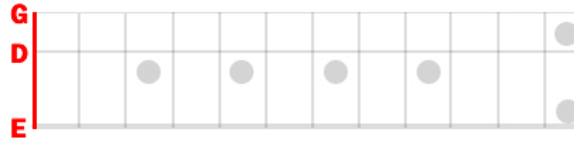
And if that's not enough, you can take the idea further by starting the exercise over but now try using only your E, A, and G strings...



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...Or only the E, D and G strings ☺...

It's a good idea to keep a practice log where you do these exercises on different days, each day using a different key until you go through all 12 keys.

(E, F, F#, G, G#, A, A#, B, C, C#, D, D#)

Now don't feel bad if at first you find yourself stumped as you try to use less and less strings. In fact, for many players (even 'intermediate players) chances are this whole routine will probably be wickedly difficult... Especially when you get into skipping strings in between others.

But I'll clue you in on three things...

1) This 'straightforward' exercise, done 3 times a day every other day for 11 days can have an amazing effect on breaking you out of your comfort zone and getting you to play over the entire fretboard and here's why...

Most of us learn to navigate the neck of our basses using a set of pre-programmed, almost hard wired patterns that our brain automatically resorts to so that we don't have to think about what we're playing.

We rote learn a pattern for the Major scale and 99% of the time these patterns make use of the vertical width of the neck as opposed to the length of the neck.

Now it's all well and good to be able to play comfortable in a particular range especially when we're grooving, but if you've been longing for take your playing "across the horizon" so to speak you'll find this simple exercise that forces you to break those hard coded moulds is literally invaluable!

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2) While practicing you also want to be careful that you **don't** simply start forming new moulds that end up locking you down horizontally.

You see because so many of the notes on the bass neck are repeated, there are several different 'routes' you can take to complete any one particular scale.

Our goal is not just to learn a pattern that follows one route, but rather to understand how we're moving around in the scales so that it doesn't matter where we 'find ourselves' in the middle of a run, or a hot solo... We always know exactly what notes to play, where to go and should come next.

It's like walking from your house to a friend's house but knowing the area so well that you can take your choice of any back roads, alley ways, sewer drains or telephone poles.

Now here's the secret...

3) There is a FAR better way to learn your fretboard and have this amount of fluidity than most people realize.

And it's something I teach called my 'Fretboard Genius Method' that completely destroys most people's dependency on playing scales through boxy 'hard coded' patterns.

In fact, an exercise like this is as easy as pie for anyone who knows how to use my fretboard genius method, while even people who i) Rote learn their scales, ii) Use horizontal patterns instead of vertical ones, many times still get stuck when it comes to using less and less strings.

And this 'Fretboard Genius Method' is just one of the huge gold coins in the treasure chest of secrets I teach in my ['Bass Guitar Secrets course'](#)... And the reason I bring it up is because I also just had a brand new piece of software created that helps you internalize the method faster than ever before that I want to give you as a bonus if you become a [Bass Guitar Secrets](#) user.

And this is NOT about fretboard boxes or any of those other types of limiting pattern systems either...

The Fretboard Genius Method is based on two pillars...

One is a truly simplified way of seeing your scales that 8 out of 10 people completely over look and the second pillar is the magic ingredient -- This is where you want to focus your energy if you want to fly all over the neck of your bass with expert ease and not ever again be bound by any particular pattern.

I reveal the whole deal on [page 65](#) (Volume 1) of my course.

Then once you understand how the two factors work together, you power up the Fretboard Genius Training Module (the additional software) and start programming new rules into your brain and watch the magic happen...

Well 'nuff said.

I've given you a valuable exercise for you to complete.

I've also given you tabs but again, each tab shows just one of the many possible ways to complete the major scale up and down the neck... Just one of the many routes that you can take.

And while this string dropping exercise is hugely beneficial on its own, my advice to you is, instead of learning 1 or 2 or even 3 routes to complete your scales, learn the [Fretboard Genius Method](#) or seek out your own methods that allow you to navigate the neck skillfully no matter where you 'wind up'

Keep it groovy!

Talk soon,

Alex Sampson

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