

**“Two Surefire  
Psychological Approaches  
To Making Almost Any  
Groove You Play Literally  
Irresistible To Your  
Listeners Ear!”**

*Free Article by Alex Sampson*

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## **“Two Proven, Psychologically Sound Ways To Making Almost Any Groove You Play Literally Irresistible To Your Listeners Ear!”**

There are two universally PROVEN psychological concepts I learnt about how the mind processes information that at first glance may seem to have nothing to do with bass playing... I later realized that nothing could be further from the truth! In fact I'd now argue that they are indispensable to learning to groove properly... And I've never quite seen anyone explain these two keys quite like this...

### **1) The More Clearly You Can Say Something And The Fewer Words You Take To Say It The More Powerfully It Is Received!**

This is as true for music as it is for the written and spoken word. Think of any one person you consider wise or very sharp. 9 times outta 10 these are people who don't talk a lot but choose their words carefully, say precisely enough to get the point across and move on. *(Even if they leave you thinking about it after!)*

Now think about the person who talks too much or even worse... *Explains a joke* long after the punch line was delivered... Don't they just scream “*Cheesy!*”

Point... If you can say something in 15 words but choose instead to say it in 150 **you affect and move your listener FAR less...** In fact every 'loose' word takes away more and more of the power of what you first said.

**And that truth is the same for musicians.**

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If you can present a grove idea with 20 notes don't use 200... 99.999% of the time, **less is more!** *Short, CLEAR, crisp and essential is where it is at!*

## **2) In The Context Of Presenting An Idea, Gradually Building Upon Something That Is Already KNOWN and ACCEPTED By The Listeners' Mind, Makes Everything You Say To Them Based On That, 10 Times As Powerful!**

If I'm presenting some advanced formula to a math dude and I can tie it in to and use as reference, ideas he already *knows and accepts as true, so much so that I almost* lead him into 'predicting' the outcome himself, **he'll totally be blown away by my genius.** (*In other words leading someone into an 'AH-Ha' moment rather than just telling them outright.*)

Same goes for presenting a new idea in song... If we can first **give the listener something accept** as dependable and unwavering (*done by repeating a short, clear, crisp and essential groove line*) and only then build on that accepted idea, in a gradual follow-able sequence that engages them in the process, they will be blown away by your genius.

...Establish a crisp, clear, to-the-point and dependable groove idea, repeat it so that the listener comes to accept it as a 'given' and *then* build on that idea by making slight variations to it as your proceed consistently keeping enough of 'the known groove line' so that the listener is always right there with you.

**If you get only those first two concepts we just discussed you're already easily ahead of 80% of the pack...** And since grooving well is one skill that you absolutely positively need to hold as a bassist these concepts are as indispensable as fuel is to a car;



### **1) Less is Usually More** (CD 2 Sound Sample 1)

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## 2) Establish A Well Accepted Motif and Only Then Gradually Vary It ([CD 2 Sound Sample 2](#))

..If you can mentally approach each song with these two secrets alone in mind I guarantee you they **will easily make every groove you play 10 times as powerful to your listener's ear**, and go a long way into taking you deep into the world of very advanced '*magnetic-grooving*'.

Ask bass gurus like John Patitucci, Alain Caron, Anthony Jackson and Victor Wooten where the real beef is... They can dance circles around most anyone who touches a bass guitar, and yet I bet they'd come right home and tell you in their own words, exactly what I just said about grooving.

Make no mistake about it. These two concepts work every time. If you think I'm fooling, ***"BUZZ! You're wrong. Game's over... Thanks for playing..."***

So digest that and let's move on. We've got an elephant to eat and it's said that the best way to eat an elephant is one bite at a time. **You've already taken two very big bites outta this elephant!** No use in stopping now! So let's dig in for some more!...

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**1 Minute Summary:** We've just covered two KILLER concepts to guide us in our groove playing. 1) Less is usually more so try to play only what is the most powerful and essential when building a groove part. 2) Great bass parts are built over a motif (theme) that is first well established, repeated and only then gradually changed.

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Well that's it for today's excerpt. Keep watching your email box...

**I've got some thing really juicy for you in the pipeline!**

Keep it groovy!

Talk soon,

*Alex Sampson*

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You'll also get a chance to comment on this free report and read the comments of many other bass players of all different levels... A fantastic way to get additional perspectives on how to approach better groove playing.

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