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**“How to Rapidly Electrify
Your Bass Playing and
Create More Rhythmically
Irresistible Bass Grooves
by Practicing My Silly
Little ‘Groove-Suck’
Method...”**

Free Report by Alex Sampson

<http://www.BassGuitarSecrets.com>

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“Who Else Wants To Learn A Simple But Unusually Effective Step-By-Step 'System' For Becoming a Highly Competent Bassist In The Next 90 Days?”

Then Read This Important Bulletin Alert!

The lesson you're about to take is just a single chapter snipped out from Alex Sampson's [“Bass Guitar Secrets Multimedia Home Study Course”](#) – **How to Play Killer 'Performance-Grade' Bass Lines For Just About *Any* Song You Hear Right Off The Top Of Your Head.**

[Click Here](#) to Discover Alex's Breakthrough New Step-by-Step Approach, (Called The CG-X' System) to Building Irresistible Bass Lines That Is 100% Guaranteed to Work For ***ANYONE***...”

“How to Electrify Your Bass Playing by Learning This Secret ‘Groove-Suck’ Method”

This is one of my favorite lessons of the entire volume... And here’s why...

I’m about to introduce you to a quick and easy 7½ minute ‘change’ (*that’s about how long it’ll take most people to read this lesson*) that is **guaranteed** to dramatically boost the magnetism, energy and ‘grooviness’ of your bass lines.

If you’re looking to put down bass lines that;

- 1) Suck listeners in and gets them moving...
- 2) Add some serious horse power to your jam sessions...
- 3) Get you gigs, either to play with a band or do session work...

...You really want to get what I’m about to say.

When you’re a phenomenal bass player you’ll probably be able to look back on this right here as perhaps one of the few more critical pillars that is responsible to having your there.

Now I know that this sounds like a lot and that it’s a ton of very powerful statements, but I’m still willing to bet that I’m 100% right. And you can decide for yourself.

...I however truly and honestly believe (*and know for a fact*) that the process we’re about to go through – *that I affectionately call ‘The Groove Suck Method’* – can be one of the single greatest mental turning points in the way most developing bassists see and hear the instrument, that **99 times outta 100 will instantaneously put you on the road to re-shaping and super-charging every single bass line you ever play after.**

Here’s a short story that shows how I stumbled across this ‘secret’...

...

Having started playing music myself first on drums then moving on to the guitar until I finally permanently migrated to the bass guitar I, like many players who follow a similar route, at first brought with me *an entirely flawed perception of what playing the bass was all about.*

I incorrectly *thought* that playing bass was pretty much like playing guitar only with fewer and thicker strings. (*Can you believe it? What a moron right?*)

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Well things didn't fare very well.

I still remember the first time I got the opportunity to play at a service in my church. I thought for sure that this was the time to show the regular bassist (*who also doubled on guitar and had to fill in for a missing guitarist that day*) my skills...

For song after song my approach was to belt out random lick after lick that I'd learnt from various guitar and bass books -- And although theoretically they fit, I'd see the other musicians grimacing in musical pain and looking away, though I couldn't for the life of me understand what I was doing wrong.

After the service the first bassist, sat me down and said one simple thing to me as he was leaving... "*Alex, before you do anything else at least make it groovy...*"

Not much help I thought. Talk about telling me something I already know...

"*Thanks for stating the obvious even though I'm already a groove beast...*" I said in my mind.

I went my way, he went his, and my practice sessions continued along the same random path... I didn't get any better, and there was something that I continued to feel was missing from my playing that the really go players had.

So I practiced harder and longer yet anytime I was given the opportunity to play with other musicians the same cycle would be repeated... I'd throw everything I had at them and at the end I'd stand alone wrapping up my cables and equipment.

It was frustrating as heck and at the time I simply couldn't see what in the world I was doing wrong.

Then I started learning about my musical space in a song and started to get the idea that I should try playing less, rather than more...

Well I played less, but it still didn't sound good. It was just a less busy version of what I'd been doing before. And to add insult to injury the people I admired on the bass could play 10 notes or 1000 notes and they'd still crush...

So playing less wasn't the entire secret.

...

Anyway, fast forwarding the story a few years down the road, through scores of hours of private tuition and a library full of instructional books, countless hours of listening to music better than I can play, I distinctly remember being at home practicing, and taking a break to listen to an Urban Gospel type CD **when, just like that, it hit me square in the forehead...**

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I can't explain what triggered it, but a flood of bits and pieces of information I had gotten from a million different places started to 'tsunami' back into my head so suddenly that I literally got dizzy.

...The same thing that my tutor had been trying to get me to understand, the same thing the church bassist had told me in a nutshell and the same thing that I had been '*hearing*' all around me in every bass CD I listened to...

At that moment I had a 'revelation' come flying outta nowhere, that **literally forced a total reconstruction of my thinking and approach towards playing the instrument** that thereafter finally had my groove playing skills start to balloon and got me far more joy out of playing the instrument...

Something finally crystallized and from that moment onward in my practice sessions, almost magically I could listen to a piece of music and finally start building bass parts that (*although not perfect*) were 100 times better and more powerful than my anything I'd been doing previously!

When I jammed other musicians noticed it to! Soon enough they were complimenting my playing and a few even started asking if I could show them a thing or two on the bass guitar!

It was incredible to say the least.

I bet you'd like to know what my fantastic '*ah-ha*' moment was all about...

Let's break the suspense. What I finally *got* was that;

If You're Playing The Bass Guitar For Groove Purposes The Instrument Isn't A 'Guitar' At All... It's Actually A 'Pitched, Hand-Held Drum Kit.'

Stay with me now... I haven't lost all my marbles just yet. ☺

Ok so maybe that analogy is a little strong, but before you start sending me emails urging me to lay off the crack cocaine, try to understand how I had to start thinking in order to grasp 'how to groove'.

And as wacky as it sounds that's how it came to me! Later on I refined that idea to this one... "*Playing bass for groove purposes is a lot more like playing the drum kit than playing the guitar...*"

And if that still sounds a little iffy to you, give it some time and you'll see for yourself.

I can tell you this... Once I started falling back on my drumming understanding and incorporating some concepts from it into my bass playing, my grooving abilities **started to soar and my improvement was obvious!**

I mentioned it before but I'll say it again... The bass guitar, (*although this is not its exclusive role*), should really be thought of **FIRST as a rhythmic instrument, with the added ability to voice and outline chord tones.** (*Go back and read the section on the role of the bassist in Volume 1*).

So what does that mean?

It means that many people need to re-think the way they approach the bass... What's literally needed is a big fat paradigm shift that gets you to think like this... **If I'm playing a 4 string bass with 24 frets, my bass guitar for rhythmic purposes is a drum kit with 100 tiny different pitched drums! And what's more is that if you could hold down your rhythmic role properly even using just a well chosen few of those 'pitched drums' you can be a superstar on many stages!**

Yep, it may seem whacked I know... But the concept I'm trying to get you to understand is that if you approach phrasing your playable notes in a rhythmic fashion similar to the way a drummer would approach his/her drum kit you'll see **leaps and bounds** improvement in your *sense of groove*, sometimes so quickly that it will blow your mind!

So again it's time to play, but we're gonna try something way different today.

We're going to start training our minds and ears to quickly recognize, suck up, adapt and apply sweet rhythmic hooks into our playing based on listening to key parts of what good drummers do and seeing how we can compliment those parts.

As a bassist this is one skill you won't be able to live without. Being able to listen to an arrangement and hear rhythmic twists and turns – either with the help of a drummer in which case you need to be able to filter down to the core of what he's doing or without a drummer and to hear these '*hooks*' on your own.

Needless to say to practice this skill we'll need... A decent drummer!

Now I might step on some toes here but here's how I see it... Garbage in garbage out... Mechanical sounding drum beats in, mechanical sounding bass lines out. So my first and only caution is this...

While practicing with a drum machine is fine (*and as bassist it's almost a requirement*) the best results are for some reason experienced when you can 'train' with a real live decent drummer or, actual recordings of real live drummers.

Now again drum machines a great... There are a fantastic tool and I don't know of a single bass player worth his salt who hasn't grown up working on beat patterns with a drum machine, and using a metronome and those 'mechanical' sounding stuff.

Those things are excellent for working on your timing because of the unwavering consistency they re-produce.

But it's my belief that at the end of the day when you want to develop that elusive feel and emotion of "The Groove" you get a totally result when you spend time working with real drummers. And that's clearly because of the subtle nuances and '*imperfections*' a live drummer has (*compared to a drum machine*) that make a drum groove mouth watering and full of emotion.

Things like the dynamics and velocity he's hitting the high hats and stuff like that. I mean let's be real. We've all heard a keyboardists playing back to those drum beats programmed into his cute little keyboard and stuff, but it's never a substitute for a live, responsive drummer.

Well a word to the wise is sufficient! I'm not gonna press the point any further. Just know that everything has it's use and place.

Now you might not have a decent drummer at your disposal so in that case use what you got.

If you have recordings of drummers great... If you have CDs with great drum groove fine too. The only problem with that is most recordings have a lot more going on than just the drum so it starts to get a little more difficult to focus and that's what we need for this exercise...To focus in on key aspects of the drummer.

If you have a drum machine only then whatever works.

If you like however I can offer you an option that's a specially designed tool called the *BGM Groove Station* – it's a collection of *real live* drum cuts from really groovy drummers, wrapped into a really clever piece of programming that allows you to turn them into your own custom grooves. ([Click here for more info on the BGMGrooveStation](#))

Again you don't have to get that, it's just a really great replacement for the folks who don't have a drummer they can practice with or solo live recorded drum cuts. Next to having a real drummer the users who experience the best and most rapid results are the ones who use this groove Groove Suck along with the BGMGrooveStation. [Click here to download it.](#)

But like I said anything you have that you wanna work with is cool too.

...

The exercise I'm about to show you, I have never seen described anywhere. It's something that I came up with for *my own personal practice* but I think it'll do wonders for your groove playing skills as well...

I truly believe that it's a fast track method to subconsciously infusing some of the great stuff a good drummer can do, (*including playing 1/8^{ths}, 1/16^{ths}, triplets, shuffles, etc*) into your mind.

IMPORTANT NOTE:

I need you to bear in mind however **that this is merely an EXERCISE**, and that the sole purpose of it is to whip you into ***rhythmic shape***.

It's one of the things you should add to your woodshed sessions daily, and even though you'll come up with some fantastic grooves along the way while doing the exercise itself, **it's not meant to lock your mind into thinking so much about the notes that you're playing** as much as it's meant to get you thinking about *how you're placing the notes and the time you're playing in.*

When it comes down to it, to perform the exercise we could play any arbitrary notes... The notes themselves aren't that important yet. (*Just like a drummer can practice playing on one snare drum, his leg or a block of wood*).

For this lesson we are focusing entirely on your ability to listen to a drum track, and siphon out critical elements of it and apply those elements to your bass parts.

So in other words, forget the notes that you're playing for now – those are easily substituted once you get the time and placement factors down... *(You'll see what I mean when we describe it.)*

Some other things that this exercise will do wonders for are your right and left hand technique, your position playing and string crossing skills. If you perform the exercises the way I instruct you, you'll be simultaneously working out all of the above and making yourself a far groovier player at warp speed.

Let's jump right in. There are three (3) basic steps to this exercise called the Groove Suck method and 7 different workouts in total.



STEP 1: Get a simple groove going... You can create a groove using the [BGM Groove Station program](#)... **(Keep it simple at first)**, choose a nice drum track you have recorded, use your drum machine whatever...

...But I recommend you just start with some **basic** funk grooves at first because they are the easiest to work this with. *(Emphasis on the word basic, cause some funk groove can get pretty darn-diggity nasty. ☺)*

STEP 2: Assign a few notes in one hand position to different drum pieces. For example, in the demo I'm about to do, I'll be using;

- The low 'G' note (*4th string third fret*) to represent the kick drum
- A 'G' note one octave higher (*2nd string 5 fret*) to represent anything played on the snare drum. *(Including cross sticks, rim shots etc.)*
- An 'F' note (*2nd string 3rd fret*) to represent the closed high hats and/or ride
- An 'E' note, (*2nd string, 2nd fret*) to represent the open high hats

- And four notes... *A, A#, B and C* to represent the toms/miscellaneous fills

Incidentally the chord I'll be playing over using this formation is a G7sus4 chord in hand position 3 but again don't think about it that much.

Concentrate on the rhythmic value of this assignment for now.

STEP 3: Play the drum track from the [BGM Groove Station](#) (or whatever you are working with) and practice mimicking on your bass (using the following workout plan) what you hear the drummers do.

Workout Plan: (N.B. As you're following through this workout, it's a good idea... Rather let me rephrase that... **It's vital that you learn to use your feet to 'tap out' the music's time signature.**)

Using the notes you assigned on the bass to represent the different drum parts;

Phrase 1: Practice 'locking into' exactly what the kick drum and that alone is doing. (In this case I'd be using the low G note).

Phrase 2: Practice locking the activity first of the snare drum only...

Phrase 3: Next locking into both the kick and the snare... (Now I'm playing using the low G and one that's an octave above it)

Phrase 4: Next practice mimicking the pattern played on the high hats as it opens and closes.

Phrase 5: The pattern played out between the high hats and the snare as a unit is your next challenge.

Phrase 6: Using the track simply as a time keeper now, practice playing through 1/4 notes, 1/8th notes, 1/16th notes and triplet notes. (Play using the notes you assigned to represent the toms and the snare)

Phrase 7: Turn the exercise into your own unique groove. Try for now to come up with **5 – 7 variations of a groove** by 'accenting' your choice of beats and spaces as sounded by the combination of kick, snare and high-hat, then explore with whichever drum pieces you 'feel'.



[Groove Suck Exercise Demonstration](#)

Don't worry yet about what's right or wrong, what's conventional or un-conventional... For now you're trying to **train your ear to hear and pick up rhythmic patterns are spelt out by a drummer and to fit in and out of any time values you need to.**

In coming up with different groove ideas **for exercise 7 only**, try to repeat each idea for not more than eight (8) measures/bars before you find a variation of it to play and don't stop till you've gotten at least 7 variations out of a groove.

Some ideas I use for changing the sound of the 'groove' in the workout would be to simply rearrange the assignment of notes for each drum or perhaps 'accenting' a note either slightly before or after the drummer does.

I also play around with varying the note duration and dynamics. *(More later)*

At first it might seem a bit tough, but trust me, the more you force your mind to come up with ideas, the better the ideas are that eventually do come out. There is so much fun to be had with just a little imagination, one chord and a decent drum track that it ain't even funny.

I really want to encourage you to practice this unauthentic workout and let me know the results! Seriously... I'd love to get some feedback on this particular lesson, as I'm willing to bet your progress will surprise you silly!

You can send you're comments to Support@BassGuitarTips.Com – Looking forward to hearing from you!

1 Minute Summary: Here's the deal... As a bassist you gotta be a real quick listener... You have to develop the skill to listen to a drum groove identify and pull out sweet rhythmic hooks you can apply to your own playing and you've gotta be able to hear it in the middle of a lot of other 'distractions'... The Groove Suck method is one I recommend consistently using to help train your ear to identify and play along with or against different drum parts.

Keep groovin'

Alex Sampson

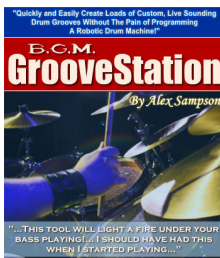
P.S. This lesson is a very small chunk of my flagship home study course called “*Bass Guitar Secrets*”. There’s a truckload of accompanying audios, demonstrations, commentaries, examples and exercises that go along with this and you can access it all here: [Bass Guitar Secrets](#)

FIVE-STAR RECOMMEND RESOURCE



P.P.S. There’s one tool I recommended for fastest results with this practice routine and it’s the [BGMGrooveStation](#). The thing is that you’re training your mind to absorb ‘grooviness’ from an external source. So you want to make sure that you feed your mind with the right diet of grooves...

That’s why I hand crafted the BGMGrooveStation myself for my students... The samples are taken from real live Grade-A drummers, it’s dead simple to use, it contains a HUGE variety of genres of grooves to study and you can customize and build your own grooves with a few simple clicks of the mouse. *(And it works on both PCs and MACs).*



* For more FREE reports like this one and FREE audio and video lessons make sure to regularly visit the BassGuitarTips.com Blog. That’s where I share more free lessons, concepts, and ideas (and sometimes customer designed pieces of software) to help dramatically improve your bass playing: <http://www.bassguitartips.com/newblog>

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.