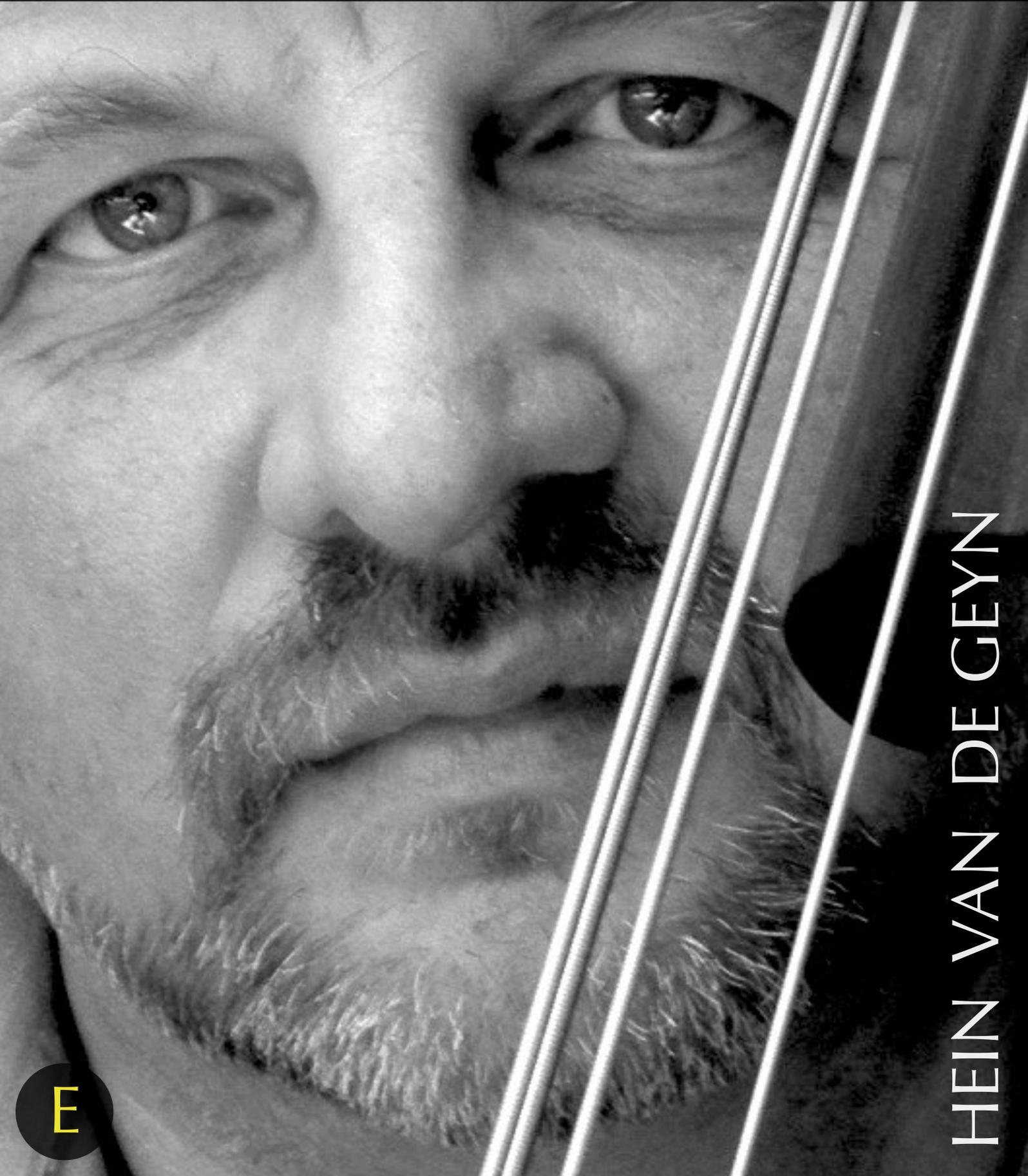


# IN-OUT THUMB



HEIN VAN DE GEYN

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# In and Out the Thumb Position

**Hein Van de Geyn**

Hein Van de Geyn / Forms

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## 1

## Different yet the same

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The thumb position is a seemingly daunting area on the instrument. All security one might have build up on the “normal” part of the bass suddenly doesn’t apply. There is no thumb behind the neck to counter pressure your left hand fingers; the distance between the notes becomes very small, the logic of our normal fingering flies out the door, since the 4<sup>th</sup> finger is unavailable, the 3<sup>rd</sup> comes in to replace it. All in all an intimidating area on the instrument.

At the same time though, a string is simply a string. We play 1-2-4 and go up and replace it with 1-2-3 with the thumb automatically moving position: from behind the neck to on top of the fingerboard. No big deal.

Quite some bass methods describe different thumb position shapes, of which the diatonic one made me uncomfortable from the day I encountered it in fact, since I felt that my hand simply had to over-stretch, and my fingers were moving out of position during the playing of the different notes.



After long deliberation I decided that this approach to the thumb position where the fingers can be spread out diatonically just doesn’t work for me. If we work from the system where all fingers are ready to be played within one

position we should extend this philosophy into the thumb position as well. In other words: I will not accept fingerings that force my hand to stretch into an unnatural position, or force my fingers to move away from the place they need to be in to play the other notes in the given position. This leads to only 2 possible shapes in the thumb position: the closed and (preferred) open position:

open position (*preferred*)

closed position

Suddenly the connection between the lower and higher position becomes evident. We play with a solid 3-finger system all over the bass\*. The thumb is placed in a natural relation with that: either behind the neck, or on the string. The thumb wants to find its natural position, either behind the fingers or a whole step underneath the first finger in the thumb position.

This leads to a fresh approach to the nomenclature of the positions on the neck. In fact we can take the first finger as our reference. The positions simply follow this logic. This means we have 12 neck positions and 12 thumb positions (more if need be). These are logical and parallel in nomenclature. 1<sup>st</sup> finger on A<sup>b</sup> is first position, 1<sup>st</sup> finger on A<sup>b</sup> in the thumb position is first thumb position. Simple and clear.

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\* I am fully aware of the fact that there is an alternative approach to playing the instrument in a much more liberal way. The fingers of the left hand can simply find the notes they need to play with the flexibility of hand position that for instance pianists have. This will open up the possibility to play with all 4 fingers in the positions above the 5th position or so, it will liberate the fingerings in the thumb position etc. Some great bassists play in this liberal way, and are the proof that this system is valid. Many fantastic players play from a solid position system as well though, and my approach to the instrument follows this doctrine.

## In and Out the Thumb Position

neck positions:

1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup>

1 2 4 1 2 4 1 2 4 1 2 3 1 2 3 1 2 3

7<sup>th</sup> 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup> 11<sup>th</sup> 12<sup>th</sup>

thumb positions:

T 1 2 3 T 1 2 3 T 1 2 3 T 1 2 3 T 1 2 3 T 1 2 3

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup>

T 1 2 3 T 1 2 3 T 1 2 3 T 1 2 3 T 1 2 3 T 1 2 3

7<sup>th</sup> 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup> 11<sup>th</sup> 12<sup>th</sup>

The only difference between the neck position and the thumb position is the fact that in the thumb position we have an extra finger to play with: the thumb itself. Often though the thumb will not be used, and the logic that is used in the fingerings on the neck can be translated directly to fingerings in the thumb position. In fact I consider the thumb (in the 1<sup>st</sup> and 2<sup>nd</sup> thumb position that is) as the open strings. These become movable open strings a bit later on, and become part of certain situations all over the thumb position in an even later stage.

I give you here a few scales in the neck position and their direct translations in the thumb position. Notice that the E<sup>b</sup> scale starts in closed thumb position, but opens up to the open position as soon as possible.

## In and Out the Thumb Position

2 0 1 2 0 1 2 4 4 2 1 0 2 1 0 2

2nd pos.-----3rd pos.-----2nd pos.-----  
2 T 1 2 T 1 2 3 3 2 1 T 2 1 T 2

2nd pos.-----3rd pos.-----2nd pos.-----  
thumb on Ab thumb on G

1 4 0 1 1 4 2 4 4 2 4 1 1 0 4 1

1st pos.-----3rd pos.-----5th pos.-----3rd pos.-----1st pos.-----  
1 3 T 1 1 3 2 3 3 2 3 1 1 T 3 1

1st pos.-----3rd pos.-----5th pos.-----3rd pos.-----1st pos.-----  
thumb on B thumb on G  
thumb on Ab thumb on Ab

This approach of translating the neck movements into thumb movements is extremely helpful in finding your security within the thumb position. At a later stage we can become more liberal and incorporate the thumb in a more flexible way, making things a lot easier in certain situations.

An example: the *Ab* scale in the translated way. Notice how we toggle between the 1<sup>st</sup> and 2<sup>nd</sup> thumb position, i.e. between the closed and open position:

3 1 2 3 1 3 T 1 1 T 3 1 3 2 1 3

*thumb*

## In and Out the Thumb Position

And with a more liberal approach:

T 1 3 T 1 3 T 1 1 T 3 1 T 3 1 T

Once in the thumb position there is a whole world to explore and develop. Without the thumb: translating the fingerings from the neck positions literally to the thumb position. But also with the use of the thumb, especially in chordal passages. Those issues are covered in a separate booklet.

Be aware of the fact that playing solos in the thumb position is indeed very expressive, and will project strongly. By the same token it is a register though that doesn't expose the character of the instrument as generously as the lower positions do. Since it is somewhat difficult to come out of the thumb position for two reasons: a physical one, and the reason that projection diminishes, it can lead to the scenario where we are getting stuck up there. Somehow this might not always be so attractive.

Also be aware of the beauty of walking into and especially out of the thumb position. Listen to the masters of the 50s who would, without blinking an eye, start walking a line on the high "c" in the thumb position and come down elegantly.

3 3 1 2 1 T 4 1 2 4 0 1 2 4 1 0 2 4

## In and Out the Thumb Position

# 2

## The normal routes

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In and Out the Thumb Position

The image displays five rows of musical notation, each consisting of two measures. Each measure is preceded by a sequence of fingerings: '1 4 T 1 3' for the first two rows, '1 3 T 1 3' for the third row, and '1 3 1 3 T' for the last two rows. The notation is written on a five-line staff with a treble clef. The first measure of each row contains five notes, and the second measure contains five notes. The notes are: Row 1: Bb, D, F, Ab, Bb; Row 2: D, E, G, Ab, Bb; Row 3: D, E, G, Ab, Bb; Row 4: D, E, G, Ab, Bb; Row 5: D, E, G, Ab, Bb. The notes are connected by stems, and the 'T' indicates a thumb position.

The goal is to have our fingers be perpendicular to the string as much as possible. The goal is to have an un-bent wrist, so our tendons are in their most natural, loose position. This means loud and clear: swing you arm out as much as possible when you play in the thumb position. Although we want to see the positions on the bass as one continuous voyage, there is only one way we can accomplish that for our fingers: swing out the elbow dramatically once you move into the thumb position.



In and Out the Thumb Position

2 T 1 2 T 1 2 3 3 2 1 T 2 1 T 1

thumb

2 T 1 2 T 1 3 T T 3 1 T 2 1 T 2

thumb

1 3 T 1 1 3 2 3 3 2 3 1 1 T 3 1

thumb

# 3

## With and without

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1 4 T 1 3 1 T 4

1 2 T 1 3 1 T 4

2 4 T 1 2 1 T 4

1 4 T 1 2 1 T 4

1 4 T 1 3 1 T 4

In and Out the Thumb Position

2 3 T 1 3 1 T 3

A musical staff in treble clef showing a sequence of eight notes: G4, F4, E4, D4, C4, B3, A3, G3. The notes are marked with fingerings: 2, 3, T, 1, 3, 1, T, 3. The staff ends with a double bar line and repeat dots.

2 4 T 1 2 1 T 4

A musical staff in treble clef showing a sequence of eight notes: G4, F4, E4, D4, C4, B3, A3, G3. The notes are marked with fingerings: 2, 4, T, 1, 2, 1, T, 4. The staff ends with a double bar line and repeat dots.

1 4 T 1 2 1 T 4

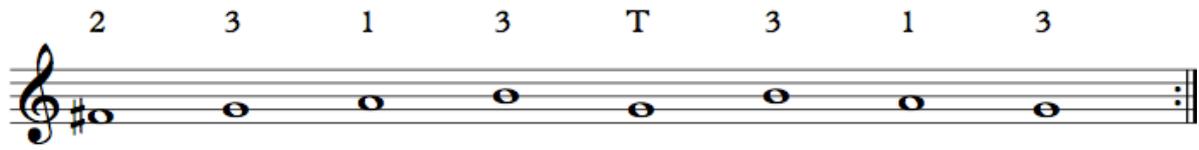
A musical staff in treble clef showing a sequence of eight notes: G4, A4, B4, C5, B4, A4, G4, F4. The notes are marked with fingerings: 1, 4, T, 1, 2, 1, T, 4. The staff ends with a double bar line and repeat dots.

1 4 T 1 3 1 T 4

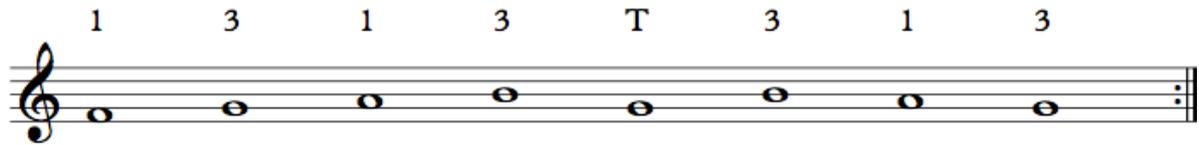
A musical staff in treble clef showing a sequence of eight notes: G4, A4, B4, C5, B4, A4, G4, F4. The notes are marked with fingerings: 1, 4, T, 1, 3, 1, T, 4. The staff ends with a double bar line and repeat dots.

In and Out the Thumb Position

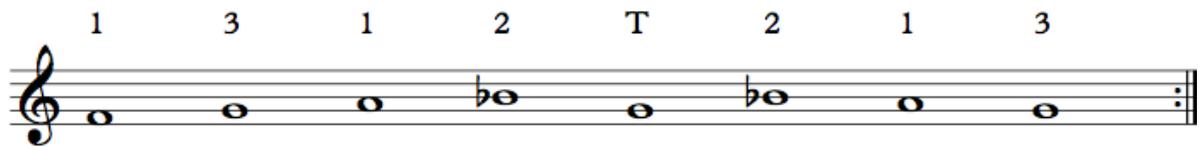
2 3 1 3 T 3 1 3



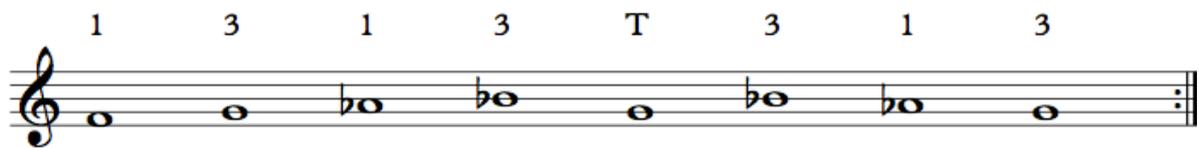
1 3 1 3 T 3 1 3



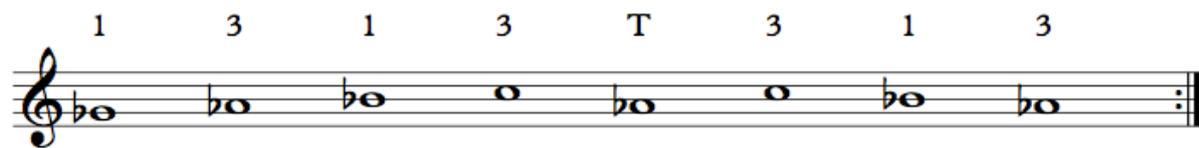
1 3 1 2 T 2 1 3



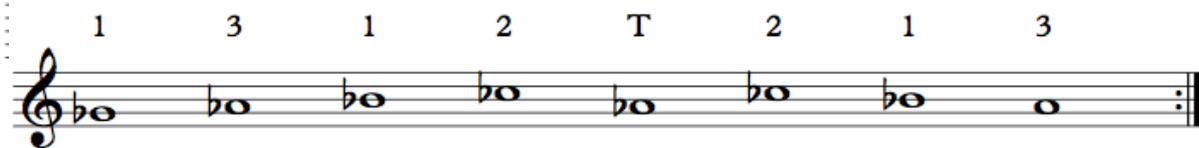
1 3 1 3 T 3 1 3



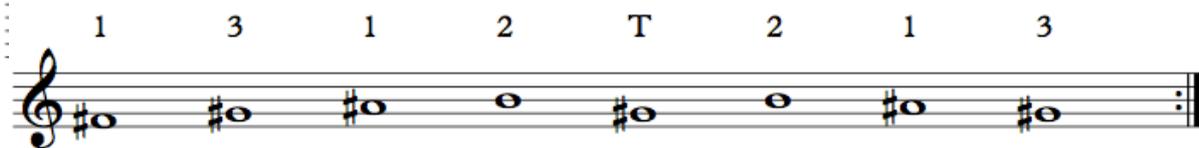
1 3 1 3 T 3 1 3



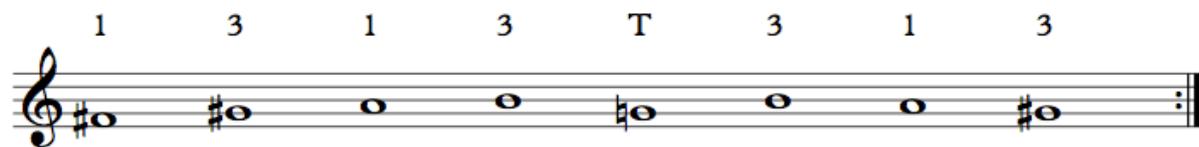
1 3 1 2 T 2 1 3



1 3 1 2 T 2 1 3



1 3 1 3 T 3 1 3



In and Out the Thumb Position

G-string ————— D-string ————— G-string —————

T 1 3 1 T 2 1 2 T 1 3 1 T 4 2 4 1

T 1 3 1 T 3 1 3 T 1 3 1 T 4 1 4 1

T 1 3 1 T 3 1 3 T 1 3 1 T 4 1 4 1

T 1 3 1 T 3 1 3 T 1 3 1 T 4 1 4 1

In and Out the Thumb Position

G-string ————— D-string ————— G-string —————

T 1 3 1 T 2 1 2 T 1 3 1 T 4 2 4 1

T 1 3 1 T 3 1 3 T 1 3 1 T 3 1 4 1

T 1 3 1 T 3 1 3 T 1 3 1 T 4 1 4 1

T 1 3 1 T 3 1 3 T 1 3 1 T 4 1 4 1

## In and Out the Thumb Position

# 4

## Flexibility

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The exercise consists of four staves of music, each with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are quarter notes. Above each staff are fingerings and thumb positions. The first staff has fingerings: 4 1 4 1 4 T 1 2 2 1 T 4 1 4 1 4. The second staff has fingerings: 4 1 4 1 4 T 1 2 2 1 3 1 4 2 4 1. The third staff has fingerings: 1 4 2 4 1 3 1 2 2 1 3 1 4 2 4 1. The fourth staff has fingerings: 1 4 2 4 1 3 1 2 2 1 T 4 1 4 1 4.

In and Out the Thumb Position

4 1 4 1 4 T 1 2 2 1 T 4 1 4 1 4

4 1 4 1 4 T 1 2 2 1 3 1 4 2 4 1

1 4 2 4 1 3 1 2 2 1 3 1 4 2 4 1

1 4 2 4 1 3 1 2 2 1 T 4 1 4 1 4

D-str.—G-str—————D-string——G-str—————

2 4 1 2 4 T 1 4 1 T 4 2 1 4 2 4 T 1 2 T 1 3 1 T 4 2 2

4 1 2 4 T 1 4 1 T 4 2 1 4 2 4 T 1 2 T 1 3 1 T 4 2

In and Out the Thumb Position

T 1 2 3 2 1 T 3 T 1 T 3 T 1 2 3 2 1 T 3 T 1 T 3

T 1 2 3 2 1 T 3 T 1 T 3 T 1 2 3 2 1 T 3 T 1 T 3

T 1 2 3 2 1 T 3 T 1 T 3 T 1 2 3 2 1 T 3 T 1 T 3

etc.

T 1 2 3 2 1 T 1 2 3 2 1 T 1 2 3 2 1 T 1 2 3 2 1

T 1 2 3 2 1 T 1 2 3 2 1 T 1 2 3 2 1 T 1 2 3 2 1

etc.

3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T

In and Out the Thumb Position

3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T



3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T 3 T 1 T



etc.

# 5

## The overlap

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1 4 2 3 1 3 1 T 1 3 1 T 4 1 4 1

1 4 1 3 1 3 1 T 1 3 1 T 4 2 4 1

1 4 1 3 1 2 1 T 1 2 1 T 4 2 4 1

Detailed description: The image shows three musical staves, each with a treble clef and a key signature of one sharp (F#). The notes are quarter notes. The first staff has notes: C4, D4, E4 (with F#), F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff has notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff has notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated by numbers 1-4 and 'T' for thumb. The notes are placed on the lines of the staff: C4 on the first line, D4 on the first space, E4 on the second line, F#4 on the second space, G4 on the third line, A4 on the third space, B4 on the fourth line, C5 on the fourth space, B4 on the third line, A4 on the second space, G4 on the second line, F#4 on the first space, E4 on the first line, D4 on the first space, C4 on the first line.



In and Out the Thumb Position

1 3 1 4 1 4 T 1 T 4 1 4 1      1 3 1 4 1 4 T 1 T 4 1 4 1

2 3 2      2 3 2  
1 2 1 4 1 4 T 1 T 4 1 4 1      1 2 1 4 1 4 T 1 T 4 1 4 1

1 3 1 4 2 4 T 1 T 4 2 4 2      1 3 1 4 2 4 T 1 T 4 2 4 2

2 4 2 2 1 2      2 1 2 1      2 4 2 2 1 2      2 1 2 1  
1 2 1 4 2 4 T 1 T 4 2 4 2      1 2 1 4 2 4 T 2 T 4 2 4 2

## In and Out the Thumb Position

In and Out the Thumb Position

The musical score consists of two systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-4, and thumb positions are indicated by 'T' and 'T̄' (thumb over). Circled '0' indicates open strings.

**System 1:**

- Treble Staff:**
  - Measure 1: 4 1 T 3
  - Measure 2: T̄ 1 4
  - Measure 3: 1 1 T 2
  - Measure 4: T̄ 1 1
  - Measure 5: 2 1 T 3
  - Measure 6: T̄ 1 2
- Bass Staff:**
  - Measure 1: 2 1 T 2
  - Measure 2: T̄ 1 2
  - Measure 3: 1 1 T 3
  - Measure 4: T̄ 1 1
  - Measure 5: 4 1 T 3
  - Measure 6: T̄ 1 4

**System 2:**

- Treble Staff:**
  - Measure 1: 4 1 T 3
  - Measure 2: T̄ 1 4
  - Measure 3: 1 1 T 2
  - Measure 4: T̄ 1 1
  - Measure 5: 2 1 T 3
  - Measure 6: T̄ 1 2
- Bass Staff:**
  - Measure 1: 2 1 T 2
  - Measure 2: T̄ 1 2
  - Measure 3: 1 1 T 3
  - Measure 4: T̄ 1 1
  - Measure 5: 4 1 T 3
  - Measure 6: T̄ 1 4

In and Out the Thumb Position

1 3 2 T 3 <sup>o</sup>T̄ 2 3 1      2 1 2 T 2 <sup>o</sup>T̄ 2 1 2

1 2 1 T 3 <sup>o</sup>T̄ 1 2 1      1 4 1 T 1 <sup>o</sup>T̄ 1 4 1

2 1 4 T 3 <sup>o</sup>T̄ 4 1 2      4 1 4 T 3 <sup>o</sup>T̄ 4 1 4

1 4 1 T 2 <sup>o</sup>T̄ 1 4 1      1 2 1 T 1 <sup>o</sup>T̄ 1 2 1

1 3 2 T 3 <sup>o</sup>T̄ 2 3 1      2 1 2 T 2 <sup>o</sup>T̄ 2 1 2

1 2 1 T 3 <sup>o</sup>T̄ 1 2 1      1 4 1 T 1 <sup>o</sup>T̄ 1 4 1

2 1 4 T 3 <sup>o</sup>T̄ 4 1 2      4 1 4 T 3 <sup>o</sup>T̄ 4 1 4

1 4 1 T 2 <sup>o</sup>T̄ 1 4 1      1 2 1 T 1 <sup>o</sup>T̄ 1 2 1

In and Out the Thumb Position

1 3 2 T 3 <sup>o</sup>T 2 3 1 2 1 2 T 2 <sup>o</sup>T 2 1 2

The first line of music is on a bass clef staff. It contains two measures. The first measure has notes G2, A2, B2, C3 with fingerings 1, 3, 2, T. The second measure has notes D3, E3, F3, G3 with fingerings 3, <sup>o</sup>T, 2, 3, 1. The third measure has notes G2, A2, B2, C3 with fingerings 2, 1, 2, T. The fourth measure has notes D3, E3, F3, G3 with fingerings 2, <sup>o</sup>T, 2, 1, 2.

1 2 1 T 3 <sup>o</sup>T 1 2 1 1 4 1 T 1 <sup>o</sup>T 1 4 1

The second line of music is on a bass clef staff. It contains two measures. The first measure has notes G2, A2, B2, C3 with fingerings 1, 2, 1, T. The second measure has notes D3, E3, F3, G3 with fingerings 3, <sup>o</sup>T, 1, 2, 1. The third measure has notes G2, A2, B2, C3 with fingerings 1, 4, 1, T. The fourth measure has notes D3, E3, F3, G3 with fingerings 1, <sup>o</sup>T, 1, 4, 1.

2 1 4 T 3 <sup>o</sup>T 4 1 2 4 1 4 T 3 <sup>o</sup>T 4 1 4

The third line of music is on a bass clef staff. It contains two measures. The first measure has notes G2, A2, B2, C3 with fingerings 2, 1, 4, T. The second measure has notes D3, E3, F3, G3 with fingerings 3, <sup>o</sup>T, 4, 1, 2. The third measure has notes G2, A2, B2, C3 with fingerings 4, 1, 4, T. The fourth measure has notes D3, E3, F3, G3 with fingerings 3, <sup>o</sup>T, 4, 1, 4.

1 4 1 T 2 <sup>o</sup>T 1 4 1 1 2 1 T 1 <sup>o</sup>T 1 2 1

The fourth line of music is on a bass clef staff. It contains two measures. The first measure has notes G2, A2, B2, C3 with fingerings 1, 4, 1, T. The second measure has notes D3, E3, F3, G3 with fingerings 2, <sup>o</sup>T, 1, 4, 1. The third measure has notes G2, A2, B2, C3 with fingerings 1, 2, 1, T. The fourth measure has notes D3, E3, F3, G3 with fingerings 1, <sup>o</sup>T, 1, 2, 1.

## In and Out the Thumb Position

In and Out the Thumb Position

1 T 3 1 T 3 1 T      1 3 T 1 3 1 2 3

3 T 3 1 3 T 3 1 T      1 T 2 T T 3 1 3 T T 1 2 3

The first staff shows two measures of music in a key with two flats. The first measure has notes G2, F2, E2, D2 with fingerings 1, T, 3, 1 and thumb positions T, 3, 1, T. The second measure has notes C2, B1, A1, G1 with fingerings 1, 3, T, 1, 3, 1, 2, 3. The second staff shows two measures. The first measure has notes G2, F2, E2, D2 with fingerings 3, T, 3, 1, 3, T, 3, 1, T. The second measure has notes C2, B1, A1, G1 with fingerings 1, T, 2, T, T, 3, 1, 3, T, T, 1, 2, 3.

2 T 1 2 T 1 2 3 3 2 1 T 2 1 T 2 1 3 T 1 3 T 1 2

2 1 T 3 1 T 3 1 T 1 3 T 1 3 T 1 1 T 3 1 T 3 1 T

The first staff shows two measures of music. The first measure has notes G4, A4, B4, C5 with fingerings 2, T, 1, 2, T, 1, 2, 3 and thumb positions T, 1, 2, 3, 3, 2, 1, T. The second measure has notes B4, A4, G4, F4 with fingerings 2, 1, T, 2, 1, 3, T, 1, 3, T, 1, 2. The second staff shows two measures. The first measure has notes G4, F4, E4, D4 with fingerings 2, 1, T, 3, 1, T, 3, 1, T, 1, 3, T, 1. The second measure has notes C5, B4, A4, G4 with fingerings 1, T, 3, 1, T, 3, 1, T.

In and Out the Thumb Position

2 T 1 2 T 1 3 T T 3 1 T 2 1 T 2 1 3 T 1 3 T 1 2

2 1 T 3 1 T 3 1 T 1 3 T 1 3 T 1 1 T 3 1 T 3 1 T

3 T 1 T 3 T 1 T 3 T 1 T 1

2 T 3 T 3 T 2 T 3 T 3 1 T

## In and Out the Thumb Position

*about the author:*

HEIN VAN DE GEYN (The Netherlands - 1956) has played Jazz professionally ever since he finished his studies at the conservatories of Tilburg and Rotterdam. He lived in the US for several years, working with John Abercrombie, Larry Schneider, Tony Bennett, Larry Vuckovich and many others.

After his return to Europe he has been establishing himself as one of the most sought after bass players in Europe. Hein's playing can be heard on some 100 recordings. He has been the bass player with Philip Catherine since 1985 and recorded 9 CD's with him. In 1987 he toured and recorded in Japan with Chet Baker. Hein was also the bassist on the last concert of Chet Baker in Rotterdam in 1988. This was also the year Hein started to play with, and arrange for Dee Dee Bridgewater, with whom he has been performing at most of the important festivals and stages in Europe (Montreux, Antibes, Vienne, Berlin, Northsea, London ...) as well as in the USA (Carnegie Hall, Village Vanguard, Montreal, Newport Festival...) and Japan (Keystone Corner, Blue Note). After three albums and numerous tours and performances Hein and Dee Dee's paths separated in 1996 since Hein wanted to pursue his own career as a leader and producer.

In July 1990 Hein made the first album under his own name, a duo with Lee Konitz. Several tours followed. In 1994 he created his group BASELINE with John Abercrombie and Joe LaBarbara. This group recorded several albums and toured all over Europe.

1994 was also the year in which Hein co-founded the jazz label Challenge Records, for which he produced a number of successful recordings. Four of them received an Edison (Dutch Grammy) for best Jazz recording of the year.

In 1996 Hein became the head of the bass section in the Jazz department of the royal conservatory in The Hague. In this year he also was awarded the prestigious Prins Bernhard Foundation Music Prize. He received this prize for his importance in the development of European Jazz as well as for his stimulating role as mentor and producer of many young musicians in Holland.

In 1998 Hein received the Bird Award of the Northsea Jazz Festival. In this year he was also elected as "Best European Acoustic Bass Player" by a referendum of the Belgian radios RTBF and VRT.

During a sabbatical period spent in South Africa in 2001/2002 Hein started writing his "Comprehensive Bass Method". This extensive method on bass playing (950 pages) became available in 2007 and is slowly becoming the standard work for the double bass worldwide.

From 2008 to 2010 Hein was the artistic manager of the Rotterdam Jazz Academy and was leading this internationally orientated school with great flair and enthusiasm.

In 2010 Hein decided to basically stop his travelling career as a performing bassist and moved with his family to South Africa to run a guest house, and dedicate his life to writing and education. He is a lecturer at the university of Cape Town (UCT).

Hein has performed with many artists over the years. To name a few: Chet Baker - Freddie Hubbard - Roy Hargrove - Woody Shaw - Kenny Wheeler - Tom Harrell - Nat Adderley - Abbey Lincoln - Meredith d'Ambrosio - Marlena Shaw - Tony Bennett - Mark Murphy - Jack DeJohnette - Ed Thigpen - Joe Labarbera - Elliot Zigmund - Peter Erskine - Idris Muhammad - Billy Hart - John Abercrombie - Tal Farlow - Larry Coryell - Dave Pike - Toots Thielemans - Hank Jones - Tommy Flanagan - Michel Petrucciani - Enrico Pieranunzi - Barry Harris - Horace Silver - Junior Mance - Walter Davis Jr. - Tete Montoliu - Horace Parlan - Jacki Byard - Slide Hampton - Bob Brookmeyer - Joe Lovano - Lee Konitz - Johnny Griffin - Benny Golson - Red Holloway - Charlie Rouse - Bobby Watson - Lew Tabackin - Gary Bartz - Archie Shepp - Rick Margitza - Charlie Mariano...

*all the subjects in this series are covered in “Comprehensive Bass Method”  
available - world wide - through: [www.comprehensivebassmethod.com](http://www.comprehensivebassmethod.com)*





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