

CHAPTER 9: OCTAVES AND ROOT POSITIONS

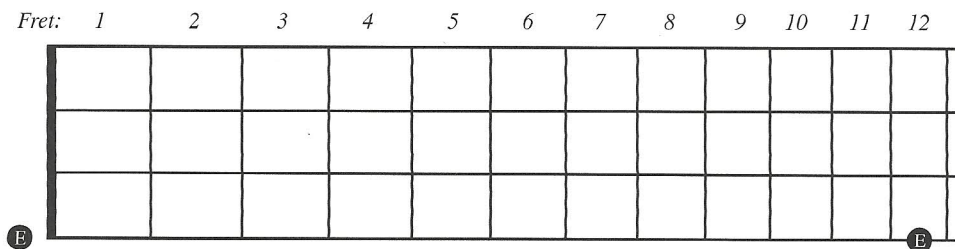
If you've stuck it out this far, I congratulate you. You've no doubt made a lot of progress and learned a great deal. In this chapter, we're going to piece some of the bits you've learned together and see how things overlap on the fretboard.

OCTAVES

As you know, an octave is the same note played in a higher or lower register. As bassists, we use octaves often, so we need to be familiar with how they lay out on the fretboard. Though there are many ways to play them, perhaps the most simplistic is to play a string open and then play it at the twelfth fret. The note on fret 12 is an octave higher than the open string. It's easy enough to move back and forth between those notes, but if we want to play octaves above a note other than E, A, D, and G (the notes of the open strings), we need to find another method—preferably a moveable shape that can be used anywhere on the neck.

We've actually already played moveable octave shapes several times throughout the book, but since we didn't draw attention to them, they may have not been obvious. So let's take a closer look now.

Let's say we want to play an octave above the open E string. Where could we put the higher E note? As already mentioned, we could play it on the same string at fret 12.



In other words, we play on the same string, only twelve frets up. The problem with this is that it's not practical when playing any notes other than the open string notes.

Where else could we put the higher E? Well, we could move it to string 3, which would be fret 7.

