

Bass Guitar Live EQ Tutorial

It's Mike from Bass Guitar Rocks. And thanks for checking out this training that we're doing exclusively for bass guitar rocks members who have checked out the Bass Secrets products and this is going to dive a little bit more specifically into live Q for bass guitar and it's going to cover four different topics here we're going to talk [00:00:30] about the fundamentals.

We're really going to go fundamental on this like really fundamental. And then you know know your shit. So you know the stuff that you should know if you want to even you know start getting a good sound. You've got to know what your end goal is or what your starting point is and what's the gap between those two. Keep it simple and control what you can. So let's just jump right into this now.

[00:01:00] The fundamental So like I said this is extremely fundamental It doesn't get any more fundamental than this. We're talking about you. We're talking about your gear talking about your environment. We're talking about your audience so when I'd say you if you want to you know play the best you can playing get the best sound then. For starters you know let's get you figured out you know have you rested yourself [00:01:30] or are you all fat or are you well prepared for the gig. Have you learned all the songs all the music backwards and forwards if you're also a front man in the band or if you have to you know do some duties on The Mike were props you're announcing a song. You know do you have all that stuff figured out. So that's the you know also like you know what equipment are you going to need or are you going to need multiple bases or you're going to need a fretless bass and a regular fretted bass [00:02:00] or you're going to need a four string and a six string or five string or two five strings.

You know all that stuff. You know what you need to do the best job that you can on the gig. Same goes for your gear you've got to know how your gear works.

You've got to know you know for your situation that you're in are the type of music that you're playing you know is is a six string bass or any string bass appropriate if you're playing [00:02:30] in an AC DC cover band. Probably not. But I mean if it's what you got it's what you got right. But I mean just knowing what your gear is you know do you have the effects that you need do you even need a fax. You know do you need to be wireless because you're also running the sound or you're also I don't know kicking people out of the bar her cell teller playing which I hope you don't you're not doing. But you know you [00:03:00] have to have the right gear if you want to get a certain sound you're going to have to have the gear that goes with it.

Otherwise you're fighting your gear and then your environment too because you know the sounds that are going to happen in one room are not going to sound the same. In another room if you're in a tiny little like telephone booth it's going to sound different

than if you're in a gymnasium that's nothing but reflective surfaces and it's a big rectangle with all your sound [00:03:30] waves bouncing around and causing chaos so you have to know what your environment is. Maybe you're playing an outdoor gig maybe you're playing a venue that's got a reputation for having lousy you know noisy wiring and there's all kinds of 50 50 cycle homes or whatever it's called. You get this buzzing sound whenever there's nothing going on it's just buzzing [00:04:00] so you know knowing your environment will help you get the best of you sound if you know where you're going.

You know if there's a big stage you know there's a small stage you know if you're going to have you know the configuration of your band right. Like if it's if you're playing in a seven piece band and you're got to expect that you're going to have a heck of a lot less room to put your stuff. So these are all you know part of the fundamentals of your sound where are you going to be what you're going to use [00:04:30] . You know how it's all going to sound in the end. And then your audience to you want to play for your audience so if you don't intend on having an audience then it can be argued. Why even go and play live anywhere just stay in your basement or stay in your garage or stay in your bedroom you know.

So play something that's appropriate for your audience. Play the music. Play the bass. That's appropriate for the music that your audience has come to see. [00:05:00] They're not they're not here to see you know my big pet peeve it's going to come up later on as you know bass players who decide to do all kinds of slap and pop and all this kind of stuff whenever they're doing soundcheck and they you know they probably don't even do that during their set. Most of the times doesn't make any sense to be able to do that. So it's also like knowing your audience you know if you're playing in a funk band and they're not you know doing some sort of [00:05:30] Cliff Burton style wind distorted bass solo like sort of metal music playing might not be appropriate for your eye even if you can pull it off you know maybe it's just not the right place to do it.

So but those are some factors to consider when you're looking to get your live sound. So that's just overall fundamentals. Know yourself know your gear and all know your venue and know your audience.

But [00:06:00] building on to that topic we got know your shit so hopefully I didn't offend anybody with that. But the very very basic form of this is that you should be reading your manual. I know it's probably you know going to be complex and boring but this is your instrument this is your gear.

If you can't get excited about the gear that you bought then I don't know what you can possibly get [00:06:30] excited about but this is it's all about you know getting the best sound to do that you need to know how your stuff works. So read the manual. Nowadays with the Internet you know there's a good chance even if you're buying something used you can grab the product number hop on Google put it in there and see what comes up and I'd say more often than not you're probably going to find some sort of a manual that you can you can download even if you haven't purchased the amplifier or whatever piece [00:07:00] of gear yourself.

Even if you are buying it's second hand or third hand or something like that. So this applies to you know knowing how your bass works so you know if you have to add an active bass or a passive bass you know how does it work. Do you have like me I've got a bass that does both so there's a way to turn on the active you've got to pull up on the volume knob and that act and that [00:07:30] throws it into passive mode. Or if you have it all the way down it's an act of knowledge. So how do you do that. Does your bass even do that is your bass packs it passive or active. These are things you're going to need to know if you're going to get the best sound out of your bass. Right. So you know depending on if you have an active bass you can have all kinds of different you know boosts and cut for you know across bass mid and an treble [00:08:00] so you need to know how your bass works.

You need to know what those little switches are what they do. Otherwise you could have everything set the wrong way and making your sound sound like crap. So start with the bass you know Figaro. How that works. Read the manual. If you don't have a manual even just experiment and just you know single out one knob at a time and just find out OK with this one it's getting louder. This getting Basir this is getting more trebly [00:08:30] and just kind of mapa how your bass works. You know how your amp works so obviously you need to have your amp. You need to know how it works so you know amps are getting more complex as time goes on they're throwing everything you know once upon a time used to have a separate cabinet you stuff separate amplifier and you used to have a separate preamp all by itself and you connect all these things together you [00:09:00] know.

And if you had effects and everything else would all be part of your sound but now increasingly everything is getting smaller it's getting more powerful it's getting more complex so I know how your amp works. This goes back to the bass amp. Q article for beginners what I'm saying. You know you need to know how to get to ground zero with your sound so you need to know on your amp. Are you setting everything at 12 o'clock. Are you setting [00:09:30] everything at you know. Is it a zero to 11 scale with zero. You know at the far left and at the far right is where 10 is if that's the case then you need to turn all your all your preamp kind of Q boost your mids your lows your highs all the way down so that way you are not.

You know exactly where Ground Zero is. So because if you're going to start boosting [00:10:00] anywhere you want to know you want to know where you are without any boost at all first just so that you're you've got the most clean sound possible.

On top of that a cool thing that amps you know certain amps can do. They used to do. I don't know if I've seen as much nowadays but there are some amps out there where you get.

You can get like a foot pedal and the foot pedal can you know maybe mute the amp or switch channels [00:10:30] if you have a multichannel amp so you can basically almost use it like an effect you can have one channel that's like distorted or whatever maybe a certain song or are different cues shape on it. So if you have say you take a bass solo and you want to have like a really kind of slap friendly sound with the MID scoop the big you

know smiley face that we always talk about. And then you have a regular channel that you can toggle between and that's sort of more you know maybe [00:11:00] it's got the moves the moods the mids boosted. So you know so different things like that you can really help you get the most out of your amp. And also another. Another thing with amp we've talked about in some of our recordings you know setting the amp based on the room and then using your bass to kind of have to alter your sound based on things like [00:11:30] where your hand position is on your plucking hand.

You know if you're close to the bridge it'll be more trebly a little more punchy and then if it's closer to to the neck of the bass it'll will be kind of more of a bass or kind of mellower kind of sound right in the middle will be kind of the blend of those two depending on what kind of bass you're using. But in general that concept applies so you can make. You could do that without even touching an amp right and that will affect the sound [00:12:00] of your of your bass and the kind of sound and the feel that you get across or even the emotion that comes out in your music. So you know but doing that and then knowing how your app works you can get the most out of it. And same same goes for the facts. I mean you want to know at the very least especially with bass.

You want to have a clean sound you have a really good sound. You want to have everything bypassed and then you want to have [00:12:30] the ability to dirty up that sound if you like. So it's good to have you know whatever your first pedal is in the series of your signal chain or your you know if you plug directly into your amp and then use an effects loop that's one way know that your signal going into your amp is 100 percent clean. But you want to know basically how all those effects work because you know some effects might be boosting so might be cutting you know and [00:13:00] you want to be able to use them in tandem together to create an overall sound that you don't have your facts settings fighting with your bass onboard preamps settings fighting with your amp settings right.

So that's why you want to know how all that stuff works. You can make the most of your sound and make the biggest possible impact So I mean like I said earlier but knowing how your base works you want to know whether it's active versus passive but you [00:13:30] also know about your strings because you know there are round wound half wound and flat wound strings. So round way around are you know basically this was sort of a spectrum you'd have brown round wound tend to be the brightest and to flat wound.

Tend to be the bass or the least kind of bright sound.

And then I mean you also have the metals that make your strings you know [00:14:00] the steel ones maybe slightly more brighter than nickel strings and then you know them which are slightly less than something else so if you have nickel flat wound strings versus round wound steel strings you know you can end half wound or sort of between the not fully flat not fully round. So and these also have an impact on not only your sound but also the impact of your fretboard if you play [00:14:30] a lot if you play hard and you use round wound strings. You can actually wear it around your frets over time and I guess flat wound or slightly more fret friendly but you need to understand those things that

just play whatever you find. Because you know if you want a flat wound sound and you've got round one strings just not going to happen right.

So those are things. Keep in mind when you're kind of [00:15:00] figuring out your sound so like we said about the amp you know knowing where ground zero is and then also in combination with your amp because I mean amp is sort of a catch all phrase a lot of people use. They'll just say amp. And like I said before you know back in the old days used to have a cabinet that's an amplifier strap preamp strap you know. And then you've got combo amps which have everything combined. Nowadays your [00:15:30] amps generally have unless you're going out of your way to just buy just an amp by itself. Most dance today will have you know the rap part of it and preamps and possibly effects and different things in it too. So depending on what you have and what kind of sound you're going for then you also have speaker cabinets so if you want you know if you're playing in a reggae band and you want to have like a really deep sound then you may want [00:16:00] to have like a single 18 inch speaker.

If you're not looking for a lot of clarity you know and maybe that with a 15 inch speaker or two 15s in an 18 you know generally the bigger the speaker the the more low range you're going to get from it. So if you're doing that or feel Onsen they're really kind of if you're playing like really punchy kind of fast music and you want something with smaller speakers. But [00:16:30] then if as you add up speakers you know you have four 10 inch speakers versus one 15 inch speaker you can sometimes get more low end from those from four 10 inch speakers instead of 15.

So anyway we we can go into that like big time deep and hey you know I should have probably said off the top. I'm not an audio engineer I'm not like a I don't have a Ph.D. in acoustics or whatever so [00:17:00] you know I just know from what I've read and from what I've experienced and what works for me take it and leave it as you will and I highly recommend no matter what anyone tells you. Experiment with it yourself and see what your results are and see if you like what's going on.

That's always the best way as far as I'm concerned to try to figure out what you like and what you need. So anyway learn about these things. It's not rocket science [00:17:30] but it will again help you to get to the ultimate sound that you want to achieve. Also you know understanding basic acoustics for bass. Again like I said I'm not an acoustic whatever analyst or whatever they're called engineer. But you learn that the bass frequencies like some basic facts you know the bass frequencies carry the farthest.

So if [00:18:00] if you're playing a private party and you want to get shut down real fast crank your bass as loud as possible.

That's the one of the first things that that's going to travel you know beyond the confines of your your your room or anything like that so I can give you a quick little tip. If you're practicing bass in your room for instance and [00:18:30] say you're in college or I don't know you don't want to.

You don't want to wake people up or whatever. I still recommend doing this in an early morning but what I do when I first started out to muffle the sound of my amp was I

actually would lay it down the back of the amp like so the speaker was facing upwards and I would put it on my bed. So what happened is basically the [00:19:00] one side of the the amp is being completely muffled by the bed it's absorbing the sound waves and then with the amp shooting upwards. Or you know so it was a combo amp so my ears were more likely to hear it because it wasn't like hitting me in my knees. And since it was shooting up words it was less likely to bother the people [00:19:30] downstairs.

Now it's still bass bass frequencies and other sort of basic thing about bass frequencies is that they are omni directional so they go in all directions at once.

And I mean and since it travels the farthest and it also requires the most energy to make loud free or low frequencies loud so that's part of the reason why if you're a bass player if [00:20:00] you got a thousand watt amp you could be playing with guitar players you know who are using whatever 100 watt amps or 200 watt amps that they might be able to get plenty loud. But if you want to have a tight responsive and deep bass sound you mean you may need to have you know 400 500 watt amps you know just to get the rate sound depending on your application. Now I've been using.

I got a 400 watt amp back [00:20:30] in the late 90s and that was not ultimately extreme but they were harder to come by back then than they are now.

There's I'm constantly amazed by how loud amps are getting and how light they're getting. At the same time which is kind of cool but if you're just starting out you're just practicing. You know you don't need a 400 watt amp but you know if you're playing live and you play lots of shows then it's kind [00:21:00] of like you know I kind of look at it the same way as is the engine of your car if you're driving a lot at high speeds you don't want to have a small engine that's barely you know that's working really hard just to to maintain the speed limit. You want to have a bigger engine that's going to do it easily. So that way it's less wear and tear and it's going to last longer. So just kind of the way I look at powering your base and basic ECU [00:21:30] terms so you know things like you know midsize lows and boost scoop in cut so somebody says it sound guys says you know boost your meds.

One sound guy is probably not going to say that but they say boost the bass. You know then that means obviously to make the bass louder. Scooping is another way of saying reducing or cutting and then cut as well so [00:22:00] they say scoop scooped mids as I kind of said earlier that sort of that happy face kind of comes from the whole having those cue strips where you have like an individual slider fader for each frequency. I have one of those if you check out the bass amp. Q download you'll see a picture of a Trace Elliot amp and that one's got the 12. Q told Bandi Q on it [00:22:30] . And so like that it would be like scooping.

So they look like a smiley face when all the faders are arranged in a certain way.

So just kind of knowing that mids lows highs sometimes amps will have different ways of saying the same things a mid middle or treble bass and middle or I don't know those types of things so just kind of understanding what they mean where they are on your amp [00:23:00] and maybe on your facts and your bass that way you can you know if

you're boosting the highs you can boost them in all the right spots or cut them in whatever spots and understanding a solo versus a bass sound or a band sound.

So this is important because what you realize when you start playing with other musicians is you know if you've been playing on your own for any amount of time you're [00:23:30] in your room. Maybe you've got your amp up on your bed like I said. These are very specific applications so this is your you know your particular room your particular base your particular playing style and it's on your bed. So once you go out and play with other people you may suddenly realize that what you hear in a big loud room and maybe you can't hear yourself anymore. Suddenly you're not hearing the bass or whatever. So [00:24:00] you're going to have to make adjustments for when you're in a band and it's also going to depend on you know if you play you know a certain style of music on your own and then you play say reggae in a band you know that's going to be a different thing if you're playing metal in your bedroom that's you've got to have a different sound than when you're playing reggae with a reggae band right.

So just understanding in general you know a lot of times when your [00:24:30] base will sound good with a band if you solo your bass it sounds kind of shady. It's kind of just one of these weird facts of life. However if you have this killer bass sound when you play solo most of the times it does not survive interaction with a band for whatever reason which sounds amazing on your own which is usually because a lot of times are doing your scooping out [00:25:00] you're skipping out the mids and the mids are what really bring the bass to life. When you're playing in a band because they're sort of uncontested frequencies especially if you're in the rock space. A lot of you know distorted guitars they go. They kind of start going into some bass frequency territory or they're like really high and screechy especially when they're doing a solo.

So if you can fill in the mids and the bass is going to sound [00:25:30] killer it's going to you're going to hear what's going on you're going to hear yourself which is always good and you're going to provide support at the same time you're not going to be occupying you're not going to be fighting for space in the trouble or the or the the bass. But the main thing is you will be heard and you'll also be heard sort of you'll get more clarity and distinction.

You want to just be like a wall of like the low end it gets that time.

So those are sort [00:26:00] of some different concepts of playing solo versus playing with a band. And so like I said scooping them is when you're solo that's sort of a bit of a cliché but tends to happen a lot because you're not competing with other instruments so scooping them is fine but when you're in a band you know a lot of times you need to boost the mids or else you kind of get lost. And then the last part of this section [00:26:30] is understanding the gig requirements. So again these are different scenarios you run into are you playing an outdoor barbecue and there's like no P.A. are you playing a stadium and you're going to be using an ear monitors. Chances are it's somewhere in between. Is there a P.A. system. Are you going to have monitors on on the stage instead of in your ears or are you going to be able to do personal mixes.

These are all things [00:27:00] that you want to know before you get to the gig and you want to at least understand you know if you're playing with any reminders and maybe you need your amp to be on the on the floor or the stage so you can feel the rumble and you go because sometimes one of the complains about any reminders is you feel slightly detached from what's going on because you're your sound is so isolated. So sometimes you know it's it's putting putting your amp [00:27:30] on the floor or you know almost like sitting on your amp to get those vibrations and just kind of feel what's going on. So that's just one example stage monitors are something else. You know sometimes you're playing the big venue. Then they've got a P.A. system in your amp where when you play smaller venues your amp is being part of the sound that people are hearing.

And then the big venues your amp is almost just a monitor for you to hear yourself. So [00:28:00] that's going to be in they're going to have a pretty big impact on how you sound and how you approach the way you play on the gig. All right so keep it simple. I mean by keep it simple.

Eliminating the variables so basically everything that you introduce into you or your signal is [00:28:30] one option for it to break down.

So if you have one base you have one patch cord you have no facts and then you have your your amp.

That's a real actively simple.

That's a very simple set up so you know if something goes wrong chances are OK maybe it's either the bass it's the cable or it's the amp right.

Simple [00:29:00] effects but if you have you know 50 50 of facts and you know any one of those effects can be screwing something up or any of the chords in between those effects. Running one from the next could be you know causing trouble and that if you got an active bass and now you're maybe your battery is dying on your active base so keep it simple monotonous so simple that you're hurting yourself. You don't have use what you need. But you know eliminate the stuff that you don't [00:29:30] need. And I even go so far as to say you know when you're preparing for your show you know going back to the fundamentals like knowing who you are knowing your gear and knowing the venue. Well one of the biggest variables I find for me that I have a hard time relaxing until I get to the gig and I impact my career and I've and I verify that my gear is working.

So you know even if I get to the gig [00:30:00] early and soundcheck is in for a few hours I've been known to you know find an outlet somewhere tune up my bass and you know plug in my amp and even if I'm not playing anything just power it on just to see the nice little green light come on so I know OK my amp powered up my amp works you know because you know last thing you want to do is show up early to a gig wait around for soundcheck and then when you start playing fine. Oh [00:30:30] shit how does NOT work and so eliminating the variables you know that applies to having a huge amount of gear if you don't bring what you don't need.

We've had played with bands before that are you know they open for for my band in the past and maybe they're only playing for 20 minutes and it looks like they brought every piece of gear that they've ever owned and probably unnecessary especially if you're opening [00:31:00] to bring tons and tons of gear. So planning ahead again sort of like like I said you know knowing the venue. So if you know OK this venue has a really shitty sound or they don't have a P.A. So you're going to make sure you bring your powerful amp not some little practice amp. You know having extra batteries cables strings an extra bass if you need it all depends on how high profile your show [00:31:30] is. This will help you play better because you're not going to be worried about these things failing your right because you know you've got your cover and giving yourself more time than you need.

So again that's kind of like in relation to get getting to the venue like mapa where it is if you've never been there. I always recommend you know whenever possible check out the venue in advance of your show. If it's a new place you can kind of get an idea of how everything works where it is where you're going to park [00:32:00] . You know where the load in is all I kind of stuff that just to give me a lot more peace of mind going into the gig.

So again like I said you know before I said eliminate the variables but then use what you need. So if you need two bases if you need 10 bases then bring them 10 10 sounds a little bit excessive. I have to say but use what you need. But you know don't don't Kutcher you know don't cut your foot [00:32:30] off just to try and make your you know your sound you know don't don't reduce the facts that you technically do need or that are going to make you perform better sound better. But at the same time you know just use what you need and nothing more nothing less. Sound check went on. So this is what I kind of talked about earlier is that especially when it comes to bass player so this is a bonus tip for bass players if you're going to do a show and you get a sound [00:33:00] check and you have like a dedicated sound engineer they're going to want to hear the bass for a couple of seconds to make sure everything is right in the mix.

So you want to you want them to obviously do a good job. You want to sound the best you can do. So you know do yourself a favor and just play what you play like if you if you use effects on your bass then you may want to do sound [00:33:30] check with some of those facts or that way your sound engineer. No because I mean effects on bass.

Yeah I mean that's they are more common now. But the bass player generally isn't super relying on effects so you want to just make sure the sound engineer goes OK this bass player is going to be using facts and you know adjusting for that because I've had you know I had a bass player go leave for a smoke to go to the bathroom and then I step on a fax [00:34:00] pedal and are screeching everywhere. So I mean ideally what you do obviously if you're in like a professional touring band you'll have a set a stage plot that you give to your soundtrack to kind of match. So how many musicians in the band where the stuff is is set up in relation to the stage so they know all case stage left is where the bass player sets up or where the guitar sets up or whatever.

How many Mikes you need all [00:34:30] that kind of stuff and yeah you want it you want them to know. Ideally you'd give them all those kinds of things so they know that OK this guy is a bass player who does use effects and you know they're crucial there. These songs are written around an effect that starts a song and you kind of want to make sure that your sound checking and you're testing that stuff off.

But a sound check is not a time to show off [00:35:00] or to take a bass solo. I get like I said you know before I can't tell you how many times you're doing a sound check and the bass player decides Well this is this is the time for me to whip out every little flea you know slap and pop bass thing that I've ever heard in my life. And then you know maybe they're like a straight ahead band that plays like you know AC-DC or tragically [00:35:30] hip or something it's almost like four on the floor you know all straight you know eighth notes or whatever and it's you know if you're pedaling on the E-string most of the time and then meanwhile you do soundcheck and you slapping and popping so it doesn't you know you're not impressing anybody.

And what you're possibly doing is hurting your sound because you get your sound guy who's a Q8 e cueing your bass thinking that you're going to be slapping and popping [00:36:00] and it's probably going to sound pretty shitty. He's got to readjust everything if all you're doing is playing you know the E-string all night and just you know paddling on it.

So anyway that's my take on on soundcheck one on one. And you know you're not going to win anybody over with you know playing just the stuff that's on your set. Or like you know if you got just bread and butter meat and potatoes bass lines hey who cares. B [00:36:30] be a good bass player for the song be a good bass player for the band if you want to do something solo then go ahead and do that but don't don't be a show off to the detriment of your own sound and your band.

All right so that brings us to the last item which is control what you can and accept which you cannot. So this is just some some general advice for free you know anyone who's going to be starting to play [00:37:00] live a little bit more you know just accept that you are human you are going to make mistakes you are going to screw up. Just learn from it and move on. Don't beat yourself up. Also you know something will go wrong. It's just it's Murphy's Law right. Anything that can go wrong will go wrong eventually if you do it enough times so you can eliminate it [00:37:30] like I was talking about earlier about eliminating variables. You want to do that because that reduces the amount of things that could potentially fail on you. But by the same token there's there's a certain amount of stuff that doesn't matter how much you've prepared for you're just not going to be ready for it. So just you know the show must go on. Do your best and you know you'll hopefully live to fight another day. You may be embarrassed.

OK so I've had some embarrassing [00:38:00] moments on stage one of which was I'll tell you really briefly my band played in London Ontario were based here we live in Canada and there was a bar there called Stonehenge. So based on you know the trip tickets and everything in the real U.K. and so it was kind of had I guess I guess Stonehenge kind of motif [00:38:30] in the background or whatever and we were

playing that gig and somehow so back in those days we're playing like hard metal and stuff. Music hard rock and all this. And I had long hair and the singer had long hair with a three piece band. So me and him are rocking out on a certain song and somehow we got a little too close to each other. And my hair ended up getting entangled in my guitar players guitar like Rayton you're like up on the neck or in the headstock or something [00:39:00] like that.

So I got stuck to it. And luckily he noticed he somehow kind of noticed that we were stuck together and so were ballplayer and we didn't stop playing or anything but I was kind of trying to casually you know untangle you know trying to pull my hair away with no scalping myself at the same time and it was it was pretty funny. Eventually it felt like forever. I got detached from the guitar but [00:39:30] it felt like forever and they were like these huge long hairs dangling off the guitar players neck of his guitar. He kind of laughed and pointed at it while we were still playing over seeing these hairs and saying it off and so get through the song and then you know hey you see the footage afterwards and he kind of so surprise the things that seem like front and center and life and death and noticeable to you is not so noticeable [00:40:00] for other people they don't.

They don't really see it. So being embarrassment and just kind of comes with the territory you're going to be up for a lot of people something is going to happen sooner or later. Just don't worry about it just know it happens to everybody. So that's why I say you know it's never as bad as you think you will get over it. Keep at it you'll get better so you'll learn how to not you know had been close to your guitar players headstock like like I did. So that's [00:40:30] pretty much it for this live. Q tutorial if you have any questions feel free to hit me up. Mike at bass guitar rockstar. Com and we can. I'm happy to answer any more questions that you may have about getting a good bass sound whether it's live whether it's you know just on your own or whether maybe it's recording.

[00:41:00] Happy to share what I know with you guys and that's pretty much it for now. So thanks for checking this out and hopefully you know you put this together with what you've learned in the other two videos and by reading the bass amp. Q guide for beginners and I believe you're going to be in way better shape to come up with a great bass sound that works whether you're practicing [00:41:30] in your room or whether you're practicing with a band whether you're performing or recording. So anyway thanks for checking this out again if you have questions send them to me. Mike at bass guitar rocks Eircom and I'm always willing to do another one of these or two further updates based on the questions I received so thanks for checking this out and talk to you later.