

Slap-bass [slap]

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An effect produced on the double bass by means of an exaggerated pizzicato technique: the string is drawn away from, or across the fingerboard at high tension and then released suddenly. The resulting note is accompanied by a percussive click or slapping sound as the string hits the fingerboard (*see* Double bass, §5). It was widely used in jazz before the swing era, and consequently in revivals of music of that period; it was also prominent in the jump music of Louis Jordan (*see* Jive) and in early rock and roll, notably in the playing of Al Pompilli with Bill Haley and the Comets. Double bass players in many areas of music (e.g. avant-garde jazz and contemporary art music) continue to employ slap-bass as one of a range of percussive effects. An effect known as slapping used on the Electric bass guitar involves the player slapping the string with the side of the thumb and ‘popping’ higher strings with the index or middle finger, creating a very rhythmic, percussive sound, characteristic particularly of Funk and funk-rock. Notable exponents include Clarke, Stanley (M.) , Marcus Miller and Les Claypool.

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