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## Virtual Insanity (1996)

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**Transcription Notes:** 'Virtual insanity' is one understated bass track! Although the bass is absent until over a minute or so, when that bass drops, you know you have some hard work on your hands. The track is played using both slap and finger style techniques, though the way in which you play with your fingers is selective. Stu would use an almost 'palm like' technique with his hand vertical across the strings. He would then play the notes using his thumb, index and middle fingers. You may wish to try some different stylings to find out which is best for you.

This track was recorded using Stu's infamous 'Iroquai' bass, otherwise known as the 'rug' or 'blanket' bass. This bass was based on a Warwick Streamer Stage II 5 string with the custom native Indian blanket design. The overall sound of the bass is very punchy, and like the rest of the album, sounds quite different to what we previously familiar with – this is possibly due to 'Travelling Without Moving' being a highly produced album. The bass sounds highly compressed and, as with most of the tracks Stu did with Jamiroquai, was recorded using a straight DI from the amp (possibly the Trace Elliott V-Type valve head at this point). I would favour the front pickup with a slight decrease in middle EQ, but boost the bass and treble slightly for added slap and pop sound. If you can add compression it will sound smoother between the Verse and Chorus transitions.

The bass comes in on the 2/4 bar before the Chorus. Immediately, you have a rake styled chord to play. All of the Chorus sections are slapped, be wary of the intricate timing and rhythms happening – there are slight variations throughout. You want to be aware of similar timing and feeling during the Verses, but played with the fingers instead.

By far the most challenging aspect of this track will be the later Chorus sections of the song. Those of you who have not listened to the track in too much detail before may have mistaken a lot of slapped dead notes for kick drum patterns before. Stu recalls applying this technique to make up for drummers lack of kick drum skills (In general, and not aimed at Derrick McKenzie's playing). You will come across groups of triplets and sextets which require fast and accurate slap and pop playing. I advise you to play these slowly at first to fully understand them, only then will you be able to play them with confidence.

The last section is the Middle 8, a truly inspired section. This section really shows some interesting ideas from Zender and you may wish to refer to the tab for note positioning.

**Track Info:** one of the bands biggest ever hits reaching number 3 in the charts. It also featured a revolutionary video concept warping the minds of many, as well as contributing towards the band winning a Grammy.