

## Day One - Technique - 15 minutes

Ah yes, our old friend the Cycle of Fourths, but now we are going to kick it up a notch.

I want to teach a new pattern that we will play around the cycle. I call this a digital pattern because I think of it in terms of scale degree numbers. The first pattern is 1 2 3 1.

### Example 1 - Pattern 1 2 3 1 Major

The same rules apply as with the past scale and arpeggio shapes:

1. play one finger per fret
2. no open strings
3. begin each scale on the A string.

Take notice of the last measure. Here we make a shift to the first finger on B. You will need to download the audio play-along track “Cycle Major, Pattern 1 2 3 1.” This is a different track from before. Now the length of each key is twice as long to facilitate our new pattern.

Work out this new shape in your hands, and then take it around the cycle with the play-along.

## Day One - Bossa Nova - 15 minutes

I have chosen to include the Bossa Nova style for this book because of its strong rhythmic characteristics. Plus, Bossa Nova uses powerful root and fifth patterns. As a bassist, you can never get too much root and fifth practice.

Here is our first Bossa exercise.

### Example 2 - Bossa Pattern

For this week, just learn this four-bar Bossa Nova line and enjoy the groove. Download the audio play-along “Bossa Nova Day One” and play along. You’ll like it.

## Day One - Jazz - 15 minutes

In the past two books, *Level 1* and *Level 2*, our jazz playing has been working with a walking bass line. Now we are going to learn about and play more aspects of the jazz style. We will start specifically with Guide Tones.

Guide Tones is a term that identifies certain notes of a chord, typically the third and seventh. Commonly, in jazz, we think of the guide tones as moving in a technique we call Voice Leading. In this lesson we are going to learn the guide tones and how to play them over the Jazz Blues. We will comp using the guide tones.

The first step is to identify the guide tone notes in each chord.

### Example 3 - Guide Tones for Blues in F

The musical notation shows the guide tones (third and seventh) for the following chords in a 4/4 time signature:

- Measure 1: F7 (Eb, C)
- Measure 2: Bb7 (Ab, G)
- Measure 3: F7 (Eb, C)
- Measure 4: C-7 (Eb, Bb)
- Measure 5: F7 (Eb, C)
- Measure 6: Bb7 (Ab, G)
- Measure 7: F7 (Eb, C)
- Measure 8: A-7 (G, Eb)
- Measure 9: D7 (C#, G)
- Measure 10: G-7 (Eb, C)
- Measure 11: C7 (Eb, Bb)
- Measure 12: F7 (Eb, C)
- Measure 13: D7 (C#, G)
- Measure 14: G7 (F, C)
- Measure 15: C7 (Eb, Bb)

I realize that with all the ledger lines you will have to figure out the notes. If you need to pencil in the names of the pitches that’s fine. Be sure to find the correct octave. These two note chords are all above the twelfth fret. They should be played on the G and D strings.

Take the time to learn where these are on your fingerboard. The low note, Eb in the first measure is located on your D string, at the thirteenth fret. If you will spell each chord, you will find that these notes are the third and seventh of each chord.

## WEEK FOUR

All right! Here we go on the last week of this book. Based on the work you have done in the past three weeks, this one will be a piece of cake. Stay focused.

### Day Twenty-Two - Funk - 15 minutes

stinnett

Here is a new two-bar funk riff for you to learn. Work it until it's perfect. You will feel the groove settle in when you can play it fluently.

#### Example 48 - Funk



### Day Twenty-Two - Motown - 15 minutes

This is the verse section of a grooving Motown song. Download the play-along track "Day Twenty-Two Motown Song."

#### Example 49 - Funk

music

## Day Twenty-Two - Jazz - 15 minutes

Today we will start with some Jazz solo phrasing. You can see the notation below. This is a twelve-bar blues in F, the same as we have been working with.

This melodic shape is a classic line. Figure out the notes and the rhythm, and then play with the audio play-along track "Day Twenty-Two Jazz Blues in F."

Don't analyze. Don't worry about the chords of the song, just play. Be sure to play the rests.

Once you get it going with the play-along, it will feel great and you'll love it. Repeat it a lot, and just enjoy the groove and the melody.

### Example 50 - Jazz

1

5

9

music

## Day Twenty Three - Bossa Nova - 15 minutes

Welcome back to Bossa Nova. Here is a new song with a cool bass line.

The chord changes in this song are the classic pattern, ii V I.

### Example 52 - Bossa Nova with ii V I

Example 52 is a bass line for a Bossa Nova piece. It is written in 4/4 time with a tempo of 110. The key signature has one flat (B-flat). The bass line consists of two staves. The first staff starts at measure 1 and the second at measure 5. The chords are D-7, G7, Cmaj7, and A7. The word "stinnett" is written in large red letters across the first staff.

There is a play-along track for the song titled "Day Twenty Three Bossa with ii V I."

## Day Twenty-Four - Funk - 15 minutes

### Example 53 - Funk

Example 53 is a bass line for a Funk piece. It is written in 4/4 time. The bass line consists of two staves. The first staff starts at measure 1 and the second at measure 5. The word "music" is written in large red letters across the second staff.

Once you have it figured out and can play it, use a funk drum track and groove. The rests are a vital part of this groove. Play the rests.