

Example 6 - Theory

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In the above example, you can see that with dominant chords moving around the cycle, we get parallel movement of the guide tones. In the C7 chord, the top note is the 7th of the chord, and the bottom note is the 3rd. Moving to the F7 chord, the top note is now the 3rd of the chord, and the bottom note is the 7th. And so on in this pattern.

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All movement from chord to chord has the guide tones moving down by half-step.

Example 7 - Theory

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Now we have the chords minor to dominant, or ii to V. Here the guide tones are not moving parallel. In this voicing, C-7 has the 7th on top and the third on the bottom. F7 has the third on top and the 7th on the bottom. Bb-7 is 7th on top, third on bottom, etc.

Example 8 - Theory

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Finally we come to the progression ii V I. D-7 is voiced with the 7th on top and third on the bottom. This moves to G7 with the 3rd on top and 7th on the bottom. Finally resolving to the Cmaj7, the chord tones are reversed again with the seventh on the top and the 3rd on the bottom.

music

Notice the common tones from one chord to another. This makes for very smooth voice leading which sounds sweet.

WEEK TWO

Day Eight - Technique - 15 minutes

Now we play our same digital pattern 1 7 1 3 with the dominant scale.

Example 18 - Technique

You can see by the indicated fingers that we have a shift, both the first measure and the last measure.

In measure one, this is not a shift. Maintain your position and stretch your first finger back for the Bb. In the last measure, there is a shift to the first finger for Bb, then the stretch up for the D.

As I mentioned before, this stretch fingering will play an important role down the road.

Day Eight - Bossa Nova - 15 minutes

Welcome back to Bossa Nova. This is our first Bossa session in this book.

Here is another cool Bossa pattern for you to learn. By the way, I suspect many of these Bossa patterns I am teaching you are not traditional Bossa patterns. No matter. I visited Brazil numerous times to teach and perform. Every time I played music with the Brazilians, and we played “their” music, they were all diggin’ my bass lines. Some of them even commented, “Man, it sounded so great, you must have studied our traditional music.” I just thanked them, smiled, and kept on playing ‘Brazilian’ bass lines. The truth is, I have never studied “their” bass styles. I just played rock solid time, and we all grooved like crazy. Ha!

Example 19 - Bossa Nova

Learn to play this line so it is solid and grooving.

WEEK THREE

Day Fifteen - Theory - 15 minutes

Upper Structure Triads is a topic that sounds so confusing to many folks when in reality the concept is quite simple.

Now when we use the term 'upper structure,' we are talking about tensions on chords. Generally, chord tensions are those notes that appear when you take thirds from the seventh and above. C major 7 is spelled C E G B. If we stack the thirds higher we get C E G B D E F# A, ... that's enough. Let's look at some notation of this.

Example 29 - Theory

Cmaj7 Cmaj9 Cmaj(#11) Cmaj⁶₉

The musical notation for Example 29 is in 4/4 time. The bass clef shows four chords: Cmaj7 (C4, E3, G3, B3), Cmaj9 (C4, E3, G3, B3, D4), Cmaj(#11) (C4, E3, G3, B3, D#4), and Cmaj6/9 (C4, E3, G3, B3, D4, F#4). The treble clef shows a whole rest in the first measure, followed by a half note F#5 in the second measure, and a whole note A6 in the third measure.

In the example above you see stacked thirds. The chord symbols simply identify the notes above the root, 7, 9, #11. The high A is normally not called the 13th on a major chord, but is referred to as the 13th on a dominant chord. Also there are a few rules about what notes to leave out as you include the upper notes, but those are not pertinent here.

Now, let's focus on the triads that can be drawn from the notes above the bottom triad. The first triad would include the notes B D F#, E minor triad. Continuing upward, the next triad would be D F# A, D major triad. And finally, in our diagram, G# A C#, which is not shown here. Again, I excluded this last one so we could concentrate on the upper structure minor triad and major triad.

Example 30 - Theory

Bminor Dmajor

The musical notation for Example 30 is in 4/4 time. The bass clef shows four chords: Bminor (B2, D3, F#3), Dmajor (D3, F#3, A3), Bminor (B2, D3, F#3), and Dmajor (D3, F#3, A3). The treble clef shows a whole rest in the first measure, followed by a half note F#5 in the second measure, and a whole note A6 in the third measure. Brackets in the treble clef indicate that the notes F#5 and A6 are shared between the Bminor and Dmajor chords in the second and third measures.

Day Twenty-One - Theory - 15 minutes

In this session, we are going to learn about dynamics. I am not sure this subject qualifies as theory, but, dynamics are an important part of music beyond the notes.

Let me just give you a meaning of each symbol in the music below.

measure 5 - pianissimo = very soft

measure 6 - piano = soft

measure 7 - mezzo piano = medium soft

measure 8 - mezzo forte = medium loud

measure 9 - forte = loud

measure 10 - fortissimo = very loud

measure 11 - sforzando = suddenly

measure 13 - crescendo = grow louder

measure 14 - decrescendo = grow softer

measure 15 - 8vb = play one octave lower than written

measure 16 - 8va = play one octave higher than written

The image shows three staves of musical notation in bass clef, each containing four measures of eighth-note patterns. The first staff starts at measure 5 and includes dynamics *pp*, *p*, *mp*, and *mf*. The second staff starts at measure 9 and includes dynamics *f*, *ff*, and *sfz*. The third staff starts at measure 13 and includes dynamic markings *cresc.* (with a wedge), *decresc.* (with an inverted wedge), *8vb* (with a dashed line), and *8va* (with a dashed line).

Day Twenty-One - Funk - 15 minutes

Let's keep going in our Old School vein with another classic groove.

Example 39 - Reading

The image shows a single staff of musical notation in bass clef, 4/4 time, starting at measure 1. The tempo is marked as quarter note = 86. The key signature has one sharp (F#). The notation includes eighth notes, quarter notes, and rests. A 'simile' marking is placed above the staff. The piece ends with a double bar line.

Day Twenty- Seven- Reading - 15 minutes

Example 47 - Reading

♩ = 110

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5

9

13

17

21

25

29

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