

Example 2 - Motown

Understand, this is not a bass line. It is an example of James Brown rhythms. Once you can play it solidly, take it around the cycle of 4ths.

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Day One - Jazz - 15 minutes

Knowing that Jazz songs have an ample amount of ii V I chord progressions, we will start by isolating the ii V I progression in our practice.

Below is a sequence that is a common movement of the ii V I progression. Practice this using the combination R R R 1/2 above.

Example 3 - Jazz

I like to think of this progression as ii V I moving down by whole steps, key of C, key of Bb, key of Ab. When we end up on the I chord, Cmaj7, we simply make this the ii chord of the next ii V I, and so on.

Day Four - Motown - 15 minutes

Now we have a Motown bass riff from the chorus of a song. This is our first Jamerson in minor.

Example 9 - Motown



This is a classic bit of Jamerson language. Learn it well.

I did place a fingering indication above the first note. If you play one finger per fret, this easily lays in one position.

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Day Five - Technique - 15 minutes

Now let's play our two octave scales with the audio play-along track. Download the track *Two Octave Major Scale Play-Along*

Day Five - Funk - 15 minutes

Welcome to our first Funk lesson of the book.

This classic Funk line grooves deep when you play it solidly. Work it.

Example 10 - Funk



Day Nineteen - Jazz - 15 minutes

I want you to now alternate with our two patterns R R R 1/2 above and R R R 1/2 below. Play over the progression 3.

Example 29 - Jazz

D-7 G7 Cmaj7

1

E-7 A7 Cmaj7

5

F#-7 B7 Emaj7

9

Day Twenty - Motown - 25 minutes

This is a powerful bass line with more classic Jamerson language and a typical Jamerson phrase. He creates that great feeling phrase by using the “question-answer-question-ultimate answer” style.

Another way to look at the construction of the phrase is to use form letters to identify each measure. That would be like so: A B A C form.

Be patient and persistent and learn it well. You will love it when you do.

Example 30 - Motown

♩ = 90

1

3

Day Twenty-Four - Funk - 15 minutes

Our next Funk groove is a little longer. It also has a group of pickup notes on beat four.

Notice the slur, or hammer-on over three of those sixteenth notes in the lick. When you get this one grooving, you'll dig it.

Example 38 - Funk

Example 38 - Funk musical notation. The first staff shows a bass line in 4/4 time with a tempo of 90. It starts with a pickup note on beat 4, followed by a series of eighth and sixteenth notes. A slur covers three sixteenth notes. The second staff shows a continuation of the line with a pickup note on beat 4, followed by a series of eighth and sixteenth notes, and then three measures of rests.

Day Twenty-Four - Motown - 15 minutes

Here is our last Motown line.

Example 39 - Motown

Example 39 - Motown musical notation. The staff shows a bass line in 4/4 time with a tempo of 90. It starts with a pickup note on beat 4, followed by a series of eighth and sixteenth notes. A slur covers three sixteenth notes. The line ends with a double bar line.