

## INTRODUCTION

All reading is based on pattern recognition. *Reading Jazz Bass* is full of rhythmic and melodic patterns that are commonly found in jazz. The one hundred and seven musical examples are organized into three chapters, *Rhythm, Melody, and Style*.

Chapter One, *Rhythm*, includes rhythmic phrases that you will see again and again in written jazz music. This chapter is basic training in reading jazz rhythms. Chapter Two, *Melody*, presents a selection of common melodic shapes characteristic of the jazz language. Mastering the physical execution and visual recognition of these melodies will make reading jazz much easier. Chapter Three, *Style*, is a collection of etudes that contain classic jazz rhythms and melodies. Practicing these etudes will strengthen your recognition of jazz styling and help you to become a fluent reader.

Reading music also involves the production of a musical sound. This ability to execute the physical motions needed to produce the desired sounds is called technique. Working with good practice material will show where you need to improve your technique. *Reading Jazz Bass* provides you the opportunity to develop your reading and execution skills using real world examples of written jazz.

Jim Stinnett

EXAMPLE 4

$\text{♩} = 50$

1 + 2 + 3 + 4 +

1

5

9

13

1 + 2 + 3 + 4 +

17

21

25

To get the most benefit from your practicing, be sure you are following the suggested procedure.

Use your metronome ticking on 2 & 4.

Play each line (4 bars) four times.

Play the entire piece without repeating each line.

Play the first measure of each line consecutively.

As you can see, by playing only the first measure of each line, in sequence, you will be playing a different rhythmic pattern each measure.

EXAMPLE 6

$\text{♩} = 50$

1 + 2 + 3 + 4 +

1

1 + 2 + 3 + 4 +

5

9

13

17

EXAMPLE 38

1

5

9

EXAMPLE 39

1

5

9

13

17

21

EXAMPLE 46

$\text{♩} = 42$

1

5

EXAMPLE 47

$\text{♩} = 42$

1

5

EXAMPLE 48

$\text{♩} = 42$

1

5

EXAMPLE 49

$\text{♩} = 42$

1

5

EXAMPLE 05

♩ = 60

WALK



1

5

9

13

17

D.C. AL CODA

EXAMPLE 06

♩ = 52

BALLAD

1

5

This is our first example with chord changes and slashes. If you are not comfortable with walking bass lines, just keep it simple and play roots only. When this becomes comfortable, then move to roots and half-step approaches.

The trick with having some chords in the middle of notation, is not getting so absorbed into your walking line groove that you forget to get ready for the upcoming notes. We tend to feel relieved and a sense of freedom when after a few lines of notated pitches and rhythms we can now just GROOVE. It is easy to get lost in "a dream" and groove.

Four slashes in a measure do not necessarily mean for a bassist to play a walking line. The slashes are simply place holders indicating there are four beats. We often interpret this to mean "play time." In the Example 64 below, I would take off walking at the C7 chord. However, if I see chords and slashes in a ballad, I would not necessarily begin to walk. To be perfectly clear, it would be good to indicate above the slashes the specific style of bass line wanted.

EXAMPLE 69

$\text{♩} = 62$   
 1  
 5  
 9  
 13  
 C7  
 C#7  
 G7/D  
 E7  
 A7  
 D7  
 D7(#9)  
 FINE

EXAMPLE 91

# Boio Moio

INTRO

$\text{♩} = 100$

C-Maj7

1

***ff***  
Bb-Maj7

B-Maj7



5

**A**

C-7

E-7

A7

D Maj7

9

D-7

Eb-7

Ab7

Db Maj7

C-7 (b5)

F7

13

Bb-7

Bb-Maj7

Bb-7

Bb-Maj7

17

Eb7

Eb7sus

Eb7

Eb7sus

21

B Maj7

Bb-7 (b5)

Eb7

25

Ab-9

G13

29



EXAMPLE 98

# SCUFFY

INTRO

$\text{♩} = 70$

1

**A**



5

9



13

**B**

17

21

25

D.S. AL CODA



29