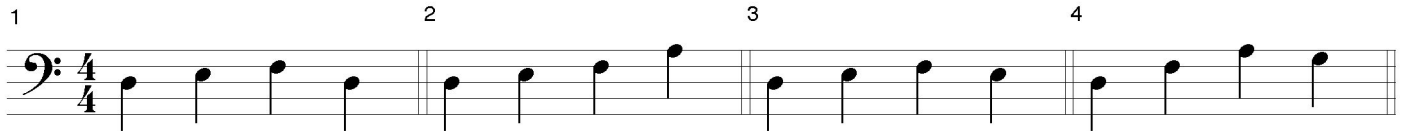


Chapter One - Shapes

Here are the first four one-measure melodic shapes that we will work with.

Example 1



Let's look at a method for practicing these shapes that will help internalize them and train your ear to begin to hear good phrasing.

A) Start by repeating measure one over and over. Loop it. Play along with the metronome ticking on beats 2 & 4, or use the free download backing track for this example.

By repeating just the first measure, you will begin to internalize the sound and feel. The ultimate goal is to know your language so well that you can call upon each piece, by ear, instantaneously.

And of course, don't forget to groove, nice and easy, smoothly and SOLIDLY.

B) Now, play measure two, repeating and grooving on it many times. When measure two is solidly in your hands, move on to measure three. Then of course, learn to play measure four. Please do not underestimate the amount of repetition you should employ on each single measure. These are the small building blocks that we will use to create long phrases, and the better you have these one-measure melodies under your hands, the easier it will be to "improvise" a great sounding line.

Of course you will want to play all four measures in a row. That's fine, but that is not the practice routine we are trying to develop here. Let's move on.

C) All good jazz walking bass lines create phrases. Here we go, let's play a four-bar phrase by playing shape one three times, then on the fourth measure play shape two.

Example 2 Four measure phrase



You will immediately feel the four-bar phrase you created. Do it again! Do it many times. Like the single measure melody, this small four-bar phrase will become a melodic building block to use in creating longer lines.

Chapter Two - PC & So What.

The bass line below was played by Paul Chambers on the famous song *So What*.

Paul starts walking over the A section of the song using a five-bar phrase. He then repeats the same phrase. Now understand, this is clearly a four-bar phrased song. The melody is in standard four and eight-bar phrasing. The rhythm section emphasis four and eight-bar phrases and form. However, PC starts the song by immediately displacing the four-bar feel by using his five-bar phrase.

Example 18 PCs line on *So What* (A sections only)

STINNETT

D minor

1 2 3 4

5 6 7 8

9 11 12

13 14 15 16

MUSIC

These melodies are sounds that I heard, transcribed, and have played for many years. Take your time and learn these well. Figure out the position and fingering. Repeat so that your intonation and sound are good. Playing up here can sound weak if we don't have it down solidly under our fingers. The rule always is, if it don't sound good, don't play it.

Example 30 - Higher Melodies #1

Now let's put them together in combinations.

- A) play four-bar phrase - (measures) 1 1 1 2
- B) play four-bar phrase - 1 1 1 3
- C) play four-bar phrase - 1 1 1 4
- D) play four-bar phrase - 1 1 1 5
- E) play four-bar phrase - 1 1 1 6
- F) play four-bar phrase - 1 1 1 7
- G) play four-bar phrase - 1 1 1 8
- H) play four-bar phrase - 2 2 2 3
- I) play four-bar phrase - 2 2 2 4
- J) play four-bar phrase - 2 2 2 5
- K) play four-bar phrase - 2 2 2 6
- L) play four-bar phrase - 2 2 2 7
- L) play four-bar phrase - 2 2 2 8

MUSIC

There are many more possible combinations. I suspect you do not need to play them all to learn the one-bar melodies well. However, you might try some different ones to see if any grab your ear.

I now want to show a transcription of a Paul Chamber solo. Yes, I know this book is about walking bass lines. However, it is pertinent to look at the way PC uses his jazz language to play a solo over sixteen measures of G minor.

Example 36 - PC's solo over the song, *Sunrise In Mexico*

The musical notation shows a bass line transcription of Paul Chamber's solo over sixteen measures of G minor. The notation is in bass clef, 4/4 time, and G minor (two flats). The solo is divided into four measures per line. Measure 1 starts with a G-7 chord. Brackets and numbers (1-7) identify specific licks. A large red watermark 'STINNETT' is overlaid on the first two lines, and 'MUSIC' is overlaid on the bottom line.

This is an excerpt from the book, *Secret Chambers*. The brackets and numbers above brackets show and identify "PC Licks."

My desire here is to show how Paul uses his jazz vocabulary. Of course he repeats phrases often. With each appearance, the lick is often displaced rhythmically in the measure. Some of the licks go across the bar line.

In this solo, his Lick 2 always starts on the same pitch. In many other instances he transposes his lick to another key. Notice the Lick 7 starts on the A note in its first appearance. The second time, it starts on C.

I am sure we could find other similar melodies and phrases upon further analysis. This is an analysis of his use of Lick 2 and Lick 7.

Example 47

Musical notation for Example 47, consisting of four staves of music in bass clef, 4/4 time. The notation includes a repeat sign at the beginning and a double bar line at the end. The word "STINNETT" is overlaid in large, bold, red capital letters across the second and third staves. The notes are: Staff 1 (measures 1-4): G2, A2, B2, C3, D3, E3, F3, G3; Staff 2 (measures 5-8): G2, A2, B2, C3, D3, E3, F3, G3; Staff 3 (measures 9-12): G2, A2, B2, C3, D3, E3, F3, G3; Staff 4 (measures 13-16): G2, A2, B2, C3, D3, E3, F3, G3.

Example 48

Musical notation for Example 48, consisting of four staves of music in bass clef, 4/4 time. The notation includes a repeat sign at the beginning and a double bar line at the end. The word "MUSIC" is overlaid in large, bold, red capital letters across the second and third staves. The notes are: Staff 1 (measures 1-4): G2, A2, B2, C3, D3, E3, F3, G3; Staff 2 (measures 5-8): G2, A2, B2, C3, D3, E3, F3, G3; Staff 3 (measures 9-12): G2, A2, B2, C3, D3, E3, F3, G3; Staff 4 (measures 13-16): G2, A2, B2, C3, D3, E3, F3, G3.