

Day One - Reading - 15 minutes

Example 1 - Reading

1

5

9

Day One - Technique - 15 minutes

We are going to tackle a task that on the surface sounds quite easy. You will quickly begin to appreciate the challenge. Let's start by playing a C major triad, arpeggiated in three note groupings, from our lowest note to our highest note on the bass, using inversions.

For this exercise I will assume we are playing a four stringed bass, and the highest note is Eb.

Example 2 - Technique

1

5

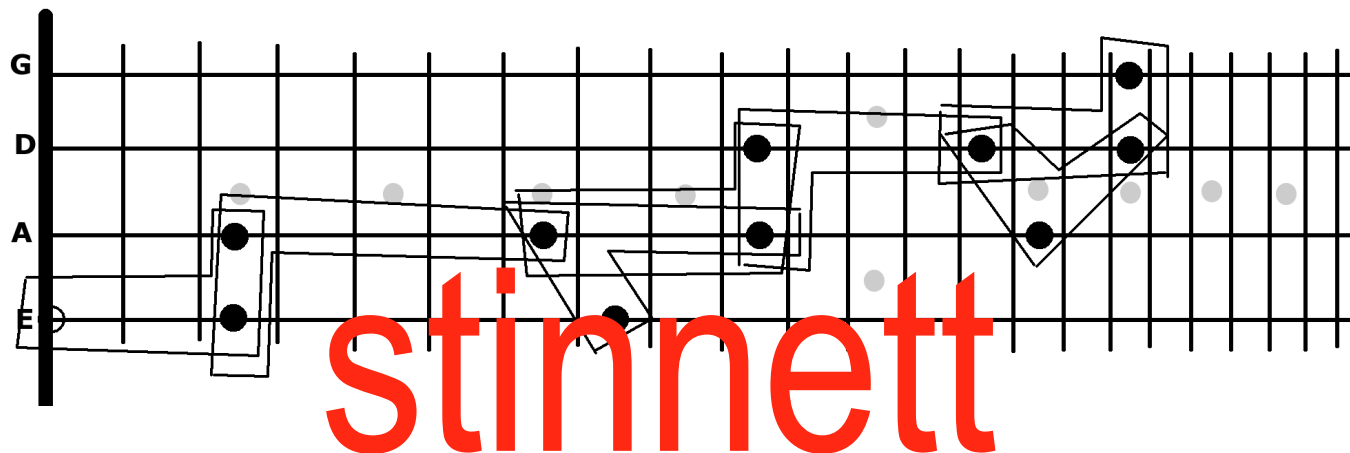
9

13

Day Two - Technique - 15 minutes

Using our same assignment from Day One, I want you to learn to play from low to high, going diagonally across the fingerboard. Look at the shapes laid out below.

Example 5 - Technique



Look at the notes below, now with string indicators and fingerings. You will see how they match the shapes above.

Example 6 - Technique

0 1 1 1 1 1 2 1 4 1 4 4

1 E E E A

4 4 1 2 1 4 1 4 4

5 A A D G

9

13

music

Day Eight - Funk - 15 minutes

Welcome to our first Funk lesson in this book. I think we will pick up where we left off in the previous book with some more classic Funk grooves.

Let me touch on our goal again. It is not necessary that you become a heavy funk bassist, but the elements found in good Funk lines are valuable to learn and reinforce good rhythm execution. All styles have definitive characteristics, and I want you solid with those found in Funk. If you cannot lay down a solid Funk line, you are missing a big part of history of the role of the bass.

Learn to groove on the example below. Download the audio play-along "Day Eight Funk."

stinnett

Example 17 - Funk

Example 17 - Funk musical notation. The notation is in bass clef, 4/4 time, with a tempo of 90. It consists of two staves of music. The first staff starts at measure 1 and the second at measure 3. The music features a funk groove with eighth and sixteenth notes, rests, and a double bar line at the end of the second staff.

Day Nine - Technique - 15 minutes

music

Spend one more session working on the assignment from Day Eight.

Day Seventeen - Two Beat - 20 minutes

This one is a Jazz 2-beat. It's in the key of Ab. That'll keep ya on your toes. Download the play-along track "Day Seventeen Two-Beat" and have some fun.

Example 30 - Two-Beat

♩=148

1

5

9

13

(Guitar)

17

21

25

29

Excerpt From *Reading Bass Parts Volume 1*

Copyright © 2019 Stinnett Music

Day Twenty-One - Reading - 15 minutes

Example 36 - Reading

110

1

stinnett

5

Day Twenty-One - Two-Beat - 15 minutes

I want you to work out a nice Two-Beat line to the chord changes below, and notate your bass line. Download the audio-playalong “Day Twenty-One Two Beat.”

Example 37 - Two-Beat

A-7 B-7(b5) E7

1

A-7 D7 G C7 Fm Bb7 E7

music

5

Day Twenty-Six - Technique - 15 minutes

I would like to spend our last couple of days in technique revisiting our Day Two lesson, C major triad, low to high.

I hope this is not a disappointing assignment. I also hope you can see where this type of practice is going to lead. It is going to lead to mastery over the finger board.

stinnett

Day Twenty-Six - Motown - 15 minutes

Let's spend one more day practicing the bass line from Day Twenty Four.

Day Twenty-Six - Funk - 15 minutes

Our last Funk day of in the book could not be better used than to keep playing along with Tower Of Power. Play "Squib Cakes" along with Rocco. Focus on accuracy and groove.

If you learn the rest of the bass line, great! If not, just keep grooving on that opening lick we learned.

Fired Up!

music

Day Twenty-Seven - Technique - 30 minutes

Repeat Day Twenty-Six practice.

Day Twenty-Seven - Reading - 15 minutes

I want you to go back and revisit our Duet From Day Fifteen.