



SHAZZ BASS 2021!

w/ Dave Story (dstory@uwsp.edu)

3 Important Jobs!



#1 - Big TONE!



#2 - Solid TIME!



#3 - Good NOTES!



#1) BIG TONE

- As bassists, we want to provide a big full sound to fill out the bottom!
 - You can't (and shouldn't) just rely on your amp!
- How do I get a big tone?
 - Practice "acoustically" some of the time (even electric players)
 - Learn to "pull" a **strong and consistent tone** *across the whole instrument*
 - Pizz technique
 - Where on the string?
 - What fingers?
 - The rest stroke?

C Blues Whole Notes

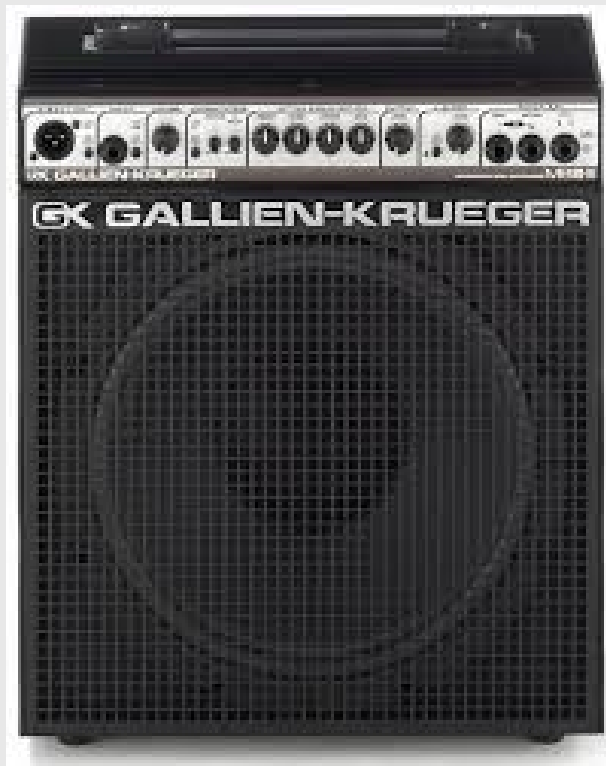
The image displays three staves of music in 4/4 time, each containing four measures of whole notes. The notes are written in bass clef. Above each note is a chord name and a red handwritten number indicating the fretting hand fingering.

Staff	Measure	Chord	Fingering
Staff 1	1	C7	2
	2	F7	2
	3	C7	2
	4	C7	2
Staff 2	1	F7	2
	2	F7	2
	3	C7	2
	4	Am7	0
Staff 3	1	Dm7	0
	2	G7	0
	3	C7	2
	4	G7	0

Make sure
you:

- Can hear the attack of the note? (clear pizz)
- Sustain with the left hand
- Create a full resonant sound all the way through the bar
- Big tone on every string!
- Memorize the sound of these roots on the blues

TONE (part 2) – THE GEAR



- Upright
 - A good setup, good strings, & a good pickup can change your tone!
- Electric Bass
 - Find the "right" tone for the music
 - Swing - warmer sound!
 - Turn down the tone, roll off volume
 - Use the Neck pickup
 - Funk/Latin
 - Maybe more of the Bridge pickup & tone up?
 - Pizz closer to the bridge? (JACO)
- Amp
 - Beware of MUD!
 - Try putting the amp on a chair
 - Start with low volume, EQ down the Center and then adjust! Work with the drummer!

#2) SOLID TIME

- **Never sacrifice time for notes** (i.e. – the right time is even more important than the “right” notes)
- Focus on what the drums play
 - Hi-hat
 - Ride Cymbal
 - Bass Drum
- Practice with a metronome
 - All 4 beats
 - On only beats 2 & 4!
- Play along with recordings
 - Simplify the tune (play roots, or half notes)
 - Get transcription books (and/or transcribe)
- DRUM GENIUS APP
- AEBERSOLD & Play-a-long recordings



C Blues Half Notes

The image displays three staves of music in 4/4 time, each featuring half notes. The first staff has a C7 chord above the first two beats, with a red '2' indicating the second beat. The second staff has F7 chords above the first two beats, a C7 chord above the third beat, and an Am7 chord above the fourth beat, with red '2's and a red circle indicating the second and fourth beats. The third staff has Dm7 and G7 chords above the first two beats, a C7 chord above the third beat, and a G7 chord above the fourth beat, with red circles and a red '2' indicating the second and fourth beats. Red stems are shown for the final two notes of the third staff.

Listen for:

- Clarity of attack
- Line up with a metronome
 - On all 4 clicks
 - Metronome only on 2 clicks
 - Beats 2 & 4 (backbeat pocket)
- Memorize the sound of this chord progression
 - Sing the roots!

C Blues Quarter Notes

The image displays three staves of music in 4/4 time, each containing four measures of quarter notes. The notes are written in bass clef. Above each measure, a chord symbol is provided, and a red number or symbol indicates the downbeat.

- Staff 1:** Measures 1-4. Chords: C7, F7, C7, C7. Red '2' is above the first note of each measure.
- Staff 2:** Measures 1-4. Chords: F7, F7, C7, Am7. Red '2' is above the first note of measures 1-3, and a red circle is above the first note of measure 4.
- Staff 3:** Measures 1-4. Chords: Dm7, G7, C7, G7. Red circle is above the first note of measures 1-2, red '2' is above the first note of measure 3, and red circle is above the first note of measure 4. A red arrow points to the first note of measure 4.

Listen for:

- Crisp attack on each note:
- Can you sing along with the ride cymbal patter (day-DAG-A-day-DAG-A)
- A little bit of push on 2 & 4 to line up with the Ride Cymbal
- Try with only a single finger in your pizz hand (all first, all second, then alternate 1-2, or 2-1)

#3) GOOD NOTES

- When you read a chart and need to IMPROVISE a bass line, start with basic fundamentals
- 1) Provide the Root on the downbeat
- 2) Get some basics about harmony
 - Especially the 3rd & 5th
- 3) Get Some "Vocab"
 - Patterns, basic walking phrases
- 4) Learn to Lead Harmony
 - Hear and anticipate the next chord
- 5) LISTEN to RECORDINGS!!!

VERITIME E. GERSHWIN

The image displays handwritten musical notation for the song "Veritime" by E. Gershwin. It consists of four staves. The first staff shows a melody with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows a bass line with notes B2, E3, G3, A3, B3, C4. The third staff shows a melody with notes G4, A4, B4, C5, B4, A4, G4. The fourth staff shows a bass line with notes B2, E3, G3, A3, B3, C4. Chords B- and E7 are written above the second staff, and Am and E7 are written below the fourth staff.

C Blues Root Third

The exercise consists of three lines of bass notation in 4/4 time, each with four measures. Fingerings are indicated by red numbers above the notes.

- Line 1:** C7 (2, 1), F7 (2, 1), C7 (2, 1), C7 (2, 1). Notes: C2, E2, F2, C2, E2, F2, C2, E2.
- Line 2:** F7 (2, 1), F7 (2, 1), C7 (2, 1), Am7 (0, 2). Notes: F2, A2, C3, F2, A2, C3, C3, E3.
- Line 3:** Dm7 (0, 2), G7 (0, 4), C7 (2, 1), G7 (0, 4). Notes: D2, F2, A2, G2, B2, C3, C3, E3.

Listen for:

- TIME is even more important than notes!
- Is the root note clear and in tune? (memorize that sound!)
- Is the third of the chord (2nd note for each bar) exact
 - Major
 - Minor
- Memorize the shape of major vs. minor thirds on the bass
- Sing it!

C Blues Root Fifth

A bass line for a C Blues Root Fifth exercise in 4/4 time. The exercise consists of 12 measures, grouped into three sets of four. Each measure contains a single eighth note. Above each note is a chord name and a red fingering number (1, 2, 3, 4, or 0). Below the first two measures of the first set are red handwritten notes: (2) and (0). The exercise ends with a double bar line.

Measure	Chord	Fingering
1	C7	1
2		4
3	F7	1
4		4
5	C7	1
6		4
7	C7	1
8		4
9	F7	1
10		4
11	F7	1
12		4

Listen for:

- TIME!
- Listen for clear intonation
 - The 5th has to be stable (PERFECT)
- Memorize the shape of a Perfect 5th on the bass!

C Blues Chord Walk

2nd fret

The diagram shows a bass line for a C Blues Chord Walk in 4/4 time, consisting of three staves. The first staff contains four measures: C7 (2 1 0 1), F7 (2 1 ↑ 4 1), C7 (2 1 0 1), and C7 (2 1 0 1). The second staff contains four measures: F7 (2 1 ↑ 4 1), F7 (2 1 4 1), C7 (2 1 0 1), and Am7 (0 2 1 2). The third staff contains four measures: Dm7 (0 2 1 2), G7 (2 1 0 1), C7 (2 1 0 1), and G7 (2 1 0 1). Red handwritten notes indicate the 2nd fret and specific fret numbers (2, 1, 0, 4) for each note. An upward arrow indicates a fret change on the 3rd beat of the first measure of the second staff.

Listen for:

- We're spelling the chord (the triad)
- Root - third - fifth
- Listen for exact quality of Major vs minor triad
- C7, F7, G7 = Major
- Am7, Dm7 = minor (lower case m)
- If it's too fast - drop the fourth beat or make the 3rd beat a half note

C Blues Half-a-Walk

The bass line is written in 4/4 time and consists of 12 measures. The notes are as follows:

- Measure 1: C2 (root), E2 (2nd), G2 (3rd)
- Measure 2: F2 (root), A2 (2nd), C3 (3rd)
- Measure 3: C2 (root), E2 (2nd), G2 (3rd)
- Measure 4: C2 (root), E2 (2nd), G2 (3rd)
- Measure 5: F2 (root), A2 (2nd), C3 (3rd)
- Measure 6: F2 (root), A2 (2nd), C3 (3rd)
- Measure 7: C2 (root), E2 (2nd), G2 (3rd)
- Measure 8: C2 (root), E2 (2nd), G2 (3rd)
- Measure 9: Dm2 (root), F2 (2nd), G2 (3rd)
- Measure 10: G2 (root), Bb2 (2nd), D3 (3rd)
- Measure 11: C2 (root), E2 (2nd), G2 (3rd)
- Measure 12: G2 (root), Bb2 (2nd), D3 (3rd)

Chord progressions are indicated above the notes:

- Measures 1-4: C7
- Measures 5-6: F7
- Measures 7-8: C7
- Measures 9-10: Am7
- Measures 11-12: G7

Red numbers 0, 1, 2, and 4 are written above the notes to indicate fret positions: 0 for the root, 1 for the 2nd, 2 for the 3rd, and 4 for the 4th.

Listen for:

- TIME!
- Hear how the 2nd note passes between the root and third
- Half walking, half 2-beat style
- Listen to the intonation of the 3rd note!

C Blues Full Walk (1-2-3-1 Pattern)

The image shows three staves of musical notation for a C Blues Full Walk in 4/4 time. Each staff begins with a bass clef and a 4/4 time signature. The notes are quarter notes, and the rhythm is indicated by red numbers 0, 1, 2, and 4 above the notes. The chords are indicated by letters above the staves.

Staff 1: C7 2 0 1 2 F7 2 0 1 2 C7 2 0 1 2 C7 2 0 1 2

Staff 2: F7 2 0 1 2 F7 2 0 1 2 C7 2 0 1 2 Am7 0 1 2 0

Staff 3: Dm7 0 1 2 0 G7 2 0 1 2 C7 2 0 1 2 G7 0 1 4 0

Listen for:

- Now we have a full quarter note style
- TIME has to click on all 4 beats (more important than the notes!)
- A slight pull on 2 & 4 to match the ride cymbal/hi-hat
- We're almost walking!

C Blues Full Walk (1235 Pattern)

The image shows a bass line for a C Blues Full Walk in 4/4 time, consisting of three lines of music. Each line contains four measures. Fingerings are indicated by red numbers (0, 1, 2, 4) above the notes. Chord changes are indicated by letters above the measures. Yellow highlights are placed under the notes in the second measure of the first line and the third measure of the second line, both of which have an upward arrow and the number 4 above them.

Line 1: C7 (2 0 1 0), F7 (2 0 1 4), C7 (2 0 1 0), C7 (2 0 1 0)

Line 2: F7 (2 0 1 4), F7 (2 0 1 4), C7 (2 0 1 0), Am7 (0 1 2 1)

Line 3: Dm7 (0 1 2 1), G7 (2 0 1 0), C7 (2 0 1 0), G7 (2 0 1 0)

Listen for:

- Time!
- A variation on the previous pattern - 1-2-3-5
- We're making a longer shape now - for ascending walking lines!

C Blues The Walk UP

The musical notation is written on a single bass staff in 4/4 time. It consists of 12 measures, grouped into three sets of four. Chords and fingerings are indicated above the notes:

- Measures 1-4: C7 (fingerings: 4, 0, 1, 2)
- Measures 5-8: F7 (fingerings: 4, 0, 1, 2)
- Measures 9-12: C7 (fingerings: 4, 0, 1, 2)
- Measures 13-16: F7 (fingerings: 4, 0, 1, 2)
- Measures 17-20: C7 (fingerings: 4, 0, 1, 2)
- Measures 21-24: Am7 (fingerings: 0, 1, 2, 4)
- Measures 25-28: Dm7 (fingerings: 0, 1, 2, 4)
- Measures 29-32: G7 (fingerings: 0, 1, 2, 4)
- Measures 33-36: C7 (fingerings: 2, 0, 1, 2)
- Measures 37-40: G7 (fingerings: 0, 1, 2, 4)

Yellow highlighting is present under the notes in measures 21-24 (Am7) and measures 29-32 (C7).

Listen for:

- This builds on the 1-2-3 ascending pattern
- It has more energy because of chromatic notes (1, 2, b3, 3)
- It feels more like jazz harmony because of the dissonance and longer shapes (especially bars 1&2, 9&10)

C Blues The Walk DOWN (8-7-6-5)



Bass line for C Blues The Walk DOWN (8-7-6-5) in 4/4 time. The line consists of 12 measures, grouped into four sets of three measures each. The notes are written in bass clef, and the chords are indicated above the notes. The notes are written in red, and the chords are written in black.

Measure 1: C7 (4 1 0 4)
Measure 2: F7 (4 1 0 4)
Measure 3: C7 (4 1 0 4)
Measure 4: C7 (4 1 0 4)
Measure 5: F7 (4 1 0 4)
Measure 6: F7 (4 1 0 4)
Measure 7: C7 (4 1 0 4)
Measure 8: Am7 (2 0 4 2)
Measure 9: Dm7 (0 4 2 0)
Measure 10: G7 (0 4 2 0)
Measure 11: C7 (4 1 0 4)
Measure 12: G7 (0 4 2 0)

Listen for:

- TIME IS MORE IMPORTANT THAN THE EXACT PITCHES (though both would be nice 😊)
- This is almost the same as the walk-up, just coming down!

C Blues Follow the Leading Tone!

1st position
(1st finger 2nd fret)

The bass line is written in 4/4 time and consists of 12 measures. The notes and fingerings are as follows:

Measure	Chord	Fingering	Note
1	C7	2	C2
2		1	C2
3	F7	2	F2
4		1	F2
5	C7	2	C2
6		1	C2
7	F7	2	F2
8		0	F2
9	F7	1	F2
10		1	F2
11	C7	2	C2
12		4	C2

The notes are: C2, C2, F2, F2, C2, C2, F2, F2, F2, F2, C2, C2. The fingerings are: 2, 1, 2, 1, 2, 1, 2, 0, 1, 1, 2, 4. The chords are: C7, F7, C7, F7, C7, F7, Dm7, G7, C7, G7.

Listen For:

- We're focusing solely on two things:
- 1) The root on the down beat
- 2) Getting to the next root from 1/2 step below = LEADING TONE
- Listen to the chromatic pull on the 4th beat
- VOICE LEADING

C Blues Lead From Above

12-measure blues lead in 4/4 time, written in bass clef. The lead is divided into three systems of four measures each. Chords are indicated above the staff: C7, F7, C7, C7, F7, Am7, Dm7, G7, C7, G7. Fingerings are shown in red numbers (1-4) above notes. Notes on the 1st and 3rd beats of each measure are highlighted in yellow. The lead starts on C2, moves to F2, then C2, and ends on C2.

Yellow = 1st fret / Half Position

Listen for:

- We're focusing solely on two things:
- 1) The root on the down beat
- 2) Getting to the next root from ½ step above
- Listen to the chromatic pull on the 4th beat
- VOICE LEADING

C Blues - Pulling It All Together (Mixing)

The bass line is written in 4/4 time and consists of four measures of music. Each measure is labeled with a chord and a red number indicating the finger for the first note of the measure.

- Measure 1: C7, 4 (Finger 4 on C2)
- Measure 2: F7, 2 (Finger 2 on F2)
- Measure 3: C7, 4 (Finger 4 on C2)
- Measure 4: C7, 4 (Finger 4 on C2)

The notes in the bass line are as follows:

- Measure 1: C2, B1, A1, G1
- Measure 2: F2, E2, D2, C2
- Measure 3: C2, B1, A1, G1
- Measure 4: C2, B1, A1, G1

Listen for:

- Everything is in here:
- 1) Roots on down beats
- 2) Longer lines chaining together ascending patterns and descending patterns
- 3) Spelling chords, playing scale patterns
- 4) Voice LEADING to the next chord on beat 4
- No matter what - don't sacrifice time for notes!

Wrap-up

- Apply these walking ideas to:
 - Blues in other keys
 - Try patterns over the Cycle (C-F-Bb-Eb-Ab-Db-Gb-B-E-A-D-G-)
 - Play over other Jazz Standards (All The Things You Are, Autumn Leaves, Blue Bossa, All Of Me, etc)
 - Write out bass lines
 - Play over and over until you know them by ear (without thinking)
- Study written Bass Lines
 - *Books: The Bottom Line* – Todd Coolman, *Walking in the Footsteps of Sam Jones* – Rob Gourlay
- Listen to and copy great players – Ray Brown, Paul Chambers, Christian McBride, Larry Grenadier, Esperanza Spalding
- Take some lessons!
 - Dave Story, Professor of Bass, University of Wisconsin Stevens Point (dstory@uwsp.edu)