

SYLLABUS: THE QUICKSTART BASS COURSE

Week 1—Intro To Bass: The Role Of The Bass Player In a Rock Band; Right & Left Hand Responsibilities (7-8), Beginner Chromatic Exercises (attached sheet); How To Read Tablature (10); Tuning You Bass (5); Pick-style Bass Technique (11); Intro To Rhythm: Whole, Half, Quarter, and 8th note Rhythms (9).

Playing Assignment: Reading Tablature Example 1 (Page 10); “Good” by Better Than Ezra (see attached sheet); Chromatic Warm-up exercises (see attached sheet).

BRAINWORK--Memorize the names of the open strings: E, A, D, G (Page 19—Remember: Every Angry Dog Grows)

Week 2—Review; Rhythm Style Analysis: Rock (15); Country & Phil Spector (“Baion”) Rhythm playing (32); &, Root/5th Improvisation Technique (22-24) Discussion of Ostinato Patterns; Discussion of Rock Pedaling (16); Bass Line Construction: Root Approach; Bass Line Construction: Intervallic Approach; Discussion of Theme & Variation (25); Rock-style Articulation (15)

Playing Assignment: (Review) “Gloria” (Page 27); “Gimme Some Lovin” (pages 27-28) “Louie Louie” (Variations 1 & 2; pages 28-29); “Memphis Tennessee” (see attached sheet); Alternating Bass (Example 1; page 23)

Week 3—Introduction to 12-Bar Blues, The Mighty Riff (18-19) Building Walking Bass Lines Part 1: Root Approach; Finger style Technique (14-15); Jazz “Walking” Style; Jazz Style Articulation (14). Basic Theory (42); Bass Line Construction: Chordal Approach (page 33)

Playing Assignment: “Walking The Blues” (20); “More Blues Bass Lines” “Steamroller” (Chordal Approach; page 33). “Old Time Rock & Roll (Variations 1 & 2; see attached sheets).

BRAINWORK—Memorize the notes of the low E and A Strings (8), note the half steps between E & F and between B & C.

Week 4—Intro To Applied Music Theory (56-58): The Chromatic Scale; Whole Steps, Half Steps; Sharps and Flats; Whole & Half Step Recognition; Minor & Major 2nd Conversions; Constructing Major Scale (in the keys of C, G, D, A, E, B & F); Movable Scale Patterns; Reading Scale Diagrams (31); Bass Line Construction: Scalar Approach

Playing Assignment: Review all lessons thus far; C & G Major Scales (31): Applying the Baion Rhythm (Example 1; Page 35); The Box Pattern (32)

BRAINWORK—Memorize the notes of the C & G Major Scales.

Week 5—Music Theory Application; Determining Key (71); Major Sounds (67) The Shuffle Rhythm (86): Bass Line Construction: Chromatic Approach

Playing Assignment: “Blues In G” (B.B. King; see attached sheet) “Steamroller” (Variation 2; see attached sheet); “Tush” (Variations 1 & 2; see attached sheets).

BRAINWORK: Suggested Listening (sound of the shuffle): “Some Kind Of Wonderful”

Week 6—Intro To Standard Notation; Whole, Quarter & 8th note rhythms and rests (9); Open String Reading (See Attached Sheets); String Note Reading (See Attached Sheets);

Playing Assignment: (See Attached Sheets); Basic Rhythm Review (13); Rests & Resting (24); Open Position: Note Inventory (43)

BRAINWORK: As you learn to read a note: 1) learn what that note is called on the musical staff; 2) learn where that note is located on your bass; 3) learn the note name on your instrument. Review Natural Notes in open position (43)

Week 7—Slap Bass Introduction (38-39); Practice Considerations (101-102); Larry Graham Bass Style (103)

Playing Assignment: Pages 38-39. Slur Techniques (Hammer-on: page 40); Basic Slap Bass Grooves (41)

Week 8—Question and Answer Week, you ask em, I’ll answer em’ With whatever time that remains, I’ll have a prepared lesson that applies what we’ve learned in the class in a fun and creative way.

Quickstart Bass Updates (On The Web):

<http://www.rodgoelz.com/quickstartbass.htm>