

Time to Solo — Get out of the Bassist mindset

- We are told to focus on roots to walk and then immediately snap out of it to solo. Not fair!
- Get out of the root mindset by starting to make connections, not based around the root, and instead on nearby notes, building cohesive phrases

Exercises

- “Connect the Dots” **See PDF “Connect the Dots — Autumn Leaves”**
 - Step 1: choose a tune
 - Step 2: starting on any scale degree of the first chord of the tune, move through the scale for (arbitrarily) four notes.
 - Step 3: Now you are in the next chord of the tune. Continue with the closest pitch to where you left off, but in this new scale. Don’t restart from the root of the new scale.
 - Step 4: continue through entire tune.
 - Make sure to start from every scale degree going but up and down, and making sure to use different fingerings/strings. Feel free to spend more or less beats on each chord
- Diatonic chord exercises
 - Get your fingers used to arpeggiating but connecting to neighbor notes **See PDFs “Diatonic Chord Exercises”**
- Phrases
 - AB phrases are one of the most common and easily recognizable phrases in music. Try making a phrase that is made up of an antecedent and a consequent, like you’re speaking in words. Your phrase should have the general flow of the following sentence:
 - “I had to run, because my dog ran away.”
 - This sentence could end with “I had to run.” But that isn’t very interesting. The next phrase of the sentence “...because my dog ran away.” gives more information and makes it a whole idea.
 - Miles Davis’s solo on “So What” is chock-full of perfect examples of these phrases. Transcribe it!
- When soloing, the goal should be making melodies, not a flood of “correct” notes.

Glossary

- Chord tones
 - A note that exists within a certain chord. Most often 1 3 5 7
- Scale degree
 - refers to the position of a particular note on a **scale** relative to the tonic, the first and main note of the **scale** from which each octave is assumed to begin
- Chromatic
 - relating to or using notes not belonging to the diatonic scale of the key in which a passage is written
- Consonant
 - **Consonant** intervals are usually described as pleasant and agreeable.
- Dissonant
 - Dissonant intervals are those that cause tension and desire to be resolved to **consonant** intervals

The diagram illustrates the fingering patterns for the G, D, A, and E strings across various positions on the fretboard. The positions are defined by the fret number of the first finger (1) on the G string.

Section 1: Positions 0 to 3 1/2

Position	G string	D string	A string	E string
Open (0)	0	0	0	0
1/2 Position	1 2 4	1 2 4	1 2 4	1 2 4
1st Position	1 2 4	1 2 4	1 2 4	1 2 4
2nd Position	1 2 4	1 2 4	1 2 4	1 2 4
2 1/2 Position	1 2 4	1 2 4	1 2 4	1 2 4
3rd Position	1 2 4	1 2 4	1 2 4	1 2 4
3 1/2 Position	1 2 4	1 2 4	1 2 4	1 2 4

Section 2: Positions 4 to 7

Position	G string	D string	A string	E string
4th Position	1 2 4	1 2 4	1 2 4	1 2 4
5th Position	1 2 4	1 2 4	1 2 4	1 2 4
5 1/2 Position	1 2 4	1 2 4	1 2 4	1 2 4
6th Position	1 2 4	1 2 4	1 2 4	1 2 4
6 1/2 Position	1 2 4	1 2 4	1 2 4	1 2 4
7th Position	1 2 4	1 2 4	1 2 4	1 2 4

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