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INTRODUCTION

This next step, *Daily Practice For Bass - Level 2*, will accelerate your growth like you have never experienced. Assuming you have successfully completed *Level 1*, we will now dig in deeper.

A few new topics will be added to go along with a strong dose of some of the same topics as before. You will begin to appreciate the depth to which you can learn to play some basic material.

As you move through this book, you will experience the satisfaction of feeling confident in your playing. This solidness comes from consistent practice on the right material. I am so excited for your growth and discovery.

Stay Focused.

Jim Stinnett

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All throughout my life, I have observed that it was not the brightest student who flourished. It was not the most talented players that progressed. It was not innate talent that guaranteed success. It was the plodder, the focused person, the dedicated practicer who made steady, consistent progress and who ultimately became a first class musician.

Here is an overview of our four-week curriculum for this level.

1 Technique Pentatonic Transcription	2 Technique Pentatonic Transcription	3 Technique Pentatonic	4 Jazz Walking Transcription Pentatonic	5 Technique Pentatonic Jazz Walking	6 Pentatonic Transcription	7 Technique Pentatonic jazz Walking
8 Reading Technique Ear-Training	9 Reading Technique Ear-Training	10 Technique Jazz Walking Ear-Training	11 Reading Technique	12 Reading Technique Ear-Training	13 Technique Jazz Walking	14 Reading Technique
15 Reading Pentatonic Transcription	16 Reading Pentatonic Motown	17 Reading Motown Transcription	18 Pentatonic Motown	19 Reading Transcription Motown	20 Reading Pentatonic Motown	21 Reading Pentatonic Transcription
22 Technique Jazz Walking	23 Technique Pentatonic	24 Technique Jazz Walking Pentatonic	25 Motown Pentatonic Jazz Walking	26 Technique Motown	27 Pentatonic Jazz Walking	28 Technique Pentatonic Motown

Within each topic there are numerous exercises you will be assigned. Don't skip any. Use your timer and stay focused. What is good practice? ... Repetition of a predetermined physical activity.

Because we are here, I am assuming you had good, solid, success with *Level 1*. I have good news. Working this program will give you exponential growth. Like the snowball, the more you roll it on the ground, the larger it gets. The larger it gets, the more snow it attracts. That is exponential growth.

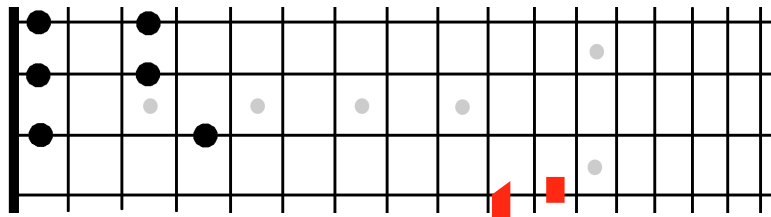
Keep your energy and enthusiasm high by recording yourself and listening to your improvement. Nothing succeeds like success.

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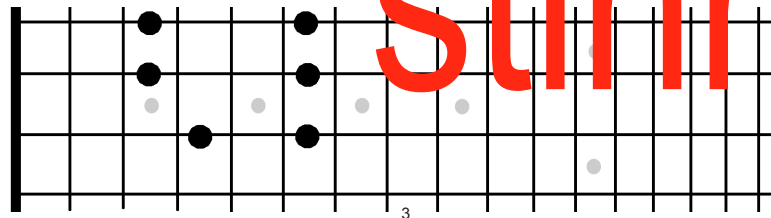
Clear your music stand of all other material, and work this plan for the next thirty days. I guarantee success.

We are going to play a Bb minor pentatonic scale downward across the strings beginning on each note of the scale sitting on the G string. Play from high to low and back, then up to the starting point.

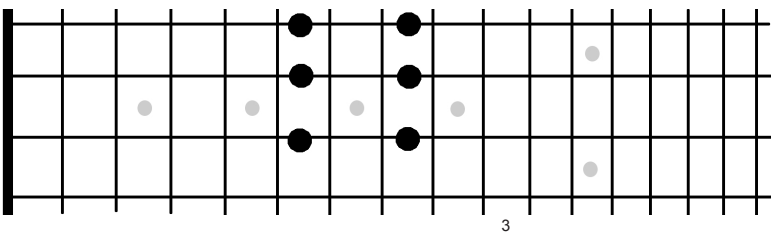
Example 3 - Inversions of Bb Minor Pentatonic Scale



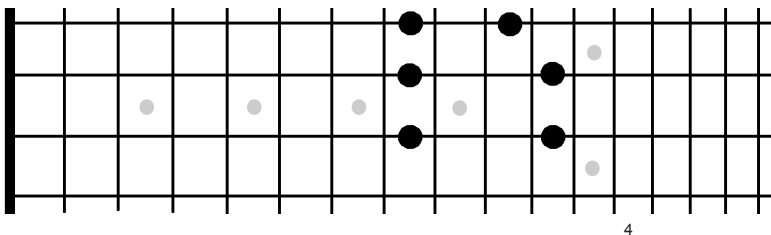
Starting from Bb on the G string



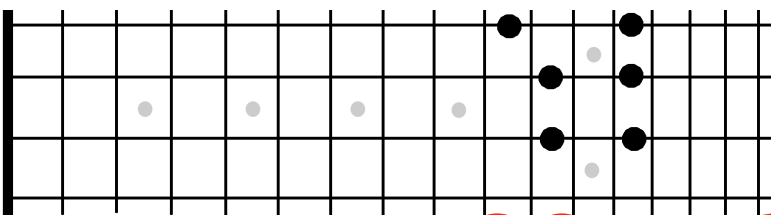
Starting from Db on the G string



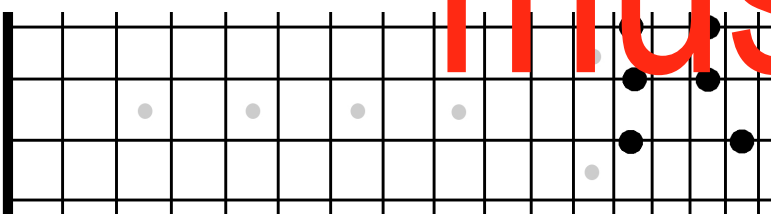
Starting from Eb on the G string



Starting from F on the G string



Starting from Ab on the G string



Starting from Bb on the G string,
one octave above the original

Each inversion of this Bb minor pentatonic scale has its own shape and fingering. The first one and the last one are the same, just an octave apart.

Day Sixteen - Motown - 15 minutes

Alright! Let's get back to some grooving Motown. I want you to learn this Jamerson lick notated below. It looks more complicated on paper than it actually is to play. You will have to figure out how to count it and place those little sixteenth notes.

Example 17 - Motown

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Musical notation for Example 17: A bass line in 4/4 time, starting on C2. The notation shows a quarter note on C, a quarter note on D, a pair of beamed sixteenth notes on E and F, a pair of beamed sixteenth notes on G and A, and a quarter note on B.

Play this lick over and over making it groove. Move it around to other keys.

Day Seventeen - Reading - 15 minutes

Example 18 - Reading

♩ = 80

Musical notation for Example 18: A bass line in 4/4 time, tempo 80. The notation consists of four measures with repetitive eighth-note patterns. Measure 1: quarter note, eighth notes, quarter note, eighth notes. Measure 2: eighth notes, quarter note, eighth notes, quarter note. Measure 3: quarter note, eighth notes, quarter note, eighth notes. Measure 4: eighth notes, quarter note, eighth notes, quarter note.

Example 19 - Reading

♩ = 80

Musical notation for Example 19: A bass line in 4/4 time, tempo 80. The notation consists of four measures with repetitive eighth-note patterns. Measure 1: quarter note, eighth notes, quarter note, eighth notes. Measure 2: eighth notes, quarter note, eighth notes, quarter note. Measure 3: quarter note, eighth notes, quarter note, eighth notes. Measure 4: eighth notes, quarter note, eighth notes, quarter note.

Example 20 - Reading

♩ = 80

Musical notation for Example 20: A bass line in 4/4 time, tempo 80. The notation consists of four measures with repetitive eighth-note patterns. Measure 1: quarter note, eighth notes, quarter note, eighth notes. Measure 2: eighth notes, quarter note, eighth notes, quarter note. Measure 3: quarter note, eighth notes, quarter note, eighth notes. Measure 4: eighth notes, quarter note, eighth notes, quarter note.

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WEEK FOUR

Ok. Here we go! This is our final week of this thirty day session. I hope you can appreciate the work you have done so far. If you have skimmed your way through, you will not have that same feeling.

Success is not measured by what you start, but rather by what you finish.

Let's get into it.

Day Twenty Two - Technique - 25 minutes

Our last week of technique practice will start with arpeggios around the cycle @160bpm. Be sure you are using the correct play-along track and spend this session on the major 7 arpeggio.

At this point you do not need the audio track to hear a demonstration of what you are to play. You know how to do it. Just do it, for the entire track.

Day Twenty Two - Jazz Walking - 25 minutes

We are staying with our jazz blues, but now in the key of A. Download the audio track "Jazz Blues in A." Work both the half-steps above and below.

Example 26 - Jazz Walking in A

♩=120

A⁷ D⁷ A⁷ E⁻⁷ A⁷

1

D⁷ A⁷ C^{#-7} F^{#7}

5

B⁻⁷ E⁷ A⁷ F^{#7} B⁷ E⁷

9

Some of the items we practiced in the past thirty days.

JAZZ - We played walking bass over Jazz Blues in G, Jazz Blues in Eb, Jazz Blues in A.

TRANSCRIPTION - We transcribed the melody and harmony of the song "A Little Power."

EAR-TRAINING - Our ear-training was with the "Call & Response 3."

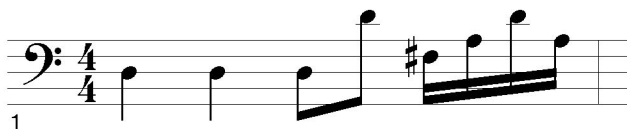
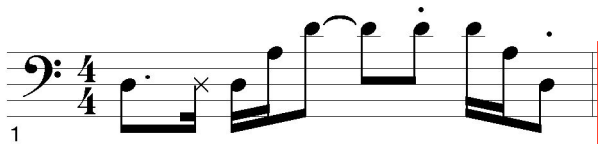
PENTATONIC - We learned the Bb minor pentatonic scale and its inversions. We also learned a cool pattern and played it in all inversions.

TECHNIQUE - For technique we bit off a big bite. We played major, minor, and dominant scales and arpeggios around the cycle of fourths @160 bpm.

MOTOWN - Jamerson licks around the cycle of fourths.

Here is a small review of the Jamerson language we covered.

Example 30 - Pentatonic



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