

Day Three - Technique - 15 minutes

Repeat *Day Two Technique* practice, exactly.

Strive to produce a consistent sound from the right hand. Alternate between your first two fingers on your right hand.

Cycle: C F B \flat E \flat A \flat D \flat C \flat /F \sharp B E A D G C

Fingering rules for this practice exercise that will make it most effective:

1. play one finger per fret in the left hand - copy from *Day One Technique*
2. no open strings
3. begin each scale on the A string.

As you learn the cycle, begin to use the metronome and maintain a consistent tempo throughout. Memorize the Cycle. You will quickly see the relationships on your fingerboard.

Day Three - Jazz Walking Bass Line - 15 minutes

Playing jazz walking bass lines will help you develop your foundation for all good bass playing. Even if you are not a jazz player, all good players know their chord tones and can follow chord changes. Here we will start with playing a solid root bass line over a Jazz blues in the key of F.

Download the audio track titled, *Jazz Blues in F with roots only*. Play along with the track. At this point you will hear the bass notes on the track. Copy and play along.

Example 15 - Jazz Blues in F with roots only

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Tempo: $\text{♩} = 120$

Chord changes: F 7 , B \flat 7 , F 7 , C $^-7$, F 7 , B \flat 7 , A $^-7$, D 7 , G $^-7$, C 7 , F 7 , D 7 , G 7 , C 7

Day Six Triads - 25 minutes

Today we have triads with inversion laid out in all 12 keys, around the cycle.

Now this is a big mouthful of work. Obviously, this could take a few days of work to learn to play well. Be patient and persistent. We will not see this exercise again in our daily routine for a couple of weeks so you can learn it as we go along. Don't replace your daily work, just consider this extra credit work. :)

Example 25 - Arpeggios around the Cycle of 4ths

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2 1 4 1 4 4 2 2 1 2 1 4
 R 3rd 5th 3rd 5th R 5th R 3 3rd 5th
 1 E A A D
 5
 9
 13
 17

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Day Twenty Four - Jazz Walking - 15 minutes

Continue practicing the Blues in Bb with roots and 1/2 steps below. Work with the audio track.

Day Twenty Five - Motown - 25 minutes

Here is a new four-bar James Brown language question and answer phrase. Just as before, download the audio track *Day Twenty-Five Motown*. When you have it down solid, study the notation to see where the subdivisions lay. Play it until you own it! Then play it some more. Accurate and consistent execution of the rhythms and pitches is how to make it groove.

Example 55 - Motown

Day Twenty Five - Jazz Walking - 25 minutes

Let's review our two jazz blues from earlier.

1. Blues in F - Play with roots and half-step approaches from above.
2. Blues in F - Play with roots and half-step approaches from below.
3. Blues in Bb - Play with roots and half-step approaches from above.
4. Blues in Bb - Play with roots and half-step approaches from below.

Practice with the play-along audio tracks. We want our ears to hear the accompaniment. This builds an inner hearing of the chords and drums. With enough practice playing with the audio play-along, you will start to hear the accompaniment in your head even when it is not playing. That's good.

Have your bass and the items you need to practice, with play-alongs, set up and ready to go. A common pitfall is spending time 'getting ready' to practice. Don't get ready to practice, just practice. You don't need any warm up, just practice. It doesn't have to be perfectly silent in the house, just practice. It doesn't have to be the perfect temperature, just practice. The kids don't have to be out of the house, just practice. You don't have to have your coffee first, just practice. You don't have to get those cobwebs down from the corner of the ceiling first, just practice. You don't need to go to the music store and buy a pick, just practice. You don't have to use an amp, just practice. You don't have to have any pedals set up, just practice. The sun and the moon do not have to be aligned, just practice.

Make use of those cracks in time. i.e. those five, ten, and fifteen minutes in between the important stuff. I once had a student who was a very busy doctor. He had a bass in his office, and practiced six to ten times a day for five minutes in the cracks.

I know many players who have a bass at their bedside so the minute they wake up they can sit on the side of the bed and get five minutes in before starting their day.

You need to be careful with using the cracks because there is a tendency to just noodle for a few minutes. Stop That! Noodling is not practicing. What is practicing? Practice is the repetition of a predetermined physical activity.

I know many guys who practice for ten or fifteen minutes on their lunch break. The important part is to be consistent. If you are serious about improving, is forty-five minutes out of each twenty-four hours too much to set aside? Of course how you spend your time is up to you, just don't use time as an excuse. You, me, and everyone on this planet has the same amount of time each day, no more and no less.

Lastly, I want to encourage you to believe. If you think you can or you think you can't, you're right.

We all have different musical goals, but we all start at the same place. Let this be your beginning of developing a daily routine that will ensure growth. All growth demands change and all change is painful. How bad do you want it?

You can do this!!