

INTRODUCTION

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I'm glad you are joining in on this journey. Whether you have completed *Daily Practice For Bass Levels 1, 2, 3, 4, and 5*, or are jumping in here at *Level 6*, welcome.

In this book you will find a clear and concise practice routine of forty-five minutes a day laid out for one month. The key to success in this program is the consistency of daily repetition. If you follow the plan, you will experience tremendous growth.

Numerous audio play-along tracks are available for free download from my website: stinnettmusic.com. Use these tools as instructed. They make a world of difference in your successful practice.

I am excited about your potential for becoming a better bass player.

Let's get started!

Jim

music

You can see by the outline below that for *Level 6* we have added some new topics and retained some of the previous topics. Some of the topics are style specific. Studying these topics is not so you will become an expert in these styles, but rather so you will learn the basic rhythms and pitches used when performing these styles. It is not unlike cross-training in sports. Experience in a specific area will strengthen your performance in other areas.

1 Reading Pentatonic Jazz	2 Technique Latin Jazz	3 Reading Pentatonic Latin	4 Technique Pentatonic Jazz	5 Reading Pentatonic Latin	6 Reading Technique Pentatonic	7 Latin Jazz
8 R&B Technique Latin	9 R&B Technique Latin	10 Pentatonic Technique Jazz	11 R&B Technique Latin	12 Pentatonic R&B Jazz	13 R&B Technique Latin	14 R&B
15 Reading Technique Jazz	16 Reading Pentatonic Latin	17 Pentatonic Latin Jazz	18 Reading R&B Jazz	19 Reading Technique R&B	20 Reading Technique Latin	21 Reading Jazz
22 Reading Pentatonic Jazz	23 Technique Latin Jazz	24 Technique Pentatonic Jazz	25 Reading Pentatonic Latin	26 Technique Pentatonic Jazz	27 Technique	28 Jazz

I am so excited that you are taking this challenge, and creating your own habits of good practice. This type of practice is the key to continued growth. I can respect any player who is satisfied with their level of ability on the bass. I also know that most players wish they were more advanced. They just have a hard time admitting this to themselves, let alone anyone else.

It does take a good amount of humility to seriously study for advancement. Ego can be a powerful deterrent or motivator.

Stay focused throughout this book, and you will love the experience. Stay the course for the full thirty days and receive the reward that only comes from hard work. I must warn you, all growth demands change, and all change is painful.

Another warning, growth is addicting as well.

Let's GO!

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Day Two - Technique - 15 minutes

We will continue with our scale practice but in a different shape. This shape is played on our D and G strings and includes a shift.

Example 5 - Technique

Day Two - Latin - 15 minutes

In Brazil, Samba bass line means a very specific sound. The rhythm is defined, and there are specific variations. For our purposes, I will teach you what I learned and played successfully for many years. Most of us who do not study the Latin styles specifically, were taught that Samba is just Bossa Nova played twice as fast. I know, I know, this is not technically correct. However, our Americanized version of Samba gives us the fundamental of what I am wanting you to learn.

Here is notation of a Samba bass line. Download the audio play-along track "Day Two Latin," and play.

Example 6 - Latin

Dmaj7

Cmaj7

5

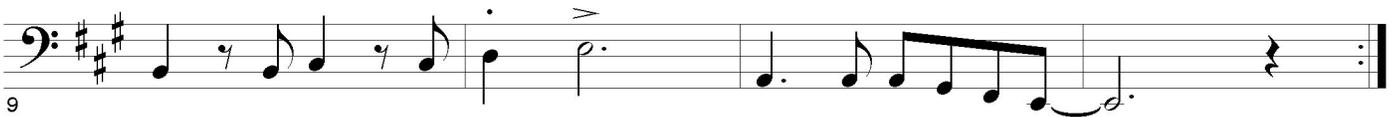
WEEK THREE

Day Fifteen - Reading - 15 minutes

Example 29 - Reading

Pop Rock

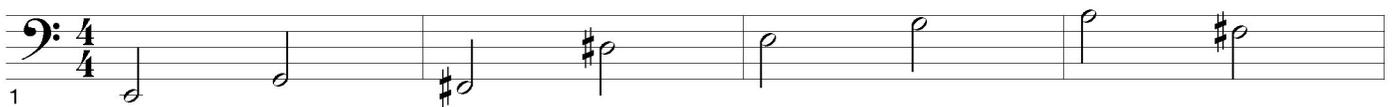
♩ = 108



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Example 30 - Reading

♩ = 108



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Day Twenty-Four - Technique - 15 minutes

Repeat the assignment from Day Twenty-Three.

Day Twenty-Four - Pentatonic - 15 minutes

Repeat the assignment from Day Twenty-Two.

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Day Twenty-Four - Jazz - 15 minutes

Now we are going back the ii V I progression 1, but with a new pattern, R 7 R 1/2 above.

Remember, the 7th is played below the root, not the interval of a 7th above. Major 7 chords have a major 7. Minor 7 chords and Dominant 7 chords have a flatted 7th. You can use the same audio track as before. Just make sure you are using the "ii V I #1" play-along.

Example 49 - Jazz

1

5

9