

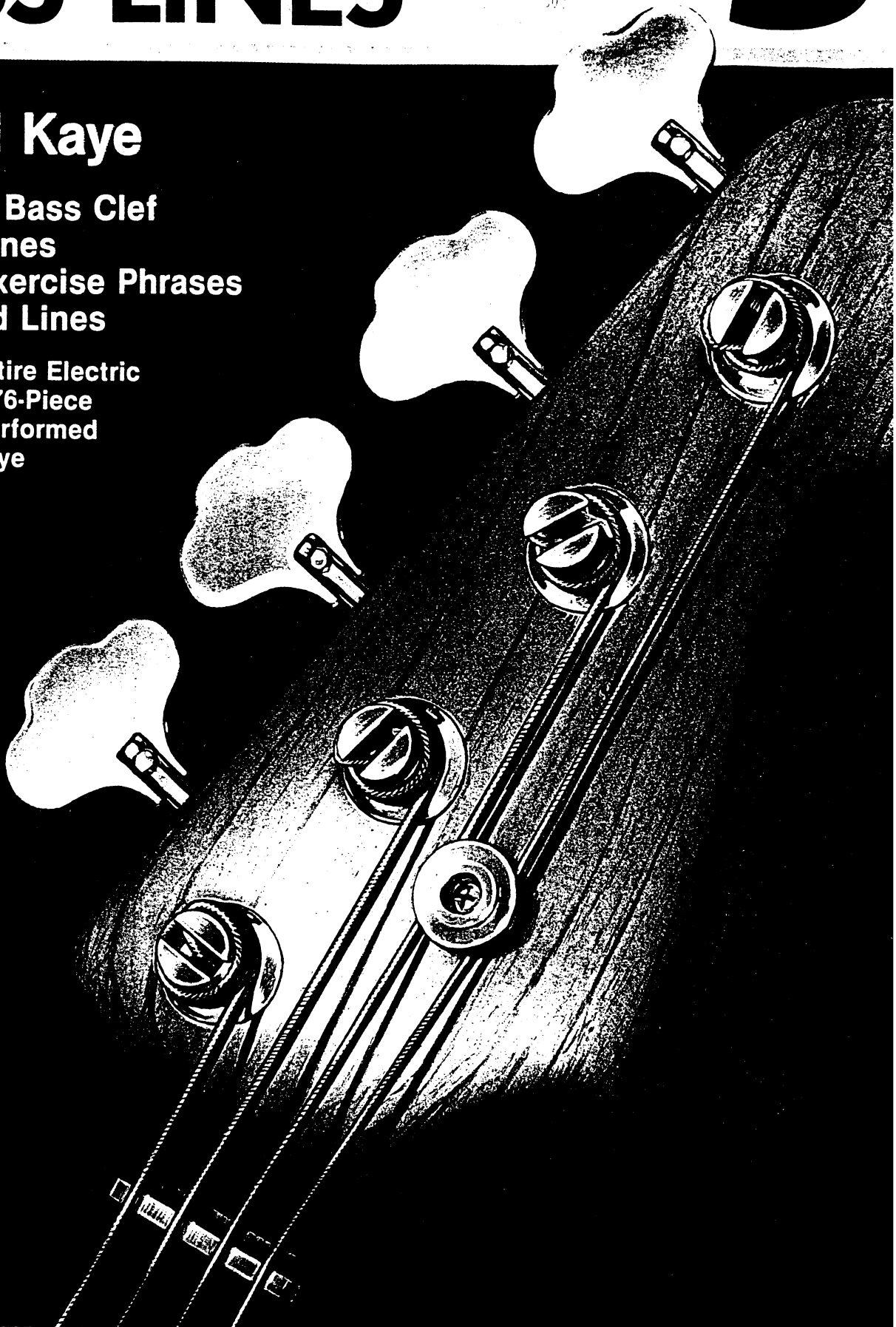
ELECTRIC BASS LINES

5

By Carol Kaye

- Reading in Bass Clef
- New Hip Lines
- Jazz and Exercise Phrases
- Transcribed Lines

FEATURING: Entire Electric Bass Solo with 76-Piece Symphony as Performed Live by Carol Kaye



ELECTRIC BASS LINES

Maria Farkopoulos

5

By Carol Kaye

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the music and to Bob Sherelle for tape copy.



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Changes

by CAROL KAYE
ASCAP

♩ = 200 half time feel
Fm

First system of music: Bass line with notes and rests. Chords: Bb, Fm. Second system: Bass line with notes and rests. Chords: Fm, B, B, Bb. Third system: Bass line with notes and rests. Chords: Fm, B, B, Bb. Includes an 8va line for the melody.

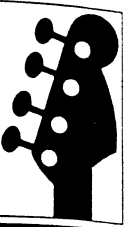
(Repeat whole tune)
Bridge

Bridge section: Bass line with notes and rests. Chords: Fm, Bb, Fm, Bb, Fm, Bb, Fm, Bb. Includes an 8va line for the melody.

Solo Changes

Solo Changes section: Bass line with notes and rests. Chords: Fm 16 bars, Ab 2 bars, Db 2 bars, Gm7b5 1 bar, C7 1 bar. Includes an 8va line for the melody.

GRAPHICAL SKETCH



Carol Kaye was born in Everett, Washington to musical parents. She has played and taught guitar since 1948. In 1960 Carol's studio career started to blossom. The "new" music that was becoming very popular needed a new bass sound. In 1965 Carol decided to switch from guitar to electric bass and provide that sound. She played mostly Rock & Roll record dates at first (The Beach

Boys, The Mothers of Invention, Nancy Sinatra, Sonny and Cher), but soon began playing TV and film scores, as well as jingles. Some of the singers and groups she has worked with include: Ray Charles, Ed Ames, Hugo Montenegro, Nancy Wilson, The Lettermen, Lou Rawls, Glen Campbell, O. C. Smith, Petula Clark, The Supremes, The Miracles, and The Motherlode. Carol has also enjoyed working under the direction of: Hank Mancini, Lalo Schifrin, Michel LeGrand, Quincy Jones, Elmer Bernstein, David Grusin, David Rose, Stanley Wilson, Ernie Freeman, and many other fine arrangers and composers. Today, Carol is an active clinician, teacher and author with many published articles and columns to her credit, as well as her series of books covering bass technique, style, and ideas for bass lines.

vary the octaves

(optional pattern)

etc.

Very Slow Tempo Rubato

2

Swing Tempo

Jazz

Repeat and fade

TRODUCTION



You'll find a little bit of everything for advanced study in this book — a basic chapter in reading, the latest “hip” lines, reading in 12/8 gospel time, exercise phrases (good for jazz improvisation), transcriptions of recordings to demonstrate rhythm-feel buildups, as well as sight-reading material and, last but not least, the complete bass part to Tommy Vig's arrangement of “The Days of Wine and Roses.” This is the first and only time that a piece was written for, and performed by, an electric bassist as a soloist with a 76-piece symphony orchestra. The improvised parts are marked and were played alone. The main purpose of performing in this particular instance was to open up the possibilities of soloing. It's fun to find new capabilities of applying different techniques and roles on this electric “board.”

Tempos are not marked as a rule; this is more of an idea and reading book than an actual method. For more technique study, I recommend HOW TO PLAY THE ELECTRIC BASS or my ELECTRIC BASS CASSETTE COURSE.

It's fun to listen to all the very fine bass players. I hope that this book will enable everyone to enjoy the playing styles of yesterday and today.

Carol Kaye

A musical staff featuring a complex rhythmic pattern with eighth and sixteenth notes, including various accidentals (flats and naturals) and slurs.

A musical staff with a triplet of eighth notes marked with a '3' below the notes, followed by a melodic line with slurs and accidentals.

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals.

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals.

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals.

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals.

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals.

End of Improvising

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals.

6 times

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals. A dynamic marking 'ff' is present below the staff.

A musical staff with a melodic line consisting of eighth and sixteenth notes, featuring slurs and various accidentals.

READING IN THE BASS CLEF

Most professionals take sight-reading for granted — “yours truly” is no exception. However, through teaching one becomes aware of the reading problems that students experience needlessly. I learned to read under pressure while doing studio work, and although it was tough, there were many “shortcuts” I learned that can be passed on to you to make reading fun and easy.

To familiarize yourself with the fundamentals of notes and timing, refer to books such as “Easy Electric Bass” and “Electric Bass Technique.” Fundamentals such as quarter notes, the names of notes and where they are on the instrument, ties, dots, flats, sharps, naturals and key signatures, should be practiced from one of the many books on the market. One problem that arises when you start this learning process is how to keep boredom from striking. Boredom precedes a state of mind that stops one from learning, thereby causing the student to feel that it is very difficult to learn how to sight-read.

If you learn a few notes on the bass, you can find other notes around them by referring back to the known notes. If the second note looks higher than the first, it is higher in pitch, and so on for the lower notes.

One should get in the habit of writing beat lines (to pat your foot on) rather than writing in all the intricate 1-e-an-a garbage (studio musicians do this to aid reading). In 4/4 time, any note with a downbeat marking is played when your foot pats down. Any other note is played when your foot is in the air — it's as simple as that. You aim for the downbeats. Intricate meter (timing) patterns should be memorized (like learning the times tables). Sixteenth-note patterns are figured out in double time (8/8). Instead of four beats to each bar (4/4 time), you play as if there are eight beats to the bar. Any pattern that has double beams (sixteenth notes) indicates a double-time (8/8) feel and should be felt in that time to begin with.

To go about finding notes on the bass, a little knowledge of the basic scale is necessary. At first, I actually wrote the names of the notes above the staff to assist me. However, you really start learning more quickly by reading “fun” patterns and relating one note to another. Scales tend to inhibit your creative ear.

By writing downbeats in your music, you immediately become involved with the “feel” of meter — coordinating your foot and eyes with the music. If you write in the mechanical countings (1-e-an-a, etc.), you may get stuck reading the numbers rather than looking at the notes.

Other tricks of reading involve scanning the notes and aiming for the downbeats which are used for reference purposes in meter. When music is copied or engraved, it is mathematically spaced so that the eye follows the logical downbeats of the notes. You can usually find the downbeats by the way eighth and sixteenth notes are lumped together by a common beam. Usually the first note of the connecting beam is the downbeat. The only exception is when a rest comes first.

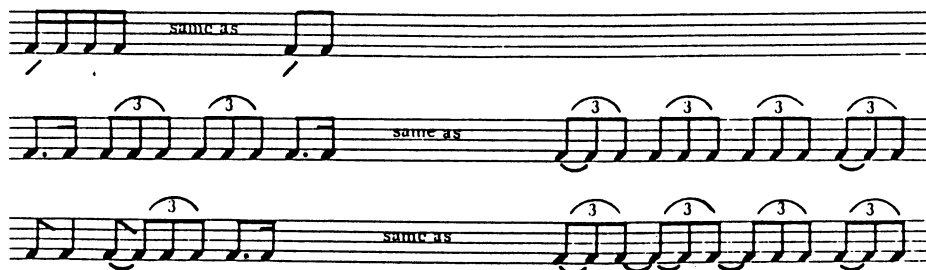
Remember that sixteenth notes indicate an 8/8 (double-time) feel. Meter (timing of notes) is either in 2 or 3 (each beat divisible by 2 or 3) in all music. The only time that music is written incorrectly is in 3, meaning triplets. That is, when you see dotted eighths and sixteenths mixed in with triplets, the music is played in triplet form (in 3), but written incorrectly to make it easier to read.

As you learn to read notes, several guides may be helpful to you, such as visual recognition of octaves, learning the bottom, middle and top staff-line notes, ledger-line notes, commonly used notes (C, F, G, A, etc.), as well as relative notes (C to D, A to G, etc.). Try to avoid tricks such as F-A-C-E spells FACE — this has no meaning to music and detours you from actually reading, much like marking “1-e-an-a” to meter rather than feeling the beat.

It is not essential to be able to sight-read in order to play good music. A good ear is important for learning bass lines from records and following chords to new tunes. But, if you would like to be a well-rounded musician and have doors opened for you (whether it be for fun or money), you must be able to read. Attitude is very important. If you find yourself getting bored or forcing yourself to practice when a mental block appears, this negative feeling will prohibit you from the fun of discovering the little tricks of reading. Take a break, come back later and study making sure you have absolute quiet. **BE SURE TO KEEP YOUR EYES ON THE MUSIC.** Even though you will memorize a short pattern very quickly, you learn to read by way of “osmosis,” for familiar patterns will be recognized in new situations and you will be reading in a short time. This is the quickest, easiest and best way to learn how to sight-read.

Attempt to write down any recorded bass lines that you particularly like. By writing, you also learn to read. Every chance you get to read arrangements, jump in and do it. It's surprising what you can learn under pressure.

Examples:



10th fret

1 3 4 1 3 1 2 4 1 2 4 b b b b 3 1

2.

4 2 b 1 4 3 b 2 1 0 2

provised Solo again

b b b b b b b b b b b b b b b b

3 4 3 b b b b b b b b b b b b b b b b

b b b b b b b b b b b b b b b b b b b b b b

2 4 3 2 1 b b b b b b b b b b b b b b b b

b b b b b b b b b b b b b b b b b b b b b b

b b b b b b b b b b b b b b b b b b b b b b

b b b b b b b b b b b b b b b b b b b b b b

2 4 3 b b b b b b b b b b b b b b b b b b b b b b

VARIOUS LINES

Em



Cm

Eb

F

G

F

Cm



Gm

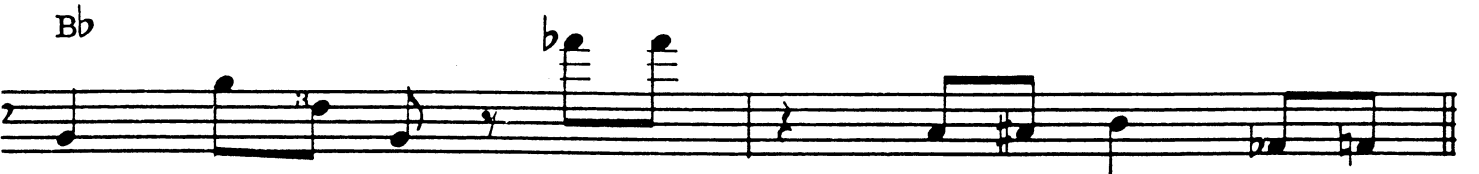


Cm

1st fret



Bb



G7



D

Am7/D

D



End of Improved Solo

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of ten staves of music. The notation includes various rhythmic patterns, slurs, and fingering numbers (1-4) to guide the performer. The key signature is one flat (B-flat), and the time signature is 4/4. The music is divided into sections by repeat signs and first endings. The first ending is marked with a '1.' and a repeat sign. The second ending is marked with a '2.' and a repeat sign. The third ending is marked with a '3.' and a repeat sign. The fourth ending is marked with a '4.' and a repeat sign. The fifth ending is marked with a '5.' and a repeat sign. The sixth ending is marked with a '6.' and a repeat sign. The seventh ending is marked with a '7.' and a repeat sign. The eighth ending is marked with an '8.' and a repeat sign. The ninth ending is marked with a '9.' and a repeat sign. The tenth ending is marked with a '10.' and a repeat sign.

Gm Cm Gm

Gm Cm Gm

E♭ D Gm E♭ D

Gm E♭ D Gm

E♭ D Gm E♭ D

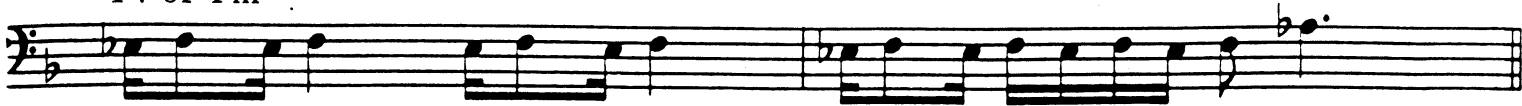
Gm

Cm

G7 F7 Cm

Harmonics *8va* (Hit with right hand fingers exactly 12 frets higher)
 like "boo bahs"

F7 or Fm

A single staff of music in bass clef, showing a sequence of eighth notes with a flat sign at the end.

C

A single staff of music in bass clef, showing a sequence of eighth notes with a slur under the last three notes.

Fm or F7

A single staff of music in bass clef, showing a sequence of eighth notes with a slur under the last three notes and a flat sign.

SLOW GOSPEL STUDY IN 12/8

♩ = 120

♩ = like a regular quarter note



The main musical score consists of eight staves of music in bass clef, 12/8 time signature, and F major key. The score includes various rhythmic patterns, slurs, and triplets. A tempo marking of 120 and a note value legend are provided. The score ends with "etc." on the final staff.

1 b 3 b 3 4 b 3 2 1 4 b 3 1 1 3 4 1 1 0

4 1 3 4 1 2 b 4 1 2 4 b 4

4 2 1 2 4 1 2 4 b 4 4 1 4 4 b 3 2 1 1

4 b 1 b 3 b 4 4 3 b 2 b 1 b 4 b 3 1 1 1 1 2 4 3 2 0 1

10th fret

Improvised Solo

1 3 4 0

4 1

4 2 1 4 b 4 3 b 2 1 (b) 2 4 3 1 3 4 1 (b) 2

b b b b

15th fr.

4 4

2 1 4

MORE "HIP" LICKS

("New Centurion" Licks)

1 Em

2 Em

3

4

F7 Bb7 F7 Bb7

A7 D7 (Bend)

D7 C7

D G

Eb7

Eb7

Play 4 times

vary the octaves

(optional pattern)

etc.

Double Time – Jazz

Half Time

Am

Sva optional

Am

Am

Dm

0

Dm

Ebsus

Am

Am

Am

D7

Am

D7

Dm

G7

hammer tremolo

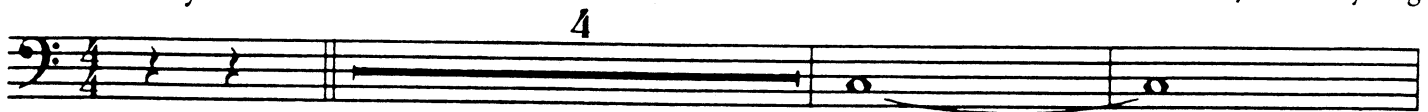
The Days of Wine and Roses

Fender Bass
performed Jan. 1973 with L.A. Symphony Orchestra)

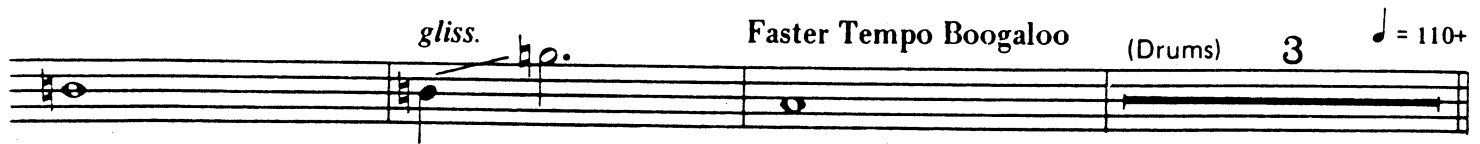
Gravely $\text{♩} = 76$

Arr. by Tommy Vig

4



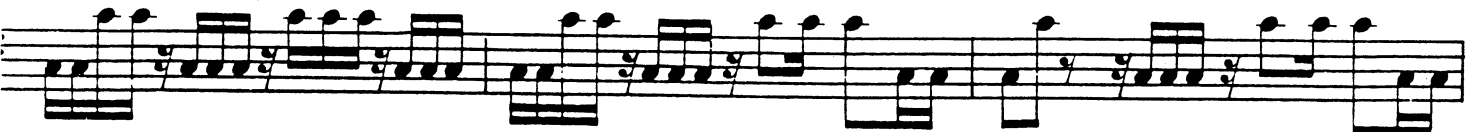
gliss. $\text{♩} = 110+$ Faster Tempo Boogaloo (Drums) 3



Solo Fender
Cadenza



Play 6 times



A Little Sly, Herbie and Carol

F



slide

Bb7



F7



oths



& H Sugar original bass line

C7 F7



C7 F7



'ebb original bass line

$\text{♩} = 84$ Fm



'ebb original bass line (part 2)

Fm





I Got the Feelin'

♩ = 100 E7

A

D

A

E7

A

D

A

etc.

A

D

E7

A

etc.

This image shows a bass line musical score for the song "I Got the Feelin'". The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 100. The music consists of ten staves of bass notes. Above the first staff, there are chord markings: E7, A, D, and A. Above the second staff, there are chord markings: E7, A, D, A, and etc. Above the sixth staff, there are chord markings: A, D, E7, A, and etc. The bass line features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The overall feel is rhythmic and driving.

Touch Your Woman

♩ = 84

A

B7

E7

A etc.

A

A7/G

D/F#

E7

D

E7

The musical score is written in bass clef with a key signature of two sharps (D major) and a tempo of 84 beats per minute. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature, but the rest of the score is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord annotations are placed above the staff lines: A, B7, E7, A etc., A, A7/G, D/F#, E7, D, and E7. The score concludes with a final cadence on the tenth staff.

A E7/G# D etc.

First staff of music, treble clef, key signature of two sharps (F# and C#). It begins with a whole note chord 'A' and continues with a melodic line. A triplet of eighth notes is circled at the end of the staff.

Second staff of music, treble clef, continuing the melodic line from the first staff.

Third staff of music, treble clef, featuring a whole note chord 'F#' above the staff. The melodic line includes accents (>) and a triplet of eighth notes at the end.

Fourth staff of music, treble clef, with whole note chords 'A' and 'G' above the staff. It contains two triplet markings over eighth notes.

Fifth staff of music, treble clef, with whole note chords 'A' and 'G' above the staff. It features two triplet markings over eighth notes.

Sixth staff of music, treble clef, with whole note chords 'A', 'G', and 'E7' above the staff. The melodic line ends with a series of five triplet markings over eighth notes.

Seventh staff of music, treble clef, continuing the melodic line.

Eighth staff of music, treble clef, featuring a triplet marking over eighth notes at the end.

Ninth staff of music, treble clef, continuing the melodic line.

Tenth staff of music, treble clef, ending with a series of five triplet markings over eighth notes.

This page contains ten staves of musical notation, all in bass clef. The music is written in a key signature of two sharps (F# and C#). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The first staff begins with a double bar line. The second staff contains a measure with a fermata over a note. The third staff features a measure with a fermata over a note. The fourth staff has a measure with a fermata over a note. The fifth staff contains a measure with a fermata over a note. The sixth staff has a measure with a fermata over a note. The seventh staff has a measure with a fermata over a note. The eighth staff has a measure with a fermata over a note. The ninth staff has a measure with a fermata over a note. The tenth staff has a measure with a fermata over a note. A small number '0' is written below the seventh staff.

No Easy Way Down

Slow Gospel

♩ = 152

A E7/G# D

A E7/G# D

A D A D

F#m E D E7

A C# D