Chris Boss

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INTRODUCTION

This folio represents various types of tunes, mostly in the Soul style of music, of my original bass lines from the indicated hit records. They represent much of what is being written today in the studios for Electric Bass players although some of the tunes had no bass lines written and were improvised lines on my part at the time of recording them (from 1965 through 1971). The rest had skeleton parts written which I had to "improve" upon to help make the recording feel good. Today's musician is called upon to read more and more and so I felt that this book was necessary for practice. The hit records are all familiar and the parts will be good for sight-reading practice as well as study in continuity. It would be a good idea to purchase these records to play along with. The tempo indications are approximate as the band rushes and drags in spots, feel was the utmost important thing. The bass doesn't sound very distinct on the earlier recordings as on the later ones, but one can play along with these and benefit by it.

Lately, it has been pleasurable to hear so many fine bass players play so tastefully in all of the new great Rock groups. One of which is John Clayton, Ray Brown's protege who I am proud to say, mine also. He assisted me in the music preparation of this book and my heartfelt thanks go to him for the arduous work he has done. We both hope you like this book and that it will be a challenge and a pleasure to play. Thanks also to Valda Hammick of Australia.

Sincerely,

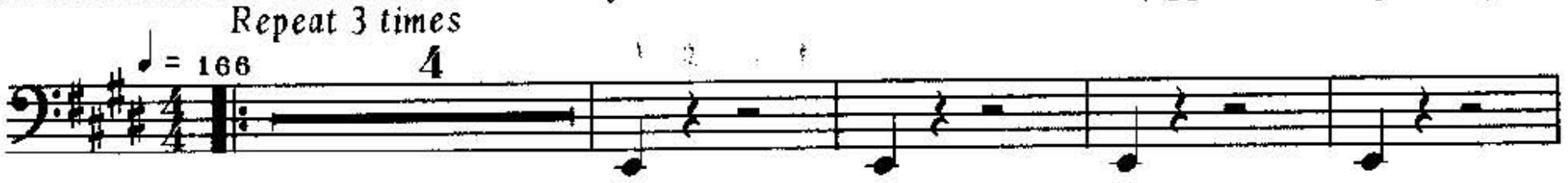
Carol Kaye

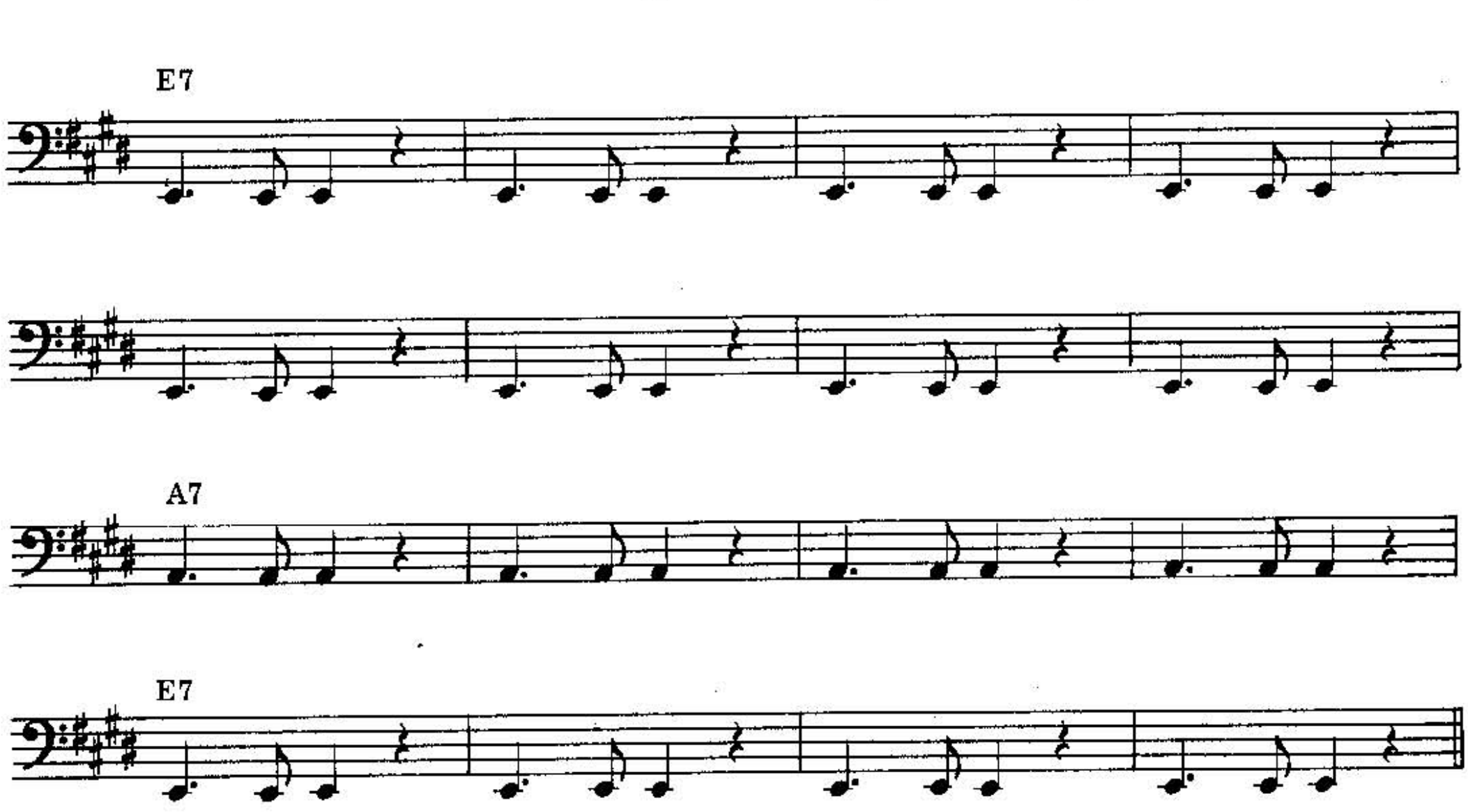
John Clayton, 1972 combo winner of the Pacific Coast Jazz Festival contest (The John Clayton Trio). Worked with Louis Bellson, Herb Ellis, Craig Hundley, and Monte Alexander.

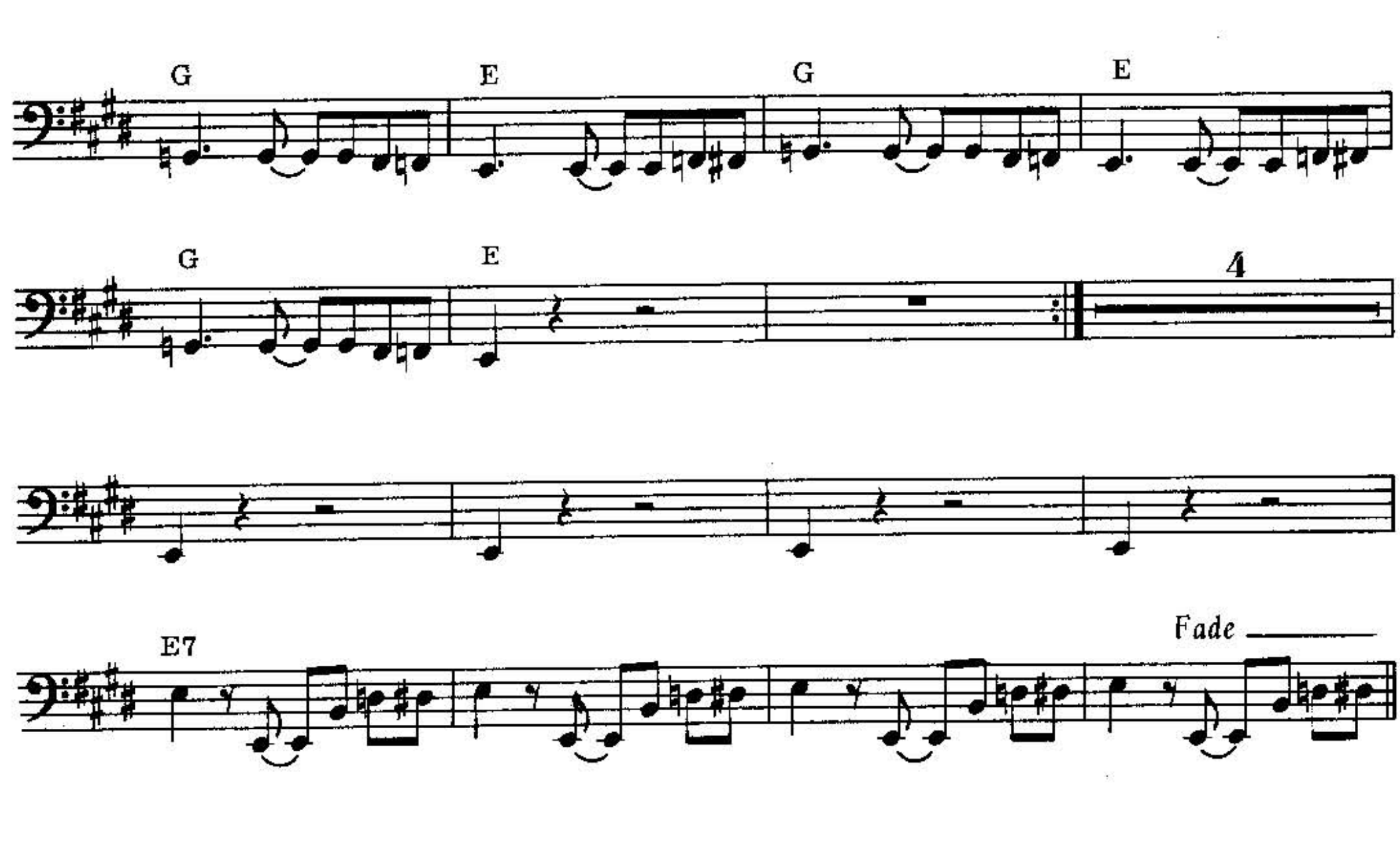
Carol Kaye

BOOTS

Original Bass Line as recorded with Nancy Sinatra at United Recorders (approximately 1967)

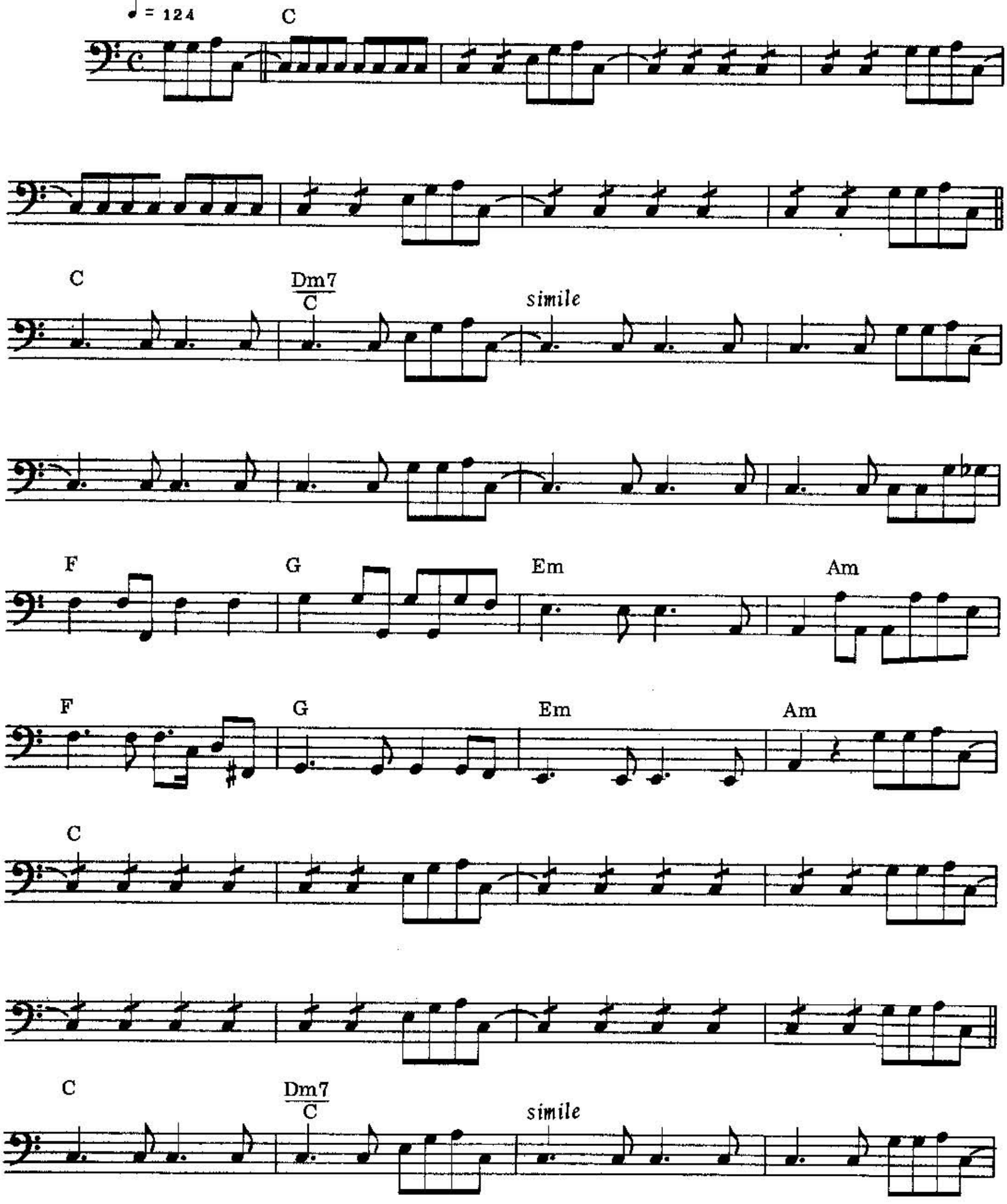






BACK IN MY ARMS

Original Bass Line as recorded with The Supremes at Steiner's Studio (approximately 1967)



F G Em Am

F G Em Am

C

Repeat for fade

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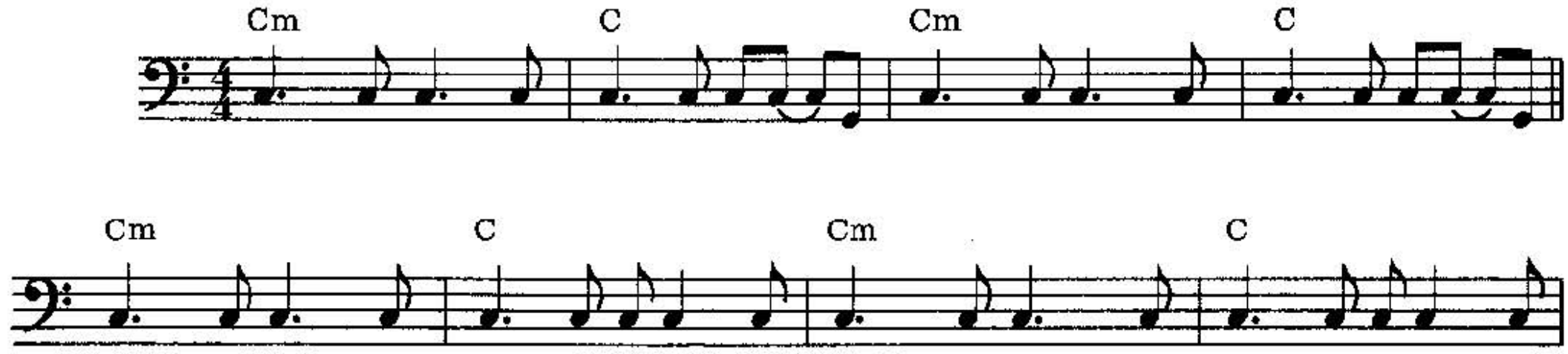
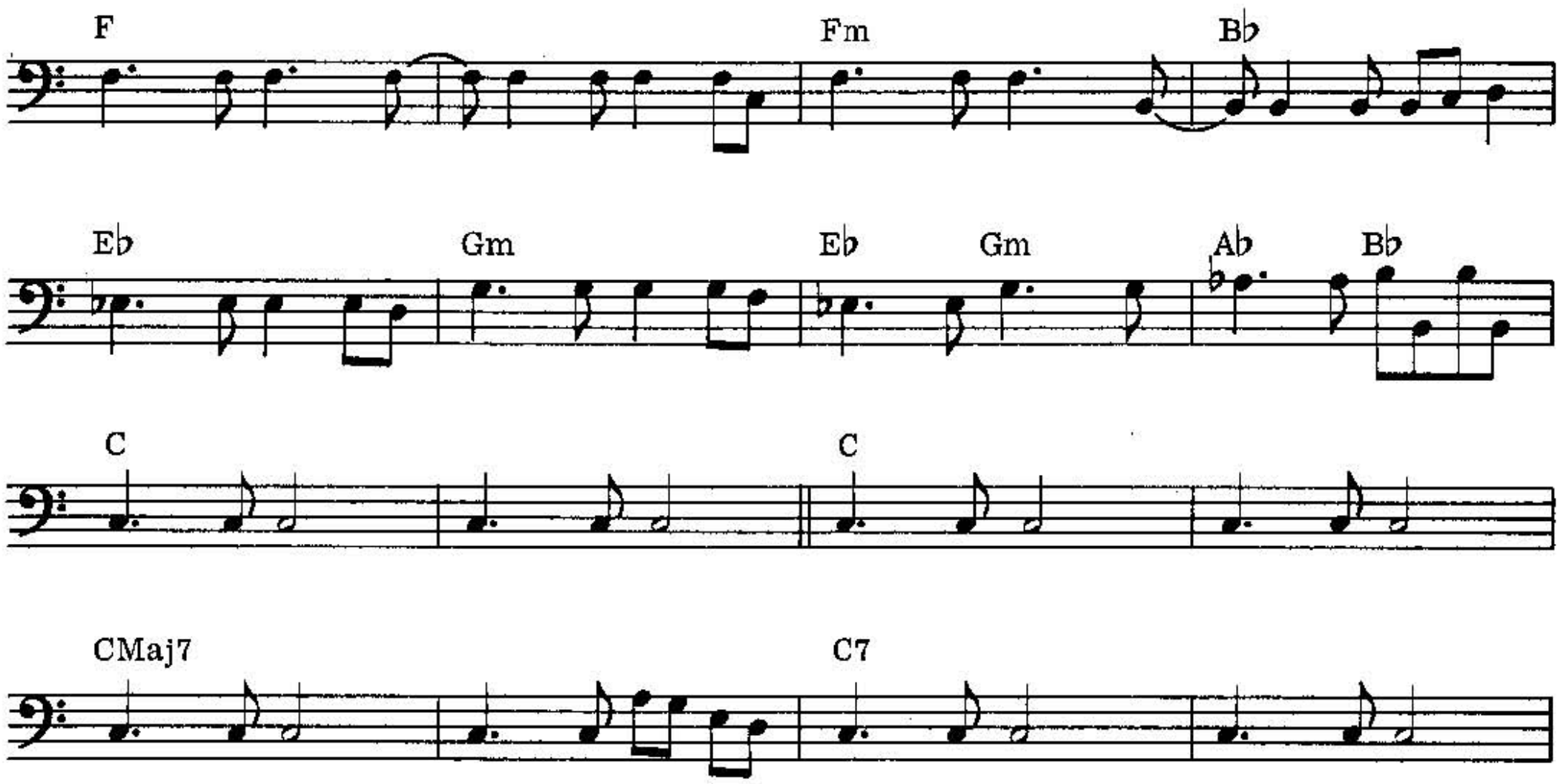
OUT OF MY HEAD

♩ = 108 Original Bass Line as recorded with The Lettermen at Capitol Records (1966)





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C F/C C G7 C G7

C G7 Dm7 G7

C Am7 Dm7 G7

C A7+ Dm7 G7

C Am7 Dm

Bb7 Solo Eb Gm

Eb Gm Ab Bb7 C G7

C F/G C F/G

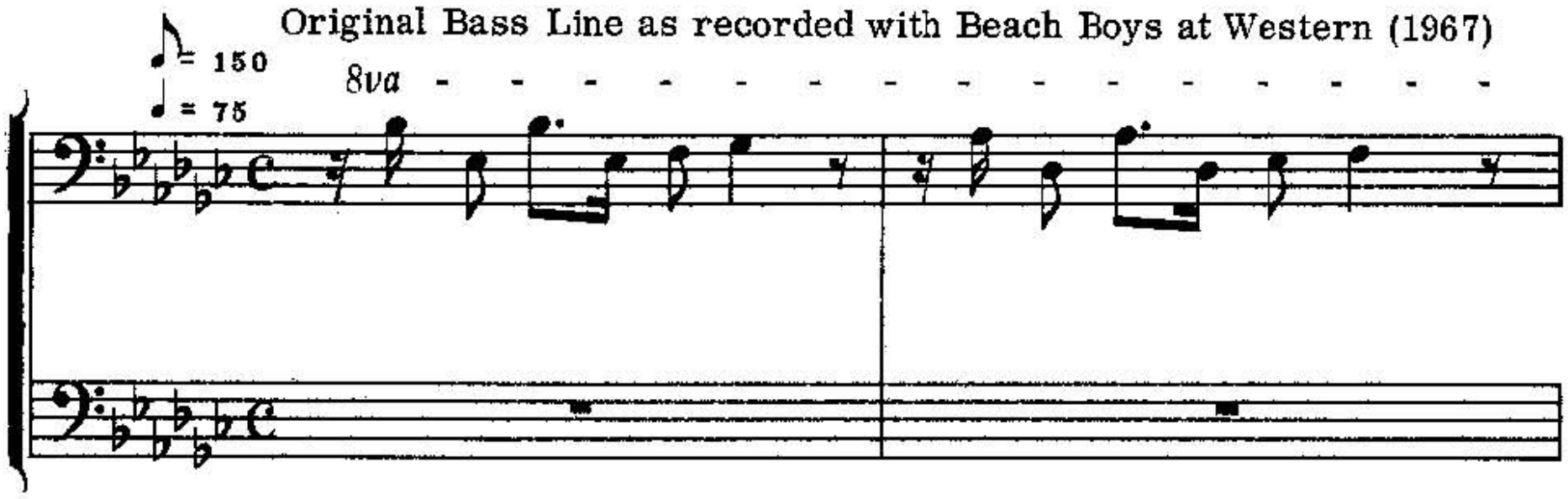
C G C G C simile

Rit.

GOOD VIBRATIONS

Note: Written in ½ time.

Original Bass Line as recorded with Beach Boys at Western (1967)



Key of Ab

Key of Bb

Key of F

Slightly Slower

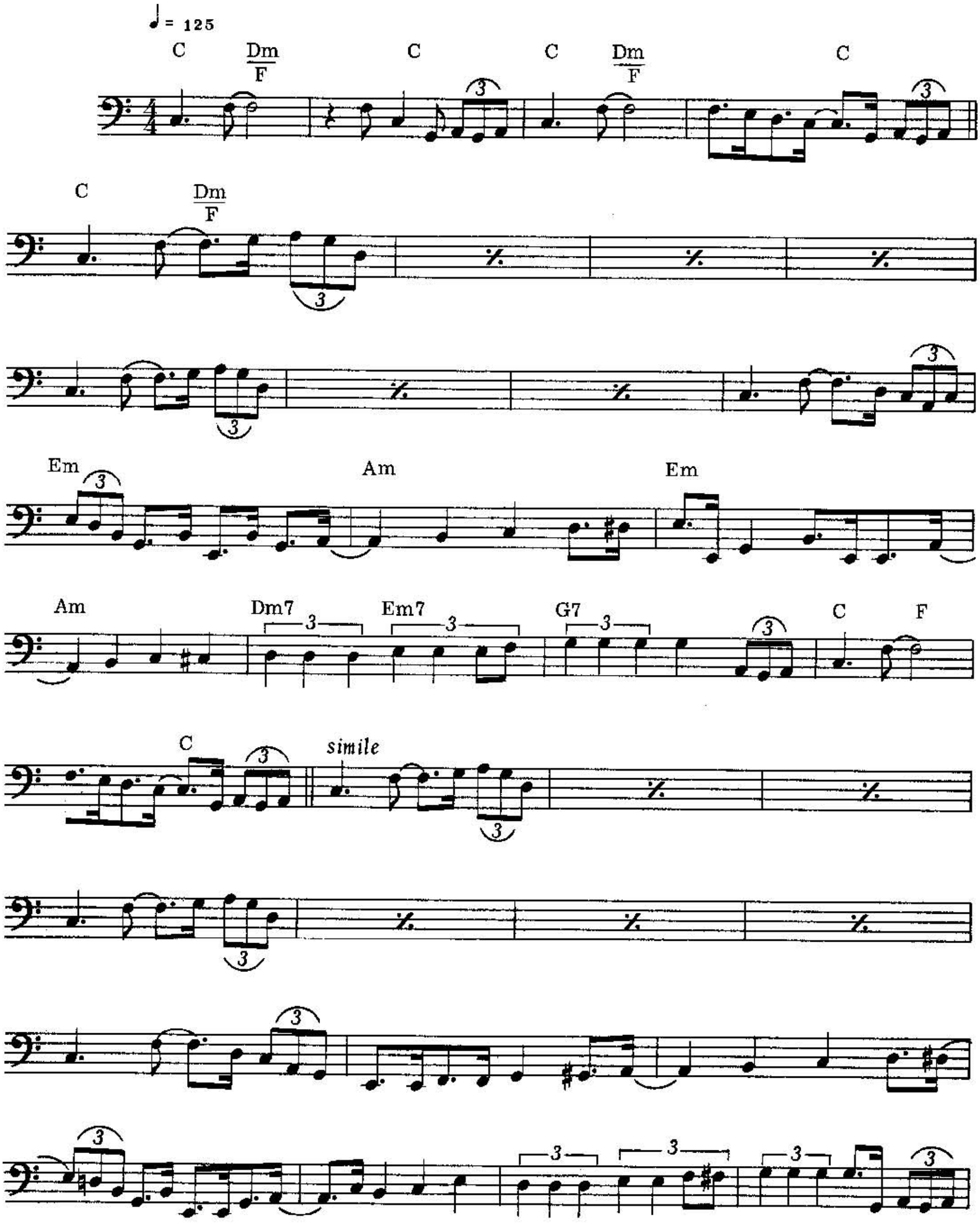
3

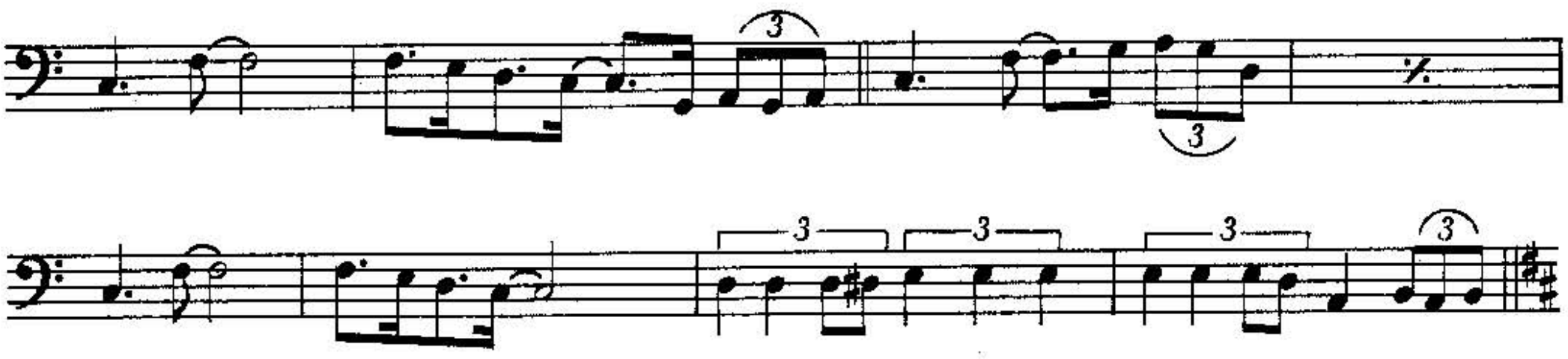
a tempo

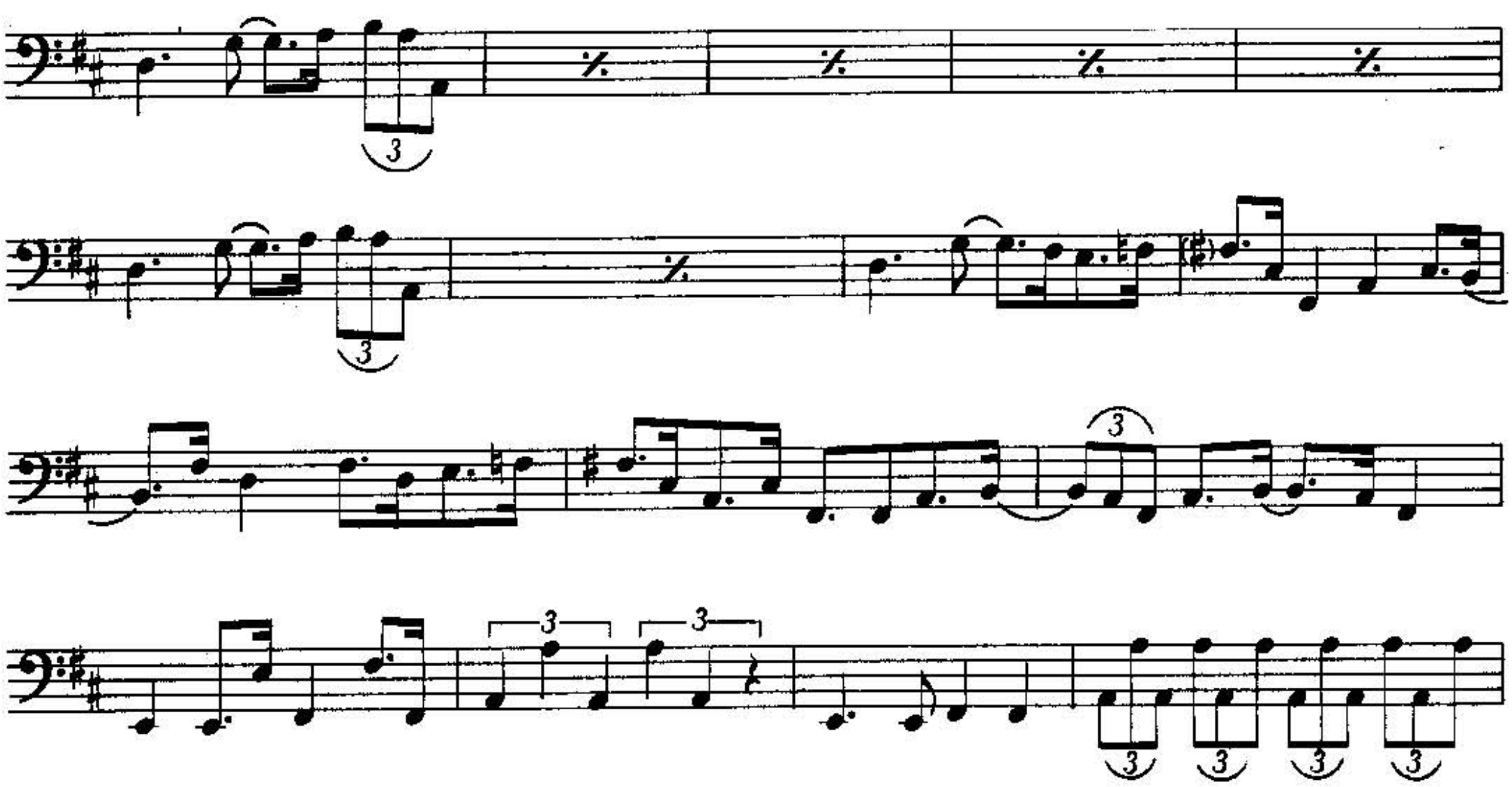
Fade

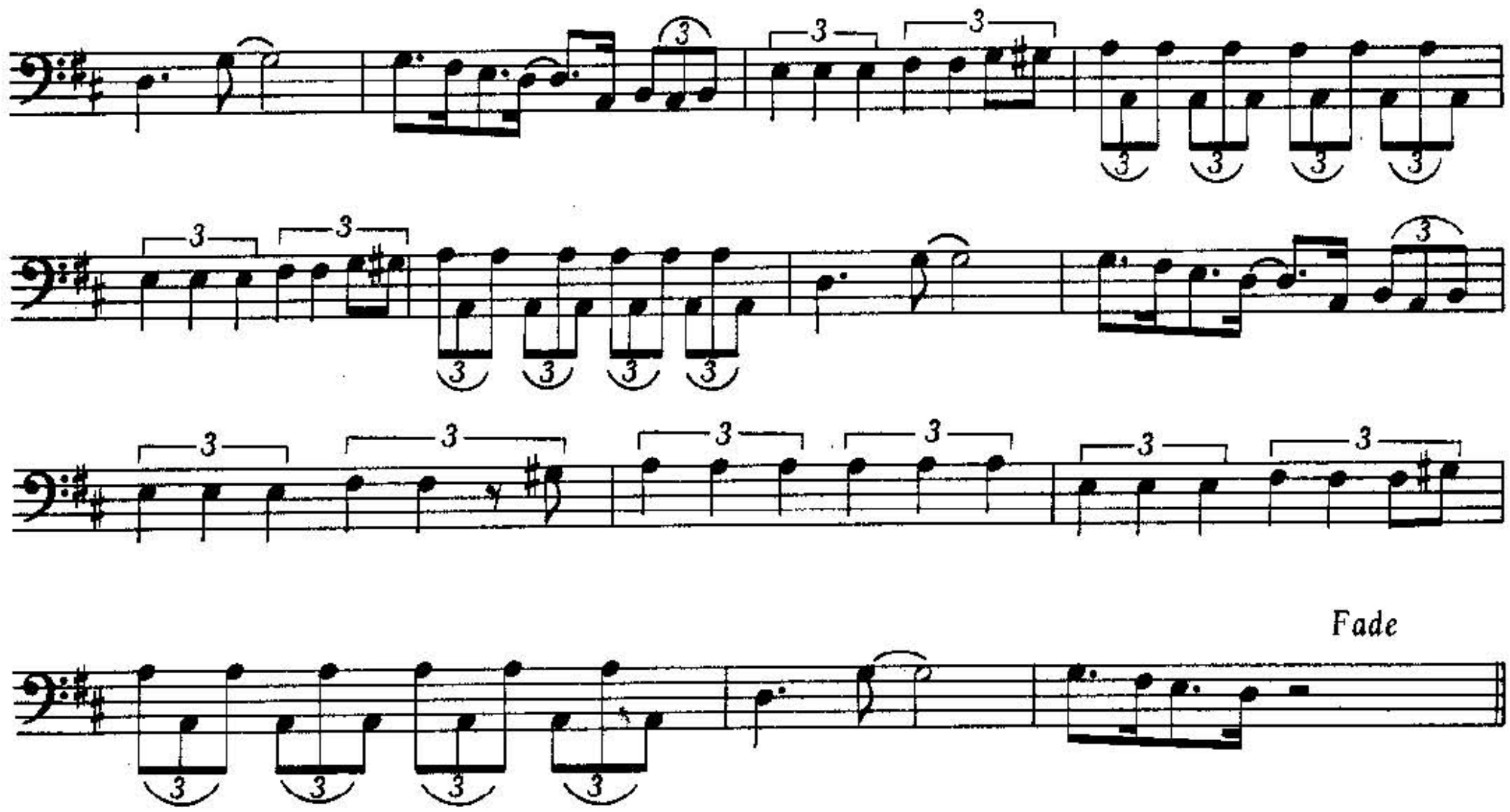
IF I COULD BUILD MY WHOLE WORLD

Original Bass Line as recorded with Marvin Gaye and Tammi Terrell at Columbia (1967)








Fade

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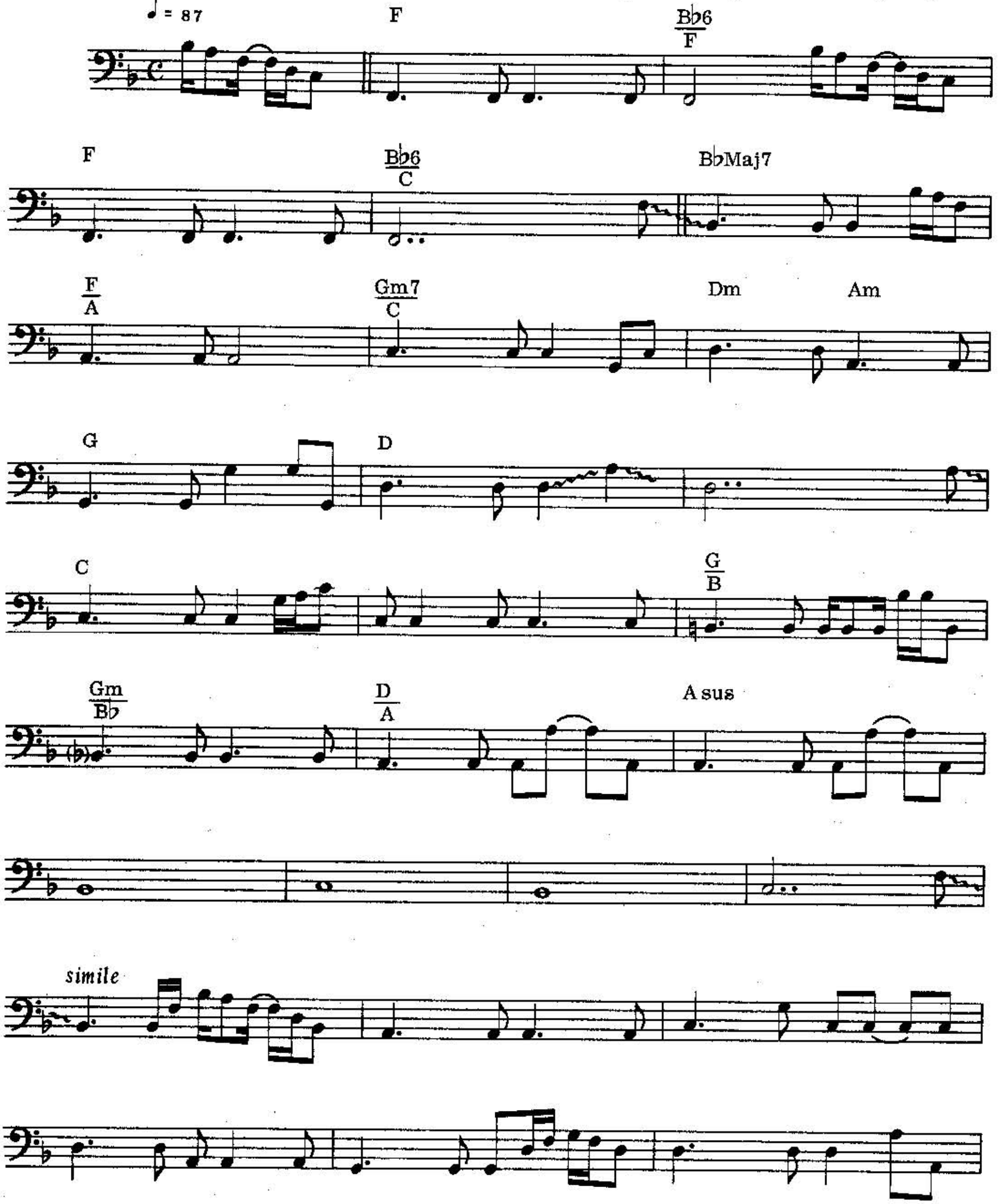
WICHITA LINEMAN

Original Bass Line as recorded with Glen Campbell at Capitol Records (1968)

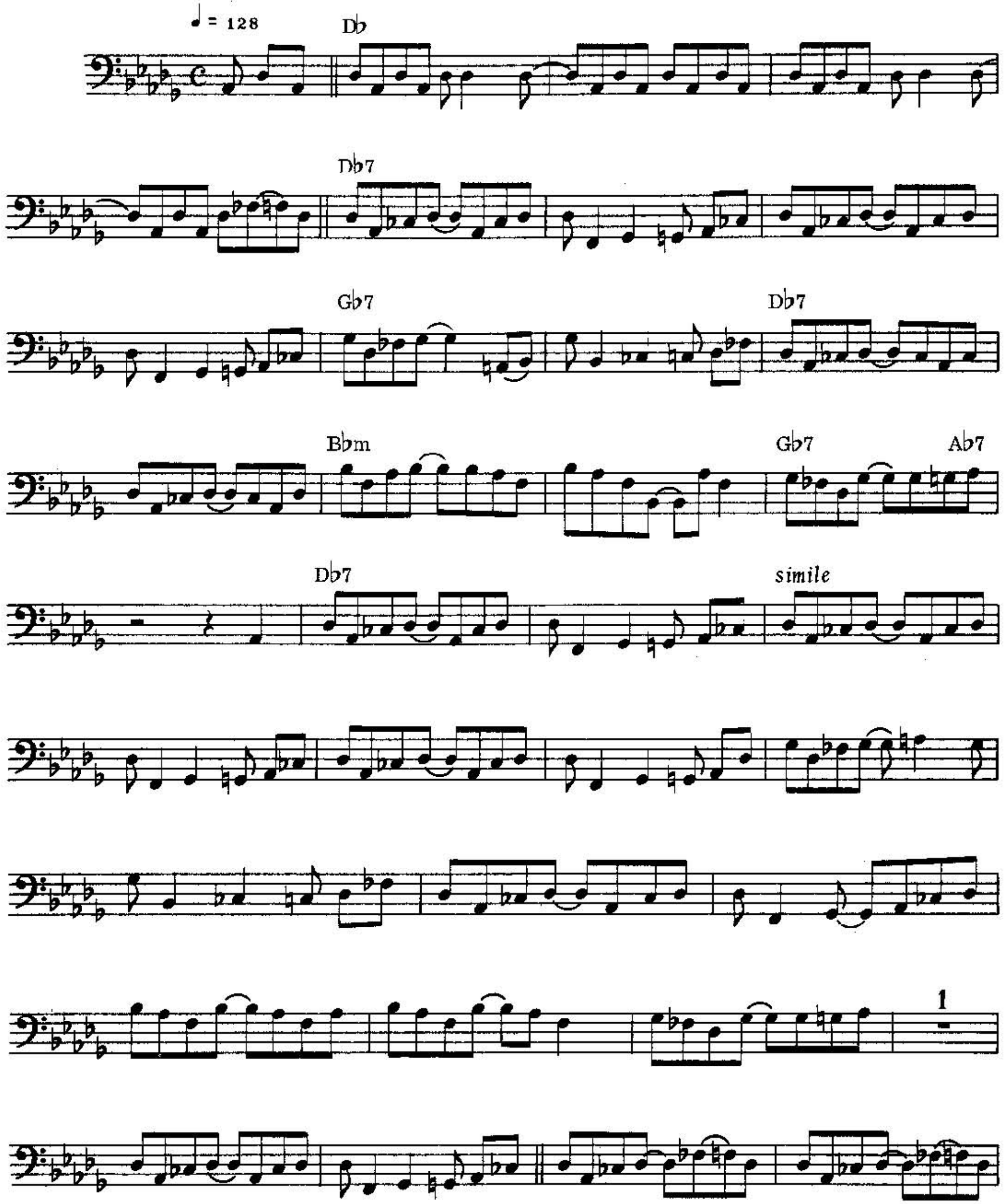
♩ = 87



Fade

I CHOSE TO SING THE BLUES

Original Bass Line as recorded with Ray Charles at RPM Studios (1967)



1

Fade

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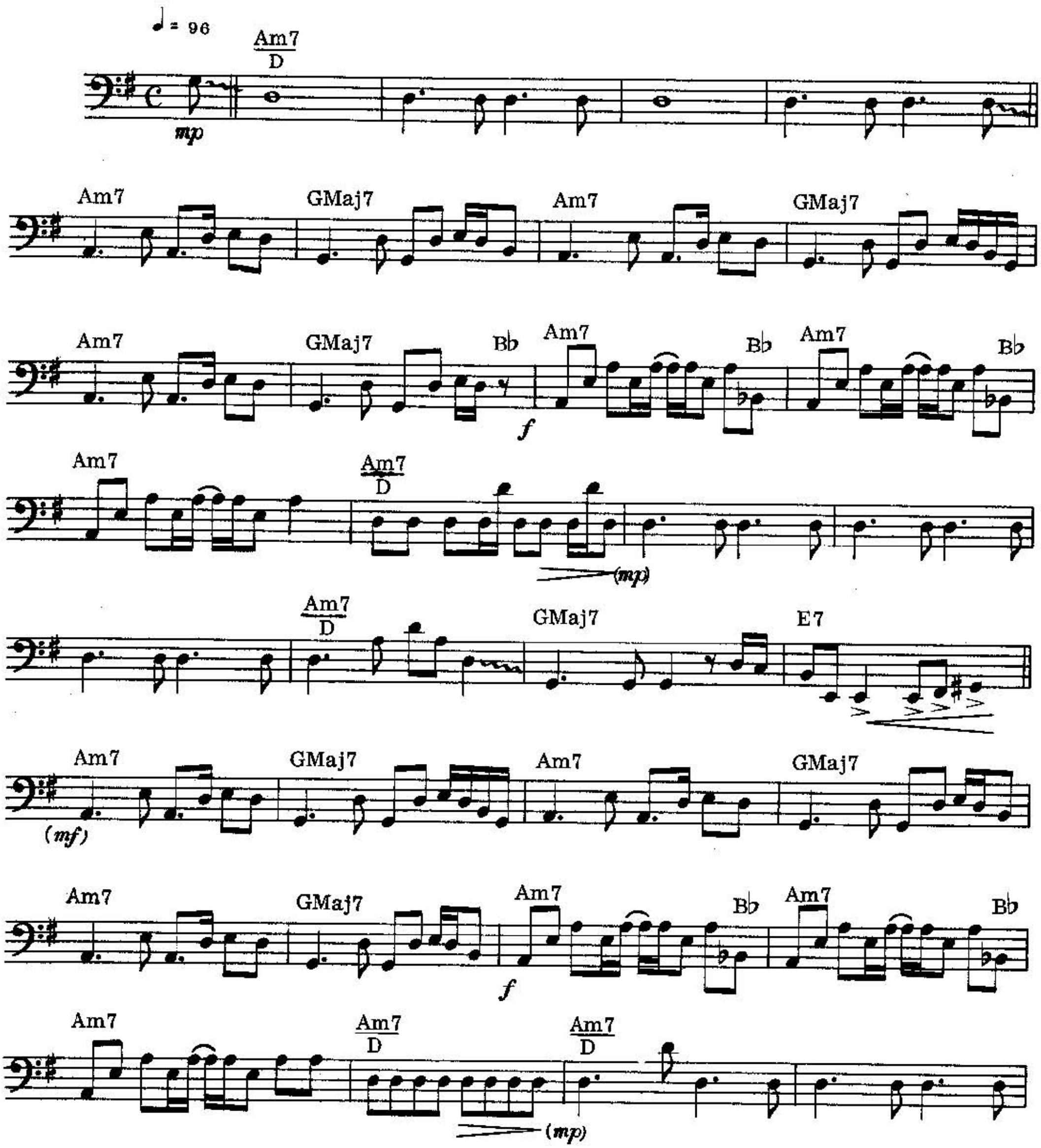
YOU MADE ME SO VERY HAPPY

Original Bass Line as recorded with Brenda Holloway at Steiner's Sound (1967)



GMaj7 E7

Am7 D Am7 D

ff

GMaj7 E7

F C G B

fff

F Bb Am7 Eb D Am7 D

mp

GMaj7 E7

Bbm7 Eb

ff

AbMaj7 F7

Bbm7 Eb

fff

AbMaj7 F7 Bbm7 Eb *Fade out*

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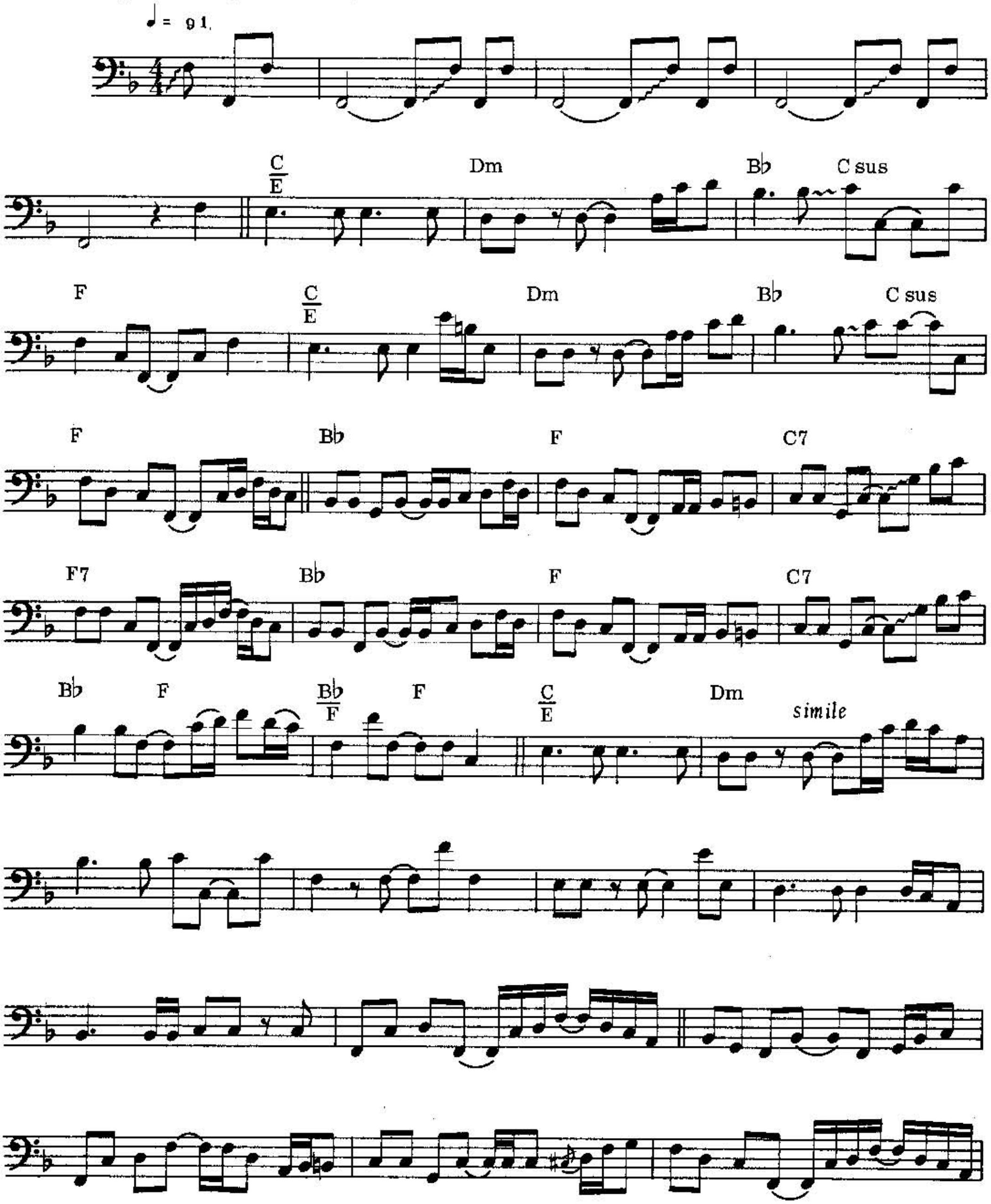
DON'T CHANGE ON ME

Original Bass Line as recorded with Ray Charles at RPM Studios (1971)

Notc: Most gliss markings are 1 fret grace note slides.

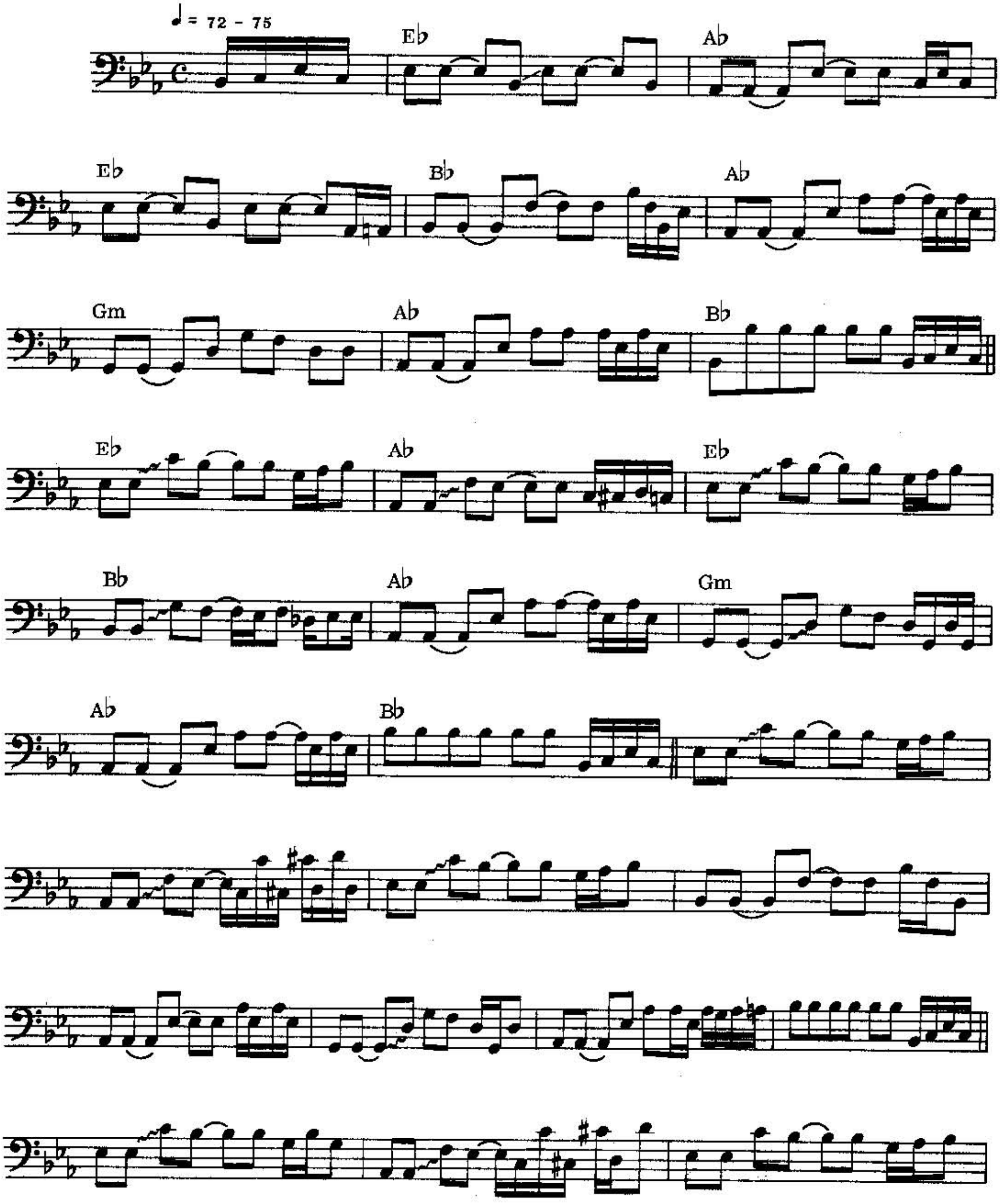


Fade

UNDERSTANDING

Original Bass Line as recorded with Ray Charles at RPM Studios (1969)

Note: Glisses are usually ½ tone grace note slides.



Fade

I WAS MADE TO LOVE HER

Original Bass Line as recorded with Stevie Wonder at Steiner's Studio (approximately 1967)

♩ = 106

F Bbm Eb

Db Eb F

simile

F

F

Fade

FEEL SO BAD

Original Bass Line as recorded with Ray Charles at RPM Studios (1971)

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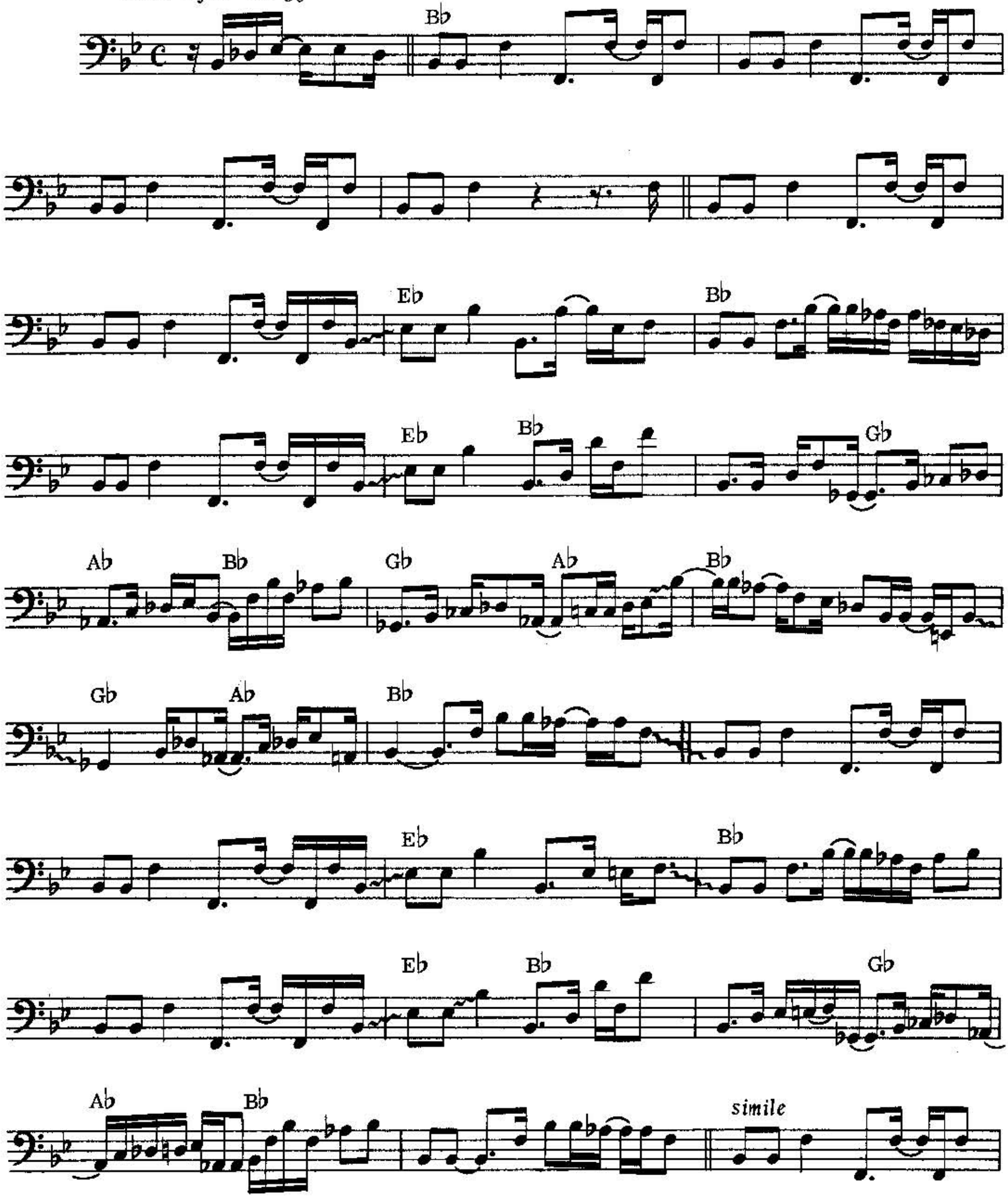
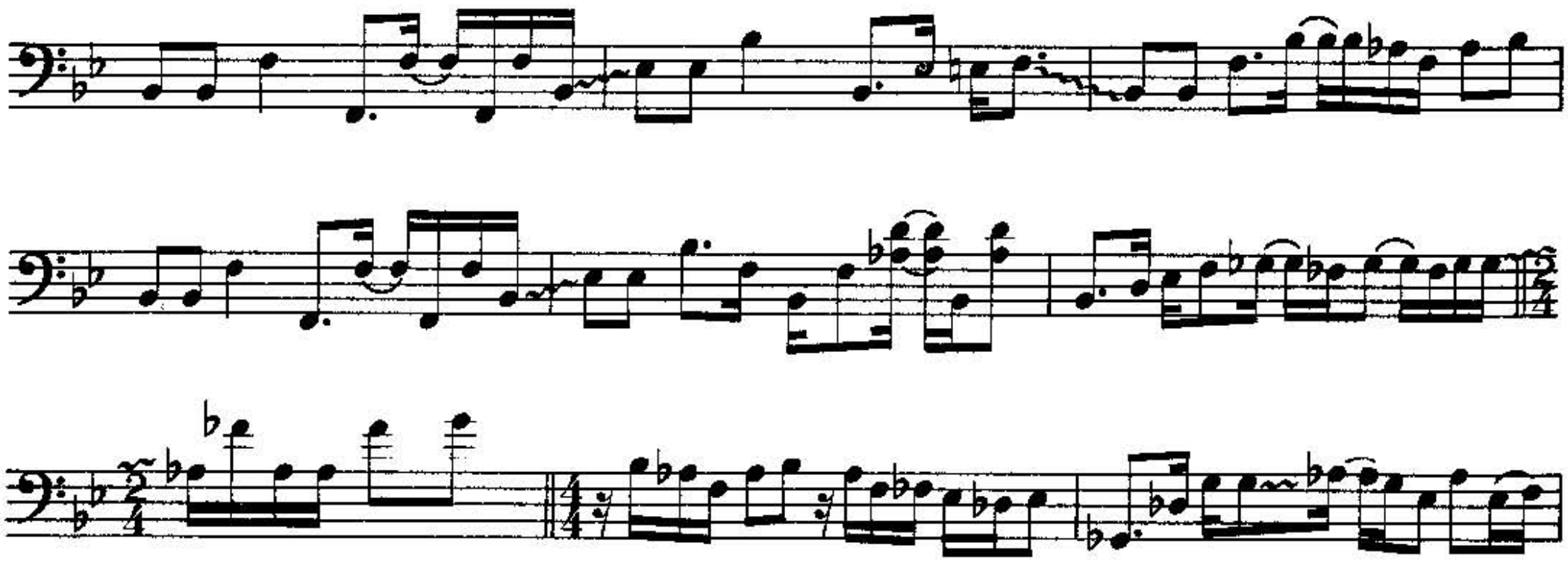
Eb7 Ab7 Eb7 Ab7 *simile*

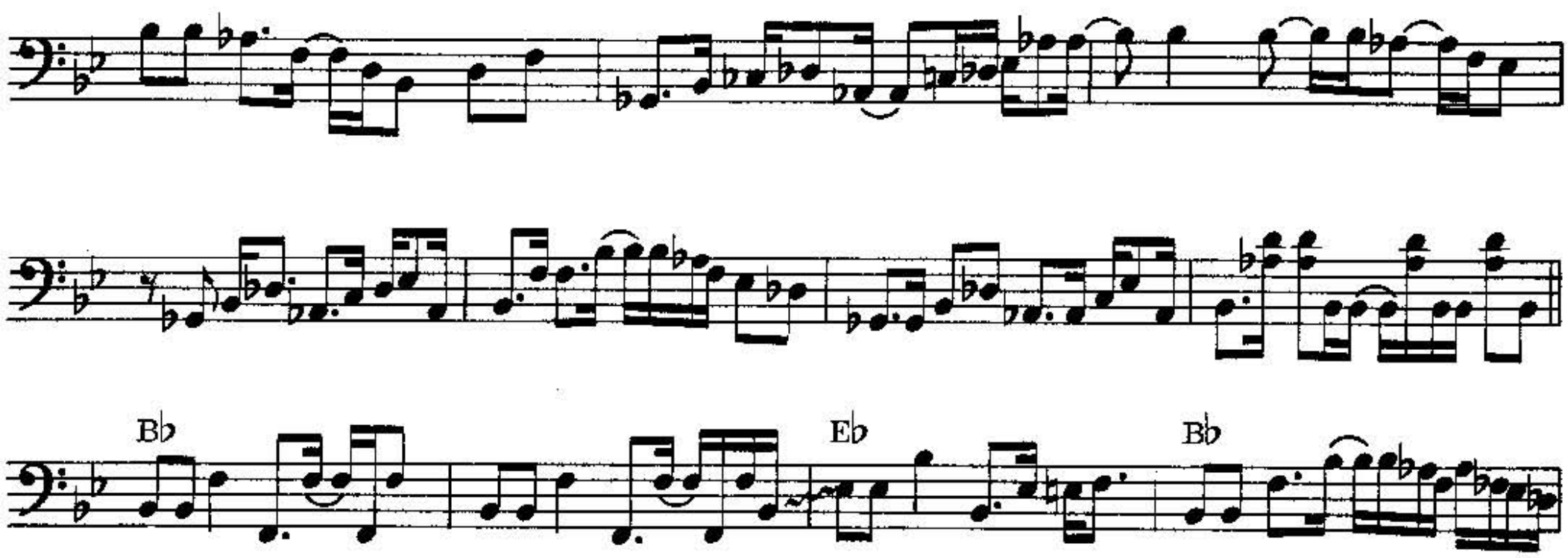
Fade

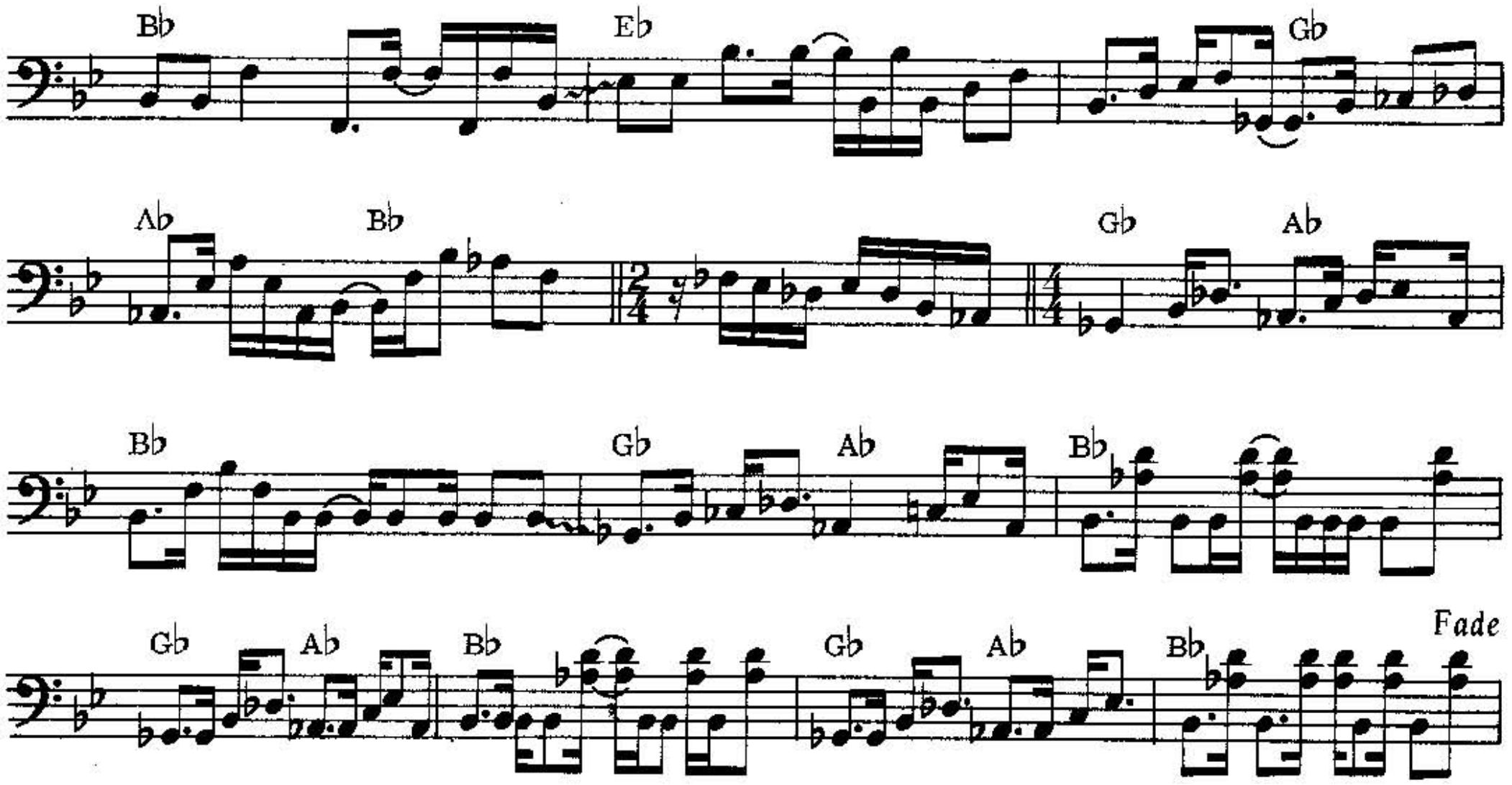
WILLIE

Original Bass Line as recorded with Mel Torme at Capitol Records (1969)
Blues Style ♩ = 80






B♭
E♭
B♭


B♭
E♭
G♭
A♭
B♭
G♭
A♭
B♭
G♭
A♭
B♭
G♭
A♭
B♭
Fade

FEELIN' ALRIGHT

Original Bass Line as recorded with Joe Cocker at Sunset Sound Studios (1968)

♩ = 86

15

C7 F

C7 *simile*

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Piano Solo

3

Fade out