

ELECTRIC BASS LINES

WRITTEN BY
CAROL KAYE

NO. 1

BOOGALOO
LATIN ROCK
STRING
DOUBLE STOP



GWYN PUBLISHING CO.

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WARNER BROS. PUBLICATIONS INC.

75 Rockefeller Plaza • New York, N.Y. 10019

\$2.50

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By CAROL KAYE

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BIOGRAPHICAL SKETCH

CAROL KAYE was born in Everett, Washington to musician parents. Carol played and taught guitar since 1948. She started studio work in 1960 and began playing Electric Bass in 1965. Working mostly rock and roll record dates at first (Beach Boys, Mothers of Invention, Nancy Sinatra, Sonny and Cher), she now plays on TV and film scores and jingles as well. Some of the singers and groups she works with are: Ray Charles, Ed Ames, Hugo Montenegro, Nancy Wilson, The Lettermen, Lou Rawls, Glen Campbell, O. C. Smith, Petula Clark, Supremes, Miracles, The Mother Lode. Carol also has enjoyed working under the direction of: Hank Mancini, Lalo Schiffrin, Michel LeGrand, Quincy Jones, Elmer Bernstein, David Grusin, David Rose, Stanley Wilson, Ernie Freeman, and many other fine arrangers and composers.

The Publisher

INTRODUCTION

This book was written to give the player many different ideas for the way to play Electric Bass in Today's Styles. I have gotten many of these ideas right in the recording studio and recorded them with various singers and groups so some will sound very familiar. The rest I have usually just invented right on the spot for both TV Film and Movie Scores. Needless to say, without the great musicianship of the other players involved on these sessions, it would have been very hard to invent good bass lines so credit is really due to the recording musicians, especially the drummers. Arrangers now are also coming up with terrific ideas for bass lines (Gene Page, Hugo Montenegro, Tank Jernigan, to name a few). Soul-Rock is here to stay and is really the biggest influence on every day music. The Electric Bass plays a terrific part with all the groovy bass patterns that are possible to play on this instrument. Always listen to the relationship of "feel" between bass, drums, rhythm guitar and lead on a record to evaluate what pattern you should play with your group. Remember, everything looks hard on paper but will swing after being played a time or two.

Sincerely,

Carol Kaye

Boogaloo City

1 *Slow*
Ab *Db* *Eb* *Db* *ETC.*

2 *Slow* *ETC.*

3 *Slow* *ETC.*

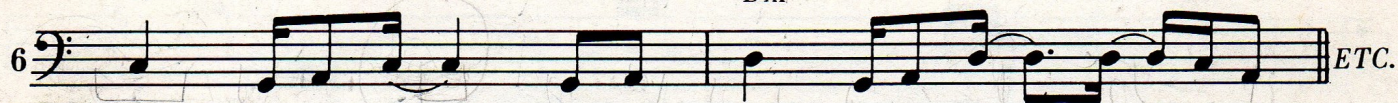
4 *Slow* *ETC.*

5 *Slow*
Cm *F* *ETC.*

Slow
C

SINCOPIA OCULTA

Dm

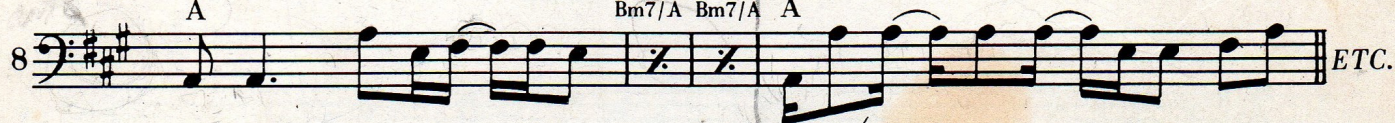


Slow
G7



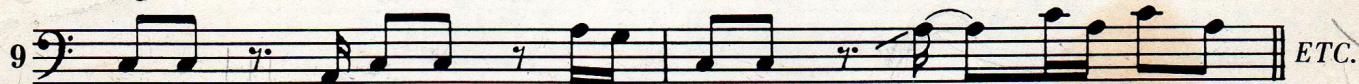
Slow
A

Bm7/A Bm7/A A



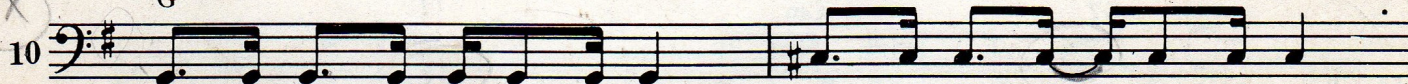
2 4 4 1 4

Slow
C



Slow
G

A7/C#



1

2

Am7/C

Am7/D

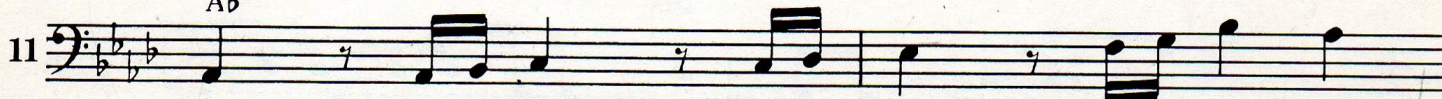


1

4 4 0 1 4

0 1

Medium
A \flat



B \flat 7

D \flat m



Slow



Slow
C7

E \flat

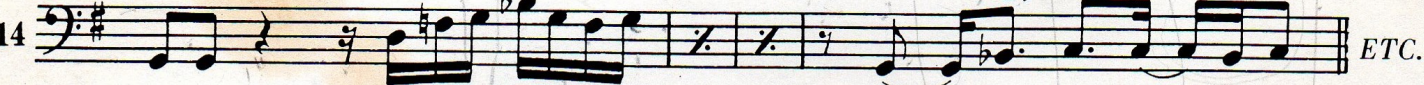


Slow
G7

G

B \flat

C7



Slow

G

G7

C

Cm

G

G7

C

Am7/D



Slow
C7



Easy Straight Time Patterns

SINCOPA



ETC.



A7

C

ETC.



ETC.



ETC.



ETC.



ETC.

24 **Medium**
D7 **G7** ETC.

25 **Medium**
C7 ETC.

26 **Fast**
Eb ETC.

27 **Medium**
D ETC.

28 **Medium**
C F Dm G ETC.

Three Reggay Patterns (from Jamaica)

29 **Fast**
Ab Eb7 Ab Eb Ab ETC.

30 **Medium**
Ab ETC.

31 **Medium**
Bb F7 ETC.

Medium
C

32

ETC.

Medium
G7

33

ETC.

Medium
A

34

ETC.

Medium
C

35

ETC.

F

ETC.

Medium
F

36

ETC.

Gm7/C

C7

ETC.

Latin Rock

Fast (½ time Boogaloo)

37

Em

Open

Open

Em

Bm

Em

Bm

Em

Em7

A

Am

B7

Em

Em7

A

Am

B7

Repeat pattern from top - etc.

Slow
C7 F

38

C7 F

ETC.

Three String Study

(Calypso Type)

Medium Fast

Hold every note down

G A7

39

1 3 3 1 1 3 3

(A7) D7 sus. D7

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

G6

1 3 3 1 4

ETC.

ANACRUSA

ANOTHER THREE STRING STUDY

Medium
12th Fret

40

E7 Open A


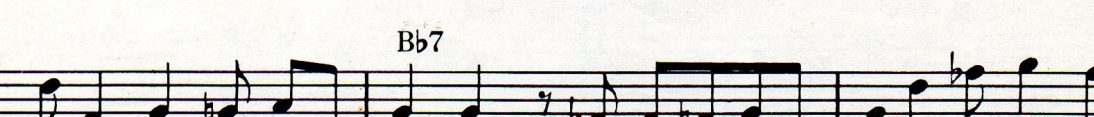

























2 2 3 4 4 3 1 4 4 1 2 2

E7 Open A

3 4 4 3 1 4 1 2 2 2

41 

5/4 Study

42 



























Fills

43 Slow Slide



FILLS (Continued)



Double Stop Studies

44 **Medium**
Ebm **Gb** **Ab** ETC.

45 **C7** **F7** **C7** **C7**

46 **C7** **F7** ETC.

47 **C7** **F7** ETC.

48 **G7** **C7** ETC.

Double Stop Studies musical notation. The exercises are numbered 44 through 48. Exercise 44 is marked 'Medium' and 'Ebm'. Exercises 45 through 48 include chord markings: C7, F7, Gb, Ab, and G7. Each exercise ends with 'ETC.'.