ELECTRIC BASS LINES

NO. 2

WRITTEN BY
CAROL KAYE
AND
DAN MARK

ALL ROCK STYLES
BASS DUETS AND EXERCISES
HOW TO SIGHT-READ BOOGALOO
FAMOUS RECORDED BASS LINES

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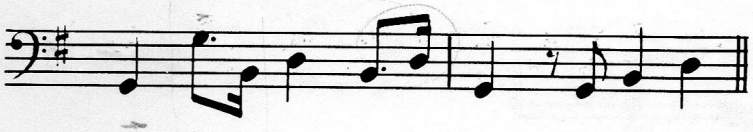
Standard Rock Patterns

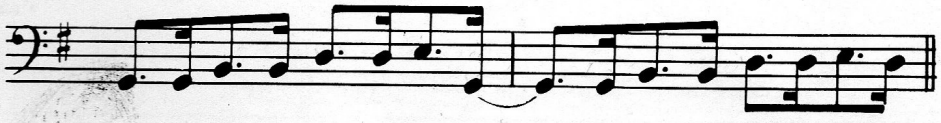
Medium



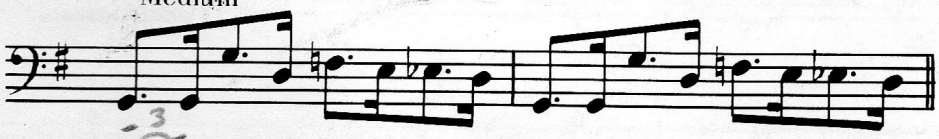
Fast

Medium

Medium *(Shuffle - Boogie)*

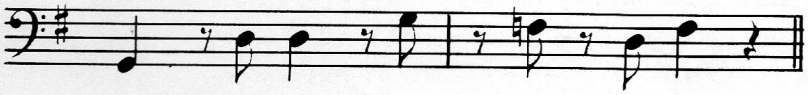


Medium

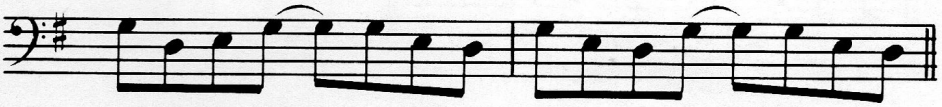


Medium

Fast *(Hip Rock)*



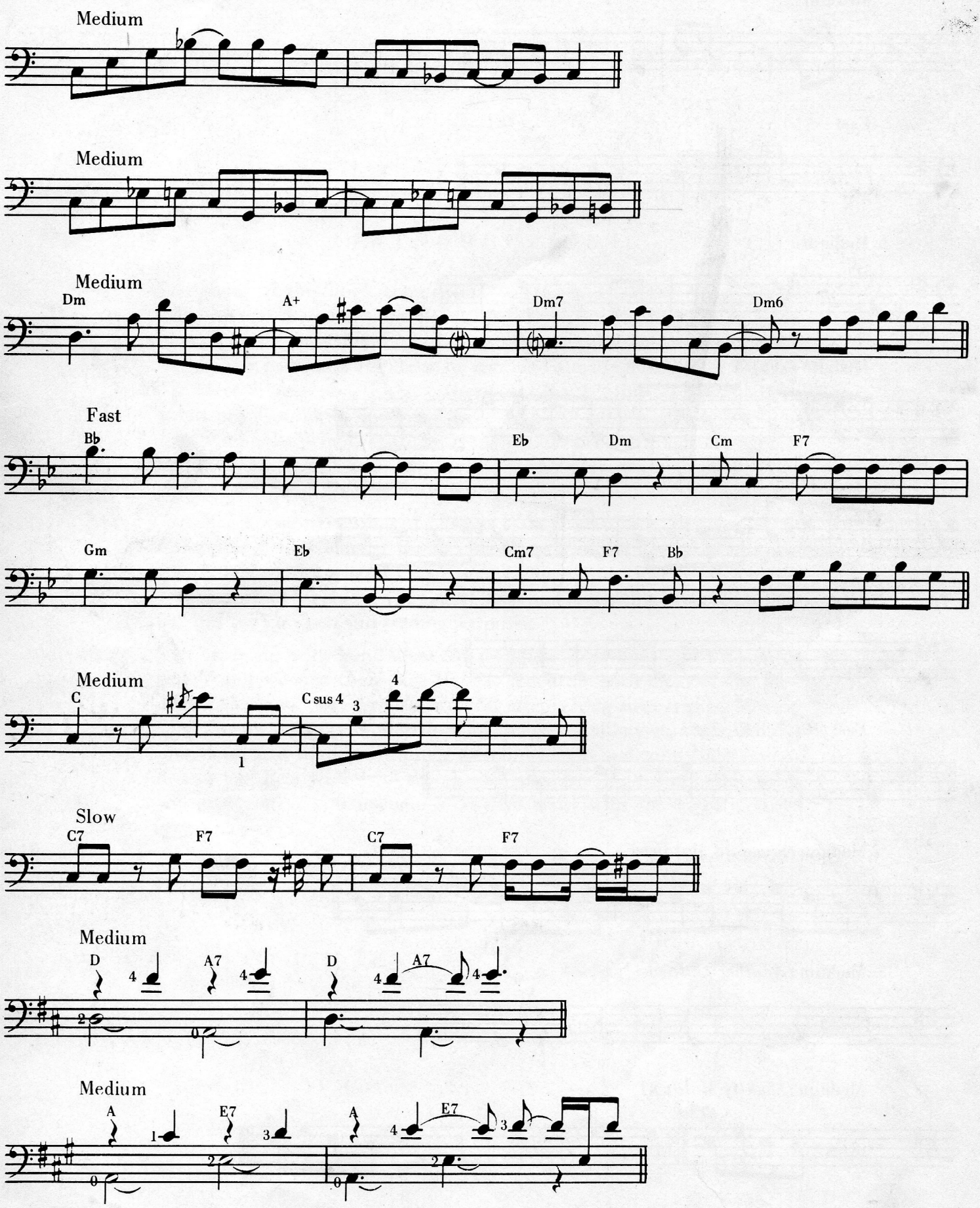
Medium *(Standard Motown)*

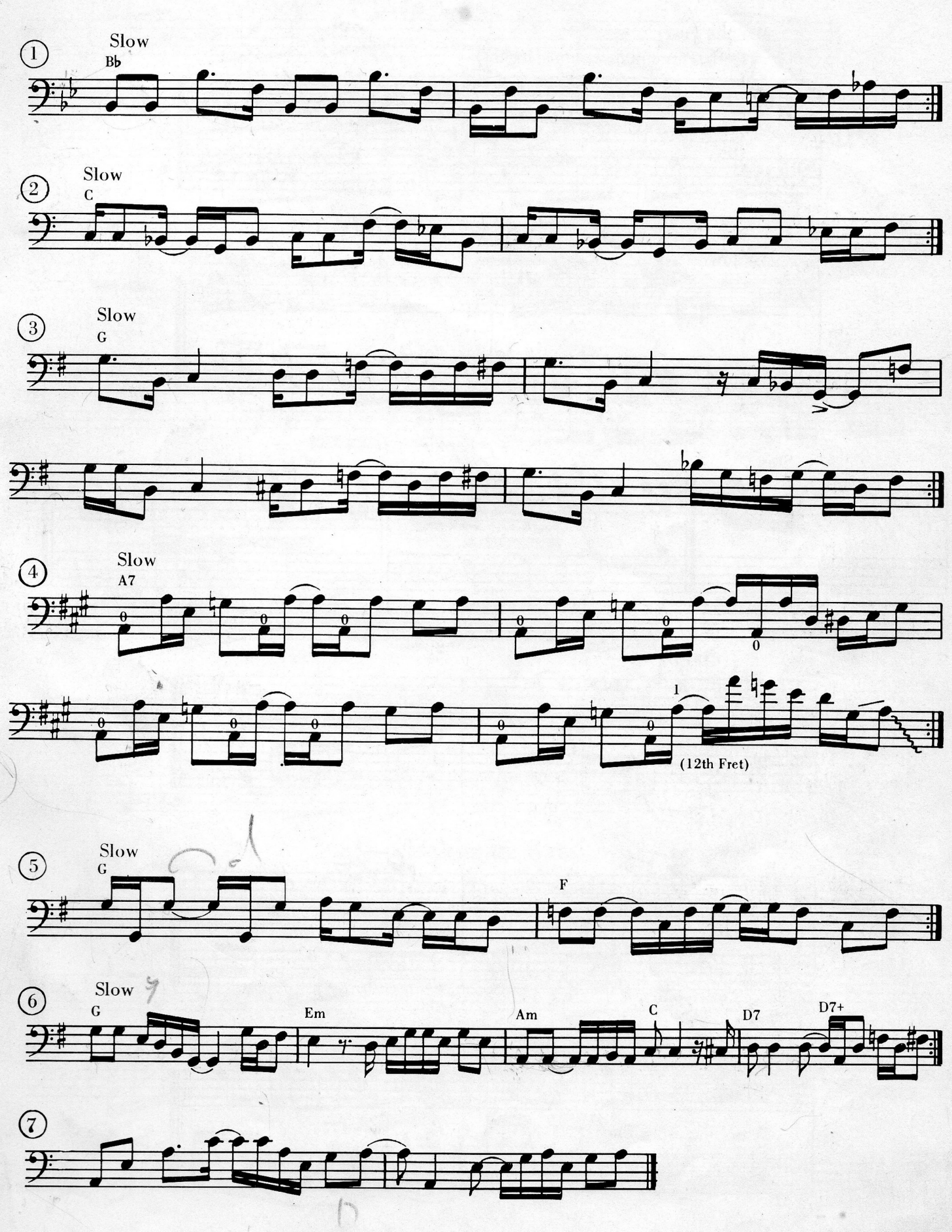


Medium *(Another Motown)*

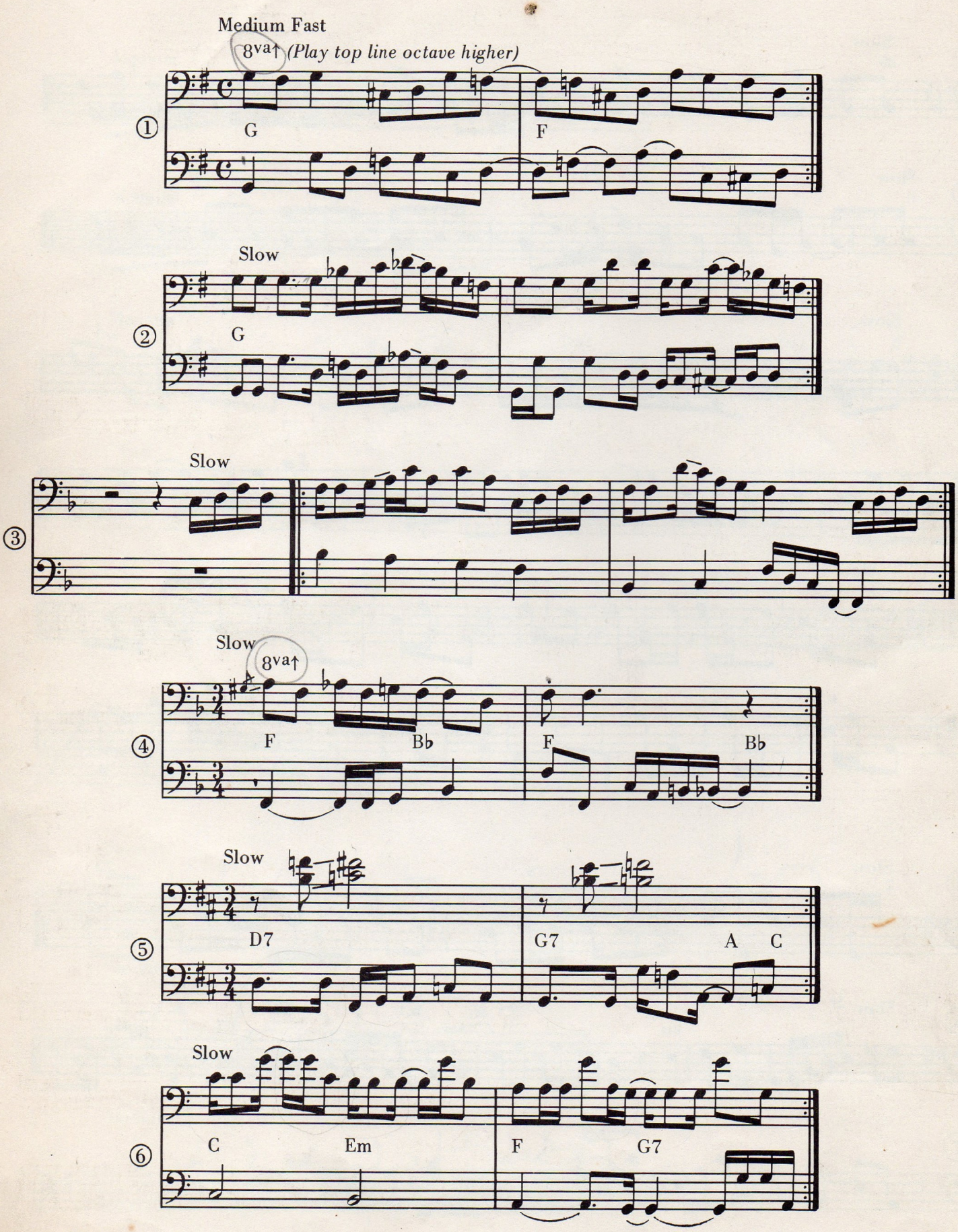
Medium *(Slightly Motown)*

Easy Licks

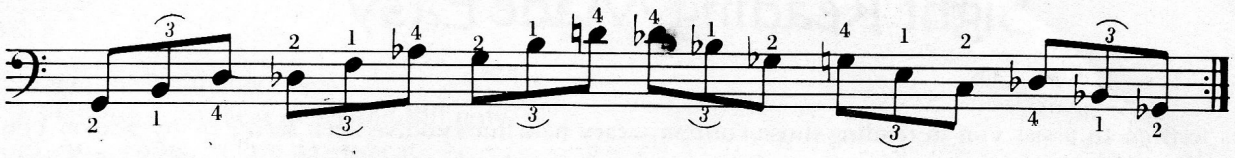

Medium
Medium
Medium
Dm
A+
Dm7
Dm6
Fast
Bb
Eb
Dm
Cm
F7
Gm
Eb
Cm7
F7
Bb
Medium
C
C sus 4
Slow
C7
F7
C7
F7
Medium
D
A7
D
A7
Medium
A
E7
A
E7


1
Slow
Bb
2
Slow
C
3
Slow
G
4
Slow
A7
0
1
(12th Fret)
5
Slow
G
F
6
Slow
G
Em
Am
C
D7
D7+
7

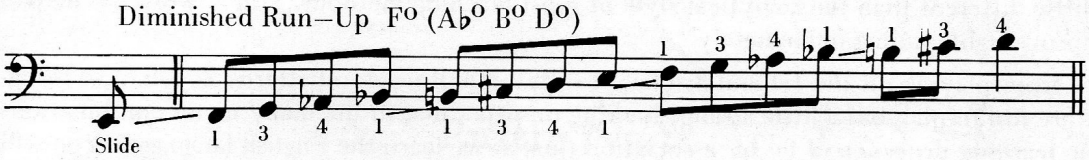
2 Bar Duets


Medium Fast
8va↑ (Play top line octave higher)
①
G
F
Slow
②
G
Slow
③
Slow
8va↑
④
F
Bb
F
Bb
Slow
⑤
D7
G7
A
C
Slow
⑥
C
Em
F
G7

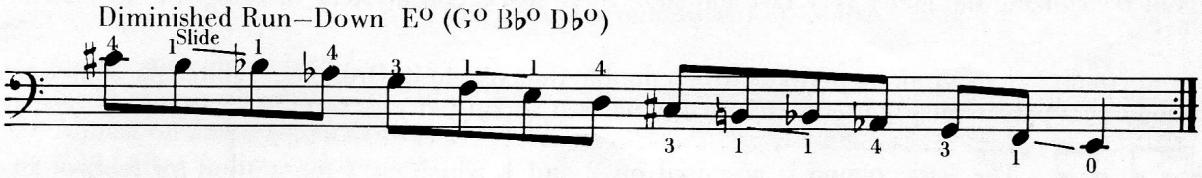
Triplet Exercise



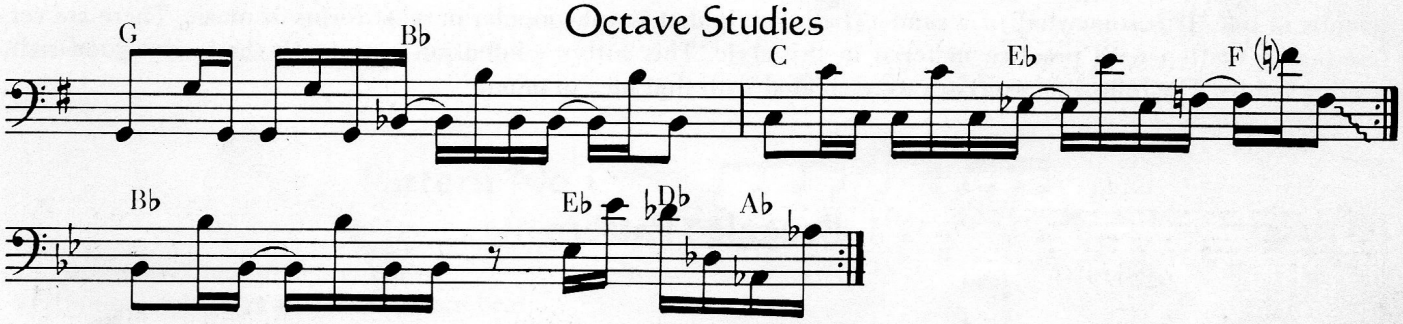
Diminished Run—Up F° (A♭° B° D°)



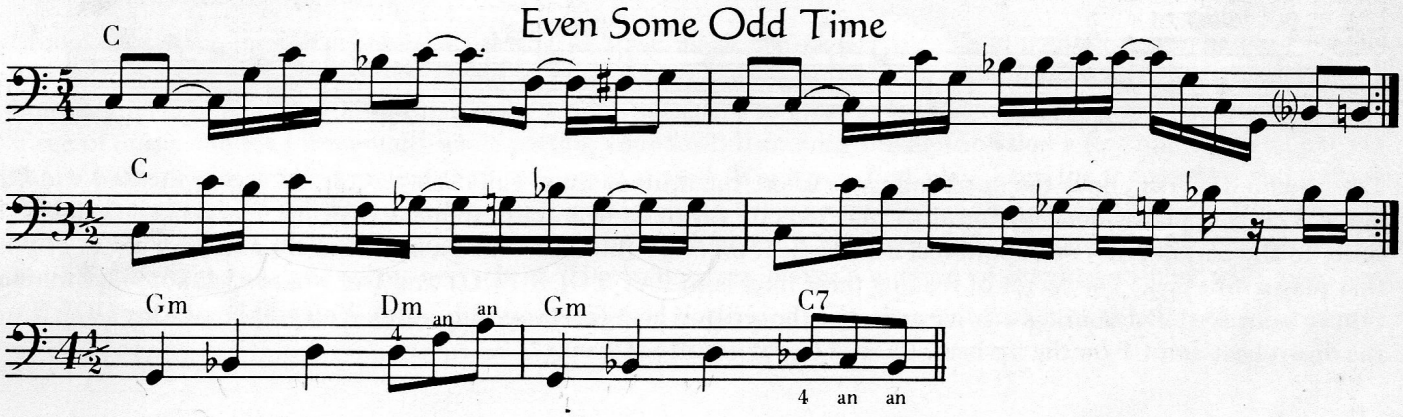
Diminished Run—Down E° (G° B♭° D♭°)



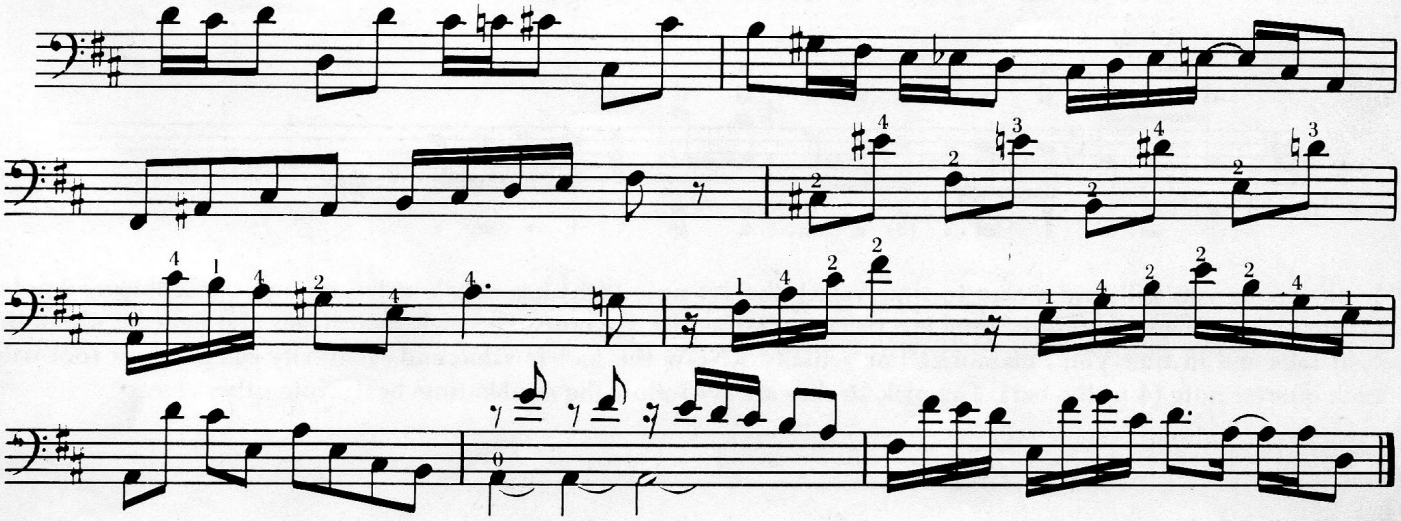
Octave Studies



Even Some Odd Time



Illegitimate Bass



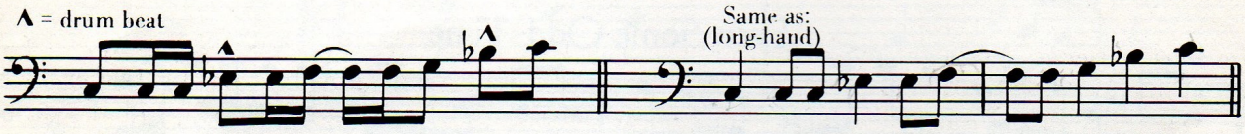
Sight Reading Made Easy

This section is written to assist you in reading those contemporary bass lines you've been seeing in my books. You will find this approach a little different than the analytical style of most teaching methods. Studio work has helped me find short-cuts that improve sight-reading immediately.

Bass Patterns have evolved from playing on the 1st and 3rd beat to rhythmic Boogaloo Patterns as you have recognized. These new patterns are fun to play but a little strange-looking on paper due to the many meter combinations that are used. Much of the learning process will be by association (just as we learn the English language). You will form good habits of recognizing the meter very fast and soon there will be no mystery in being able to read any pattern.

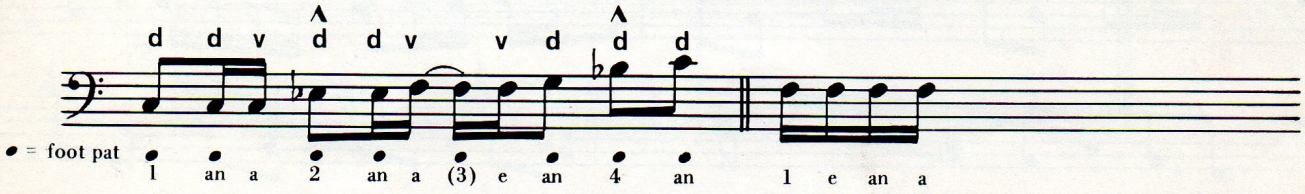
Boogaloo consists of combinations of meter patterns with a double-time feel to it. Drummers, guitarists, sometimes pianists, and certainly bass players play patterns that make the beat sound twice as fast. The basic drum beat is: The basic tempo is accented on 2 and 4, which gives the motion (or feel) of two tempos in one. It is somewhat of a samba (Latin) style that is now popular in most forms of music. There are very few books written with practice material in this style. This author's intention is to teach the reader good sight-reading habits. The following exercises were created with that idea in mind.

Boogaloo Pattern



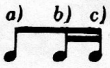
The accented marks above the notes indicates where the drummer and guitar player usually accent the 2nd and 4th beats. The bass player does not need to play exactly on these beats also, to make it swing. The general feeling is 8 beats to the bar, not 4. You should feel a down-beat on every 8th note. The pick strokes are noted for those of you that play with a pick. The secret of reading these lines is to PAT YOUR FOOT and feel where each note lays in relation to your foot. Pat your foot twice as fast as the written beat (on every 8th note). You will be picking DOWN on the down-beat and UP on the up-beat. Be sure to pat your foot evenly.

Boogaloo Pattern with Pick Strokes and Beats Indicated



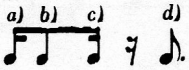
In the stems you will find a clue to time value: the 1st note (8th) has only one bar on top, the following 2 notes (16ths) have 2 bars, therefore, they are twice as fast as the 1st note. The pick indications also indicate where the beat falls and in time you "memorize" or actually KNOW the metric value and eventually can pat your foot with each quarter note (4 to the bar). The pick strokes always follow the double-time beat. Note other clues:

Pattern No. 1



a) On the main down-beat.
b) On the down-beat of second 8th note.
c) Almost on the 2nd down-beat.

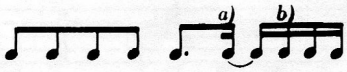
Pattern No. 2



(This pattern is reminiscent of "Varsity Drag")

a) On the main down-beat.
b) Right after main down-beat (before second 8th note down-beat).
c) Almost on 2nd main down-beat (third 8th).
d) Right after 2nd main down-beat.

Pattern No. 3



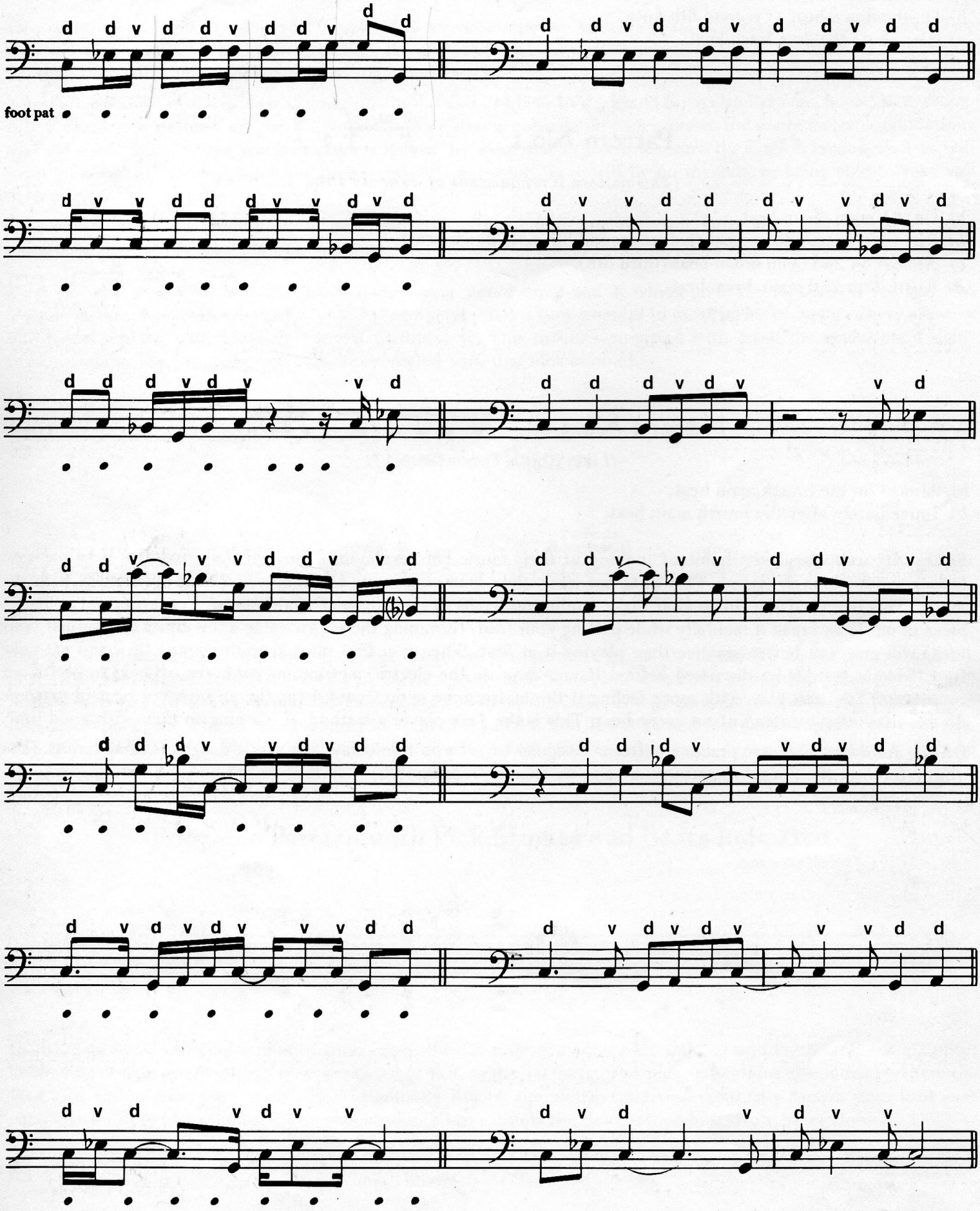
(Like "One-a-Two-a-ConGA")

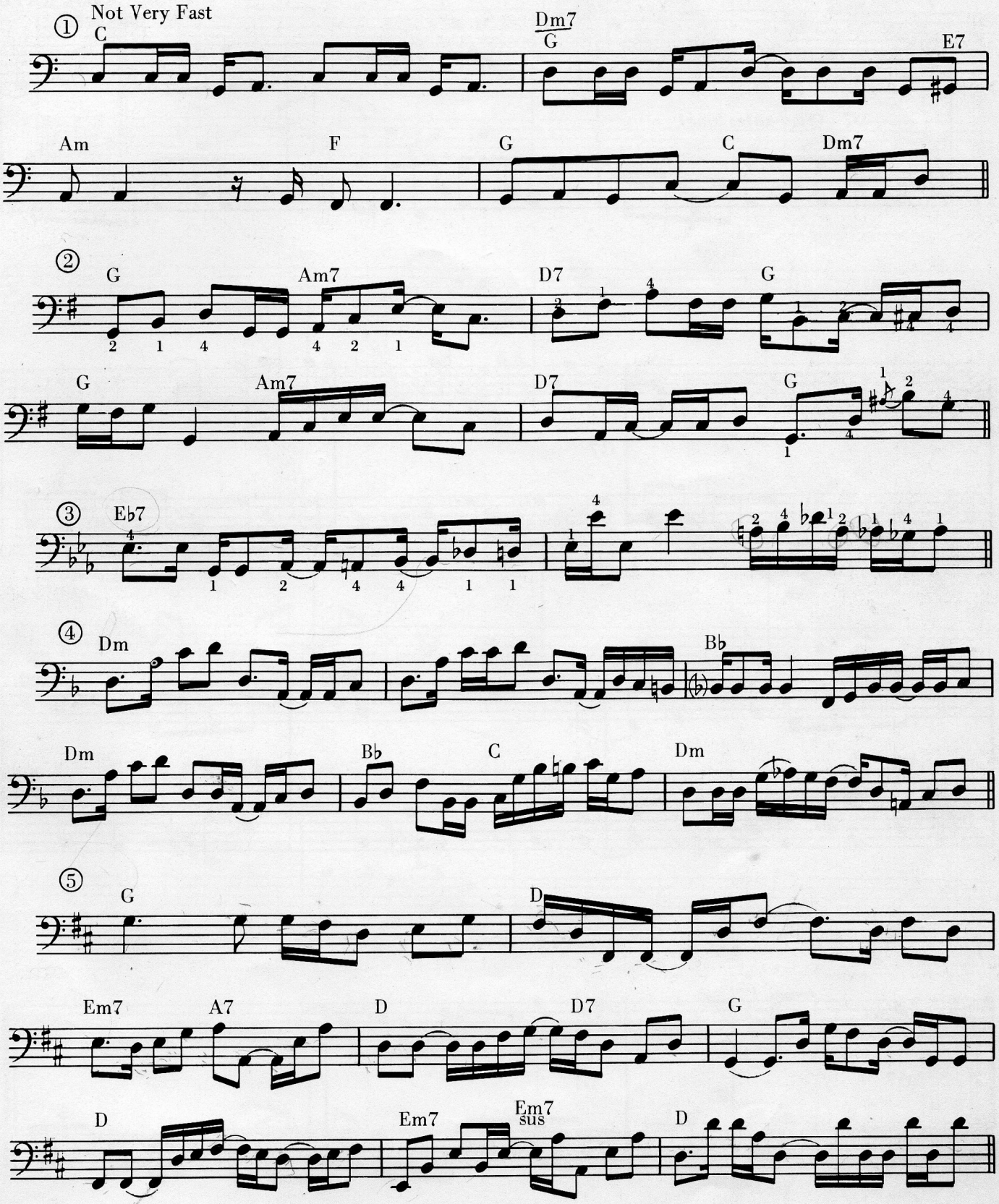
a) Almost on the fourth main beat.
b) Immediately after the fourth main beat.

Studio musicians have the habit of looking at their music before playing. They mentally practice hard passages before a note is ever played. This does not mean they memorize parts but simply acquaint themselves with the music. This is one of the things that make studio musicians so great in their sight-reading. Try looking at a "hard" piece of music and read it mentally while patting your foot. Humming the metric value a few times (as you pat your foot) will give you better practice than playing it at first. When you first play, keep the tempo slow and pat your foot twice as fast, as we discussed before. If you can, use the electric metronome on every off-beat to keep your time even. You can play with more feeling if the metronome is on 2 and 4 (or the an of every beat in extreme double-time cases) instead of on every beat. This is the Jazz player's method of learning to play with good time.

On the following page are practice patterns designed to get you immediately into good sight reading habits. (For your reference, the Boogaloo patterns are also written in "long-hand".)

Reading Exercises

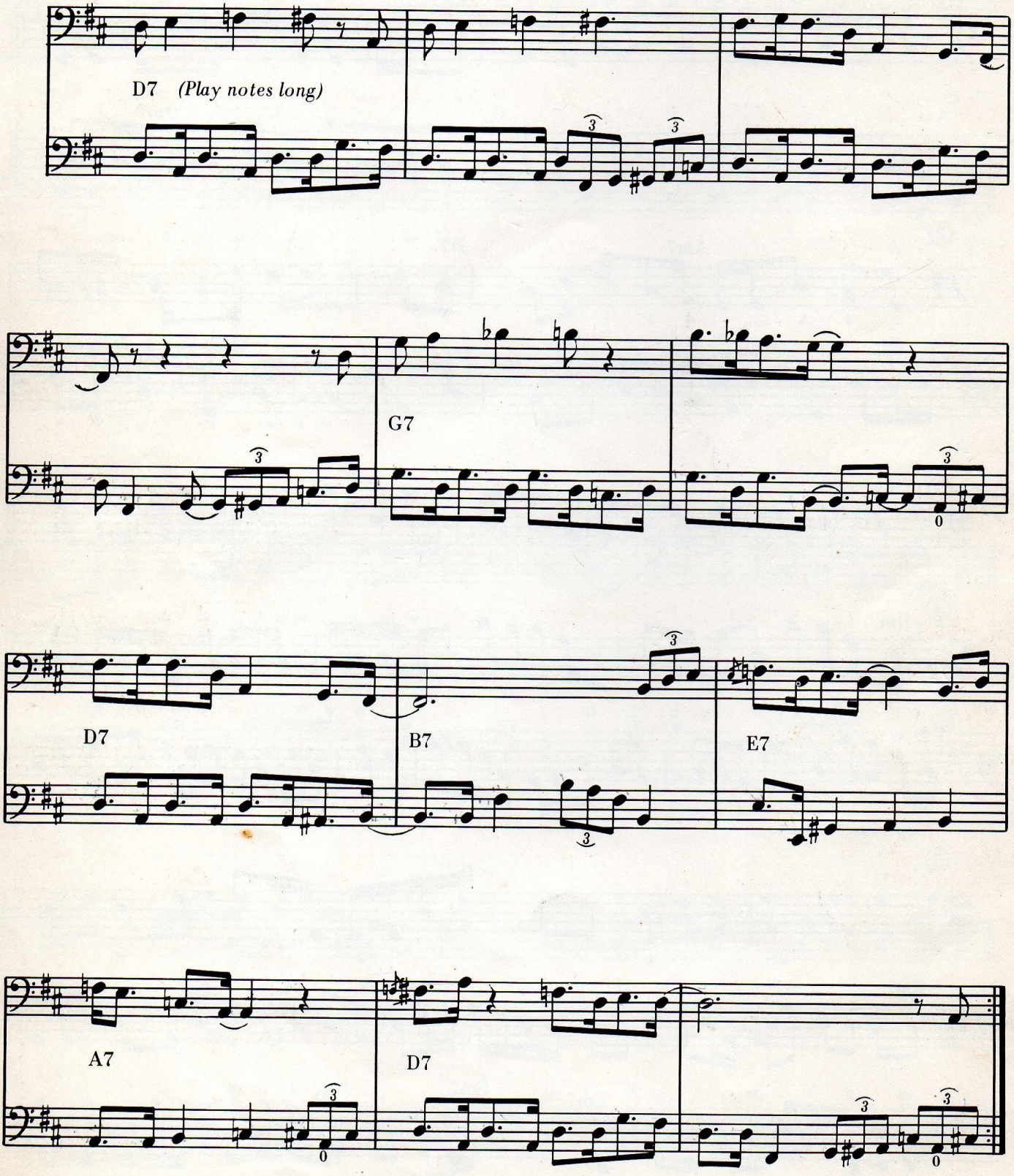



① Not Very Fast
C
Dm7
G
E7
Am
F
G
C
Dm7
②
G
Am7
D7
G
G
Am7
D7
G
③
Eb7
④
Dm
Bb
Dm
Bb
C
Dm
⑤
G
D
Em7
A7
D
D7
G
D
Em7
Em7
sus
D

Blues For Q

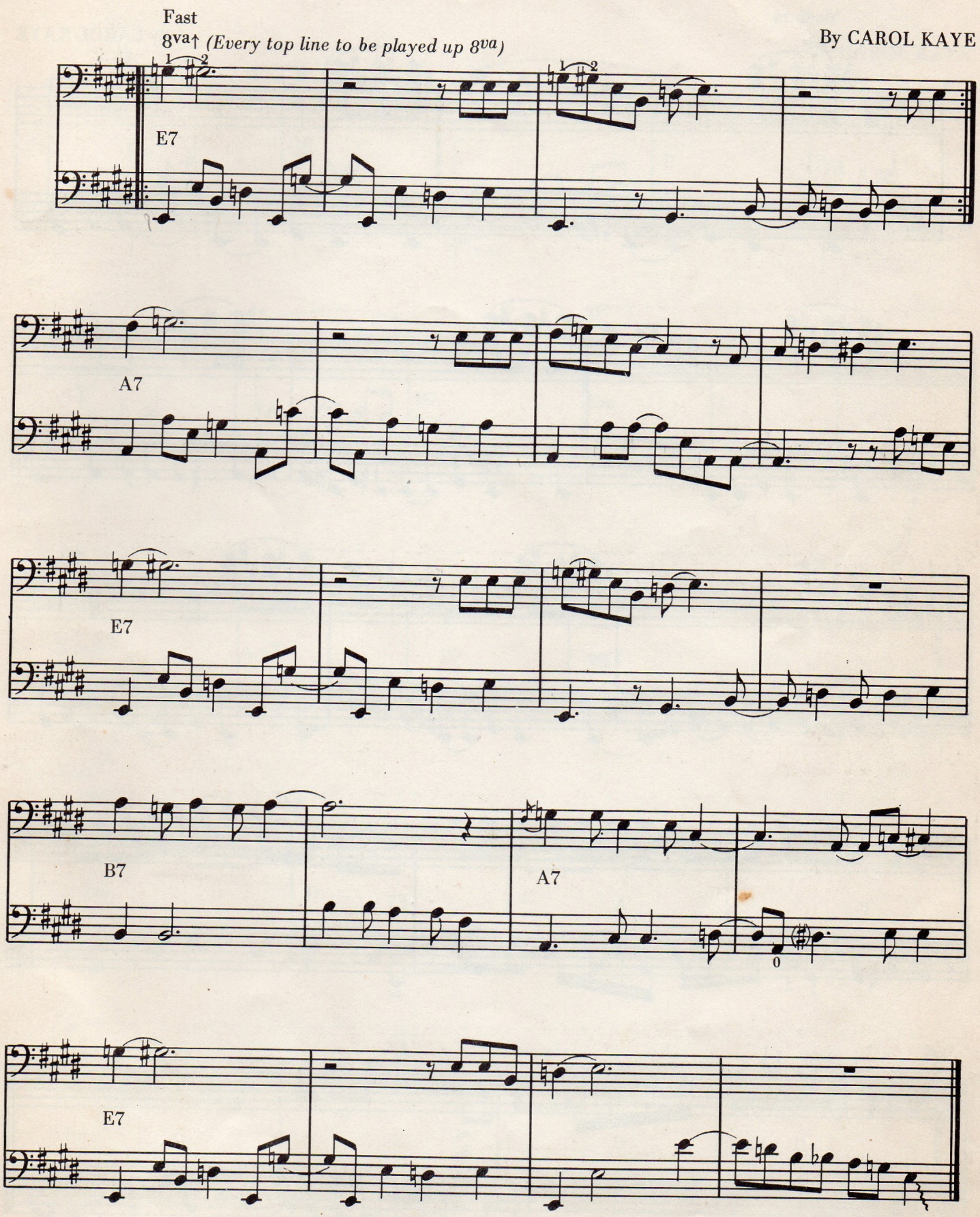
Medium
8va↑

By CAROL KAYE

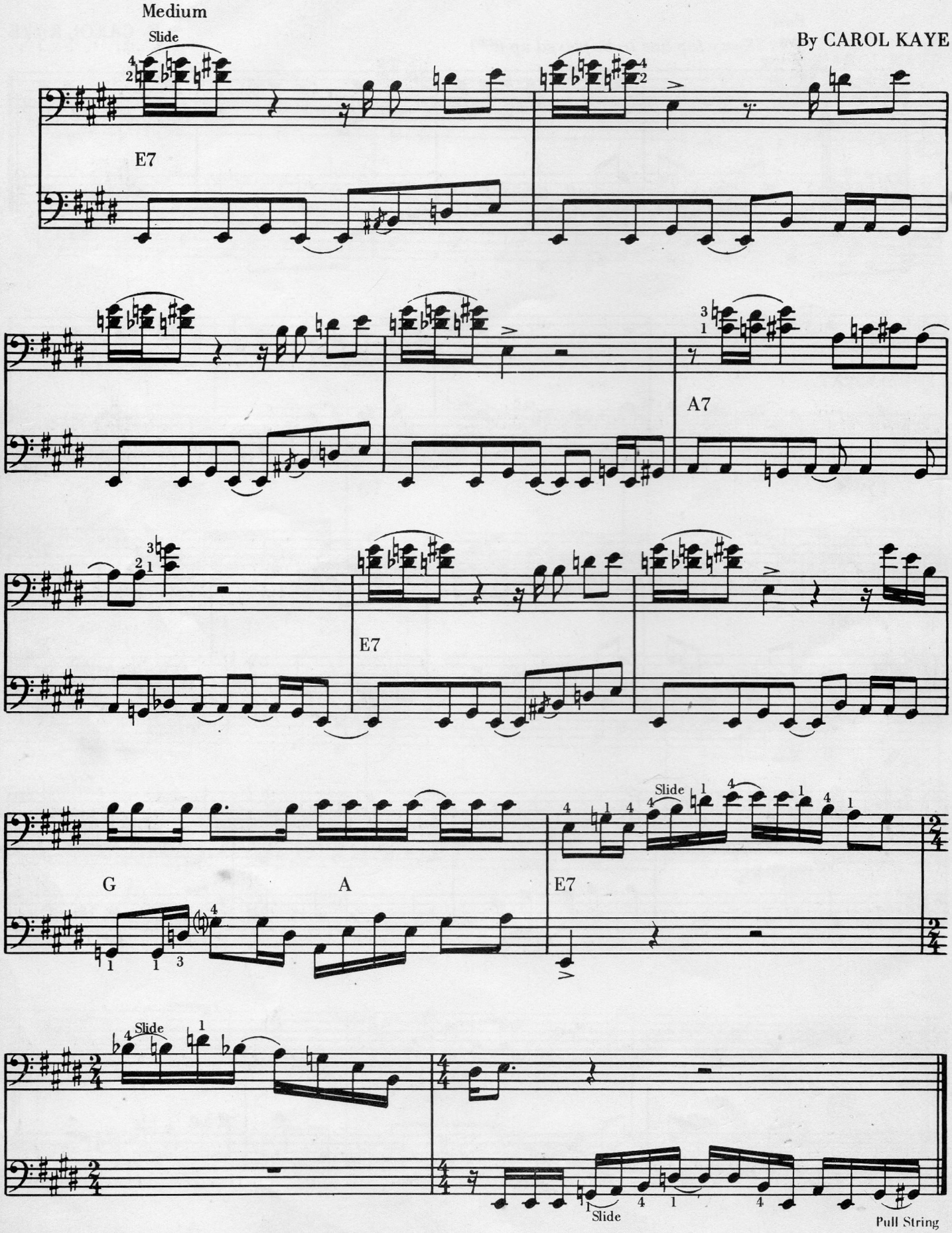


Lopin' Along

By CAROL KAYE

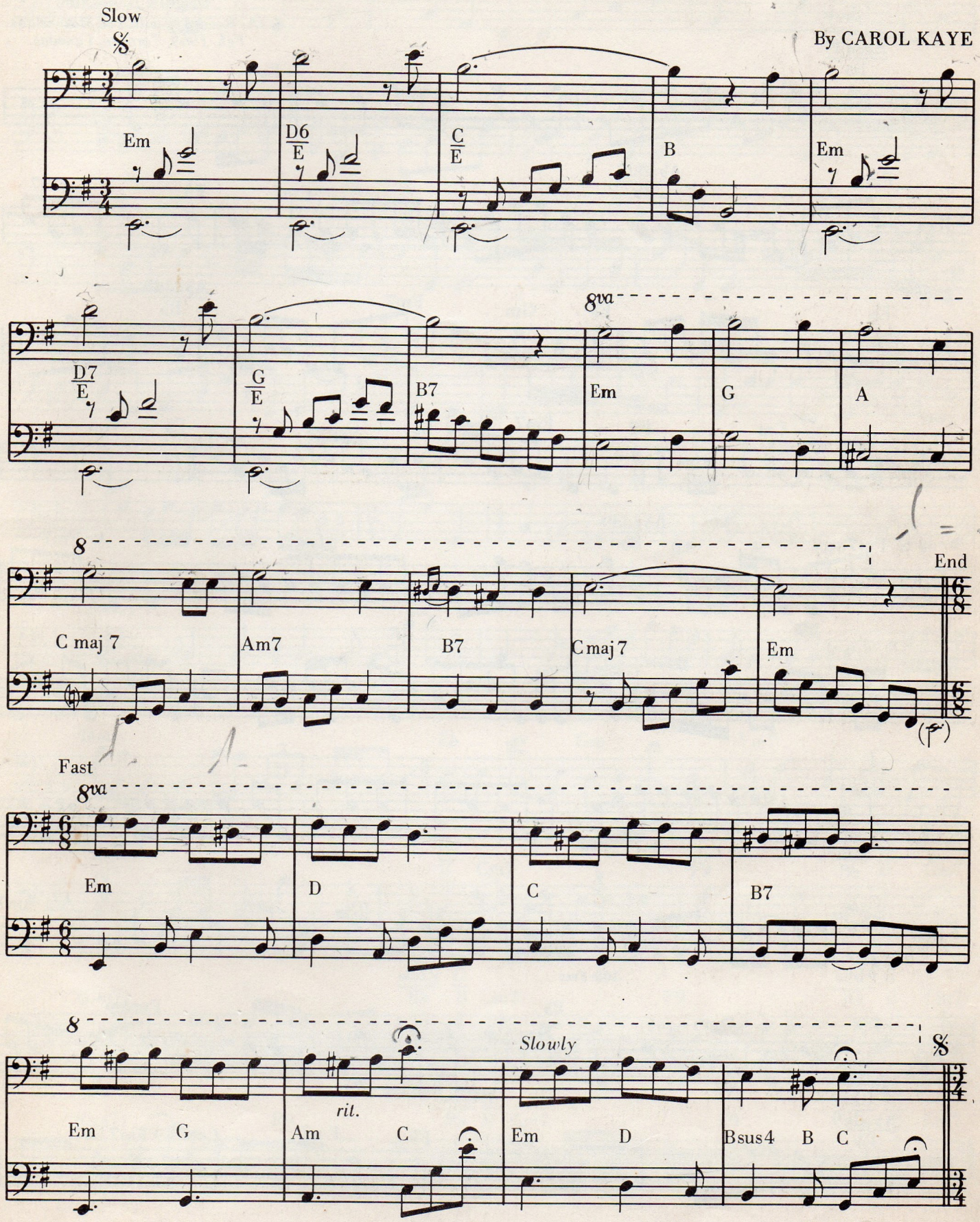


Who's On First Bass?



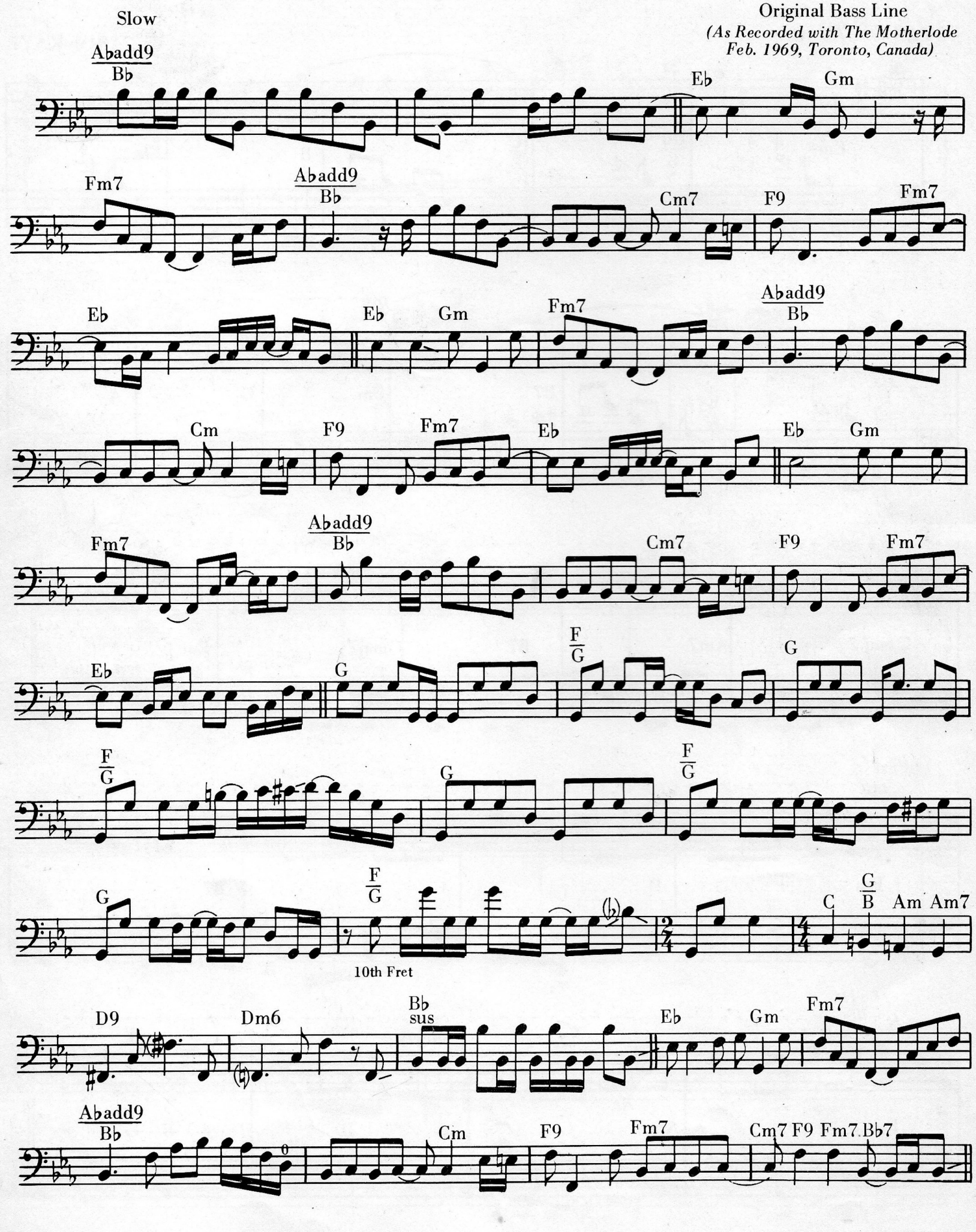
Mexico

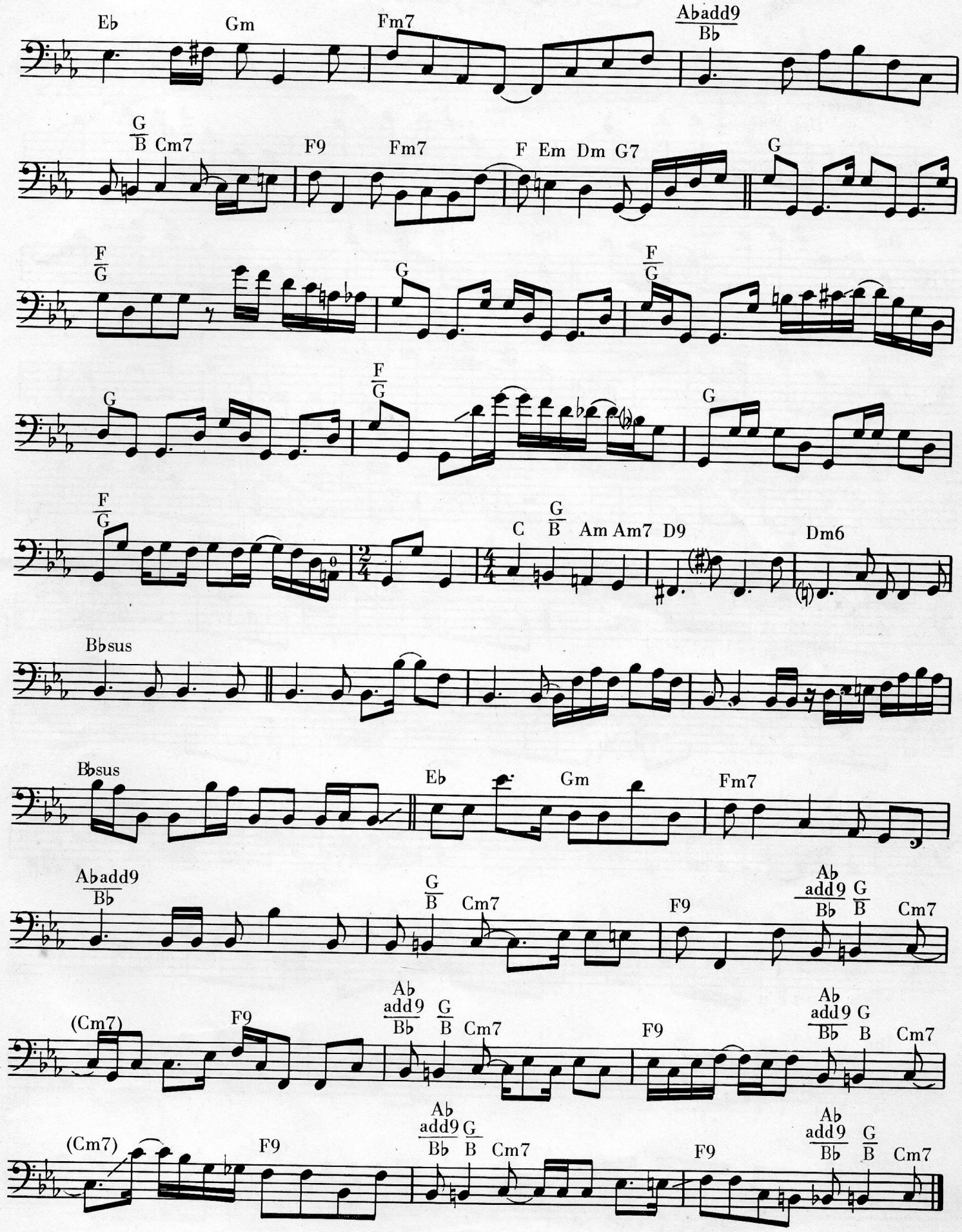
By CAROL KAYE



When I Die

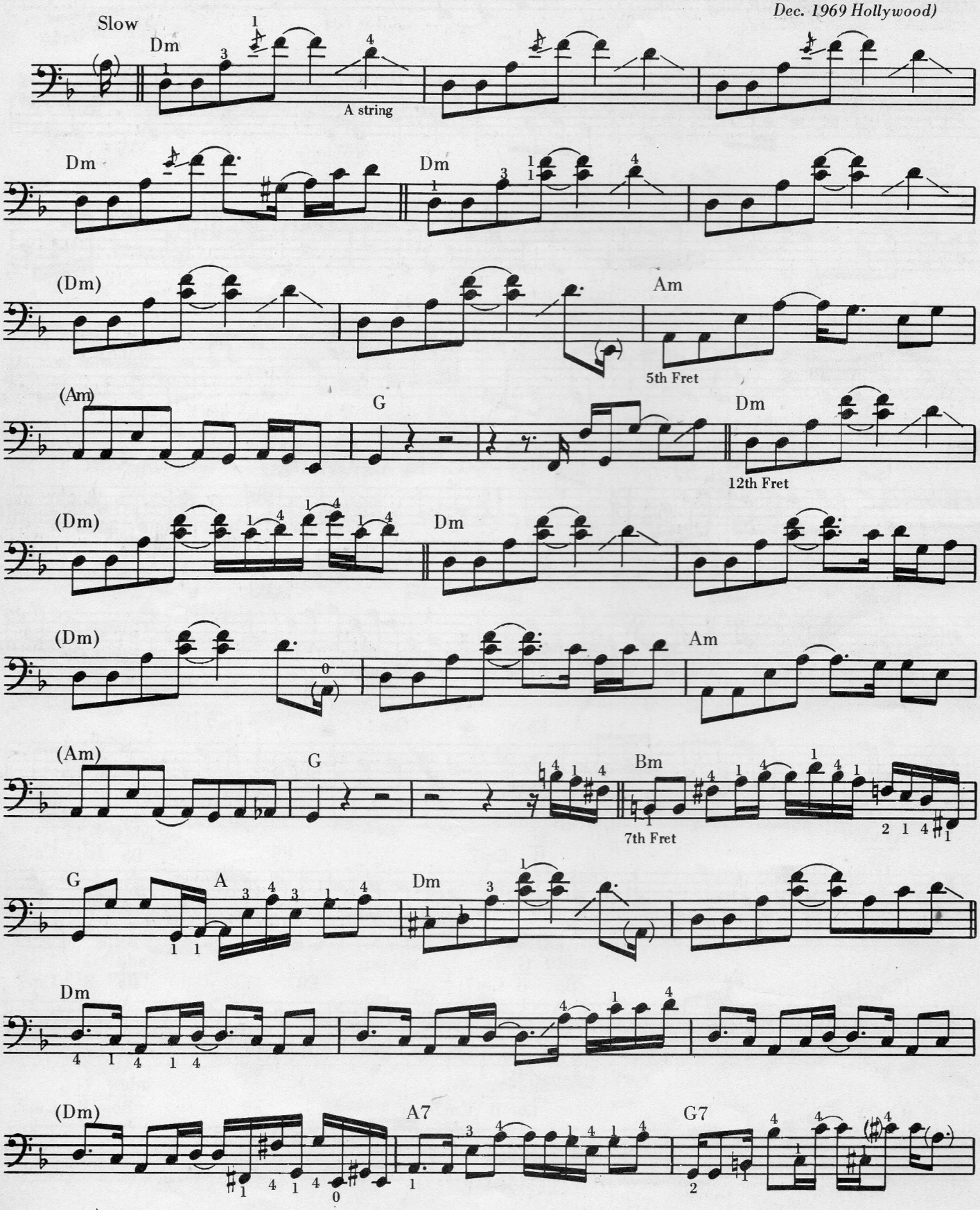
Original Bass Line
(As Recorded with The Motherlode Feb. 1969, Toronto, Canada)

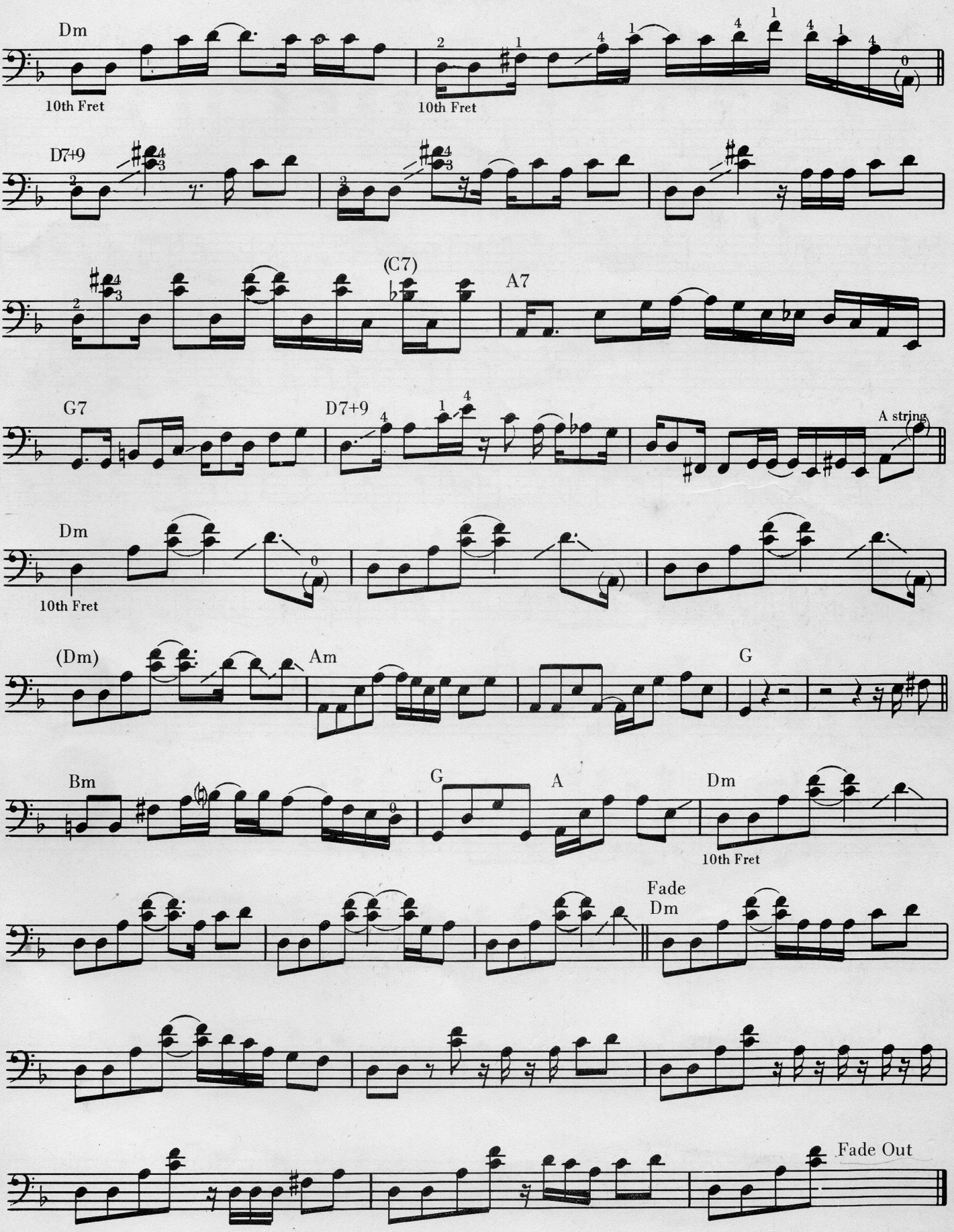



Eb
Gm
Fm7
Abadd9/Bb
G/B Cm7
F9
Fm7
F Em Dm G7
G
F/G
G
F/G
G
F/G
G
F/G
C
G/B
Am Am7 D9
Dm6
Bbsus
Bbsus
Eb
Gm
Fm7
Abadd9/Bb
G/B
Cm7
F9
Ab add9/Bb
G/B
Cm7
(Cm7)
F9
Ab add9/Bb
G/B
Cm7
F9
Ab add9/Bb
G B
Cm7
(Cm7)
F9
Ab add9/Bb
G/B
Cm7
F9
Ab add9/Bb
G/B
Cm7

Come Together

Original Bass Line
(As Overdubed with Count Basie Dec. 1969 Hollywood)

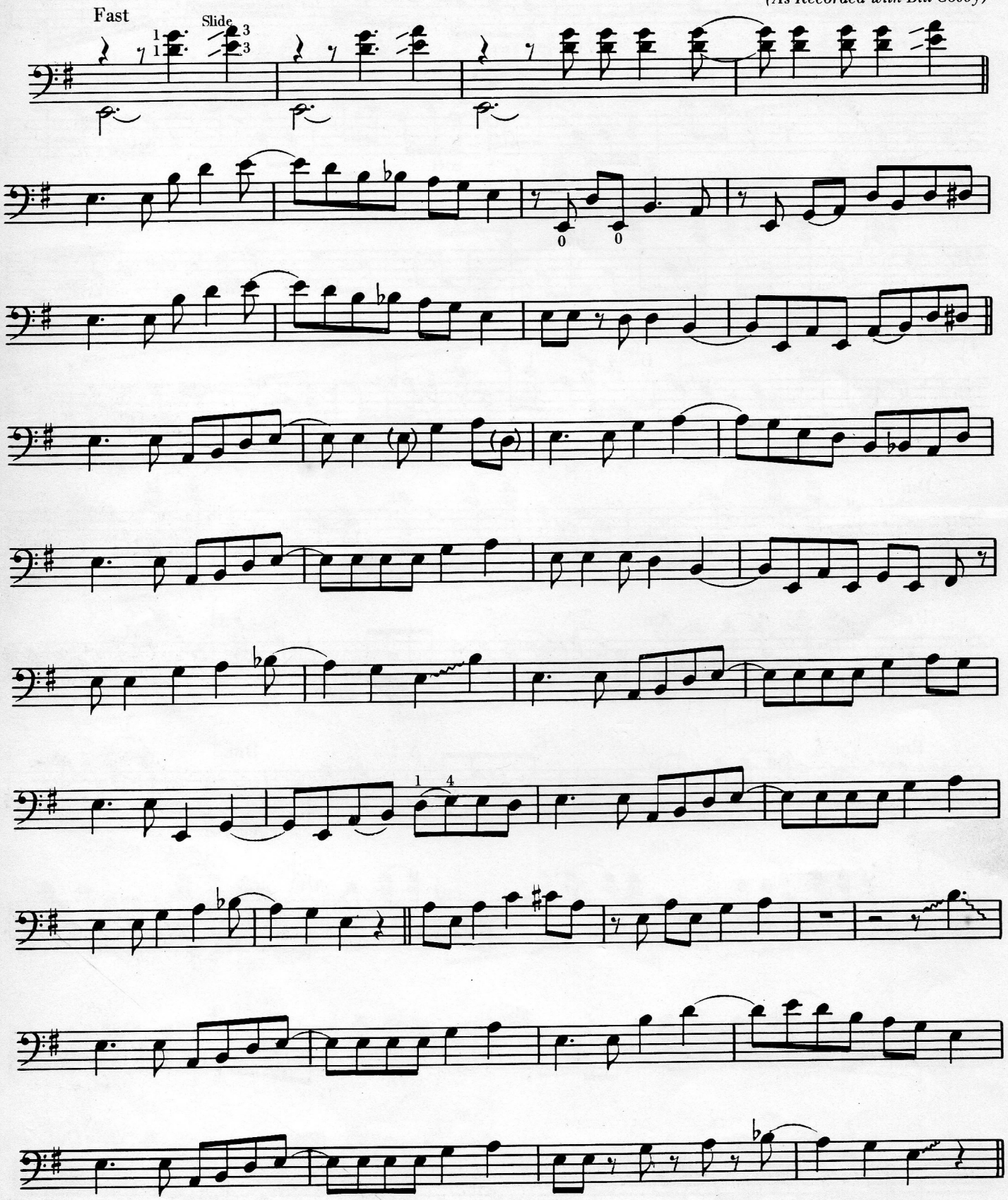


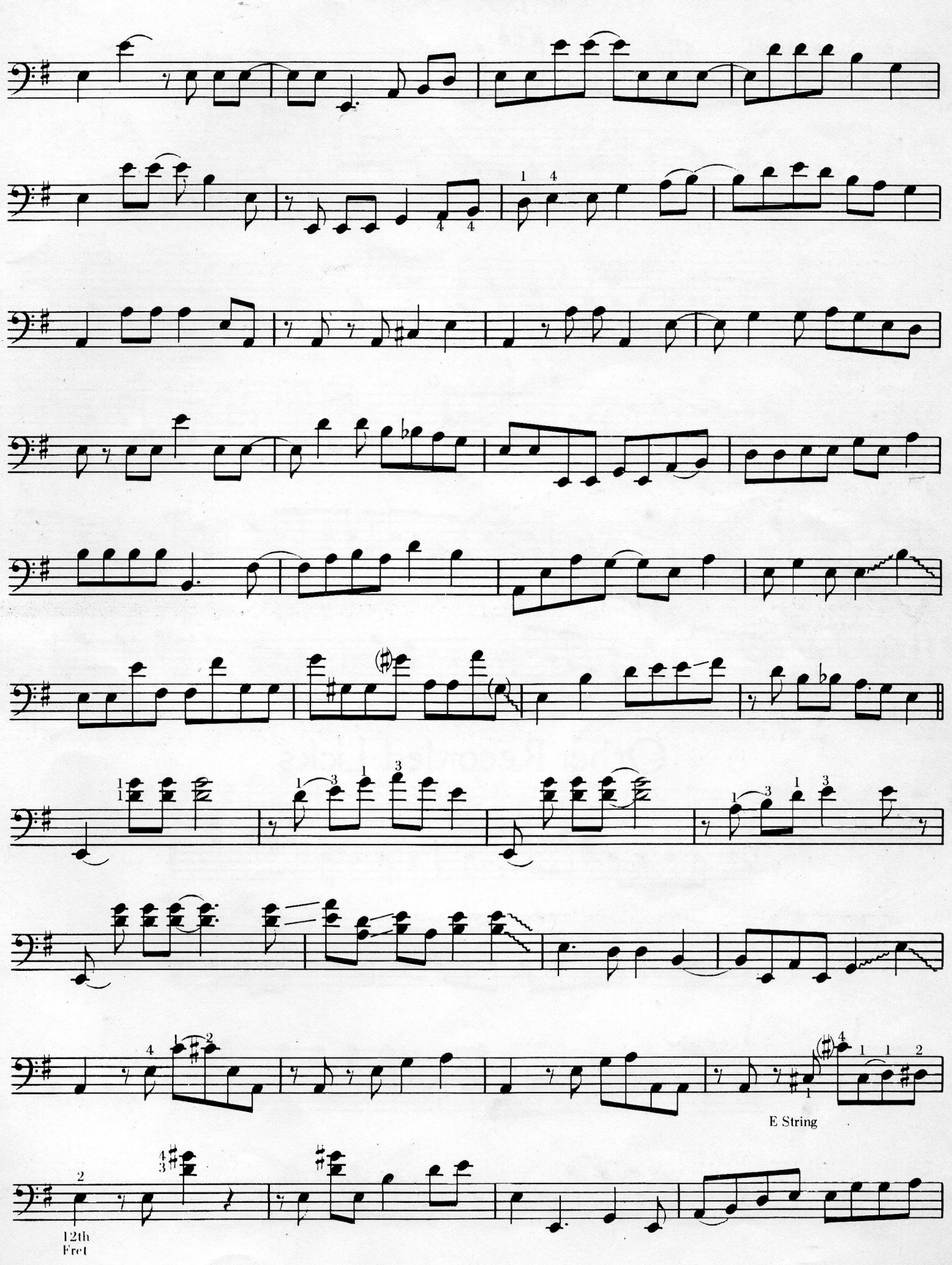

Dm
10th Fret
10th Fret
D7+9
(C7)
A7
G7
D7+9
A string
Dm
10th Fret
(Dm)
Am
G
Bm
G
A
Dm
10th Fret
Fade
Dm
Fade Out

Hikky Burr

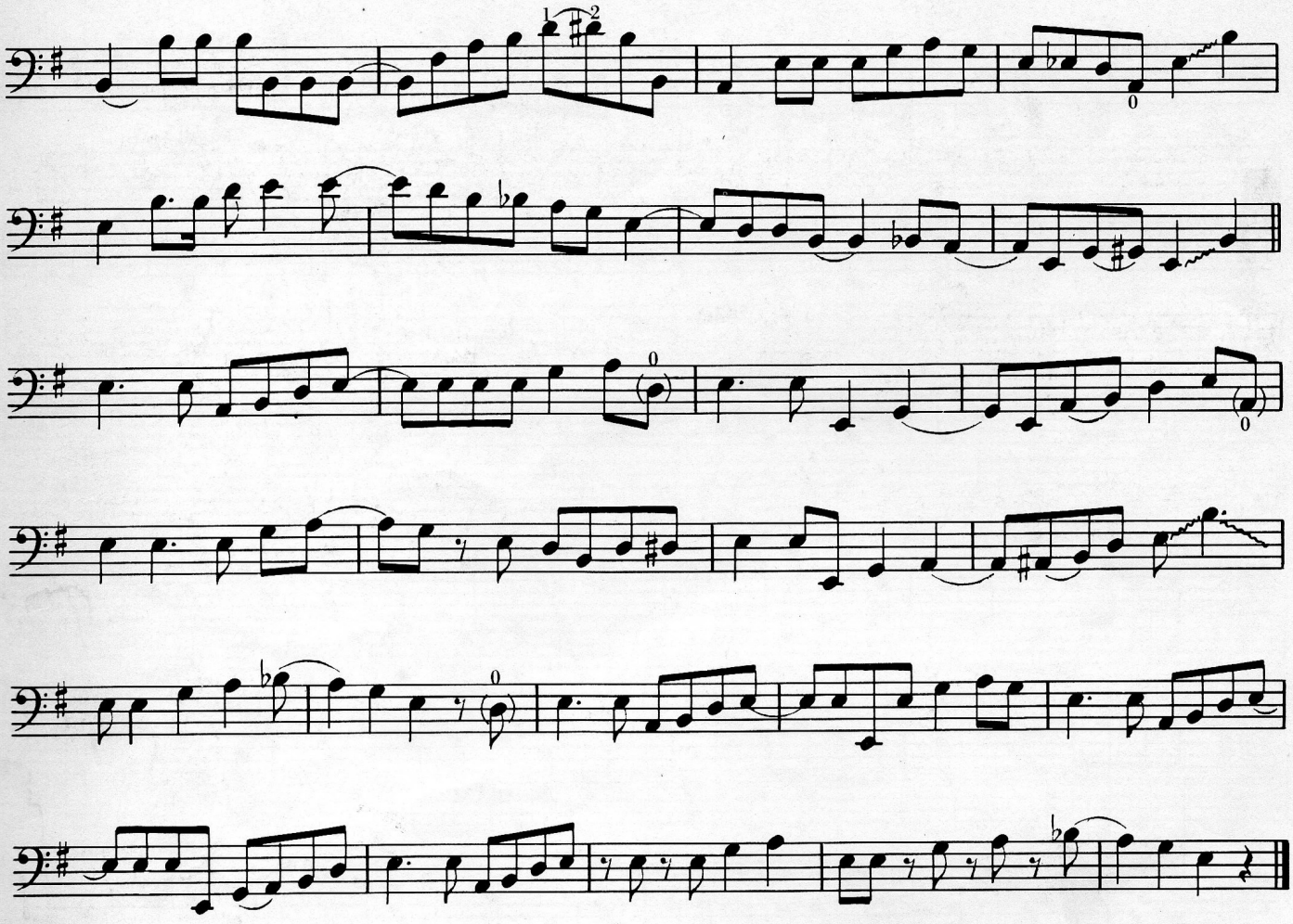
Note: Most tied notes are slides

Original Bass Line
(As Recorded with Bill Cosby)

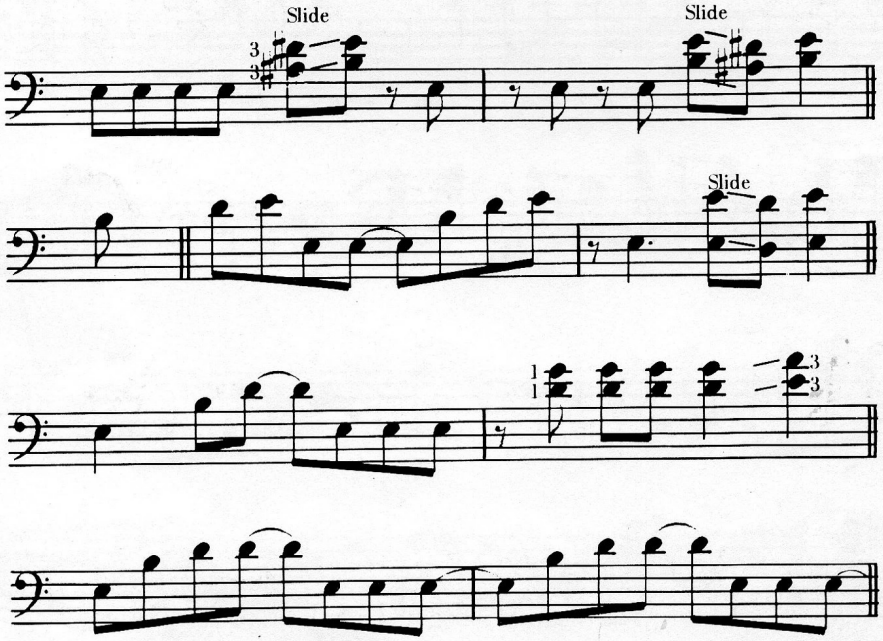



E String
12th
Fret

HIKKY BURR *(continued)*



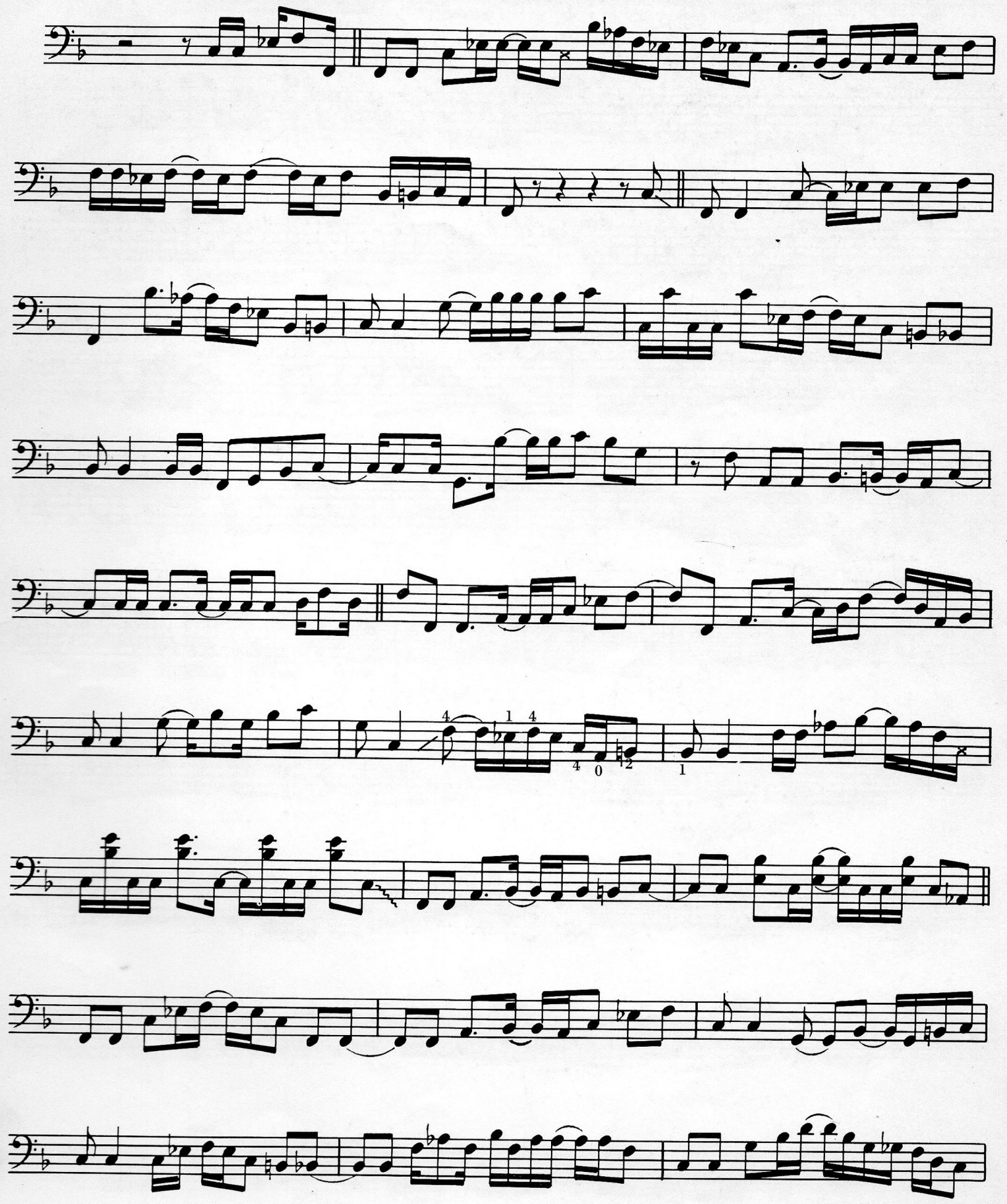
Other Recorded Licks



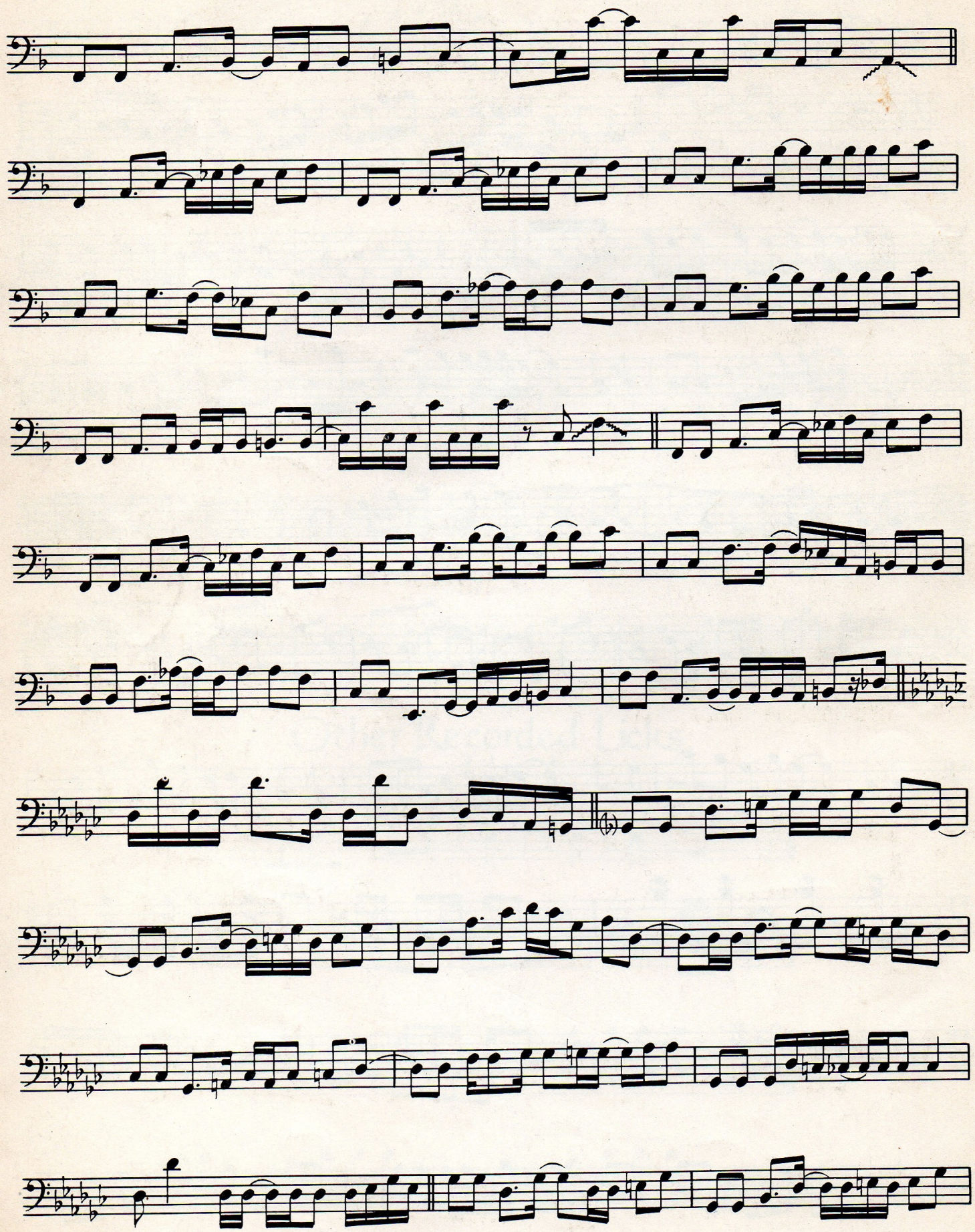
x= Undefined Note

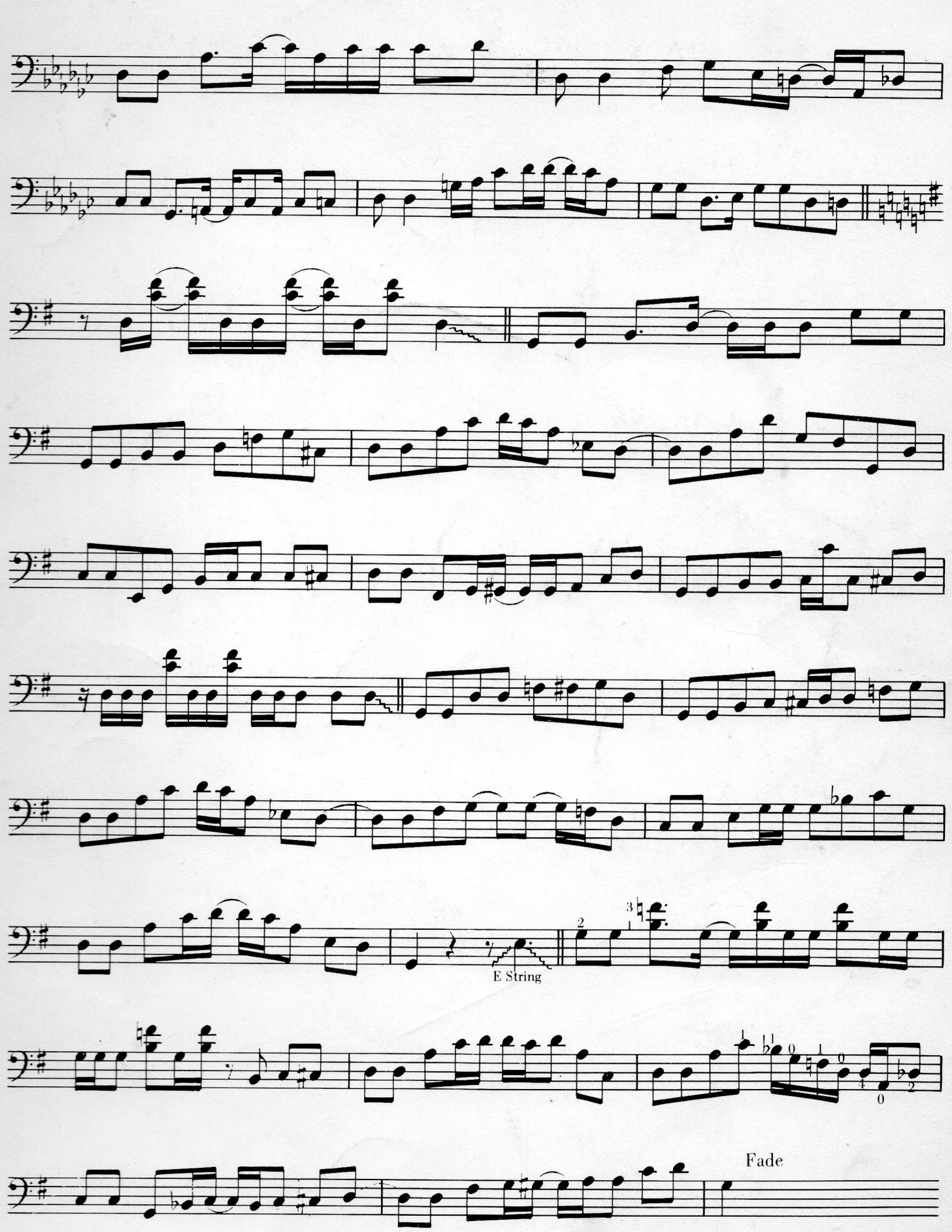
Medium

Original Bass Line
(As Recorded with Mel Torme)



GAMES PEOPLE PLAY *(continued)*




E String
Fade