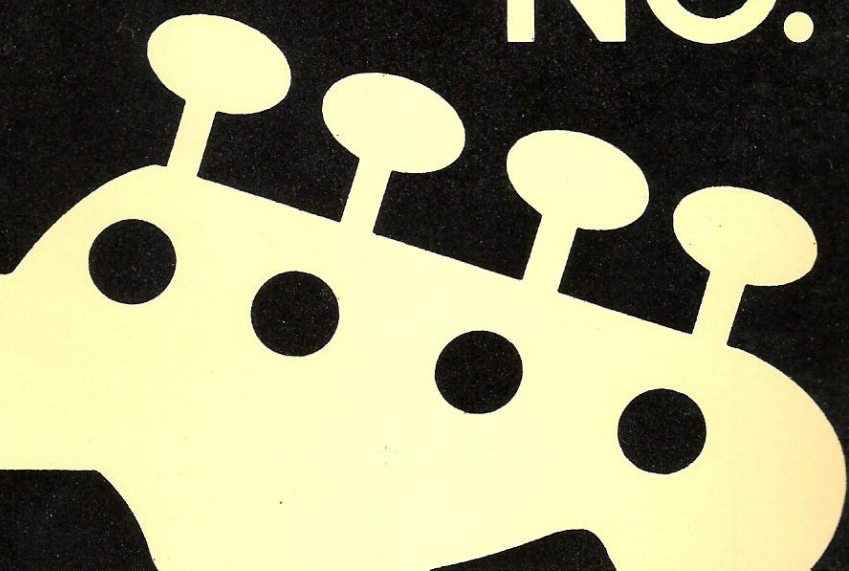


# ELECTRIC BASS LINES

WRITTEN BY  
CAROL KAYE

NO. 1

BOOGALOO  
LATIN ROCK  
3 STRING  
DOUBLE STOP



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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 Schifrin, 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

Slow  
Ab Db Eb Db ETC.

1

Slow ETC.

2

Slow ETC.

3

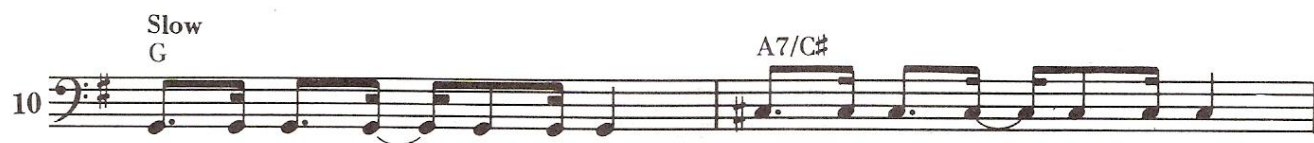
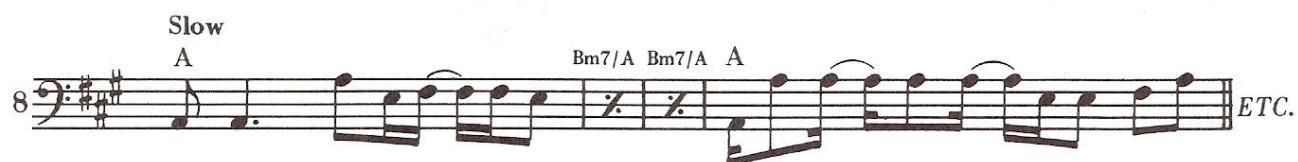
Slow ETC.

4

Slow Cm F ETC.

5





Medium  
Ab

11

Bb7 Dbm

ETC.

Slow

12

ETC.

Slow  
C7 Eb

13

ETC.

Slow  
G7 G Bb C7

14

ETC.

Slow  
G G7 C Cm G G7 C Am7/D

15

ETC.

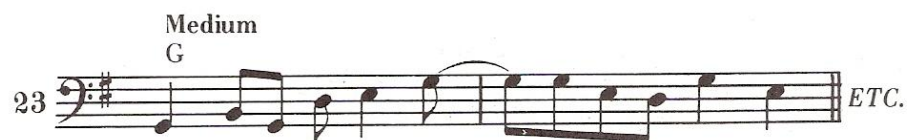
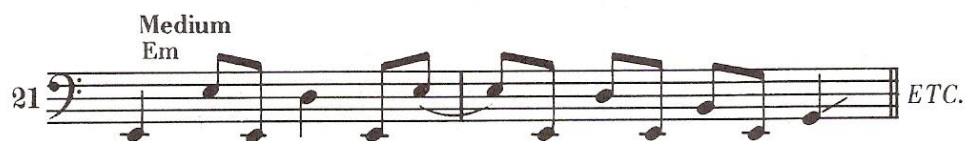
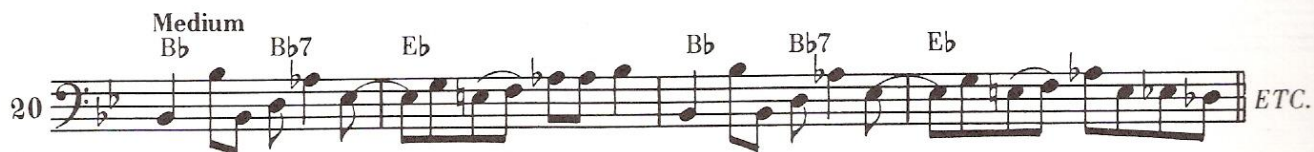
Slow  
C7

16

ETC.



# Easy Straight Time Patterns



Medium  
D7

24

ETC.

Medium  
C7

25

ETC.

Fast  
Eb

26

ETC.

Medium  
D

27

ETC.

Medium  
C

28

ETC.

## Three Reggay Patterns

(from Jamaica)

Fast  
Ab

29

ETC.

Medium  
Ab

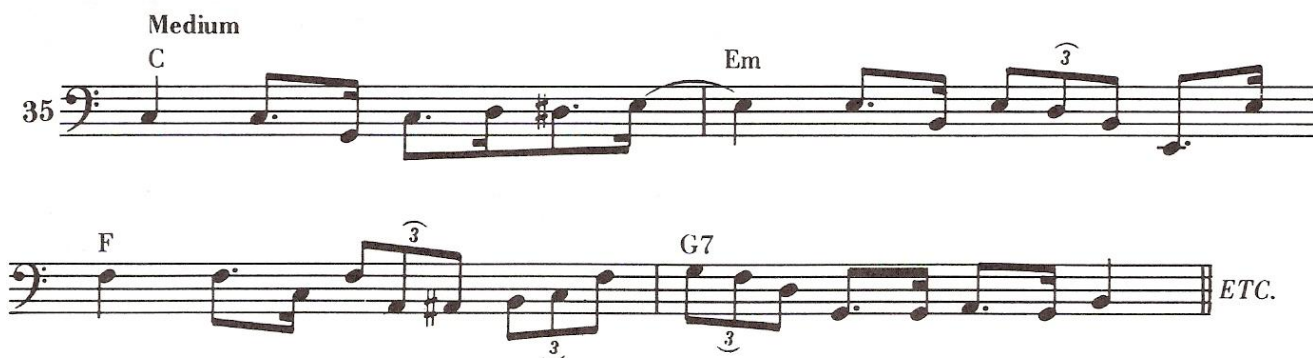
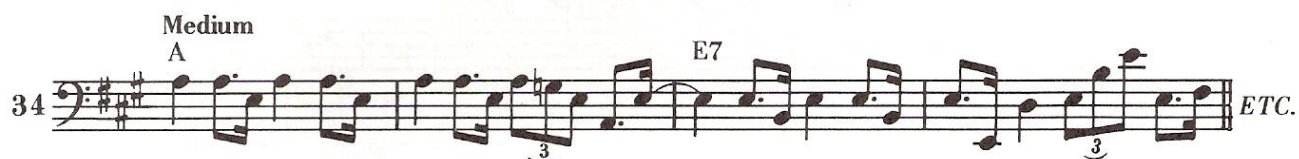
30

ETC.

Medium  
Bb

31

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.

The musical score is written for electric bass in G major (one sharp). It consists of nine staves of music. The first staff begins with a measure number '37'. The tempo/style is 'Fast (½ time Boogaloo)'. The key signature has one sharp (F#). The music features various chords: Em, Open, Bm, Em, Bm, Em, Em7, A, Am, B7, and Em. The notation includes eighth and sixteenth notes, rests, and slurs. The final staff ends with a double bar line and the instruction 'Repeat pattern from top - etc.'.

Electric Bass Lines

## LATIN ROCK (Continued)

38

Slow

C7

F

ETC.

## Three String Study

Medium Fast  
(Calypso Type)  
Hold every note down

39

G

A7

(A7)

D7 sus.

D7

G6

ETC.

## ANOTHER THREE STRING STUDY

40

Medium

12th Fret

E7

Open

A

E7

Open

A

## 6/4 Study

41

G7

C7

G7

D7

C7

G7

ETC.

## 5/4 Study

42

F7

Bb7

F7

C7

Bb7

F7

ETC.



43 Slow Slide

The page displays 14 musical staves, each containing a unique bass line fill. The staves are organized into two columns of seven. The first staff on the left is marked with the number '43', the tempo 'Slow', and the instruction 'Slide'. The fills vary in complexity, including simple eighth-note patterns, more intricate sixteenth-note runs, and lines featuring slurs, slides, and various accidentals. Each staff concludes with a double bar line and a final note.

## FILLS (Continued)



## Double Stop Studies

44 *Medium*  
*Ebm* *G $\flat$*  *A $\flat$*  ETC.

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

46 *C7* *F7* ETC.

47 *C7* *F7* ETC.

48 *G7* *C7* ETC.

Six musical staves showing double stop studies. Each staff has a measure number and a key signature or chord symbol. The studies involve various double stop patterns and chord changes.

## Chord Progression Studies

Medium  
Am

49

G

F

E7

Medium  
D

50

D+

G

Bb

D

D+

G

Em7

A7

Slow  
F

51

Bb

Db

Eb

F

Medium  
G

52

C

D7

G

C

D7

The image displays a musical score for electric bass lines, organized into three systems. Each system consists of two staves of music. The first system (measures 49-50) is marked 'Medium' and features a progression of Am, G, F, and E7 chords. The second system (measures 50-51) is also marked 'Medium' and includes D, D+, G, Bb, D, D+, G, Em7, and A7 chords. The third system (measures 51-52) is marked 'Slow' and includes F, Bb, Db, Eb, F, G, C, and D7 chords. The notation includes various bass line techniques such as eighth notes, quarter notes, and slurs, all written in a key signature of one sharp (F#).



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