

Table of Contents

About the Author	4	Chapter 7: Rhythmic Variations.....	43
Acknowledgements.....	4	Straight Eighths and Quick Fours.....	43
Introduction	5	<i>Possum Blossom</i>	43
Part 1: Getting Started	6	Eighth-Note Triplets.....	44
Chapter 1: Music Notation.....	6	<i>Rough Bounce</i>	44
Tablature (TAB).....	6	The Shuffle Feel.....	45
Fretboard Diagrams.....	6	<i>Too Hot to Bowl</i>	46
Standard Music Notation.....	7	<i>Saturday Morning Blues</i>	47
Chapter 2: Getting Comfortable		<i>Friendship Blues</i>	48
with the Bass	14	Chapter 8: Pattern-Based Bass Lines.....	49
A Note About Equipment.....	14	One-Bar Patterns	49
Using an Amplifier	14	Transposing Patterns	49
Holding the Bass	15	Transposing Patterns to IV and V	51
Tuning the Bass.....	17	<i>The Real Veal</i>	52
Chapter 3: Basic Technique.....	19	<i>Old Dog, New Trick</i>	53
Basic Right-Hand Technique:		Open and Closed Fingerings.....	54
Getting a Good Sound	19	Chapter 9: 7th Chords	55
Left-Hand Technique	22	Dominant 7th Chords in the Blues	58
Learning the Fretboard	24	Chapter 10: Scales	59
Chapter 4: The Major Scale.....	26	The Major Scale	59
Scale Degrees	28	The Major Pentatonic Scale	60
The Major Scales	29	<i>We Fit Together Real Nice</i>	64
Chapter 5: More Music Theory.....	31	The Mixolydian Mode Over a	
Intervals	31	Dominant 7th Chord.....	66
Key Signatures.....	32	<i>Breezin' Blues</i>	67
The Circle of 5ths	33	<i>Mixed, Not Shakin'</i>	68
Harmony.....	34	The Minor Scale.....	69
Diatonic Harmony.....	36	The Minor Pentatonic Scale.....	70
Modes of the Major Scale.....	37	The Blues Scale	71
Part 2: Playing the Blues	39	Patterns and Licks Using the Minor	
Becoming a Total Blues Bassist.....	39	Pentatonic and Blues Scales.....	72
Chapter 6: The 12-Bar Blues Form.....	40		
Four-Bar Phrases	40		
Playing a 12-Bar Blues.....	41		
<i>Easy Does It</i>	41		
<i>Be There or Be Flat</i>	42		

Part 3: Variations	74	Chapter 17: Blues Styles	97
Chapter 11: More Rhythmic Variations	75	Acoustic Blues	97
Cut Time	75	<i>Vacuum Cleaner Bag</i>	97
<i>Checking if My Train's on Time</i>	75	Electric Blues	98
Syncopation	76	<i>Crash Blues</i>	98
<i>Billygoat Rock</i>	77	Funky Blues	100
The Clave Rhythm	78	<i>Funky Metamorphosis</i>	100
<i>Candy Don't Want Me No More</i>	79	James Brown-Style Funk	103
Anticipation	80	<i>I Would If I Could</i>	104
<i>Cowbell Burnout Blues</i>	80	Jazz Blues	105
Syncopation Exercises	81	<i>Jazz Cat Blues</i>	106
$\frac{12}{8}$ Time	82	<i>My Kinda Blues</i>	107
<i>Oh My, A Blues!</i>	83	<i>This Bird Has None</i>	108
Uptempo Shuffle	84	<i>Politically Correct</i>	109
<i>Showing Off My Lady</i>	84	<i>It's a Blue Dog</i>	110
Chapter 12: Turnarounds	85	<i>The Blues Is Everything</i>	111
Double-Stop Turnaround	86	Structure of a Jazz Performance	112
<i>Little Arms Blues</i>	86	Part 4: Advanced Techniques	113
Chapter 13: Chord Substitutions	87	Chapter 18: Guitaristic Techniques	114
Common Substitutions	87	Hammer-Ons and Pull-Offs	114
<i>Hot for Substitute</i>	87	Bends	115
More Substitutions	88	Soloing and Improv	116
<i>Some Sunny Sunday</i>	88	<i>Blues Bass Blues</i>	116
Chapter 14: Non-12-Bar Forms	89	Double Stops and Chords	118
Eight-Bar Blues	89	<i>Freddie's Greenery</i>	119
<i>Lonely Little Inn</i>	89	<i>Shuff-a-Luff-a</i>	121
16-Bar Blues	90	Tapping	122
<i>Leafing Through the Pages</i>	90	<i>Tapping the Blues</i>	122
Chapter 15: Minor Blues	92	Chapter 19: Reading Guitar Music	123
Relative Minor	92	Treble Clef	123
Parallel Minor	93	Guitar TAB	123
12-Bar Minor Blues	93	Mapping the Guitar Fretboard onto the Bass	124
<i>The Pill Is Wrong</i>	94	Chapter 20: Fretless Bass	125
Chapter 16: Extended, Altered, and Augmented Chords	95	Slides	125
Extended Chords	95	Vibrato	125
Altered Chords	95	<i>Sing It Suzy!</i>	126
Altered Dominant Chords	96	Conclusion	127
Augmented Chords	96		

Two Other Ways to Notate Shuffle Rhythms

The following example uses the same rhythmic feel as the one on the previous page, but it is notated differently. The *Swing 8ths* notation above the time signature alerts us

that all eighth notes should be played with a shuffle feel. You might also see the notation $\text{♪} = \text{♪} \text{♪} \text{♪}$ or $\text{♪} = \text{♪} \text{♪}$ in some books.



Saturday Morning Blues

Swing 8ths

Musical notation for the first system of "Saturday Morning Blues". It features a bass line in 4/4 time with a key signature of one flat (Bb). The notation includes a treble clef, a bass clef, and a time signature of 4/4. The piece is marked "Swing 8ths". The first measure is marked with a chord of F. The second measure is marked with a chord of Bb. The third measure is marked with a chord of F. The notation includes eighth notes, quarter notes, and triplet eighth notes. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. The fretboard shows fingerings for the bass line: 1-1, 3-3, 0-0, 0-3, 0, 1-1, 3-3, 0-0, 0-3, 0, 1-1, 3-3, 0-0, 0-3, 0.

Musical notation for the second system of "Saturday Morning Blues". It continues the bass line from the first system. The fourth measure is marked with a chord of F. The fifth measure is marked with a chord of Bb. The notation includes eighth notes, quarter notes, and triplet eighth notes. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. The fretboard shows fingerings for the bass line: 1-1, 3-3, 0-0, 0-3, 0, 1-1, 3-3, 0-0, 0-3, 0, 1-1, 3-3, 0-0, 0-3, 0.

Musical notation for the third system of "Saturday Morning Blues". It continues the bass line from the second system. The seventh measure is marked with a chord of F. The eighth measure is marked with a chord of C. The notation includes eighth notes, quarter notes, and triplet eighth notes. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. The fretboard shows fingerings for the bass line: 1-1, 3-3, 0-0, 0-3, 0, 1-1, 3-3, 0-0, 0-3, 0, 2-2, 4-4, 1-1, 1-0, 1.

Musical notation for the fourth system of "Saturday Morning Blues". It continues the bass line from the third system. The tenth measure is marked with a chord of Bb. The eleventh measure is marked with a chord of F. The twelfth measure is marked with a chord of C7. The notation includes eighth notes, quarter notes, and triplet eighth notes. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. The fretboard shows fingerings for the bass line: 1-1, 3-3, 0-0, 0-3, 0, 3-3, 3-1, 1-1, 1-0, 0-0, 0, 4-4, 4-4, 3-2, 0-3, (3).

“Billygoat Rock” demonstrates three different rhythmic techniques that are typical of blues, rockabilly, and early rock ’n’ roll. The first four bars feature *breaks* (also known as *hits*, or *kicks*), rests that create silence for the singer or soloist to stand out. This example also uses two types of syncopation. In measures 5–11, the bass line emphasizes the “&” of 2. Finally, in measure 12, the bass rests on the *downbeat* (beat 1 of the measure) and emphasizes the “&” of 1.

> = Accent. Emphasize this note.

Track 39 *Billygoat Rock*

Swing 8ths

C

2 2 2 2 2 2 2 2

5 F C

2 1 4 2 1 4 2 1 4 2 1 4

9 G F C G

2 1 0 1 0 3 3 2 0 2 2 2 2 2 2 2

6/4 Jazz Blues

“The Blues Is Everything” is a jazz blues in the style of “All Blues” by Miles Davis. “All Blues” is a track on *Kind of Blue*, one of the most popular jazz albums ever. It features the earthy bass playing of Paul Chambers. “The Blues Is Everything” is in an unusual 6/4 time signature.

Track 67 *The Blues Is Everything*

Swing 8ths
G7

Measures 1-3 of the piece. The bass line consists of eighth notes in a 6/4 time signature. The fretboard diagram shows the following fingerings:

T	0-2-0-3						0-2-0						0-2-0-3						0-2-0																	
A																																				
B	3		2		0		1		0		2		0		1		0		3		2		0		1		0		2		0		1		0	

Measures 4-6. Chords G7 and C7 are indicated. The fretboard diagram shows the following fingerings:

T	0-2-0-3						0-2-0						0-2-0-3						0-2-0																	
A																																				
B	3		2		0		1		0		2		0		1		0		3		2		0		1		0		2		0		1		0	

Measures 7-9. Chords G7 and D7 are indicated. The fretboard diagram shows the following fingerings:

T	0-2-0-3						0-2-0						0-2-0-3						0-2-0																	
A																																				
B	3		2		0		1		0		2		0		1		0		3		2		0		1		0		2		0		1		0	

Measures 10-12. Chords Eb7#9, D7#9, and G7 are indicated. The fretboard diagram shows the following fingerings:

T	1-1-1-0-0-0						0-2-0-3						0-2-0						0-2-0-3						0-2-0													
A																																						
B	1		1		1		0		0		0		3		2		0		1		0		2		0		1		0		2		0		1		0	