

STEVE BAILEY & VICTOR WOOTEN BASS

CD:

- | | | |
|-----|----|----------------------------|
| 10. | 1. | 1. "LIAOLIA CHICK FRESH" |
| 11. | 1. | 2. "BANGKOK BLUES" |
| | " | 3. "STAN THE MAN" |
| 12. | " | 4. "VICTOR'S JAM" |
| 13. | " | 5. "THUMB START MY HARLEY" |
| 14. | " | 6. "EMERALD FOREST" |
| 15. | " | 7. "MOONRIDGE" |
| 16. | " | 8. "Down Low" |
| 17. | " | |

E
X
T
R
E
M
E
S

Editor: Aaron Stang
Assistant Editor: Albert Nigro
Transcriptions by: Roy Vogt
Photography: Margaret Ford
Cover Design: Debbie Johns Lipton
Cover Background Image: © Photo Disk, Inc.

Special Guest: Gregg Bissonette on Drums
Produced by: Steve Bailey and Victor Wooten
Recorded at: Slam Shack, N. Hollywood, CA
Mixed by: Steve Bailey,
Victor Wooten and
Brian Springer

Copyright © 1993 Bear Me Up Music, c/o CPP/Belwin, Inc.
800 N.W. 48th Avenue, Miami, FL 33104

International Copyright Secured Made in U.S.A. All Rights Reserved

WARNING! Any duplication, adaptation or arrangement of the compositions contained in this collection, without written consent of the owner, is an infringement of U.S. copyright law and subject to the penalties and liabilities provided therefor.

Dreams Always

Dreams



Contents

CD Contents Program Log

Introduction to Lesson Section.....9

Lesson Section

A Chick From Corea	5	10
Bangkok Blues	9	11
Stan The Man	11	12
Victor's Jam	14	13
Thumb Start My Harley	16	14
Emerald Forest	18	15
Moonridge	20	16
Donna Lee	22	17

Song Transcriptions

A Chick From Corea	24	1
Bangkok Blues	44	2
Stan The Man	53	3
Victor's Jam	76	4
Thumb Start My Harley	81	5
Emerald Forest	96	6
Moonridge	109	7
Donna Lee	116	8

Bass Tab Glossary.....130



About The Book

Steve Bailey and Victor Wooten have put together this incredible bass showcase. These recordings emphasize the tremendous, often unrealized, potential of the bass as both a lead and accompanying instrument. On the recording, Steve and Victor demonstrate how the bass can supply bass lines, piano and guitar type comping figures, lead solos and percussion, in styles ranging from Bebop to New Age to Heavy Metal - all without overdubs. Each piece highlights different aspects of their amazing techniques; like Steve's three finger technique and his awe inspiring command of harmonics and chord voicings; or Victor's incredible funk grooves, thumb and two handed tapping techniques. Because of their incredible ability to simultaneously play bass lines and chords it often sounds as if each part is actually played by two bass players. At the end of the song section of the recording, Steve and Victor walk you note-for-note through the licks and techniques that make up each tune, explaining and demonstrating everything at slow speeds. Victor is panned a little to the right and Steve a little to the left.

The book explains all of the techniques and licks used in each song. Both bass parts are fully transcribed in notation and tablature.

A-Chick From Corea

- In this first piece, Victor is playing the tenor bass (A-D-G-C tuning) and Steve is playing a fretless 6 string (B-E-A-D-G-C tuning). While Victor takes the melody in the A section, Steve uses his thumb, index, ring and middle fingers to create a chordal accompaniment (see Example 1).

Even if you play a four-string bass you can still use this technique. Try the voicings in Example 2A. After you have them under control, try moving the entire ii-V-I cadence by whole-steps: Dm⁷-G⁷-C, Cm⁷-F⁷-B^b, B^bm⁷-E^b⁷-A^b, etc. When you can do this smoothly, try adding the artificial harmonics found in Example 3A. Playing the chord in harmonics will make the chord voicings stand out more clearly.

- Victor's single line playing really shines on this tune. Try the "chicken pickin'" in Example 4 and the melody in Example 5. Start slowly and gradually increase the tempo, using a drum machine or metronome for reference.
- Since this is all played on a tenor bass, you might try taking this down an octave or even restringing a spare bass in tenor tuning. You can even take a spare 5-string and tune it E-A-D-G-C a la Steve Swallow!

Example 1

- In this song, Steve takes a supportive role playing chords and bass lines. The bass line to the A section is:

N.C. B^bm7 E^b7 A^b A.H. N.C.

A.H. N.C.

C^bm7 F^b B^bm7 E^b7 A^bmaj7 D^b7 N.C.

15 15 15 13 - 13 8 12 12 12 10 13 12 10 13 11 12 10

Example 2

Here, Steve demonstrates both styles of music – Country & Western – with a very guitaristic “boom chick” part. The root and 5th are played on the two low strings and the 7th and 3rd of the chord are played on the 3rd and 4th strings.

Bass tab for Example 2. The tab shows a Dm7 chord being played. The bass string (4th string) has a note at the 11th fret. The G string (3rd string) has a note at the 10th fret. The D string (2nd string) has a note at the 10th fret. The A string (1st string) has a note at the 9th fret. The tab includes a neck diagram with fingerings: 4, b, p, 11, 10, 10, 9, 9. The tuning is C (G), D (A), E (C), B (G).

Example 2A shows how the same type of pattern can be applied to a 4-string bass.

Example 2A

Bass tab for Example 2A. The tab shows a sequence of chords: Dm7, G7, and C. The Dm7 chord has notes at the 10th, 12th, and 11th frets on the A string. The G7 chord has notes at the 10th, 9th, and 10th frets on the D string. The C chord has notes at the 9th, 10th, and 10th frets on the A string. The tab includes a neck diagram with fingerings: 3, 2, 10, 10, 12, 11, 10, 9, 10, 10, 10, 9, 10, 10, 9, 9. The tuning is C (G), D (A), E (C), B (G).

Example 3

Harmonics can be added by touching the string one octave (12 frets) above the fretted note with the index finger and plucking the string with the ring finger, all while playing the alternating bass line.

Note: A detailed description of artificial harmonic technique is found in Steve's *Advanced Rock Bass*, available from CPP/Belwin.

Bass tab for Example 3. The tab shows a G7 chord with artificial harmonics. The bass string (4th string) has a note at the 10th fret. The G string (3rd string) has a note at the 9th fret and an artificial harmonic at the 22nd fret. The D string (2nd string) has a note at the 10th fret and an artificial harmonic at the 22nd fret. The A string (1st string) has a note at the 9th fret. The tab includes a neck diagram with fingerings: P, 10 (22), 9 (21), 10 (22), 9 (21). The tuning is C (G), D (A), E (C), B (G).

Example 3A

Here is a 4-string fingering for this harmonic technique.

The musical notation shows four measures of bass guitar chords. Measure 1: Dm7 (B, G, D, A) with harmonics at 10 (22) and 12. Measure 2: G7 (D, B, G, E) with harmonics at 10 (22) and 11. Measure 3: A.H. (open strings) with harmonics at 10 (22). Measure 4: Cmaj7 (E, C, G, B) with harmonics at 9 (21) and 8. The bass staff has a C, D, A, B tuning. The right hand is indicated by a vertical line with a dot.

Example 4

On this song, Victor played the tenor bass which is tuned: A-D-G-C (up a 4th from the regular four-string bass). He plucked the strings harder than usual to get that "chicken picking" guitar sound. To get this effect, hook your fingers under the strings and "snap" each note. You can also create this effect by simply picking harder, using conventional right hand technique:

8va (throughout)

D♭7

The musical notation shows two tenor bass lines. The first line is in G major (B, E, A, D) with a key signature of one sharp. It features eighth-note patterns with fingerings: 11, 13-15, 13-15, 13-15, 15-13, 15-13, 13-15, 13-15, 13-15, 13-15. The second line is in D major (G, B, E, A) with a key signature of one flat. It features eighth-note patterns with fingerings: 11, 13-15, 13-15, 13-15, 13-15, 13-15, 11, 13-15, 13-15, 13-15. The bass staff has a C, G, D, A tuning.

G♭7

simile

The musical notation continues the tenor bass lines. The first line in G major continues with fingerings: 16-16-15-13, 16-16-15-13, 16-16-15-13, 16-16-15-13, 16-15-13-13, 16-15-13-13, 15-11-13-15, 15-11-13-15, 15-11-13-15. The second line in D major continues with fingerings: 16-16-15-13, 16-16-15-13, 16-16-15-13, 16-16-15-13, 16-15-13-13, 16-15-13-13, 15-11-13-15, 15-11-13-15. The bass staff has a C, G, D, A tuning.

Example 5

Here, Victor demonstrates, at a slow tempo, the melody from "A Chick From Corea."

8va (throughout)

N.C.

The musical notation shows two tenor bass lines. The first line in G major (B, E, A, D) features eighth-note patterns with fingerings: 17, 17, 15-17-19-17-15-19-17-14, 15-17-15-14-17-15, 12. The second line in D major (G, B, E, A) features eighth-note patterns with fingerings: 17, 17, 15-17-19-17-15-19-17-14, 15-17-15-14-17-15, 12. The bass staff has a C, G, D, A tuning.

Handwritten musical score for electric guitar in bass clef, 3/4 time, and E-flat major (three flats). The score consists of three staves of music with corresponding tablature below each staff. The first staff starts with a measure of 15-14-13-12 followed by a measure of 15-14-13-12-12. The second staff starts with a measure of 14-15-14-19-14-19-12-13-12-11 followed by a measure of 11-11-11-12-12-12-12. The third staff starts with a measure of 20-22-19-22-20-19-22 followed by a measure of 20-18-22-20-18-22-20.

Continuation of the handwritten musical score. The first staff continues from the previous section. The second staff starts with a measure of 22 followed by a measure of 20-18-22-20-18-22-20. The third staff starts with a measure of 20-19-17 followed by a measure of 20-16-19-19-17.

Continuation of the handwritten musical score. The first staff continues from the previous section. The second staff starts with a measure of 21 followed by a measure of 20-19-17-20-16-19-19-17.

Bangkok Blues

Bangkok Blues is a great example of how two different players can approach the same concept. This tune is primarily a feature for Steve, and it shows how he can use artificial harmonics in conjunction with fretted notes to create a three octave spread in the double-stopped melody (Example 6). In addition, pay attention to the "impossible" chord voicings in the B section. Steve is using the string bass concept of the "thumb position" to hold the F pedal point with his thumb. This allows a greater reach for chords and enables the bassist to add upper extensions (9ths and 13ths) to the chord voicings.

Victor produces widely spread voicings by using a two-handed tapping technique (Example 7). You can get your bearings on this technique by taking something as simple as a C scale and playing it with two hands (Example 7A). Just remember to anchor the right hand thumb on the top of the neck when you're tapping. This gives you more power and a better articulation.

Example 6

In this song the melody is played in "double octaves." For example: D is played in octaves with the lower note on the E string and the upper note on the C string; then Steve uses his right hand index and ring fingers to play the harmonic 12 frets above the upper D.

And the same with the melody:

The musical score for Example 6 consists of a bass clef staff with a tempo of 15ma. The first measure starts with an 8va dynamic and a natural harmonic (N.C.) at the 12th fret on the E string. The second measure begins with an artificial harmonic (A.H.) at the 12th fret on the C string. Measures 3 through 6 show a continuous pattern of artificial harmonics (A.H.) on the E and C strings. Measure 7 features a bass line with a harmonic 12th fret above the upper D. The score concludes with a bass line consisting of eighth-note pairs.

Below the staff is a neck diagram with fingerings and a tablature. The neck diagram shows the strings from bottom to top: B, G, D, A, E, C. The tablature below shows the corresponding fret positions: 10, 11, 10, 9, 10, 10. Fingerings are indicated above the tablature: 14(25)15(27)14(26)12(24), 21(33)23(35)21(33), 19(31)21(33)19(31)17(29), 19(31)17(29), 18(30)17(29)15(27), 17(29).

Example 7

Victor uses a two-hand tapping technique to achieve the same two octave spread as in Example 1. He taps the lower D on the A string (5th fret) with his left hand and with his right hand he taps the high D on the G string (19th fret). Victor adds vibrato to the long tones to give them a more vocal quality.

The two-handed technique that Victor is using utilizes both hands, each tapping the same notes, octaves apart. Try this with the following C scale. (Example 7A). Note that the right and left hand fingerings are identical.

Example 7A

To help get a better right-hand attack, anchor the right-hand thumb on the top of the neck. This next exercise is played right-hand only.

Example 7B

Stan the Man

Victor is back on tenor bass as he and Steve pay tribute to legendary bassist Stanley Clarke. The melody is supported by a strong modally-based chord progression. This is a Clarke trademark, as are the open string chords Steve solos over.

Example 8 shows how Steve uses artificial harmonics in conjunction with fretted notes to outline the chords (E/G#, A, E/B, & C#m). Check out the recording to hear him do this, while really locking in and grooving with Greg Cissonette.

Steve demonstrates his three finger technique for high speed runs in Example 9. You could call it "3 x 3" because he plays 3 notes per string with 3 right-hand fingers (i m a). He explains both of these concepts in full in his book: Rock Bass.

Victor uses a radically different approach for his high speed work. Using his thumb like a guitar pick he "double thumbs" using down and up strokes of the thumb, and then adds an index finger "pop" to play incredibly fast triplets (see Example 10A). After you've got the basic technique down, try 3 notes (10B) and then 3 notes per string (10C).

Example 8

Here, Steve combines a bass line with chords voiced above. Steve plays the chord tones arpeggio style, in harmonics.

The musical score consists of two parts: a bass line on the bottom staff and harmonic voicings on the top staff.

Bass Line: The bass line is in 4/4 time, with a key signature of F# major (one sharp). It features eighth-note patterns. Fingerings are indicated above the notes: A (4(16) 4(16)), B (6(16) 6(16)), C (8(21) 9(21)), and D (8(21) 8(27) 8(20)).

Harmonic Voicings: The top staff shows four measures of harmonic voicings. The first measure is labeled E/G# and shows a bass note with a harmonic above it. The second measure is labeled A and shows a bass note with a harmonic above it. The third measure is labeled E/B and shows a bass note with a harmonic above it. The fourth measure is labeled C#m and shows a bass note with a harmonic above it.

Example 9

Steve has an interesting technique for producing the fast triplet passages found in the solo section of this song; this technique involves a three finger right hand technique. Usually the fingering is "a m i" with all three notes played on one string.

8va

a m i a m i
6 6 6 6

14-13-11 14-13-11 14-13-11 | 14-13-11 14-13-11 14-13-11 14-13-11 14-13-11 14-13-11

T A B

8va

6 6 3 6 6

16-14-13 16-14-13 16-14-13 | 21-20-18 21-19-18 21-20-18 21-20-18
16-14-12-12 21-19-18 23-21-19

T A B

Example 10

Having been very influenced by Stanley Clarke, Victor sought ways to emulate his speed and technique. He found that by using his fingers alone he was unable to play triplet passages as fast as Stanley and so developed an interesting technique involving the right hand thumb and index finger. He uses a down-up stroke of the thumb followed by the index finger to produce the three separate attacks.

Example 10A (one note triplet exercise):

6 6 6 6

Tb↓ Tb↑ S Tb↓ Tb↑ S

17 17 17 17 17 17 17 17 17 17 17 17

T A B

Example 10B (three notes):

6 6 6 6

Tb↓ Tb↑ S Tb↓ Tb↑ S

17 15 14 17 15-14 17 15-14 17 15-14 17 15-14 17 15-14

T A B

Example 10C (six notes):

Example 11

- In order to further emulate the Stanley Clarke sound, Victor uses a tenor bass (tuned: A-D-G-C) with a lot of high end and a very sharp attack.

- On this song, Victor uses mainly the E major pentatonic scale (shown here fingered for a standard four-string bass):

You can hear from the example on the recording, that the scale works well for all of the chords.

Victor's Jam

Victor's Jam showcases Victor's jaw-dropping slap technique. If you've been fortunate enough to see him live or on video, you've probably noticed how little movement he requires to create a flurry of notes. This is due to his use of both hands together. You can get your feet wet with the "open hammer pluck" technique shown in Example 12. Then, add more notes by using index and middle finger pops. This is done in one rolling motion with the right hand and creates a "flam," like a drummer plays (Example 13). After you get this down try Example 14 and then the entire solo. Just remember to start slowly, use a metronome to stay steady, and be very patient.

Example 12: The Open Hammer Pluck

Tb 3 S Tb 3 S Tb 3 S Tb 3 S

Example 13

Most bass players will use a down stroke of the thumb, followed by an upward pluck with the index finger. If you combine the thumb with an upward pluck of both the index and middle finger you can get a very fast triplet, which, when muted, gives an effect similar to a drummers flam.

Tb i m Tb i Tb i m Tb i Tb i m Tb i m Tb Tb

You can also apply notes to this technique and produce fast scale and arpeggio techniques. It's easier than it sounds, so experiment with the technique and have some fun; just make sure you groove with the drummer!

Example 14

Here is an example of the main bass riff upon which this tune is built. Note the use of the open string "hammer pluck" technique.

The image shows musical notation and tablature for a bass guitar riff. The notation is in bass clef, 4/4 time, and A major (three sharps). The tablature shows six strings (B, A, G, D, G, C) with various notes and markings: T (thick bar), S (single bar), LHT (LH thumb), Tb (thick bar), and X (cross). Below the tablature are the corresponding fingerings: 0, X, 0, 0, 7, 0; 0, 9, 0, 7, 5, 0; *; 0, 9, 0, 0. The first measure consists of a bass note followed by a eighth-note triplet (T-S-LHT-Tb). The second measure starts with a bass note, followed by a eighth-note triplet (Tb-S-Tb), then a bass note, followed by a eighth-note triplet (S-Tb). The third measure starts with a bass note, followed by a eighth-note triplet (Tb-S-Tb).



10

Thumb Start My Harley

This tune continues to showcase Victor's funk prowess. Example 15 shows a more advanced "open hammer pluck" pattern that relies on rapid string crossing for its impact. It really sounds a lot harder than it is, so give it shot. When you can play the sextuplets smoothly try the basic groove pattern found in Example 15A.

Steve gets to really cut loose on the opening cadenza! He's using a combination of delay, distortion, compression and reverb to create his sound. The fretless really becomes one huge whammy bar. In this case, the sound really helps to give the notes more impact. So break out your effects and go to town.

Example 15

Here is yet another example of Victor's spectacular triplet technique. As you can see, once you have a command of these basic techniques, they can be applied in many different ways to many styles and playing situations.

This example utilizes the "open hammer pluck" technique (see Example 12). Here, Victor begins by playing an open A, followed by a "hammer" at the octave on that string (A, 12th fret). Then "pluck" the open G with the right hand index finger; this produces the first triplet. The second half of this lick uses the same techniques. Play the open D, then "hammer" the E at the 14th fret on the same string. Now "pluck" a high B on the G string (16th fret). Now slide the lick down a whole step (use the same open strings).

Musical notation for Example 15A. The top staff is a bass clef staff with a 4/4 time signature and three sharps. The bottom staff is a guitar tablature with six strings labeled G, D, A, E, B, and F. The bass line consists of eighth-note triplets. The guitar tablature shows the following notes: string 6 (Tb) at 0, string 5 (S) at 12, string 4 (Tb) at 14, string 3 (S) at 16, string 2 (Tb) at 0, string 1 (S) at 12, and string 0 (Tb) at 14. The tablature also includes a string 6 (Tb) at 0, string 5 (S) at 12, string 4 (Tb) at 10, string 3 (S) at 12, string 2 (Tb) at 0, string 1 (S) at 12, and string 0 (Tb) at 14.

Example 15A

Musical notation for Example 15. The top staff is a bass clef staff with a 4/4 time signature and three sharps. The bottom staff is a guitar tablature with six strings labeled G, D, A, E, B, and F. The bass line consists of eighth-note triplets. The guitar tablature shows the following notes: string 6 (Tb) at 0, string 5 (S) at X, string 4 (Tb) at 7, string 3 (Tb) at 5, string 2 (Tb) at 7, string 1 (Tb) at 0, string 0 (Tb) at 0. The next measure shows string 6 (Tb) at 0, string 5 (S) at X, string 4 (Tb) at 0, string 3 (Tb) at 12, string 2 (S) at 0, string 1 (Tb) at 14, and string 0 (Tb) at 0. The final measure shows string 6 (Tb) at 0, string 5 (S) at 10, string 4 (Tb) at 0, string 3 (Tb) at 12, string 2 (S) at 0, string 1 (Tb) at 14, and string 0 (Tb) at 0.

Example 16

In this song, Steve essentially plays a "lead guitar" part, using a Korg A1 for distortion. Using the stereo outs on the unit, he then blended his dry (no effect) and wet sounds (with effects) in the mix. Along with distortion, Steve is also using an aural exciter (to add presence), compression and delay.

Freely

Musical notation for Example 16. The top staff shows a bass line with various notes and rests. Above the staff, there are markings: "8va" with a bracket, "A.H.", and another "A.H.". The bottom staff shows the bass string with fingerings: "A.H." at the 16th fret, "A.H." at the 21st fret, and then a sequence of notes with fingerings: 16, 16, 19, 16, 14, followed by a vertical bar, then 16, 16, 19, 16, 16, 17, 16, 16. The bass string is labeled with "T", "A", and "B" from top to bottom. The tuning pegs on the left are labeled C, G, D, A, E, B.

Example 17

Both artificial and natural harmonics are used to get the really high notes, further giving the impression of a lead guitar, rather than a bass.

Musical notation for Example 17. The top staff shows a bass line with various notes and rests. Above the staff, there are markings: "8va" with a bracket, "add harmonic" with a bracket, and "15ma" with a bracket. The bottom staff shows the bass string with fingerings: 16, followed by a vertical bar, and 16(28). The bass string is labeled with "T", "A", and "B" from top to bottom. The tuning pegs on the left are labeled C, G, D, A, E, B.

* This harmonic node divides the string in half.

Example 18

The sound of a Harley revving up is produced by sliding up the fingerboard on the fretless bass.

N.C.

Musical notation for Example 18. The top staff shows a bass line with various notes and rests. Above the staff, there is a marking: "N.C.". The bottom staff shows the bass string with a sliding technique indicated by arrows: 7 → x → 3 → x → 0. The bass string is labeled with "T", "A", and "B" from top to bottom. The tuning pegs on the left are labeled C, G, D, A, E, B.

Emerald Forest

Emerald Forest showcases Victor's two-handed accompaniment and Steve's fluid fretless work. By playing two notes with each hand, Victor creates a rolling bed of 6th chords for Steve to solo over (Example 19). Using the ii-V-I cadence from Example 2, you can create the same kind of rolling effect (Example 19A). Like the previous pattern, try moving it around in whole steps.

Steve uses a different approach to this same effect in Example 20. He creates a rolling arpeggio with artificial harmonics and moves to the upper node 17 frets above the fretted note. This produces a note one octave and a fifth above the fundamental and adds upper extensions to the chord voicings (see *Advanced Rock Bass*).

Example 19

On this song, Victor lays down a two-handed tapping ostinato bass part providing a pad, over which Steve can play the melody and improvise. The first half of the ostinato pattern is derived from an E major pentatonic scale beginning on low E on the E string. The pattern then repeats, up a fourth from A on the A string. In the following examples the notes played by the left hand are stems down and the notes played by the right hand are stems up.

Example 19A: (not on recording)

A ii-V-I cadence using two-handed tapping technique.

Bass guitar tablature for a blues progression. The top staff shows a bass line with notes and rests, and the bottom staff shows the corresponding tablature with fingerings. The chords are Dm7, G7, Cmaj7, and 8va. The tablature includes fret numbers (10, 12, 15, 17, 10, 12, 15, 16) and string names (G, D, A, E).

Example 20

Here, Steve sounds like two people playing at once. He plays a bass line while simultaneously playing an arpeggio-style accompaniment part in harmonics.

Top voice: A.H., 15ma (throughout)

Bottom voice: 8va (throughout)

Gmaj⁷

16(28) 16(26) 16(28) 16(35) 16(35) 16(28) 16(28)

15 15

F#m⁷

14 14(26) 14(26) 14(33) 14(26) 14(26)

14 14(26) 14(26) 14(33) 14(26) 14(26)

14 14(26) 14(26) 14(33) 14(26) 14(26)

14 14 13

Am⁷/C

14(26) 14(26) 14(26) 14(26)

13 14 15

A⁷/C[#]

Dmaj⁷

16(26) 18(30) 16(28) 18(37) 18(30) 16(26)

15 16

C[#]m⁷

16(28) 16(28) 16(28) 16(35) 16(26) 16(28)

15 15 15

4 4 4

Cmaj⁷

14(26) 16(28) 16(26) 16(35) 16(28) 14(26)

14 14

T
A
B

15 15 15

14 14

T
A
B

14 14 14

13 13

Moonridge

This is Steve's solo piece. In it, he relies on an open D drone string to serve as a pedal for the moving voices in the chords (Example 21). Note Steve's signature use of artificial harmonics. In Example 22, you can see how these are used to produce an Em^{6/9} chord by moving to the 17th fret node. Example 23 shows the harmonic available on the open E string. Steve explores the whole concept of harmonics in *Advanced Rock Bass*.

Example 21

This solo piece by Steve is a great right hand study. The melody is played on the G and C strings while the open D pedal tone is played "In the cracks."

8va (top voice only)

The score consists of two staves. The top staff is for electric guitar in 4/4 time, featuring a bass clef, a key signature of one sharp, and a tempo of 8va (top voice only). It contains six measures of music with various note heads and stems. The bottom staff is a tablature for a six-string guitar, showing fingerings (C, G, D, A, E, B) and positions (I, A, B) above the strings. Below the tablature are numerical values representing fret positions: 6, 7, 7, 0, 11, 11, 0, 14, 14, 14, 0, 14, 14, 18, 17, 0, 17, 17, 17, 18, 19, 16, 16, 16, 16, 16, 15. The bottom staff also includes lyrics in parentheses: (8va), C7, A.H., (14), 14, 14, 16, 17, 16, 14, 11, (11), 9, (12), 11, 0, 10(22)11, 9(21), 10(22), 11, 9(21), 11(23).

Example 22

This piece also serves as an excellent example of harmonic technique. You will notice that Steve ascends through the arpeggio using harmonics at the octave (12 frets higher than the fretted notes), he then descends through the arpeggio, up a fifth, by sliding his right hand further along the neck and playing the harmonics a fifth higher (19 frets above the fretted notes).

Example 23

In this example, Steve demonstrates the "E" harmonic series of artificial harmonics on the G string. Beginning with E on the 9th fret, he then plays the octave E at the 21st fret, then the 5th (B) at the 28th fret, followed by the next E at the 33rd fret and G# at the 37th fret. Obviously, you don't really have 37 frets on your instrument. Instead you just imagine these fret positions and locate the notes by ear. Once you find the "spot", memorize its location. You will be surprised by how, with a little practice, you can find these "off the neck" harmonics very quickly; Steve calls this "muscle memory." Experiment, there are many other harmonics available.

Note: Harmonics follow the overtone series, which means that the same harmonics are available for all notes.

A.H., 15ma

#

A.H.

9 9(21) 9(26) 9(33) 9(37)

(G)
(D)
(A)
(E)
I
A
B

Donna Lee

This is the showpiece of this entire collection. Victor takes every concept that he has used to play funk vocabulary and uses them in the context of linear bebop lines. He uses his "double thumbing" technique (see Example 13) play scalar lines (Example 14) and the head (Example 25). Although this seems mind-boggling, there is a pattern to it. When playing an eighth note scale passage he uses down/up strokes of the thumb. Triplets are played thumb down – thumb up – pop. Finally arpeggios are played: thumb – hammer – index – middle. All of the techniques are demonstrated in Example 25A.

In addition to some incredible soloing, Steve does some great comping on this track (Example 26). Note how he uses artificial harmonics throughout to make the chord voicings more interesting and clear.

Example 24

In order to play *Donna Lee* with the incredible speed and driving feel with which he does, Victor uses a down-stroke with the thumb combined with an index finger pluck (see Example 13). To gain command of this technique practice the following C major scale using the indicated right hand fingerings.

Example 25

Here is the first section of *Donna Lee* with complete right hand fingerings.

Here are the three basic techniques that Victor uses when playing the head to *Donna Lee*.

Example 25A

Example 26

While Victor plays the head, Steve comps the chord changes using voicings and comping patterns very similar to what a guitar player would use."

Chord Voicings:

A^bmaj7
 8va

F⁷ Adim7

B^b7 /E

19 19 18 18 20 20 20
 17 17 17 17 19 19 19
 A B G D E B

16 16 17 17 18 18 19

With Harmonics Added:

8va 15ma A.H. 8va 15ma A.H. 8va 15ma A.H.

A.H. A.H. A.H.

20(32) 18(30) 18(30) 18(30) 19(31) 17(29) 19(31)

18(30) 18(30) 18(30) 18(30)

18 18 16

C
C
D
A
B
B

A Chick From Corea

by Steve Baily and Victor Wooten

Moderate $J = 120$

Intro:

Steve:

N.C.
8va

B \flat 7 N.C. A \sharp 7

22 22
22 22
18 17
16 16

Victor:

8va

17 20 17 19 17 20 19 17 19
15 15 14 17 15 14 17 15 12

N.C.

(8va)

A.H. A.H. A.H. A.H. A.H.

15(27) 12(24) 13(25) 11(23) 13(25)

(8va)

20 19 17 22 20 19 22 20 18 17 10 17

19 17 15 19 17 15 19 17 15 19 17 15

15 12 14 11 13

Copyright © 1993 Steve Bailey and Vix Lix Music
(administered by Bug Music)

G⁷
(8va)

D^{b7}

A.H.

17
16

16

A.H.
17(29)
16(26)

B
15

16

(8va)

(19)

15

N.C.
(Cm⁷)
loco

(A^{b7} G⁷)

Cm⁷

10 9 8 7

11 10 8 10

(8va)

17 17 15 17 19 17 15 19 17 14

15 14 17 15 14 17 15 14 17 15 12

B^bm⁷

E^b7

A^{b7}

8va
A.H.

G⁷

A.H.

8 11 8

11

A.H. A.H.

12(24) 11(23) 10(22)

(8va)

15 14 13 12 15 14 13 12 (12)(13)15

14 15 14 13 14 13 12 13 12 11

Cm⁷ F⁷ B^bm⁷ E^b⁷

(8va)

A^b⁷ D^b⁷ G⁷

(8va)

Cm⁷ (A^b⁷ G⁷) Cm⁷

(8va)

B♭m7 E♭7 A♭7 G7
8va A.H. A.H.
 13 13 13 12 11 12(24) 11(23) 10(22)
 13 11 11

(8va) 15 14 13 12 15 14 13 12 (12)(13) 15 14 15 14 13 14 13 12 13 12 11

Cm7 F7 B♭m7 E♭7
8va loco 15 15 15 14 13 13 13 12
 15 15 15 14 13 13 13 12
 15 13 13 12

(8vui) 22 20 22 19 22 20 19 22 22 20 18 22 20 18 22 20 20

A♭7 D♭7 A♭7 G7 Cm7
 12 11 11 10 13 12 10 13 11 12 12 10
 11 0 9

(8va) 24 22 20 19 22 20 18 16 20 19 17 20 18 19 19 17

A^{b7}
(8va)

G⁷

Cm⁷

loco

A^{b7}
(8va)

G⁷

F⁷

A^{b7}
(8va)

G⁷

G^{b7}

F⁷

N.C.
loco

8va

E⁷

T A B
16 15 17 18 17 16 18 | 19 21 23 23
14 15 13 14 16 17 19 | 10 21 10 X 16

E⁷
8va

T A B
8 7 | 7 7 7 7

loco
Cm⁷

T A B
10 9 8 | 7 11 10 8 | 10

8va

T A B
17 17 20 17 19 17 20 | 19 17 19 15 14 17 15 14 17 15 | 17

B^bm⁷ E^b7 A^b7 G⁷
Harm. Harm.

T A B
6 8 6 | 8 6 | 6 8 5 / 16 5

(8va)

T A B
15 14 13 12 15 14 13 12 (12)(13)15 | 14 15 14 13 14 13 12 13 12 11

(Cm⁷) F⁷ B^bm⁷ A.H. E^b7

(8va)

A.H.
15(25)
13(25) 13
12
11

T B
15 13 15 19
15 19

T B
22 20 22 19 22 20 19 22
22 20 18 22 20 18 22 20 20

A^b7 D^b7 N.C.

To Coda ♪

(8va)

A.H.
12 11 10 13
11 9 13 12 10
12 10 13 11 12 12 10

T B
24 22 20 19 22 20 18 16 16
20 19 22 20 18 19 19 17 12 12 12 15

To Coda ♪

Bass Solo (Victor):

Cm⁷ A^b7 G⁷ Cm⁷

T B
10 9 8 7
11 10 8 10

(8va) - tr ~~~ tr ~~~ tr ~~~ tr ~~~

T B
(15) 19(20) 17(19) 15 (17) 12 (14) 12
15 17 15
18 15 15 (17) 13 12 15

$B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}7$ $G7$

(8va) - - - -

 $(Cm7)$ $F7$ $B^{\flat}m7$ $E^{\flat}7$

(8va) - - - -

 $A^{\flat}7$

A.H.

 $D^{\flat}7$

A.H.

 $G7$

A.H.

(8va) - - - -

loco

8va - - - -

 $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}7$ $G7$

10 8 3 3 2

 $D^{\flat}7$
 $A^{\flat}7$
 $G7$

16 17 18 19 20 18

Cm⁷

Handwritten musical score for Cm⁷. The score consists of two staves. The top staff is for a bass instrument (Bass clef) and the bottom staff is for a guitar (Guitar clef). The key signature is B-flat major (two flats). The score shows a single note on the first beat of each measure. The bass staff has fingerings: 3, 2, 1, 0; 4, 3, 1. The guitar staff has fingerings: 19, 17, 15, 20, 18, 19; 17, 15, 20, 18, 19, 15; 19, 15, 19, 15, 19. The score is labeled '(8va)'.

B♭m⁷

E♭7

A♭7

G7

Handwritten musical score for B♭m⁷, E♭7, A♭7, and G7 chords. The score consists of two staves. The top staff is for a bass instrument (Bass clef) and the bottom staff is for a guitar (Guitar clef). The key signature is B-flat major (two flats). The score shows a single note on the first beat of each measure. The bass staff has fingerings: 1, 4; 1. The guitar staff has fingerings: 19, 15, 15, 17, 15, 16, 15, 19, 17, 19, 15, 17, 14, 15; 17, 17, 15, 17, 15, 13, 15, 14; 13, 12, 13. The score is labeled '(8va)'.

Cm⁷

F7

B♭m⁷

E♭7

Handwritten musical score for Cm⁷, F7, B♭m⁷, and E♭7 chords. The score consists of two staves. The top staff is for a bass instrument (Bass clef) and the bottom staff is for a guitar (Guitar clef). The key signature is B-flat major (two flats). The score shows a single note on the first beat of each measure. The bass staff has fingerings: 3, 3, 3, 2; 1, 3, 1, 3. The guitar staff has fingerings: 10, 13, 10, 12, 13, 15, 12, 15, 13, 12, 13, 15; 12, 15, 12, 13, 14, 15, 12, 15, 13, 15, 12, 13, 15, 12, 15. The score is labeled '(8va)'.

Cm⁷

(8va)

B^bm7 B^b7 A^b7 G7

(8va)

B^b 1 4 1 1 6 3
B 19 15 15 17 15 16 15 19 17 19 15 17 14 15
B 17 17 15 17 15 13 15 14 13 12 13

Cm⁷ F⁷ B^bm⁷ E^b7

(8va) -

A 10 13 10 12 13 15 12 15 13 12 13 15 12 15 12 13 14 15 15 12 15 13 15 12 13 12 15

A♭7

D♭7

G7

Cm7



(8va)

tr ~

Musical staff with tablature for bass line, marked with *tr ~*.

tr ~

Musical staff with tablature for bass line, marked with *tr ~*.

Musical staff with tablature for bass line.

(8va)

Musical staff with tablature for bass line, marked with *(8va)*.

B♭m7

E♭7

A♭7

G7

Musical staff showing notes for B♭m7, E♭7, A♭7, and G7 chords.

(8va)

Musical staff with tablature for bass line, marked with *(8va)*.

Tb 3 S S

Musical staff with tablature for bass line, marked with Tb 3 S S.

Cm⁷ F⁷ B^bm⁷ E^b⁷

(8va) - - - - -

loco

A^b⁷ D^b⁷ G⁷ Cm⁷

A^b⁷ G⁷ Cm⁷

A^b⁷ G⁷ Cm⁷

8va - - - - -

Tb S Tb S Tb S Tb S Tb S Tb S Tb S

A^b7
(8va)

G7

F7

A^b7
(8va)

G7

G^b7

F7

(cont. simile)

E7
(8va)

loco

A^b7
8va

G7

Cm7

A^b7
(cont. 8va)

G7

F7

A^b7

G7

G^b7

F7

E7

Bassoon/Bass Fingering:

Top Staff: 13 13 14 14 16 16 15 15 16 16 18 18 | 18 18 19 19 21 21 21

Bottom Staff: A 14 14 16 16 17 17 18 18 | 19 19 21 21 21

A**flat**7

G7

Cm7

Bassoon/Bass Fingering:

Top Staff: 20 20 17 18 | 3 15 14 17 17 20 | 20 20

Bottom Staff: A 18 15 16 15 | 16 15 18 17 18 17 | 17 20

Top Staff: 12 12 11 11 10 10 | 10 10 12 10 | 12 13 11 10

Bottom Staff: B 11 11 10 10 | 10 10 12 10 | 13 11 10

A**flat**7

G7

F7

Bassoon/Bass Fingering:

Top Staff: 18 18 15 16 16 | 15 16 18 15 18 | 15 17 14 16 14

Bottom Staff: A 16 16 15 16 16 | 15 16 18 15 18 | 15 17 14 16 14

Top Staff: 12 12 11 11 10 10 | 11 11 10 10 | 9 8 9 8

Bottom Staff: B 11 11 10 10 | 10 10 10 | 8 8 8 8

A^b7 G7 G[#]7 F7

24 19 20 19 X 17 19 19 17 17 16 | X 16 15 15 16 15 18 15 13 14 14

T A B T A B T A B T A B

12 11 12 11 11 10 11 10 10 9 10 9 8 8 8 8

T A B T A B T A B T A B T A B T A B T A B T A B

E7 (F7) (F[#]7) (G7)

14 13 14 15 14 15 | 16 15 16 17

T A B T A B T A B T A B

8 7 - - -

T A B T A B T A B T A B

E7
loco

8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7

T A B T A B T A B T A B T A B T A B T A B T A B

- - - - -

T A B T A B T A B T A B T A B T A B T A B T A B

A Chick From Corea 39

E♭7

D7

8va

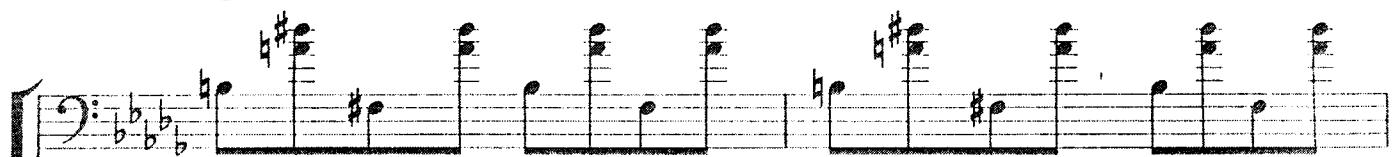
G7

(8va)

Fret positions indicated below the bass staff:

- Staff 1: 9, 10, 11, 12, 13, 14, 15
- Staff 2: 7, 7, 7, 7, 12, 12, 11, 10
- Staff 3: 9, 11, 9, 11, 9, 11, 9, 11
- Staff 4: 11, 13, 15, 13, 15, 13, 11, 11, 10, 11, 10, 11, 10, 11, 10, 11, 9, 11
- Staff 5: 9, 9, 9, 9, 9, 9, 9, 9
- Staff 6: 11, 13, 11, 14, 13, 11, 15, 13, 13, 11, 11, 13, 14, 13, 13, 11, 13, 11, 13, 11, 9, 13

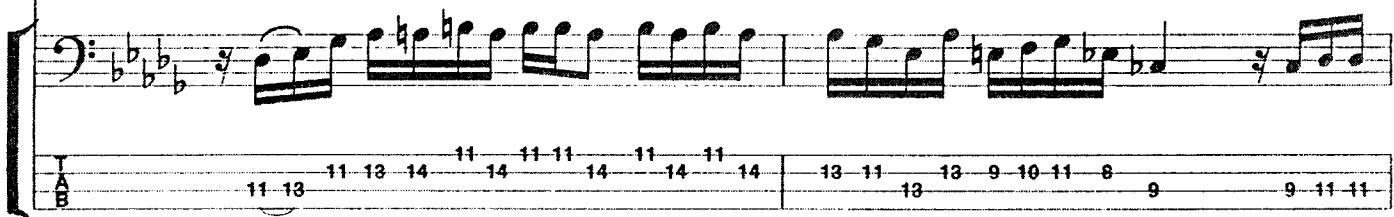
B7



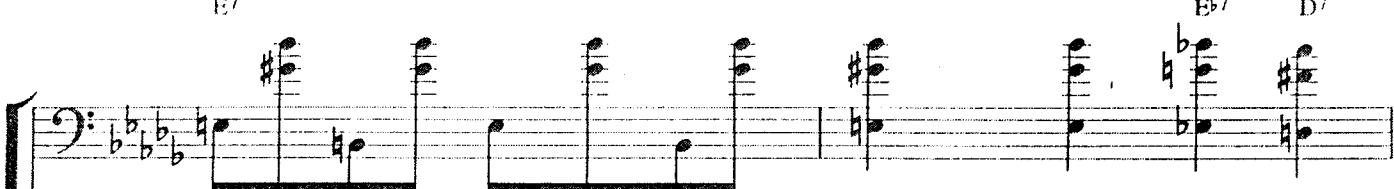
A 15 15 15 15 | 15 15 15 15

B 14 14 14 14 | 14 14 14 14

(8va) - - -



E7



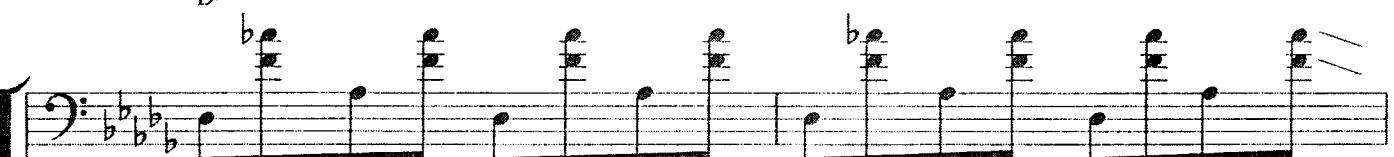
A 14 13 14 13 | 14 13 12 11

B 12 12 12 12 | 12 12 11 10

(8va) - - -



D♭7



A 11 10 11 10 | 11 10 11 10

B 9 11 9 11 | 9 11 9 11

(8va) - - -



A 13 13 13 15 13 13 15 15 13 15 13 | 11 13 15 13 15 15 13 15 15 13

B 15 15 15 15 15 15 15 15 15 15 15 | 18 20 22

G^{b7} (A^bm⁷) (Am⁷) (Bm⁷) G^{b7} D^bm⁷ G^{b7}

(8va) loco

B7 (F#m⁷) (C#m⁷) (Dm⁷) (D#m⁷) B7

E7 E^{b7} D7

D^b7

8va

Bass guitar tablature for D^b7 chord progression. The tab shows two measures of a bass line with eighth-note patterns. The first measure consists of eighth-note pairs (D, G), (A, E), (D, G), (A, E). The second measure consists of eighth-note pairs (D, G), (A, E), (D, G), (A, E). Below the tab are two sets of sixteenth-note patterns for the A and B strings. The first set for string A is: 17, 16, 17, 16. The second set for string A is: 17, 16, 17, 16. The first set for string B is: 16. The second set for string B is: 16, 15.

8va

G^b7
(8va)

Bass guitar tablature for G^b7 chord progression. The tab shows two measures of a bass line with eighth-note patterns. The first measure consists of eighth-note pairs (D, G), (A, E), (D, G), (A, E). The second measure consists of eighth-note pairs (D, G), (A, E), (D, G), (A, E). Below the tab are two sets of sixteenth-note patterns for the A and B strings. The first set for string A is: 16, 15, 16, 15. The second set for string A is: 16, 15, 16, 15. The first set for string B is: 14. The second set for string B is: 14, 15.

(8va)

C^b7
(8va)

Bass guitar tablature for C^b7 chord progression. The tab shows two measures of a bass line with eighth-note patterns. The first measure consists of eighth-note pairs (D, G), (A, E), (D, G), (A, E). The second measure consists of eighth-note pairs (D, G), (A, E), (D, G), (A, E). Below the tab are two sets of sixteenth-note patterns for the A and B strings. The first set for string A is: 15, 14, 15, 14. The second set for string A is: 15, 14, 15, 14. The first set for string B is: 14. The second set for string B is: 14, 14, 16, 15.

(8va)

N.C.
(8va) - - - - -

D.S. al Coda

T A B
13 12 11 10 | 14 13 12 11

(8va) - - - - -

D.S. al Coda

T A B
13 | .

Coda
N.C.

T A B
12 10 13 11 12 10 | 6 5 3 6 4 5 5 3 4

(8va) - - - - -

T A B
19 17 20 18 19 19 17 | 20 19 17 20 18 19 19 17 19

Cm

T A B
3 1 4 2 3 3 1 | 13 12 10 13 11 12 12 10

(8va) - - - - -

15 ma
A.H.

T A B
12 10 13 11 12 12 16 | 20 19 17 20 18 19 19 12(24)

Bangkok Blues

by Steve Bailey and Victor Wooten

Ballad shuffle $\text{♪}=176$

Steve:

N.C.

top note 15ma

A.H.

A.H.

21(33) 23 21 14(26) 15 14 12(24) 14(26) | 21(33) 23 21 15(27) 14 12(24) 14(26)

A
B
17 19 17 10 11 10 8 10 | 17 19 17 11 10 8 10

Victor:

tr (e)

tr (e)

A
B
17 19 17 10 11 10 8 10

(top note 15ma)

A.H.

A.H.

21(33) 23 21 14(26) 15 14 12(24) 14(26) | 12(24) 13(25) 12 10(22) 12(24)

A
B
17 19 17 10 11 10 8 | 17 19 17 11 10 8 10

loco

12

Copyright © 1993 Steve Bailey and Vix Lix Music
(administered by Bug Music)

(15ma) A.H.

8va G¹³ A.H.

16 16(28) 15(27) 15(27) 15 17 19

A.H. 15 15(27) 15(27) 15 17

S 1/2 S 1/2 S 1/2 S 1/2 S S 7 9 3 5 0 3 3 5 9 7 15 16 19(31)

G¹³ (8va) A.H. D⁷ E⁷ A.H.

16(28) 16(26) 15(27) 15(27) 15 17 19(31)

A.H. 15(27) 15(27) 15(27) 15 16

S 1/2 S 1/2 S 1/2 S 1/2 S S 9 7 10 (10) 9 (9) 7 0 3 3 5 9 7 9 7 9

A7 A7sus A7(5) A7

T
A
B

+ + + + + + + +

19 18 19 19 20 20 21

17 17 17 17 17 17 17

5 0 3 5 5 0 3 5

8va F6/9 F Fsus Fmaj7 F6/9

T
A
B

19 17 15 21 19

19 17 15 21 19

13 13 13 13 13 13 16 14 19 13 16

T
A
B

1

F6/6 F7(#II) (E5)

(8va)

T
A
B

19 17 17 19 17 16 19 19 13 13 13 13 13 13 16 16 13

17 17 17 17 17 16 16 16 13 12 12(24) 13(25)

A.H. - - - - -
A.H. - - - - -

T
A
B

19 9 5

Bangkok Blues 49

Bangkok Blues 51

G13
(15ma)

A.H.

Am7

8va



A.H.

16(28)

16(28)

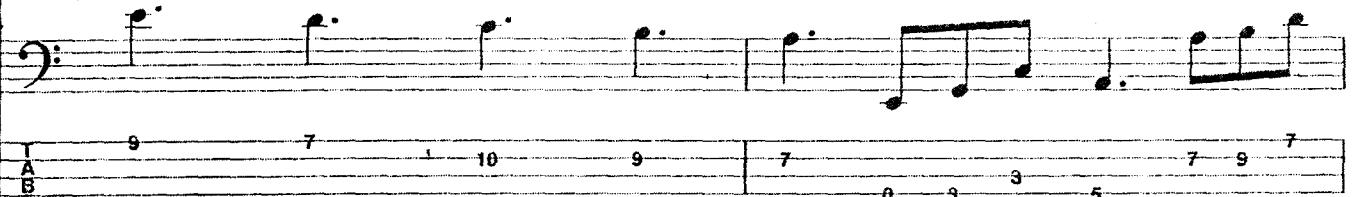
15(27) 14(26)

17(29) 19(31)

17(29)

17

loco

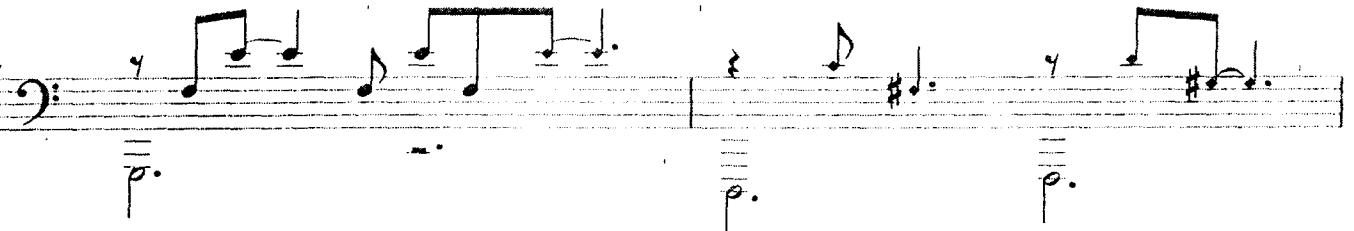


G13
(8va)

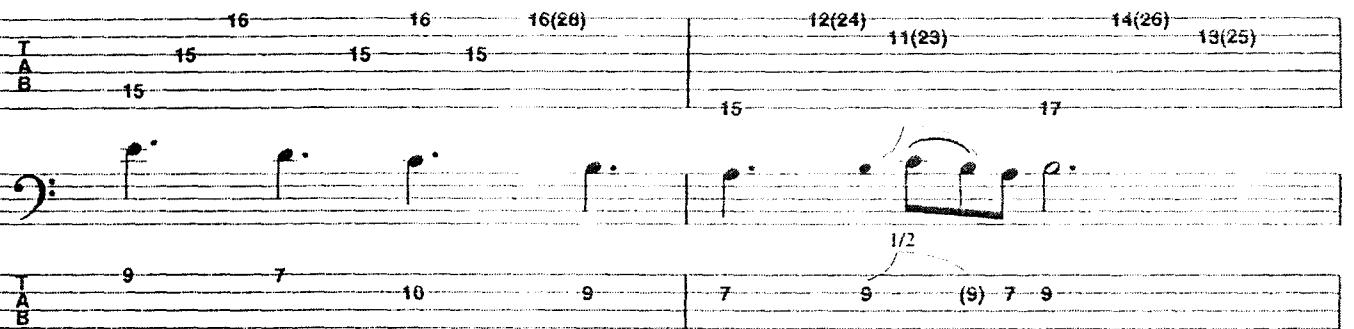
15ma
A.H.

D7

E7



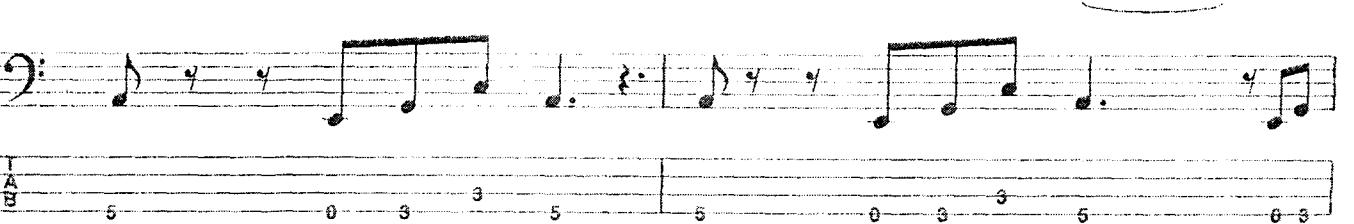
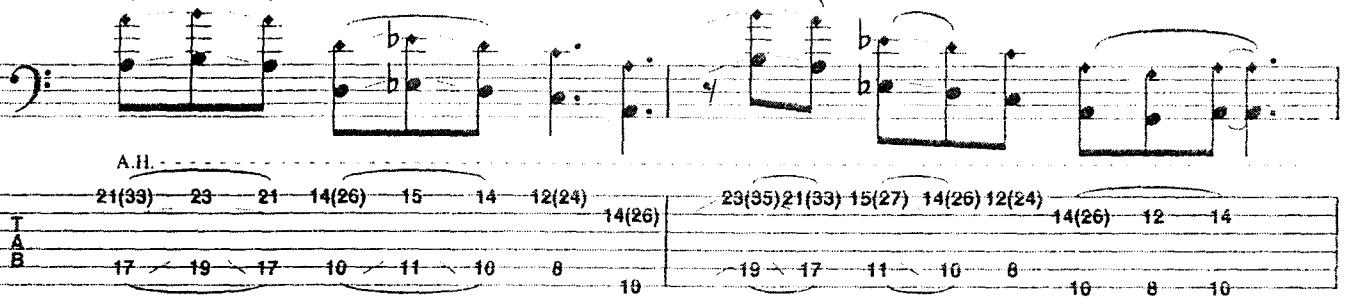
A.H.

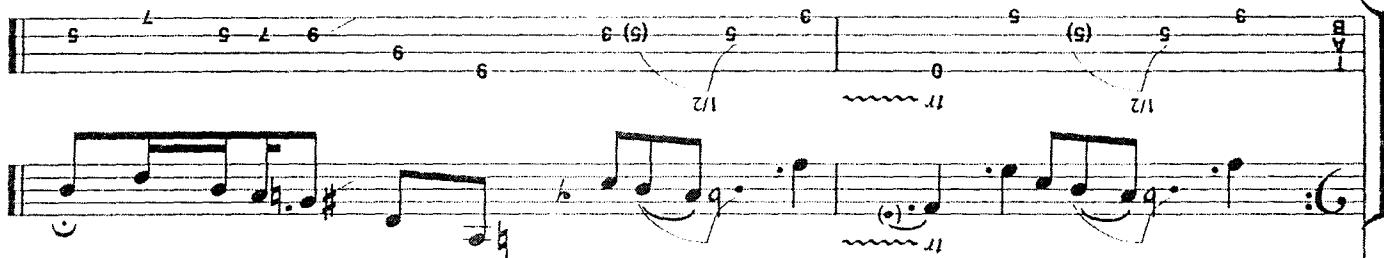


Am7

top note 15ma

A.H.





(15ma)

Handwritten musical score for two voices (A and B) and piano. The vocal parts show sustained notes and eighth-note patterns. The piano part features eighth-note chords. Measures 1-2 end with a repeat sign and a double bar line.

G7 Am7 G7 D13

Handwritten musical score for two voices (A and B) and piano. The vocal parts show eighth-note patterns. The piano part features eighth-note chords. Measure 1 ends with a fermata over the piano part.

(15ma)

Handwritten musical score for two voices (A and B) and piano. The vocal parts show eighth-note patterns. The piano part features eighth-note chords. Measures 1-2 end with a repeat sign and a double bar line.

A.H. G7

Stan the Man

Slow ballad $\text{J} = 68$

E/G#
top voice 8va
A.H.

Intro:

Steve:

by Steve Bailey and Victor Wooten

Rubato

Intro:

Moderate rock $\text{J} = 120$

E/G#

Rubato

Intro:

Victor (ten. bass):

A maj⁹

E/B

C#m⁷

E/G[#]

A maj⁹

F#/*A*#

B

E/G[#]

A

A

E/B

C[#]m⁷

E/G[#]
(3rd time rit.)

A

F# / A#

6(18) 4(16) 4(23) 6(25) 4(16) 6(18) | 6(18) 6(18) 6(25) 6(25) 6(18) 6(18)

5 6(18) 4(16) 4(23) 6(25) 4(16) 6(18) | 6(18) 6(18) 6(25) 6(25) 6(18) 6(18)

(6) 6 (6) 6 6 6 6

B

8(20) 6(18) 6(25) 8(27) 8(20) | 9(21) 7(19) 9(21)

7 8(20) 6(18) 6(25) 8(27) 8(20) | 9(21) 7(19) 9(21)

(6) 8 6 8 9 9 7 9

C

Bass Fig. 1

13 15 16 17 18 19 12 13 14 | 13 15 16 17 18 19 12 13 14

13 15 16 17 18 19 12 13 14 | 13 15 16 17 18 19 12 13 14

D

To Coda ⊕ Em

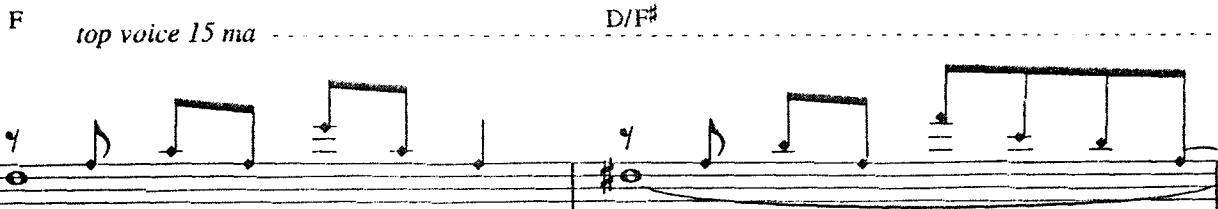
10 11(23) 9(21) 11(23) 9(28) 9(21) 11(23) | 12 12(24) 11(23) 12(24) 11(30) 11(23) 12(24)

11 11 11 11 12 12 11 12 12

11 11 11 11 12 12 11 12 12 | 11 11 11 11 12 12 11 12 12

F
top voice 15 ma

D/F#



12(24) 14(26) 14(26) 12(31) 12(24) 14(26) | 14(26) 14(26) 14(26) 14(33) 14(33) 14(26)

T A B 13 14

8va

T A B 14 14 12 14 14

8va

I

A.H.

14(26) 16 14 16 14 | 12 12(24)

T A B (14) (14)

A.H.

T A B (14) 16 14 16 14 | 16 (16) 9 11

T A B (14) 16 14 16 14 | 16 (16) 9 11

2.
8va

T A B 12 12

Victor's Solo:

T A B 16 6 4 6 4 6 4 6 4 6 4 6

E/G[#]

Bass Fig. 2

A

Handwritten musical score for Bass Fig. 2 in E/G[#]. The score consists of two staves. The top staff is a bass clef staff with a key signature of two sharps. The bottom staff is a standard staff with a key signature of one sharp. The music begins with a single note followed by a sixteenth-note pattern. The bass line is indicated by 'A' and 'B' above the staff, with numerical fingerings below. The score continues with a series of eighth-note patterns and concludes with a final note.

13 11 9 11 9 9 11 3 3 3 3 11

E/B

C[#]m⁷

Handwritten musical score for E/B in C[#]m⁷. The score consists of two staves. The top staff is a bass clef staff with a key signature of two sharps. The bottom staff is a standard staff with a key signature of one sharp. The music begins with a single note followed by a sixteenth-note pattern. The bass line is indicated by 'A' and 'B' above the staff, with numerical fingerings below. The score continues with a series of eighth-note patterns and concludes with a final note.

(11) 9 9 9 11 9 11 9 11 13 9 11 11 9 11 13 11
16 14 16 16 12 12 12 12 12 12 12 12 12 12 12 12

E/G[#]

A

Handwritten musical score for E/G[#]. The score consists of two staves. The top staff is a bass clef staff with a key signature of two sharps. The bottom staff is a standard staff with a key signature of one sharp. The music begins with a single note followed by a sixteenth-note pattern. The bass line is indicated by 'A' and 'B' above the staff, with numerical fingerings below. The score continues with a series of eighth-note patterns and concludes with a final note.

13 13 11 14 13 13 11 14 14 14 14 14 11 14 11 14 11 9 11 9 7 9 7

F/A#

B

(end Bass Fig. 2)

Bass part (F/A#):

Guitar part (F/A#):

Fretboard diagram (A/B strings):

W/Bass Fig. 2 (4 times) w/ Bass Fig. 2 (4 times)

E/G#

A

Bass part (E/G#):

Guitar part (E/G#):

Fretboard diagram (A/B strings):

E/B

C#m7

Bass part (E/B):

Guitar part (E/B):

Fretboard diagram (A/B strings):

E/G#

loco

A

Bass part (E/G# loco):

Guitar part (E/G# loco):

Fretboard diagram (A/B strings):

F/A#

B

Bass part (F/A#):

Guitar part (F/A#):

Fretboard diagram (A/B strings):

E/G[#]

A

16 20 18 16 16 16 18 16 16 18 16 16 14 | 16 16 14 14 16 14 16 16 14 14 14 14 14

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

E/B

C[#]m7

13 16 13 16 14 16 13 14 16 14 13 14 12 13 14 11 | 12 14 11 14 13 14 12 14 11

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

E/G[#]

A

18 20 18 16 20 18 16 20 18 16 | 20 18 16 18 16 18 16 19 16 20 20 20

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

F[#]/A[#]

B

20 16 20 20 20 16 20 20 16 18 18 18 16 18 18 | 18 16 18 18 18 16 18 16 13 11

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

E/G[#]

6 6 6 6

Tb↓ Tb↑ S Tb↓ Tb↑ S (cont. simile)

13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

A

6 6 6 6

13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

E/B

E/B

Bass clef, 2 sharps.

6 6 6 6

TAB: 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11

C#m7

C#m7

Bass clef, 1 sharp.

6 6 6 6

TAB: 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11

E/G[#]

E/G[#]

Bass clef, 1 sharp.

6 6 6 6

TAB: 15 15 13 16 16 13 16 16 13 16 16 13 16 16 13 16 16 13

A

A

Bass clef, 1 sharp.

6 6 6 6

TAB: 18 18 16 18 18 16 18 16 18 18 16 18 18 16 18 18 16 18 16

F#/A#

F#/A#

Bass clef, 1 sharp.

6 6

TAB: 20 20 18 20 20 20 18 20 20 18 20 23 (23) 23 20 18 20 18 21 18 16 18 16 18 16

B

E/G[#]

Bass clef, 1 sharp.

6 6 6 6

TAB: 16 18 16 18 16 18 18 16 18 16 18 16 18 16 18 16 18 16

A

E/B

C[#]m7

10 - 16 - 20 - 20 - 16 - 18 - 16 - 18 - 16 - 18 - 16 - 16

18 - 15 - 16 - 18 - 15 - 16 - 18 - 15 - 16 - 18 - 15 - 16

A
B

E/G[#]

A

18 - 15 - 16 - 18 - 15 - 16 - 18 - 20 - 16 - 18 - 16 - 18

16 - 20 - 23 - 20 - 21 - 23 - 23 - 20 - 23

A
B

F[#]/A[#]

8va

B

13 - 11 - 14 - 13 - 15 - 13 - 16 - 13 - 15 - 13 - 16 - 13

13 - 13 - 16 - 13 - 7 - 7 - 9

A
B

C
w/Bass Fig. 1

D

9 - 7 - 9 - 7 - 9 - 7 - 9 - 7

11 - 11 - 9 - 11 - 9 - 9 - 11 - 9 - 11

A
B

Em

F

12 - 11 - 12 - 12 - 9 - 11 - 12 - 12 - 12

14 - 14 - 12 - 14 - 12 - 14 - 12

D/F[#]

14

A
B

Steve: 8va G 15ma

Victor: 8va N.C. loco D A

E 8va D A

E 15ma D A

E 8va D A

E *15ma* - - - - -
 8va D A
 19(91) 18(30) 16(28) 18(30) 19 18 16 16
 T A B 11 0
 8va Bass Fig. 3
 9 7 9 7

w/Bass Fig. 3 (2 times)

(8va) E

11(23) 13(25) 11(23) 13(25) 14(26) 13(25) 11(23) 13(25) 19 18 19 21 18

(8va)

A B

A B

9 7 (9) {7}

E (8va) 15ma 8va D A

Musical score for the bassoon part, page 10, measures 16-18. The score shows a bassoon line with various slurs, grace notes, and rests. Below the staff, a tablature system indicates fingerings and bowing. The tablature consists of three horizontal lines with vertical tick marks. Fingerings are shown above the lines, and a bowing mark is present. Measure 16 starts with a 16th note followed by a 16th note. Measure 17 begins with a 16(28) note, followed by a 16(28) note. Measure 18 starts with a 18(30) note, followed by a 16(28) note. Measure 19 starts with a 19 note. Measures 18 and 19 conclude with a fermata. Measures 20 and 21 begin with 18 notes, followed by 18 notes, and then a (18) note. Measures 22 and 23 begin with 16 notes, followed by 16 notes.

E

D A E

T 16 19 18 19 16
A 17 18 19 16
B 16 14 16 16 13 16 14 14 16 13 16 14

8va

T 9 9
A 9
B 9 7 7 7 7 7 7 7 7 7 7 7

D A E

Bass Fig. 4

D A

18 16 19 16 20 19 18 16 19 18 17 19 16 19 16 18 16 18 16 16

A B

17 19 16 16 19 16 18 17 19 19 16 19 16 18 18 16 16

I A

9 9

E

23 21 21 19 23 23 23 23 21 21 19 23 23

T
A
B

(end Bass Fig.)

w/Bass Fig. 4 (4 1/2 times)

D A E

24 23 21 19 21 19 21 19 18 19 18 21 21 21 21 20 23 20 23

T
A
B

D A E

11 11 13 14 14 14 16 16 18 19 19 16 16 14 13 12 13 11 13 11

T
A
B

D A

16 14 13 16 13 16 14 16 14 16 14 12 15 16 14 21 19 18 16 16 14 13 12 13 11

T
A
B

E

11 13 13 16 16 14 16 16 16 16 | 20 16 19 16 18 16 19 17 16 19 17 16 16

T A B

D

A

E

21 21 19 18 19 16 18 15 17 14 16 13 14 11 13 | 11 13 9 11 8 9 8 9 8 6 9 8

T A B

D

A

9 9 10 10 11 11 11 11 12 12 13 13 | 14 13 11 14 13 11 14 13 11 14 13 11 14 13 11 14 13 11

T A B

E

21 23 19 21 18 20 16 18 | 14 15 16 13 16 14 12 14 12

T A B

D

A

E

11 13 14 11 11 13 11 13 16 | 16 18 18 18 16 20 20 20 16 21 21 21 16 20 20 20

T A B

D

A

16 18 18 18 16 20 20 16 21 21 16 18 18 16 (16) 20 20 20 16 18 18 16 20 20 20 16 21 21 21

T A B

E

16 18 18 18 16 18 16 19 18 16 19 18 16 19 18 16 18 19

I
A
B

16 18 19 16 18 19 16 19 18 16 19 18 16 18 19 16 16 16 19

I
A
B

D

A

19 18 16 19 18 16 19 18 16 19 18 16 19 18 16 19 18 16

I
A
B

E

16 14 13 16 14 13 16 14 13 16 14 13 16 14 13 16 14 13

I
A
B

18 16 14 18 16 14 18 16 14 17 16 14 14 16 13

I
A
B

D A I

6 6 6 6

14 13 11 14 13 11 14 13 11 14 13 11 14 13 11 14 13 11

T
A
B

The image shows a musical score for a six-string guitar. The top part is a staff with a bass clef, a key signature of two sharps, and a time signature of common time. It features a melodic line consisting of eighth and sixteenth notes. Measure numbers 6 and 12 are indicated above the staff. The bottom part is a tablature for a six-string guitar, showing the fingerings for the melody. The strings are labeled I, A, and B from left to right. The tablature includes note heads and vertical stems, corresponding to the notes in the staff above. Measure numbers 18, 16, 14, 18, 16, 14, 18, 16, 14, 18, 16, 14, 17, 14, 16, 18, 19, and 16 are marked below the tablature.

D A

TAB
A B

18 18 19 16 18 18 18 16 15 16 16 18 19 19 19 19 18 18 16 16 14 16 14 14

Guitar tablature for the E, D, and A chords. The top staff shows the chords in standard notation. The bottom staff shows the corresponding fingerings for each chord. The strings are numbered 11, 13, 9, 11, 8, 9, 6, 8 from left to right.

E: 11 11 9 9 8 8 6 6
D: 4 4 2 2 2 2 2 2
A: 16 16 16 14 13 11

T
A
B

Musical score for bassoon part 2, measures 1-3. The score consists of three staves. The top staff is in bass clef, A major (no sharps or flats), and common time. It features a continuous eighth-note pattern. The middle staff is in bass clef, A major (no sharps or flats), and common time. It features a continuous eighth-note pattern. The bottom staff is in bass clef, A major (no sharps or flats), and common time. It features a continuous eighth-note pattern. Measure 1 ends with a repeat sign and a bass clef. Measure 2 begins with a bass clef. Measure 3 begins with a bass clef.

E

15ma

top voice 8va

11
13
12(24) 13
16(26)
9(21) 7(19) 9(21)

loco

B
A
9
7
(9)
7
12 12 || 9
9 7 9

D

Em

11(29) 9(21) 11(29) 9(28) 9(21) 11(23)
12(24) 11(23) 12(24) 11(30) 11(29) 12(24)

B
A
10
B
11
11 9-11
12
12 11 12

F

top voice

15ma

D/F#

8va

14(26) 12(24) 14(26) 12(31) 12(24) 14(26)
14(26) 14(26) 14(26) 14(33) 14(33) 14(26) 14(26)

A
B
13
A
14
14 12-14
14

8va ----- G ----- 15ma ----- D.S. ~~Sal~~ Coda

14(26) 16 14 (14(26)) 16 14 | 12 19(31) 18(30) 19(31) 16(28) 17(29) 16(28) 17(29) 16(28)

A (14) 16 14 16 14 | 16 (16) 4 6 4 6

\oplus Coda

Freely

(0)

8va

A 13 11 13 11 13 15 13 11 13 13 11 11 13 11 0 11 0 11 9 9 9 11

top voice 8va

A 11 13 11 13 15 13 11 13 11 13 11 13 13 11 9 11 9 11

(0)

(0) 11

Victor's Jam

by Victor Wooten

Medium funk $J = 92$

N.C.(Em)

The sheet music consists of four staves. The top two staves are for bass (Bass clef) and the bottom two are for guitar (Guitar clef). The first staff has a key signature of three sharps. The second staff has a key signature of one sharp. The third staff has a key signature of no sharps or flats. The fourth staff has a key signature of one sharp. The music is divided into measures by vertical bar lines. Below each staff, there are tablatures for both the bass and guitar. The bass tablature uses a standard six-string notation with letter heads (A, B, C, D, E, F) above the strings and numbers below indicating fingerings. The guitar tablature uses a standard six-string notation with letter heads (A, B, C, D, E, F) above the strings and numbers below indicating fingerings. The lyrics are written below the notes in a combination of letters (Tb, S, LHT) and numbers (0, 1, 2, 3, 4, 5, 7, X).

Measures 1-2:

Tb S Tb Tb Tb S Tb S LHT Tb Tb Tb S LHT Tb S Tb S Tb S Tb S Tb

Guitar Tab:
A: 5 7 4 4 5 0 4 5 0 X 0 3 0 | 0 X X 0 0 5 X X 0
B: 0 4 4 4 5 X X X 3 5 3 0 | 0 X 4 5 0 X 5 X 7 9 0

Measures 3-4:

Tb S Tb LHT Tb LHT S Tb Tb Tb Tb S Tb Tb Tb S Tb Tb S Tb Tb

Guitar Tab:
A: 0 7 X | X 0 7 7 9 0
B: 0 4 4 4 5 X X X 3 5 3 0 | 0 X 4 5 0 X 5 X 7 9 0

Measures 5-6:

Tb S Tb Tb S Tb Tb Tb Tb Tb S Tb S Tb LHT Tb S Tb S Tb S Tb

Guitar Tab:
A: 0 0 | 0 0 0 0 7
B: 0 4 5 5 7 3 3 5 5 7 0 | 4 5 5 4 6 0 3

Measures 7-8:

Tb LHT S Tb S Tb LHT Tb S Tb LHT S Tb Tb Tb S Tb S Tb S Tb Tb

Guitar Tab:
A: X 0 2 0 0 0 2 0 2 2 0 | 3 4 0 (0) 4 4 5 5 5 7 7 3 4 0
B: 0 X 0 0 0 2 0 2 2 0 | 3 4 0 (0) 4 4 5 5 5 7 7 3 4 0

Copyright © 1993 Vix Lix Music
(administered by Bug Music)

Handwritten musical score for a six-string guitar, featuring six staves of tablature. The score includes measure numbers (e.g., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) and dynamic markings like '(E7)', '(E7#)', '(D7)', '(G7)', '(C7)', and '(D7#)'. The music is set in common time and includes a section with a bass clef and a section with a treble clef.

E7

A7

E7

A7

E7

A7

E7

A7

E7

A7

E7

A7

N.C.

(A7)

Tb LHT S Tb S

Tb Tb Tb S Tb S

S Tb Tb Tb Tb

S Tb 1/2 + LHT + LHT LHT + LHT +

(R.H. Tap)

Tb S Tb S Tb 1/2 S Tb S Tb

S Tb 1/2 + Tb S Tb + Tb +

Bass clef, key signature of E major (no sharps or flats). Measures 1-2.

Tb S Tb 1/2 S Tb S S Tb
6 5 2 0 0 0 6 (5) 0 3 3 5

A B 0 3 3 0 3 5 (5) 0 3 3 5

Bass clef, key signature of E major (no sharps or flats). Measures 3-4.

Tb S Tb 1/2 S Tb Tb S S Tb Tb
7 6 2 0 0 5 3 3 3 3 5 6 6 7 7 8 8

A B 5 0 3 3 0 3 5 3 3 5 6 6 7 7 5 7

(E7(#9))

Bass clef, key signature of E major (no sharps or flats). Measures 5-6.

Tb S Tb Tb S Tb S Tb S Tb Tb S Tb Tb
7 6 7 0 0 0 0 0 0 0 6 7 4 4 5 5 7 9 7 5 7 5

A B 0 5 5 5 0 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bass clef, key signature of E major (no sharps or flats). Measures 7-8.

Tb S Tb Tb S Tb S Tb S Tb Tb S Tb Tb
5 0

A B 0 X 4 5 7 0 3 7 7 7 7 14 9 9 14 9 9 14 9 9 14 9 9 14 9 9 14 9

Bass clef, key signature of E major (no sharps or flats). Measures 9-10.

Tb S Tb Tb S Tb Tb S Tb Tb S Tb Tb
5 0 5 5 7 9 7 5 3 0 5 5 7 9 7 10 7 9 7 9 7 9 7 5

A B 0 X 4 5 5 5 7 3 0 X 5 5 7 9 7 9 7 9 7 5

Bass clef, key signature of E major (no sharps or flats). Measures 11-12.

Tb S Tb Tb S Tb Tb S Tb Tb S Tb Tb
5 0 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A B 0 X 4 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Thumb Start My Harley

by Steve Bailey and Victor Wooten

Rubato N.C.

15ma

Steve: A.H.

(15ma)

A.H.

A.H.

19(31) 18(30)

19(31) 17(29) 16(28)

17(29)

19(31)

17(29) 19(31) (19)

12(24) 19

14(26) 12 21

(15ma)

A.H.

A.H.

14(25) 12(24)

12(24)

12(24)

14 16 17 14 14

14(26)

15(27) 14(26) 15(27)

15(27)

15 17 14 16 17

(8va)

18

19 21 21 21 23 24

23 23

23 21 19

23 21 19

23 21 19

23 21 19

23 21 19

19 21 22

23

23

23 21 19

23 21 19

23 21 19

21 19 17

21 19 17

(8va)

loco

Bass clef staff with sixteenth-note patterns. Tablature below shows two sets of notes: A (T) and B (B). The first set has notes 21, 19, 17, 21, 19, 17. The second set has notes 23, 21, 19, 23, 21, 19, 21, 19, 17, 21, 19, 17, 7. The third set has notes 7, (7), 5.

15ma

A.H.

8va

Bass clef staff with sixteenth-note patterns. Tablature below shows two sets of notes: A (T) and B (B). The first set has notes 11(23), 14(26), 14(26), 13(25), 14(26), 11(23), 12(24), 11(23). The second set has notes 13(25), 13(25), 14(26), 11(23), 12(24), 11(23).

(8va)

Bass clef staff with sixteenth-note patterns. Tablature below shows two sets of notes: A (T) and B (B). The first set has notes 13, 14-11, 11, 12-14, 11. The second set has notes 14, 13-11, 14-12, 11, 14-13-11, 14-12, 11, 14-13, 11, 14-12, 11, 14-11, 12, 14.

(8va)

Bass clef staff with sixteenth-note patterns. Tablature below shows two sets of notes: A (T) and B (B). The first set has notes 14-16, 17, 14-16, 17. The second set has notes 14, 16, 18, 20, 21, 23, (23), 21, 19, 21, 23, 21, 21, 19, 21.

(8va) loco

Bass clef staff with sixteenth-note patterns. Tablature below shows two sets of notes: A (T) and B (B). The first set has notes 21, 19, 17, 19, 21, 19, 17, 19. The second set has notes 14, 12, 10, 12, 14, 12, 10, 12, 10, 12, 10, 8.

Bass clef staff with sixteenth-note patterns. Tablature below shows two sets of notes: A (T) and B (B). The first set has notes 6, 11, 4, 10, 3. The second set has notes 9, 6, 3, 0.

Moderate rock $J = 120$

Steve: A⁷ 8va

Handwritten musical score for Steve's guitar part in A⁷ chord. The score consists of two measures. The first measure shows a sequence of notes: 14, 12, 14, 12, 12, 14. The second measure shows: 13, 14, 12, 14, followed by a repeat sign and 12. Below the staff, a tablature shows the strings (T, A, B) and frets (5, 5, 5, 5, 5, 5). The tablature for the first measure is: 14 - 12 - 14 - 12 - 12 - 14. The tablature for the second measure is: 13 - 14 - 12 - 14 - 12.

Victor:
Bass Fig. 1
(R.H.)

Handwritten musical score for Victor's bass part in Bass Fig. 1. The score consists of two measures. The first measure shows a sequence of notes: 18, 17, 5, 5, 5, 5, 5, 5. The second measure shows: 5, 5, 5, 5, 5, 5, 0, 2, 3, 4. Below the staff, a tablature shows the strings (T, A, B) and frets (5, 5, 5, 5, 5, 5). The tablature for the first measure is: 18 - 17 - 5 - 5 - 5 - 5 - 5 - 5. The tablature for the second measure is: 5 - 5 - 5 - 5 - 5 - 5 - 0 - 2 - 3 - 4. Above the staff, a note indicates a + sign.

A⁷sus
(8va)

Handwritten musical score for Steve's guitar part in A^{7sus} chord. The score consists of two measures. The first measure shows a sequence of notes: 14, 13, 14. The second measure shows: 16(20), 14(26), 12(24), 14(26). Below the staff, a tablature shows the strings (T, A, B) and frets (5, 5, 5, 5, 5, 5). The tablature for the first measure is: 14 - 13 - 14. The tablature for the second measure is: 16(20) - 14(26) - 12(24) - 14(26).

15ma
A.H.

Handwritten musical score for Victor's bass part in 15ma chord. The score consists of two measures. The first measure shows a sequence of notes: 19, 17, 5, 5, 5, 5, 5, 5. The second measure shows: 5, 5, 5, 5, 5, 5, 0, 2, 3, 4. Below the staff, a tablature shows the strings (T, A, B) and frets (5, 5, 5, 5, 5, 5). The tablature for the first measure is: 19 - 17 - 5 - 5 - 5 - 5 - 5 - 5. The tablature for the second measure is: 5 - 5 - 5 - 5 - 5 - 5 - 0 - 2 - 3 - 4. Above the staff, a note indicates a + sign.

A⁷(+5)
(15ma)
A.H.

Handwritten musical score for Steve's guitar part in A⁷⁽⁺⁵⁾ chord. The score consists of two measures. The first measure shows a sequence of notes: 15(27), 14(26), 12(24), 14(26). The second measure shows: (14(26)) - 12(24), 14(26), 14(26). Below the staff, a tablature shows the strings (T, A, B) and frets (5, 5, 5, 5, 5, 5). The tablature for the first measure is: 15(27) - 14(26) - 12(24) - 14(26). The tablature for the second measure is: (14(26)) - 12(24) - 14(26) - 14(26).

Handwritten musical score for Victor's bass part in 15ma chord. The score consists of two measures. The first measure shows a sequence of notes: 20, 17, 5, 5, 5, 5, 5, 5. The second measure shows: 5, 5, 5, 5, 5, 5, 0, 2, 3, 4. Below the staff, a tablature shows the strings (T, A, B) and frets (5, 5, 5, 5, 5, 5). The tablature for the first measure is: 20 - 17 - 5 - 5 - 5 - 5 - 5 - 5. The tablature for the second measure is: 5 - 5 - 5 - 5 - 5 - 5 - 0 - 2 - 3 - 4. Above the staff, a note indicates a + sign.

B7sus Start My Harley

A7sus

(15ma)

A.H.

(end Bass Fig. 1)

A7

(15ma)

A.H.

A7sus

(15ma)

A.H.

A7(b5)

(8va)

A7sus

15ma

A.H.

(Steve facet)

N.C. (E7(\sharp 9))

Musical score for a string instrument (likely cello or bass) in G major (two sharps). The score consists of two staves. The top staff shows a melodic line with various notes and rests. The bottom staff provides fingerings and bowing instructions. The music is divided into measures by vertical bar lines.

Measure 1: Tb S Tb Tb Tb Tb
9 0 7 5 7 0 9 0 7 5 7 6 6 9
A B 0 0 7 5 7 0 0 7 5 7 0 0 7 5 7

Measure 2: Tb S Tb
9 0 0 12 0 14 16 0 10 0 12 14 7 0 0 7 5 7
A B 0 0 0 12 0 14 16 0 10 0 12 14 7 0 0 7 5 7

Musical score for a string instrument (likely cello or bass) in G major (two sharps). The score consists of two staves. The top staff shows a melodic line with various notes and rests. The bottom staff provides fingerings and bowing instructions. The music is divided into measures by vertical bar lines.

Measure 1: Tb S Tb
9 0 0 12 0 14 16 0 10 0 12 14 7 0 0 7 5 7
A B 0 0 0 12 0 14 16 0 10 0 12 14 7 0 0 7 5 7

Musical score for a string instrument (likely cello or bass) in G major (two sharps). The score consists of two staves. The top staff shows a melodic line with various notes and rests. The bottom staff provides fingerings and bowing instructions. The music is divided into measures by vertical bar lines.

Measure 1: Tb S Tb
7 0 0 7 5 7 5 7 6 0 7 5 7 0 0 7 5 7 7
A B 0 0 0 7 5 7 5 7 6 0 7 5 7 0 0 7 5 7 7

Musical score for a string instrument (likely cello or bass) in G major (two sharps). The score consists of two staves. The top staff shows a melodic line with various notes and rests. The bottom staff provides fingerings and bowing instructions. The music is divided into measures by vertical bar lines. A dynamic instruction "8va" is written above the staff.

Measure 1: Tb S Tb
16 19 16 18 16 17 (16) 16 14 16 14 15 14 14 13
A B 0 0 0 7 5 7 5 7 6 0 7 5 7 0 0 7 5 7 7

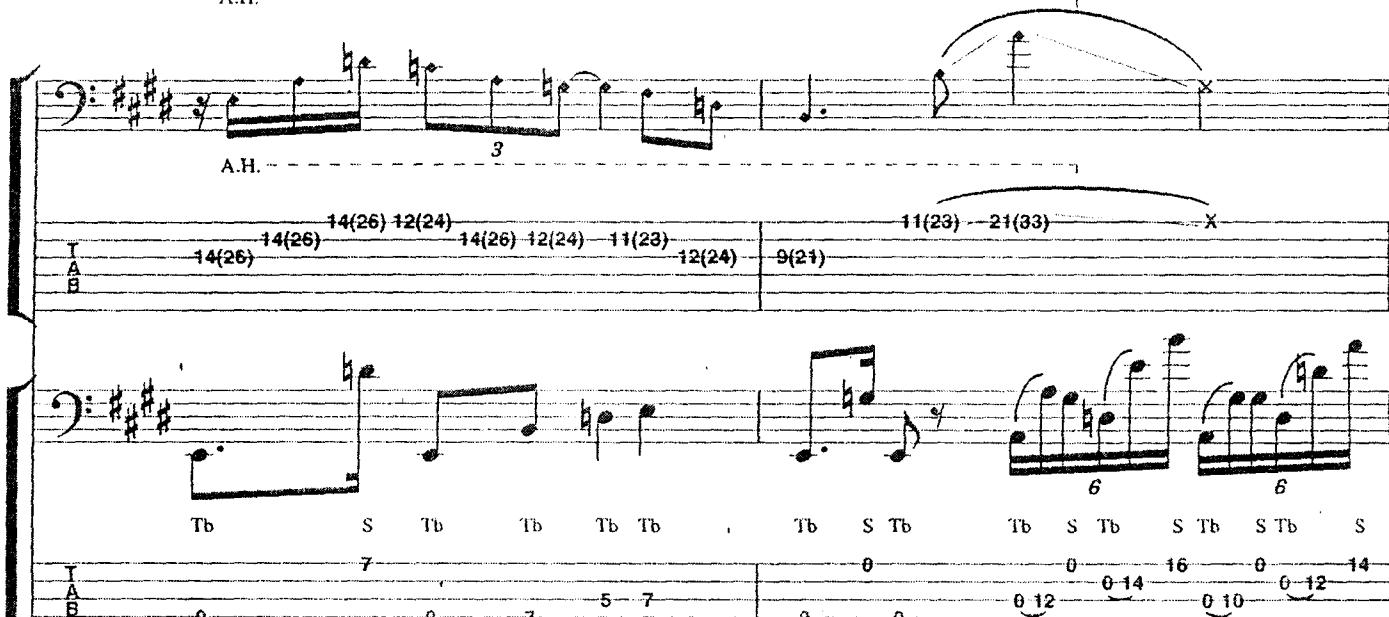
Musical score for a string instrument (likely cello or bass) in G major (two sharps). The score consists of two staves. The top staff shows a melodic line with various notes and rests. The bottom staff provides fingerings and bowing instructions. The music is divided into measures by vertical bar lines.

Measure 1: Tb S Tb
9 0 0 7 5 7 5 7 6 0 7 5 7 0 0 7 5 7 6
A B 0 0 0 7 5 7 5 7 6 0 7 5 7 0 0 7 5 7 6

Want to Start My Harley?

15ma

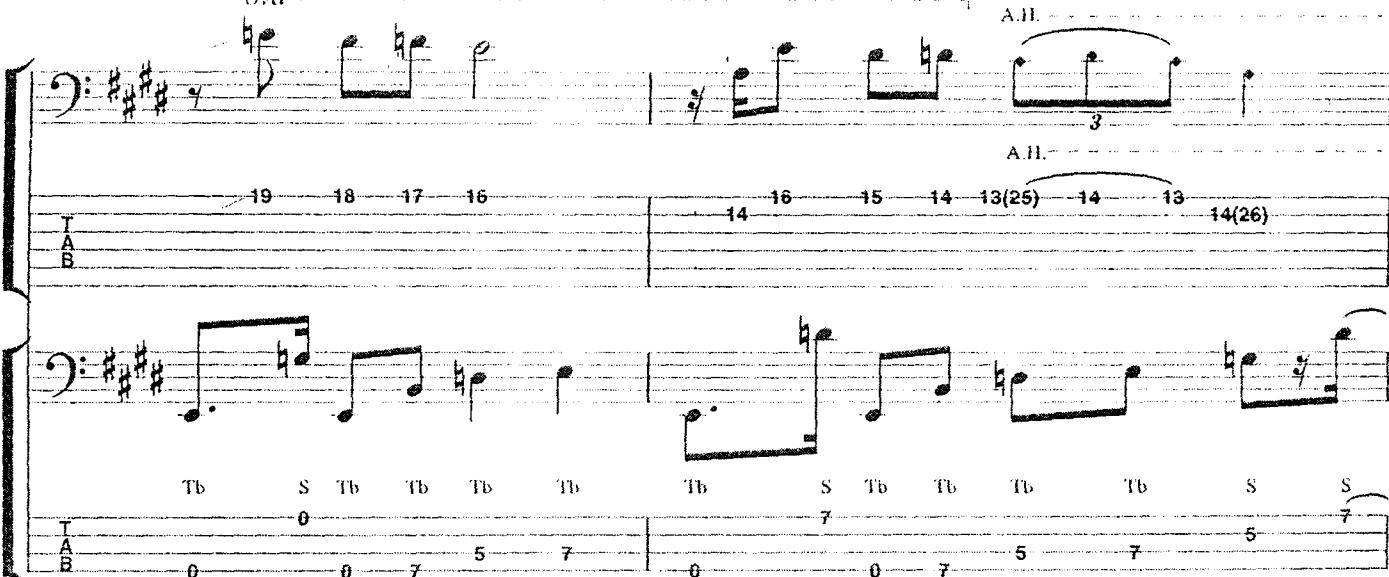
15



116

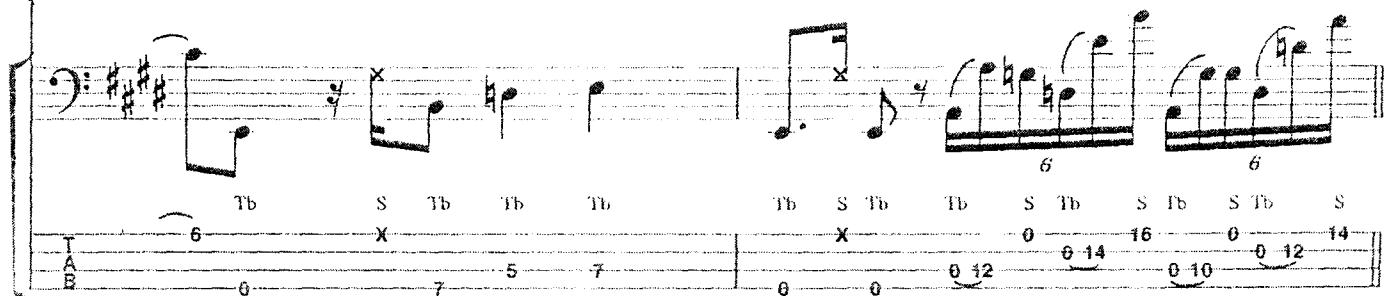
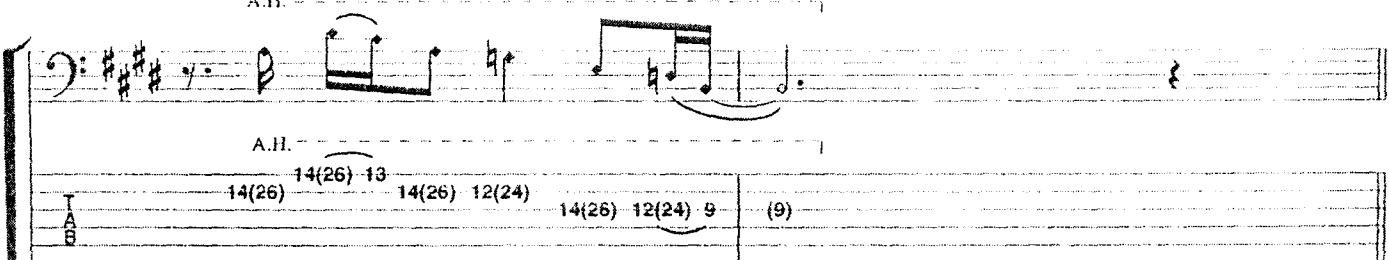
15m

A.II



(15ma)

314



(A⁷)

8va

15ma

A.H.

15ma
A.H.

16 19 18 17 16 16(28) 16(28) 19(31) 16 16(28)

T A B
16 0 18(30) 16(28) 19(31) 18(30) 16(28)

Tb S Tb Tb

0 5 0 3 -4 3 5 0 3 -4 0

T A B
5 5 0 3 -4 3 5 0 3 -4 0

(15ma)

A.H.

8va

A.H.

16(28) 16(30) 16(28) 19(31) 18(30) 16(28) (16) 17(29) 18 16(28) 16(30) 16

T A B
16(30) 16(28) 16(28) 19(31) 18(30) 16(28) (16) 17(29) 18 16(28) 16(30) 16

Tb S Tb Tb Tb S Tb Tb Tb S Tb S Tb S

0 5 0 3 2-3 6 0 0 5 0 3-4 0 5-7

T A B
5 5 0 3 2-3 6 0 0 5 0 3-4 0 5-7

(E7(#9))

(8va)

15ma

A.H.

15ma

A.H.

15ma
A.H.

16 19 18 17 16 16(28) 16 14 16 15 14 13(25) 18

T A B
16 19 18 17 16 16(28) 16 14 16 15 14 13(25) 18

Tb S Tb Tb Tb Tb Tb Tb Tb Tb Tb S

0 0 7 5 7 0 0 7 5 7 0 7

T A B
0 0 7 5 7 0 0 7 5 7 0 7

How To Start My Harley

15ma

A.II.

8va

A.H. -

	14(26)	14(26) - 13(25)	14(26)	12	11(23)	12(24)	14(26)	6
I	14(26)				11(23)			
A	16(28)				12(24)			
B								

(B7)

To Coda 

(C)

(D)

15ma -

A.H.

(8vii)

(...)

T
A
B

15 16 18 16 18(30)

Tb S Tb Tb Tb S Tb Tb Tb S Tb

8 10 12

(E7(89))

(15m)

33

八

A.H.	16(28)	16(28)	14(26)	15(27) 14	12(24)	14(26)
I A B						

Victor's Solo:

Victor's solo.

The sheet music consists of six staves of musical notation for a bassoon. Each staff includes a treble clef, a key signature of three sharps, and a common time signature. The notation includes various note heads (solid black, hollow black, and white), rests, and slurs. Below each staff is a tablature system with four horizontal lines representing the bassoon's fingerboard. The first line is labeled 'T' (thumb), the second 'A' (index), the third 'B' (middle), and the fourth 'S' (ring). Numerical values and symbols like 'x', 'i', 'm', and 'z' are placed above or below the tablature lines to indicate specific fingerings and techniques. The music is divided into measures by vertical bar lines, and some measures span across multiple staves.

20 thumb Start My Harley

Steve: Bass line (Tb = Thumb, S = Slap, LHT = Left Hand Tap). Fingerings: 0, 0, 4, 5, 4, 5, 5, 3, 4, 0; 0, 0, 4, 5, 4, 5, 5, 11, 12.

Fingerings: 0, 0, 4, 5, 4, 5, 5, 3, 4, 6; 0, 9, 0, 12, 5, 0.

Steve:

8va -

Fingerings: 16, 14, 12, 14, 12, 11, 12.

(8va) -

Fingerings: 3, 3, 19, 19, 19, 19, 21, 19, 19, 21, 19, 21, 23, 21, 19, 21.

Victor:

Fingerings: 6, 6, 0, 14, 14, 0, 14, 14, 0, 12, 6, 6, 0, 14, 14, 0, 12.

Fingerings: 6, 6, 0, 14, 14, 0, 14, 14, 0, 10, 6, 6, 0, 12, 12, 0, 10.

Steve:

6 6 6 6

Tb S Tb S

I A B
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 12

6 6 6 6

Tb S Tb S

I A B
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12 14 14 12 10 12 12 10 8 10 7 9 9

Steve: 8va

6 6 6 6

Tb S Tb S

I A B
12 12 12 14 14 14 14 14 14 15 15 15 17 17 17 17

16 16 16 19 19 19 19 19 19 17 17 17 17 17 17 17 17

6 6 6 6

Tb S Tb S

I A B
12 12 12 14 14 14 14 14 14 15 15 15 17 17 17 17

(8va)

6 6 6 6

Tb S Tb S

I A B
12 12 12 14 14 14 14 14 14 12 14 16 16 16 18 19

16 16 16 18 19 18 16 14 19 16 17 17 14 15

6 6 6 6

Tb S Tb S

I A B
12 12 12 14 14 14 14 14 14 12 14 16 16 16 18 19

Victor:

Tb↓ LHT Tb↑ S Tb↓ LHT Tb↑ S (cont. simile)

I A B
12 17 12 12 17 12 12

Tb↓ Tb↓ Tb↑ S S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↓

I A B
16 14 12 14 12 12 14 12 14 10 12 14 10 12

\$2.00 *Thumb Start My Harley*

Steve: 8va

(8va) -

Bass clef staff with six measures of music. Measure 1: Key signature of four sharps. Measure 2: Key signature of one sharp. Measure 3: Key signature of one sharp. Measure 4: Key signature of one sharp. Measure 5: Key signature of no sharps or flats. Measure 6: Key signature of one flat. Measure numbers 19-19, 19-19-19, and 19-19-19-19 are written above the staff. Below the staff, two systems of tablature are shown, labeled A and B.

Victor:

Tb S Tb S LHT S Tb S S LHT Tb S Tb S Tb S Tb Tb

 12 0 0 12 0 9 7 0 0 0 4 0 0 0 0 0 0 0 0 0 0 5 7

 A B

Steve:

816

15/11/2023

A.I.I.

三

- 1500 -

A.H. -

(15ma)

$$\delta v_0 = \dots = \dots$$

15ma = -

AII

A.11

A.II.

14(26)	16	14	17(29)	16(28)	16(28)	14(26)	16(28)	14(26)	12(24)	14(26)	12(26)
14(26)	16	14	17(29)	16(28)	16(28)	14(26)	16(28)	14(26)	12(24)	14(26)	12(26)

T
A
B

Victor:

Tb S 6 S Tb LHT (cont. simile)

T A B 0 12 10 10 12 0 12 10 10 0 0 12 10 10 0 0 12 10 10 12

Tb S 6 S Tb LHT (cont. simile)

T A B 0 11 9 9 11 0 11 9 9 11 0 11 9 9 11 0 11 9 9 11

Steve:

6

T A B -13 11 -13 11 9 13 11 9 13 11 9 13 11 9 13 11 9 16 14 -12 16 14 -12 16 14 -12 16 14 -12 10 -10

Victor:

Tb S 6 S Tb LHT (cont. simile)

T A B 0 14 12 12 14 0 14 12 12 14 0 14 12 12 14 0 14 12 12 14

6

T A B 0 15 14 14 15 0 15 14 14 15 0 16 14 14 14 16 0 16 14 14 16

Steve:

8va - - - - 15ma - - - -
A.H. - - - - A.H. - - - -

3 6 6

T A B 10 14 12 10 14 12 10 14 12 10 14 12 10 14 16 14 12 16 16 15 14 14 11(23) 12(24)

Thump Start My Harley

8va



T
A
B

8va



T
A
B

(8va)



T
A
B

(8va)



T
A
B

(8va)



T
A
B

(8va)



T
A
B

Thumb Start My Harley 95

(8va)

D.S. al Coda
Drum Solo

15

loco

(8va)

loco

15

0

⊕ Coda (C)

8va

(B⁷)

(C)

T
A
B

Tb S Tb Tb S

9 9 9 8 8

7 6 7 5 7

8 9 8 8

(B⁷)

(8va)

(C)

(D)

(E⁷(#9)) Harm.

Harm.

15

16

18

7

8

6

Tb S Tb Tb

8

7

5

7

8

10

12

(12)

0

Emerald Forest

by Steve Bailey and Victor Wooten

Rubato

E⁹

8va

Victor:

Bass guitar tablature showing two measures. The first measure starts with a bass note at the 12th fret, followed by eighth-note pairs at the 14th and 16th frets, then eighth-note triplets at the 18th, 16th, and 18th frets, ending with a bass note at the 21st fret. The second measure starts with a bass note at the 12th fret, followed by eighth-note pairs at the 14th and 16th frets, then eighth-note triplets at the 18th, 16th, and 18th frets, ending with a bass note at the 21st fret.

E⁹

Amaj⁷

(8va)

E⁹

Bass guitar tablature showing two measures. The first measure starts with a bass note at the 18th fret, followed by eighth-note pairs at the 16th and 14th frets, then eighth-note triplets at the 14th, 16th, and 18th frets, ending with a bass note at the 21st fret. The second measure starts with a bass note at the 12th fret, followed by eighth-note pairs at the 14th and 16th frets, then eighth-note triplets at the 18th, 16th, and 18th frets, ending with a bass note at the 23rd fret.

(8va)

Bass guitar tablature showing two measures. The first measure starts with a bass note at the 12th fret, followed by eighth-note pairs at the 14th and 16th frets, then eighth-note triplets at the 18th, 16th, and 18th frets, ending with a bass note at the 21st fret. The second measure starts with a bass note at the 12th fret, followed by eighth-note pairs at the 14th and 16th frets, then eighth-note triplets at the 18th, 16th, and 18th frets, ending with a bass note at the 21st fret.

Amaj⁷

(8va)

Bass guitar tablature showing two measures. The first measure starts with a bass note at the 12th fret, followed by eighth-note pairs at the 14th and 16th frets, then eighth-note triplets at the 18th, 20th, and 21st frets, ending with a bass note at the 23rd fret. The second measure starts with a bass note at the 12th fret, followed by eighth-note pairs at the 14th and 16th frets, then eighth-note triplets at the 18th, 20th, and 21st frets, ending with a bass note at the 23rd fret.

Copyright © 1993 Steve Bailey and Vix Lix Music
(administered by Bug Music)

E⁹

(8va)

A maj⁷

Sheet music for bass guitar. The top staff shows a bass line in E⁹ position (8va). The bottom staff shows a bass line in A major 7 position. Fingerings are indicated above the notes.

E⁹ Chord:
 Fretboard positions:
 I: + +
 A: 12 14 16 18 18 21
 B: 12 14 18 20-21

A major 7 Chord:
 Fretboard positions:
 I: + + + + + +
 A: 12 14 16 12 14 16 16 18 18 18
 B: 12 14 16 14 16 18 14 16 18

B⁷

(8va)

N.C.

Sheet music for bass guitar. The top staff shows a bass line in B⁷ position (8va). The bottom staff shows a bass line in N.C. position. Fingerings are indicated above the notes.

B⁷ Chord:
 Fretboard positions:
 I: + + + + + +
 A: 14 16 18 14 16 18 16 18 20
 B: 14 16 18 14 16 18 19

N.C.:
 Fretboard positions:
 I: + + + + + +
 A: 12 14 16 12 14 16 13 14 16 18
 B: 12 14 16 13 14 16 18 14 16 18

(8va)

E⁹

Sheet music for bass guitar. The top staff shows a bass line in E⁹ position (8va). The bottom staff shows a bass line in E⁹ position. Fingerings are indicated above the notes.

E⁹ Chord:
 Fretboard positions:
 I: + + + + + +
 A: 14 16 18 16 18 19 16 18 19 16 18 20 21
 B: 12 14 16 14 16 18 14 16 18 14 16 18

Moderate $J = 88$

Blank sheet music area for bass guitar, consisting of two staves. The top staff has a key signature of E⁹ and the bottom staff has a key signature of B.

E⁹

(8va)

Bass Fig. 1

Sheet music for bass guitar. The top staff shows a bass line in E⁹ position (8va). The bottom staff shows a bass line in E⁹ position. Fingerings are indicated above the notes.

E⁹ Chord:
 Fretboard positions:
 I: + + + + + +
 A: 14 16 18 16 16 16 14 16 16 16 16 16
 B: 12 12 12 12 12 12

Steve:

w/Bass Fig. 1 (Victor, 6 times)

loco

Sheet music for bass guitar. The top staff shows a bass line for Steve's solo. The bottom staff shows a bass line for the Victor part. Fingerings are indicated above the notes.

Steve's Solo:
 Fretboard positions:
 I: 9 11 13
 A: 11 13 15
 B: 12 12 12

8va

A major¹³
(8va)

16 15 13 16 15 14

T
A
B

A maj¹³
(8va)

18 16 15 15-16

T
A
B

Bass Fig. 2
8va

12 14-16 16-16 12 14-18 18 21-16 18 10-16 16-16 12 14-16 16-16 12 14-18 18 21-16 18 20-16 18

T
A
B

w/Bass Fig. 1 (6 times)

E⁷/₉

(8va)

15 16-13 11-13 16 15 13 16 15-18

T
A
B

w/Bass Fig. 2

Amaj⁷

(8va)

16 15-16 15-16 18 16 15 18 15-16 15-16 16 19-11 13

T
A
B

w/Bass Fig. 1 (2 times)

E⁷/₉

E7 (8va) AII E7 AII

14 13 11 14 | 13 13 11 14 13 11 11

T
A
B

Bass Fig. 3

8va

+ + + + 16 12 18 12 14 16 12 18 12 | + + + + 18 16 12 18 12 12 14 16 12 14 12

T
A
B

(8va)

E7

AII

E7

AII

14 13 11 14 | 13 11 11 8

T
A
B

(8va)

(end Bass Fig. 3)

+ + + + 16 12 18 12 14 16 12 18 12 | + + + + 18 16 12 18 12 12 14 16 12 14 12

T
A
B

E6/9

(8va)

15ma

A.H.

8va

16 15 | 13 16(28)-15(27)-13(25) | 16 15

T
A
B

A.H.

16 15

T
A
B

100 FINGERSTYLE GUITAR

15ma - A.H. - 8va -

A maj⁷

(8va)

E⁶₉

loco

(8va)

G maj⁷

top voice 8va

A.H.

F#m⁷

(top voice 8va)

A.H.

Fmaj⁷Am^{7/C}A^{7/C#}

A.H.

T A B 8 8 8 8 9

T A B 14 14 14 14 14 14

(top voice 8va)

A.H.

Dmaj⁷C#m⁷

A.H.

T A B 10 10 9 9

T A B 14 14 16 14 14 14

(top voice 8va)

A.H.

Cmaj⁷B^{7sus}B⁷

A.H.

T A B 8 8 7 0

(end Bass Fig. 4)

T A B 14 14 14 14 14 13

w/Bass Fig. 1 (2 times)

E⁷/9



Steve's Solo:

(Victor continues simile w/Bass Figs. 1, 2 and 3)

8va -

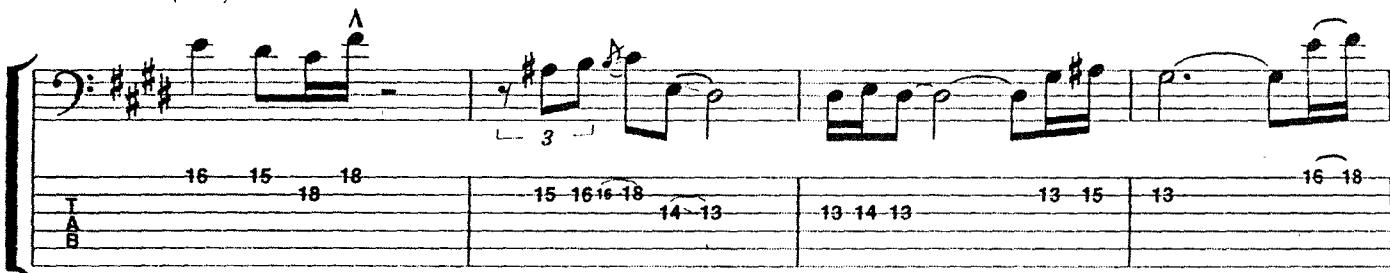


Harm.

4 (4) 15-15
16-16 16-16 16-16 16-16 15-15

A
B

(8va) -



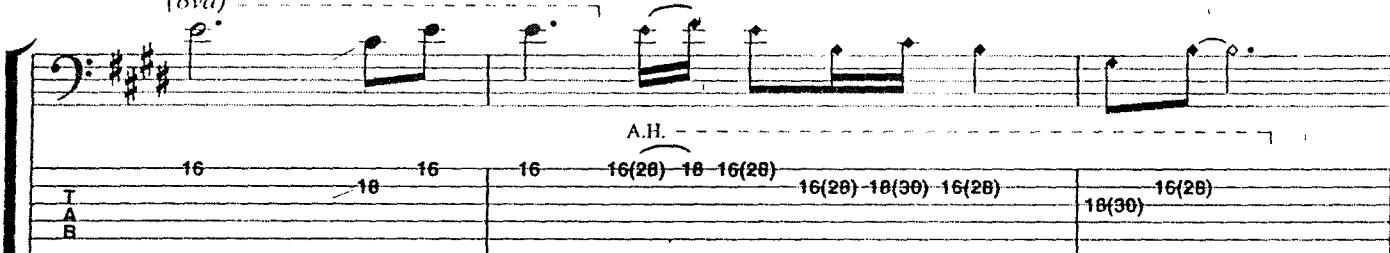
A maj⁷

15ma -

E⁷/9

(8va) -

A.H. -



8va -

15ma -

A.H. -

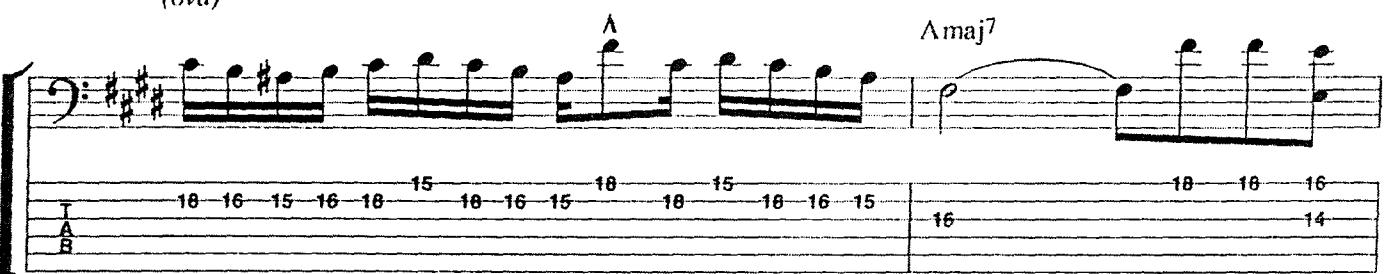


8va -



(8va) -

A maj⁷



(8va)

E^{6/9}

(8va) - - - - -

(8va)

(8) - - - - -

(8va)

15ma

A.H.

A.H. - - - - -

8va

A maj⁷

18 16 16 16 16 16 | 18 16 18 16 16 18 16 16

(8va)

E^{6/9}

16 16 18 18 18 18 16-16 18 16 | 16 15 - 18 16

(8va)

E⁷A⁷E⁷A⁷

21-20 18-16 18- - | 12-13 11-13 11-13 14-12

104 Emerald Forest

E⁷
(8va) - - - A⁷ E⁷ A⁷

A
B

E⁷
(8va) - - - A⁷ E⁷ A⁷

A
B

E⁷
(8va) - - - A⁷ E⁷ A⁷

A
B

top voice 8va - - -

w/Bass Fig. 4

(Victor) A.H. - - -

Gmaj⁷
loco

A.H.

11(23) 11(23) 11(23) 11(23)

A.H.

9(21) 9(21) 9(20) 9(20) 9(21)

A.H.

10 9

F#m⁷

A.H.

11(23) 11(23) 11(23) 11(23)

A.H.

9(21) 9(21) 9(20) 9(20) 9(21)

A.H.

9(21) 9(21) 9(20) 9(20) 9(21)

(top voice 8va) - - -

A.H. - - -

Fmaj⁷

A.H.

9(21) 9(21) 9(20) 9(21)

A.H.

9(21) 9(21) 9(20) 9(21), 9(21)

A.H.

8 9

Am⁷

A.H.

9(21) 9(21) 9(20) 9(21)

A.H.

9(21) 9(21) 9(20) 9(21), 9(21)

A.H.

9(21) 9(21) 9(20) 9(21), 9(21)

A7/C[#]

A.H.

9(21) 9(21) 9(20) 9(21)

A.H.

9(21) 9(21) 9(20) 9(21), 9(21)

A.H.

9(21) 9(21) 9(20) 9(21), 9(21)

(top voice 8va) - - -

A.H. - - -

Dmaj⁷

A.H.

11(23) 11(23) 11(23) 11(23)

A.H.

11(23) 11(23) 11(23) 11(23)

A.H.

10 10

C[#]m⁷

A.H.

11(23) 11(23) 11(23) 11(23)

A.H.

11(23) 11(23) 11(23) 11(23)

A.H.

9 9

(Victor continues simile w/Bass Figs. 1 and 2)

Cmaj⁷ **Harm.** **15ma** - - - - - **B7sus** **B7**

E^{6/9}

15ma - - - - - **Harm.** **Harm.** - - - - -

8va - - - - -

A maj⁷

E^{6/9}

(8va) - - - - -

(8va) - -

Bass clef, sharp key signature. Measures 1-2: eighth-note pairs. Measures 3-4: sixteenth-note patterns. Measures 5-6: eighth-note pairs. Measures 7-8: sixteenth-note patterns.

T A B

15 15 16 | 13 15 15 | 13 13 15 | 13 15 13 15 15

(8va) - -

Bass clef, sharp key signature. Measures 1-2: eighth-note pairs. Measures 3-4: sixteenth-note patterns. Measures 5-6: eighth-note pairs. Measures 7-8: sixteenth-note patterns.

T A B

(15) 15 15 16 | 18 18 15 | 18 15 16 16 18 (16)

(8va) - -

Bass clef, sharp key signature. Measures 1-2: eighth-note pairs. Measures 3-4: sixteenth-note patterns. Measures 5-6: eighth-note pairs. Measures 7-8: sixteenth-note patterns.

T A B

18 15 16 16 | 10 10 10 15 | 15 13 16

(8va) - -

Bass clef, sharp key signature. Measures 1-2: eighth-note pairs. Measures 3-4: sixteenth-note patterns. Measures 5-6: eighth-note pairs. Measures 7-8: sixteenth-note patterns.

T A B

14 16 13 14 16 14 13 | 16 14 14 16 13 16 14 | 16

(8va) - -

Bass clef, sharp key signature. Measures 1-2: eighth-note pairs. Measures 3-4: sixteenth-note patterns. Measures 5-6: eighth-note pairs. Measures 7-8: sixteenth-note patterns.

T A B

14 16 13 14 16 13 13 16 | 16 18 13 14 16 13 16 | 13 16 15 15 16 16

(8va) - - - - - 15ma - - - - -
A.H. - - - - -

A.H. - - - - -

T
A
B

16 13 13 13 15 15 16(25) 13(25) (13) 13(25) 15(27) 15(27) 16(28) 13(25) 13(25) 13(25)
16 15 16 16(28) 15(27) 15(27) 15(27) 16(28) 13(25) 13(25) 15(27)

15ma - - - - -
8va - - - - - A.H. - - - - -
8va - - - - -

A.H. - - - - -

T
A
B

15 15 15 13 13(25) 15(27) 15(27) 16(28) 19(25) 13(25) 14(26) 15 16 18 15 16 16
16 15(27) 15(27) 16(28) 13(25) 14(26) 15 16 18 15 16 16

(8va) - - - - -

15 16 14 13 14 13 16 14 16 13 16 14 16 13 16 15 16 18 15 18 21 20 18

T
A
B

(8va) - - - - -

16 18 16 13 15 11 9 9 6 13 14 16 14

T
A
B

(8va) - - - - -

13 18 16 15 13 15 16 18 16 18 20 18 16

T
A
B

(8va) -

15ma -

A.H. -

Bass guitar tablature in 12/8 time. The first measure (15ma) consists of six groups of eighth-note pairs. The second measure (A.H.) consists of six groups of eighth-note pairs. Fingerings are indicated above the notes: 16-18, 18-16, 16, 16-18, 16, 16-18, 16(28), 16(28)-16. The tablature shows two strings, A and B.

8va - 15ma -

8va -

Bass guitar tablature in 12/8 time. The first measure (15ma) consists of six groups of eighth-note pairs. The second measure (8va) consists of six groups of eighth-note pairs. Fingerings are indicated above the notes: 16-16, 16(28), 16(28)-18, 18(30)-16, 16(28)-18, 15, 16. The tablature shows two strings, A and B.

8va -
Harm.

loco

Bass guitar tablature in 12/8 time. The first measure consists of six groups of eighth-note pairs. The second measure begins with a harmonic (Harm.) symbol. Fingerings are indicated above the notes: +, +, +, +, +, +, +, +, +. The tablature shows two strings, A and B. A circled '7' is shown under the 16th note of the first measure, and a circled '0' is shown under the 16th note of the second measure.

(8va) -

Bass guitar tablature in 12/8 time. The first measure consists of six groups of eighth-note pairs. The second measure consists of four groups of eighth-note pairs. Fingerings are indicated above the notes: 18-15, 16-18, 15-16, 16-16-10, 15-16, 18-15-16, 18-18-18, 16-16-16-16. The tablature shows two strings, A and B.

Bass guitar tablature in 12/8 time. The first measure consists of six groups of eighth-note pairs. The second measure consists of four groups of eighth-note pairs. Fingerings are indicated above the notes: 16-16-16-16, 16-16-16-16. The tablature shows two strings, A and B.

Moonridge

by Steve Bailey

Moderate $J = 120$

D

8va -

D⁷

Gm/D

(C) (G) (D) (A) (E) (B)

(8va) -

G/D

D

15ma -

A.H. -

A.H. -

T
A
B

8va -

(15ma) -

A.H. -

A.H. -

T
A
B

110 Moonridge

D7
(8va) Gm/D G/D

18 18 19 18 16 14 (14) 14 14 14 16 17 16 14 11
T 17 17 16 15 (15) 15 15 15 16 15 16 15 12
A
B

(8va) D 15ma - A.H. - loco

(11) 9 10(22) 11 9(21) 10(22) 11 9(21) 11(23)
(12) 11 0 A.H.
A.H.

C top voice 8va - A.H. - A.H.
12 11 9 12(24) 11 9(21) 10 9 10
A.H. A.H.

8va A.H.
Em A.H.
11(23) 12(24) 12(31) 11(30) 11(23) 11(23) 9(21) 7 7 7 7 5
0 7(19) 9(21) (0)

C top voice 8va - A.H. - A.H.
12 11 9(21) 12(24) 11(23) 9(21) 10 9 10
A.H. A.H.

8va A.H.
N.C. (Em) A.H.
11(23) 12(24) 12(31) 11(30) 12(24) 11(23) 9(21) 7(19) 7 7 7

T 9(21) 7 7(11)
A
B

112 Moonridge

D
8va -

(12) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 13 14 11 9
A B

Dm

E7/D

(8va)

(9) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 9 11 12 8
A B (10) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 10 10 10 9

G/D

(8va)

(8) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 11 12 0 0 0 0 0
A B (9) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 10 0 0 0 0 0 0

Dm

(8va)

(11) 0 0 0 0 0 0 | 11 13 14 9 | 9 10 0 0 0 0 0
A B (12) 0 0 0 0 0 0 | 12 12 12 11 | 10 0 0 0 0 0 0

D

E7/D

(8va)

(11) 0 0 0 0 0 0 | 11 13 14 9 | 9 10 0 0 0 0 0
A B (12) 0 0 0 0 0 0 | 12 12 12 11 | 10 0 0 0 0 0 0

(8va)

(8) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 9 11 12 11 9
A B (9) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 10 0 0 0 0 0 0

E7/D

(8va)

(8) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 9 11 12 11 9
A B (9) 0 0 0 0 0 0 | 0 0 0 0 0 0 | 10 0 0 0 0 0 0

D

D7

Gm/D

(8va)

(11) 0 0 0 0 0 0 | 14 0 0 0 0 0 | 18 17 0 0 0 0 0
A B (14) 0 0 0 0 0 0 | 14 0 0 0 0 0 | 18 17 0 0 0 0 0

(19) 0 0 0 0 0 0 | 16 0 0 0 0 0 | 18 16 16 15
A B (16) 0 0 0 0 0 0 | 16 0 0 0 0 0 | 16 16 16 15

Gm/D

(6)

(8va) -

D⁷

6 4 | 4

14 15 | 12

T A B | T A B

(8va) - G/D

12 12 12 12 14 12 11 | {11} {12}

T A B | T A B

top voice: 15ma

bottom voice: 8va

A.H. -

A.H. - 13(25) 14(26) 13(25) 11(23) | 12(24) 12(24) 10(22)

11 9(21) 10(22) 11 9(21) 10(22) 11 9(21) | 10(22) 11 9(21)

T A B | T A B

(top voice 15ma)

A.H. -

(8va)

A.H. - 10(22) 11 9(21) 10(22) 11 9(21) 9(21) | 6 6 9 9 14 14 18 18

T A B | T A B

D⁷

Gm/D

G/D

18 18 18 19 18 16 14 | (14) 14 14 14 14 16 17 16 14 11

17 17 17 16 16 16 15 | (15) 15 15 15 15 15 15 15 12

T A B | T A B

top voice 15ma

A.H. -

(8va)

D

11 9 10(22) 11 9(21) 10(22) | 11 9(21) 11(23) 0

T A B | T A B

top voice 8va

A.H.

C

12(24) 11 9(21) 12(24) 11(23) 9 10 9 10

8va -
A.H. -

N.C. (Em)

A.H.

11(23) 12(24) 12(31) 11(30) 11(23) 9 11
9(21) 12 12 10

C

12 11 9 12 11 9 10 9 10

8va -

A.H.

N.C. (Em)

A.H.

11(23) 12(24) 11 10 12 14 12 11 14 12 0
9(21) 7 7(19)

top voice 8va

A.H.

(F)

12(24) 11 11(23) 9(21) 12(24) 12(24) 11 11(23) 9(21) 12(24)
8 8 9 9

(top voice 8va)

A.H.

(G)

12(24) 11(23) 9(21) 12(24) 11(23) 16(28) 16(35) 16(35) (16)
10 10 16

top voice 15ma

A.H.

(E/G#)

8va -

A.H.

#

O

A.H.

#

O

16

(A⁷) (top voice 15ma) - - - A.H. - - - 8va - - - D

18(30) 17(29) 17(29) 16 16 17 6 9 14 16 16
T A B 17 16 14 15 15 15 15 15 15 15 15 12

(8va) - - - D⁷ Gm/D G

18 18 18 19 18 16 16 14 (14) 14 14 14 16 17 16 14 11
T A B 14 17 17 16 16 16 15 (15) 15 15 15 15 15 15 15 12

(8va) - - - D 15ma A.H. - - -

(11) 9 10(22) 11 9(21) 10(22) 11 9(21) 11(29)
T A B (12) 11 0 0 0 0 10(22) 11 9(21) 11(29)

D⁷ Gm/D G/D

18 18 18 19 18 16 16 14 (14) 14 14 14 16 17 16 14 11
T A B 17 17 17 16 16 16 15 (15) 15 15 15 15 15 15 15 12

(8va) - - - D Rubato D⁷ Gm/D

(11) 9 18 18 18 19 18 16 16 14 (14) 18 18 18 19 18 16 14
T A B (12) 11 17 17 17 17 17 17 17 17 17 17 17 16

(8va) - - - G/D D

(14) 14 16 17 16 14 15 11 9 12 11 (16) 17 0 0 +
T A B

Donna Lee

by Charlie Parker

Moderate swing $J = 150$

Fm⁷

8va

C⁷

Fm⁷

Steve:

Bass clef, 4/4 time, key signature B-flat major (two flats). The music consists of two measures of eighth-note patterns. The first measure ends with a repeat sign. The second measure begins with a C7 chord. The bass line is shown on a staff below the main staff, with fingerings (17-16-17-18-19-16-19) and a 15 above it. The bass staff has a bracket labeled C, G, D, A, E, B.

Victor:

Bass clef, 4/4 time, key signature B-flat major (two flats). The music consists of two measures of eighth-note patterns. The first measure ends with a repeat sign. The second measure begins with a C7 chord. The bass line is shown on a staff below the main staff, with fingerings (10-9-10-11-12-11-12-13) and a 15 above it. The bass staff has a bracket labeled C, G, D, A, E, B.

A♭dim
(8va)

A♭

F⁷

B♭m

E♭⁷

Bass clef, 4/4 time, key signature B-flat major (two flats). The music consists of three measures of eighth-note patterns. The first measure ends with a repeat sign. The second measure begins with an A♭dim chord (8va), followed by an A♭ chord, a F⁷ chord, and a B♭m chord. The bass line is shown on a staff below the main staff, with fingerings (14-17-15-16-16-19-17-16) and a 15 above it. The bass staff has a bracket labeled C, G, D, A, E, B.

Bass clef, 4/4 time, key signature B-flat major (two flats). The music consists of three measures of eighth-note patterns. The first measure ends with a repeat sign. The second measure begins with an A♭dim chord (8va), followed by an A♭ chord, a F⁷ chord, and an E♭⁷ chord. The bass line is shown on a staff below the main staff, with fingerings (7-10-8-11-9-12-10-9) and an 8 above it. The bass staff has a bracket labeled C, G, D, A, E, B.

Copyright © 1945 ATLANTIC MUSIC CORP.
Renewed and assigned 1975 to ATLANTIC MUSIC CORP.

Fast swing $J = 300$

N.C.

Drums

2

A \flat
(8va)T
A
B
18T
A
B
11A \flat
8vaT
A
B
19
17
16

F 7

B \flat 7
8vaT
A
B
20
19
18B \flat m720
18
18

(8va) -

E♭7

Tb↓ Tb↑ S Tb↓ S S Tb↓ Tb↑ Tb↓ S Tb↓ Tb↑ Tb↓

6 5 8 6 5 8 6 5 8 6 5 4

A♭
8va

E♭m7

A♭7

20 20 17 20 17

18 17 16

Tb↑ Tb↓ S S Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓

3 6 5 6 8 9 8 11 10 9 10

D♭
(8va) -

D♭m7

A♭

A.H.

17 17

16(26) 16(26)

15(27) 15(27)

A.H.

Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↓

13 11 10 13 13 11 13 11 10 11 12 13 11 10 13

Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↓

13 11 10 13 13 11 13 11 10 11 12 13 11 10 13

F⁷
(8va) - - - A.H.

B♭7

To Coda ♪

Tb↑ S Tb↓ S Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑

A 12 10 13 10 11 13 11 15 13 12 10 14 12 13 11 8 11

B 13

E⁷
8va - A.H.

B♭7

Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ S S Tb↓ Tb↑ Tb↓ S Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑

A 10 9 8 7 13 11 10 11 13 8 11 10 13 11 14 9 11 9 13 11

B 19 19

A♭
8va - - -

F⁷

Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ S

A 10 12 13 12 15 14 13 11 15 13 12 8 11 8

B 19 17 18 17 17

120 Donna Lee

B^{b7}
(8va)

C⁷

Tb↓ Tb↑ S S Tb↓ Tb↑ S Tb↓ S Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑

A B 10 18 19 19 20 20 18 16 15 15

Fm

Tb↓ Tb↑ S S Tb↓ Tb↑ S Tb↓ S Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑

A B 9 11 9 6 11 10 8 11 10 9 12 10 8 7 8 10 6 8 6 10 8

C^{7(♯9)}

Tb↓ Tb↑ S S Tb↓ Tb↑ S Tb↓ S Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑

A B 16 15 20 20 15 20 15 16 15 15 16 15 16 15 16 15 16 15 16 15 16 15

Fm

Tb↓ Tb↑ S S Tb↓ Tb↑ S Tb↓ S Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑

A B 6 8 6 10 8 6 8 6 10 6 8 10 6 8 0

C⁷

8va

Tb↓ Tb↑ Tb↓ Tb↑

A B 5 4 5 6 7 6 7 8 9 8 9 8 9 7 6 10 8

Fm

(8va)

A^bdimA^b

Cm

19 17 15
T A B
18 16 15

Tb↓ Tb↑ S Tb↓ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ S
T A B
6 8 6 10 6 8 6 10 8 7 10 8 11 9 12 10 9 8 11 10 8 7 9 8 6

B⁷
(8va)B^bm⁷A^b

15 13 12
T A B
14 13 11

i m
Tb↓ Tb↑ S S Tb↓ Tb↑ S Tb S
T A B
5 4 8 6 8 6 5 6 6

(Steve comps chord changes)

A^bF⁷B^b7

Tb↓ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ (cont. simile)

T A B
11 11 11 10 10 9 9 8 8 5 5 6 8 7 7 6 6 8 8 10 10 9 9

B^bm⁷E^b7

T A B
8 8 6 6 5 5 8 8 6 6 8 8 9 9 5 5 6 6 5 5 8 8 7 7

A^b7 E^bm7 A^b7 D^b

 A 6 6 6 6 5 5 6 6 | 6 6 6 6 8 8 6 6 || 4 4 3 3 6 6 6 6

D^bm7 A^b F7

 A 7 7 8 8 4 4 7 7 | 6 6 5 5 4 4 3 3 2 2 0 0

B^b7 B^bm7

 A 3 3 5 5 6 6 | 7 7 8 8 7 7 5 5 | 4 4 2 2 4 4 2 2

E^b7 A^b F7
Tb↓

 A 1 1 2 2 1 1 0 | 6 6 6 6 5 5 4 4 | 3 3 1 1 3 3 2 2

B^b7 C7

 A 1 1 3 3 5 5 4 4 | 3 3 2 2 3 3 4 4 5 5 5 5 3 3 5 5

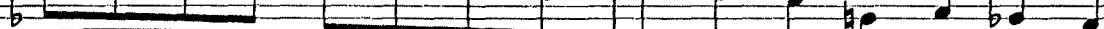
Fm C7([#]9)

 A 5 5 7 7 5 5 4 4 | 3 3 3 3 2 2 3 3 3 3 3 3 3 3 3

The musical score consists of two staves. The top staff is for bass guitar, showing a continuous line of eighth-note patterns. The bottom staff shows the corresponding fingerings for the bass strings. The first measure is in F minor (Fm), the second is in C7, and the third is back to Fm. The bass line features eighth-note patterns such as (B,A,B,A), (D,C,D,C), (G,F,G,F), and (C,B,C,B).

Steve's Solo:

A^b
 8va -


 24 22 20 19 17 20 18 | 20 16 17 17 18 16 15 13
 T
 A
 B


 1 1 3 3 | 1 3 1 0
 A
 B

(Victor walks through changes)

(Clef: Bass; Key: A♭ major)

A♭
(8va) -

F7

B♭7

T
A
B

16	12	15	13	16	13	15	13	12
----	----	----	----	----	----	----	----	----

Guitar tablature for Bbm7 and Eb7 chords. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a six-string guitar tab with fret numbers. The tab includes a vertical column of letters I, A, and B on the far left.

Bbm7
(8va) -

Eb7

I A B

	13 12	15 13 12	15 13 12	15 13 12	15 13 12	15 13 12
--	-------	----------	----------	----------	----------	----------

A♭
(8va)

E♭m7

A♭7

D♭

D♭m7
(8va)

A♭

F7

B♭7
(8va)

B♭m7

E♭7
(8va)

A♭

F7

B♭7
(8va)

C7

Fm

C7(♯9)

Fm
(8va) - - - - -

C7

Fm

A^bdim
(8va) - - - - -

A^b

F7

B^bm⁷
(8va) - - - - -

E^b7

B^bm⁷

E^b7

A^b

Victor's Solo: (Steve comps chord changes)

8va - - - - -

A^b

F7

B^b7

(8va) 1

B^bm⁷

loco

E^b7

A^b

E^bm⁷

A^b7

D^b

D^bm⁷

A^b

F⁷

B^b7

Tb ↓ 9 ~~~~~ Tb ↓ Tb ↑ Tb ↓ S S Tb ↓ Tb

A B

5

B^bm⁷

E^b7

S Tb S Tb

A B

8 7 5 6 8 6 9 8 5 6 7 8 4 5 6 7 9

A^b

F⁷

B^b7 m

i m

Tb S S Tb S Tb S S Tb S S Tb S Tb S Tb S Tb

A B

11 11 11 13 10 10 10 8 8 6 6 6 8 8 6 ~~~~~

C⁷

Fm i m

S Tb ↓ Tb ↑ S Tb ↓ Tb ↑ S Tb ↑ Tb ↓ Tb ↑ Tb ↓ Tb ↑

A B

3 4 6 9 4 6 9 6 5 6 8 6 5 8 6

C7(^{#9})

Fm

i m

C7

S S Tb ↓ S Tb S S Tb S S Tb S Tb S

A B

5 8 7 15 17 18 15 13 17 16 14 15

Fm m

A^bdim

A^b

F⁷

B^bm⁷

E^b7

A^b

D.S. al Coda

S

13 ~~~~~ Tb ↓ Tb ↑ S Tb ↓ Tb ↑ S S Tb S

A B

12 10 8 11 10 8 5 6 6

Φ Coda

N.C. (Em⁷)

Music staff 1: Bass clef, key signature of one sharp (F#). Notes: (0), (0), (0), (0), (0), (0).

Music staff 2: Tab staff (T, A, B strings). Notes: (0), (0), (0), (0), (0), (0).

Music staff 3: Bass clef, key signature of one sharp (F#). Notes: (0), (0), (0), (0), (0), (0).

Music staff 4: Tab staff (T, A, B strings). Notes: (0), (0), (0), (0), (0), (0).

Text below staff 3: Tb↓ Tb↑ S Tb

Music staff 1: Bass clef, key signature of one sharp (F#). Notes: (0), (0), (0), (0), (0), (0).

Music staff 2: Tab staff (T, A, B strings). Notes: (0), (0), (0), (0), (0), (0).

Music staff 3: Bass clef, key signature of one sharp (F#). Notes: (0), (0), (0), (0), (0), (0).

Music staff 4: Tab staff (T, A, B strings). Notes: (0), (0), (0), (0), (0), (0).

Vamp (Em)

67

Music staff 1: Bass clef, key signature of one sharp (F#). Notes: (0), (0), (0), (0), (0), (0).

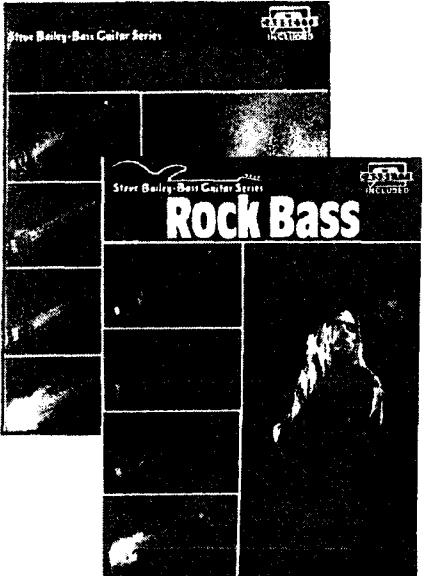
Music staff 2: Tab staff (T, A, B strings). Notes: (0), (0), (0), (0), (0), (0).

Music staff 3: Bass clef, key signature of one sharp (F#). Notes: (0), (0), (0), (0), (0), (0).

Music staff 4: Tab staff (T, A, B strings). Notes: (0), (0), (0), (0), (0), (0).

Text above staff 3: 67

Steve Bailey



Advanced Rock Bass

— (F3107BGXAT) with Cassette \$16.95
— (F3107BGXCD) with CD \$19.95

Advanced Rock Bass is written for players ready for a serious challenge. Includes: string crossing exercises, double stops, odd meters, harmonics, artificial harmonics, arpeggios and chords in harmonics, thumb position, and solo bass playing. Written in standard notation and tablature.

Five String Bass

— (F3109BGX) \$10.95

Five String Bass explores the fretboard in relation to the added fifth string, enabling you to fully integrate the expanded range and added possibilities of this instrument into your playing style. Beginning with position studies, the book progresses to intervals, extended scales, chord voicings, and arpeggio studies.

Fretless Bass

— (F3108BGXAT) with Cassette \$16.95
— (F3108BGXCD) with CD \$19.95

Fretless Bass is meant for the player who wishes to add this instrument to his arsenal. The book focuses on developing accurate intonation, then progresses to special effects such as harmonics, double stops, nuances idiomatic to the fretless bass, and numerous solo bass etudes.

Rock Bass

— (F3106BGXAT) with Cassette \$16.95

— (F3106BGXCD) with CD \$19.95

An aid to gaining complete technical control and understanding of the bass. Starting with right hand alternation studies, the book progresses to 3-finger technique, interval studies, double stops, chords, and time studies. With hazard studies and finger-buster In standard notation and tab.

Six String Bass

— (F3110BGX) \$9.95

Six String Bass is written to help you make the transition from either the four or five string bass to the six string. The book begins with an exploration of the low B and high strings followed by scale studies, random note studies, technique, and chord voicing (triads, seventh chords and inversions).



Steve Bailey has toured and performed with Paquito D'Rivera, Dizzy Gillespie, Ira Sullivan, Larry Carlton, The Rippingtons, David Benoit, T Lavitz, Kitaro and many others. Steve is a very versatile bassist, equally at home in jazz or heavy metal situations. He is a master of all basses — four, five, and six string, fretted and fretless, electric and upright.