

Mel Bay's

# FAMOUS

# BLUES BASS LINES

by Larry McCabe

Featuring music by the Heat-Seeking Missile Blues Band

Engineer: Fred Chester

## QWIKGUIDE™

Ex. #	Dur.	Track	Page	Ex. #	Dur.	Track	Page	Ex. #	Dur.	Track	Page
"A" note	:31	1		Ex. 17	:21	18	13	Ex. 34	:19	35	21
Ex. 1	:23	2	5	Ex. 18	:21	19	13	Ex. 35	:20	36	22
Ex. 2	:23	3	5	Ex. 19	:20	20	14	Ex. 36	:19	37	22
Ex. 3	:24	4	6	Ex. 20	:21	21	14	Ex. 37	:19	38	23
Ex. 4	:23	5	6	Ex. 21	:21	22	15	Ex. 38	:19	39	23
Ex. 5	:23	6	7	Ex. 22	:21	23	15	Ex. 39	:19	40	24
Ex. 6	:24	7	7	Ex. 23	:21	24	16	Ex. 40	:19	41	24
Ex. 7	:23	8	8	Ex. 24	:21	25	16	Ex. 41	:19	42	25
Ex. 8	:22	9	8	Ex. 25	:21	26	17	Ex. 42	:19	43	25
Ex. 9	:21	10	9	Ex. 26	:21	27	17	Ex. 43	:19	44	26
Ex. 10	:21	11	9	Ex. 27	:21	28	18	Ex. 44	:19	45	26
Ex. 11	:26	12	10	Ex. 28	:21	29	18	Ex. 45	:23	46	27
Ex. 12	:21	13	10	Ex. 29	:21	30	19	Ex. 46	:15	47	27
Ex. 13	:21	14	11	Ex. 30	:21	31	19	Ex. 47	:21	48	28
Ex. 14	:21	15	11	Ex. 31	:19	32	20	Ex. 48	:20	49	28
Ex. 15	:21	16	12	Ex. 32	:19	33	20	Ex. 49	:21	50	29
Ex. 16	:22	17	12	Ex. 33	:20	34	21	Ex. 50	:21	51	29



© 2000 MEL BAY PUBLICATIONS, INC. PACIFIC HQ 63069  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT. SOME RIGHTS MAY BE PRINTED IN USA  
No part of this publication may be reproduced in whole or in part, or in a retrieval system, or  
transmitted in any form or by any means, electronic, mechanical, photocopy, recording, or  
otherwise, without the written permission of the publisher.  
Visit us on the Web at <http://www.melbay.com> - E-mail us at [email@melbay.com](mailto:email@melbay.com)

## Fingerings

The suggested fretting-hand fingerings in the music staff are not absolute, and you can modify any fingering if you have a better idea.

1 = First finger 2 = Second finger 3 = Third finger 4 = Fourth finger

## Transposing the Patterns

The following table shows how to easily transpose any of the "C" patterns in this book to any other chord. Two options are given for each transposition; always choose the one which is most practical.

C (C7, Cm, etc.) to D <sup>b</sup> (D <sup>b</sup> 7, D <sup>b</sup> m, etc.):	Up 1 fret or down 11 frets.
C (C7, Cm, etc.) to D (D7, Dm, etc.):	Up 2 frets or down 10 frets.
C (C7, Cm, etc.) to E <sup>b</sup> (E <sup>b</sup> 7, E <sup>b</sup> m, etc.):	Up 3 frets or down 9 frets.
C (C7, Cm, etc.) to E (E7, Em, etc.):	Up 4 frets or down 8 frets.
C (C7, Cm, etc.) to F (F7, Fm, etc.):	Up 5 frets or down 7 frets.
C (C7, Cm, etc.) to G <sup>b</sup> (G <sup>b</sup> 7, G <sup>b</sup> m, etc.):	Up 6 frets or down 6 frets.
C (C7, Cm, etc.) to G (G7, Gm, etc.):	Up 7 frets or down 5 frets.
C (C7, Cm, etc.) to A <sup>b</sup> (A <sup>b</sup> 7, A <sup>b</sup> m, etc.):	Up 8 frets or down 4 frets.
C (C7, Cm, etc.) to A (A7, Am, etc.):	Up 9 frets or down 3 frets.
C (C7, Cm, etc.) to B <sup>b</sup> (B <sup>b</sup> 7, B <sup>b</sup> m, etc.):	Up 10 frets or down 2 frets.
C (C7, Cm, etc.) to B (B7, Bm, etc.):	Up 11 frets or down 1 fret.

The musical example on page 5 shows how to play an entire blues song with one four-beat C7 pattern transposed to F7 and G7.

## The Companion CD

- Several "A" tuning notes are on track 1 of the companion CD.
- The CD, recorded in stereo, is mixed as follows: Center: Drums and rhythm guitar Left: Bass Right: Lead guitar

The rhythm guitar parts heard on the CD are taught in Mel Bay's *101 Bad-to-the-Bone Blues Guitar Rhythm Patterns*. The lead guitar parts are taught in Mel Bay's *Famous Blues Guitar Lines*.

- If you wish, you may remove either the lead guitar or the bass by turning down the appropriate speaker.
- The patterns are recorded at a moderate tempo for ease of learning.

## Procedure

Feel free to work through the examples in any order. If you encounter a pattern that is too difficult, try another one and return to the more challenging example later.

## PLAYING A BASS PATTERN TO A 12-BAR BLUES PROGRESSION

After you learn a few patterns from this book, your next goal will be to apply the patterns to "real" blues songs. In order to play a basic 12-bar blues progression in the key of C, you must be able to play patterns to the following chords: C7, F7, G7.

The music below shows how the three chords are often arranged in a simple 12-bar blues progression. This chord progression is used in thousands of "real" blues and rock songs ("Johnny B. Goode," etc.).

Here we have applied the C7 pattern from the first measure of Pattern 1 (page 6) to both the F7 and G7 chords. We are now able to play an "entire" blues progression that is based on one simple pattern.

The musical notation shows a 12-bar blues progression in C major. The bass line is in 4/4 time. The first measure is C7 (3-3), the second is C7 (3-3), and the third is C7 (3-3). The fourth measure is F7 (1-1), the fifth is F7 (1-1), and the sixth is F7 (1-1). The seventh measure is G7 (1-1), the eighth is G7 (1-1), and the ninth is G7 (1-1). The tenth measure is C7 (3-3), the eleventh is C7 (3-3), and the twelfth is C7 (3-3).

1 The slide up to E can be either a 1-fret or a 2-fret slide.

2 Slide up to the A note from 2 frets below.

6

3 Notice the slight variations in the first three measures.

4 Slide up to the Flatted seventh tone (B<sub>b</sub>) from 1 fret below. Slide up to the sixth tone (A) from 2 frets below.

7

5

6

8

7

one-fret slide

8  
 Either the third or fourth finger may be used to slide to the seventh fret after playing the third fret with the first finger.

9

9

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

10

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

11

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

12

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

T 5 5 3 3 2 2  
A 3 3  
B 5 5 3 3 2 2

T 5 5 3 3 2 2  
A 5 5 3 3 2 2  
B 5 5

13

17

T  
A  
B

T  
A  
B

18

T  
A  
B

T  
A  
B

14

19

T  
A  
B

T  
A  
B

20

T  
A  
B

T  
A  
B

15

21

T  
A 3 3 5-7 7 5 6 7-8 7 5  
B

23

T  
A 3 0 3 0 3 5 7 5  
B

22

T  
A 3 3 5-7 7 5 6 7-8 7 5  
B

24

T  
A 3 3 -7 7 5 7 -8  
B 3 3 -7 7 5 7 -8 7

16

T  
A 3 3 5 5 3 3 5 5  
B

17

T  
A 3 3 -7 7 5 7 -8 7  
B 3 3 -7 7 5 7 -8 7



25

27

26

28

29

T A B

3 3 0 3 0 1 0 3

T A B

3 3 0 3 0 1 0 3

T A B

3 3 0 3 5 3 3 5 3

T A B

3 3 0 3 5 3 3 5 3

31

T A B

3 3 7 5 7 7 5 7 5 3 3 7 5 7 7 5 7 5

T A B

3 3 7 5 7 7 5 7 5 7 5 7 7 5 7 7 5 7

32

T A B

3 3 0 0 3 3 0 1 2 3 3 5 6 7 5 6 7 8 9 10

T A B

3 3 0 0 3 3 0 1 2 3 3 5 6 7 5 6 7 8 9 10

21

33

34

35

36

22

23

37

T  
A  
B

T  
A  
B

38

T  
A  
B

T  
A  
B

39

T  
A  
B

T  
A  
B

40

T  
A  
B

T  
A  
B

41

42

26

43

44

Vibrato. "Shake" or bend the note slightly 2 or 3 times.

27

45 Slightly bend (pull) the E<sub>b</sub> notes in measures 1 and 3.

45

T  
A  
B

T  
A  
B

46

T  
A  
B

T  
A  
B

47

T  
A  
B

T  
A  
B

48

T  
A  
B

T  
A  
B

# Guide to Symbols

## Fretting-Hand Fingering

1 = Index finger 2 = Middle finger  
3 = Ring finger 4 = Little finger

Each symbol described below represents a certain type of *slur*. Slurring produces two (or more) pitches with one attack.  
**Note: Slurs can be combined.**

49

50

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

**EXAMPLE 1 Hammer**  
1. Fret, then pick the D note.  
2. *Hammer* (slam) down the third finger to sound E.  
(If you prefer, you can use your fourth finger instead of your third finger to relieve the stretch.)

**EXAMPLE 2 Pull**  
1. Place the third finger on E and the first finger on D.  
2. Pick the E note.  
3. *Pull* the second finger away from E to sound D.  
(Again, the fourth finger can be used in place of the third finger to lessen the stretch.)

**EXAMPLE 3 Slide up #1**  
1. Play the D note, then ...  
2. *Slide* the first finger up to the seventh fret to sound E.

**EXAMPLE 4 Slide down**  
1. Play the E note, then ...  
2. *Slide* the third finger down to the fifth fret to sound D.

**EXAMPLE 5 Slide up #2**  
*Slide up* to the D note from a lower (but unspecified) fret.