

BERKLEE SERIES/BASS

reading
contemporary
electric
bass
rhythms

RICH APPLEMAN

BERKLEE PRESS

Reading Contemporary Electric Bass Rhythms

by

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Exclusively Distributed by
HL Hal Leonard Publishing Corporation

7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53212

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FOREWORD

Contemporary Electric Bass Rhythms mean many things to many people; fast repetitive funk vamps, long low sustained notes behind a singer, walking lines composed on the spot that shape a framework for a jazz soloist, and many more.

The rhythms and bass lines in this book are representative of what I've been playing in many different areas of performance — Theatre, Pop, Recording, Jazz, Dance, Funk, Fusion, Latin, Disco . . .

The Contemporary bassist must play, read, and compose in a variety of different styles.

Some general rules to think about:

- Don't get fooled by the apparent simplicity of basic foundation lines and rhythms. It takes good musicianship to play them right!
- Develop a vocabulary of basic rhythms and styles and use it as a basis on which to constantly expand. Be as versatile and flexible as possible.
- Be solid and supportive; Develop a good time feel and good sound before trying to be an out front lead-type player.

Some hints for practicing these exercises:

- Always play slowly and perfectly when learning something new.
- Play at different tempos with different phrasing.
- Try playing the lines and rhythms in all keys. Memorize the lines you especially like and expand upon them.
- Chord symbols have been omitted to make certain that the book is used to develop *reading skills*.
- Don't just play notes . . . make music!

Good Luck,

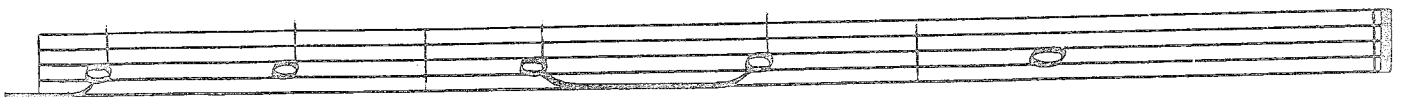
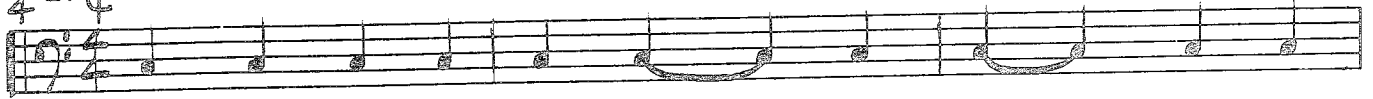
Richard E. Appleman

Chairman, Bass Department
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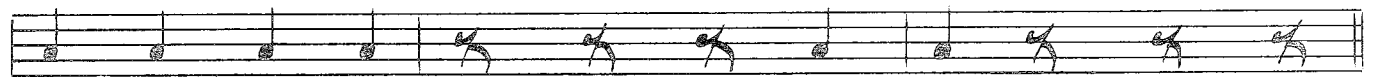
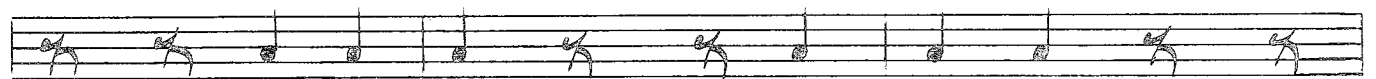
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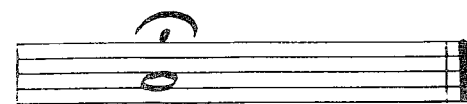
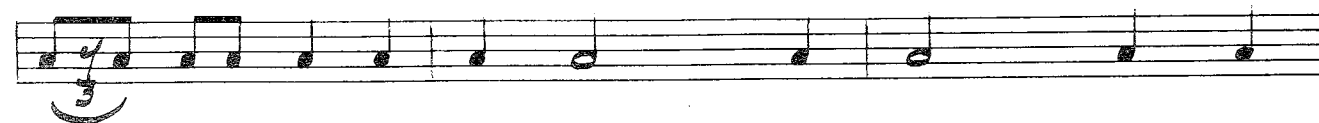
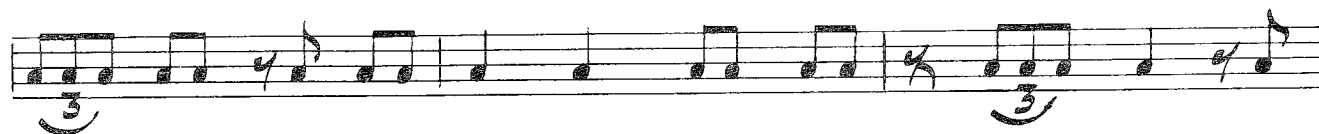
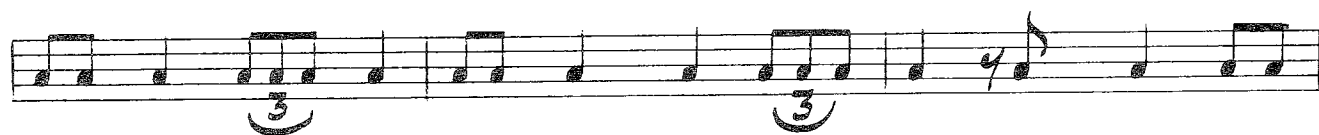
Regular Bass Line Rhythms. "Walking Bass", "Two Feel"

4 or C



4 or C

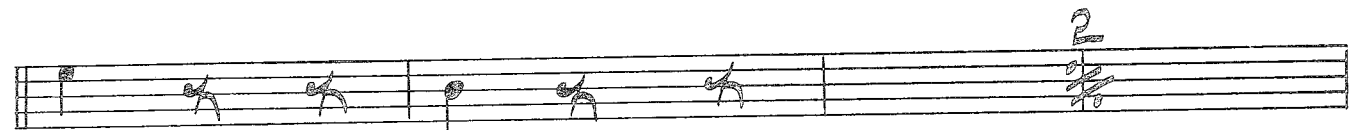
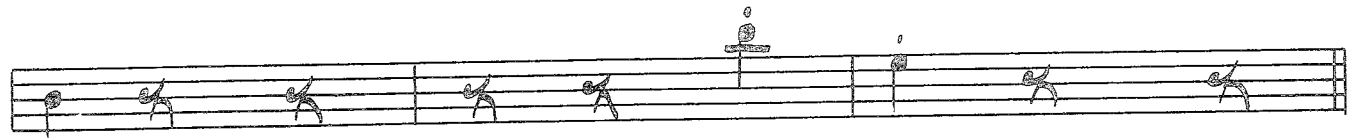
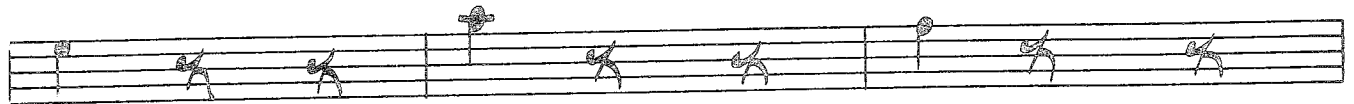
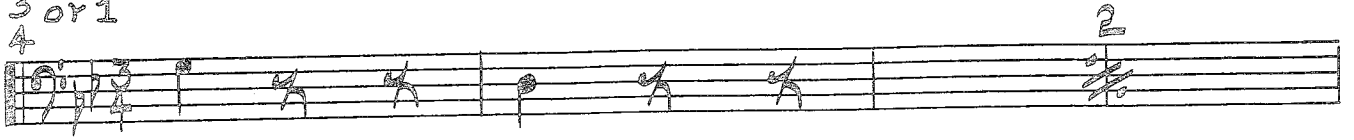


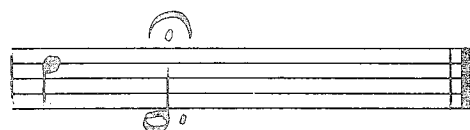
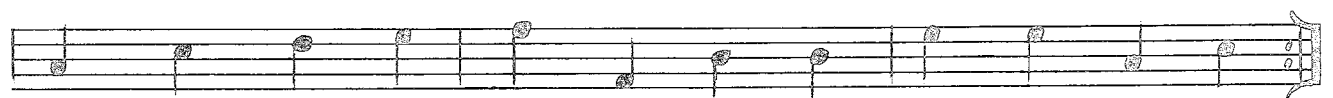
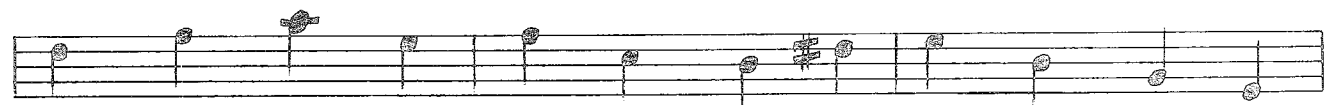
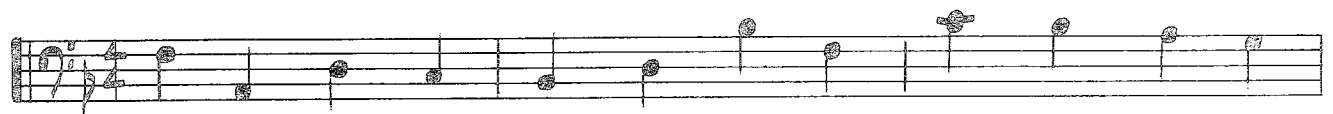
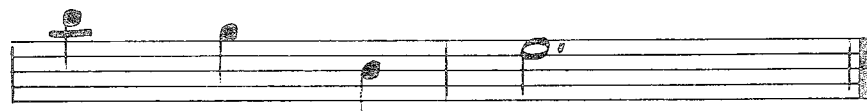
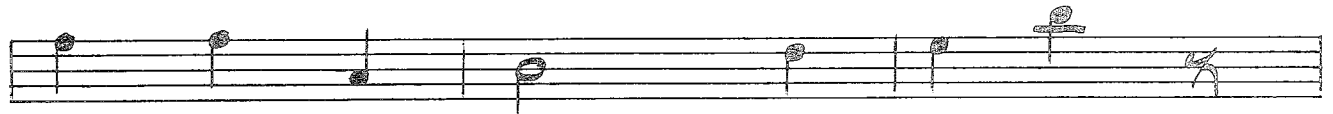
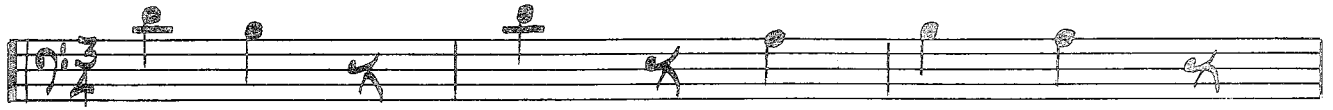


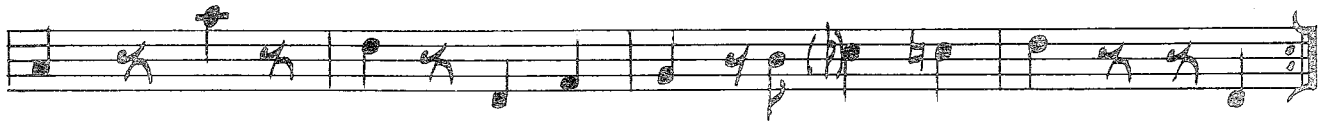
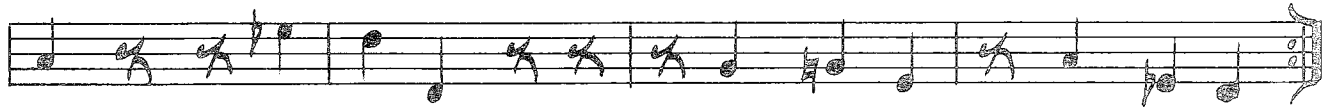
4 or 4

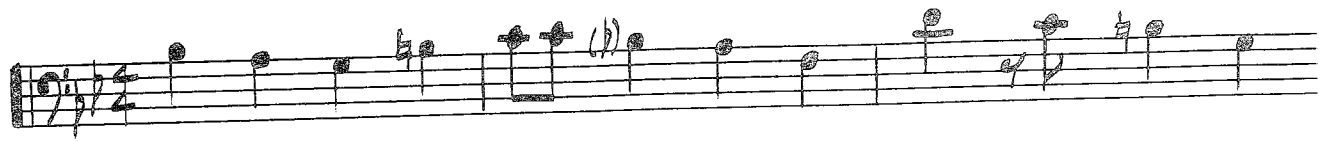
A handwritten musical score consisting of ten staves. The time signature is 4/4, indicated by the '4' over and '4' under a vertical line. The notation is written in black ink on a white background. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that appears to be a rhythmic exercise or a simple melody. It features a variety of note values including quarter notes, eighth notes, and sixteenth notes, often beamed together. There are also rests and some slurs. The piece concludes with a double bar line and a final chord symbol, possibly a C major chord, at the end of the tenth staff.

3 or 1
4

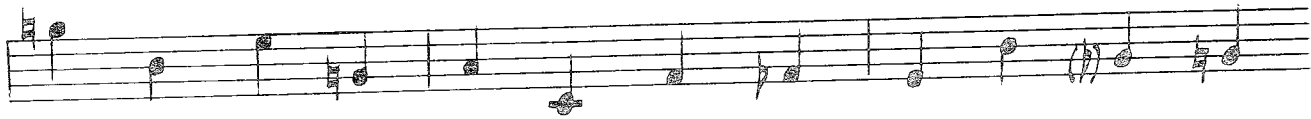
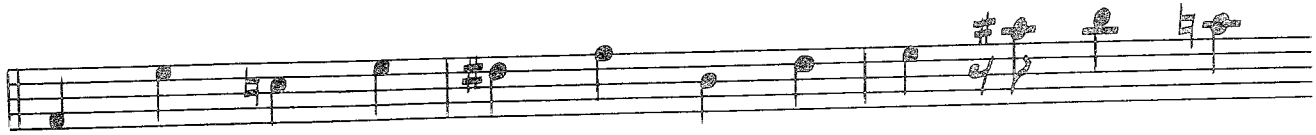
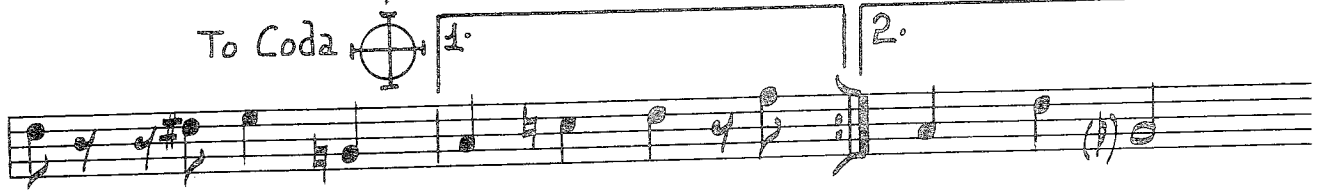








To Coda



Coda

