

FUNK & SOUL BASS

14 TRANSCRIPTIONS

**TRANSCRIBED BY
IAN 'DODGE' PATERSON**

DP002

INDEX

- 1) THE BOSS - JAMES BROWN
- 2) FELL IN LOVE WITH A BOY - JOSS STONE
- 3) WHAT'S THE BUZZ - JCS SOUNDTRACK
- 4) FOR WHAT IT'S WORTH - EAST HARLEM VOICES
- 5) LET'S GET IT ON - MARVIN GAYE
- 6) DO YOUR THING - MARION GAINES SINGERS
- 7) CARDOVA - THE METERS
- 8) RESCUE ME - FONTELLA BASS
- 9) IN THE MIDNIGHT HOUR - WILSON PICKETT
- 10) SHE CAUGHT THE KATY - BLUES BROTHERS
- 11) PEOPLE SAY - THE METERS
- 12) SON OF A PREACHER MAN - DUSTY SPRINGFIELD
- 13) SITTING ON THE DOCK OF THE BAY - OTIS REDDING
- 14) CISSY STRUT - THE METERS

THANKS

MANY THANKS TO WILLIAM CONDRAS FROM TALKBASS.COM FOR TAKING THE TIME TO LOOK OVER THESE TRANSCRIPTIONS AND OFFER INVALUABLE CORRECTIONS AND ADVICE. THANKS TOO MUST GO TO NICK PRIDE AND JAMIE MCCREDIE FOR OFFERING SUGGESTIONS ON CHORDS / HARMONY AND GENERAL ENCOURAGEMENT / SUPPORT.

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THE BOSS - JAMES BROWN

FUNK

♩ = CA. 99

(RECORD ABOUT 1/4 TONE FLAT)

FROM THE ALBUM 'BLACK CAESAR' (1973)

BASS BY FRED THOMAS

1 2 GET DOWN F_M7



42



46



50



54



58



62

Fm7



66



70



74



FADEOUT

78



FELL IN LOVE WITH A BOY - JOSS STONE

FUNKY SOUL

♩ = 90 (SWUNG 16THS)

FROM THE ALBUM 'THE SOUL SESSIONS' (2003)

BASS BY ADAM BLACKSTONE

SYNTH / DRUM PICKUP B^b_M B^b_M

6 B^b_M B^b_M

10 F7 F7 Eb7 Eb_M7

14 B^b_M

18 B^b_M

22 F7 Eb7 Eb_M7

26 B^b_M

30 B^b_M

34 F7

37 Eb7 Eb_M7 B^b_M

40

B^bM



43



46

B^bM



50

F7



53

E^b7

E^bM7

F7



56

E^b7

E^bM7

B^bM



59



62

F7



65

E^b7

E^bM7

B^bM



68

B^bM



71



74



WHAT'S THE BUZZ? - JESUS CHRIST SUPERSTAR

FUNK

FROM THE ALBUM 'JESUS CHRIST SUPERSTAR (UK 1996)' (1996)

♩ = 117

BASS BY ?????

The image displays a bass line for the song 'What's the Buzz?' from the musical 'Jesus Christ Superstar'. The music is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 117 beats per minute. The piece is in a funk style. The notation consists of ten staves of music, each starting with a measure number (1, 4, 7, 10, 13, 16, 19, 22, 25, 28, 31). Above the notes, chord symbols are provided: A7, D7, and A7 in the first staff; D7, A7, and D7 in the second; A7, D7, and A7 in the third; D7, D7, and D7 in the fourth; A7, A7, and D7 in the fifth; D7, A7, and D7 in the sixth; A7, D7, and A7 in the seventh; D7, A7, and D7 in the eighth; A7, D7, and A7 in the ninth; and D7, D7, and A7 in the tenth. The bass line features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets or rests. The overall feel is rhythmic and driving.

34 A7 D7

37 A7 D7 A7

40 D7 A7 D7

43 A7 D7 A7

46 D7 A7 D7

49 D7

52 D7 A7 A7

55 D7 D7 A7

58 D7 A7 D7

61 A7 D7 A7

64 D7 A7 D7

67 A7 D7

FOR WHAT IT'S WORTH - VOICES OF EAST HARLEM

GOSPEL SOUL

♩ = 111

FROM THE ALBUM 'RIGHT ON BE FREE' (1970)

BASS BY CHUCK RAINEY OR JERRY JEMMOT

The image shows a bass line for the song 'For What It's Worth' by The Soul Sisters. The music is in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). The bass line is written on a single staff with a treble clef. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff, indicating the harmonic structure. The piece starts with a 'No Chord' (N.C.) symbol over an A-flat 7 chord. The bass line features a consistent rhythmic pattern of eighth notes, with some syncopation and rests. The piece concludes with a triplet of eighth notes.

1 N.C.(A^b7) A^b7 D^b7 A^b7

5 D^b7 A^b7 D^b7 A^b7 D^b7

10 A^b7 D^b7 A^b7 D^b7

14 A^b7 D^b7 A^b7 3

20 N.C.(A^b7) A^b7 D^b7 A^b7

24 D^b7 A^b7 D^b7 A^b7

28 A^b7 D^b7 A^b7

32 D^b7 4 N.C.(A^b7)

38 A^b7 D^b7 A^b7 D^b7

42 A^b7 D^b7 A^b7 D^b7

46 A^b7 A^b7 D^b7

50 $A^{\flat 7}$ $D^{\flat 7}$ $A^{\flat 7}$ $D^{\flat 7}$

54 $A^{\flat 7}$ $D^{\flat 7}$ $A^{\flat 7}$ $D^{\flat 7}$

58 $A^{\flat 7}$ $D^{\flat 7}$ $A^{\flat 7}$ $D^{\flat 7}$

62 $A^{\flat 7}$ $N.C. (A^{\flat 7})$ 3

67 $A^{\flat 7}$ $D^{\flat 7}$ $A^{\flat 7}$ $D^{\flat 7}$

71 $A^{\flat 7}$ $D^{\flat 7}$ $A^{\flat 7}$ $D^{\flat 7}$

75 $A^{\flat 7}$ $D^{\flat 7}$ $A^{\flat 7}$ $D^{\flat 7}$

79 $A^{\flat 7}$

83

87

91

FADEOUT

LET'S GET IT ON - MARVIN GAYE

SOUL
♩ = 84

FROM THE ALBUM 'LET'S GET IT ON' (1973)
BASS BY JAMES JAMMERSON / WILTON FELDER?

Chord symbols above the staff:
1: E^b E^b/G A^b B^b E^b E^b/G
5: A^b B^b E^b E^b/G A^b B^b E^b E^b/G
9: A^b B^b E^b E^b/G A^b B^b E^b E^b/G
13: A^b B^b E^b E^b/G A^b B^b E^b E^b/G
17: A^b B^b E^b E^b/G A^b B^b E^b E^b/G
21: A^b B^b E^b E^b/G A^b B^b E^b E^b/G
25: A^b B^b E^b E^b/G A^b B^b E^b E^b/G
29: A^b B^b E^b E^b/G A^b B^b E^b E^b/G
33: A^b B^b A^b7 E^b E^b/G
37: A^b B^b A^b7 E^b E^b/G

41 A^b B^b A^b7 E^b E^b/G

45 A^b B^b A^bMA7 F7 B^b7

49 E^b E^b/G A^b B^b E^b E^b/G A^b B^b

54 E^b E^b/G A^b B^b E^b E^b/G A^b B^b

58 E^b E^b/G A^b B^b E^b E^b/G A^b B^b

62 E^b E^b/G A^b B^b E^b E^b/G

65 A^b B^b A^b7

68 E^b E^b/G A^b B^b A^b7

71 A^b7 E^b E^b/G A^b B^b

74 A^b7 E^b E^b/G

77 A^b B^b7 A^b_{MAJ7} F_M7

80 B^b7 E^b E^b/G

83 A^b B^b E^b E^b/G A^b B^b

86 E^b E^b/G A^b B^b E^b E^b/G

89 A^b B^b E^b E^b/G A^b B^b

92 E^b E^b/G A^b B^b E^b E^b/G

95 A^b B^b E^b E^b/G A^b B^b

98 E^b E^b/G A^b B^b

FADEOUT

100 E^b E^b/G A^b B^b

DO YOUR THING - MARION GAINES SINGERS

FUNKY GOSPEL

FROM THE ALBUM 'LEANING ON THE EVERLASTING ARMS' (1974)

♩ = CA. 94

BASS BY ????

DRUM PICKUP

F7



45

49

53 C7 Bb7 F7

57 F7

61

65

69

73

77

81

12

93 F7

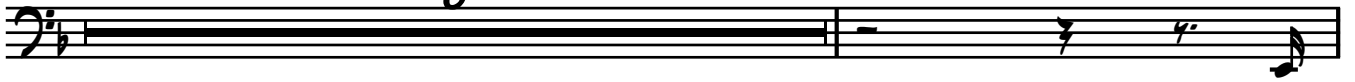
97

101



105

8



114 F7



118



122



126



129



FADEOUT



CARDOVA - THE METERS

FUNK

♩ = 87 (SLIGHTY SWUNG 16THS)

OVERDRIVEN BASS SOUND

FROM THE ALBUM 'THE METERS' (1969)

BASS BY GEORGE PORTER JR.



CARDOVA - THE METERS

45 C B^b F NC (C⁷)

Musical staff 45-48: Bass clef, 4/4 time. Measure 45: C chord, eighth-note pattern. Measure 46: B^b chord, eighth-note pattern. Measure 47: F chord, eighth-note pattern. Measure 48: NC (C⁷) chord, eighth-note pattern.

49 C B^b F NC (C⁷)

Musical staff 49-52: Bass clef, 4/4 time. Measure 49: C chord, eighth-note pattern. Measure 50: B^b chord, eighth-note pattern. Measure 51: F chord, eighth-note pattern. Measure 52: NC (C⁷) chord, eighth-note pattern.

53

Musical staff 53-56: Bass clef, 4/4 time. Measure 53: NC (C⁷) chord, eighth-note pattern. Measure 54: NC (C⁷) chord, eighth-note pattern. Measure 55: NC (C⁷) chord, eighth-note pattern. Measure 56: NC (C⁷) chord, eighth-note pattern.

57

Musical staff 57-60: Bass clef, 4/4 time. Measure 57: NC (C⁷) chord, eighth-note pattern. Measure 58: NC (C⁷) chord, eighth-note pattern. Measure 59: NC (C⁷) chord, eighth-note pattern. Measure 60: NC (C⁷) chord, eighth-note pattern.

61

Musical staff 61-64: Bass clef, 4/4 time. Measure 61: NC (C⁷) chord, eighth-note pattern. Measure 62: NC (C⁷) chord, eighth-note pattern. Measure 63: NC (C⁷) chord, eighth-note pattern. Measure 64: NC (C⁷) chord, eighth-note pattern.

65

Musical staff 65-68: Bass clef, 4/4 time. Measure 65: NC (C⁷) chord, eighth-note pattern. Measure 66: NC (C⁷) chord, eighth-note pattern. Measure 67: NC (C⁷) chord, eighth-note pattern. Measure 68: NC (C⁷) chord, eighth-note pattern.

69 13

Musical staff 69-72: Bass clef, 4/4 time. Measure 69: NC (C⁷) chord, eighth-note pattern. Measure 70: NC (C⁷) chord, eighth-note pattern. Measure 71: NC (C⁷) chord, eighth-note pattern. Measure 72: NC (C⁷) chord, eighth-note pattern.

83 NC (C⁷)

Musical staff 83-86: Bass clef, 4/4 time. Measure 83: NC (C⁷) chord, eighth-note pattern. Measure 84: NC (C⁷) chord, eighth-note pattern. Measure 85: NC (C⁷) chord, eighth-note pattern. Measure 86: NC (C⁷) chord, eighth-note pattern.

87

Musical staff 87-90: Bass clef, 4/4 time. Measure 87: NC (C⁷) chord, eighth-note pattern. Measure 88: NC (C⁷) chord, eighth-note pattern. Measure 89: NC (C⁷) chord, eighth-note pattern. Measure 90: NC (C⁷) chord, eighth-note pattern.

91

Musical staff 91-94: Bass clef, 4/4 time. Measure 91: NC (C⁷) chord, eighth-note pattern. Measure 92: NC (C⁷) chord, eighth-note pattern. Measure 93: NC (C⁷) chord, eighth-note pattern. Measure 94: NC (C⁷) chord, eighth-note pattern.

95

Musical staff 95-98: Bass clef, 4/4 time. Measure 95: NC (C⁷) chord, eighth-note pattern. Measure 96: NC (C⁷) chord, eighth-note pattern. Measure 97: NC (C⁷) chord, eighth-note pattern. Measure 98: NC (C⁷) chord, eighth-note pattern.

FADEOUT

98

Musical staff 98-101: Bass clef, 4/4 time. Measure 98: NC (C⁷) chord, eighth-note pattern. Measure 99: NC (C⁷) chord, eighth-note pattern. Measure 100: NC (C⁷) chord, eighth-note pattern. Measure 101: NC (C⁷) chord, eighth-note pattern.

RESCUE ME - FONTELLA BASS

SOUL

♩ = 125

FROM THE ALBUM 'THE NEW LOOK' (1966)

BASS BY LOUIS SATTERFIELD

N.C. (A)



RESCUE ME - FONTELLA BASS

45 N.C.(D) E

49 A D G E

53 A D G E

57 A D A D

61 A D N.C.(D) E

65 A D A D

69 A D N.C.(D) E

73 A D A D

77 A D N.C.(D) E

81 A D A D

85 A D N.C.(D) E

FADEOUT

IN THE MIDNIGHT HOUR - WILSON PICKETT

SOUL
♩ = 110

FROM THE ALBUM 'THE EXCITING WILSON PICKETT' (1966)
BASS BY DONALD 'DUCK' DUNN

DRUM PICKUP

D B A G

6 E A E A E A E A

10 E A E A E A E A

14 E A ¹E A B A

18 B A E A E A

22 E A D B | ²E A

26 B A B A

30 E A E A E A D

34 B E A E A E D

38 B E A E A E A

42 B E A E A E A

IN THE MIDNIGHT HOUR - WILSON PICKETT

46 E A E A E A E A

50 E A E A E A E A

54 E A E A E A E A

58 E A E A E A E A

62 E A E A E A E A

FADEOUT

SHE CAUGHT THE KATY - BLUES BROTHERS

SOUL

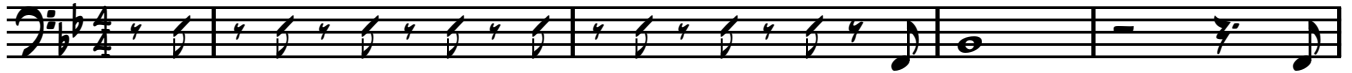
♩ = CA. 95

FROM THE ALBUM 'THE BLUES BROTHERS: MUSIC FROM THE SOUNDTRACK' (1980)

BASS BY DONALD 'DUCK' DUNN

GUITAR INTRO

Bb7



6



10 Bb7

F7

Bb7



14 Bb7

F7

Bb7



18 Bb7

Eb7

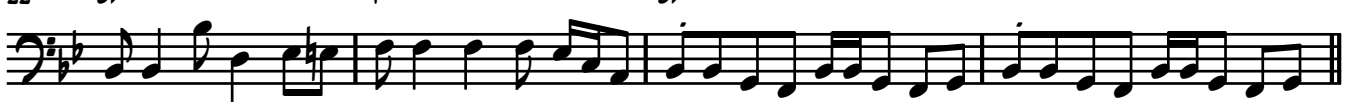
Eo7



22 Bb7

F7

Bb7



26 Bb7

F7

Bb7

Bb7



30 Bb7

F7

Bb7



34 Bb7

Eb7

Eo7



38 Bb7

F7

Bb7



42 Eb7

Bb7



SHE CAUGHT THE KATY - BLUES BROTHERS

46 Ab7

F7



50 Bb7

F7

Bb7



54 Bb7

F7

Bb7



58 Bb7

F7

Bb7



62 Bb7

Eb7

Eo7



66 Bb7

F7

Eb7

Bb7



70 Bb7

F7

Bb7



74 Bb7

F7

Bb7



78 Bb7

Eb7

Eo7



82 Bb7

F7

Eb7

N.C.



86

Bb7

F7

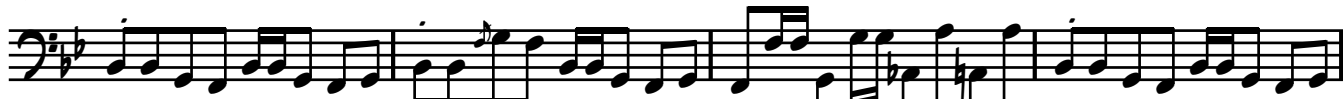
Bb7



90 Bb7

F7

Bb7



SHE CAUGHT THE KATY - BLUES BROTHERS

94 $Bb7$ $F7$ $Bb7$

98 $Bb7$ $F7$

101 $Bb7$

FADEOUT

PEOPLE SAY - THE METERS

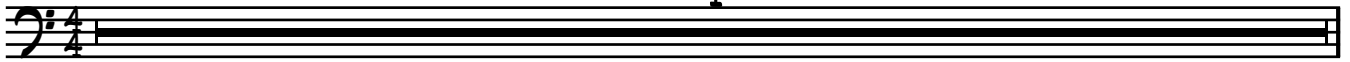
FUNK

♩ = CA. 103

FROM THE ALBUM 'REJUVENATION' (1974)

BASS BY GEORGE PORTER JR

4
GUITAR INTRO



5
KIT IN



9 Dm7



13



17 Dm7



21



25 Gm7

Dm7



29 Gm7

Dm7



33 Gm7

Dm7



37



41

Dm7



45



49



53



57

Gm7



61 Dm7

Gm7



65 Dm7

Gm7



69 NC(Dm7)

Dm7



73 Dm7

Em7



77



81



85

Dm7



89



93



97



101 Dm7



105 Dm7



109 Dm7



113 Dm7



116 Gm7



FADEOUT

SON OF A PREACHER MAN - DUSTY SPRINGFIELD

SOUL
♩ = 100

FROM THE ALBUM 'DUSTY IN MEMPHIS' (1969)
BASS BY TOMMY COGBILL

The image displays a bass line for the song 'Son of a Preacher Man' by Dusty Springfield. The music is written on a single staff in bass clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 'SOUL' with a quarter note equal to 100 beats per minute. The bass line consists of ten measures, each with a measure number (1, 5, 9, 13, 17, 21, 25, 29, 33, 37) and a chord symbol above it. The chords used are E7, A7, B7, and D7. The bass line features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The overall feel is soulful and rhythmic.

SON OF A PREACHER MAN - DUSTY SPRINGFIELD



FADEOUT

SITTIN' ON THE DOCK OF THE BAY - OTIS REDDING

SOUL
♩ = 100

FROM THE ALBUM 'DOCK OF THE BAY' (1968)
BASS BY DUCK DUNN

1 G

5 G B7 C A

9 G B7 C A

13 G E G E

17 G A G E

21 G B7 C A

25 G B7 C A

29 G E G E

33 G A G E

37 G D C G D C

SITTIN' ON THE DOCK OF THE BAY - OTIS REDDING

41 G D C G F D

45 G B7 C A

49 G B7 C A

53 G E G E

57 G A G E

61 G E

65 G E

CISSY STRUT - THE METERS

FUNK

♩ = 84

FROM THE ALBUM 'THE METERS' (1969)

BASS BY GEORGE PORTER JR

VOCAL PICKUP NC(C7)



46



50



54



58



62



65



FADEOUT

