

STEVE BAILEY & VICTOR WOOTEN

BASS EXTREMES

CD:

10. LICÃO L: "A CHICK FROM..."
11. " 2: "BANGKOK BLUES"
12. " 3: "STAY THE MAN"
13. " 4: "VICTOR'S JAM"
14. " 5: "THUMB START MY HARLEY"
15. " 6: "EMERALD FOREST"
16. " 7: "MOONRIDGE"
17. " 8: "DOWNA LEE"

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Toman Alves



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 Korea

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, C^{m7}-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:

Example 1 shows the bass line for the A section of the song. The notation includes a bass staff with a treble clef and a guitar staff with a bass clef. The bass line is written in 4/4 time and features a mix of eighth and quarter notes. The guitar staff shows fingerings for the bass line, including artificial harmonics (A.H.) and specific fret numbers. The chords are labeled above the staff: N.C., B^bm⁷, E^b⁷, A^b, A.H., C^{m7}, F⁷, B^bm⁷, E^b⁷, A^bma⁷, D^b⁷, and N.C.

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.

Musical notation for Example 2. The top staff is a bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It shows a bass line with notes on the 1st and 2nd strings. Above the staff, a D7 chord is indicated with notes on the 3rd and 4th strings. The bottom staff shows a guitar fretboard with strings labeled C, D, E, A, B, G from top to bottom. Fret numbers are indicated: 11 on the 3rd string, 10 on the 4th string, and 9 on the 1st and 2nd strings.

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

Example 2A

Musical notation for Example 2A. The top staff is a bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It shows a bass line with notes on the 1st and 2nd strings. Above the staff, chords Dm7, G7, and C are indicated with notes on the 3rd and 4th strings. The bottom staff shows a guitar fretboard with strings labeled C, D, E, A, B, G from top to bottom. Fret numbers are indicated: 10 on the 3rd string, 10 on the 4th string, 12 on the 1st string, 11 on the 2nd string, 10 on the 3rd string, 9 on the 4th string, 10 on the 1st string, 8 on the 2nd string, 9 on the 3rd string, and 10 on the 4th string.

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.

Musical notation for Example 3. The top staff is a bass clef with a key signature of three flats (Bbb, Ebb, Ab) and a 4/4 time signature. It shows a bass line with notes on the 1st and 2nd strings. Above the staff, a Gb7 chord is indicated with notes on the 3rd and 4th strings. Above the staff, two artificial harmonics (A.H.) are indicated with notes on the 3rd and 4th strings. The bottom staff shows a guitar fretboard with strings labeled C, D, E, A, B, G from top to bottom. Fret numbers are indicated: 9 on the 3rd string, 10 (22) on the 4th string, 9 (21) on the 1st string, 9 on the 2nd string, 10 (22) on the 3rd string, and 9 (21) on the 4th string.

Example 3A

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

Musical notation for Example 3A, showing harmonic technique. The notation includes a bass clef, a 4/4 time signature, and a key signature of one flat (Bb). The piece is divided into four measures. Above the staff, chord symbols are provided: Dm7, G7, and Cmaj7. Above the strings, 'A.H.' (Artificial Harmonic) is indicated. The string diagrams below the staff show the following fingerings: Measure 1: 10 (22) on the A string, 10 (22) on the B string, and 10 on the D string. Measure 2: 10 (22) on the A string, 9 (21) on the B string, and 10 on the D string. Measure 3: 10 (22) on the A string, 9 (21) on the B string, and 10 on the D string. Measure 4: 9 (21) on the A string, 9 (21) on the B string, and 8 on the D string.

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:

Musical notation for Example 4, showing tenor bass technique. The notation includes a bass clef, a 4/4 time signature, and a key signature of two flats (Bb, Eb). The piece is divided into two measures. Above the staff, '8va (throughout)' and 'D#7' are indicated. The string diagrams below the staff show the following fingerings: Measure 1: 11 on the A string, 13-15 on the B string, 13-15 on the G string, and 15 on the D string. Measure 2: 13-15 on the A string, 13-15 on the B string, 13-15 on the G string, and 11-13-15 on the D string.

Example 5

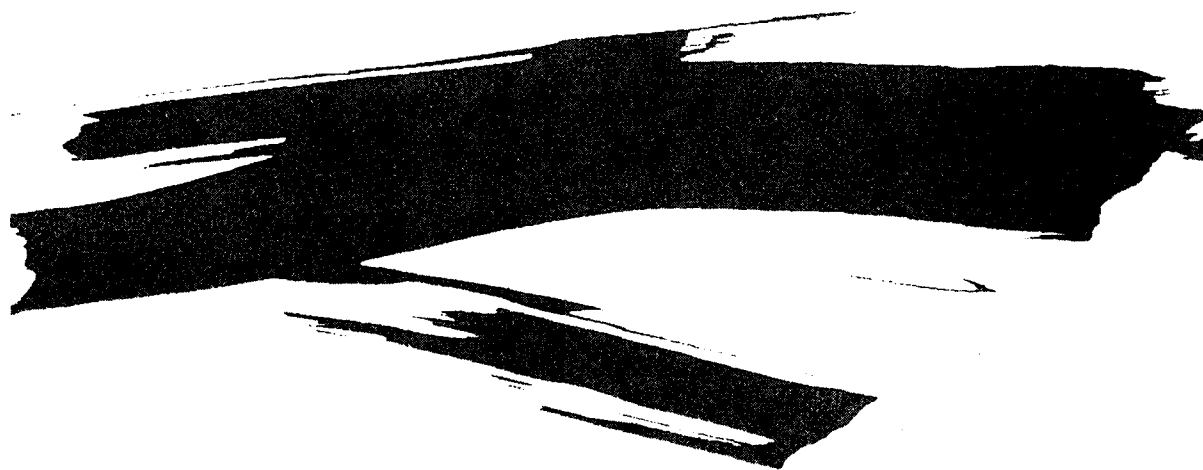
Here, Victor demonstrates, at a slow tempo, the melody from "A Chick From Corea."

Musical notation for Example 5, showing the melody from "A Chick From Corea." The notation includes a bass clef, a 4/4 time signature, and a key signature of two flats (Bb, Eb). The piece is divided into two measures. Above the staff, '8va (throughout)' and 'N.C.' (Natural Chord) are indicated. The string diagrams below the staff show the following fingerings: Measure 1: 17 on the A string, 15-17-19 on the B string, 17-15-19 on the G string, and 14 on the D string. Measure 2: 15 on the A string, 15 on the B string, 14-17-15 on the G string, and 14-17-15-12 on the D string.

Musical notation system 1: Bass clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 15 14 13 12 | 15 14 13 12 | 12 | 14 15 14 13 14 13 12 13 12 11 | 11 11 11 | 12 12 12 | 12 12 12.

Musical notation system 2: Bass clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with slurs and accents, including a section marked with a lambda symbol (λ). The fretboard diagram below shows fingerings: 22 22 | 20 22 19 22 20 19 22 22 | 20 20 | 18 22 20 18 22 20 | 20.

Musical notation system 3: Bass clef, key signature of two flats, 7/8 time signature. The staff contains a melodic line with slurs and accents. The fretboard diagram below shows fingerings: 24 22 20 | 24 22 20 18 21 | 20 | 19 17 20 10 19 19 17.



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.

(Am7)

R.H. +

L.H. +

1/2

1/2

(G)
(D)
(A)
(E)

19 5 (19) 17 19 5

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

R.H. +

L.H. +

2 4 1 2 1 1 3 4

(G)
(D)
(A)
(E)

15 17 14 15 17 7 9 10

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

4 3 2 1

(G)
(D)
(A)
(E)

15 14 13 12 15 14 13 12 15 14 13 12 15 14 13 12

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 Gissonette.

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 artificial harmonics.

The musical notation for Example 8 consists of a bass staff and a guitar staff. The bass staff is in 4/4 time with a key signature of two sharps (F# and C#). The guitar staff shows fret numbers for the bass line and artificial harmonics for the chords. The chords are E/G#, A, E/B, and C#m. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, 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F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C34

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

8va

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):

Example 10B (three notes):

Example 10C (six notes):

Example 10C (six notes):

6 6 6 6

Tb↓ Tb↑ S 17 15 14 Tb↓ Tb↑ S 17 15 14 Tb↓ Tb↑ S 17 15 14 Tb↓ Tb↑ S 17 15 14 Tb↓ Tb↑ S 17 15 14 Tb↓ Tb↑ S 17 15 14

T A B

Example 11

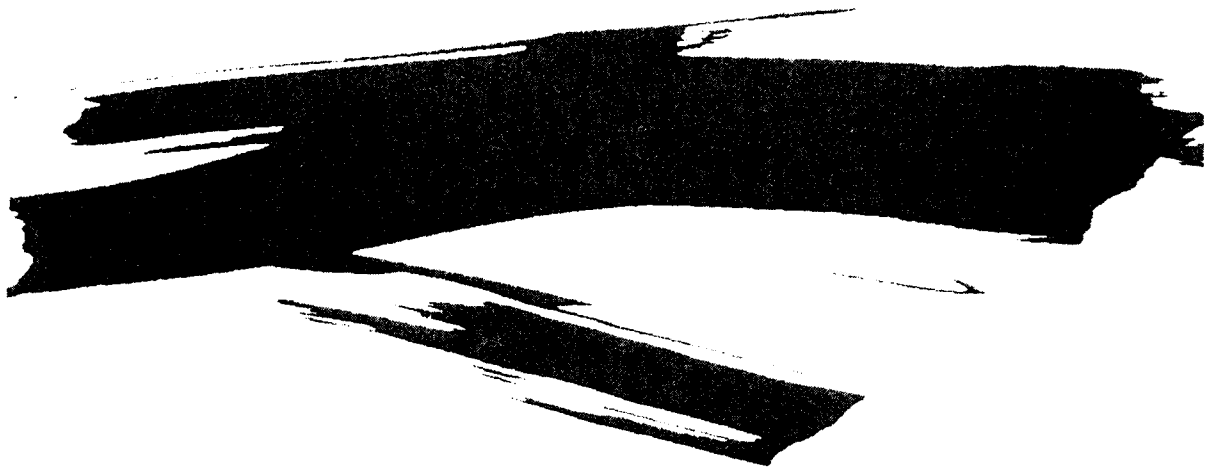
- In order to further emulate the Stanley Clarke sound, Victor uses a tenor bass (tuned: A-D-G-C) with a lot of high end and a very sharp attack.

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

Example 11:

12 14 11 14 11 13 (13) 11 14 11 14 11 14 12

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

Musical notation for Example 12, showing a bass line in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a bass clef, and a double bar line. The melody consists of eighth notes and triplets. The bass line is shown with fingerings: 0 5, 0 5, 0 5, 0 5. Above the bass line, there are labels: Tb 3 S, Tb S, Tb 3 S, Tb S. A circled 'EADG' is on the left side of the bass line.

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 drummer's flam.

Musical notation for Example 13, showing a bass line in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a bass clef, and a double bar line. The melody consists of eighth notes and triplets. The bass line is shown with fingerings: 0, X, 0, 4, X, 5, X, 0, 4, X, 0, X, 0, 4, X, 5, 0, 0, 0. Above the bass line, there are labels: Tb, i m Tb i, Tb i m Tb i, Tb, i m Tb i, m Tb, Tb. A circled 'EADG' is on the left side of the bass line.

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 musical notation shows a bass line in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a 4/4 time signature, and a key signature of two sharps. The bass line consists of several measures with notes and rests. Below the staff, there are guitar tablature symbols: 'T' for treble, 'S' for string, 'LHT' for left hand technique, and 'Tb' for thumb. The tablature includes numbers 0, 7, 9, and 5, along with 'X' marks indicating muted strings. The notation also includes a 'D' (down) and 'U' (up) for the hammer pluck technique.



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. Pluck 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).

Example 15A

Example 16

In this song, Steve essentially plays a "lead guitar" part, using a Korg AI 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 is a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with notes marked as artificial harmonics (A.H.) and an octave (8va). The bottom staff shows fret numbers: 16 (28), 21, 19, 16, 14, 16, 16, 19, 16, 10, 16, 17, 16, 16.

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 is a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features notes marked as natural harmonics (8va) and an added harmonic (15ma). The bottom staff shows fret numbers: 16, 16 (28). A vertical string diagram on the left indicates strings C, D, E, A, B from top to bottom.

* 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.

Musical notation for Example 18. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with notes marked as natural chords (N.C.). The bottom staff shows fret numbers: 7, X, 9, X, 0. A vertical string diagram on the left indicates strings C, D, E, A, B from top to bottom.

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 19 is a musical score for a two-handed tapping ostinato bass part. It is written in E major pentatonic scale, starting on low E on the E string. The notation consists of a bass staff with a treble clef and a guitar staff with a bass clef. The bass staff shows a sequence of notes: E2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4. The guitar staff shows a sequence of notes: E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6. The notes are played in a two-handed tapping pattern, with stems down for the left hand and stems up for the right hand. The fret numbers are indicated below the guitar staff: 12, 14, 16, 18, 16, 16, 18, 16, 12, 14, 16, 16, 18, 16, 16.

Example 19A: (not on recording)

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

Example 19A is a musical score for a ii-V-I cadence using two-handed tapping technique. It is written in D minor, starting on D on the D string. The notation consists of a bass staff with a treble clef and a guitar staff with a bass clef. The bass staff shows a sequence of notes: D2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The guitar staff shows a sequence of notes: D4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6. The notes are played in a two-handed tapping pattern, with stems down for the left hand and stems up for the right hand. The fret numbers are indicated below the guitar staff: 10, 12, 15, 17, 10, 12, 15, 16, 0, 10, 14, 16, 15, 17, 21, 21.

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(28) 16(28) 16(28) 16(28) 16(28) 16(28)

15 15

F#m7 **Fmaj7**

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

14 14 13

Am7/C **A7/C#** **Dmaj7**

14(26) 14(26) 14(26) 14(26) 16(28) 18(30) 16(28) 18(37) 18(30) 16(28)

13 14 15

C#m7 **Cmaj7**

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

15 15 15 14 15

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 $E_m^{6/9}$ 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)

(8va)

C7

A.H.

A.H.

0 6 6 9 9 14 14 18 18 18 18 18 19 18 16 14
7 7 11 11 14 14 14 14 17 17 17 16 16 16 15

(14) 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).

The musical notation for Example 22 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with notes marked as '8va' and 'A.H.' (Artificial Harmonic). The bottom staff is a bass clef with the same key signature and time signature. It shows a bass line with notes marked as 'A.H.' and specific fret numbers: 12, 11, 9, 12(24), 11, 9(21), 7(19), 11(23), 7(19), 11(30), 11(23), 9(21), 9(21), 9(21), 7(19), and (0). A bracket labeled 'Top voice 8va' spans the top staff, and another bracket labeled 'A.H.' spans the bottom staff.

Example 23

In this example, Steve demonstrates the "E" harmonic series of artificial harmonics on the G string. Beginning with 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 37 fret. Obviously, you don't really have 37 frets on your instrument. Instead you must imagine these fret positions and locate the notes by ear. Once you find the "spot", memorize it's 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.

The musical notation for Example 23 shows a bass clef staff with a key signature of one sharp (F#). The notes are marked as 'A.H.' and '15ma' (15th harmonic). The fret numbers are 9, 9(21), 9(28), 9(33), and 9(37). To the left of the staff, the strings are labeled G, D, A, B, E from top to bottom.

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 downstroke 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.

G7
(8va)

D7

A.H.

17 16

15 16

17(29)
16(28)

(8va)

(13) 15

N.C.
(Cm7)
loco

(A7

G7)

Cm7

10 9 8 7 11 10 8 10

(8va)

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

Bbm7

E7

A7

8va
A.H.

G7

A.H.

8 11 8 8 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 Bbm7 Eb7

(8va)

A7 D7 G7

(8va)

☼ Cm7 (A7) G7 Cm7

(8va)

B \flat m7

E \flat 7

A \flat 7

8va

G7

A.H.

A.H.

13 13 13 12 11 11

12(24) 11(23) 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 \flat m7

E \flat 7

8va

loco

15 15 15 14 13 13 13 12

15 13 13 11

(8va)

22 22 20 22 19 22 20 19 22 22 20 20 18 22 20 18 22 20 20

A \flat 7

D \flat 7

A \flat 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

N.C.
loco

5va

E7

Musical staff with notes and accidentals in bass clef.

Tablature for guitar with fret numbers: 12, 14, 16, 11, 13, 15, 13, 15, 14, 16, 17, 18, 17, 16, 18, 19, 21, 18, 21, 23, 23, 21, 18.

E7
8va

Musical staff with notes and accidentals in bass clef, including a long note with a slur.

Tablature for guitar with fret numbers: 8, 7, 7, 8, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.

loco
Cm7

Musical staff with notes and accidentals in bass clef.

Tablature for guitar with fret numbers: 10, 9, 8, 7, 11, 10, 8, 10.

8va

Musical staff with notes and accidentals in bass clef, including a triplet.

Tablature for guitar with fret numbers: 17, 17, 20, 17, 19, 17, 20, 19, 17, 19, 15, 15, 14, 17, 15, 14, 17, 15, 17.

Bbm7

Eb7

A7

G7

Musical staff with notes and accidentals in bass clef, including a harmonic.

Tablature for guitar with fret numbers: 6, 8, 6, 8, 6, 8, 5, 16, 5.

(8va)

Musical staff with notes and accidentals in bass clef, including triplets and slurs.

Tablature for guitar with fret numbers: 15, 14, 13, 12, 15, 14, 13, 12, (12)(13)15, 14, 15, 14, 13, 14, 13, 12, 13, 12, 11.

Cm7

Musical notation for Cm7 chord progression. The system includes a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. The guitar fretboard shows fingerings: 3-2-1-0 | 4-3-1-3. The (8va) line shows notes G4, F4, E4, D4, C4, B3, A3, G3 with fingerings: 19-17-15-20-18-19 | 17-15-20-18-19-15 | 19-15-19-15-19.

B^bm7

E^b7

A^b7

G7

Musical notation for B^bm7, E^b7, A^b7, G7 chord progression. The system includes a bass line with notes B^b1, A^b1, G^b1, F^b1, E^b1, D^b1, C^b1, B^b0. The guitar fretboard shows fingerings: 1-4-1-1 | 4-6-3. The (8va) line shows notes B^b4, A^b4, G^b4, F^b4, E^b4, D^b4, C^b4, B^b3 with fingerings: 19-15-19-15-17-15-16-15-19-17-19-15-17-14-15 | 17-17-15-17-15-13-15-14-13-12-13.

Cm7

F7

B^bm7

E^b7

Musical notation for Cm7, F7, B^bm7, E^b7 chord progression. The system includes a bass line with notes C2, B1, A1, G1, F1, E1, D1, C1. The guitar fretboard shows fingerings: 3-3-3-2 | 1-3-1-3. The (8va) line shows notes C4, B3, A3, G3, F3, E3, D3, C3 with fingerings: 10-13-10-12-13-15-12-15-13-12-19-15-12-13-15 | 12-15-12-13-14-15-12-15-13-12-15-13-12-15-13-12-15.

A^b7

D^b7

G7

Cm7

First system of music. Bass line (bass clef, key signature of two flats) shows notes: A^b2, B^b2, C3, D3, E3, F3, G3, A^b3. Guitar fretboard (T A B) shows fingerings: 4, 3, 4, 6, 5, 3, 3, 6, 6, 5, 5, 3, 3.

(8va)

tr

Second system of music. Bass line (bass clef, key signature of two flats) shows notes: G^b3, A^b3, B^b3, C4, D4, E4, F4, G4, A^b4, B^b4, C5, D5, E5, F5, G5, A^b5. Guitar fretboard (T A B) shows fingerings: 13 (15), 12, 13, 13, 14, 12, 15, 13, 16, 14, 17, 15, 15, 15, 16.

tr

Third system of music. Bass line (bass clef, key signature of two flats) shows notes: G^b3, A^b3, B^b3, C4, D4, E4, F4, G4, A^b4, B^b4, C5, D5, E5, F5, G5, A^b5. Guitar fretboard (T A B) shows fingerings: 1, 0, 1, 0, 4, 3, 3, 5, 3.

(8va)

Fourth system of music. Bass line (bass clef, key signature of two flats) shows notes: G^b3, A^b3, B^b3, C4, D4, E4, F4, G4, A^b4, B^b4, C5, D5, E5, F5, G5, A^b5. Guitar fretboard (T A B) shows fingerings: 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 10, 10, 17, 17, 16, 16, 15, 15, 14, 13, 13, 13, 12, 12, 12, 8, 8, 10, 10, 10, 8, 10, 8.

B^bm7

E^b7

A^b7

G7

Fifth system of music. Bass line (bass clef, key signature of two flats) shows notes: G^b3, A^b3, B^b3, C4, D4, E4, F4, G4, A^b4, B^b4, C5, D5, E5, F5, G5, A^b5. Guitar fretboard (T A B) shows fingerings: 1, 3, 1, 3, 1, 3, 10, 11, 10.

(8va)

Sixth system of music. Bass line (bass clef, key signature of two flats) shows notes: G^b3, A^b3, B^b3, C4, D4, E4, F4, G4, A^b4, B^b4, C5, D5, E5, F5, G5, A^b5. Guitar fretboard (T A B) shows fingerings: 10, 11, 10, 10, 13, 10, 12, 10, 10, 13, 12, 12, 13, 15, 12, 15, 14, 15, 13, 12, 13, 15, 12.

Cm7

System 1: Bass clef staff with notes G2, A2, B2, C3, D3, E3, F3, G3. Fingering: 3, 2, 1, 0, 4, 3, 1, 3.

(8va)

System 2: Bass clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 19, 17, 15, 20, 18, 19, 17, 15, 20, 18, 19, 15, 19, 15, 19, 15.

Bbm7

E7

A7

G7

System 1: Bass clef staff with notes G2, A2, B2, C3, D3, E3, F3, G3. Fingering: 1, 4, 1, 1, 4, 6, 3.

(8va)

System 2: Bass clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 19, 15, 19, 15, 17, 15, 16, 15, 19, 17, 19, 15, 17, 14, 15, 17, 15, 17, 15, 13, 15, 14, 13, 12, 13.

Cm7

F7

Bbm7

E7

System 1: Bass clef staff with notes G2, A2, B2, C3, D3, E3, F3, G3. Fingering: 3, 3, 3, 2, 1, 3, 1, 3.

(8va)

System 2: Bass clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 10, 13, 10, 12, 13, 15, 12, 15, 13, 12, 13, 15, 13, 15, 12, 15, 12, 13, 14, 15, 12, 15, 13, 12, 15, 13, 12, 13, 15, 13, 12, 15.

A \flat 7

D \flat 7

G7

Cm7

First system of musical notation. The top staff is a bass clef with a key signature of two flats (B \flat , E \flat). The notes are: A \flat 2, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The second staff is a guitar fretboard diagram with strings A, B, and E. The notes are: 4, 3, 4, 6, 5, 3, 3, 6, 6, 5, 5, 3, 3.

(8va)

tr

Second system of musical notation. The top staff is a bass clef with a key signature of two flats. The notes are: G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The second staff is a guitar fretboard diagram with strings A, B, and E. The notes are: 13 (15), 12, 13, 13, 14, 12, 15, 13, 16, 14, 17, 15, 15, 15, 15, 15, 16.

tr

Third system of musical notation. The top staff is a bass clef with a key signature of two flats. The notes are: G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The second staff is a guitar fretboard diagram with strings A, B, and E. The notes are: 1, 0, 1, 0, 4, 3, 3, 5, 3.

(8va)

Fourth system of musical notation. The top staff is a bass clef with a key signature of two flats. The notes are: G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The second staff is a guitar fretboard diagram with strings A, B, and E. The notes are: 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 10, 10, 17, 17, 16, 16, 15, 15, 14, 13, 13, 13, 12, 12, 12, 8, 8, 10, 10, 10, 8, 10, 8.

B \flat m7

E \flat 7

A \flat 7

G7

Fifth system of musical notation. The top staff is a bass clef with a key signature of two flats. The notes are: G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The second staff is a guitar fretboard diagram with strings A, B, and E. The notes are: 1, 3, 1, 3, 1, 3, 10, 11, 10.

(8va)

Sixth system of musical notation. The top staff is a bass clef with a key signature of two flats. The notes are: G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1, G \flat 2, F \flat 2, E \flat 2, D \flat 2, C \flat 2, B \flat 1, A \flat 1. The second staff is a guitar fretboard diagram with strings A, B, and E. The notes are: 10, 11, 10, 10, 13, 10, 12, 10, 10, 13, 12, 12, 13, 15, 12, 15, 14, 13, 12, 13, 15, 12.

Cm7 F7 Bbm7 Eb7

12 10 10 10 8 8 6 8

(8va) loco

13 15 12 15 14 12 15 12 9 10 10 8 10 7 7 7 4 5 7 9 5 7 3

A7 D7 G7 Cm7

6 8 5 8 5 5

5 3 2 5 2 5 2 5 3 2 5 8 7 5 8 6 7 7 5

A7 8va G7 Cm7

16 17 15 17 15 15 15 17 16 17 19 17 20 20 17

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

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

11 11 10 10 10 10 10 8 10 8 0 10 8 8 8

A^b7
8va

G7

Cm7

Musical staff with notes and tablature for the first system. The staff contains a melodic line with notes and a corresponding guitar tablature line with fret numbers.

Musical staff with notes and tablature for the second system. The staff contains a melodic line with notes and a corresponding guitar tablature line with fret numbers.

A^b7
(cont. 8va)

G7

F7

Musical staff with notes and tablature for the third system. The staff contains a melodic line with notes and a corresponding guitar tablature line with fret numbers.

Musical staff with notes and tablature for the fourth system. The staff contains a melodic line with notes and a corresponding guitar tablature line with fret numbers.

A^b7

G7

G^b7

F7

Musical staff with notes and tablature for the fifth system. The staff contains a melodic line with notes and a corresponding guitar tablature line with fret numbers.

Musical staff with notes and tablature for the sixth system. The staff contains a melodic line with notes and a corresponding guitar tablature line with fret numbers.

A7 G7 G7 F7

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

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

14 13 14 15 14 15 16 15 16 17 16 17

0 7 7

E7 loco

8 8 8 8 8 8 8 8

7 7 7 7 7 7 7 7

First system of music. Bass clef, key signature of three flats. Chords Eb7 and D7 are indicated above the staff. Fingering numbers are provided for both hands.

Second system of music, mostly rests.

Third system of music. Chord D7 is indicated. Fingering numbers are provided for both hands.

Fourth system of music. Includes an 8va marking. Fingering numbers are provided for both hands.

Fifth system of music. Chord G7 is indicated. Fingering numbers are provided for both hands.

Sixth system of music. Includes an (8va) marking. Fingering numbers are provided for both hands.

B7

Chord progression: B7 (two measures)

Guitar fret numbers (T/B):
 Measure 1: 15/14, 15/14
 Measure 2: 15/14, 15/14

(8va)

Guitar fret numbers (T/B):
 Measure 1: 11 13, 11 13 14
 Measure 2: 11 11 14, 11 14
 Measure 3: 13 11, 13 9 10 11 8
 Measure 4: 9, 9 11 11

E7

E^b7

D7

Chord progression: E7 (two measures), E^b7 (two measures), D7 (two measures)

Guitar fret numbers (T/B):
 Measure 1: 14/13, 14/13
 Measure 2: 14/13, 14/13
 Measure 3: 14/13, 13/12
 Measure 4: 13/12, 12/11
 Measure 5: 12, 12
 Measure 6: 12, 11
 Measure 7: 12, 10

(8va)

Guitar fret numbers (T/B):
 Measure 1: 9 13, 9
 Measure 2: 9 11, 9 12 13
 Measure 3: 14, 11 14, 12 13
 Measure 4: 11 13

D^b7

Chord progression: D^b7 (two measures)

Guitar fret numbers (T/B):
 Measure 1: 11/10, 11/10
 Measure 2: 11/10, 11/10
 Measure 3: 11/10, 11/10
 Measure 4: 11/10, 11/10
 Measure 5: 9, 11
 Measure 6: 9, 11

(8va)

Guitar fret numbers (T/B):
 Measure 1: 13 13 13, 15 13
 Measure 2: 15 15, 13 13 15 15 13
 Measure 3: 15 13, 11 13 15, 13 15 15
 Measure 4: 13, 10 20 22

G^b7

(A^bm⁷)

(Am⁷)

(Bm⁷)

G^b7

D^bm⁷

G^b7

Musical notation for the first system. The top staff shows a bass line with chords: G^b7, (A^bm⁷), (Am⁷), (Bm⁷), G^b7, D^bm⁷, and G^b7. The bottom staff is a guitar fretboard diagram with fret numbers: 10, 9, 11, 12, 13, 10, 9, 18, 16, 15, 11, 12, 13, 9, 9, 16, 14.

(8va)

loco

Musical notation for the second system. The top staff shows a melodic line in the bass clef, marked (8va) and loco. The bottom staff is a guitar fretboard diagram with fret numbers: 18, 20, 18, 18, 20, 18, 20, 18, 18, 18, 20, 18, 20, 18, 16, (16), 18, 20, 18, 20, X, 11, 12.

B⁷

(F[#]m⁷) (C[#]m⁷)

(Dm⁷)

(D[#]m⁷)

B⁷

Musical notation for the third system. The top staff shows a bass line with chords: B⁷, (F[#]m⁷) (C[#]m⁷), (Dm⁷), (D[#]m⁷), and B⁷. The bottom staff is a guitar fretboard diagram with fret numbers: 15, 14, 15, 14, 16, 14, 16, 17, 17, 18, 18, 15, 14, 14, 14, 14, 16, 16, 17, 18, 14, 14.

Musical notation for the fourth system. The top staff shows a melodic line in the bass clef. The bottom staff is a guitar fretboard diagram with fret numbers: 11, 9, 8, 6, 4, 3, 3, 4, 11, 11, 9, 7, 6, 4, 4, X, X, X, 4.

E⁷


E^b7

D⁷

Musical notation for the fifth system. The top staff shows a bass line with chords: E⁷, E^b7, and D⁷. The bottom staff is a guitar fretboard diagram with fret numbers: 14, 13, 14, 13, 14, 13, 14, 13, 14, 13, 13, 13, 12, 12, 11, 12, 12, 11, 10.


Musical notation for the sixth system. The top staff shows a melodic line in the bass clef. The bottom staff is a guitar fretboard diagram with fret numbers: 4, 6, 4, 6, 8, 4, 6.

N.C.
(8va)


D.S.  al Coda

13 12 11 10 | 14 13 12 11

(8va)

D.S.  al Coda

13

 Coda
N.C.

12 10 13 11 12 10 | 6 | 5 3 6 4 5 5 3 | 4

(8va)

19 17 20 18 19 17 | 20 | 19 17 20 18 19 17 | 19

Cm

13 | 12 10 13 11 12 12 | 10

3 1 4 2 3 3 1

(8va)

15 ma
A.H.

12 10 13 11 12 10 | 20 | 19 17 20 18 19 19 | 12(24)

A.H.

(15ma)

A.H.

8va

G7

Am7

21(33) 23 21 20(32) 19 17 19(31) 17(29) 18(30) 17(29) 18 17 15 17

5 0 3 3 5 5 0 3 5 (5) 3 5

G13
8va

A.H.

Am7

16 16(28) 17 19 17

15 15(27) 15(27) 15 17

15 17

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

9 (9) 7 (7) 10 (10) 9 (9) 7 0 3 3 5 9 7

G13
(8va)

A.H.

D7

E7

A.H.

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

15(27) 15(27) 15(27) 16

15 16

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

9 (9) 7 (7) 10 (10) 9 (9) 7 9 (9) 7 9

Am7
15ma
A.H.

First system of musical notation. It consists of three staves. The top staff is a bass clef with a melodic line. The middle staff is a guitar staff with fret numbers: 21(33), 23, 21, 20(32), 19, 17(29), 19(31), 21(33), 23, 21, 20(32), 19(31), 17(29), 19(31), 17(29), 18(30), 17, 15(27), 17(29), 15(27), 17(29). The bottom staff is a bass clef with fret numbers: 5, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3.

(15ma)

A.H.

G7

Am7

8va

Second system of musical notation. It consists of three staves. The top staff is a bass clef with a melodic line. The middle staff is a guitar staff with fret numbers: 23(95), 21(33), 20(32), 19(31), 17(29), 19(31), 17(29), 18, 17, 15, 17. The bottom staff is a bass clef with fret numbers: 5, 5, 0, 3, 3, 5, 5, 0, 3, 5, (5), 3, 5, 17, 16.

A7

A7sus

A7(b5)

A7sus

Third system of musical notation. It consists of three staves. The top staff is a bass clef with a melodic line. The middle staff is a guitar staff with fret numbers: 18, 17, 18, 19, 17, 19, 20, 17, 20, 17, 19, 17, 19. The bottom staff is a bass clef with fret numbers: 5, 0, 3, 5, 0, 3, 5, 5, 0, 3, 5, 0, 3, 5.

A7 A7sus A7(b5) A7

8va

T
A
B

5 0 3 5 5 0 3 5

F6/9 F Fsus Fmaj7 F6/9

Tb

T
A
B

13 19 19 17 17 15 15 21 21 19 19 13 16 13 14 13 13 16

F6/6 F7(#11) (E5)

(8va)

A.H. -----

T
A
B

13 13 13 13 13 13 13 13 13 13 13 16 13 16 13 17 17 17 16 16 16 16 13 12 12(24) 13(25) 19 17 5 9

G7

Am7

G7

Am7

loco
tr

Staff 1: Bass clef, whole notes, trills, and slurs. Includes a trill (tr) and a slur over notes.

Staff 2: Treble clef, guitar tablature with fret numbers 12 and 14.

Staff 3: Bass clef, eighth notes, slurs, and accents.

Staff 4: Treble clef, guitar tablature with fret numbers 19, 17, 5, 3, and 19.

G7

Am7

G7

top note 8va
Am7

Staff 5: Bass clef, whole notes, slurs, and accents. Includes a slur over notes and a trill.

Staff 6: Treble clef, guitar tablature with fret numbers 12, 14(26), 12(24), 10, and 8.

Staff 7: Bass clef, eighth notes, slurs, and accents.

Staff 8: Treble clef, guitar tablature with fret numbers 19, 17, 5, 3, 19, 17, 19, 17, 19, 5.

(top note 8va)
A.H.

Am7

G7

Am7

Staff 9: Bass clef, eighth notes, slurs, and accents. Includes a slur over notes and a trill.

Staff 10: Treble clef, guitar tablature with fret numbers 14(26), 14, 12(24), 14(26), 12(24), 14(26), 14, 12(24), 14(26), 14(26), 12(24), 10, 10, 10, 10, 8, 10, 10, 8.

Staff 11: Bass clef, whole notes, slurs, and accents.

Staff 12: Treble clef, guitar tablature with fret numbers 10, 10, 10, 10, 8, 10, 10, 8.

G7 Am7 G7 Am7
 top voice 15ma - -
 A.H. - -

14(26) (14) 14(26) (14) 12(24) 9(21) 9(21) 12(24) 15(27) 14(26) 12(24) 14(26) 14(26) 12(24)

10 (10) 10 (10) 8 5 5 8 11 10 8 10 10

top voice 8va - -
 + +
 22 21
 5 9

22 21
 5 9

(15ma) G7 Am7 G7 Am7
 (A.H.)

14(26) (14) 14(26) (14) 12(24) 14(26) 12(24) 14(26) (14) 14(26) (14) 12(24) 14(26) 14(26) 12(24)

10 (10) 10 (10) 8 10 8 10 (10) 10 (10) 8 10 10

23 23 23 23 21 22 21 23 23 23 21 22 22

5 (5) 5 (5) 3 5 3 5 (5) 5 (5) 3 5 5

(15ma) G7 Am7 G7 Am7
 (A.H.)

14(26) (14) 14(26) (14) 12(24) 9(21) 9(21) 12(24) 15(27) 14(26) 12(24) 14(26)

10 (10) 10 (10) 8 5 5 8 11 10 8 10

23 23 23 23 21 14 14 17 19 19 17 19

5 (5) 5 (5) 3 5 14 17 5 (5) 3 5

G13
(15ma)

Am7

8va

A.H.

Musical notation for the first system. The bass staff contains a melodic line with notes and rests. The guitar staff shows chord diagrams for G13 and Am7. The notation includes a double bar line and a repeat sign.

A.H.

Guitar fretboard diagram for the first system. It shows fingerings for the top three strings (T, A, B) across two measures. Fingering numbers include 15, 16(20), 15(27), 14(26), 17(29), 19(31), 17(29), and 19.

loco

Musical notation for the second system. The bass staff contains a melodic line with notes and rests. The guitar staff shows chord diagrams for G13 and Am7. The notation includes a double bar line and a repeat sign.

Guitar fretboard diagram for the second system. It shows fingerings for the top three strings (T, A, B) across two measures. Fingering numbers include 9, 7, 10, 9, 7, 0, 3, 3, 5, 7, 9, 7.

G13
(8va)

15ma
A.H.

D7

E7

Musical notation for the third system. The bass staff contains a melodic line with notes and rests. The guitar staff shows chord diagrams for G13, 15ma, D7, and E7. The notation includes a double bar line and a repeat sign.

A.H.

Guitar fretboard diagram for the third system. It shows fingerings for the top three strings (T, A, B) across two measures. Fingering numbers include 16, 15, 16, 15, 15, 16(20), 12(24), 11(23), 14(26), 13(25), 15, and 17.

Musical notation for the fourth system. The bass staff contains a melodic line with notes and rests. The guitar staff shows chord diagrams for G13, 15ma, D7, and E7. The notation includes a double bar line and a repeat sign.

Guitar fretboard diagram for the fourth system. It shows fingerings for the top three strings (T, A, B) across two measures. Fingering numbers include 9, 7, 10, 9, 7, 9, 1/2, (9), 7, 9.

Am7

top note 15ma

A.H.

Musical notation for the fifth system. The bass staff contains a melodic line with notes and rests. The guitar staff shows chord diagrams for Am7. The notation includes a double bar line and a repeat sign.

A.H.

Guitar fretboard diagram for the fifth system. It shows fingerings for the top three strings (T, A, B) across two measures. Fingering numbers include 21(33), 23, 21, 14(26), 15, 14, 12(24), 14(26), 23(35), 21(33), 15(27), 14(26), 12(24), 14(26), 12, 14, 17, 19, 17, 10, 11, 10, 8, 10, 19, 17, 11, 10, 8, 10, 10, 8, 10.

Musical notation for the sixth system. The bass staff contains a melodic line with notes and rests. The guitar staff shows chord diagrams for Am7. The notation includes a double bar line and a repeat sign.

Guitar fretboard diagram for the sixth system. It shows fingerings for the top three strings (T, A, B) across two measures. Fingering numbers include 5, 0, 3, 3, 5, 5, 0, 3, 3, 5, 0, 3.

Stan the Man

Slow ballad ♩ = 68

E/G#

top voice 8va

A.H.

by Steve Bailey and Victor Wooten

Intro:

Steve:

First system of musical notation for the slow ballad. It features a bass clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 68 beats per minute. The notation includes a melodic line for the top voice (8va) and a bass line. Below the staff is a guitar tablature with fret numbers and string indicators (T and B). The tablature shows frets 9, 9(21), 9(28), 9(26), 9(21), 9(21), 11(23), 9(21), 9(28), 11(30), 9(28), 11(30), 9(21), and 11(23).

A.H.

rit.

Second system of musical notation. It continues the melodic and bass lines from the first system. The tempo is marked as 'rit.' (ritardando). The guitar tablature shows frets 11(23), 11(23), 11(30), 11(30), 11(23), 11(23), 11(23), 11(23), 14(26), 16(28), 14(26), and 13(25).

Rubato

Intro:

Moderate rock ♩ = 120



E/G#

Third system of musical notation, starting with a 'Rubato Intro'. It features a bass clef staff with a key signature of three sharps and a 4/4 time signature. The tempo is marked as 'Moderate rock 120'. The notation includes a melodic line and a bass line. Below the staff is a guitar tablature with fret numbers 4, 4, and 4.

Rubato

Intro:

Victor (ten. bass):

Fourth system of musical notation, continuing the 'Rubato Intro'. It features a bass clef staff with a key signature of three sharps and a 4/4 time signature. The notation includes a melodic line and a bass line. Below the staff is a guitar tablature with fret numbers 3, 11, 3, 11, 4, 6, 4, 6, 8, 13, 8, 12, 6, 4, 6.

A maj⁹ E/B

6(18) 4(16) 4(23) 6(25) 4(16) 6(18) 9(21) 8(20) 8(27) 8(20) 9(21)

13 (8) 11 9 8 13 6 4 0

C[#]m7 E/G[#]

9(21) 8(20) 9(28) 9(21) 8(20) 4(16) 4(23) 4(16) 6(18)

11 9 11 9 11 8 13 9 6 4 6

A maj⁹ F[#]/A[#]

6(18) 4(16) 4(23) 6(25) 6(30) 6(25) 8(18) 8(18) 8(18) 6(25) 6(25) 6(18) 6(18)

(8) 4 13 6 (8) 4 6 8

B **E/G#**

9(21) 8 11(23) 4(16) 4(16) 4(23) 4(16) 4(16)

13 (6) 6 4 6 8 8 6 4 8 6

This system contains the first two systems of music. The first system is labeled 'B' and 'E/G#'. It features a bass staff with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar TAB below it shows fret numbers 9(21), 8, 11(23), 4(16), 4(16), 4(23), 4(16), and 4(16). A second bass staff below the TAB shows the notes 13, (6), 6, 4, 6, 8, 8, 6, 4, 8, 6.

A **E/B**

6(18) 4(16) 4(23) 6(25) 4(16) 9(21) 8(20) 8(27) 9(28) 8(20)

(6) 6 4 6 (4) 6 4 6 4 6

This system contains the third and fourth systems of music. The third system is labeled 'A' and 'E/B'. The bass staff has a treble clef and a key signature of three sharps. The guitar TAB shows fret numbers 6(18), 4(16), 4(23), 6(25), 4(16), 9(21), 8(20), 8(27), 9(28), and 8(20). The second bass staff shows notes (6), 6, 4, 6, (4), 6, 4, 6, 4, 6.

C#m7 **E/G#**
(3rd time rit.)

9(21) 8(20) 8(20) 11(23) 4(16) 4(23) 4(16) 4(16)

(6) 4 6 4 6 8 6 4 6

This system contains the fifth and sixth systems of music. The fifth system is labeled 'C#m7' and 'E/G# (3rd time rit.)'. The bass staff has a treble clef and a key signature of three sharps. The guitar TAB shows fret numbers 9(21), 8(20), 8(20), 11(23), 4(16), 4(23), 4(16), and 4(16). The second bass staff shows notes (6), 4, 6, 4, 6, 8, 6, 4, 6.

A F#7/A#

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

5 | 6

(6) | 4 6 | (6) | 6 4 6 8

B **C**
Bass Fig. 1

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

7 | 8

(8) | 8 6 8 | 9 | 9 7 9

D To Coda ⊕ Em

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

10 | 12

11 | 11 9 11 | 12 | 12 11 12

E/G#
Bass Fig. 2

A

The first system of music consists of three staves. The top staff is a bass clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a single note on the first string, first fret, which is then slurred over the next two measures. The second staff is a guitar TAB staff with two lines, A and B. It shows fret numbers 4 on the B string and 6 on the A string in the first measure, and 5 on the B string and 7 on the A string in the second measure. The third staff is a piano staff with a bass clef, showing a rhythmic pattern of eighth notes in the first measure, followed by a quarter rest in the second measure, and a quarter note in the third measure.

E/B

C#m7

The second system of music consists of three staves. The top staff is a bass clef staff with a key signature of three sharps. It features a single note on the first string, ninth fret, which is then slurred over the next two measures. The second staff is a guitar TAB staff with two lines, A and B. It shows fret numbers 9 on the B string and 7 on the A string in the first measure, and 8 on the B string, 2 on the A string, 4 on the B string, 5 on the A string, and 2 on the B string in the second measure. The third staff is a piano staff with a bass clef, showing a rhythmic pattern of eighth notes in the first measure, followed by a quarter rest in the second measure, and a quarter note in the third measure.

E/G#

A

The third system of music consists of three staves. The top staff is a bass clef staff with a key signature of three sharps. It features a single note on the first string, fourth fret, which is then slurred over the next two measures. The second staff is a guitar TAB staff with two lines, A and B. It shows fret numbers 4 on the B string and 6 on the A string in the first measure, and 5 on the B string, 7 on the A string, 7 on the B string, and 7 on the A string in the second measure. The third staff is a piano staff with a bass clef, showing a rhythmic pattern of eighth notes in the first measure, followed by a quarter rest in the second measure, and a quarter note in the third measure.

E/G# A

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

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

E/G# A

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

F#/A# B

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

E/G#

13 13 11 | 13 13 11 | 13 13 11 | 13 13 11 | 13 13 11 | 13 13 11

Tb↓ Tb↑ S (cont. simile)

A

13 13 11 | 13 13 11 | 13 13 11 | 13 13 11 | 13 13 11 | 13 13 11

E/B

6 6 6 6

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

C#m7

6 6 6 6

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

E/G#

6 6 6 6

15 15 13 16 16 13 16 16 13 16 16 13 16 16 13 16 16 13

A

6 6 6 6

18 18 16 18 18 16 18 18 16 18 18 16 18 18 16 18 18 16

F#m7

6 6 6 6

20 20 18 20 20 18 20 20 18 20 20 18 20 20 18 20 20 18

E/G#

6 6 6 6

16 16 14 16 16 14 16 16 14 16 16 14 16 16 14 16 16 14

E/B C[#]m7

18 16 20 20 16 18 16 18 18 16 18 18 | 18 15 16 18 15 18 15 18 15 16 18 15 16

E/G[#] A

18 15 18 15 18 15 18 20 16 20 16 20 | 16 20 23 20 23 23 23 20 23

F[#]/A[#] B

8va

13 11 14 13 15 13 16 13 15 13 16 13 | 13 13 16 13 7 7 9

C w/Bass Fig. 1 D

9 7 9 7 9 7 9 7 9 7 | 11 11 9 11 9 9 11 9 11 9 11

Em F D/F[#]

12 11 12 12 9 11 12 12 9 11 12 | 14 14 12 14 12 14 12 | 14

Steve:

G

15ma

8va

Musical notation for Steve's part, first system. The staff shows a melodic line with a long note and a final triplet. The guitar tablature below it includes fret numbers: (14(26)), (14(26)), 16, 14, 16, 14, 12, (12), and 19(31).

Victor:

8va

Musical notation for Victor's part, first system. The staff shows a melodic line with a long note and a final triplet. The guitar tablature below it includes fret numbers: (14), 16, 14, 16, 14, 16, and (16).

N.C.

loco

D

A

Musical notation for N.C. part, first system. The staff shows a melodic line with triplets and a final triplet. The guitar tablature below it includes fret numbers: 18(30), 18(30), 16(28), 17(29), 14(26), 16(28), 12, 11, 12, 11, and 12.

E

8va

D

A

Musical notation for E part, first system. The staff shows a melodic line with a long note and a final triplet. The guitar tablature below it includes fret numbers: 11, 13(25), 11(23), 12, 11, 11, 12, 11, and 12.

E

15ma

D

A

Musical notation for E part, second system. The staff shows a melodic line with a long note and a final triplet. The guitar tablature below it includes fret numbers: 20(32), 18(30), 16(28), 18(30), 16(28), 16(30), 12, 11, 12, 14, 11, and 12.

E

8va

D

A

Musical notation for E part, third system. The staff shows a melodic line with a long note and a final triplet. The guitar tablature below it includes fret numbers: 13(25), 11(23), 11(23), 14, 14, 12, 14, 11, and 12.

E *15ma* *8va* D A

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

T
A
B

8va
Bass Fig. 3

9 9 9

T
A
B

(8va) E D A

w/Bass Fig. 3 (2 times)

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

T
A
B

(8va)

9 7 (9) (7)

T
A
B

E (8va) *15ma* *8va* D A

16 18 16 16(28) 16(28) 18(30) 16(28) 18(30) 16(28) 19 19 18 18 (18) 16 18 16
19 19 19 (19)

T
A
B

E

16 20 16 19 16 16 16 19 18 16 16 19 18 19 16 14 16 14 17 14 16

T
A
B

E

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

(end Bass Fig.)

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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 26 23

D A E

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

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

D A

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

E

Musical notation for the first system, featuring a bass staff with a treble clef and a guitar TAB staff below it. The TAB staff contains fret numbers: 11, 13, 13, 16, 16, 14, 16, 16, 14, 16, 16, 20, 16, 19, 16, 18, 16, 19, 17, 16, 19, 17, 16, 18, 18.

D

A

E

Musical notation for the second system, featuring a bass staff with a treble clef and a guitar TAB staff below it. The TAB staff contains fret numbers: 21, 21, 19, 18, 19, 16, 18, 15, 17, 14, 13, 11, 13, 11, 9, 11, 8, 9, 8, 6, 9, 8.

D

A

Musical notation for the third system, featuring a bass staff with a treble clef and a guitar TAB staff below it. The TAB staff contains fret numbers: 9, 9, 10, 10, 11, 11, 14, 13, 11, 14, 13, 11, 14, 13, 11, 14, 13, 11, 14, 13, 11.

E

Musical notation for the fourth system, featuring a bass staff with a treble clef and a guitar TAB staff below it. The TAB staff contains fret numbers: 21, 23, 19, 21, 18, 20, 16, 18, 14, 15, 16, 13, 16, 14, 12, 14, 12.

D

A

E

Musical notation for the fifth system, featuring a bass staff with a treble clef and a guitar TAB staff below it. The TAB staff contains fret numbers: 11, 13, 14, 11, 14, 11, 13, 11, 13, 16, 16, 18, 18, 18, 16, 20, 20, 20, 16, 21, 21, 21, 16, 20, 20, 20.

D

A

Musical notation for the sixth system, featuring a bass staff with a treble clef and a guitar TAB staff below it. The TAB staff contains fret numbers: 16, 18, 18, 18, 16, 20, 20, 20, 16, 21, 21, 21, 16, 18, 18, 16, (16), 20, 20, 20, 16, 18, 18, 16, 20, 20, 20, 16, 21, 21, 21.

E

3 3 3 6

T
A
B

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

6 6 3

T
A
B

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

D A

6 6 6 6

T
A
B

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

E

6 6 6 6

T
A
B

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

6 6

T
A
B

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

D A

6 6 6 6

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

T
A
B

E

6 6

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

T
A
B

D A

3

18 18 19 16 18 18 18 16 15 16 16

18 18 18 18 16 16 14 13
19 19 19 19 18 18 16 14

T
A
B

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

T
A
B

E D A

11 11 9 9 8 8 6 6 4 4 2 2 2 2 16 18 16 14 13 11
13 13 11 11 9 9 8 8 6 6 4 4 4 4 19 19 18 16 14 13

T
A
B

9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7

T
A
B

E C

15ma *top voice 8va*

D Em

F D/F#

top voice 15ma

8va G 15ma

D.S. *al Coda*

Musical staff with bass clef and treble clef. Notes are written in the bass clef. A G chord is indicated above the staff.

Fingering line for the first system: 14(26) 16 14 16 14 12 19(31) 18(30) 19(31) 16(20) 17(29) 16(20) 17(29) 16(20)

Musical staff with bass clef and treble clef. Notes are written in the bass clef. A G chord is indicated above the staff.

Fingering line for the second system: (14) 16 14 16 14 16 (16) 4 6 4 6

Coda Freely

Musical staff with bass clef and treble clef. Notes are written in the bass clef. A G chord is indicated above the staff.

Fingering line for the Coda section: 13 11 13 11 13 15 13 11 13 13 11 13 11 11 13 11 9 11 9 11 9 9 11

top voice 8va

Musical staff with bass clef and treble clef. Notes are written in the bass clef. A G chord is indicated above the staff.

Fingering line for the top voice section: 11 13 11 13 15 13 11 13 11 13 11 13 13 11 9 11 9 11

Empty musical staff with bass clef and treble clef.

Victor's Jam

by Victor Woot

Medium funk $\text{♩} = 92$

N.C.(Em)

First system of musical notation. It consists of a bass clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff is a guitar tablature with fret numbers and symbols for bends (b) and mutes (x). The tablature includes a circled 'E' on the left side.

Second system of musical notation, continuing the melody and guitar tablature from the first system.

Third system of musical notation, continuing the melody and guitar tablature.

Fourth system of musical notation, concluding the piece with the final melody and guitar tablature.

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E7 A7 E7 A7

Harm. Harm. Harm.

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

14 13 7 6 7 7 7 14 13 0 7 6 9 12 X

12 12 0 5 0 7 7 12 (12) 4 0 5 6 X X 0

E7 A7

Tb S Tb Tb STb S Tb STb S Tb S Tb S Tb S Tb S Tb S S Tb STb S Tb S S

14 13 7 6 0 9 0 9 0 9 0 9 0 9 0 9 0 9 X

0 X X 0 5 0 7 0 9 0 7 0 7 0 9 0 7 0 7 0 9 0 7 X

E7 A7 E7 A7

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

14 12 7 6 12 14 7 6 9 12

0 X X X 0 0 0 0 5 0 5 6 X X 0

E7 A7 N.C.

T S Tb LHT STb S Tb Tb Tb STb STb S Tb S Tb S Tb S Tb S Tb S Tb S

14 13 7 6 X 0 9 0 9 0 14 0 14 0 9 0 9

0 0 X 0 5 X X 0 7 0 9 0 7 0 9 0 12 0 12 0 12 0 14 0 7 0 9 0 7

(A7)

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

0 2 4 X 7 6 2 17 17 17 19 18

0 0 0 3 3 0 3 X 3 3 5 0 3 3 (5) (5) 5 5

(R.H. Tap)

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

6 5 2 2 0 2 7 6 2 19 19 18

5 0 3 3 0 3 X 0 5 0 3 4 0 17 17 X 17

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

6 5 2 0 0 6 7 6 2 1/2 5 6

0 3 3 0 0 6 7 6 2 1/2 5 6

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

7 6 2 0 0 5 6 6 7 7 8 8 5 6 7 5 7

6 0 3 3 0 3 3 5 6 6 7 7 8 8 5 6 7 5 7

(E7(#9))

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

7 6 7 0 0 0 6 7 4 4 5 5 7 9 7 5 5

0 5 5 5 0 3 2 0 0 0 4 4 5 5 7 9 7 5 5

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

5 0 0 0 5 7 9 14 9 9 14 9 9 14 9 9 14 9 9 14 9

0 x 4 5 7 0 3 7 7 7 14 9 9 14 9 9 14 9 9 14 9

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

5 0 5 5 5 7 9 7 5 5 7 10 7 9 7 9 7 9 7 5 7 5

0 x 4 5 5 5 7 3 0 x 4 5 5 5 7 9 7 9 7 9 7 5 7 5

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

5 0 4 5 5 0 3 5 7 7 7 4 0 5 5 0 0 0 0 2 0 3 2 0

0 x 4 5 5 0 3 5 7 7 7 4 0 5 5 0 0 0 0 2 0 3 2 0

Thumb Start My Harley

by Steve Bailey and Victor Woolen

Rubato N.C.

15ma
Steve: A.H.

Musical notation for the first system, featuring a bass clef staff with a 4/4 time signature and a guitar tablature below it. The tablature includes fret numbers like 12(24), 19, 17(29), 16(28), 19(31), 12(24), 19, and 19(31) 17(29).

(15ma)

A.H.

Musical notation for the second system, continuing the bass clef staff and guitar tablature. The tablature includes fret numbers like 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.

8va

Musical notation for the third system, including a trill marked '3' and a section marked '8va' with a trill marked '3'. The tablature includes fret numbers like 14(25), 12(24), 14(26), 12(24), 15(27), 14(26), 15(27), 12(24), 15(27), 15, 17, 14, 16, 17, 14, 16, 17, 14, 14, 14.

(8va)

Musical notation for the fourth system, featuring a sixteenth-note run with a '5' and a '6' marking. The tablature includes fret numbers like 18, 19, 21, 22, 19, 21, 21, 23, 24, 23, 23, 23, 21, 19, 23, 21, 19, 23, 21, 19, 23, 21, 19, 23, 21, 19, 21, 19, 17, 21, 19, 17.

(8va) -----

loco

6 6

23 21 19 23 21 19 21 19 17 21 19 17 7 7 (7) 5

T
A
B

15ma ----- 8va

A.H.

3 A.H. A.H.

8 10 12 9 11 12 14 11(23) 14(26) 14(26) 13(25) 14(26) 11(23) 12(24) 11(23) 13(25) 13(25) 14(26) 11(23) 12(24) 11(23) 14

T
A
B

(8va) -----

3 6 6 6 6

13 14 11 11 12 14 11 14 13 11 14 12 11 14 13 11 14 12 11 14 13 14 11 12 14

T
A
B

(8va) -----

3 6

12 14 15 17 14 16 17 14 16 17 14 16 18 20 21 23 (23) 21 19 21 23 21 19 21

T
A
B

(8va) ----- *loco*

5

21 19 17 19 21 19 17 19 14 12 10 12 14 12 10 12 10 12 10 8

T
A
B

6 11 4 10 3 9 6 3 0

T
A
B

Moderate rock ♩ = 120

Steve: A7 8va

Musical notation for Steve's part, first system. It consists of a bass staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts with a quarter rest, followed by quarter notes G#2, A2, B2, C#3, D3, E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, 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A174, B-5, C#175, D175, E175, F#175, G#175, A175, B-6, C#176, D176, E176, F#176, G#176, A176, B-7, C#177, D177, E177, F#177, G#177, A177, B-8, C#178, D178, E178, F#178, G#178, A178, B-9, C#179, D179, E179, F#179, G#179, A179, B-10, C#180, D180, E180, F#180, G#180, A180, B-11, C#181, D181, E181, F#181, G#181, A181, B-12, C#182, D182, E182, F#182, G#182, A182, B-13, C#183, D183, E183, F#183, G#183, A183, B-14, C#184, D184, E184, F#184, G#184, A184, B-15, C#185, D185, E185, F#185, G#185, A185, B-16, C#186, D186, E186, F#186, G#186, A186, B-17, C#187, D187, E187, F#187, G#187, A187, B-18, C#188, D188, E188, F#188, G#188, A188, B-19, C#189, D189, E189, F#189, G#189, A189, B-20, C#190, D190, E190, F#190, G#190, A190, B-21, C#191, D191, E191, F#191, G#191, A191, B-22, C#192, D192, E192, F#192, G#192, A192, B-23, C#193, D193, E193, F#193, G#193, A193, B-24, C#194, D194, E194, F#194, G#194, A194, B-25, C#195, D195, E195, F#195, G#195, A195, B-26, C#196, D196, E196, F#196, G#196, A196, B-27, C#197, D197, E197, F#197, G#197, A197, B-28, C#198, D198, E198, F#198, G#198, A198, B-29, C#199, D199, E199, F#199, G#199, A199, B-30, C#200, D200, E200, F#200, G#200, A200, B-31, C#201, D201, E201, F#201, G#201, A201, B-32, C#202, D202, E202, F#202, G#202, A202, B-33, C#203, D203, E203, F#203, G#203, A203, B-34, C#204, D204, E204, F#204, G#204, A204, B-35, C#205, D205, E205, F#205, G#205, A205, B-36, C#206, D206, E206, F#206, G#206, A206, B-37, C#207, D207, E207, F#207, G#207, A207, B-38, C#208, D208, E208, F#208, G#208, A208, B-39, C#209, D209, E209, F#209, G#209, A209, B-40, C#210, D210, E210, F#210, G#210, A210, B-41, C#211, D211, E211, F#211, G#211, A211, B-42, C#212, D212, E212, F#212, G#212, A212, B-43, C#213, D213, E213, F#213, G#213, A213, B-44, C#214, D214, E214, F#214, G#214, A214, B-45, C#215, D215, E215, F#215, G#215, A215, B-46, C#216, D216, E216, F#216, G#216, A216, B-47, C#217, D217, E217, F#217, G#217, A217, B-48, C#218, D218, E218, F#218, G#218, A218, B-49, C#219, D219, E219, F#219, G#219, A219, B-50, C#220, D220, E220, F#220, G#220, A220, B-51, C#221, D221, E221, F#221, G#221, A221, B-52, C#222, D222, E222, F#222, G#222, A222, B-53, C#223, D223, E223, F#223, G#223, A223, B-54, C#224, D224, E224, F#224, G#224, A224, B-55, C#225, D225, E225, F#225, G#225, A225, B-56, C#226, D226, E226, F#226, G#226, A226, B-57, C#227, D227, E227, F#227, G#227, A227, B-58, C#228, D228, E228, F#228, G#228, A228, B-59, C#229, D229, E229, F#229, G#229, A229, B-60, C#230, D230, E230, F#230, G#230, A230, B-61, C#231, D231, E231, F#231, G#231, A231, B-62, C#232, D232, E232, F#232, G#232, A232, B-63, C#233, D233, E233, F#233, G#233, A233, B-64, C#234, D234, E234, F#234, G#234, A234, B-65, C#235, D235, E235, F#235, G#235, A235, B-66, C#236, D236, E236, F#236, G#236, A236, B-67, C#237, D237, E237, F#237, G#237, A237, B-68, C#238, D238, E238, F#238, G#238, A238, B-69, C#239, D239, E239, F#239, G#239, A239, B-70, C#240, D240, E240, F#240, G#240, A240, B-71, C#241, D241, 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84 Thumb Start My Harley

A7sus
(15ma)
A.H.

A.H.

14(26) 14(26) 13(25) 14(26) 12(24) (12) 9(28)

(end Bass Fig. 1)

19 17 (19) 17

5 5 5 5 5 5 5 5 5 5 5 5 0 2 3 4

A7
(15ma)
A.H.

w/Bass Fig. 1

A.H.

18(37) 14(26) 13(25) 14(26) 12(24) 14(26) 16(28) 14(26) 13(25)

A7sus
(15ma)
A.H.

8va

A.H.

14(26) 14(26) 13(25) 14(26) 12(24) 14 12 14 15 14 12 9 21

A7(b5)
(8va)

15 21 21 19 21 20 19 21 21 19 21 20 19 23 23 21 23 22 21

(8va)

A7sus

15ma
A.H.

A.H.

21 21 19 21 20 19 17 18 19 16 17 19 15 16 19 16 21 19 18 19 16 18 (18) 24(36)

20 17 20

(Steve tacet)

N.C. (E7(#9))

First system of musical notation for guitar. The staff shows a bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, 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B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E36

86 **Thumb Start My Harley**

15ma
A.H.

A.H. -----
3

TAB
14(26) 14(26) 14(26) 12(24) 14(26) 12(24) 11(23) 12(24) 9(21) 11(23) 21(33) X

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

TAB
7 0 0 7 5 7 0 0 0 12 0 14 16 0 12 14

8va

15ma
A.H.

A.H. -----
3

TAB
19 18 17 16 14 16 15 14 13(25) 14 13 14(26)

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

TAB
0 0 7 5 7 0 7 0 7 5 7 5 7

(15ma)
A.H.

A.H. -----

TAB
14(26) 14(26) 13 14(26) 12(24) 14(26) 12(24) 9 (9)

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

TAB
6 X X 0 12 0 14 16 0 12 14

(A7)
8va

15ma
A.H.

16 19 18 17 16 18(30) 16(28) 16(28) 19(31) 18 16(26)

(15ma)
A.H.

8va

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

(E7(#9))
(8va)

15ma
A.H.

8va

15ma
A.H.

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

0 0 7 5 7 0 0 7 5 7 0

38 Thumb Start My Harley

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

A.H. -----

T
A
B

16(28) 14(26) 14(26) 14(26) 13(25) 14(26) 12 11(23) 12(24) 14(26) 6

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

T
A
B

6 0 7 5 7 0 0 7 0 5 3

To Coda ⊕ (C)

(B7) (D)

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

A.H. -----

T
A
B

15 16 18 16 18(30)

Tb S Tb Tb Tb S Tb Tb Tb S Tb

T
A
B

7 8 5 7 8 8 8 10 10

(E7(#9))
(15ma)
A.H. -----

A.H. -----

T
A
B

16(28) 16(28) 14(26) 15(27) 14 12(24) 14(26)

Tb S Tb Tb Tb 3 Tb Tb Tb

T
A
B

12 0 7 5 7 7 0

Victor's Solo:

i m i m i m i m i m

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

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

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

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

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

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

20 Thumb Start My Harley

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

0 0 4 5 4 5 5 0 0 4 5 4 5 5 12 13 11 12

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

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

Steve:

8va -

16 14 12 14 12 11 12

(8va)

3 3

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

Victor:

6 6 6 6

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

0 14 14 0 14 14 0 14 14 0 14 14 0 14 14

0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12 0 12

6 6 6 6

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

0 14 14 0 14 14 0 12 12 0 14 14 0 12 12

0 12 0 12 0 12 0 12 0 10 0 12 12 0 10 0 12 12

Th S Th S Th S Th S Th S Th S Th S Th S

0 12 0 14 14 0 12 0 14 14 0 10 0 12 12 0 10 0 12 12

Th S Th S Th S Th S Th S Th S Th S

0 12 0 14 14 0 10 0 12 12 0 8 0 10 10 0 7 0 9 9

Steve: 8va

T A B 12-12-12 14 14 14 16 16 16 14 14 14 15 15 15 17 17 17 19 19 19 17 17 17 12 14 14 14 14 14 14 16 17 17 17 19

(8va)

T A B 12-12-12 14 14 14 16-16-16 14-14 12-14 16-16-16 18 19 18 16 14 16-16-14 19 19-16 17 17-14 15

Victor:

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

12 17 12 12 12 17 12 12

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

16 14 12 14 12 14 12 14 12 14 12 14 10 12 14 10 12

Victor:

Tb S 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 S Tb LHT (cont. simile)

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

Steve:

T A B 13-11 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 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

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

Steve:

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

3 6 6 6 8va 15ma A.H.

3 Thumb Start My Harley

8va

6

7 6 4 7 6 4 7 6 4 7 6 4 7 6 4 7 6 4

T
A
B

8va

6

12 11 9 12 11 9 12 11 9 12 11 9 12 11 9 12 11 9

T
A
B

(8va)

6

9 7 6 9 7 6 9 7 6 9 7 6 9 7 6 9 7 6

T
A
B

(8va)

6

14 12 11 14 12 11 14 12 11 14 12 11 14 12 11 14 12 11

T
A
B

(8va)

6

11 9 7 11 9 7 11 9 7 11 9 7 11 9 7 11 9 7

T
A
B

(8va)

6

16 14 12 16 14 12 16 14 12 16 14 12 16 14 12 16 14 12

T
A
B

(8va) D.S. al Coda
Drum Solo
15

loco

T
A
B

(8va) 15

loco

T
A
B

⊕ Coda (C) (B7) (C)

8va

T
A
B

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

T
A
B

(B7) (C) (D) (E7(#9)) Harm.

(8va)

Harm.

T
A
B

Tb S Tb Tb

T
A
B

Emerald Forest

by Steve Bailey and Victor Wooten

Rubato

E $\frac{9}{8}$

Amaj7

8va

Victor:

The first system of musical notation features a bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music is written on a single staff with a treble clef. The notes are marked with '+' signs, indicating fingerings. Below the staff, a guitar tablature is provided, showing fret numbers for the strings. The first measure contains the notes 12, 14, 16, 18, 16, 18, 21. The second measure contains 12, 14, 16, 18, 18, 14, 16, 18.

(8va)

E $\frac{9}{8}$

The second system of musical notation continues the piece. The first measure contains the notes 18, 16, 14, 14, 16, 18, 16, 14. The second measure contains 14, 12, 14, 12. The third measure contains 12, 14, 16, 18, 16, 18, 21, 23.

(8va)

The third system of musical notation continues the piece. The first measure contains the notes 12, 14, 16, 18, 16, 18, 21, 16. The second measure contains 12, 14, 18, 16, 10, 16, 18, 16. The third measure contains 12, 14, 18, 16, 23, 16. The fourth measure contains 12, 14, 18, 16, 21, 12, 14, 18, 16, 21.

(8va)

Amaj7

The fourth system of musical notation concludes the piece. The first measure contains the notes 12, 14, 23, 24. The second measure contains 23, 21, 20, 18, 18. The third measure contains 12, 14, 16, 18, 18, 21, 20, 16. The fourth measure contains 18, 16, 14, 16, 18.

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E9/9
(8va)

Amaj7

Musical notation for the first system, including a bass staff with notes and a guitar TAB staff with fret numbers.

B7
(8va)

N.C.

Musical notation for the second system, including a bass staff with notes and a guitar TAB staff with fret numbers.

(8va)

E9/9

Musical notation for the third system, including a bass staff with notes and a guitar TAB staff with fret numbers.

Moderate ♩ = 88

Empty musical staves for the fourth system.

E9/9
(8va)

Bass Fig. 1

Musical notation for the fifth system, including a bass staff with notes and a guitar TAB staff with fret numbers.

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

Musical notation for the sixth system, including a bass staff with notes and a guitar TAB staff with fret numbers.

8va

16 15 13 16 15 14

Amaj¹³
(8va)

18 16 15 18 15 16

Bass Fig. 2
8va

12 14 16 18 16 16 12 14 18 21 16 18 16 12 14 16 18 16 18 12 14 18 21 16 20 16 18

w/Bass Fig. 1 (6 times)
E⁹
(8va)

15 16 13 11 13 16 15 18 16 15 18

(8va)

w/Bass Fig. 2
Amaj⁷

w/Bass Fig. 1 (2 times)
E⁹

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

E7 (8va) AII E7 AII

15ma A.H. 8va Amaj7

A.H. 13(25) 16(28) 15(27) 13 16 18 16 18 16

8va

12 14 16 18 16 18 12 14 16 14 16 18 19 12 14 16 18 16 19 12 14 16 18 16 19 12 14 16 18 16 19 12 14 16 18 16 19

(8va) E6/9 loco

15 18 16 15 16 13 16 15 13 11 7 9

(8va)

12 14 16 18 16 20 18 21 20 21 18 23 19 12 14 16 18 16 18 16 14 16 16 18 16 12 14 16 18 16

Gmaj7 F#m7 top voice 8va A.H.

A.H. 11(23) 11(23) 11(23) 11(23) 11(23) 11(23) 9(21) 9(21) 9(21) 9(28) 9(28) 9(21) 9(21) 9(21) 9(21)

Bass Fig. 4 loco

14 14 14 14

(top voice 8va)

A.H.

Fmaj7

Am7/C

A7/C#

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

8 8 8 9

14 14 14 14 14

(top voice 8va)

A.H.

Dmaj7

C#m7

11(23) 13(25) 11(23) 11(30) 11(30) 11(23) 9(21) 11(23) 11(30) 9(20) 9(21) 11(30)

10 10 10 9 9

14 14 16 14 14 14

(top voice 8va)

A.H.

Cmaj7

B7sus

B7

9(21) 11(23) 11(30) 11(23) 9(21) 9 0

8 8 8 7 0

14 14 14 14 (14) 13

(end Bass Fig. 4)

w/Bass Fig. 1 (2 times)

E $\frac{9}{8}$

Harm.

Steve's Solo:

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

8va

First system of musical notation. The bass staff features a harmonic marked 'Harm.' with a diamond symbol. The guitar staff shows fret numbers: (4), 15-15, 16-16, 16-16, 18, 16-18-18, 15-15.

(8va)

Second system of musical notation. The bass staff includes a triplet marked '3'. The guitar staff shows fret numbers: 16-15-18, 18, 15-16-16-18, 14-13, 13-14-13, 13-15, 13, 16-18.

A maj^7

15 ma

E $\frac{9}{8}$

(8va)

A.H.

Third system of musical notation. The bass staff has a slur over the first four notes. The guitar staff shows fret numbers: 16, 18, 16, 16, 16(20)-18-16(20), 16(20)-18(30)-16(20), 18(30)-16(20).

8va

15 ma

A.H.

Fourth system of musical notation. The bass staff has a slur over the first six notes. The guitar staff shows fret numbers: 16, 18, 16-20-16, 16-16-18, 15, 16-16, 18-18-16-16, 16, 16-20-X, 15(27)-16(20), 16(20), 16(20).

8va

Fifth system of musical notation. The bass staff has a slur over the first six notes. The guitar staff shows fret numbers: 15-16-18, 16, 15-16-18, 15-18-15, 18-16-15-16-18, 15-18-15.

(8va)

Sixth system of musical notation. The bass staff has a slur over the first six notes. The guitar staff shows fret numbers: 18-16-15-16-18, 15, 18-16-15, 18, 15, 18-16-15, 18-16-16, 18-16-16.

E⁹

(8va) -

Musical notation for the first system of E⁹. The bass staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3. Fretboard diagrams for strings A and B are shown below. String A frets: 16, 15, 15, 13, 13, 16, 15, 11, 11, 8, 8. String B frets: 14, 13, 13, 11, 11, 14, 13, 9, 8, 6.

(8va) -

Musical notation for the second system of E⁹. The bass staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3. Fretboard diagrams for strings A and B are shown below. String A frets: (8), 8, 11, 11, 10, 13. String B frets: (6), 6, 6, 6, 9, 8, 11.

(8va) -

15^{ma}

A.H.

Musical notation for the third system, labeled 15^{ma} A.H. The bass staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3. Fretboard diagrams for strings A and B are shown below. String A frets: 11, 15, 16, 16(28), 18, 16(28), 15(27), 16(28), 18(30), 16(28), 15(27), 16(28), 18(30), 18(30), 16(28). String B frets: 9, 13, 14, 16(28), 18(30), 16(28), 15(27), 16(28), 18(30), 18(30), 16(28).

8va -

A^{maj7}

Musical notation for the fourth system, labeled A^{maj7}. The bass staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3. Fretboard diagrams for strings A and B are shown below. String A frets: 16, 16, 16, 16, 16, 16, 16, 16, 18, 16, 18, 16, 16, 16, 16, 16, 16, 16, 18, 16, 16. String B frets: 18, 18, 18, 16, 16, 16, 16, 16, 18, 16, 16, 16, 16, 16, 16, 16, 16, 18, 16, 16.

(8va) -

E⁹

Musical notation for the fifth system of E⁹. The bass staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3. Fretboard diagrams for strings A and B are shown below. String A frets: 16, 16, 18, 18, 18, 18, 18, 16, 16, 18, 18, 16, 15, 18, 16. String B frets: 18, 18, 16, 16, 16, 16, 16, 16, 18, 18, 16, 16, 16, 16, 16, 16, 16, 18, 16, 16.

E⁷
(8va) -

A⁷

E⁷

A⁷

Musical notation for the sixth system, showing E⁷, A⁷, E⁷, and A⁷. The bass staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3. Fretboard diagrams for strings A and B are shown below. String A frets: 21, 20, 18, 16, 18, 12, 13, 11, 13, 11, 13, 14, 12. String B frets: 18, 16, 18, 12, 13, 11, 13, 11, 13, 14, 12.

E7 (8va) A7 E7 A7

E7 (8va) A7 E7 A7

E7 (8va) A7 E7 A7

w/Bass Fig. 4 (Victor) *loco* top voice 8va A.H.

Gmaj7 F#m7

(top voice 8va) A.H.

Fmaj7 Am7 A7/C#

(top voice 8va) A.H.

Dmaj7 C#m7

Cmaj7 Harm. 15ma B7sus B7

The first system of music features a bass staff with a treble clef and a key signature of two sharps (F# and C#). The notes are: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), E4 (quarter), C4 (quarter). The guitar staff shows fret numbers: 0, 7, 9, 9, 9, 9, 7, 9, 0.

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

E9/9 15ma Harm. Harm.

The second system continues with a bass staff. Notes: E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), E4 (quarter), C4 (quarter). The guitar staff shows fret numbers: 4, 4, 6, 4, 12, 14, 11.

8va

The third system features a bass staff with notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The guitar staff shows fret numbers: 13-14, 11-13, 14-13, 11, 14-13-13-14, 16-18, 15, 16, 15, 13, 18, 11, 16.

(8va) Amaj7

The fourth system features a bass staff with notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The guitar staff shows fret numbers: 16, 16-15, 13, 13-15-16, 13-15-16-16, 18, 16, 18, 14, 14-13, 11.

(8va) E9/9

The fifth system features a bass staff with notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The guitar staff shows fret numbers: 15, 16, 13, 15, 16, 15, 16, 13, 13, 11.

(8va)

The sixth system features a bass staff with notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The guitar staff shows fret numbers: 15, 15, 16, 13, 13, 15, 13, 15, 13, 15.

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

13 13 13 15 15 13(25) 13(25) (13) 13(25) 15(27) 15(27) 15(27) 13(25) 13(25) 13(25) 15(27)

16 15 16 16(28) 15(27) 16(28) 15(27)

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

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

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

(8va) -----

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

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

(8va) -----

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

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

(8va) -----

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

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

(8va)

15ma

A.H.

16 18 18 16 16 16 18 18 16 16 18 18 16 16(28) 16(28) 18

8va - 15ma

8va

16 16 16(28) 16(28) 18 18(30) 16 16(28) 16(28) 18 15 16 15 16

loco

8va -
Harm.

14 16 18 16 14 16 18 16 14 16 18 16 14 16 7 0

Harm.
9
9

(8va)

18 15 16 18 15 16 16 18 15 16 10 15 16 18 18 18 16 16 16 16 16

Moonridge

by Steve Bailey

Moderate $\text{♩} = 120$

D D7 Gm/D

8va

(8va) G/D D 15ma

(15ma) 8va

A.H.

110 Moonridge

D7 (8va) Gm/D G/D

18 18 19 18 16 14 (14) 14 14 16 17 16 14 11
 17 17 16 15 (15) 15 15 16 15 15 12

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

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

C top voice 8va A.H.

12 11 9 A.H. A.H.
 12(24) 11 9(21) 10 9 10

Em 8va A.H.

9(21) 11(23) 12(24) 12(31) 11(30) 11(23) 11(23) 9(21) 7 7 7 7 5
 0 7(19) 9(21) 11(23) 12(24) 12(31) 11(30) 11(23) 11(23) 9(21) 7 7 7 7 5

C top voice 8va A.H.

12 11 A.H. A.H.
 9(21) 12(24) 11(23) 9(21) 10 9 10

N.C. (Em) A.H.

7 7(11) 9(21) 11(23) 12(24) 12(31) 11(30) 12(24) 11(23) 9(21) 7(19) 7 7 7 7
 7 7(11) 9(21) 11(23) 12(24) 12(31) 11(30) 12(24) 11(23) 9(21) 7(19) 7 7 7 7

(F)

(F#m) top voice 8va
A.H. -----

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

8 8 9 9 9 9

(top voice 8va)

(G)

A.H. -----

1. top voice 15ma (bottom voice 8va)

(E/G#)

A.H. -----

A.H. 12(24) 11(23) 9(21) 12(24) 9(21)

10 10 10 10 10 10

A.H. 16(28) 16(28) 16(35) 16(35) 16(35) 16(28)

16 16 16 16 16 16 16 16

(A7)

(top voice 15ma)

A.H. -----

A.H. 18(30) 17(29)

17 17

(18) (17)

16

2. (8va)

(E/G#)

A.H. -----

(A7)

A.H. 16(28) 16(35) 16(35) 16(35)

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

16 16 16 16 16 16 16 16

17 17 17 17 17 17

N.C.

(8va)

Harm.

loco

Harm.

Harm.

Harm. 5 4 3 5 4 3 5 7 7

6 6 8

15ma

A.H. -----

Harm.

Harm.

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

13(25) 12(24) 5 5 7 7

6 6 8 10 12 12 11 14 11 12 0 0 0

top voice 8va

A.H.

C

Musical notation for the first system. The bass staff contains notes with stems and beams. The guitar staff shows fret numbers: 8, 8, 8, 8, 8, 12(24), 11, 9(21), 12(24), 11(23), 9, 10, 9, 10.

8va

A.H.

N.C. (Em)

Musical notation for the second system. The bass staff contains notes with stems and beams. The guitar staff shows fret numbers: 7, 7(19), 9(21), 11(23), 12(24), 12(31), 11(30), 11(23), 9, 11, 12, 12, 10.

C

Musical notation for the third system. The bass staff contains notes with stems and beams. The guitar staff shows fret numbers: 8, 8, 8, 8, 6, 12, 11, 9, 10, 9, 10.

8va

A.H.

N.C. (Em)

Musical notation for the fourth system. The bass staff contains notes with stems and beams. The guitar staff shows fret numbers: 7, 7(19), 9(21), 11(23), 12(24), 11, 10, 12, 14, 12, 11, 14, 12, 0.

top voice 8va

A.H.

(F)

Musical notation for the fifth system. The bass staff contains notes with stems and beams. The guitar staff shows fret numbers: 8, 8, 8, 12(24), 11, 11(23), 9(21), 12(24), 9, 12(24), 11, 11(23), 9(21), 12(24).

(top voice 8va)

A.H.

(G)

Musical notation for the sixth system (left half). The bass staff contains notes with stems and beams. The guitar staff shows fret numbers: 10, 10, 12(24), 11(23), 9(21), 12(24), 11(23).

top voice 15ma

A.H.

(E/G#)

8va

Musical notation for the sixth system (right half). The bass staff contains notes with stems and beams. The guitar staff shows fret numbers: 16, 16(28), 16(28), 16(35), 16(35), (16).

(A7) (top voice 15ma) ---

A.H. ---

8va ---

D

8va 7

A.H. ---

18(30) 17(29) 17(29) 18 18 6 9 14 18 18

17 16 0 7 0 11 0 14 0 14 14

(8va) D7

Gm/D

G

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

14 17 17 16 16 16 15 (15) 15 15 15 15 15 15 15 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(8va) D

15ma

A.H. ---

A.H. ---

(11) 9 (12) 11 (6) 0 0 0 0 0 10(22) 11 9(21) 10(22) 11 9(21) 11(23)

D7

Gm/D

G/D

8va

18 18 18 19 18 16 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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(8va) D

Rubato

D7

Gm/D

(11) 9 (12) 11 0 0 0 18 18 18 19 18 16 14

17 17 17 17 17 17 17 16

0 0 0 0 0 0 0 0

(8va)

G/D

D

(14) 14 16 17 16 14 11 9

(16) 17 15 12 11

0 0

3

Fast swing $\text{♩} = 300$

N.C.

Drums

2

A^b
(8va) \neg

First system of music. Bass line starts with a whole note chord in the 8th octave. Drums play a 2-measure rest. Fingering: T 16, A 16, B 16.

2

Second system of music. Bass line continues with a whole note chord. Drums play a 2-measure rest. Fingering: T 11, A 11, B 11.

A^b
8va \neg

F7

⌘

Third system of music. Bass line starts with a whole note chord. Drums play a 2-measure rest. Fingering: T 19, A 17, B 16.

Fourth system of music. Bass line features a melodic line with slurs. Fingering: T 12, A 13, B 12, 15, 14, 13, 11, 15, 13, 12, 8, 11, 8.

B^b7
8va \neg

B^bm7

8va

Fifth system of music. Bass line starts with a whole note chord. Drums play a 2-measure rest. Fingering: T 20, A 19, B 18.

Sixth system of music. Bass line features a melodic line with slurs and accents. Fingering: T 9, A 11, B 9, 8, 11, 10, 8, 11, 10, 10, 8, 7, 5.

F7
(8va)

Bb7

To Coda

A.H.

T
A
B

13 15 14 13 13

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

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

E7
8va

Eb7

T
A
B

19 19 19

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

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

Ab
8va

F7

T
A
B

19 17 16 18 17 17

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

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

Fm

(8va)

A^bdim

A^b

Cm

Musical staff with bass clef. Chord changes: Fm, A^bdim, A^b, Cm. Fingering numbers: 19, 19, 18 for Fm; 17, 16, 17 for A^bdim; 15, 15 for A^b; 15 for Cm.

Musical staff with bass clef. Includes triplets and slurs. Fingering numbers: 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^bm⁷

A^b

Musical staff with bass clef. Chord changes: B⁷ (8va), B^bm⁷, A^b. Fingering numbers: 15, 14, 13, 13, 12, 12, 14, 13, 11.

Musical staff with bass clef. Includes slurs. Fingering numbers: 4, 8, 6, 5, 8, 6, 5, 6, 6.

(Steve comps chord changes)

A^b

F⁷

B^b7

Musical staff with bass clef. Chord changes: A^b, F⁷, B^b7. Includes *(cont. simile)*. Fingering numbers: 11, 11, 11, 10, 10, 9, 9, 8, 8, 5, 5, 8, 8, 7, 7, 6, 6, 8, 8, 10, 10, 9, 9.

B^bm⁷

E^b7

Musical staff with bass clef. Chord changes: B^bm⁷, E^b7. Fingering numbers: 8, 8, 6, 6, 5, 5, 8, 8, 8, 6, 8, 8, 9, 9, 5, 5, 6, 6, 5, 5, 8, 8, 7, 7.

Fm

C7

Fm

Musical notation for the first system, bass clef. Chords: Fm, C7, Fm. Fingering: 3 3 2 2 3 3 | 1 1 | 5 5 4 4 5 5 | 3 3 | 3 3 2 2 3 3 5 5

A^bdim

A^b

F7

B^bm7

E^b7

Musical notation for the second system, bass clef. Chords: A^bdim, A^b, F7, B^bm7, E^b7. Fingering: 6 6 2 2 3 3 5 5 | 3 3 | 1 1 3 3 2 2 | 1 1 3 3 1 1 | 0 0

Steve's Solo:

A^b

(E^b7)

8va

Musical notation for Steve's Solo, first system, bass clef. Chords: A^b, (E^b7). Fingering: 24 22 20 22 19 17 20 18 | 20 18 17 17 18 16 15 13

Musical notation for Steve's Solo, second system, bass clef. Fingering: 1 | 1 3 3 | 1 3 1 0

(Victor walks through changes)

A^b

F7

B^b7

(8va)

Musical notation for Victor's changes, first system, bass clef. Chords: A^b, F7, B^b7. Fingering: 16 | 12 15 13 16 13 15 13 | 12

B^bm7

E^b7

(8va)

Musical notation for Victor's changes, second system, bass clef. Chords: B^bm7, E^b7. Fingering: 13 12 15 13 12 15 13 12 | 15 13 12 15 13 12 15 13

A^{\flat} (8va) $E^{\flat}m7$ $A^{\flat}7$ D^{\flat}

12 15 13 11 15 13 16 15 18 15 18 15 17 15 17 15 18 15 18 16

$D^{\flat}m7$ (8va) A^{\flat} $F7$

14 14 16 14 15 16 18 16 15 18 18 20 17

$B^{\flat}7$ (8va) $B^{\flat}m7$

14 15 14 15 16 17 16 17 17 18 17 19 17 19 20 17 18 16 18

$E^{\flat}7$ (8va) A^{\flat} $F7$

(b)

15 17 14 16 13 15 13 15 12 13 24 24 22 22 17 15 15 15 (22) 22 17 18 15

$B^{\flat}7$ (8va) $C7$

14 15 16 16 12 12 15 15

(8va) Fm $C7(\#9)$

14 14 13 13 12 12 11 11 15 15 13 13 12 12 16 16 15 15

Fm (8va) C7 Fm

T A B

13 15 16 13 15 13 15 16 12 13 12 14 15 12 13 12 13 15 13 15 16

A^bdim (8va) A^b F7

T A B

14 16 14 17 X X 15 16 15 17 18 17 16 15 13

B^bm7 (8va) E^b7 B^bm7 E^b7 A^b

T A B

17 16 12 15 13 12 15 12 12 13 13 13

Victor's Solo: (Steve comps chord changes)

8va A^b F7 B^b7

(pinch slap) T/S T/S T/S T/S T/S T/S T/S T/S S Tb↓ Tb↓ Tb↑

T A B

15 13 15 15 15 13 17 12 9 10 11 10

(8va) B^bm7 loco E^b7

Tb↓ S Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↓

T A B

8 3 4 3 5 6 3 4 6 5 8

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

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

T A B

6 6 8 5 6 8 5 8 7 6 5 10 9 8 7 6

Chord progression: $D^{\flat}m7$, A^{\flat} , $F7$, $B^{\flat}7$

Tablature: $Tb\downarrow$ 9, $Tb\downarrow$ 8, $Tb\downarrow$ 8, $Tb\uparrow$ 7, S 6, S 5, $Tb\downarrow$ 8, Tb 5

Chord progression: $B^{\flat}m7$, $E^{\flat}7$

Tablature: S 8, Tb 7, S 5, Tb 8, S 6, Tb 8, S 6, Tb 9, Tb 8, S 9, Tb 5, S 6, Tb 8, S 7, Tb 8, S 4, Tb 5, Tb 6, S 7, Tb 9

Chord progression: A^{\flat} , $F7$, $B^{\flat}7$

Tablature: Tb 11, S 11, S 11, Tb 13, S 13, Tb 10, S 10, S 10, Tb 8, S 8, S 8, Tb 6, S 6, S 6, Tb 8, S 8, Tb 6

Chord progression: $C7$, Fm

Tablature: S 3, $Tb\downarrow$ 4, $Tb\uparrow$ 6, S 3, $Tb\downarrow$ 4, $Tb\uparrow$ 6, S 4, $Tb\uparrow$ 6, $Tb\downarrow$ 3, $Tb\downarrow$ 4, $Tb\uparrow$ 6, S 6, S 5, $Tb\downarrow$ 8, $Tb\uparrow$ 6

Chord progression: $C7(\#9)$, Fm , $C7$

Tablature: S 5, S 8, $Tb\downarrow$ 7, S 15, S 17, Tb 13, S 15, S 13, S 17, S 16, S 14, Tb 15, S 15

Chord progression: Fm , $A^{\flat}dim$, A^{\flat} , $F7$, $B^{\flat}m7$, $F^{\flat}7$, A^{\flat} , *D.S. al Coda*

Tablature: S 13, $Tb\downarrow$ 12, $Tb\uparrow$ 10, S 8, $Tb\downarrow$ 11, $Tb\uparrow$ 10, S 8, S 5, Tb 6, S 6

⊕ Coda

N.C. (Em⁷)

First system of the Coda section. The bass staff contains a melodic line with six eighth notes, each tied to the next. The guitar staff shows a sequence of fret numbers: 0, (0), (0), (0), (0), (0).

Second system of the Coda section. The bass staff contains a melodic line starting with a triplet of eighth notes (marked '3') followed by five eighth notes, each tied to the next. The guitar staff shows fret numbers: 10, 9, 8, 0, (0), (0), (0), (0), (0).

Third system of the Coda section. The bass staff contains a melodic line with eighth and sixteenth notes. The guitar staff shows fret numbers: (0), 5, 7, 5, 5, 5, 5, 5, 5, 0, 5, 5, 5, 7, 7, 5, 7.

Fourth system of the Coda section. The bass staff contains a melodic line with a whole note. The guitar staff shows a single fret number: (0).

Vamp (Em)

67

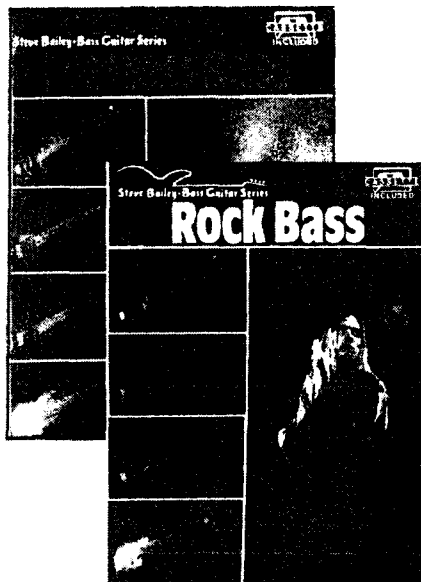
Fifth system of the Vamp section. The bass staff contains a melodic line with eighth and sixteenth notes. The guitar staff shows fret numbers: 5, 5, 5, 5, 5, 7, 5, 7, 5, 5, 5, 5, 5, 7.

67

Sixth system of the Vamp section. The bass staff contains a melodic line with a whole note. The guitar staff shows a single fret number: 0.

Steve Bailey

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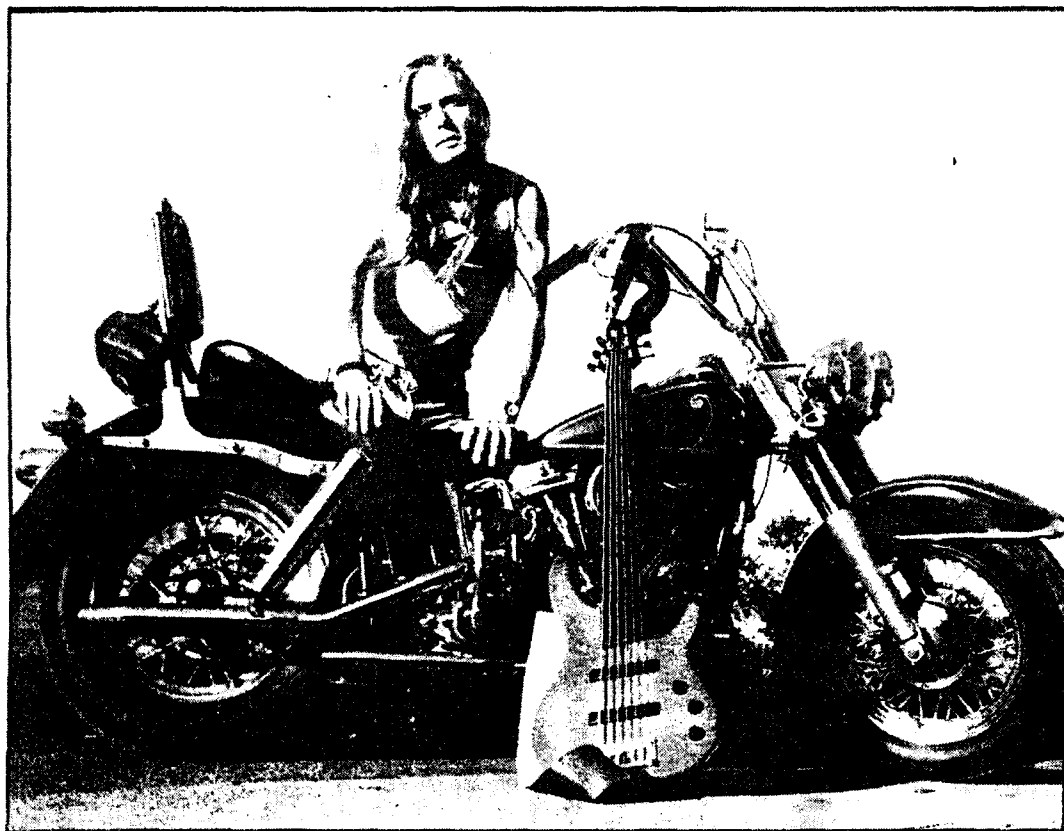
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Steve Bailey has toured and performed with Paquito D'Rivera, Dizzy Gillespie, Ira Sullivan, Larry Carlton, The Rippingtons, David Benoit, T Lavitz, Kitaro and many others. Steve is a very versatile bassist, equally at home in jazz or heavy metal situations.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