

5446, THAT'S MY NUMBER

The Maytals

Words and Music by Frederick Hibbert
 Copyright © 1980 BEVERLEY'S RECORDS LTD.
 All Rights Controlled and Administered by UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.
 All Rights Reserved Used by Permission



Full Band Song: WAKA WAKA (THIS TIME FOR AFRICA)

Shakira

Form of Recording: Intro–Verse–Pre-Chorus–Chorus–Interlude–Verse–
 Pre-Chorus–Chorus–Bridge–Chorus

For this song, you will play the same notes for each section.

In the Intro, just play the note G using the following syncopated rhythm. This rhythm uses a **dotted eighth note** connected to a **sixteenth note**—which we haven't covered yet in this series. Use your ear to match the rhythm of the original recording.

During the Verse and Pre-Chorus, the bass can play whole notes.

In the Chorus of the song, the bass line moves a bit more. Use the tab and notation below to learn the part.

The Official 2010 FIFA World Cup Song
 Words and Music by Shakira, Zolani Mahola, John Hill, Eugene Victor Doo Belle, Jean Ze Bella and Emile Kojidje
 Copyright © 2010 Sony/ATV Music Publishing LLC, MyMPM Music, Freshly Ground, EMI April Music Inc., RodeoMan Music and Sony/ATV Music Publishing (Germany) GmbH
 All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

VERSE

G **D**
You're a good soldier, choosing your battles.

Emi **C**
Pick yourself up and dust yourself off and get back in the saddle.

G **D**
You're on the front line, everyone's watching.

Emi **C**
You know it's serious, we're getting closer, this isn't over.

G **D** **Emi** **C**
The pressure's on, you feel it. But you got it all, believe it.

PRE-CHORUS

G **D**
When you fall get up, oh, oh. And if you fall get up, eh, eh.

Emi **C**
Tsamina mina zangalewa, 'cause this is Africa.

CHORUS

G **D** **Emi** **C**
Tsamina mina, eh, eh. Waka waka, eh, eh. Tsamina mina zangalewa, this time for Africa.

VERSE

G **D** **Emi**
Listen to your God. This is our motto. Your time to shine,

C
don't wait in line, y vamos por todo.

G **D** **Emi**
People are raising their expectations. Go on and feed them,

C
this is your moment, no hesitation.

G **D** **Emi** **C**
Today's your day, I feel it. You paved the way, believe it.

PRE-CHORUS

G **D**
If you get down get up, oh, oh. When you get down get up, eh, eh.

Emi **C**
Tsamina mina zangalewa, this time for Africa.

BRIDGE

G
Awabuye lamajoni, ipikipiki mama wa A to Z.

Bathi susa lamajoni, ipikipiki mama from East to West.

Bathi waka waka ma eh eh,


Waka waka ma eh eh,

Zonk' izizwe mazibuye, 'cause this is Africa.

SECTION 9

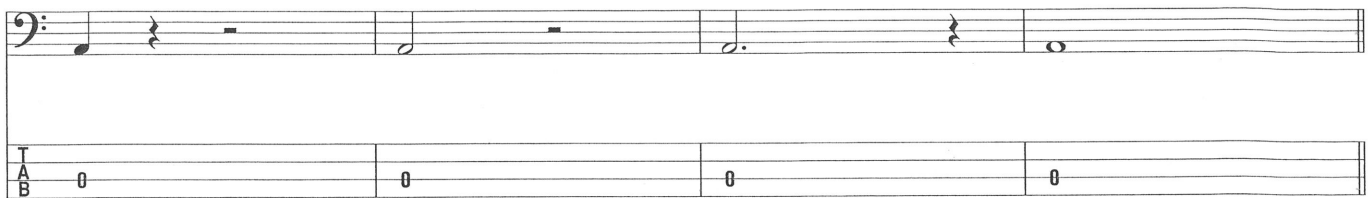
Music Theory: A Focus on Note Length

The length of a note makes a big difference in the feel of a groove. A bass player can play the same notes and rhythms but change the feel of a song by changing whether they play short or long notes.

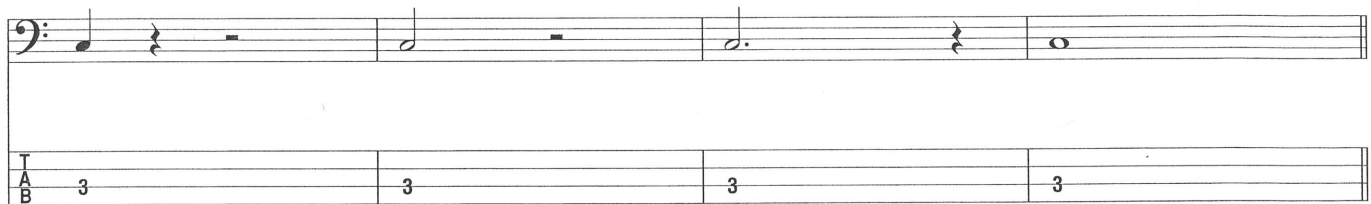
*Note—The next examples contain **half rests** . This is a mark that tells the performer to stop playing for two beats. One half rest is the same as two quarter rests.



Play through this exercise, making sure to mute the note at the right time by gently touching the string with your left and/or right hand.



Here's that same exercise on a different note. To mute a note that you're fretting, simply release the pressure used to play that note in the left hand. (Don't take your finger completely off the string.)



As you listen to and learn new music, be sure to listen to the length of the notes the bass player is playing. Accurately controlling note length will make a big difference in how you fill your role and sound as a bass player.

Below is a song that has changing note lengths. The first time through the pattern, the bass plays quarter notes, each lasting one beat. The second time through, the bass plays whole notes, each lasting four beats. Then, the entire sequence repeats.

Listen carefully to the recording and match the note length.



Words and Music by Aaron Bruno
Copyright © 2011 Toro Rosso Tracks
All Rights Administered by Red Bull Songs
All Rights Reserved Used by Permission

Take another look at these bass lines you've played before, but this time, pay careful attention to note lengths. For example, in both riffs the note played on the 5th fret is held down longer than most of the other notes. Performing these bass lines with careful attention to note length will push you forward to sounding like an accomplished bass player.

Try playing these few bass lines:

HYPNOTIZE

The Notorious BIG

Musical notation for the bass line of 'HYPNOTIZE'. It consists of a staff with a bass clef and a corresponding guitar tab staff below it. The staff notation shows a sequence of notes: two eighth notes on the 2nd fret, a quarter note on the 3rd fret, a quarter note on the 5th fret, a quarter note on the 2nd fret, a quarter note on the 3rd fret, a quarter note on the 5th fret, and a quarter note on the 2nd fret. The guitar tab shows fret numbers: 0 0 0 0 5 7 0 0 0 0.

Words and Music by Sean "Puffy" Combs, Notorious B.I.G., Deric Angelettie, Ronald Anthony Lawrence, Ron Badazz and Andy Armer
 Copyright © 1997 EMI April Music Inc., Justin Combs Publishing Company Inc., Big Poppa Music, Deric Angelettie Music Inc., Universal Music - Careers, Ausar Music, Almo Music Corp. and Badazz Music Co.
 All Rights on behalf of EMI April Music Inc., Justin Combs Publishing Company Inc., Big Poppa Music and Deric Angelettie Music Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 All Rights on behalf of Ausar Music Administered by Universal Music - Careers
 All Rights on behalf of Badazz Music Co. Administered by Almo Music Corp.
 International Copyright Secured All Rights Reserved
 -contains elements of "Rise." Also contains elements of "La Di Da Di" by Slick Rick/Danica Music

MY OWN WORST ENEMY

Lit

Musical notation for the bass line of 'MY OWN WORST ENEMY'. It consists of a staff with a bass clef and a corresponding guitar tab staff below it. The staff notation shows a sequence of notes: two eighth notes on the 2nd fret, a quarter note on the 3rd fret, a quarter note on the 2nd fret, a quarter note on the 3rd fret, a quarter note on the 2nd fret, a quarter note on the 3rd fret, a quarter note on the 2nd fret, and a quarter note on the 3rd fret. The guitar tab shows fret numbers: 0 0 0 0 0 0 0 0 7 5.

Words and Music by Jeremy Popoff, Jay Popoff, Kevin Baldes and Allen Shellenberger
 Copyright © 1999 EMI April Music Inc. and Jaggermaestro
 All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

Note lengths are not always notated on the tab staff, which is one of the benefits of staff notation... and a reminder that it's important to use your ear to play these songs accurately.

Playing Bass Lines: Grooving with the Rest of the Band

Your bandmates who are learning full chords may not yet know just how important your bass playing is in making these songs sound stylistically appropriate. For this tune, keeping the notes long and smooth will match the ballad style of the tune.

HEY THERE DELILAH

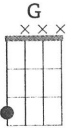
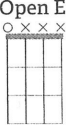
Plain White T's

Chord diagrams for 'HEY THERE DELILAH'. The first diagram is for a C chord (x02310) and the second is for an Open A chord (x02220). Below the diagrams is a staff with four slashes representing the bass line, and a box containing the numbers 1, 2, 3, 4.

Words and Music by Tom Higgenson
 © 2005 WC MUSIC CORP., FEARMORE MUSIC and SO HAPPY PUBLISHING
 All Rights Administered by WC MUSIC CORP.
 All Rights Reserved Used by Permission

This song is much more rhythmically dynamic than the last. Keeping the notes short helps to drive that rhythm.

 **HAITI** 
Arcade Fire


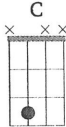


||: / / / / | / / / / :||

1 2 + 3 + 4 +

Words and Music by Regine Chassagne, Richard R. Parry, Tim Kingsbury, William Butler and Win Butler
Copyright © 2005 EMI Music Publishing Ltd.
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

This song features a harsh attack on the drums and guitar; try to match that on the bass by plucking or picking the strings with a bit more force.

 **WILD THING** 
The Troggs

||: / / / / | / / / / :||

1 2 3 + 4

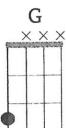

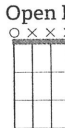
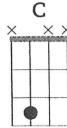
Words and Music by Chip Taylor
Copyright © 1965 EMI Blackwood Music Inc.
Copyright Renewed
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

Your bandmates are focusing on the chord progression below. The way you choose to play the root notes G, D, E, and C will make a big difference in how the song sounds.

This progression can be found in many songs from the last 60 years, including “Where Is the Love?” “Bored to Death,” “Demons,” “Apologize,” “The Edge of Glory,” “Someone Like You,” and hundreds of others. Try it with the Chorus of the pop song “The Edge of Glory” by Lady Gaga.

For a pop dance track, playing on every beat is typical. This reinforces the kick drum and helps drive the music.

 **THE EDGE OF GLORY** 
Lady Gaga

||: / / / / | / / / / | / / / / | / / / / :||

1 2 3 4

Composition: Verse and Chorus

Now that you know more notes—and your bandmates know more chords—you can use them to compose songs. Create a new four-chord verse and chorus, using any of the chords your bandmates have already learned (A, Ami, C, D, E, Emi, and G). Try using a syncopated rhythm for either your verse or chorus.

Verse Notes:

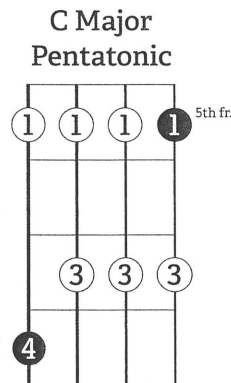
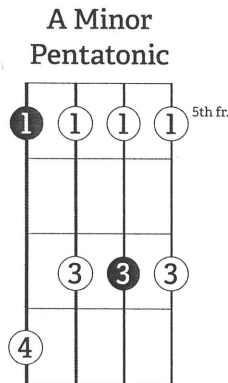
||: / / / / | / / / / | / / / / | / / / / :||

Chorus Notes:

||: / / / / | / / / / | / / / / | / / / / :||

Improvisation: Major Pentatonic Scale

The major pentatonic scale looks a lot like the minor pentatonic scale. The only difference between the two scales is which note feels like home, or the tonic.

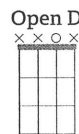
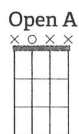
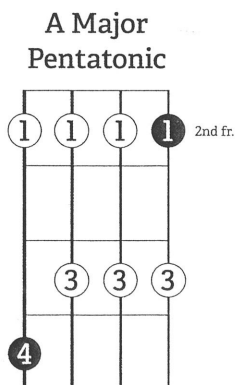


Try this out over a few familiar progressions.



WAITING IN VAIN

Bob Marley & the Wailers



||: / / / / | / / / / :||

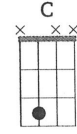
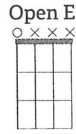
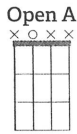
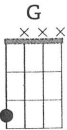
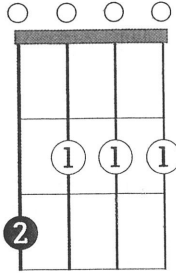


HALO



Beyoncé

G Major Pentatonic



||: / / / / | / / / / | / / / / | / / / / :||



Full Band Song: BEST DAY OF MY LIFE

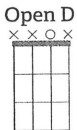


American Authors

Form of Recording: Intro-Verse-Pre-Chorus-Chorus-Verse-Pre-Chorus-Chorus-Bridge-Chorus

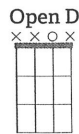
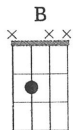
In the fourth bar of the Pre-Chorus, there is a measure with no chord. Don't play during that measure of music.

Verse/Chorus



||: / / / / | / / / / | / / / / | / / / / :||

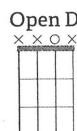
Pre-Chorus



No Chord

| / / / / | / / / / | / / / / | / / / / ||

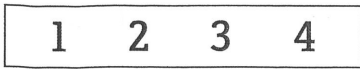
Bridge



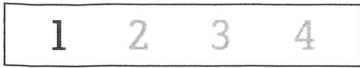
||: / / / / | / / / / | / / / / | / / / / :||

Words and Music by Zachary Barnett, James Adam Shelley, Matthew Sanchez, David Rublin, Shep Goodman and Aaron Accetta
 Copyright © 2013 Round Hill Copyrights, Zachary Barnett Publishing, James Adam Shelley Publishing, Round Hill Works, Dave Rublin Publishing, Owl And Fox Publishing, EMI April Music Inc., DRAWOC, Sony/ATV Allegro and Needledown Publishing
 All Rights on behalf of itself, Zachary Barnett Publishing and James Adam Shelley Publishing Controlled and Administered by Round Hill Copyrights (SESAC)
 All Rights on behalf of itself, Dave Rublin Publishing and Owl And Fox Publishing Controlled and Administered by Round Hill Works (BMI)
 All Rights on behalf of EMI April Music Inc., DRAWOC, Sony/ATV Allegro and Needledown Publishing Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

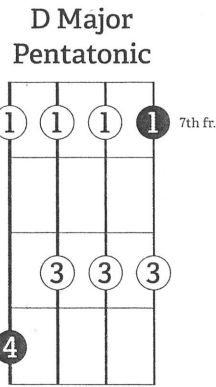
For this song, you can use the following rhythm for the Verse and Chorus:



And this one for the Pre-Chorus:



You can use notes from the following scale to improvise or come up with your own bass lines.



VERSE

D
I had a dream so big and loud. I jumped so high I touched the clouds.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

D
I stretched my hands out to the sky. We danced with monsters through the night.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

PRE-CHORUS

D (bass plays B) **D** **G**
I'm never gonna look back, whoa. I'm never gonna give it up, no. Please don't wake me now.

CHORUS

D **G**
Wo-o-o-o-oo! This is gonna be the best day of my life, my life.

D **G**
Wo-o-o-o-oo! This is gonna be the best day of my life, my life.

VERSE

D
I howled at the moon with friends. And then the sun came crashing in.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

D
But all the possibilities, no limits just epiphanies.

G
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

BRIDGE

D
I hear it calling outside my window.

I feel it in my soul, soul.

The stars were burning so bright,

The sun was out 'til midnight.

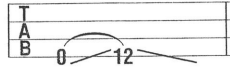
I say we lose control, control.


SECTION 10

Instrument Technique: Slides

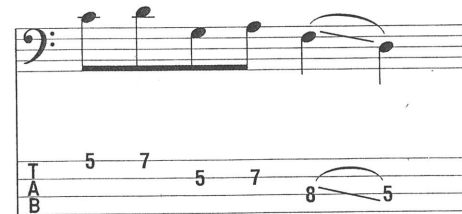
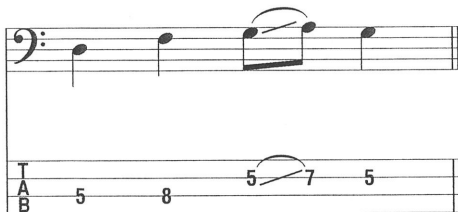
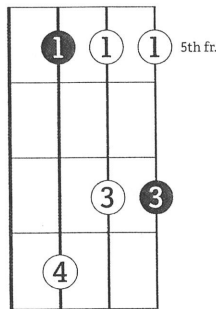
A **slide** is when you move from one note to another by sliding your finger from one fret to another; slides add another form of phrasing.

An example of a bass slide can be found in the appropriately named song, "Slide," by Slave, which starts with a slide up and down the E string. To play this, just play an open E, next apply pressure with a left-hand finger at around the 1st fret and slide your finger up to about the 12th fret, then back down the neck.



Try it in the following situations. All of these examples use the D minor pentatonic scale. 

D Minor Pentatonic



When sliding into a note like in the third example above, start one or two frets lower than the written note and slide into it.

Music Theory: Passing Tones

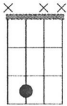
One application of scales is adding **passing tones** to your performance. It's common for a bassist to play only root notes of chords, but passing tones can be added to create variety. Pick a note from a scale you've learned that is in between the note you are moving from and the note you are moving to. Then, try substituting it for the note on beat 4 of a song you've previously learned.

To add a passing tone to the following song by the Isley Brothers, play the B on fret 2 of string 3 on beat "4+" of each measure.

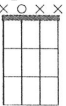
SHOUT

The Isley Brothers

C



Open A



||: / / / / | / / / / :||

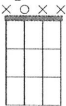
1	2	3	4	+
---	---	---	---	---

Words and Music by O'Kelly Isley, Ronald Isley and Rudolph Isley
 Copyright © 1959 EMI Longitude Music
 Copyright Renewed
 All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

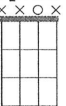
OYE COMO VA


Santana

Open A



Open D



||:  :||

T
A
B ||: 0 0 0 0 | 0 3 :||

Words and Music by Tito Puente
 Copyright © 1962 EMI Full Keel Music
 Copyright Renewed
 All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

ZOMBIE

The Cranberries

||:  :||

T
A
B ||: 0 0 0 0 0 0 3 0 | 3 3 3 3 3 3 5 3 | 3 3 3 3 3 3 5 3 | 2 2 2 2 3 2 3 2 :||

Lyrics and Music by Dolores O'Riordan
 Copyright © 1994 UNIVERSAL/SLAND MUSIC LTD.
 All Rights for the U.S. and Canada Administered by UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.
 All Rights Reserved Used by Permission

Write a chord progression below. Then, pick appropriate passing tones for the fourth beat of each measure. Remember, the pitch of the passing tone should fall in between the pitches of the root notes being played in each measure.

The exercise consists of a rhythmic staff with four measures, each containing four slashes (//) representing eighth notes. Below this is a guitar tablature staff with four measures, each containing a single dot (•) representing a whole note chord.

Music Theory: Applying Slides

Here are some more bass lines that contain slides.

For this riff, slide up to the 7th fret on the D string. Then, play the note on the 10th fret of the G string. Finally, play the 12th fret of the D string and slide back down to get your hand in position to play the 5th fret of the A string again.

COME TOGETHER

The Beatles

The musical notation shows a bass line in 4/4 time. The first measure has a quarter note on G2, a quarter note on G3, a quarter note on G4, and a quarter rest. The second measure has a quarter note on G4, a quarter note on G5, a quarter note on G6, and a quarter rest. The third measure has a quarter note on G6, a quarter note on G7, a quarter note on G8, and a quarter rest. The fourth measure has a quarter note on G8, a quarter note on G9, a quarter note on G10, and a quarter rest. The guitar tablature shows the following frets: 5, 5, 7, 10, 12, 5.

Words and Music by John Lennon and Paul McCartney
 Copyright © 1969 Sony/ATV Music Publishing LLC
 Copyright Renewed
 All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

Here's a similar bass line that also uses slides:

GIVE IT AWAY

Red Hot Chili Peppers

The musical notation shows a bass line in 4/4 time. The first measure has a quarter note on G2, a quarter note on G3, a quarter note on G4, and a quarter rest. The second measure has a quarter note on G4, a quarter note on G5, a quarter note on G6, and a quarter rest. The third measure has a quarter note on G6, a quarter note on G7, a quarter note on G8, and a quarter rest. The fourth measure has a quarter note on G8, a quarter note on G9, a quarter note on G10, and a quarter rest. The guitar tablature shows the following frets: 0, 0, 14, 12, 3, 0, 3.

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith
 © 1991 MOEBETOBLAME MUSIC
 All Rights Reserved Used by Permission

You may be asking, "...but what note do I slide from to play the note on the 14th fret of the D string?" The answer: it doesn't really matter. Don't worry too much about picking a starting note. Instead, aim to land on the 14th fret right in time.

Try this technique in the next song—just don't overdo it. A slide will sound cool every once in a while, but it shouldn't be the main feature of the song.



Full Band Song: KICK, PUSH

Lupe Fiasco

Form of Recording: Verse–Chorus–Verse–Chorus–Verse–Chorus

This song combines slides and passing tones. Listen carefully to the recording for the timing of both.

The image shows musical notation for a bass line and a guitar line. The bass line is on a single staff with a double bar line and repeat sign. The guitar line is on a single staff with fret numbers: 3, 3, 1, 0, 7, 0, 7, 0.

VERSE

First got it when he was six, didn't know any tricks. Matter fact,
 First time he got on it he slipped, landed on his hip and bust his lip.
 For a week he had to talk with a lisp, like this.
 Now we can end the story right here,
 But shorty didn't quit, it was something in the air, yea.
 He said it was somethin' so appealing. He couldn't fight the feelin'.
 Somethin' about it, he knew he couldn't doubt it, couldn't understand it,
 Brand it, since the first kickflip he landed, uh. Labeled a misfit, abandoned,
 Ca-kunk, ca-kunk, kunk. His neighbors couldn't stand it, so he was banished to the park.
 Started in the morning, wouldn't stop till after dark, yea.
 When they said "it's getting late in here, so I'm sorry young man, there's no skating here."

CHORUS

So we kick, push, kick, push, kick, push, kick, push, coast.
 And the way he roll just a rebel to the world with no place to go.
 So we kick, push, kick, push, kick, push, kick, push, coast.
 So come and skate with me, just a rebel looking for a place to be.
 So let's kick, and push, and coast.

VERSE

Uh, uh, uh. My man got a lil' older, became a better roller (yea).
 No helmet, hell-bent on killin' himself, was what his momma said.
 But he was feelin' himself, got a lil' more swagger in his style.
 Met his girlfriend, she was clappin' in the crowd.
 Love is what was happening to him now, uh. He said "I would marry you but I'm engaged to
 These aerials and varials, and I don't think this board is strong enough to carry two."
 She said "beau, I weigh 120 pounds. Now, lemme make one thing clear, I don't need to ride yours,
 I got mine right here." So she took him to a spot he didn't know about,
 Somewhere in the apartment parking lot, she said, "I don't normally take dates in here."
 Security came and said, "I'm sorry there's no skating here."

CHORUS

So they kick, push, kick, push, kick, push, kick, push, coast.
And the way they roll, just lovers intertwined with no place to go.
And so they kick, push, kick, push, kick, push, kick, push, coast.
So come and skate with me, just a rebel looking for a place to be.
So let's kick, and push, and coast.

VERSE

Yea uh, yea, yea. Before he knew he had a crew that wasn't no punk
In they Spitfire shirts and SB Dunks. They would push, till they couldn't skate no more.
Office buildings, lobbies wasn't safe no more.
And it wasn't like they wasn't getting chased no more,
Just the freedom is better than breathing, they said.
An escape route, they used to escape out when things got crazy they needed to break out.
(They'd head) to any place with stairs, and good grinds the world was theirs, uh.
And they four wheels would take them there,
Until the cops came and said, "There's no skating here."

CHORUS

So they kick, push, kick, push, kick, push, kick, push, coast.
And the way they roll, just rebels without a cause with no place to go.
And so they kick, push, kick, push, kick, push, kick, push, coast.
So come roll with me, just a rebel looking for a place to be.
So let's kick, and push, and coast.

SECTION 11

Music Theory: Blues Scale

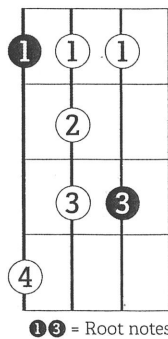
BAD Michael Jackson

Words and Music by Michael Jackson
Copyright © 1987 Mjac Music
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

SUNSHINE OF YOUR LOVE Cream

Words and Music by Eric Clapton, Jack Bruce and Pete Brown
Copyright © 1967, 1973 E.C. Music Ltd. and Drahtal Music, Ltd.
Copyright Renewed
International Copyright Secured All Rights Reserved

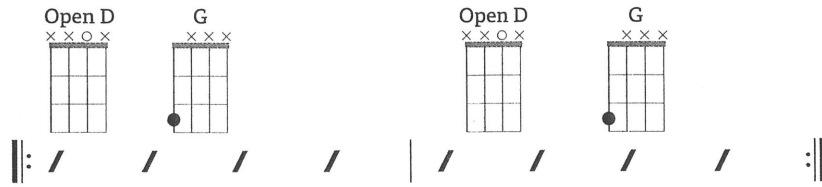
Both of the preceding examples use the **blues scale**. You can use this scale to write riffs or play solos. The blues scale is the minor pentatonic scale with an added “blue” note. There is no fret reference number shown on the scale grid below, because this scale shape can be moved up and down the neck of the bass, just like the pentatonic scales.



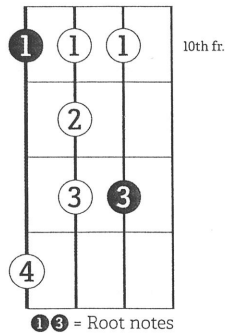
Let's try the blues scale with "Evil Ways" by Santana, transposed to D minor (originally in G minor). Also try playing the blues scale over earlier Jam Tracks.

EVIL WAYS

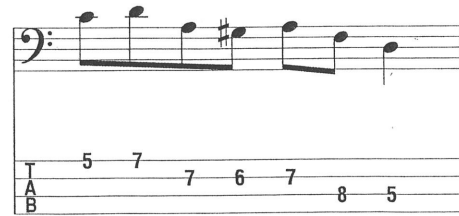
Santana



D Blues Scale







Music Theory: Chords as Riffs

While many songs have chords that last a whole bar, some songs change chords quickly. This can make the chords sound more melodic, like riffs. Many of these chords as riffs are instantly recognizable, even before someone starts singing. Bassists can play root notes of those chords along with the guitar or keyboard player to emphasize the changing chords. This is extremely popular in classic rock music. Here are a couple examples:

STRAY CAT STRUT

Stray Cats

Words and Music by Brian Setzer
 Copyright © 1981 EMI Longitude Music and Rockin' Bones Music
 All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

SMELLS LIKE TEEN SPIRIT

Nirvana

Words and Music by Kurt Cobain, Krist Novoselic and Dave Grohl
 Copyright © 1991 The End Of Music, Primary Wave Tunes, M.J. Twelve Music and Murky Slough Music
 All Rights for The End Of Music and Primary Wave Tunes Administered by BMG Rights Management (US) LLC
 All Rights Reserved Used by Permission

Composition: Composing with Power Chords

Rock guitarists use simple two-note “chords” called **power chords**. As a bass player, you can often just play the root note of the power chord. Compare the diagrams below:

A5

× × ×

5th fr.

A

× × ×

5th fr.

To write a song with power chords, pick a string number (3 or 4) and a fret number (1–10). Play the root of the power chord at that location with your first finger on that fret and string. Pick four power chords (notes) this way and write a rhythm to play them with.



Full Band Song: UMBRELLA



Rihanna

Form of Recording: Intro-Verse-Chorus-Verse-Chorus-Bridge-Chorus

For this song, you can play these notes in the first Verse:

Verse

Musical notation for the first Verse. The top staff is a bass line in 4/4 time, starting with a bass clef and a key signature of one flat. The bottom staff is a guitar/bass tablature line with fret numbers 2, 4, 1, and 1.

In the Chorus section, you can play sustained notes:

Chorus

Musical notation for the Chorus section. The top staff is a bass line in 4/4 time, starting with a bass clef and a key signature of one flat. The bottom staff is a guitar/bass tablature line with fret numbers 2, 4, 4, and 1.

Often in music, material is repeated but with different endings. To show this, we can write **first and second endings** in the notation. These are the measures under the brackets labeled "1." and "2." To play this, perform the first four measures of Verse 2 below and then repeat. When playing it the second time, skip the first ending and play the second ending.

Verse 2

Musical notation for Verse 2. The top staff is a bass line in 4/4 time, starting with a bass clef and a key signature of one flat. The bottom staff is a guitar/bass tablature line with fret numbers 2, 4, 1, 1, 1 3 4 3 1, 4, 1 3 4, 1. The notation includes first and second endings indicated by brackets and repeat signs.

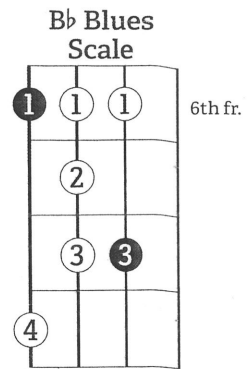
The Bridge also has a first and second ending. Play the four measures before the repeat sign the first time, then skip the first ending the second time and jump to the second ending.

Bridge

Musical notation for the Bridge section. The top staff is a bass line in 4/4 time, starting with a bass clef and a key signature of one flat. The bottom staff is a guitar/bass tablature line with fret numbers 2, 2, 4, 4, 1, 1. The notation includes first and second endings indicated by brackets and repeat signs.

Words and Music by Shawn Carter, Thaddis L. Harrell, Christopher Stewart and Terius Nash
 © 2007 WC MUSIC CORP., CARTER BOYS PUBLISHING, 2082 MUSIC PUBLISHING, SONY/ATV MUSIC PUBLISHING UK LTD., SONGS OF PEER, LTD. and MARCH NINTH MUSIC PUBLISHING
 All Rights for CARTER BOYS PUBLISHING and 2082 MUSIC PUBLISHING Administered by WC MUSIC CORP.
 All Rights for SONY/ATV MUSIC PUBLISHING UK LTD. Administered by SONY/ATV MUSIC PUBLISHING LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 All Rights for MARCH NINTH MUSIC PUBLISHING Controlled and Administered by SONGS OF PEER, LTD.
 All Rights Reserved Used by Permission

You can use the B \flat blues scale to improvise over all the sections except the Bridge.



VERSE

G \flat 5 **A \flat 5**
You have my heart, and we'll never be worlds apart.

F5 **B \flat 5**
Maybe in magazines, but you'll still be my star.

G \flat 5 **A \flat 5**
Baby, 'cause in the dark you can't see shiny cars.

F5 **B \flat 5**
And that's when you need me there, with you I'll always share, because...

CHORUS

G \flat 5 **D \flat 5** **A \flat 5**
When the sun shines, we'll shine together. Told you I'd be here forever.

B \flat 5
Said I'll always be your friend. Took an oath, I'mma stick it out 'til the end.

G \flat 5 **D \flat 5** **A \flat 5**
Now that it's raining more than ever, know that we'll still have each other.

B \flat 5 **G \flat 5**
You can stand under my umbrella. You can stand under my umbrella.

D \flat 5 **A \flat 5**
(Ella, ella, eh, eh, eh.) Under my umbrella.

B \flat 5 **G \flat 5**
(Ella, ella, eh, eh, eh.) Under my umbrella.

D \flat 5 **A \flat 5**
(Ella, ella, eh, eh, eh.) Under my umbrella.

B \flat 5
(Ella, ella, eh, eh, eh, eh, eh, eh.)

VERSE

G \flat 5 **A \flat 5**
These fancy things, will never come in between.

F5 **B \flat 5**
You're part of my entity, here for infinity.

G \flat 5 **A \flat 5**
When the war has took its part, when the world has dealt its cards,

F5 **B \flat 5**
If the hand is hard, together we'll mend your heart.

BRIDGE

C \flat 5 **G \flat 5**
You can run into my arms. It's OK, don't be alarmed.

D \flat 5 **A \flat 5**
Come here to me. There's no distance in between our love.

C \flat 5 **G \flat 5**
So go on and let the rain pour.

F5
I'll be all you need and more, because...

SECTION 12



Full Band Song: ZOMBIE



The Cranberries

Form of Recording: Intro–Verse–Chorus–Verse–Chorus–Bridge–Chorus–Outro

This song has a Verse and Chorus that are identical. What changes between the Verse and Chorus? How might you, as the bass player, help to highlight these differences?

Here is the whole song. We've added the chord names to the top of the tab for reference. It's always good to keep in mind what chords your fellow musicians are playing.

Intro/Verse/Chorus

Emi C G D

The musical notation for the Intro/Verse/Chorus section consists of a bass line and a guitar/bass tab. The bass line is written on a single staff with a bass clef and a repeat sign at the beginning. It contains four measures of music. The first measure is for the Emi chord, the second for C, the third for G, and the fourth for D. The guitar/bass tab is written on a six-line staff with a treble clef and a repeat sign at the beginning. It contains four measures of fret numbers corresponding to the chords above. The first measure (Emi) has fret numbers 0 0 0 0 0 3 0. The second measure (C) has fret numbers 3 3 3 3 3 5 3. The third measure (G) has fret numbers 3 3 3 3 3 5 3. The fourth measure (D) has fret numbers 2 2 2 2 3 2 3 2.

Bridge/Outro

Emi C

The musical notation for the Bridge/Outro section consists of a bass line and a guitar/bass tab. The bass line is written on a single staff with a bass clef and a repeat sign at the beginning. It contains two measures of music. The first measure is for the Emi chord, and the second for C. The guitar/bass tab is written on a six-line staff with a treble clef and a repeat sign at the beginning. It contains two measures of fret numbers corresponding to the chords above. The first measure (Emi) has fret numbers 0 0 0 0 0 3 0. The second measure (C) has fret numbers 3 3 3 3 5 3 5 3.

Lyrics and Music by Dolores O'Riordan
Copyright © 1994 UNIVERSAL/ISLAND MUSIC LTD.
All Rights for the U.S. and Canada Administered by UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.
All Rights Reserved Used by Permission

VERSE

Emi Cmaj7 G D
Another head hangs lowly, child is slowly taken.

Emi Cmaj7 G D
And the violence caused such silence. Who are we mistaken?

Emi Cmaj7 G D
But you see it's not me, it's not my family. In your head, in your head they are fighting,

Emi Cmaj7
With their tanks, and their bombs, and their bombs, and their guns.

G D
In your head, in your head they are crying.

CHORUS

E5 C5 G5 D5
In your head, in your head, zombie, zombie, zombie, hey, hey.

E5 C5 G5 D5
What's in your head, in your head, zombie, zombie, zombie, hey, hey, hey?

VERSE

Emi Cmaj7 G D
Another mother's breakin' heart is taking over.

Emi Cmaj7 G D
When the violence causes silence, we must be mistaken.

Emi Cmaj7 G D
It's the same old theme since nineteen-sixteen. In your head, in your head they're still fighting,

Emi Cmaj7
With their tanks, and their bombs, and their bombs, and their guns.

G D
In your head, in your head they are dying.

CHORUS

E5 C5 G5 D5
In your head, in your head, zombie, zombie, zombie, hey, hey.

E5 C5 G5 D5
What's in your head, in your head, zombie, zombie, zombie. Hey, hey, hey?