

T H E B L U E S K I D S F O U N D A T I O N P R E S E N T S

BluesLoops

The complete way to play Chicago Blues Bass Lumps & Shuffles

Learn Today. Gig Tonight.

Tabs



Fernando Jones



BluesLoops

Edited by Tim Walker, Evan Hamstra & Cesar Romero

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Blues Kids of America
10754 S. Rhodes • Chicago, IL 60628 • 773-841-5262

BluesKids.com • BluesNewz@aol.com

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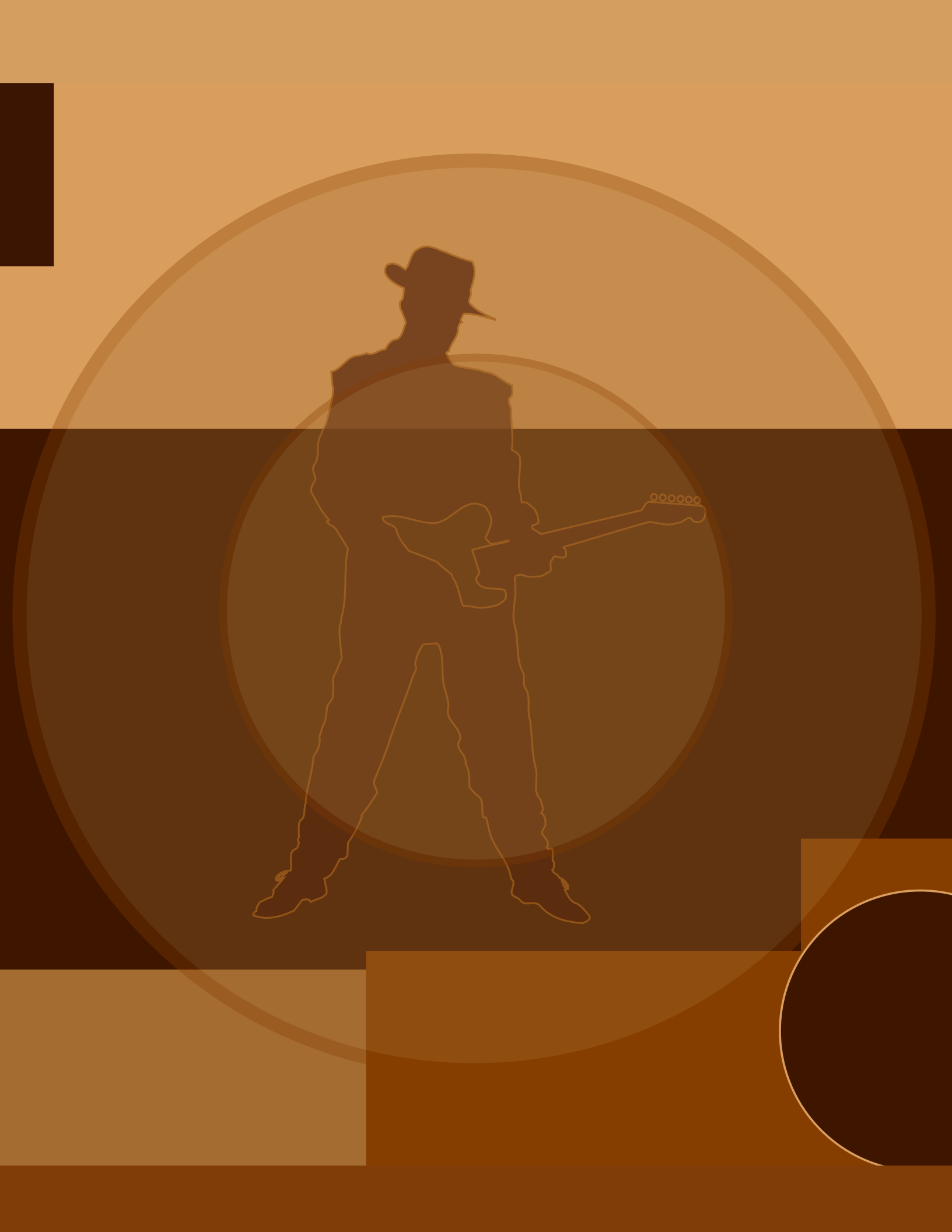




Photo of Fernando Jones by Bob Fila

What's a lump? A lump can be described musically as a broken up shuffle or a shuffle played with a *staccato* feel. In most cases each note will be played twice in a sequence using the I-IV-V chord progression. What's a shuffle? A shuffle is the rhythm that your heartbeat makes when you string the "heartbeats" together. When you run your heart beats (shuffles) faster than it does when you walk. Right? Okay, now sit still for a moment. Hold your breath for ten seconds or so, and place your hand over your heart. You will feel two beats or lumps in your chest: One up, one back, and pause; one up, one back, and pause . . .

For example, if a 4-bar **shuffle** sounded like this:

1st bar	<i>One, Two, Three, Four</i>
2nd bar	<i>Two, Two, Three, Four</i>
3rd bar	<i>Three, Two, Three, Four</i>
4th bar	<i>Four, Two, Three, Four</i>

Then with each "uh" as a beat, a 4-bar **lump** would sound like this:

1st bar	<i>One, uh, Two, uh, Three, uh, Four, uh</i>
2nd bar	<i>Two, uh, Two, uh, Three, uh, Four, uh</i>
3rd bar	<i>Three, uh, Two, uh, Three, uh, Four, uh</i>
4th bar	<i>Four, uh, Two, uh, Three, uh, Four, uh</i>

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The Chicago Lump

BluesLoops: Chicago Style Bass Lines by Fernando Jones

Tablature for "The Chicago Lump" in Chicago Style Bass Lines, showing 12 measures across three systems. The notation includes fret numbers (3, 5, 7) and chord names above the lines.

System 1:

- Measure 1: I (G) - 3 3 5 5
- Measure 2: I (G) - 3 3 5 5
- Measure 3: I (G) - 3 3 5 5
- Measure 4: I (G) - 3 3 5 5

System 2:

- Measure 5: IV (C) - 3 3 5 5
- Measure 6: IV (C) - 3 3 5 5
- Measure 7: I (G) - 3 3 5 5
- Measure 8: I (G) - 3 3 5 5

System 3:

- Measure 9: V (D) - 5 5 7 7
- Measure 10: IV (C) - 3 3 5 5
- Measure 11: I (G) - 3 3 5 5
- Measure 12: I (G) - 3 3 5 5

The Chicago Lump With 43rd Street Turnaround

BluesLoops: Chicago Style Bass Lines by Fernando Jones

The first system of the musical score for 'The Rose Tree' consists of four measures. The first two measures are labeled 'IV (C)' in green, and the last two are labeled 'I (G)' in blue. The notation is written on a grand staff with a treble and bass clef. The first measure (IV) has a treble staff with notes G4, A4, B4, A4, G4 and a bass staff with notes G3, A3, B3, A3, G3. The second measure (IV) has a treble staff with notes G4, A4, B4, A4, G4 and a bass staff with notes G3, A3, B3, A3, G3. The third measure (I) has a treble staff with notes G4, A4, B4, A4, G4 and a bass staff with notes G3, A3, B3, A3, G3. The fourth measure (I) has a treble staff with notes G4, A4, B4, A4, G4 and a bass staff with notes G3, A3, B3, A3, G3.

Straight Driving Lump

BluesLoops: Chicago Style Bass Lines by Fernando Jones

I (G)								I (G)								I (G)								I (G)								
T																																
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	

IV (C)								IV (C)								I (G)								I (G)							
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	

V (D)								IV (C)								I (G)								I (G)							
5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	

Straight Driving Lump With Turnaround

BluesLoops: Chicago Style Bass Lines by Fernando Jones

I (G) I (G) I (G) I (G)

T				
A				
B	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3

IV (C) IV (C) I (G) I (G)

3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3

V (D) IV (C) I (G) I (G)

5 5 5 5 5 5 5 5	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 4 5

Straight Bouncy Lump

BluesLoops: Chicago Style Bass Lines by Fernando Jones

	I (G)	I (G)	I (G)	I (G)
T	5	5	5	5
A	5	5	5	5
B	3	3	3	3

	IV (C)	IV (C)	I (G)	I (G)
T	5	5	5	5
A	5	5	5	5
B	3	3	3	3

	V (D)	IV (C)	I (G)	I (G)
T	7	5	5	5
A	7	5	5	5
B	5	3	3	3

Backward & Forward Lump

BluesLoops: Chicago Style Bass Lines by Fernando Jones

	I (G)	I (G)	I (G)	I (G)
T	5 4 3 3 5 3	5 4 3 3 3 5	5 4 3 3 5 3	5 4 3 3 5 3
B	3 3	3 3	3 3	3 3

IV (C)	IV (C)	I (G)	I (G)
3 3 3 2 1 1 3 1	3 3 3 2 1 1 3 5	5 4 3 3 5 3	5 4 3 3 3 5
		3 3	3 3

V (D)	IV (C)	I (G)	I (G)
5 5 5 4 3 3 5 3	3 3 3 2 1 1 3 5	5 4 3 3 5 3	5 4 3 3 3 5
		3 3	3 3

Forward & Backward Lump

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		I (G)	I (G)	I (G)	I (G)
T					
A					
B					
		3 3 5 5 3 3 5 5	5 5 3 3 5 5 3 3	5 5 3 3 5 5 3 3	5 5 3 3 5 4

		IV (C)	IV (C)	I (G)	I (G)
T					
A					
B					
		3 3 5 5 3 3 5 5	3 3 5 5 3 3 5 5	5 5 3 3 5 5 3 3	5 5 3 3 5 3

		V (D)	IV (C)	I (G)	I (G)
T					
A					
B					
		5 5 5 5 3 3 5 5	3 3 5 5 3 3 5 5	5 5 3 3 5 5 3 3	5 5 3 3 5 5

Funky Lump

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The diagram illustrates the fret positions for I, IV, and V chords in G, C, and D positions on a 12-string guitar fretboard. The fretboard is divided into three sections, each with four frets. The fret positions are indicated by numbers 3 and 5 on the strings. The fret positions for each chord are as follows:

- I (G) Chord:** Fret 3 on the 6th string, fret 5 on the 5th string.
- IV (C) Chord:** Fret 3 on the 6th string, fret 5 on the 5th string.
- V (D) Chord:** Fret 3 on the 6th string, fret 5 on the 5th string.

The fret positions for the I (G) chord are shown in blue, the IV (C) chord in green, and the V (D) chord in purple. The fret positions for the IV (C) and V (D) chords are shown in green and purple respectively, indicating they are the same as the I (G) chord.

Quarter Note Feel

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I (G)			I (G)			I (G)			I (G)		
T											
A	5	3	5	3	5	5	3	5	5	3	5
B	3			3		3			3		

IV (C)				IV (C)				I (G)				I (G)			
		3	5			3	5			3	5			3	5
3	5			3	5			3	5			3	5		
		3	5			3	5			3	5			3	5

The first system of the musical score for 'The Rose Tree' is shown. It consists of four measures. The first measure is labeled 'V (D)' in purple and contains a half note D4. The second measure is labeled 'IV (C)' in green and contains a half note C4. The third measure is labeled 'I (G)' in blue and contains a half note G4. The fourth measure is also labeled 'I (G)' in blue and contains a half note G4. The notes are written on a single staff with a treble clef and a key signature of one flat (Bb). The time signature is 4/4.

Eighth Note Lump With Triplet Feel

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		I (G)				I (G)				I (G)				I (G)			
T						3 3 5 5								3 3 5 5			
B		3 3 3 3 3 3 3 3				3 3 5 5				3 3 3 3 3 3 3 3				3 3 5 5			

IV (C)				IV (C)				I (G)				I (G)			
				1 1 3 3								3 3 5 5			
3 3 3 3 3 3 3 3				3 3 3 3				3 3 3 3 3 3 3 3				3 3 5 5			

V (D)				IV (C)				I (G)				I (G)			
5 5 5 5 5 5 5 5				1 1 3 3								3 3 5 5			
5 5 5 5 5 5 5 5				3 3 3 3				3 3 3 3 3 3 3 3				3 3 5 5			

Lazy Upside Down Lump

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I (G) I (G) I (G) I (G)

T	5	4	3	3	5	3	5	4	3	3	5	3	5	4	3	3	5	3
B	3	3						3	3					3	3			

IV (C) IV (C) I (G) I (G)

3	3	3	2	1	1	3	1	3	3	3	2	1	1	3	1	5	4	3

V (D) IV (C) I (G) I (G)

5	5	5	4	3	3	5	3	3	3	3	2	1	1	3	1	5	4	3

Double Time Lump

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		I (G)	I (G)	I (G)	I (G)
T					
A					
B					
		3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5
		3 3	3 3	3 3	3 3

		IV (C)	IV (C)	I (G)	I (G)
		3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5
		3 3	3 3	3 3	3 3

		V (D)	IV (C)	I (G)	I (G)
		5 5 3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5
		5 5	3 3	3 3	3 3

Double Time Lump with 43rd St. Turnaround

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Diagram illustrating the Double Time Lump with 43rd St. Turnaround bass line, showing measures 1 through 12 across three systems. The diagram includes fret numbers (3, 5, 3, 3, 5, 5) and chord names (I (G), IV (C), V (D)) above the staff.

System 1 (Measures 1-4):

- Measure 1: I (G) (Fret: 3 3 5 5)
- Measure 2: I (G) (Fret: 3 3 5 5)
- Measure 3: I (G) (Fret: 3 3 5 5)
- Measure 4: I (G) (Fret: 3 2 5 5 3 5 4)

System 2 (Measures 5-8):

- Measure 5: IV (C) (Fret: 3 3 5 5 3 3 5 5)
- Measure 6: IV (C) (Fret: 3 3 5 5 3 3 5 5)
- Measure 7: I (G) (Fret: 3 3 5 5 3 3 5 5)
- Measure 8: I (G) (Fret: 3 3 5 5 3 3 5 5)

System 3 (Measures 9-12):

- Measure 9: V (D) (Fret: 5 5 5 5 3 3 5 5)
- Measure 10: IV (C) (Fret: 3 3 5 5 3 3 5 5)
- Measure 11: I (G) (Fret: 3 3 5 5 3 3 5 5)
- Measure 12: I (G) (Fret: 3 3 5 5 3 3 5 5)

Double Time Lump With Turnaround

BluesLoops: Chicago Style Bass Lines by Fernando Jones

I (G)		I (G)		I (G)		I (G)	
T							
A	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5
B	3 3	3 3	3 3	3 3	3 3	3 3	3 3

IV (C)		IV (C)		I (G)		I (G)	
	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5	3 3 5 5
	3 3	3 3	3 3	3 3	3 3	3 3	3 3

V (D)		IV (C)		I (G)		I (G)	
	5 5 3 3 5 5	3 3 5 5 3 3 5 5	3 3 5 5 3 3 5 5	3 3 5 5 3 3 5 5	3 3 5 5 3 3 5 5	3 3 5 5 3 3 5 5	3 3 5 5 3 3 5 5
	3 3	3 3	3 3	3 3	3 3	3 3	3 3

Light Swing Shuffle

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I (G)				I (G)				I (G)				I (G)				
T																
A																
B	3	7	5	7	8	7	5	3	3	7	5	7	8	7	5	3

IV (C)				IV (C)				I (G)				I (G)			
3	7	5	7	3	7	5	7	3	7	5	7	8	7	5	3

V (D)				IV (C)				I (G)				I (G)			
5	9	7	9	3	7	5	7	3	7	5	7	8	7	5	3

Light Swing Shuffle With 43rd St. Turnaround

BluesLoops: Chicago Style Bass Lines by Fernando Jones

	I (G)	I (G)	I (G)	I (G)
T				
A				
B	3 7 5 7	8 7 5 3	3 7 5 7	3 2 5 5 3 5 4

	IV (C)	IV (C)	I (G)	I (G)
T				
A				
B	3 7 5 7	3 7 5 7	3 7 5 7	8 7 5 3

	V (D)	IV (C)	I (G)	I (G)
T				
A				
B	5 9 7 9	3 7 5 7	3 7 5 7	8 7 5 3

Bonus

Chicago (Has Got Everything You Need)

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		I (G)				I (G)				I (G)				I (G)			
T		5	4	3		5	4	3		5	4	3		5	4	3	
B		3	3		3	4	5		3	3		3	4	5		3	3

		IV (C)				IV (C)				I (G)				I (G)			
		5	4	3		5	4	3		5	4	3		5	4	3	
		3	3		3	4	5		3	3		3	4	5		3	3

		V (D)				IV (C)				I (G)				I (G)			
		7	6	5		5	4	3		5	4	3		5	4	3	
		5	5		5	6	7		3	3		3	4	5		3	3

10-Bar Quick Change

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The first system of the musical score for 'The Rose Tree' consists of two staves, Treble (T) and Bass (B), with a key signature of one flat (Bb) and a common time signature (C). The melody is written in the Treble staff, and the bass line is in the Bass staff. The system is divided into four measures. Above the first two measures is the label 'I (G)' in blue, and above the last two measures is 'IV (C)' in green. The notes and rests are as follows:

Measure	Treble Staff (T)	Bass Staff (B)
1	G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter)	F3 (half)
2	A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter)	G2 (half)
3	G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter)	F3 (half)
4	E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter)	G2 (half)

Diagram illustrating the instruction format (32 bits):

- Field 1 (I (G)): 3 3 5 5 3 3 5 5
- Field 2 (I (G)): 3 3 5 5 3 3 5 5
- Field 3 (V (D)): 5 5 7 7 5 5 7 7

Drill #1: Discipline

BluesLoops: Chicago Style Bass Lines by Fernando Jones

	I (G)	I (G)	I (G)	I (G)
T				
A				
B	3	3	3	3

IV (C)	IV (C)	I (G)	I (G)
3	3	3	3

V (D)	IV (C)	I (G)	I (G)
5	3	3	3

Drill #2: Whole Notes

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	I (G)	I (G)	I (G)	I (G)
T				
A				
B	3	3	3	3

	IV (C)	IV (C)	I (G)	I (G)
3	3	3	3	3

	V (D)	IV (C)	I (G)	I (G)
5	3	3	3	3

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Drill #3: Half Notes

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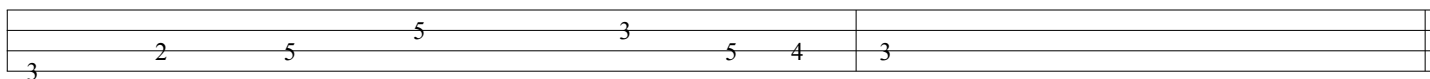
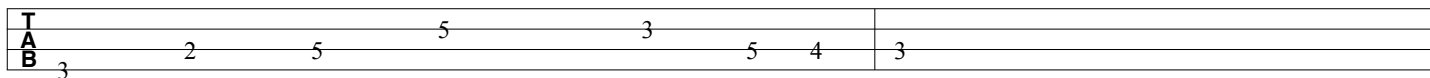
I (G)	I (G)	I (G)	I (G)
T			
A			
B			
3	3	3	3

IV (C)	IV (C)	I (G)	I (G)
3	3	3	3

V (D)	IV (C)	I (G)	I (G)
5	3	3	3

Drill #4: 43rd St. Turnaround

BluesLoops: Chicago Style Bass Lines by Fernando Jones



BluesLoops

The complete way to play Chicago Blues Bass Lumps & Shuffles

Over 20 essential 12-bar tabs plus a 30 minute play-along instructional CD



Learn Today. Gig Tonight.

When you pedal your bicycle the chain rotates, but you never really notice it that much until it needs oil, breaks or come off. Right? Well, the same analogy applies to playing the bass guitar. There's an old saying that goes like this: "If you can hear the bass player he's playing too loud." This simply means that if the bass player is doing his or her job correctly you will "feel" what they are playing versus "hearing" what they are playing.

Traditionally, bass players are the most unselfish musicians. There are only three requirements to be a great bass player: 1) Synchronize with the drummer; 2) Play a solid pattern that everybody else in the band can build on; 3) Don't get in your own way. Even when bass players make solo records they, too, have some sort of "bass line" playing along in the song helping to hold the track together, while they play their "solo" parts. In music, the drum is the heartbeat and the bass is the blood.

This book is filled with exercises and drills designed to make you a more fundamentally *sound* Blues bass player. It will complement what you already know and help develop your *ear*. Learn today. Gig tonight.

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Fernando Jones