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## Music of the Mind (1993)

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**Transcription Notes:** This track is a rare example of a great instrumental that makes a CD complete. As many bassist's familiar with Stuart's work will know, this is by far one of his most challenging bass lines. To even comprehend playing a bass line like this after playing for just 2-3 years is incredible musicianship and natural ability.

The song is based around an 8 bar sequence of Minor 9th chords. The bass line starts off with a 'half time' feeling, lightly touching on what the line will become in Section B. Although the chord structure is simple and repetitive, the variations throughout the track provide the bassist with plenty of work - almost no two bars are alike. During Section A, be wary of the vibrato notes, this adds an important sound to the bass line because of the breathing space in which the line is given.

I'd advise anyone taking on this track to learn Sections B to G slowly at first. The riff constantly changes in feel and rhythm, so be aware of this. You can also see from the transcription that there are a lot of dead notes throughout - approach these with caution. Section E is most likely to present players with the most problems; you'll need to be ready with fast fingers and hands to nail it each time. The Outro at Section H is based around two basic riffs. As well as the 3/4 time signature change, watch out for the fast triplets.

Stu's sound on this track is a typical Warwick sound – the sound that Warwick became known for. with Stu's extremely low string height, the fret buzz and finger noise is integral to the overall bass sound. I'd advise you to play nearer the neck pickup for Section A, but towards the bridge end for Section B and beyond. This will give you the necessary punch in your sound, but will also provide you a higher string tension upon which to play those fast Samba lines.

**Track Info:** Track info here is minimal. The band were very rarely seen to play this track live, the most accountable on a BBC recording labelled '582' - in which Jay Kay adds a vocal. In more recent years, there have been more frequent performances.