

DAVE HOPE'S BASSLINES FROM
'LEFTOVERTURE'



COMPLETE TRANSCRIPTIONS
BY TIM FLETCHER AND TROY HUGHES

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ABOUT THIS BOOK

This book is an attempt to produce the first complete set of transcriptions for Dave Hope's basslines on the Kansas album 'Leftoverture'. The intention is that the transcriptions are as accurate as possible, and the tablature reflects playable versions of the basslines. This book also includes links to video content of practical advice regarding playing the songs, and playthroughs of the bass lines.

ABOUT THE AUTHORS

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Tim Fletcher is a British bass player and educator, and he also writes about a range of topics for a number of websites including No Treble, Bass Musician Magazine and Bass Gear Magazine. He was once in a film with Doctor Who.

Troy Hughes – Tab, Practical Advice and Playthroughs

Troy Hughes is a self-taught bassist who plays by ear and memory, and he has amassed an eclectic collection of bass covers on his YouTube channel TJH3113, featuring songs that he finds interesting from a bass player's perspective. He also enjoys collecting latex horror masks and accumulating bass guitars.

Many Thanks to Richard Galbraith for permission to use his photographs.
Cover picture: Oklahoma Civic Center Music Hall, July 26th, 1975

DAVE HOPE AND KANSAS



Tulsa Fairground, Oklahoma, July 27th 1975

Dave Hope was born in Topeka, Kansas in 1949. When he was in the third grade, he started to play the trumpet, and later progressed to the tuba. At sixteen he started to play the bass, and joined his first band with some friends while he was attending military school. After this, Hope was in many local bands, and the music scene around Topeka was very fluid, with bands forming and breaking and changing their line-ups on a regular basis.

Eventually he joined White Clover, who began as a covers band but quickly began to write their own material. This band had some success playing gigs around Topeka, and in the summer of 1969, they were invited to be the house band at The Roach, a club in the French Quarter of New Orleans. They played eighty-nine shows in a row, and during their residency, they played with Joe Cocker, Iron Butterfly, and Jim Morrison of The Doors. Morrison was impressed by the band and asked to jam with them onstage – and of course, as big fans of the Doors, they readily accepted.

Soon after this, the band were invited to play at the 1969 New Orleans Pop Festival, which also featured Santana, Janis Joplin and The Grateful Dead. Joplin was complimentary about the band, and they hung out with her backstage. After the festival, the band returned to Topeka and continued to gig around the local circuit.

In 1970, White Clover merged with Saratoga, a rival Topeka band that featured guitarist Kerry Livgren. The new band named themselves 'Kansas', and they began to gig regularly, occasionally supporting major artists. In a strange turn of events, a year after their initial encounter with Morrison, the manager of The Doors invited Kansas to support them in New Orleans. After The Doors' main set, they were called up onstage for a final blues jam, little

knowing of the importance of the performance - as this was to be Jim Morrison's last show before he died.

Frustratingly, even though they worked hard to generate a following, the band had little record company interest. In 1971, Hope and drummer Phil Ehart decided to leave and reform White Clover. Although Kansas carried on with other musicians, White Clover fizzled out when Ehart went to England to engage in his preferred 'British' style of rock. While Ehart was in England, Hope joined a covers band called Plain Jane, but when the band downsized, he left the band. When Ehart returned, he reformed White Clover and asked Hope to return to his role as bassist. Kerry Livgren also agreed to join from the second Kansas line-up, causing that band to fold.

White Clover tried again to gain record label interest, but with no success. However, in 1973, a demo tape was heard by TV producer Don Kirshner's assistant, and after they saw them play live, they signed the band. Kirshner was impressed by their song 'Can I Tell You' and encouraged them to start recording. At this point, the band decided to re-name themselves 'Kansas', and their self-titled first album was recorded at the Record Plant in New York. It was completed in three weeks, but would not be released for another year.

The band's early albums didn't sell particularly well, but they gained a solid following for their live shows, again opening for major bands like Queen (on their first US tour in 1974-5), Bad Company, and Jefferson Airplane. Kirshner also gave the band some nationwide publicity by featuring them on his syndicated TV show, 'Don Kirshner's Rock Concert'. However, his label became frustrated at the lack of commercial success, and Kirshner pushed the band to write more radio-friendly material. Despite this pressure, the band continued to create long, technically intricate songs with complex arrangements, and this eventually brought them success.

Their fourth album, 'Leftoverture' (1976), contained the single 'Carry on Wayward Son' which reached number eleven in the US pop charts, and also found success in the UK and Canada. The song sold over a million copies in the US - helping to push the album to number five on the Billboard charts - and would itself eventually sell more than four million copies. The single 'Dust in the Wind', from their next album 'Point of Know Return' (1977), was also a million-seller and helped cement their popularity.

With commercial success came the opportunity for some of the band members to embrace the "rock star" lifestyle, and indulge in the excesses available to them. Hope began to drink heavily and "graduate to more expensive [drugs]", allegedly spending \$40,000 on cocaine in one year. However, during the recording of 'Monolith' (1979), he began to follow a more spiritual path. Both Kansas guitarist Kerry Livgren and incoming vocalist/guitarist Jon Elefante became born-again Christians, and Hope was encouraged to follow the faith by his bandmates. After recording the album 'Drastic Measures' in 1983, he and Livgren left to form 'AD', going on to record three albums of Christian-influenced rock.

In 1990, Hope re-joined the original members of Kansas for a European tour, but he did not stay with the band. A decade later, he played on two tracks on the Kansas album 'Somewhere to Elsewhere'. During this time, Dave Hope's faith brought him into deeper connections with the church, and he was ordained as an Anglican priest in 2006. He retired from this role in 2013, but he is currently head of Worship, Evangelism and Outreach at the

Anglican Mission in Deslin, Florida, and still plays bass with the praise band 'The IRS', and 'Group Therapy'.

Producer Jeff Glixman said of Dave Hope: "I have never heard another bass player like Dave. Dave is one of the best, if not the best, non-funk bass players to ever play rock. He is up there with John Entwistle and Bob Daisley. He comes up with parts that are different, and he has the ability to execute the parts. I have worked with bass players [who are] more technical, but I like Dave better".

On 'Leftoverture' Dave Hope used a Fender Precision bass (pre-CBS) strung with Rotosound strings. The bass tracks were recorded directly into a Harrison 3232 mixing desk with additional RE20 and Sennheiser 441 microphones near the bass speaker. During his career he has also played Musicman, Kramer, Steinberger, G&L and Ibanez basses and he has used Ampeg, Marshall and Crown amplification.



Dave Hope with Steve Walsh and Rich Williams, Tulsa Fairgrounds, Oklahoma, 1975

THE MAKING OF 'LEFTOVERTURE'

Following their debut 'Kansas' (1974), the band recorded two albums in 1975; 'Song for America' which was released in February, and 'Masque' in September. These albums had been written during a remarkable burst of song-writing creativity from Steve Walsh and Kerry Livgren. They had sold reasonably well, but they had not been financially successful, and by 1976 the band was \$175,000 in debt. The next album had to be a huge seller to recoup the record label's investment. Manager Don Kirschner let it be known that this album would be 'the final throw of the dice'

By the time the band met at their Topeka rehearsal studios to prepare for the new album, the main writers had not produced a complete set of finished songs. Kerry Livgren recalled that "on the very first day of rehearsals, Steve came to me and said that he had nothing – not a single song". With Walsh suffering from writer's block, the main compositional weight fell on to Livgren, who rose to the challenge and arrived at the rehearsal room each day with a newly written song. On the last day of rehearsals, with seven songs ready to take to the recording studio, Livgren arrived with another song: "I brought in a song I'd written at the last minute, and said: 'Guys, maybe you ought to listen to this'". It was 'Carry on Wayward Son'. Guitarist Rich Williams recalls that: "When Kerry walked in the final day of rehearsals and announced he had one more song, we were less than eager, but there definitely were some cool parts and great lyrics. The interesting thing is that while all the other songs on *Leftoverture* had been rearranged and rehearsed many times before we came to the studio, 'Wayward Son' was, for the most part, learned in the studio, as the tape was rolling. The version you hear is probably the first time we played it correctly".

The album was recorded at the Studio in the Country in Bogalusa, Washington Parish, Louisiana. The studio was built in a forested area on the boundary of the lower reaches of the Pearl River that borders Louisiana and Mississippi. As Livgren recalled on the 'In the Studio with Redbeard' radio show: "it was in the middle of a swamp. We'd walk out of the studio and there would be gators in front of the studio, mosquitos the size of B-52s and at times armadillos would run into the control room".

The recording sessions for the album took seven weeks and were produced by Jeff Glixman. He was a long-time friend of the band who had moved to Topeka as a teenager and quickly scouted out the local music scene. He recalled that: "within a few days of arriving in Topeka, I found this music store called Midwestern Music, and I met this guy who was only about sixteen or seventeen years old. He was smoking cigarettes and he was loud and kind of brash. He became my best friend and his name was Dave Hope".

Glixman eventually joined the pre-Kansas band White Clover but the band temporarily split when Phil Ehart moved to England. Glixman formed another band, Cocky Fox, and when Ehart returned and reformed White Clover, Glixman was asked to be their tour manager and live sound engineer. He also produced the Kansas albums 'Song for America' and 'Masque' as well as some of their later recording projects, and he produced albums by Paul Stanley, Gary Moore and Black Sabbath.

Once the recording was completed, the album was mastered at Sterling Sound, New York by George Marino, and released on the 21st October 1976.

'CARRY ON WAYWARD SON'

The song starts with an arresting 8-bar A Capella vocal section, followed by a powerful three-bar unison riff with some off-beat accents. After two cycles of the three-bar riff, a 12/8 section begins, using an open E and its octave, interspersed with a run based on Em pentatonic. This riff is repeated four times before the initial 4/4 riff is repeated twice, followed by the second riff twice before bar of crotchet triplets (bar 33) that ends on a low F note.

A bass free verse follows, and the bass does not return until the end of bar 43, where a quaver pickup leads into a simpler figure behind the pre-chorus and chorus. The intro riff returns at bar 59 for six bars before a more complete verse and then a chorus. This sequence stops at bar 87 where the bass line stops on beat one of a bar of 6/4. From bar 88, a new unison riff, again based around Am pentatonic begins, but with more semiquaver movement and off-beat syncopation than before. This leads to four bars of another riff, based around E mixolydian, and again emphasising the off beats. The two riff sections are then repeated, and then the original six bar riff returns at bar 112.

At 118, the pre-chorus returns, but this time beginning with a stop-start idea, and the chorus returns at 126, again ending on a 6/4 bar. This time however, it leads into the 12/8 riff previously seen at bar 29. At 141, another new unison riff begins, this time based around the F# minor and E blues scales. A 6/8 bar at 148 begins a repeat of these two chunks, and finally the crotchet triplet idea first seen at bar 33 leads to the final bar.

The many changes of key, time signature and scale add to the complexity of the song, but the various riffs are catchy and relatable to a mainstream rock audience. The vocal sections are more straightforward, and the vocals themselves lend a soaring and uplifting sense to the song. Dave Hope's playing is driving and accurate throughout, even on the more challenging sections, and he locks in extremely well with both Phil Ehart (drums) and the guitarists Rich Williams and Kerry Livgren. His tone is full and has an edge that helps to define the bass well in the mix.

[Link to 'Carry On Wayward' Son Transcription](#)

Carry On Wayward Son - Helpful Hints and Playthrough

