

CONTENTS

Introduction	3
Preface.....	6
Discography	7
Blues In F	8
Walking Line Comparison	13
Walking Line Comparison	17
Solo Comparison	18
Piano Voicings	20
Walking Line Comparison	23
Walking Line Comparison	25
Solo Comparison	27
Walking Line Comparison	29
Ron Carter Line	30
Two Chorus Development	33
Visual, Linear Analysis	36
Blues In Bb	40
Solo Germony Blues	43
Walking Line Comparison	44
Solo Comparison	45
Jazz Standards	46
<i>Lady Bird</i>	46
<i>The Things You Are</i>	50
<i>Dear</i>	52
<i>How High the Moon</i>	56
Rhythm Changes	60
Walking In The Footsteps Of Paul Chambers Vol. 2	68
Analysis, The Double Up - Blues In F	70
Analysis, The Twister - Rhythm Changes	74
Analysis, Autumn Leaves	79
About the Author	82

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Playing through each example of Blues in F bass line, you can hear the similarities. This is common in the lines of the great jazz players. It is a fallacy to think that a good bass line is always moving to different places. There is commonly a lot of repetition in good bass lines.

Notice, too, the differences from one example to the next. You will clearly see the subtle variations of the architecture.

After many years of study and analysis of great jazz players like Paul Chambers, Ray Brown, Ron Carter, and Christian McBride, I am still amazed how repetitive their lines are. This specific topic is one that always elicits lively discussion with quite contrasting opinions. By transcribing and studying the classic bass lines of the Jazz Masters, opinions are rendered moot.

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Repetition of the basic architecture is a strong characteristic of good jazz bass lines. Later in this book we will look at some transcribed lines.

Let's take a moment and compare the first four measures from the two bass lines we have learned. They are almost the same. As you can hear, the non-diatonic half-step approaches give the line more tension-release.

Example 4 - Comparison of first four bars.

Bass Line 2

F⁷ B^{b7} F⁷ C⁻⁷ F⁷

Bass Line 1

F⁷ B^{b7} F⁷ C⁻⁷ F⁷

You might want to make a comparison of the other four-bar phrases as well.

Example 32 - Shape Analysis Blues 4, 5, 6

F7 Bb7 F7 C-7 F7

Bb7 F7 A-7 D7

G7 C F7 Bb7 G7 C7

F7 Bb7 F7 C-7 F7

Bb7 F7 A-7 D7

G-7 C7 F7 D7 G7 C7

F7 Bb7 F7 C-7 F7

Bb7 F7 A-7 D7

G-7 C7 F7 D7 G7 C7

Example 39 - Blues in Bb Bass Line Architecture 4

1

5

9

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Example 40 - Blues in Bb Solo Language 4

1

5

9

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This solo has a classic sound to it. Listen and learn, then analyze to see shapes and their permutations.

Example 61 - *Rhythm Changes* - Bass Line Architecture 3

B♭maj7 G-7 C-7 F7 D7 G7 C7 F7
 1

B♭7 E♭7 D7 G7 C7 F7
 5

B♭maj7 G-7 C-7 F7 D7 G7 C7 F7
 9

B♭7 E♭7 C-7 F7 B♭maj7
 13

D7 G7
 17

C7 F7
 21

B♭maj7 G-7 C-7 F7 D7 G7 C7 F7
 25

B♭7 E♭7 C-7 F7 B♭maj7
 29

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C F7 1 B \flat 7 F7 C-7 F7

37

B \flat 7 5 F7 A-7 D7

41

G C7 F7 D7 G C7

45

D F7 1 B \flat 7 1A F7 4 C-7 F7

49

B \flat 7 3 F7 A-7 D7

53

G-7 2 C7 F7 1 D7 G7 C7

57

E F7 4 B \flat 7 F7 C-7 F7

61

B \flat 7 F7 A D7

65

G-7 1A C7 6 F7 D7 4 G7 C7

69

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When most bassists first see this analysis, they are astounded at the large amount of repetition used. This is common in good bass lines. Good jazz is not random.

34 **B** C-7 1 F7 B-7 E7 2 B^b-7 E^b7
 38 A-7(^b5) D7(^b9) G-7
 42 C-7 F7 B-7 E7 B^b-7 E^b7
 46 A-7(^b5) D7(^b9) G-7
 50 **C** A-7(^b5) D7(^b9) 3 G-7
 54 C-7 1A F7 B^bMA7
 58 A-7(^b5) D7(^b9) 3 G-7
 62 A-7(^b5) D7(^b9) 3 G-7