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Discography of Selected Recordings to Study

Grant Green Grant Green	<i>I Want To Hold Your Hand</i> <i>Unity</i>	Grant Green Larry Young
Paul Chambers	<i>Bass On Top</i> <i>Can't See For Lookin'</i> <i>The PC Blues</i>	Paul Chambers Red Garland Red Garland
Wes Montgomery Wes Montgomery Wes Montgomery	<i>The Incredible Jazz Guitar</i> <i>Portrait Of Wes</i> <i>Smokin' At The Half Note</i>	Wes Montgomery Wes Montgomery Wynton Kelly
Ray Brown	<i>We Get Requests</i> <i>Night Train</i>	Oscar Peterson Oscar Peterson
Ron Carter	<i>Alone Together</i> <i>Seven Steps To Heaven</i>	Jim Hall Miles Davis
Dexter Gordon	<i>Stable Mable</i>	Dexter Gordon
Niels Henning Orsted Pedersen	<i>Duo 2</i>	Kenny Drew
Sam Jones	<i>Something Else</i>	Cannonball Adderley
Christian McBride	<i>Gettin' To It</i>	Christian McBride
Israel Crosby	<i>All The Pershing</i> <i>Jazz Moments</i>	Ahmad Jamal George Shearing
Andrew Simpkins	<i>Bottoms Up</i>	The Three Sounds
Sonny Rollins	<i>Saxophone Colossus</i>	Sony Rollins
Chet Baker	<i>Chet Baker Sings</i> <i>Smokin' With The Chet Baker Quintet</i>	Chet Baker Chet Baker
Miles Davis	<i>All Blues</i>	Miles Davis

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music

Good jazz players are always aware of rhythmic phrases. They tell a story with the rhythms in their solos. I once heard a great guitarist say that he could recognize a Wes Montgomery solo by the rhythms alone. I feel the same way about many of Paul Chambers' solos.

Our first example of a good jazz solo is notated in rhythms only. Sing it on a single pitch. Play it using only a single pitch.

Example 4

Example 4 shows a bass line in 4/4 time, notated in rhythms only. The notation is spread across three staves. The first staff starts at measure 1, the second at measure 5, and the third at measure 9. The word "stinnett" is written in large red letters across the first two staves, and "music" is written in large red letters across the third staff.

Example 5 is the same rhythms as in Example 4. Working with the emphasis on rhythmic phrasing ensures a nice groove and flow to your solo.

Example 5

Example 5 shows the same rhythms as in Example 4, but with chord symbols. The notation is spread across three staves. The first staff starts at measure 1, the second at measure 5, and the third at measure 9. Chord symbols are placed above the notes: F7, Bb7, F7, C-7, F7, Bb7, F7, A-7, D7, G-7, C7, F7, D7, G7, C7.

Example 15 - Blues In Bb, Solo

1

6

10

stinnett

I mapped the direction of the shapes in this one. You can clearly see the use of conjunct and disjunct motion. It's always interesting to see the physical aspect of phrasing.

Example 16 - Blues In Bb Walking #4

1

5

9

music

Bb7 Eb7 Bb7 F-7 Bb7

Eb7 Bb7 D-7 G7

C-7 F7 Bb7 G7 C7 F7

Example 24 - Blues In Eb, Walking #2

1

5

9

Example 25 - Blues In Eb, Solo #2

1

5

9

This is chorus number two from PC's killer line. The full transcription appears in Rob Gourlay's book, *Walking In The Footsteps of Paul Chambers Vol 2*.

Example 31 - The Twister, Second Chorus - Paul Chambers

1 $B\flat maj7$ $G-7$ $C-7$ $F7$ $D-7$ $G7$ $C-7$ $F7$

5 $B\flat7$ $E\flat7$ $D7$ $G7$ $C7$ $F7$

9 $B\flat maj7$ $G-7$ $C-7$ $F7$ $D-7$ $G7$ $C-7$ $F7$

13 $B\flat7$ $E\flat7$ $C-7$ $F7$ $B\flat maj7$

17 $D7$ $G7$

21 $C7$ $F7$

25 $B\flat maj7$ $G-7$ $C-7$ $F7$ $D-7$ $G7$ $C-7$ $F7$

29 $B\flat7$ $E\flat7$ $D7$ $G7$ $C7$ $F7$

I did not copy and paste Paul's licks into my line on the previous page. I played and notated Example 30 before notating Paul's line on *The Twister*. I have listened to and studied the lines of the great jazz players for many years. It would be only natural that my walking architecture would be much the same as PC's.

I was fortunate to work with many great jazz players over the years and none of them said, "But, you stole that from PC." The more that my playing sounded like the language of the Great Jazz Bassists, the more compliments I received from my band mates.

Years before Jazz education became an established institution in most schools, the only way to learn Jazz was to listen and copy. As formal Jazz education grew, more teachers were needed. School programs grew and needed systems that would handle large numbers of students. Teaching theory and concepts became popular so a group of students could sit in a classroom, without their instruments, and "learn." It became more popular to "talk" about jazz than to actually practice jazz. It was easier to tell students how to think about playing than require them to actually perform. Advanced students learned to play, but normally they were not playing the jazz language handed down over the years. "Improvising" became more important than learning the jazz language. Learning an aural tradition takes time, and a whole lot of work.

Repeat this cycle of music education, student graduates who become teachers, and the jazz tradition gets muddled at best. Listening is abandoned for "thinking" creatively. I stated before, "Many Jazz players are today thinking so much about improvising during their solos that they cannot hear what's coming out of their horn."

In music, all becomes clear by listening to great music. We can all hear when a player is "speaking" the language, or just spewing sounds.

A principle which applies to most situations is not necessarily true in music. In music, knowledge is not power. The audience can only hear what comes of our instruments. This listener is only moved by the sound. As long as music remains an aural art form, the communication expressed in great playing is paramount.

Every style in music has its own dialect. Jazz has a vocabulary that was shared by Louis Armstrong, Prez, Lay Day, Ellington, Bird, Diz, Clifford, Oscar, Miles, Wynton, Philly Jo, Trane, Paul, Ray, Ron, Wes, Dexter, Chet, Red, Hank, Grant, Bill Evans, Jaco, et al.

Learn this language and you will love playing jazz music.

Example 38 - Rhythm Changes in G, Solo

The image displays a jazz bass solo for the 'Rhythm Changes in G' progression. The music is written in G major, 4/4 time, and consists of 32 measures. The solo is divided into four systems of eight measures each. The first system (measures 1-8) features a melodic line starting on G4, moving through A4, B4, and C5, with a triplet of eighth notes on G4-A4-B4. The second system (measures 9-16) continues the melodic development, including a triplet of eighth notes on G4-A4-B4 and a triplet of eighth notes on C5-B4-A4. The third system (measures 17-24) shows a melodic line starting on G4, moving through A4, B4, and C5, with a triplet of eighth notes on G4-A4-B4. The fourth system (measures 25-32) concludes the solo with a melodic line starting on G4, moving through A4, B4, and C5, with a triplet of eighth notes on G4-A4-B4. The chord progression is indicated above the staff: Gmaj7, E-7, A-7, D7, B-7, E7, A-7, D7 (measures 1-8); G7, C7, B7, E7, A7, D7 (measures 9-16); Gmaj7, E-7, A-7, D7, B-7, E7, A-7, D7 (measures 17-24); B7, E7, A7, D7, Gmaj7 (measures 25-32).

1

5

9

13

17

21

25

29

Example 39 - Rhythm Changes in C, Walking

1 Cmaj7 A-7 D-7 G7 E-7 A7 D-7 G7

5 C7 F7 E7 A7 D7 G7

9 Cmaj7 A-7 D-7 G7 E-7 A7 D-7 G7

13 C7 F7 D-7 G7 Cmaj7

17 E7 A7

21 D7 G7

25 Cmaj7 A-7 D-7 G7 E-7 A7 D-7 G7

29 C7 F7 D-7 G7 Cmaj7

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Chapter Three - Melodic Development

I like to think of a walking bass line as a quarter note melody. Of course we want our line to be good foundation in the band. This can be a slippery slope between trying to play the “bass part” and simply overplaying your role. A steadfast rule in good bass playing is keep it simple and groove.

Let’s look at some great sounding lines and identify what makes them sound melodic.

Ron Carter likes to take a single measure piece of architecture and repeat it. Because the chords of the song are moving, this creates a sequence.

The bass line below is an illustration. In a real playing situation I would not play this many sequences in one chorus of blues.

Example 41 - Melodic Development, Blues in E \flat #

The musical notation for Example 41 is in bass clef, 4/4 time, and consists of three staves of music. The first staff (measures 1-4) has chords B \flat 7, E \flat 7, B \flat 7, F-7, and B \flat 7. The second staff (measures 5-8) has chords E \flat 7, B \flat 7, D-7, and G7. The third staff (measures 9-12) has chords C-7, F, G7, C7, and F7. The word "stinnett" is written in large red letters across the first two staves, and "music" is written in large red letters across the third staff. Some measures are circled in red, and others are boxed in black.

Play the example and notice how the one measure of root and half-step approach is a strong contrast.

This next example is an excerpt from the book, *Walking In The Footsteps Of Paul Chambers Vol 2*. This line is a tremendous example of Paul's choice of language to build phrases and shape his overall line. This example starts at the fourth chorus of the song as Paul is expanding into the upper register.

Box 1 - classic shape found throughout the jazz bass language.

Oval 2 - chromatic down phrase

Box 3 - two measure phrase upward with chromatics

Oval sequence - one measure architecture

Example 47 - Melodic Development, *Castle Rock*, Paul Chambers

1

5

9

13

17

21

sequence

sequence

sequence

sequence

sequence

The top staff is Paul Chambers' line on *Castle Rock*. The next six staves are the variations from Examples 41 through 46. Compare each measure. Compare each two-measure phrase. Look at the shapes of each four-measure phrase.

Here is a short list of items to consider in your comparison.

- tension created by chord tones vs. non chord tones.
- the amount of chromaticism
- the half-step approaches
- register
- repetition of architecture, small and large
- overall shapes
- sequences

Example 48 - Melodic Development, Blues in Bb Comparative Analysis

The musical score for Example 48 consists of six staves, each representing a variation of a blues line in Bb major. The time signature is 4/4. Each staff begins with a '1' in the first measure. The chords are Bb7, Eb7, Bb7, F-7, and Bb7. The melody is written in bass clef. A large red watermark 'stinnett music' is overlaid on the score.

The five staves of the score below represent the five bass lines from the previous pages. The top staff is Ron Carter's line followed by the four variations. This is what I call a comparative analysis.

Listen to them all. Learn to play them well. Then we can analyze and discuss them.

The choices I made when composing the variations were made while playing each line. I played measure one and tried to hear what sounded good in measure two. As with our spoken language, what we speak is partly based on what has come before. In music, think of this as audible logic. Actually, logic may not be the best word to use as that implies correctness, mathematical, sensible. I try to hear with my inner ear what sounds good as I play it. I make choices based on my ear's experience. I can often make good choices because I have put the traditional jazz bass language in my ears over the past fifty years. One of the niche challenges is that I have to guard against saying to myself, "I've already used that bit of architecture. I need to be more creative." NOT. Good music is good music, and it doesn't get old. I have found that by letting my ears do the walking, it always comes out sounding good.

This is called playing that shared vocabulary I talk a lot about.

Example 54 - Melodic Development, Blues in F Comparative Analysis

The musical score for Example 54, Blues in F Comparative Analysis, is presented in five staves of bass lines. The key signature is one flat (Bb) and the time signature is 4/4. Each staff begins with a measure number '1'. The chords are: F7, Bb7, F7, C-7, F7. A large red watermark 'music' is overlaid on the score.

A walking bass line played over Rhythm Changes is a great vehicle for melodic development. Of course, I am talking about the quarter-note melody. I want to present a few excerpted phrases from walking lines that illustrate variations on a melody.

Each of the next four examples includes notation of six bass lines simultaneously over the first four bars of Rhythm Changes. Play each line and compare to the other five in the example. Then compare each example of the six lines to the other examples. It is fun to hear how the melody is developed in each line.

Every single measure, two-bar phrase, and every four-bar phrase is fundamental jazz bass architecture. This may seem like a huge amount of language. It is not really too much. You will find much duplication of the one and two measure shapes. After working with these for a while, the small pieces of architecture become old friends. When you walk a line it is like having a conversation with people you know well.

Example 55 - Melodic Development, Rhythm Changes Comparative Analysis #1

Chord progression: B♭maj7 G-7 C-7 F7 D7 G C-7 F7

The image displays six staves of musical notation, each representing a different walking bass line for the first four bars of Rhythm Changes. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). Each line starts with a '1' in the first measure. The lines show various melodic variations on the quarter-note walking bass line. A large red watermark 'stinnett music' is overlaid on the notation.

Example 65 - Round Midnight Solo

1 E_b-7 $C-7(b5)$ $F-7(b5)$ B_b7 E_b-7 A_b7 $B-7$ $E7$ B_b-7 E_b7

5 A_b-7 D_b7 E_b-7 A_b7 $B7$

8 B_b7 E_b-7 $C-7(b5)$

10 $F-7(b5)$ B_b7 E_b-7 A_b7

12 $B-7$ $E7$ B_b-7 E_b7 A_b-7 D_b7 E_b-7 A_b7

15 $B7$ B_b7 E_b-7 $C-7(b5)$ $F7$

18 B_b7 $C-7(b5)$ $F7$ B_b7

21 A_b-7 D_b7 G_bmaj7 $B7$ B_b7

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music

Example 69 - Blue Bossa, Solo 2

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of eight staves of music. The chord changes are as follows:

- Staff 1: C-7 (measures 1-4), F-7 (measures 5-8)
- Staff 2: D-7(b5) (measures 9-12), G7 (measures 13-16), C-7 (measures 17-20)
- Staff 3: Eb-7 (measures 21-24), Ab7 (measures 25-28), Dbmaj7 (measures 29-32)
- Staff 4: D-7(b5) (measures 33-36), G7 (measures 37-40), C-7 (measures 41-44), G7 (measures 45-48)
- Staff 5: C-7 (measures 49-52), F-7 (measures 53-56)
- Staff 6: D-7(b5) (measures 57-60), G7 (measures 61-64), C-7 (measures 65-68)
- Staff 7: Eb-7 (measures 69-72), Ab7 (measures 73-76), Dbmaj7 (measures 77-80)
- Staff 8: D-7(b5) (measures 81-84), G7 (measures 85-88), C-7 (measures 89-92), G7 (measures 93-96)

A large red watermark reading "stinnett music" is overlaid across the middle of the score.

This Ray Brown bass line is played at a very slow swinging tempo, approximately 62 bpm.

This is just the first two A sections of the song. Ray plays a solo on the Bridge. His walking and solo on this recording are outstanding, of course. At this tempo, you get a clear insight into Ray's mastery.

This song is from the album, *Soular Energy*.

Example 70 - Take The A Train - Ray Brown

The musical score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff starts at measure 1 and ends at measure 4, with a Cmaj7 chord above the first measure and a D7 chord above the fourth measure. The second staff starts at measure 5 and ends at measure 8, with chords D-7, G7, C7, A7, D7, and G7 above the measures. A triplet of eighth notes is marked with a '3' above it in measure 7. The third staff starts at measure 9 and ends at measure 12, with a Cmaj7 chord above the first measure and a D7(b5) chord above the fourth measure. The fourth staff starts at measure 13 and ends at measure 16, with chords D-7, G7, C7, G-7, and C7 above the measures. A large red watermark 'stinnett music' is overlaid across the center of the score.