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STINNETT  
MUSIC

## Preface

*Jazz Bass Stylings* is a continuation from *Jazz Bass Architecture & Language*. This book is full of traditional jazz sounds. Learning the lines from the jazz tradition is the only way to make your playing sound like the real thing. Memorize each example and play them until they are comfortable. Make these lines your “default language.” Only then will you have enough control to begin to improvise within the framework built by the great jazz bassists.

There always seems to be a rush by students to “do their own thing.” You already have all the creativity, ingenuity, passion, and talent you will ever have, no more no less. You will not lose any by disciplined study. If you commit to learning the lines of the Masters, what will happen is that you will develop a style and a vocabulary that will become the foundation you build upon. Trust me, there is no hurry to be creative. It will happen. When your lines are solid, everyone will want you to play in their band, and this will give you the experience needed to grow. It is no fun to be forever chasing the change. Learn to speak the jazz language and relax in the groove.

In Jazz, it’s all about groove. You must master the music so your groove can shine through. I have watched too many talented bassists never reach the level where their true message could be heard. This is always because of a lack of control over the bass or the music. Practice like your musical future depends on it. It does.

The lines in this book are meant to be models. They may not necessarily be the best models, but they are laid out in a highly accessible fashion. Finding a starting point from where to learn the jazz language is a huge stumbling block for many players. Begin here and simply copy and perform these walking lines and solos. If you will embrace the lines and keep them up in your fingers, they will lead you to an understanding of good note choices, good solid rhythms, and good phrasing.

I remember Phil Woods once telling us that a challenge for his students when learning Bird was to relax and just play accurately. “You don’t have to try and do anything special. Bird already knows how to make his lines swing. Just play them in good time and you will be grooving hard.”

Work with the audio examples provided. Use them as play-alongs. Play them over and over. Just strive for accuracy and the groove will be there. Your job is to jump on board the moving train without upsetting the flow.

Example 3 - Blues in G, Walking Line

Chord progression for Example 3: G7, C7, G7, D-7, G7, C7, G7, B-7, E7, A-7, D, C7, E7, A7, D7.

Example 4 - Blues in G, Solo

Chord progression for Example 4: G7, C7, G7, D-7, G7, C7, G7, B-7, E7, A-7, D7, G7, E7, A7, D7.

### Example 14 - Gregg's Jazz Minor Blues in F minor, Solo

1

7

11

15

19

23

**STINNETT MUSIC**

The marcato articulation used throughout the solo represents a classic jazz sound. The marcato marking, or “teepee,” has the characteristics of a few other markings combined. Staccato = short. Legato = long. Accent = strong attack. The marcato note is a long note with a definite cutoff (separation) played with a strong attack.

My friend and mentor, John LaPorta, called these notes “Lester Young quarter notes.” It is a commonly heard sound in Big Band music.

## Chapter Two - Rhythm Changes

### Example 27 - Rhythm Changes, Walking in Bb

1  $B\flat$   $G^{-7}$   $C^{-7}$   $F^7$   $D^7$   $G^7$   $C^7$   $F^7$

5  $B\flat^7$   $E\flat^7$   $D^7$   $G^7$   $C^7$   $F^7$

9  $B\flat$   $G^{-7}$   $C^{-7}$   $F^7$   $D^7$   $G^7$   $C^7$   $F^7$

13  $B\flat^7$   $E\flat^7$   $C^{-7}$   $F^7$   $B\flat$

17  $A^{-7}$   $D^7$   $G^7$

21  $C^7$   $F^7$

25  $B\flat$   $G^{-7}$   $C^{-7}$   $F^7$   $D^7$   $G^7$   $C^7$   $F^7$

29  $B\flat^7$   $E\flat^7$   $C^{-7}$   $F^7$   $B\flat$

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**MUSIC**

This is one of my favorite PC solos. The transcription is from the song *Chasin' The Bird* and appears in the book, *The Music Of Paul Chambers*.

**Example 30 - Rhythm Changes Solo in F, Paul Chambers**

The musical score is written in bass clef, 4/4 time, and key of F major. It consists of 30 measures of music. The chords are as follows:

- Measures 1-2: Fmaj7, D-7
- Measures 3-4: G-7, C7
- Measures 5-6: A-7, D7
- Measures 7-8: G-7, C7
- Measures 9-10: C-7, F7
- Measures 11-12: Bb7, A-7
- Measures 13-14: D7, G-7, C7
- Measures 15-16: Fmaj7, D-7
- Measures 17-18: G-7, C7
- Measures 19-20: A-7, D7
- Measures 21-22: G-7, C7
- Measures 23-24: Fmaj7, C-7
- Measures 25-26: F7, Bb7
- Measures 27-28: A7, D7
- Measures 29-30: G-7, C7, Fmaj7

The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some specific markings like a triplet of eighth notes in measure 30.

## For comparison - Example 31

1

B $\flat$  G-7 C-7 F7 D7 G7 C7 F7

9

B $\flat$ 7 1 E $\flat$ 7 D7 G7 C7 F7

13

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

17

D7 G7

21

C F7

25

B $\flat$  G-7 E-7 F7 D7 G7 C7 F7

29

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

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MUSIC

There are some identical pieces of architecture that are shared by these two lines. However, there are a lot of similar items.

Lick #1 - This is the classic piece of architecture that appears all over the book *Jazz Bass Architecture & Language*. It is a favorite of Paul Chambers and Ron Carter. This is the only one that has an identifying number 1.

The “oval” lick with a solid line - is one of Ron’s favorites. You’ll notice that the phrase is three beats long. The fourth beat is varied leading to where he wants to go.

Example 38 - Rhythm Changes, Solo in A

A7 F#7 B7 E7

1

C#7 F#7 B7

6

**STINNETT**

E7 F#7 B E

9

C#7 F#7 B7 E7

14

**MUSIC**

A7 F#7 B E7

18

C#7 F#7 B7 E7

22



Example 47 - *Satin Doll*, Solo

1

D-7 G7 D-7 G7 E-7<sup>3</sup> A7 E-7 A7

5

D7 D<sup>b</sup>7 Cmaj7 Fmaj7 E-7 A7

9

D-7 G7 D-7 G7 E-7<sup>3</sup> A7 E-7 A7

13

D7 D<sup>b</sup>7 Cmaj7

17

G-7 C7 G-7<sup>3</sup> C7 Fmaj7

21

A-7 D<sup>b</sup>7 A7 D<sup>b</sup>7 G7 E-7 A7

25

D-7 G7 D-7 G7 E-7 A7 E-7 A7

29

D7 D<sup>b</sup>7 Cmaj7

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Misty is one of my absolute favorite songs to solo over. I know it will take some work to learn to play this one, but I assure you it will be worth it.

Example 55 - Misty, Solo

E♭maj7 B♭-7 E♭7 A♭maj7 A♭-7 D♭7

1

E♭maj7 C-7 F-7 B♭7 G-7 C7 F-7 B♭7

5

E♭maj7 B♭-7 E♭7 A♭maj7 A♭-7 D♭7

**STINNETT**

E♭maj7 C-7 F-7 B♭7 E♭maj7 A♭-7 E♭maj7

9

13

B♭-7 E♭7 B♭-7 E♭7 A♭maj7

17

A-7 D7 A-7 D7 E♭-7 C7 E♭-7 B♭7

**MUSIC**

21

E♭maj7 B♭-7 E♭7 A♭maj7 A♭-7 D♭7

25

E♭maj7 C7 F-7 B♭7 E♭maj7 A♭-7 E♭maj7

29

# Chapter Four - Transcription & Analysis

Example 61 - *Moose The Mouche*, Paul Chambers - Rhythm Changes

The musical score is presented in a system of six staves, each representing a measure of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes the following elements:

- Staff 1 (Measures 1-4):** Chords: Bbmaj7, G-7, C-7, F7. Measure 1 is marked with a '1' below the staff.
- Staff 2 (Measures 5-8):** Chords: Bb7, Eb7, Bbmaj7, C-7, F7. Measures 5 and 6 are enclosed in dashed boxes.
- Staff 3 (Measures 9-12):** Chords: Bbmaj7, G-7, C-7, F7. Measure 10 is marked with a '2' below the staff.
- Staff 4 (Measures 13-16):** Chords: Bb7, Eb7, C-7, F7, Bbmaj7. Measure 14 is circled with a dashed line.
- Staff 5 (Measures 17-20):** Chords: D7, G7. Measures 17 and 18 are enclosed in a large oval.
- Staff 6 (Measures 21-24):** Chords: C7, Bbmaj7, G-7, C-7, F7. Measure 22 is marked with '1P' below the staff.
- Staff 7 (Measures 25-28):** Chords: Bbmaj7, G-7, C-7, F7. Measure 25 is marked with a '1' below the staff.
- Staff 8 (Measures 29-32):** Chords: Bb7, Eb7, Bbmaj7, C-7, F7. Measure 30 is circled with a solid line.

Large red text 'STINNETT' is overlaid across the first three staves, and 'MUSIC' is overlaid across the fourth and fifth staves.

Example 64 - *There Will Never Be Another You*, Ron Carter

1  $E\flat\text{maj}7$  1  $D-7(\flat 5)$  3  $G7$

5  $C-7$   $B\flat$   $E\flat 7$  2

9  $A\flat\text{maj}7$   $D\flat 7$   $E\flat\text{maj}7$   $C7$

13  $F7$   $F-7$   $B\flat 7$

17  $E\flat\text{maj}7$   $D-7(\flat 5)$   $G7$

21  $C-7$   $B\flat-7$   $E\flat 7$

25  $A\flat\text{maj}7$   $D\flat 7$   $E\flat\text{maj}7$  3  $A-7(\flat 5)$   $D7$

29  $E\flat\text{maj}7$   $A\flat 7$   $G7$   $C7$   $F-7$   $B\flat 7$   $E\flat\text{maj}7$