

CONTENTS

Introduction	3
Preface.....	6
Chapter One - Blues	8
Blues In F	8
Blues In C	11
Minor Blues	12
Bird Blues	14
<i>The Lion and The Wolf</i> - Paul Chambers	19
Chapter Two - Rhythm Changes	20
<i>Rhythm-A-Ning</i> - Paul Chambers	20
<i>The Theme</i> - Paul Chambers	28
Rhythm Changes In G	29
Chapter Three - One Chord	30
One Chord - D min7	30
<i>So What</i> - Paul Chambers	32
One Chord - G min7	33
<i>Sunrise In Mexico</i> - Paul Chambers	34
One Chord - A-7	36
<i>Passion Dance</i> - Ron Carter	38
One Chord - G7	40
Chapter Four - Parallel Chords	42
<i>Killer Joe</i> - Ray Brown	47
<i>Well You Needn't</i>	54
<i>A Night In Tunisia</i>	56
<i>Syeeda's Song Flute</i> - Paul Chambers	58
Chapter Five - Standards	56
<i>Alone Together</i>	56
<i>Stella By Starlight</i>	58
<i>Giant Steps</i>	60
<i>Have You Met Miss Jones</i>	62
<i>The Days Of Wine And Roses</i>	64
<i>Jordu</i>	66
<i>Groovin' High</i>	68
<i>Cherokee</i> - Ron Carter	70
Discography	71
About the Author	72

Chapter One - Blues

Our first example is classic Jazz language. It seems to have a bit of Ron and PC flavor. As you listen to these great bassists, you will begin to hear the characteristics of their lines. They all share the same jazz vocabulary, but they also have their individual pet licks. This identifies their style.

Work with the audio example as a play-along. All audio play-along tracks are available for download at: www.stinnettmusic.com.

Example 1 - Blues in F, Walking

1

5

9

If you have worked from my previous books, *Jazz Bass Architecture & Language* and *Jazz Bass Stylings*, you will no doubt see many of the same shapes in this book. I have never felt a need to reinvent the wheel. I discovered many years ago that if I just made my wheel of “shared vocabulary” spin smoothly, everyone would love my playing. I didn’t need to create a new way to play jazz. I just wanted to be a part of the jazz tradition.

This solo is comprised of good language and phrases. Notice how the three four-bar phrases create an overall shape to the solo. Can you feel how this is the “first” chorus with more to come?

Here we have the classic jazz blues sound where the line is a combination of blues licks and Be-bop licks.

Phrase 1 = measures 1 and 2 = jazz

Phrase 2 = measures 3 and 4 = blues

Phrase 3 = measures 5 and 6 = blues

Phrase 4 = measures 7 and 8 = jazz

Phrase 5 = measures 9 and 10 = jazz

Phrase 6 = measures 11 and 12 = blues

Example 2 Blues in F, Solo

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1

5

9

music

Practice with the audio play-along track. Strive for accuracy of execution. When you can play it smoothly, it will swing.

Example 11 - Blues For Alice, Walking

Fmaj7 E-7(b5) A7 D-7 G7 C-7 F7

1

Bbmaj7 Bb-7 Eb7 A-7 D7 Ab-7 Db7

5

G-7 C7 Fmaj7 D7 G7 C7

9

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Example 12 - Blues For Alice, Solo

Fmaj7 E-7 A7 D-7 G7 C-7 F7

1

Bbmaj7₃ Bb-7 Eb7 A-7 D7 Ab-7 Db7

5

G-7 C7 Fmaj7 D7 G-7 C7

9

music

Chapter Two - Rhythm Changes

Example 18 - *Rhythm-A-Ning* - Paul Chambers

$B\flat$ maj7 G⁻⁷ C⁻⁷ F⁷ D⁻⁷ G⁷ C⁻⁷ F⁷

1

$B\flat$ ⁷ E \flat ⁷ $B\flat$ maj7 G⁷ C⁷ F⁷

5

$B\flat$ maj7 G⁻⁷ C⁻⁷ F⁷ D⁻⁷ G⁷ C⁻⁷ F⁷

9

$B\flat$ ⁷ E \flat ⁷ C⁻⁷ F⁷ $B\flat$ maj7

13

D⁷ $B\flat$ ⁷

17

C⁷ F⁷

21

$B\flat$ maj7 G⁻⁷ C⁻⁷ F⁷ D⁻⁷ G⁷ C⁻⁷ F⁷

25

$B\flat$ ⁷ E \flat ⁷ $B\flat$ maj7 G⁷ C⁷ F⁷

29

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music

These two choruses of solo are from the same video, "RBL 106."

Example 22 - Two Choruses of Rhythm Changes in Bb, Solo

1

5

9

13

17

21

25

29

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music

Here are the first sixteen measures of Paul Chambers' walking line on the classic song *So What*. This line is quite unique in that Paul creates a wonderful effect by playing repeated five-measure phrases while the song is written in and the band is playing four-measure phrases.

Example 27 - So What - Paul Chambers

Dminor

1 2 3 4

5 6 7 8

9 10 11 12

13 14 Extension 15 16

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I assure you, Paul was not just “walking on D dorian.” He was purposely creating an effect. He used this same concept in other songs as well.

Just like you might do in another style of music where you establish the groove by repeating your bass line for a chorus or two before changing up the line, I believe Paul was establishing the tonal environment before he began his development.

Here's a cool thought. Were the other musicians in the band aware of Paul's five measure phrases?

Chapter Four - Parallel

A unique challenge for me was figuring out how to play a good sounding walking line when the chords did not move up a fourth. The ii V I is the most common chord progression in jazz, and D-7, to G7, to C7, is up by 4ths. I think the first song I learned which did not use this normal motion was *Well You Needn't*, by Thelonious Monk. The chords went back and forth, F7 to Gb7. I called this parallel motion.

The next song I wanted to play well, that used parallel chord movement, was *A Night In Tunisia*. This one, with the chords going Eb7 to D-7, really baffled me. Yeah, I could play the root on the downbeat of every measure, but it quickly started sounding dumb, just going down and back up, down and up again.

I spent a good two years working to be able to walk smoothly and sound good on these two songs. And, a good thing I did because I when I got the chance to work with Phineas Newborn Jr. for a week, he played both of these songs, nightly.

This next example is similar to the A section of *Well You Needn't*.

Example 38 - Parallel - F7 to Gb7, Walking

The musical notation for Example 38 is as follows:

- Staff 1 (Measures 1-4):** Chords: F7, Gb7, F7, Gb7. The bass line starts on F2 (measure 1), moves up to G2 (measure 2), then to A2 (measure 3), and finally to Bb2 (measure 4).
- Staff 2 (Measures 5-8):** Chords: F7, Gb7, F7, Gb7. The bass line continues from Bb2 (measure 5), moves up to C3 (measure 6), then to D3 (measure 7), and finally to Eb3 (measure 8).
- Staff 3 (Measures 9-12):** Chords: F7, Gb7, F7, Gb7. The bass line continues from Eb3 (measure 9), moves up to F3 (measure 10), then to G3 (measure 11), and finally to Ab3 (measure 12).
- Staff 4 (Measures 13-16):** Chords: F7, Gb7, F7, Gb7. The bass line continues from Ab3 (measure 13), moves up to Bb3 (measure 14), then to C4 (measure 15), and finally to D4 (measure 16).

Example 43 - Parallel - F7 to Eb7, Walking #2

1

5

9

13

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Example 44 - Parallel - F7 to Eb7, Walking #3

1

5

9

13

music

Example 51 - Parallel - Eb7 to D-7, Solo

1

5

9

13

Example 52 - Parallel - Eb7 to D-7, Walking #3

1

5

9

13

Example 53 - Syeeda's Song Flute - Paul Chambers, Walking

1 G^7 $A\flat^7$ G^7 $A\flat^7$

5 G^7 $A\flat^7$ G^7 $G\flat^7$

9 G^7 $A\flat^7$ G^7 $A\flat^7$

13 G^7 $A\flat^7$ G^7 $G\flat^7$

17 G^{-7} $A\flat\text{maj}^7$ G^{-7} $A\flat\text{maj}^7$

21 G^{-7} $A\flat\text{maj}^7$ G^{-7} $A\flat^7$

25 G^7 $A\flat^7$ G^7 $A\flat^7$

29 G^7 $A\flat^7$ G^7 $G\flat^7$

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music

Example 61 - *The Days Of Wine And Roses*, Two-Beat

1 Fmaj7 E \flat 7 D7

5 G-7 B \flat -7 E \flat 7

9 A-7 D-7 G-7 C7

13 E-7(b5) A7 D-7 G7 G-7 C7

17 Fmaj7 E \flat 7 D7

21 G-7 B \flat -7 E \flat 7

25 A-7 D-7 B-7(b5) B \flat 7

29 A-7 D-7 G-7 C7 Fmaj7

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Example 62 - *The Days Of Wine And Roses*, Solo

The image displays a jazz bass solo for the piece "The Days Of Wine And Roses". The notation is written in bass clef with a 4/4 time signature and a key signature of one flat (Bb). The solo is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines. Chord symbols are placed above the staff to indicate the harmonic structure. The solo features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. A large, semi-transparent red watermark with the text "stinnett music" is overlaid across the center of the page.

Chord symbols: Fmaj7, Eb7, D7, G-7, Bb-7, Eb7, A-7, D-7, G-7, C7, E-7(b5), A7, D-7, G7, G-7, C7, Fmaj7, D7, G-7, Eb7, A-7, D7, B-7(b5), Bb7, A-7, D7, G-7, C7, Fmaj7.

Example 66 - Groovin' High, Solo

1 Ebmaj7 A-7 D7 A-7 D7

5 Ebmaj7 G-7 C7 G-7 C7

9 F7 F-7 Bb7

13 G-7 F#-7 B7 F-7 Bb7 (3)

17 Ebmaj7 A-7 D7 A-7 D7

21 Ebmaj7 G-7 C7 G-7 C7

25 F7 F-7 Bb7

29 F-7 Ab-7 Db7 Ebmaj7

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