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Basic Information

Chord Symbols

| | | | | | | |
|---------|-----------------------|-------|---|----|----|----|
| Cmaj 7 | = C major 7 chord | | R | 3 | 5 | 7 |
| C7 | = C dominant 7 chord | | R | 3 | 5 | b7 |
| C-7 | = C minor 7 chord | | R | b3 | 5 | b7 |
| C-7(b5) | = C minor 7 flat five | | R | b3 | b5 | b7 |
| C+7 | = C augmented 7 | | R | 3 | #5 | b7 |
| C-maj7 | = C minor major 7 | | R | b3 | 5 | 7 |
| C7 sus | = C7 suspended 4 | | R | 4 | 5 | b7 |

Diatonic Harmony

C7

I ii iii IV V vii viii I

Cmaj7 D-7 E-7 Fmaj7 G7 A-7 B-7(b5) Cmaj7

Notation

time signature

bass clef

staff

chord symbol

sharp

barline

flat

fingering

natural

measure (bar)

Sharp - raises the pitch of a note one half step

Flat - lowers the pitch of a note one half step

Accidental - a sharp, flat, or natural written in the music

Natural - cancels out an accidental (sharp or flat)

The Fifth of the Chord

Now we will add the fifth of the chord. I want you play a specific pattern using the fifth. We will play the pattern: Root, Fifth, Root, Half-step. (R 5 R 1/2)

Example 9 - Blues with ii Vs using R 5 R 1/2 above.

Example 9 - Blues with ii Vs using R 5 R 1/2 above.

Chords: F7, B \flat 7, F7, C-7, F7, B \flat 7, F7, A-7, D7, G-7, C7, F7, D7, G-7, C7.

Example 10 - Blues with ii Vs using R 5 R 1/2 below.

Example 10 - Blues with ii Vs using R 5 R 1/2 below.

Chords: F7, B \flat 7, F7, C-7, F7, B \flat 7, F7, A-7, D7, G-7, C7, F7, D7, G-7, C7.

The Third of the Chord

Now let's add the third of the chord. We will use the same pattern: R 3 R 1/2. The third is a very powerful note. It adds color to your line. Dominant 7 chords have a major third. Minor 7 chords have a minor third. Be sure to play with the play-along tracks.

Example 14 - Blues with ii Vs using R 3 R 1/2 above.

Example 14 - Blues with ii Vs using R 3 R 1/2 above.

Chord progression: F7, B \flat 7, F7, C-7, F7, B \flat 7, B \flat 7, F7, A-7, D7, G-7, C7.

Example 15 - Blues with ii Vs using R 3 R 1/2 below.

Example 15 - Blues with ii Vs using R 3 R 1/2 below.

Chord progression: F7, B \flat 7, F7, C-7, F7, B \flat 7, B \flat 7, F7, A-7, D7, G-7, C7.

Patterns

The examples notated below are some very common patterns used by great jazz bassists. I use scale degree numbers to identify each pattern. I call them digital patterns. While there is no limit to what you could possibly play, there is a common language shared by all jazz players. These shapes are some of the most basic language used by good jazz bassists.

Apply these patterns to all of the ii V I progressions and blues chord changes in this book.

Example 24 - Pattern 1 2 3 1

D-7 G7 Cmaj7

1 2 3 1

Example 25 - Pattern 1 2 3 5

D-7 G7 Cmaj7

1 2 3 5

Example 26 - Pattern 1 2 3 1/2 above

D-7 G7 Cmaj7

1 2 3 1/2

Example 27 - Pattern 1 2 3 1/2 below

D-7 G7 Cmaj7

1 2 3 1/2

CHAPTER THREE - Notated Blues Lines

The bass lines in the section are for you to learn, memorize, and play in a real live playing situation. Everyone needs some “licks.” These blues bass lines are like having a one chorus lick that you can rely on to always sound good when you play it. Use these lines to get you going the right direction when you start playing a blues. Learn to play them so well that they sound like yours. You know what? They are yours when you play them well.

Example 28 - Blues with Chord Substitutions #1

The musical notation for Example 28 is as follows:

- Measure 1: F7
- Measure 2: B \flat 7
- Measure 3: F7
- Measure 4: C-7
- Measure 5: F7
- Measure 6: B \flat 7
- Measure 7: G7
- Measure 8: C7
- Measure 9: F7
- Measure 10: A-7
- Measure 11: D7
- Measure 12: G-7
- Measure 13: C7
- Measure 14: F7
- Measure 15: A \flat 7
- Measure 16: D \flat 7
- Measure 17: G \flat 7

Some of the chords used in these notated blues lines are different from the original chord progression we have been playing in the Blues with ii Vs. These extra chords are common substitutes. After you can play them well, you will begin to recognize them in music you hear. You just had not “heard” them before. At this point, don’t worry about understanding the theory behind chord substitutions. Just play them and listen to the sounds and shapes.

Learn to play the bass line and the thirds and sevenths all at one time. Use the same method that is illustrated with the ii V Is. Pay close attention to the quality of the chords - dominant seven or minor seven chords.

This example has a unique, but common set of substitute chords in the last two measures. This part of the song is called the “Turnaround.” The turnaround leads back to the beginning. The chords here create a very powerful turnaround.

In the Style of Paul Chambers

Example 36 - Blues in the style of PC

Example 36 - Blues in the style of PC

Chord symbols: B \flat 7, E \flat 7, B \flat 7, F-7, B \flat 7, E \flat 7, B \flat 7, D-7, G7, C-7, F7, B \flat 7, G7, C-7, F7

There is a reason that PC played on the vast majority of greatest jazz recordings ever made. In the 1950s and '60s Paul Chambers played with Miles, Trane, Bill Evans, Red Garland, Wynton Kelly, Donald Bird, Freddie Hubbard, Wes Montgomery, etc. He appears on countless recordings on the Blue Note and Prestige record labels.

Today, Paul's lines are classic jazz bass literature. Paul plays very melodic. I call his lines quarter note melodies. You can hear how he weaves a counter melody to the soloist he is accompanying. Of course, great time is at the center of Paul's groove. All you need to do is listen to the classic Miles version of "So What," and when Paul drops into walking, LOOK OUT! Here comes that big freight train again. His sound is so big and solid.

Like all great players, Paul's lines are deceptively simple. His foundation is in this book. Of course he has gone beyond and found his own shapes that he likes. Don't be fooled. There are ample roots, half-steps, and chord tones in his lines.

By copying Paul you will be learning the jazz language and tradition. This is the best way to learn jazz: listen, and copy.