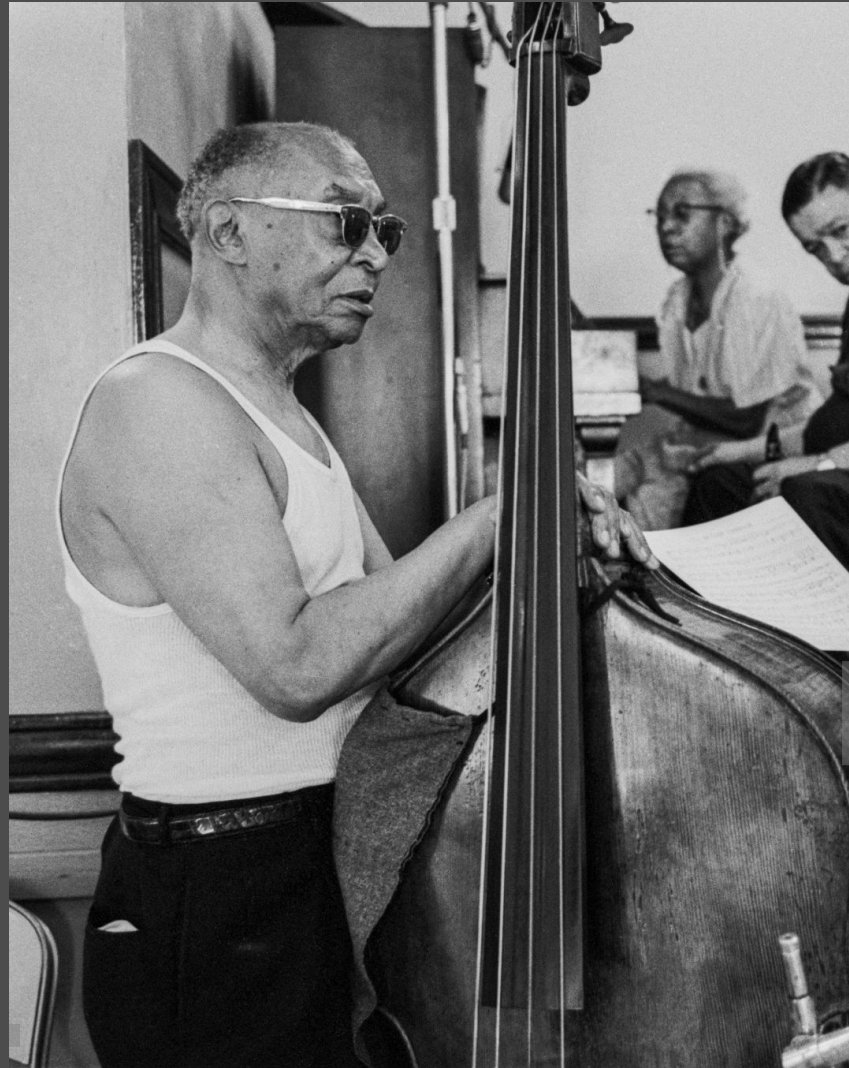


M I L W A U K E E J A Z Z I N S T I T U T E
BUILDING BETTER BASS SOLOS



George 'Pops' Foster (1892 – 1969); an early innovator in jazz bass. Foster pioneered a percussive 'slap' style of playing which allowed the bass to be heard clearly over the band. Here at a rehearsal for Alberta Hunter in Chicago, September 1, 1961.

by Clay Schaub, Dec 3rd, 2020



“...The double bass possesses inherent limitations that are formidable obstacles to jazz improvisation: the pizzicato sound is most penetrating in the lowest register, where the semitones are spaced furthest apart, while the upper registers, where the pitches are closer together, lack resonance. The arco sound is easier to hear but contains numerous powerful overtones and extraneous noises caused by the action of the bow on the strings. In addition, amplification and recording technologies {are} only partially effective in capturing the instrument’s volume and timbre, even in controlled situations. The double bassist is thus limited in the types of patterns that are playable and that will satisfy critical standards of clarity, accuracy of intonation, and musical expression under diverse circumstances.”

From:
[The Solo Vocabulary of Jazz Bassist Jimmie Blanton](#)
by Robert Nash, 1999, page 39
Louisiana State University and Agricultural College

Ray Brown with Christian McBride

Here's Ray Brown's lovely
[Solo For Unaccompanied Bass](#)



From Ray's first album as a leader 'BASS HIT!'
Recorded on November 21st & 23rd, 1956
For Verve Records

The challenges of soloing on the bass can be
made workable, if we practice...

...And especially if we practice tunes:

50 Jazz Standards You Should Know

(F r o m l e a r n j a z z s t a n d a r d s . c o m)

- 1 All of Me
- 2 All The Things You Are
- 3 Alone Together
- 4 Autumn Leaves
- 5 Billie's Bounce
- 6 Black Orpheus
- 7 Blue Bossa
- 8 Body and Soul
- 9 But Not For Me
- 10 Bye Bye Blackbird
- 11 Cherokee
- 12 Confirmation
- 13 Days of Wine and Roses
- 14 Doxy
- 15 Fly Me To The Moon
- 16 Footprints
- 17 Four
- 18 Have You Met Miss Jones
- 19 How High The Moon
- 20 I Hear a Rhapsody
- 21 I Love You
- 22 I Remember You
- 23 I'll Remember April
- 24 I'm Old Fashioned
- 25 If I Should Lose You
- 26 If I Were A Bell
- 27 In A Mellow Tone
- 28 In A Sentimental Mood
- 29 It Could Happen To You
- 30 Just Friends
- 31 Misty
- 32 My Funny Valentine
- 33 Night and Day
- 34 Oleo
- 35 On Green Dolphin Street
- 36 Recorda Me
- 37 Satin Doll
- 38 Stella By Starlight
- 39 Scapple From The Apple
- 40 So What
- 41 Solar
- 42 St. Thomas
- 43 Sweet Georgia Brown
- 44 Take The A Train
- 45 The Girl From Ipanema
- 46 There Is No Greater Love
- 47 There Will Never Be Another You
- 48 Up Jumped Spring
- 49 What Is This Thing Called Love
- 50 Yesterdays

Ten Steps To Know A Tune

(Adapted from the teaching of Neal Miner)

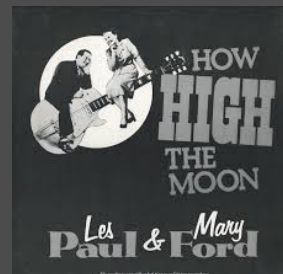
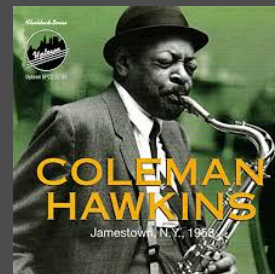
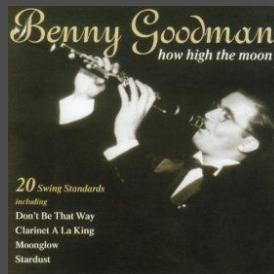
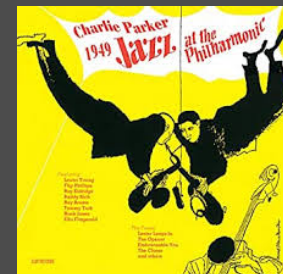
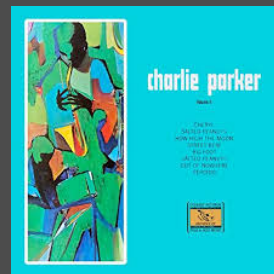
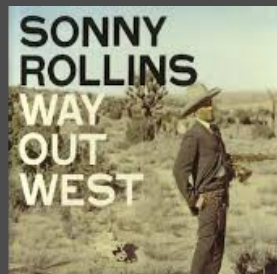
- 1. Listen** – many versions, many times
- 2. Memorize the lyric and bass notes** – sing the melody and play roots on the bass
- 3. Memorize and play the original melody** – Learn it from published sheet music, or if the sheet music is unavailable, use a very early recording. Original vocal versions are usually much closer to the composed melody than improvised instrumental interpretations (#9).
- 4. Memorize the changes** – be able to recite them orally, be very specific. Play all scales, 7-3 resolutions, etc. Once solid, become familiar with various other common routings.
- 5. Compose or Transcribe bass lines** – a line in 2 & a line in 4, written/played from memory.
- 6. Compose a solo** – compose from memory and use specific concepts. For example: melody; space; rhythm; bebop; horizontal structures; etc.
- 7. Transcribe** – commit to memory at least one chorus of a solo you love
- 8. Play the tune in other keys**
- 9. Compose a contrafact** – write your own line/tune over the changes
- 10. Now play the melody with your own embellishments**

1. Listen – many versions, many times

How High The Moon

(By Morgan Lewis, Lyrics by Nancy Hamilton)

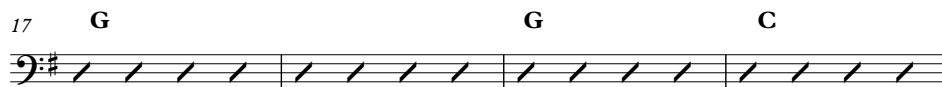
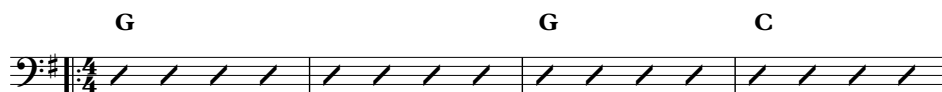
The musical revue “Two for The Show” featured music by Morgan Lewis with sketches and lyrics by Nancy Hamilton. The most notable song in the show was ‘How High The Moon.’ The revue opened on Broadway at the Booth Theatre on February 8th, 1940 and closed on May 25, 1940 after 124 performances. ‘How High The Moon’ however, has been performed and recorded countless times by jazz and pop artists, becoming a ‘towering song,’ a jazz standard. It was recorded first by [Benny Goodman](#) on February 7th, 1940 with Helen Forrest on vocals. Other notable versions include performances by: [Ella Fitzgerald](#), [Charlie Parker](#), [Sonny Rollins](#), [Chet Baker](#), [Sonny Stitt](#), [Oscar Peterson](#), [Coleman Hawkins](#), [Django Reinhardt](#), & [Les Paul and Mary Ford](#) (the first song ever to use multi-tracked vocals).



How High The Moon (roots only)

Nancy Hamilton

Morgan Lewis



2. Memorize the lyric

*Somewhere there's
music.
How faint the tune?
Somewhere there's
heaven-
How high the moon?*

*Somewhere there's
music
It's where you are.
Somewhere there's
heaven-
How near, how far?*

*There is no moon
above
When love is far
away too.
'Til it comes true
That you love me as I
love you.*

*The darkest night
would shine
If you would come to
me soon.
Until you will- how
still my heart?
How high the moon?*

...And the roots



...Now sing the melody and
play the roots together.

3. Memorize and play the *original melody* from published sheet music or very early recording

HOW HIGH THE MOON (From "TWO FOR THE SHOW")

Copyright © 1940 by Chappell & Co., Inc. Copyright Renewed.

Words by Nancy Hamilton
Music by Morgan Lewis

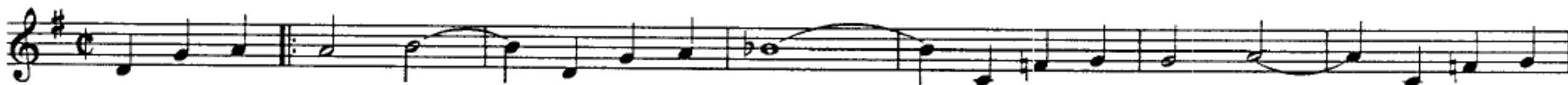
Moderately

GM7

Gm7

C7

FM7



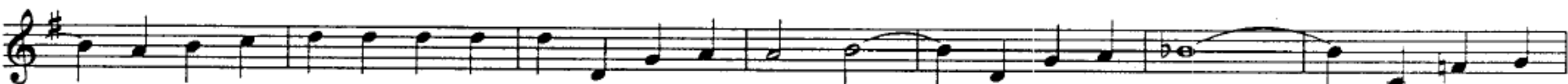
Some-where there's mu - sic, how faint the tune! Some-where there's heav - en, How High The

Fm7 Bb7 Eb M7 Am7b5 D7 Gm7 Am7b5 D7 GM9



Moon! There is no moon a - bove when love is far a - way too, 'till it comes true

Am D7 Bm7 Bb7 Am7 Am7/D D7 GM7 Gm7 C7



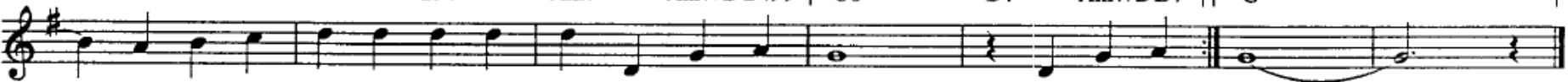
that you love me as I love you. Some-where there's mu - sic, it's where you are. Some-where there's

FM7 Fm7 Bb7 Eb M7 Am7b5 D7 GM7



heav - en, how near, how far! The dark-est night would shine if you would come to me soon.

Am7 D7b9 Bm7 Bb7 Am7 Am7/DD7b9 | 1. G6 D7 Am7/DD7 | 2. G



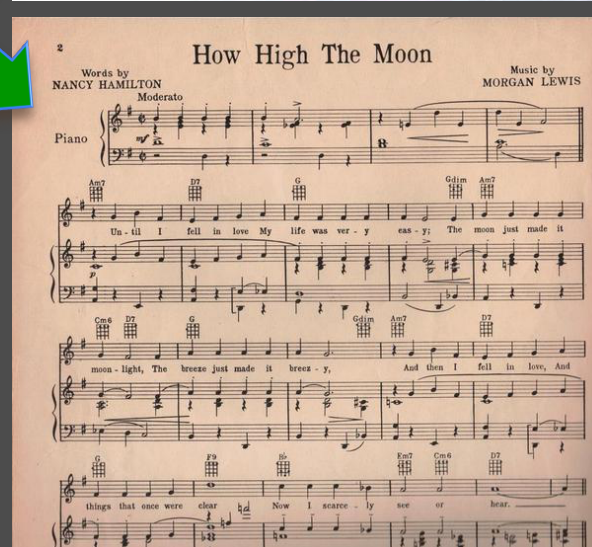
Un - til you will, how still my heart, How High The Moon! Some-where there's Moon!

What To Do When There Are Gray Areas in Tunes



Use with Discretion!

More difficult to find but Very Helpful!!



HOW HIGH THE MOON - MORGAN LEWIS

Gmaj7 F-7 C7

Fmaj7 F-7 Bb7

Ebmaj7 A-7 D7 G-7 A-7 b5 D7 b9

Gmaj7 A-7 D7 B-7 Bb7 A-7 D7

Gmaj7 F-7 C7

Fmaj7 F-7 Bb7

Ebmaj7 A-7 D7 Gmaj7 A-7 D7 b9

B-7 Bb7 A-7 D7 G-7 (A-7 D7)

202. CHARLIE PARKER - "PARKER"

Realbooks (ones without the publisher marks) frequently contain mistakes and inaccuracies. Try to use them with discretion - only to see what other people might play, not as *the gold standard* reference from which you should learn a tune. For really knowing what the composer intended the tune to be, and for learning a tune as accurately as possible, try to use published sheet music, or if that proves difficult to find, try very early recordings.

Also, listening closely to your fellow musicians, being flexible, and/or knowing them well enough to occasionally ask, 'Hey what do you play here?' can avoid a lot these types of situations.

4. Memorize the changes – be able to recite them orally, be very specific. Play all scales, 7-3 resolutions, etc. Once solid, become familiar with various other common routings.

How High The Moon (changes only)

Nancy Hamilton

Morgan Lewis

1 Gmaj7 Gmi7
4 C7 Fmaj7
7 Fmi7 Bb7
9 Ebmaj7 Ami7(b5) D7(b9)
11 Gmi7 Ami7 D7
13 Gmaj7 Ami7 D7
15 Bmi7 Bb7 Ami7 D7

Copyright © 1940

2 Gmaj7 Gmi7
17 C7 Fmaj7
23 Fmi7 Bb7
25 Ebmaj7 Ami7(b5) D7(b9)
27 Gmaj7 Ami7 D7
29 Bmi7 Bb7 Ami7 D7
31 Gmaj7 Ami7 D7

How High The Moon

(7-3 resolutions only)

Nancy Hamilton

Morgan Lewis

4 **Gmaj7** **Gmi7** **C7**

5 **Fmaj7** **Fmi7** **Bb7**

9 **Ebmaj7** **Ami7(b5)D7(b9)** **Gmi7** **Ami7(b5)D7(b9)**

13 **Gmaj7** **Ami7** **D7** **Bmi7** **Bb7** **Ami7** **D7**

17 **Gmaj7** **Gmi7** **C7**

21 **Fmaj7** **Fmi7** **Bb7**

25 **Ebmaj7** **Ami7(b5)D7(b9)** **Gmaj7** **Ami7** **D7**

29 **Bmi7** **Bb7** **Ami7** **D7** **Gmaj7** **Ami7** **D7**



Ray Brown with Oscar Peterson and Ed Thigpen



Ray Brown with Louis Jordan and Ella Fitzgerald

[Ray Brown's Most Important Advice for Bass Players](#)

“The most important thing you can do with this instrument is – Not play fast, Not play solos, but *get a good sound. Play in tune.* This is where you will get your job from... Learn how to play the bass in tune and get a good sound. That’s the most important thing you can do. Now, I’m telling you from an experience. I’ve worked with ALL of the singers... I’ve played with ALL the saxophone players... They will pay you for it good! And you will work the rest of your life. I guarantee it.”

5. Compose or Transcribe Bass Lines – a chorus in 2 & a chorus in 4, written and/or played from memory.

How High The Moon

(Bassline in 2 - Paul Chambers, from Chet Baker's 1959 album 'Chet')

Nancy Hamilton

Morgan Lewis

'CHET'

Chet Baker – tpt.
Pepper Adams – bari.
Herbie Mann – fl.
Paul Chambers – bs.
Bill Evans – pno.
Kenny Burrell – gtr.
Connie Kay – dr.

The bass line notation for 'How High The Moon' in 2/4 time is as follows:

- Measures 1-2: Chords Gmaj7, Gmi7, C7. Measure 1 has a whole rest, followed by a quarter rest and a dotted quarter note G.
- Measures 3-4: Chords Fmaj7, Fmi7, Bb7. Measure 3 has a dotted quarter note F and a quarter note G. Measure 4 has a dotted quarter note F and a quarter note G, with a triplet of eighth notes in the final quarter.
- Measures 5-6: Chords Ebmaj7, Ami7(b5), D7(b9), Gmi7, Ami7(b5), D7(b9). Measure 5 has a dotted quarter note Eb and a quarter note F. Measure 6 has a dotted quarter note Eb and a quarter note F, with a triplet of eighth notes in the final quarter.
- Measures 7-8: Chords Gmaj7, Ami7, D7, Bmi7, Bb7, Ami7, D7. Measure 7 has a dotted quarter note G and a quarter note A. Measure 8 has a dotted quarter note G and a quarter note A, with a triplet of eighth notes in the final quarter.
- Measures 9-10: Chords Gmaj7, Gmi7, C7. Measure 9 has a dotted quarter note G and a quarter note A. Measure 10 has a dotted quarter note G and a quarter note A, with a triplet of eighth notes in the final quarter.
- Measures 11-12: Chords Fmaj7, Fmi7, Bb7. Measure 11 has a dotted quarter note F and a quarter note G. Measure 12 has a dotted quarter note F and a quarter note G, with a triplet of eighth notes in the final quarter.
- Measures 13-14: Chords Ebmaj7, Ami7(b5), D7(b9), Gmaj7, Ami7(b5), D7(b9). Measure 13 has a dotted quarter note Eb and a quarter note F. Measure 14 has a dotted quarter note Eb and a quarter note F, with a triplet of eighth notes in the final quarter.
- Measures 15-16: Chords Fmaj7, Fmi7, Bb7. Measure 15 has a dotted quarter note F and a quarter note G. Measure 16 has a dotted quarter note F and a quarter note G, with a triplet of eighth notes in the final quarter.
- Measures 17-18: Chords Ebmaj7, Ami7(b5), D7(b9), Gmaj7, Ami7(b5), D7(b9). Measure 17 has a dotted quarter note Eb and a quarter note F. Measure 18 has a dotted quarter note Eb and a quarter note F, with a triplet of eighth notes in the final quarter.
- Measures 19-20: Chords Bmi7, Bb7, Ami7, D7, Gmaj7, Ami7, D7. Measure 19 has a dotted quarter note Bb and a quarter note C. Measure 20 has a dotted quarter note Bb and a quarter note C, with a triplet of eighth notes in the final quarter.
- Measures 21-22: Chords Bmi7, Bb7, Ami7, D7, Gmaj7, Ami7, D7. Measure 21 has a dotted quarter note Bb and a quarter note C. Measure 22 has a dotted quarter note Bb and a quarter note C, with a triplet of eighth notes in the final quarter.

How High The Moon

(Bassline in 4 - Paul Chambers, from Chet Baker's 1959 album 'Chet')

Nancy Hamilton

Morgan Lewis

Chord progression and measure markers:

- Measures 1-4: Gmaj7, Gmi7, C7
- Measures 5-8: Fmaj7, Fmi7, Bb7
- Measures 9-12: Ebmaj7, Ami7(b5), D7(b9), Gmi7, Ami7(b5), D7(b9)
- Measures 13-16: Gmaj7, Ami7, D7, Bmi7, Bb7, Ami7, D7
- Measures 17-20: Gmaj7, Gmi7, C7
- Measures 21-24: Fmaj7, Fmi7, Bb7
- Measures 25-28: Ebmaj7, Ami7(b5), D7(b9), Gmaj7, Ami7(b5), D7(b9)
- Measures 29-32: Bmi7, Bb7, Ami7, D7, Gmaj7, Ami7, D7

6. Transcribe – commit to memory at least one chorus of a solo you love

[Ray Brown on 'How High The Moon'](#) - Oscar Peterson at The Stratford Shakespearean Festival, 1956, Oscar Peterson (pno), Herb Ellis (gtr), Ray Brown (bs); pg 1

Handwritten musical notation for a bass solo on 'How High The Moon'. The score is written in bass clef with a 4/4 time signature and a tempo of 116. The notation is divided into four systems, each with a key signature change indicated by a double bar line with a slash and a key signature symbol. The first system is in G major (Gmaj7). The second system is in G minor (Gm7) and includes a C7 chord. The third system is in F major (Fmaj7). The fourth system is in F minor (Fm7) and includes an Bb7 chord. The notation includes various rhythmic values, triplets, and accidentals.

Tempo: ♩ = 116

System 1: Gmaj7

System 2: Gm7, C7

System 3: Fmaj7

System 4: Fm7, Bb7

Ray Brown on 'How High The Moon,' pg 2

9 **E \flat maj7** **A m ⁷(\flat 5)** **D⁷**

Musical notation for measures 9 and 10. Measure 9 starts with a bass clef and a key signature of two flats. It contains a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , and a quarter rest. Measure 10 contains a quarter note E \flat , a quarter note F \flat , a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat .

11 **G m** **C m ⁷**

Musical notation for measures 11 and 12. Measure 11 starts with a bass clef and a key signature of two flats. It contains a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . Measure 12 contains a quarter note F \flat , a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , and a quarter note D \flat .

13 **B m ⁷** **E⁷(\flat 9)**

Musical notation for measures 13 and 14. Measure 13 starts with a bass clef and a key signature of two flats. It contains a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . Measure 14 contains a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat .

15 **A m ⁷** **D⁷**

Musical notation for measures 15 and 16. Measure 15 starts with a bass clef and a key signature of two flats. It contains a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . Measure 16 contains a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat .

Ray Brown on 'How High The Moon,' pg 3

17 Gmaj7

Handwritten musical notation for measures 17 and 18. The key signature has one flat (Bb). Measure 17 starts with a G major 7 chord. The notation includes a repeat sign at the end of the line.

19 Gm7 C7

Handwritten musical notation for measures 19 and 20. Measure 19 starts with a G minor 7 chord. Measure 20 starts with a C7 chord. The notation includes a repeat sign at the end of the line.

21 Fmaj7

Handwritten musical notation for measures 21 and 22. Measure 21 starts with an F major 7 chord. The notation includes a repeat sign at the end of the line.

23 Fm7 Bb7

Handwritten musical notation for measures 23 and 24. Measure 23 starts with an F minor 7 chord. Measure 24 starts with a Bb7 chord. The notation includes a repeat sign at the end of the line.

Ray Brown on 'How High The Moon,' pg 4

25 **E_bmaj7** **A_m7(b5)** **D7**

27 **Gmaj7** **C_m7**

29 **B_m7** **E7** **A_m7** **D7**
GLISS.

31 **Gmaj7** **D7**
GLISS.

The musical score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff (measures 25-26) features chords Ebmaj7, Am7(b5), and D7. The second staff (measures 27-28) features Gmaj7 and Cm7. The third staff (measures 29-30) features Bm7, E7, Am7 (with a glissando instruction), and D7. The fourth staff (measures 31-32) features Gmaj7 and D7 (with a glissando instruction). The notation includes eighth and sixteenth notes, rests, and various chord symbols.

Ray Brown on 'How High The Moon,' pg 5

33 **Gmaj7** **3**

33 **Gmaj7** **3**

35 **Gm7** **C7**

35 **Gm7** **C7**

37 **Fmaj7**

37 **Fmaj7**

39 **Fm7** **Bb7**

39 **Fm7** **Bb7**

Ray Brown on 'How High The Moon,' pg 6

41 **E^bmaj7** **Am⁷** **D⁷**

43 **Gmaj7** **Cm(maj7)**

45 **Gmaj7** **E⁷**

GLISS. *GLISS.* *GLISS.*

47 **Am⁷** **D⁷**

Ray Brown on 'How High The Moon,' pg 7

49 **Gmaj7** 

51 **Gm7** 

53 **Fmaj7** 

55 **Fm7** 

Bb7
GLISS.

Ray Brown on 'How High The Moon,' pg 8

57 Ebmaj7 Am7 D7

Musical notation for measures 57 and 58. Measure 57 starts with Ebmaj7 and contains a sequence of eighth notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4. Measure 58 starts with Am7 and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. The key signature has two flats (Bb, Eb).

59 Gmaj7 Cm7

Musical notation for measures 59 and 60. Measure 59 starts with Gmaj7 and contains a sequence of eighth notes: G2, B2, D3, F3, G3, B3, D4, F4. Measure 60 starts with Cm7 and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. The key signature has one flat (Bb).

61 Bm7 E7(b9) Am7 D7(b9)

Musical notation for measures 61 through 64. Measure 61 starts with Bm7 and contains a sequence of eighth notes: G2, B2, D3, F3, G3, B3, D4, F4. Measure 62 starts with E7(b9) and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. Measure 63 starts with Am7 and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. Measure 64 starts with D7(b9) and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. The key signature has one flat (Bb).

63 Bm7 Em7 Am7 D7

Musical notation for measures 63 through 66. Measure 63 starts with Bm7 and contains a sequence of eighth notes: G2, B2, D3, F3, G3, B3, D4, F4. Measure 64 starts with Em7 and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. Measure 65 starts with Am7 and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. Measure 66 starts with D7 and contains a sequence of eighth notes: G3, Bb3, D4, F4, G4, Bb4, D5, F5. The key signature has one flat (Bb).

7. **Compose a solo** – compose from memory and use specific concepts. i.e. Melody, space, rhythm, bebop, horizontal structures, etc.

♩ = 116
Gmaj7
Gm7 C7
Fmaj7
Fm7 Bb7

Ray Brown's solo

Phrasing ideas
For new solo

Gmaj7 Gmi7 C7
Fmaj7 Fmi7 Bb7

For this particular solo, my concept was to roughly copy Ray Brown's phrasing and rhythmic development.

Extracting the rhythms from Ray, I can then improvise new pitches. The first eight bars might look something like this:

How High The Moon

(solo)

Nancy Hamilton

Morgan Lewis

Chord markings above the staff:

1-5: Gmaj7, Gmi7, C7, Fmaj7
6-9: Fmi7, Bb7, Ebmaj7
10-13: Ami7(b5), D7(b9), Gmi7, Ami7(b5), D7(b9), Gmaj7
14-17: Ami7, D7, Bmi7, Bb7, Ami7, D7, Gmaj7
18-20: Gmi7, C7, Fmaj7
21-23: Fmi7
24-26: Bb7, Ebmaj7, Ami7(b5), D7(b9), Gmaj7, Ami7(b5), D7(b9)
27-28: Bmi7, Bb7, Ami7, D7
29-30: Gmaj7, Ami7, D7
31-32: Gmaj7, Ami7, D7

Here's what I came up with using Ray Brown's phrasing as a template... It's challenging to play!!

But this did generate some new ideas, particularly regarding the length of eighth/sixteenth note lines. And I learned that Ray is tremendously successful at improvising material that not only sounds good, and meets the demands of the changes, but that is playable on the instrument.

How High The Moon

(solo)

Nancy Hamilton

Morgan Lewis

3 Gmaj7 Gmi7 C7

6 Fmaj7 Fmi7 Bb7

10 Ebmaj7 Ami7(b5) D7(b9) Gmi7 Ami7(b5) D7(b9)

14 Gmaj7 Ami7 D7 Bmi7 Bb7 Ami7 D7

18 Gmaj7 Gmi7 C7

22 Fmaj7 Fmi7 Bb7

26 Ebmaj7 Ami7(b5) D7(b9) Gmaj7 Ami7(b5) D7(b9)

30 Bmi7 Bb7 Ami7 D7 Gmaj7 Ami7 D7

A second attempt...

This time I used more of my natural vocabulary. It's much easier to play, and is intended for a faster tempo. Perhaps not as interesting rhythmically or harmonically, but it flows better. And there are still some challenging ideas for me to shed that were a result of having done the previous Ray Brown work...

8. Now play the tune in other keys –

Play the melody, Walk the bass in 2 & 4, and Improvise a chorus or two of solo

An effective (& frequently hilarious) way to practice tunes in other keys is in a duo with a fellow musician. Here's the setup:

One of you, say a saxophonist, will begin playing the melody in any key. The bass player will join in after a few bars, figuring out the key as quickly as possible, without anyone stopping. When you are able to settle in on the key, play the tune together for one complete chorus. At the end of the chorus, again without stopping, the bass player will play the melody in the new key, and the sax will play the bass line, finding the new key as quickly as they can. There will likely be some train-wreck moments! But continue alternating like this, and quickly you will begin to hear the key modulation accurately. You can also proceed each modulation by a quick ii7, V7, if the melody permits.

Try it! It's fun!

9. Compose a contrafact – write your own line/tune over the changes

30 Earths Away, Give or Take

(How High The Moon Contrafact for MJI Workshop)

C. Schaub

The musical score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of eight staves of music, each with a measure number and a set of chords above it. The chords are: Gmaj7, Gm7(b13), C7(b13/b9), Fmaj7, Fmi7, Bb7(b9), Ebmaj7, Ami7(b5), D7(b9), Gmi7, Ami7(b5), D7(b9), Gmaj7, Emi7, Ami7, D7, Gmaj7, Gm7(b13), C7(b13/b9), Fmaj7, Fmi7, Bb7(b9), Ebmaj7, Ami7(b5), D7(b9), Gmaj7, Ami7, D7, Bmi7, Emi7, Ami7, D7, Gmaj7, Ami7, D7. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings.

Medium Fast Swing

Ornithology

Charlie Parker

(♩ = 216 - 260)

2. *opt. solos:* (B_M⁷ E^{7(b9)} A_M⁷ D^{7(b9)})
 G⁶ C_M⁷ F⁷ B_M⁷ B^b_M⁷ A_M⁷ A^b⁷

solo break ----- (A_M⁷ D^{7(b9)})
 (fine) (for D.S.)

Solo on Tune
 After solos, D.S. al fine
 (w/ repeat).

Chords in parentheses may be used for solos.

There are variations to this melody and chord progression in other recorded versions.

This composition is based on the chord progression of "How High The Moon".

Charlie Parker's famous Contrafact on 'How High The Moon'

**10. Now play the melody with your
own embellishments**

...And let's hear [Bird Again](#)

Hooray!!!



You learned a tune!!!

...And this ends our study of Neal Miner's 10 Steps

Here's a quick look at another approach to practicing improvisation. This is from Denver-based educator Eric Gunnison - pianist for Carmen McRae, Roberta Gambarini, Ron Miles, etc.

The idea here is to choose one or a few of these to practice on a tune.

Limit your scope and don't let yourself fall back into familiar habits.

Improviser's Menu

Rhythmic

-
-
-
Displacement
-
Metric Modulation
Superimposition

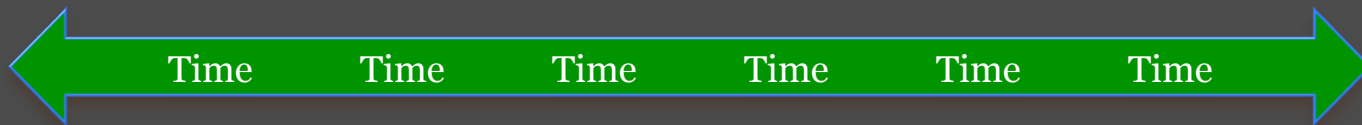
Harmonic

Upper Extensions
Pentatonics/Cells
Multi-Tonic Systems
Displacement
-
Modulation
Superimposition

Melodic

Upper Extensions
Pentatonics/Cells

Displacement
Encirclement/Chromaticism
Modulation
Superimposition



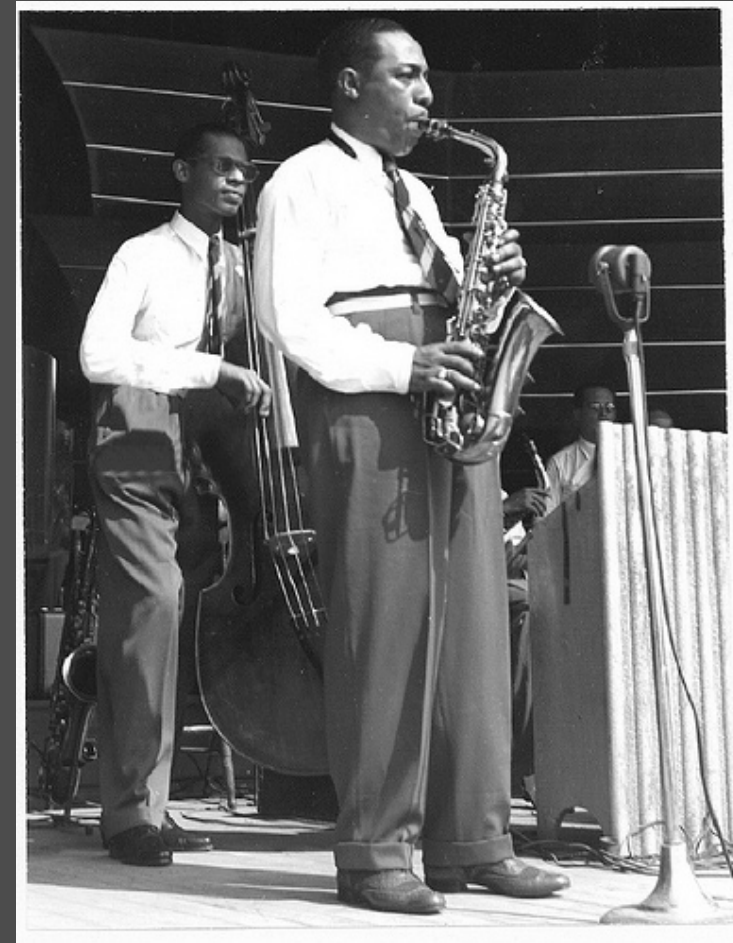
Some of The Great Bassists In Jazz

(Chronologically By Birthdate)

1. **Milt Hinton** (June 23, 1910 – December 19, 2000) - [Mean to Me](#)
2. **Slam Stewart** (September 21, 1914 – December 10, 1987) - [I Got Rhythm](#)
3. **Jimmie Blanton** (October 5, 1918 – July 30, 1942) - [Pitter Panther Patter](#)
4. **Israel Crosby** (January 19, 1919 – August 11, 1962) – [But Not For Me](#)
5. **George Duvivier** (August 17, 1920 – July 11, 1985) - [The Sicks of Us](#)
6. **Charles Mingus** (April 22, 1922 – January 5, 1979) – [II B.S.](#)
7. **Oscar Pettiford** (September 30, 1922 – September 8, 1960) - [Tricotism](#)
8. **Percy Heath** (April 30, 1923 – April 28, 2005) - [One Bass Hit](#)
9. **Wilbur Ware** (September 8, 1923 – September 9, 1979) - [Softly, As In A Morning Sunrise](#)
10. **Sam Jones** (November 12, 1924 – December 15, 1981) – [Come Sunday](#)
11. **Ray Brown** (October 13, 1926 – July 2, 2002) – [How High The Moon](#)
12. **Red Mitchell** (September 20, 1927 – November 8, 1992) – [I Remember You](#)
13. **Pierre Michelot** (March 3, 1928 – July 3, 2005) – [Willow Weep For Me](#)
14. **Bob Cranshaw** (December 3, 1932 – November 2, 2016) – [God Bless The Child](#)
15. **Doug Watkins** (March 2, 1934 – February 5, 1962) – [Blue 7](#)
16. **Paul Chambers** (April 22, 1935 – January 4, 1969) – [Ease it](#)
17. **Scott LaFaro** (April 3, 1936 – July 6, 1961) – [My Romance](#)
18. **Ron Carter** (May 4, 1937 –) – [Softly, As In A Morning Sunrise](#)
19. **Charlie Haden** (August 6, 1937 – July 11, 2014) - [Peace](#)
20. **Niels-Henning Ørsted Pedersen** (May 27, 1946 – April 19, 2005) – [Reunion Blues](#)
21. Etc.



Picking up the bass in 1936, Jimmie Blanton played the instrument for only 5 years- dying of tuberculosis at the age of 23. Yet, his performing and recording with Duke Ellington altered the future of the bass in jazz. Jimmie's left hand facility, clarity of sound, fine intonation, and soloistic approach to the instrument were remarkable for the time. Check out Jimmie on the first ever recorded piano and bass duet [Plucked Again](#); as well as his fine work on [Jack The Bear](#), [Pitter Panther Patter](#), & [Sepia Panorama](#).



J I M M I E B L A N T O N

Pitter Panther Patter

(Excerpt)

Trans. - C. Schaub
11/2020

E.K. Ellington & Jimmie Blanton

3x

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic patterns, rests, and dynamic markings such as accents (>) and slurs. The piece concludes with a double bar line on the final staff.

5

9

13

17

21

25

29

33

37

42

45

“...Two elements of Blanton’s style can be described as idiomatic devices. His use of pizzicato, arco, and slapping techniques, and his articulation with the bow achieve a breathy, ‘horn-like’ sound on the double bass. There is also an idiomatic character to certain patterns, such as three chromatic pitches fingered 1-2-4 on the bass between shifts of position. In fact, Blanton’s deployment of his vocabulary reflects a constant awareness of idiomatic effect: his choice of pitch, register, and articulation is always directed toward achieving maximum projection of a clear, sustained tone quality and a flexible, swinging rhythmic flow.

Extracted from The Solo Vocabulary of Jazz Bassist Jimmie Blanton by Robert Nash, Louisiana State University and Agricultural & Mechanical College, 1999 page 39



...1-2-4 S 1-2-4 S 1-2-4 S...

In my opinion, there was a whole generation of bassists that built on, or grew along side of, Blanton - developing and deepening the bebop language of the bass: Oscar Pettiford, Charles Mingus, Israel Crosby, Paul Chambers, Sam Jones, Ray Brown, Bob Cranshaw, Doug Watkins, etc.

Here, 25 years after Blanton, is Bob Cranshaw using the same ‘idiomatic device’ attributed above to Blanton to deal with a brisk tempo. Here and elsewhere, Cranshaw makes frequent use of the ‘three chromatic pitches fingered 1-2-4 on the bass between shifts of position’ to solve a technical difficulty.



Here's [Ray Brown](#) again- this time on '[Blues for Basie.](#)' Recorded in 1955, just a few months earlier than the previous version of "How High The Moon,' Ray is using very similar material to execute yet another excellent bass solo.

This is an example of an improviser who has solid vocabulary at their disposal. Meaning- *you don't have to reinvent yourself with every solo!* Find the language that works for you, play it all over the instrument, and put it together in the most interesting way that you can in the moment.

BLUES FOR BASIE

OSCAR PETERSON

FROM ALBUM 'OSCAR PETERSON PLAYS COUNT BASIE' (CLEF 1955)

TRANSCRIPTION: G. OTTAVIANI

RAY BROWN'S BASSLINE AND SOLO

♩ = 120

F F#DIM G-7 C7 F F#DIM G-7 C7

First staff of music in bass clef, 4/4 time. It contains the first four measures of the bassline. The notes are: F2 (half), F#3 (half), G3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), F2 (half), F#3 (half), G3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).

Second staff of music in bass clef, 4/4 time. It contains measures 5 through 8. Measure 5: F2 (half), F#3 (half). Measure 6: G3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter). Measure 7: F2 (half), F#3 (half), G3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter). Measure 8: F2 (half), F#3 (half), G3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).

Third staff of music in bass clef, 4/4 time. It contains measures 9 through 12. Measure 9: Bb3 (half), C4 (half). Measure 10: D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 11: Bb3 (half), C4 (half), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 12: Bb3 (half), C4 (half), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Fourth staff of music in bass clef, 4/4 time. It contains measures 13 through 16. Measure 13: Bb3 (half), C4 (half), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 14: Bb3 (half), C4 (half), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 15: Bb3 (half), C4 (half), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 16: Bb3 (half), C4 (half), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

13 G-7

C7

F7

C7

3

Musical staff for measures 13-16. The staff is in bass clef with a key signature of one flat (B-flat). It contains a sequence of eighth and quarter notes. Measure 13 starts with a G-7 chord. Measure 14 has a C7 chord. Measure 15 has an F7 chord. Measure 16 has a C7 chord and ends with a triplet of eighth notes.

17 F7

B^b7

F7

Musical staff for measures 17-20. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes. Measure 17 starts with an F7 chord. Measure 18 has a B^b7 chord. Measure 19 has an F7 chord. Measure 20 ends with a B-flat note.

21 B^b7

F7

D7

Musical staff for measures 21-24. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes. Measure 21 starts with a B^b7 chord. Measure 22 has an F7 chord. Measure 23 has a D7 chord. Measure 24 ends with a triplet of eighth notes.

25 G-7

C7

F7

C7

Musical staff for measures 25-28. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes. Measure 25 starts with a G-7 chord. Measure 26 has a C7 chord. Measure 27 has an F7 chord. Measure 28 ends with a C7 chord.

29 F7

3 B^b7

F7

Musical staff for measures 29-32. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes. Measure 29 starts with an F7 chord. Measure 30 has a triplet of eighth notes over a B^b7 chord. Measure 31 has an F7 chord. Measure 32 ends with a B-flat note.

33 B^b7

F7

D7

Musical staff for measures 33-36. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes. Measure 33 starts with a B^b7 chord. Measure 34 has an F7 chord. Measure 35 has a D7 chord. Measure 36 ends with a triplet of eighth notes.

37 G-7

C7

F7

C7

Musical staff for measures 37-40. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes. Measure 37 starts with a G-7 chord. Measure 38 has a C7 chord. Measure 39 has an F7 chord. Measure 40 ends with a C7 chord.

2 **F7** **B^b7** **F7**

45 **B^b7** **F7** **D7**

49 **G-7** **C7** **F7** **C7**

53 **F7** **B^b7** **F7**

57 **B^b7** **F7** **D7**

62 **G-7** **C7** **F7** **C7**

65 **F7** **B^b7** **F7**

Here's one exercise that has been helpful for me recently to get more fluidity with scales – something Ray Brown encouraged:

Metronome click twice per bar, start about 80 bpm, & decrease as needed

The image displays a musical score for a bass clef exercise in 4/4 time. The score is organized into two columns of four measures each, with a metronome click track at the top. The exercise consists of several rows of scales and patterns, each with a specific fingering indicated by a number (3, 5, 6, or 7). The first row shows a simple scale with a metronome click track above it. The second row features a scale with triplet markings (3) above and below the notes. The third row shows a scale with sixteenth-note patterns and a fingering of 5. The fourth row shows a scale with sixteenth-note patterns and a fingering of 6. The fifth row shows a scale with sixteenth-note patterns and a fingering of 7. The sixth row shows a scale with sixteenth-note patterns and a fingering of 5. The seventh row shows a scale with sixteenth-note patterns and a fingering of 6. The eighth row shows a scale with sixteenth-note patterns and a fingering of 7. The metronome click track is represented by 'x' marks on a staff at the top of each measure.

3

Db.

3

3

3

3

3

3

3

5

5

5

5

5

5

5

5

6

6

6

6

6

6

6

7

7

7

7

7

7

7

7

Red Mitchell



Billie Holiday with Red Mitchell, Buddy DeFranco (cl), & Red Norvo (vib)

“Mitchell used standard tuning during the 1950s and for the first half of the 1960s, and produced sound similar to his professional jazz bass peers. However, in 1966 he switched to cello tuning on his bass (C-G-D-A, an octave below the cello, instead of the standard E-A-D-G). At the same time, he began adjusting the tone controls of his amplifier to create a soft, unfocused sound in the lowest notes and to emphasize the upper harmonics in higher notes. The result was an airy tone quality that sounded gentle, not muscular.” (from Wikipedia)

everybody likes
HAMPTON HAWES
vol. 3: the trio



contemporary C3523

Here with Hampton Hawes (piano) and Chuck Thompson (drums) is a great example of Red Mitchell's early work:

[I Remember You](#) (1:35)

I love it!! Maybe it's the melodicism, the sense of swing, the long bop lines, or all of the above... Whatever it is, it sounds good to me. If you've never heard Red Mitchell before, he's worth checking out.

To get a sense for Red's later work - when he was playing the bass with the cello tuning, and using the amp to produce a more gentle sound - spend time with these videos:

1978 [Take The 'A' Train](#) - Red Mitchell with Clark Terry

1970 [Red Mitchell with Dizzy Gillespie](#) in Brussels (bass solo at 7:00)

1987 [Red Mitchell with Hank Jones](#)

Jimmy Garrison



Jimmy Garrison



1966 –

East Broadway Rundown

with Sonny Rollins (tenor), Freddie Hubbard (trumpet), and Elvin Jones (drums).

(Bass solo at 5:00)



1963 –

with John Coltrane (tenor), McCoy Tyner (piano), and Elvin Jones (drums).

On 'Afro Blue,' 'Alabama,' & 'Impressions' from

Jazz Casual

(Bass solo at 17:30)



1962 –

Ballads with John Coltrane (tenor), McCoy Tyner (piano), and Elvin Jones (drums).

On 'Say It (Over & Over Again),' 'You Don't Know What Love Is,' 'Too Young to Go Steady,' 'All or Nothing At All,' 'I Wish I Knew,' 'It's Easy to Remember,' & 'Nancy With The Laughing Face'

Rodney Whitaker

1993 –
with Roy Hargrove (trumpet), Ron Blake (tenor),
Marc Cary (piano) and Gregory Hutchison
(drums). On Rodney's tunes
[For Rockelle](#) (4:00) and
[Love's Lament](#) (1:00) from
Roy Hargrove's record 'Of Kindred Souls'

Building on his Detroit roots and enormous talent, Rodney Whitaker has earned an international reputation as one of the world's finest jazz double bass performer. He completed a seven-year tenure as bassist with Wynton Marsalis' Septet and the Lincoln Center Jazz Orchestra. He has toured the world over the last twenty-five years, collaborating and performing with legendary jazz artists such as Jimmy Heath, Cyrus Chestnut, Terence Blanchard, Kenny Burrell, Benny Golson, Pat Metheny, Nicholas Payton, Jimmy Cobb, Joshua Redman, Chick Corea, Kenny Garrett, Barry Harris, Cedar Walton, Donald Byrd, Branford Marsalis, Greg Hutchinson, Carl Allen, Herlin Riley, Jeff "Tain" Watts, Terrell Stafford, Bruce Barth, the late greats: Dizzy Gillespie, Mulgrew Miller, Tommy Flanagan, Joe Henderson, Hank Jones, Frank Morgan and Betty 'Bebop' Carter. Whitaker has also toured internationally as a featured performer with the Roy Hargrove Quintet. He currently teaches and serves as Artistic Director of the Michigan State University Professors of Jazz in East Lansing.



For Rockelle

- R. Whitaker

1
5

C-9 A^b7[#]11

4 C-9 A^b7[#]11 C-9 A^b7[#]11

8 F-7 D^b7 D-7^b5 G⁷b⁹

12 C-9 A^b7[#]11 C-9

15 A^b7[#]11 F-7 D^b7 D-7^b5 B^b7

20 E^b7[#]11 D^b7[#]11 E^b7[#]11 D^b7[#]11

24 E^b7[#]11 D^b7[#]11 E^b7[#]11 D-7^b5 G⁷b⁹

28 C-9 A^b7[#]11 C-9 A^b7[#]11

32 F-7 D^b7 D-7^b5 G⁷b⁹

For Rockelle
- l -
concert

Love's Lament

- R. Whitaker

Handwritten musical notation for the first staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The staff contains four measures of music. Above the staff, the following chords are written: $G^{\flat 7 \# 11}$, $D^{\flat 7}$, $G^{\flat 7 \# 11}$, and $D^{\flat 7}$. Each chord is positioned above a measure and has a small 's' below it. The notation includes eighth and sixteenth notes with stems.

Handwritten musical notation for the second staff. The key signature is three flats and the time signature is common time. The staff contains four measures of music. Above the staff, the following chords are written: $B^{\flat 7}$, $E^{\flat 7 \# 11}$, $A^{\flat 7}$, and $G^{\Delta 7}$. Each chord is positioned above a measure and has a small 's' below it. The notation includes eighth and sixteenth notes with stems.

Handwritten musical notation for the third staff. The key signature is three flats and the time signature is common time. The staff contains four measures of music. Above the staff, the following chords are written: $G^{\flat 7 \# 11}$, $D^{\flat 7}$, and $G^{\flat 7 \# 11}$. Each chord is positioned above a measure and has a small 's' below it. The notation includes eighth and sixteenth notes with stems.

Handwritten musical notation for the fourth staff. The key signature is three flats and the time signature is common time. The staff contains six measures of music. Above the staff, the following chords are written: $B^{\flat - 7}$, $E^{\flat - 7}$, $D^{\flat 7}$, $C - 7^{\flat 5}$, $B^{\Delta 7 \# 11}$, and $B^{\flat 7 \# 11}$. Each chord is positioned above a measure and has a small 's' below it. The notation includes eighth and sixteenth notes with stems.

Larry Grenadier

Brad Mehldau's long-time bassist, Larry Grenadier has had a successful career in jazz. Coming from a musical family, Grenadier already had a busy playing schedule by age 16, working in the San Francisco Bay Area with both local musicians and those traveling through town in need of a bass player. These musicians included Bobby Hutcherson, Joe Henderson, Eddie Henderson, Bruce Forman, Eddie Marshall, George Cables and Donald Bailey, Toots Thielmans, Johnny Griffin, Charles McPherson and Frank Morgan. While in undergraduate school at Stanford, he met and toured with Stan Getz. Graduating in 1989, Larry then moved to Boston to play with Gary Burton, and has continued to play with the world's best jazz musicians. His approach has come to dominate the modern sound concept.

[Unrequited](#)

[Anything Goes](#)



Larry Grenadier at a recording session in 1985, age

1:20

LARRY GRENAIER ON UNREQUITED

BRAD MEHLDAU

BASS

Chord voicings and phrasing markings include: E-7, C Δ 7, A-9, B $7^{\flat 9}_{b13}$, C-7, B $\flat\Delta$ 7, A phry., D7, B $\flat\Delta$ 7, E $\flat\Delta$ 9, C-7, D $7^{\flat 9}_{b13}$ (45), E $\flat\Delta$ 7#11, F7, F $\#7^{\flat 9}_{b13}$, G-7, G $7^{\flat 9}$, F $\#7$, F $7^{\#11}$, B $\flat 7$, F $\#-7$, C $\#-7/E$, E $\flat 7^{\flat 9}_{b13}$, A $\flat 7^{\flat 9}_{b13}$, D $\flat-7$, A-7, F $\#7^{\flat 9}_{b13}$, B $7^{\flat 9}_{b13}$, E-7, C Δ 7, A-9, B $7^{\flat 9}_{b13}$, C-7, (B $\flat\Delta$ 7), A phry., D7, B $\flat\Delta$ 7, E $\flat\Delta$ 7.

Unrequited
 From Brad Mehldau
 'Songs: The Art of
 The of Trio,
 Volume 3'
 1998

Brad Mehldau (pno)
 Jorge Rossy (dr)
 Larry Grenadier (bs)

LARRY GRENADIER ON UNREQUITED

2 C-7 D7b9 (45) Eb7#11 F7sus F#7b9/b13

45 G-7 G7b9 F#7 (5) F#7#11

48 Bb7 F#-7 C#-7/E Eb7b9/b13

55 A7b9/b13 Db-7 A-7

58 F#7b9/b13 B7b9/b13 E-7

- ① Phrasing across barlines
- ② Motivic Development
- ③ across barline
- ④ Motivic Development
- ⑤ Nice Phrasing
- ⑥ Intervallic cell

Larry Grenadier on 'Anything Goes'

Trans. C. Schaub

Cole Porter

Musical score for bass line of 'Anything Goes'. The score is written in bass clef with a 5/4 time signature. It consists of seven systems of music, each with a staff of notes and a line of chord symbols above it. The chord symbols include Fmaj7, C7, F7, Bbmj7, Eb7, (GbMaj), Dbmaj7, Amaj7, E7, Cmaj7, A7/C#, Dmi7, G7, C#o7, and Gbmaj7. The score includes various musical notations such as triplets, slurs, and dynamic markings like '8va'. Measure numbers 4, 7, 9, 12, 15, 17, 20, and 22 are indicated at the start of their respective systems.

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Anything Goes

From 'Anything Goes'

Recorded 10-8-2002

Released 2-24-2004

Brad Mehldau (pno)

Jorge Rossy (dr)

Larry Grenadier (bs)



2 Fmaj7/E C7/Eb Dmi7 C7 Fmaj7 C7/E

25 *8va*

Cmi7/Eb F7/D Bbmi7/Db Gbmaj

28

31 F7 (Dbmaj7) Bb7 Gbmaj7

33 F7 (Dbmaj7) Bb7 Gbmaj7

35

Detailed description: This is a musical score for double bass, written in bass clef with a key signature of two flats (Bb and Eb). The score is divided into five systems. The first system (measures 25-27) features a triplet of eighth notes in each measure, with chords Fmaj7/E, C7/Eb, Dmi7, C7, Fmaj7, and C7/E. A '8va' marking indicates an octave shift. The second system (measures 28-30) continues with triplets and chords Cmi7/Eb, F7/D, Bbmi7/Db, and Gbmaj. The third system (measures 31-32) has chords F7, (Dbmaj7) in red, Bb7, and Gbmaj7. The fourth system (measures 33-34) has chords F7, (Dbmaj7) in red, Bb7, and Gbmaj7. The fifth system (measure 35) is a single measure with a whole note and a fermata.



Drawing from these wonderful bassists and others, here are some examples of the kind of simple bebop vocabulary that I'm using frequently these days...

1) C⁷ Fmaj7

A bass line in B-flat major. The first measure (C7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The second measure (Fmaj7) contains a half-note G2 and a half-note F2, followed by a quarter-note rest and a quarter-note triplet of E2, D2, and C2.

2) C⁷ Fmaj7

A bass line in B-flat major. The first measure (C7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The second measure (Fmaj7) contains a half-note G2 and a half-note F2, followed by a quarter-note rest and a quarter-note triplet of E2, D2, and C2.

3) Fmaj7

A bass line in B-flat major. The first measure (Fmaj7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The second measure (Fmaj7) contains a half-note G2 and a half-note F2, followed by a quarter-note rest and a quarter-note triplet of E2, D2, and C2.

4) C⁷ Fmaj7

A bass line in B-flat major. The first measure (C7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The second measure (Fmaj7) contains a half-note G2 and a half-note F2, followed by a quarter-note rest and a quarter-note triplet of E2, D2, and C2.

5) C⁷

A bass line in B-flat major. The first measure (C7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The second measure (C7) contains a half-note G2 and a half-note F2, followed by a quarter-note rest and a quarter-note triplet of E2, D2, and C2.

6) Fmaj7

A bass line in B-flat major. The first measure (Fmaj7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The second measure (Fmaj7) contains a half-note G2 and a half-note F2, followed by a quarter-note rest and a quarter-note triplet of E2, D2, and C2.

7) Fmaj7 Fmi7 Bb7 Ebmaj7

A bass line in B-flat major. The first measure (Fmaj7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The second measure (Fmi7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The third measure (Bb7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2. The fourth measure (Ebmaj7) contains a quarter-note triplet of G2, F2, and E2, followed by a quarter note D2.

Finally, practice improvising by playing music,
by performing, – with other people! – whenever possible.
The importance of learning on the bandstand, can't be overstated.

Bouncin' With Bud

Bud Powell

Med. (-Up) Swing

(Intro)
(melody)
(sample bs. line)

[A] Bb6 Cm7 Dmi7 Ebmi7 Dmi7 G7 Cm7 D7
(bs. walks in 4)
Gmi7 C#o7 Cm7 F7 Bb6 F7(b9)

Bb6 Cm7 Dmi7 Eb6 Dmi7 G7 Cm7 D7
Gmi7 C#o7 Cm7 F7 Bb6 (D7)
(pn.)

[B] Gmi7 A mi7(b9) D7(#9)
(pn., upper notes of block chords)

G13(#11) F#13 Cm9 F7(alt.)
(melody)

[C] Bb6 Cm7 Dmi7 Ebmi7 Dmi7 G7 Cm7 D7
Gmi7 C#o7 Cm7 F7 Bb6

[D]
(chords follow bs. rhythms)
D7 F# Gmi7 D7 Gmi7 Bb7 Cm7 G7(b9) Cm7 Gb9 F9

solo break
(pn. fill) F9 Gmi7 Bb6 (Bb6)

Solo on ABC;
After solos, D.C. al Coda. No kicks during solos.

(pn., w/ gva)
Bb6 (N.C.)
(bs.)

background echoes at 5 & 6 and 13 & 14
of letter [A] and bars 5 & 6 of letter [C]:

Gmi7 C#o7