Edinburgh Jazz School
Booklet Summer Term 2019
Bass Clef

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This booklet contains some transcriptions that we'll be looking at (which you are welcome to enjoy in your own time), the tunes we'll be working on and some basic scale and rhythm information. Hope it's helpful!
This first phrase couldn’t be simpler. Just a nice Eb triad phrase.

The amount of time he focuses on phrases centered on this Eb is a masterclass in motivic development

Lots of different rhythmic variation with very little material, keeping it interesting

After a very laid back 4 bars, bar 17 kicks everything nicely back into gear

Still focusing on that Eb! Beautiful.

Only now does he break the development with a bebop line

This would be a great line to learn!
Starting to get cooking now, after patiently waiting half a chorus

Bar 67 accents the 9th of a Gm7, an A, which doesn't fit in the Eb scale.
Good use of extension

Yes! Bar 41-44, what a great moment - the same phrase twice but a slight variation on the second time makes it great. Good comping too

This cleverly hammers home the key notes here

A chorus in, this is the first time he steps properly out of the key
Accent on the second beat is really nice rhythmically

This is nice, because this phrase is pretty weird but a very in the pocket phrase next offsets that in a great way

Nice bit of melody to learn - he uses this phrase a few times!
Another great melodic phrase!
So much happiness in this.

Bar 112 delays the gratification of going to Ab by a whole 2 beats

Similar to before, Sonny employs good variation between lines and jaunty rhythms

I would say as well, this is the only time he plays something “fast”. Super tasteful!

The 4th - an “avoid” note - is placed directly on a strong beat here, but it works!

Ending this bar on the 9th of Eb major, again good use of extension

Hammers home this note again!

Doesn’t even play Fm7 here!

Very classic ending to a solo. Another good line to learn!
Chet Baker's Solo on "But Not For Me"

Chet Baker Sings

Chet Baker Sings
Horace Silver - Doodlin'

\[ \text{Bb} \]
Blues Scale! - the first 4 bars is call and response - same phrase, different ending.

\[ \text{C7} \]
The first 8 bars of this chorus is the same phrase 4 times, transposed up to the IV chord where appropriate.

\[ \text{F7} \]
Repeated phrase with a rising note - leading us chromatically to the 3rd on F7. Beautiful!

\[ \text{G7} \]
More tonic pedal... Easy for pianists and guitarists - maybe horn players try alternating blues scale notes with the root on top to make licks?

\[ Bb7 \]
Chromatic enclosure around the 3rd.

\[ \text{F7} \]
The E\# makes this a 7\#11... Cheeky.

\[ D7 \]
Blues Scale! - the first 4 bars is call and response - same phrase, different ending.

\[ G7 \]
The first 8 bars of this chorus is the same phrase 4 times, transposed up to the IV chord where appropriate.

\[ C7 \]
Blues lick to finish! Loads of grace notes for extra drama.
Blue Train
John Coltrane

183 Swing

188

193 Solos on standard Bb Blues

Blue Bossa
Kenny Dorham

197

202

206

210
Take The A Train

Piano Intro

Take The A Train
Duke Ellington
So What

Miles Davis
Then on to Solos...
All Blues

Miles Davis

Bass Line Simile Throughout
Satin Doll

Duke Ellington

330

\[ \begin{array}{cccccc}
C^7 & F^7 & C^7 & F^7 & D^7 & G^7 \\
\end{array} \]

334

\[ \begin{array}{cccccccc}
G^7 & C^7 & F^#7 & B^7 & B^7 & A7 & 1. & D^7 & G^7 \\
\end{array} \]

339

\[ \begin{array}{cccccccc}
F^7 & B^7 & F^7 & B^7 & E^7 & A7 & 1. & D^7 & G^7 \\
\end{array} \]

343

\[ \begin{array}{cccccccc}
G^7 & C^7 & G^7 & C^7 & F^7 & A7 & 1. & D^7 & G^7 \\
\end{array} \]

347

\[ \begin{array}{cccccccc}
C^7 & F^7 & C^7 & F^7 & D^7 & G^7 & D^7 & G^7 \\
\end{array} \]

351

\[ \begin{array}{cccccccc}
G^7 & C^7 & F^#7 & B^7 & B^7 & A7 & 1. & D^7 & G^7 \\
\end{array} \]
Useful Scales/Arpeggios

Remember that these are only in one key! Maximum effectiveness comes from learning these in all of the keys, which will give you fluidity in improvisation.

372 Blues

373 Major (maj7s). Key Tones - E, B

374 Dorian (min7s). Key Tones - Eb, Bb, A

375 Mixolydian (7s). Key Tones - E, Bb

376 Melodic Minor (the 'jazzy' scale). Key Tones - Eb, A, B

377 Lydian Dominant (7#11s). Key Tones - E, F#, Bb

378 Altered (7alt.s). Key Tones - Eb, E, Ab, Bb

379 Harmonic Minor. Key Tones - Eb, Ab, B

380 Harmonic Minor 5th Mode (7b9s). Key Tones - Db, E, Bb

381 Diminished (diminished chords)

382 Whole Tone (+7s). Key Tones - E, Ab, Bb
383 Major 7th

384 Dominant 7th

385 Minor 7th

386 Half Diminished 7th

387 Diminished 7th

388 Augmented 7th

389 Minor/Major 7th

390 Exercise 1 - Arpeggios in all inversions (do for other arpeggios, Minor 7th, Dominant 7th etc)

395 Exercise 2 - A pattern going up the scale - similar to Exercise 1, repeat on other scales

399 Exercise 3 - Aperggio pattern in minor thirds. Experiment with different patterns and transpositions.

402
It's important to be comfortable playing in all places in the bar. By familiarising yourself with the feeling of all the subdivisions in the bar, you develop more confidence playing melodies and open up more creative possibilities.

It's really valuable to practise this away from the instrument. Standing up, stepping and clapping gets the whole body involved. FEELING rhythm is key, and using the whole body makes this easier.

Alternate stepping right, left, right, left on the spot at a comfortable slow walking pace, count '1 and 2 and 3 and 4 and' (the steps correspond to crotchets, and the counting is quavers). Do straight quavers first, then try swing when you're feeling comfortable. Try clapping the following:

Try and feel how your clapping corresponds to your feet!

Next, pick one downbeat and one offbeat. For example:

Consecutive off-beats present a challenge. Mix it up!

Next try, two off beats and a downbeat

What if you used these 3 note rhythms as a basis for a solo?