

**BERKLEE COLLEGE OF MUSIC**

**Valencia Campus**

**THE ART OF BASS PLAYING**

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## Table of Contents

Introduction.....	3
Contemporary double bass.....	5
Chapter 1 (Paul Chambers).....	7
Alerting (Original composition).....	16
Chapter 2 (Israel Crosby).....	20
Mikkakan (Original Composition).....	25
Chapter 3 (Conclusion).....	28
Bibliography.....	30
Appendix.....	31

## **Introduction**

I started playing music ten years ago on the electric bass, later I switched to upright bass where I felt comfortable and I doing a journey to find my own voice. I've been studying electric bass and upright bass with different teachers but I got a lot of my playing from doing gigs and performing regularly. I've been influenced by jazz especially from the 50's and 60's, R&B and hip hop, mainly from popular music and traditional rhythms from Ecuador.

Here in at Berklee Valencia I found a wider perspective of music and rhythms, being to be able to share with great musicians from all over the world in a deep way really opened up my mind to keep exploring different ways of making music that weren't with me before. Having great faculty, visiting artists and especially great classmates really made me visualize myself more as an artist rather than a sidemen so it encouraged me to put more effort in my compositions and to record my original music with musicians from Berklee and also generate educational material focused on the bass.

Having the chance to share with musicians with different backgrounds and cultures makes me want to explore and dig deep into different musical concepts in order to achieve a characteristic sound on my music.

Through many years I've been working as a sideman making different shows with different bands but here at Berklee Valencia I saw the possibility

to work on my artistic side as a bandleader and composer. The atmosphere and the facilities of the campus along with the musicians provide me with the tools to experiment with different instrumentation and to conceptualize musical ideas that I get along this journey.

To show myself as an artist (performer) and also built a path in education is something that I want to create. For that I've been working in generating educational material related to "the art of bass playing". I did two transcriptions of the song "*But Not For Me*" by two influential bass players (Israel Crosby and Paul Chambers) analyze their approach to the song in terms of their bass lines.

This is important because understanding the tradition is important in order to generate something related to my subject of interest. I was able to collaborate with musicians with different musical and cultural backgrounds, which I consider brought a new sound for my musical career.

## **Contemporary Double Bass**

It was not until the second half of the twentieth century to see the real boom of contemporary double bass in hand of instrumentalists, educators and especially jazz. This provided an opportunity for the performers of this instrument to shine alone and allowed the adoption of new performance techniques. This instrument has been considered from the outset as a supportive instrument of the rhythm section, which will eventually leads to the development of the execution to become a solo instrument that fits in the very nature of jazz. The role of the instrument took a turn around the year 1939, when a bass player named Jimmy Blanton revolutionized the way in which this instrument would be played. Its development was innovative for the time, for the first time the possibility of a bassist taking a solo became true. Prior Blanton, bass was seen as an accompanying instrument, which had the specific function of maintaining the pulse and shape of the harmonic movement (Chevan, 1989).

With the contributions of the different generations of musicians before the forties, bass developed its essential role: to accompany the melodic soloist with rhythmic precision and definition of harmonic changes. In the fifties piano trios were well received, as the most prominent of the time, pianists found it as a means to demonstrate their skills as soloists. This led to the bassists also expand their skills and develop their skills as soloists and instrumentalists not strictly accompaniment (Judy, 2007).

The main role of the instrument is not lost, only the resources that have been developed to provide a broader scope of it. This paper proposes an analysis of the role of the bass in the piano trio format, containing the following instruments: piano, bass and drums. For this study, I will do an analysis of the transcriptions of bass lines on the song *But Not For Me*, in two recordings of piano trio. These recordings are contemporary with each other, since one was recorded in the year 1957 and the other in 1958. They can clearly show the role of this instrument in a reduced format, where certainly the instrument has greater role than in a bigger group such like a big band.

The work of Paul Chambers with the Red Garland *Red Garland's Piano* album will be detailed in the first instance. Paul Chambers is one of the most recognized bassists for his work in the jazz world and is one of the fundamental pillars for the development of the instrument in this genre (Palmer, 2012).

*But Not For Me*: the work of Ahmad Jamal with Israel Crosby in the album *Live at the Pershing* will be analyzed. His performance with the trio of Ahmad Jamal is praised by many bassists today, his name is not as acclaimed as Paul Chambers, but is recognized as a major influence on the bass (Campbell, 2006).

Finally, the context of the bass lines to the songs will be analyzed, as well as harmonic and rhythmic elements used by the two bass players, which leads them to fulfill their role in a piano trio. The important thing is to capture

the characteristics of them in this format, because each has its own voice. The reason is to capture the details that lead to a bass line to be efficient. Bassists should be aware of the elements needed for a bass line work in a given context and the qualities that it requires. Therefore, it is important to analyze those who have marked the history in the world of jazz.

**Chapter 1: But Not For Me (1957) by Red Garland bass line by Paul Chambers.**

Red Garland and Paul Chambers were part of the most admired rhythm section in the fifties, playing with Miles Davis. The Red Garland's Piano album is the third album as a solo pianist. This album is the distinctive voice of Garland. It is delineated by its distinctive chord voicings, melodic ideas, and solid sense of swing. It includes eight standards. Accompanying Paul Chambers on bass and drummer Art Taylor. Chambers recorded about three hundred LPs for record labels such as Columbia, Riverside, Blue Note, Savoy, VeeJAay, United Artists, Prestige and Impulse (Palmer, 2012). The year 1957 was considered the most important in the career of Paul Chambers, since only in studio work made more than three hundred eighty recordings, which they labeled him as the most demanded bass player of the time (Palmer 2012).

The composition But Not For Me by George Gershwin, has a four-bar introduction, a verse of 23 bars and a chorus of 32 the form is ABAB '. It was composed in the year 1930 and the original key is Eb Major (Withburn, 1991).



**SCORE** **BUT NOT FOR ME**

GEORGE GERSHWIN

INTRO A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>-7 D<sup>b</sup>7 G-7 C-7 G<sup>b</sup>7(♯11)

F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup> C-7 F-7 B<sup>b</sup>7

5 **A** F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>MAJ<sup>7</sup> G-7 C<sup>7</sup>

F<sup>7</sup> F-7 B<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7

13 **B** A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>-7 D<sup>b</sup>7 G-7 C-7

F-7 F-7/E<sup>b</sup> F-7 B<sup>7</sup>(♯11) B<sup>b</sup>7

21 **B** A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>-7 D<sup>b</sup>7 G-7 E<sup>b</sup>/G G<sup>7</sup> C-7 G<sup>b</sup>7(♯11)

F-7 B<sup>b</sup>7 E<sup>b</sup>

29

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Figure 1. Excerpt from the original composition.

The sample represents 32 bars of But Not For Me, this is what it's played as a standard. In the version of Red Garland the key is Eb Major, as in the original by George Gershwin. The melody is played in two feel, can be clearly seen that the bass has a rhythmic character that drives the band. The drummer keeps a set pattern of swing with brushes that allows a wide dynamic range. The bass and piano stand out, as mentioned Max Roach

"would use brushes on the snare when accompanying a pianist" (Berliner, 2010).

### BUT NOT FOR ME

GEORGE GERSHWIN  
RED GARLAND, PCHAMBERS'S BASS LINE 1958

SWING ♩ = 166

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of eight staves of music. The first staff is labeled 'BASS' and includes a tempo marking 'SWING ♩ = 166'. The score is annotated with various chord symbols: F7, Bb7, EbMAJ7, AbMAJ7, Dbb7, EbbMAJ7, C-7, F7, F-7(b5), Bb7, F7, Bb7, EbMAJ7, F7, Bb7, EbMAJ7, Eb7, AbMAJ7, Dbb7, EbMAJ7, F-7, Bb7, Eb-7, and C7. The music features a mix of quarter notes, half notes, and eighth notes, with some notes marked with accents (>).

Figure 2. Line by Paul Chambers on the melody.

As shown in Figure Two Chambers uses different resources when accompany the melody. It is evident in this excerpt that uses quarter notes and half notes as rhythmic figures to create the sense of two feel, but the line

includes anticipations of eighth notes on the upbeats in certain measures, with dotted quarter notes, eighth notes and triplets. A recurring pattern is that every four bars he uses more notes, for example, in measure four, eight and twelve the prevailing rhythmic cell is quarter note. Another feature is that the half notes are present at all times on beat one, except for the measures mentioned previously. This type of two feel gives momentum to the band. The rhythmic movement is essential when playing in a piano trio format, since only three instruments are present and it's a way to bring attention to the audience. This aspect is like a question and answer with the drummer and the bassist with different rhythmic figurations.

In relation to the harmonic part, we see that the roots of the chords are usually found on beat one. This is a characteristic of walking bass lines, the chords are delineated by the root in the bass (Berliner, 2010). In the first seven bars (excluding the first), it is evident that the predominant interval is a perfect fifth. This interval in bass lines is part of a pattern to delineate the harmonic changes, and Chambers is a point of reference on this aspect. It is important that the root and fifth are present when you play piano trio, so the pianist is free to put the tensions and give the color of the chord while the bass keeps the foundation.

The image displays a musical score for a bass line in piano solo, consisting of four staves of music. The key signature is two flats (B-flat and E-flat). The first staff starts at bar 33 and contains the following chord symbols: F<sup>7</sup>, B<sup>b7</sup>, and E<sup>b</sup>MAJ<sup>7</sup>. The second staff starts at bar 37 and contains: F<sup>7</sup>, B<sup>b7</sup>, E<sup>b</sup>MAJ<sup>7</sup>, and E<sup>b7</sup>. The third staff starts at bar 41 and contains: A<sup>b</sup>MAJ<sup>7</sup>, D<sup>b7</sup>, and E<sup>b</sup>MAJ<sup>7</sup>. The fourth staff starts at bar 45 and contains: F<sup>MAJ</sup><sup>7</sup>, F<sup>7</sup>, F-7, and B<sup>b7</sup>. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together.

Figure 3. Paul Chamber's Bass Line in piano solo.

In figure three, from bar 33 bass goes from two feel to quarter notes swing. It's evident in this section, that the bass went from making a line with intervallic jumps bigger than a major second, to an scalar type of line that includes major and minor seconds as the main resource, Chambers is compared to Percy Heat because both use chromatics in their patterns when making a walking bass line (Berliner, 2010). The bass line in this section, where the piano solo begins rhythmically plays a steady role. During the solo, there's no rhythmic variation except some eighths notes appearing to give momentum. Charlie Persip states that each beat should be played in unison with the drummer for a groove, that's why the bass line of Chambers remains constant (Berliner, 2010). The melodic contour in this section is much more linear, with a wide use of the register.

When the melody is played and when a solo is played, there is a clear difference in the way in which Chambers plays. In the melody the bass plays a rhythmic role and keeps the pulse going on, this is because the drummer maintains a constant pattern and the bass is responding to the melody. In that instance, the bass makes a response to the melody rhythmically, bringing the rhythmic impulse and outlining chords. In the solo it's evident that the roles change: bass keeps a steady rhythmic pattern of quarter notes and harmoniously remains linear with almost no breaks large intervals while the drummer responds to the soloist.

In this recording the bass has a solo, characteristic of the piano trios of the time. Generally, in larger ensembles the bass is only an instrument of support. In a reduced format, as the piano trio is where the instrument can stand out with its features of being a low-pitched instrument and having little resonance. Paul Chambers is acclaimed for his ability to perform solos on the instrument. His solos are based on the bebop language and his phrasing simulates wind instruments.

Rhythmically, his solo is focused on eighth notes. This quality is characteristic of the style, the swing eighth notes are the foundation of jazz. Chambers rarely begins his melodic phrases on beat one or a down-beat. His phrases, in most cases start in the up-beat of one or four.



Figure 4. Paul Chambers solo excerpt.

One of the characteristics of Paul Chambers soloing is to stay in the middle and low register of the instrument. It works in the piano trio format; the bass in relation to the orchestration can be highlighted on this register because the piano can accompany in the high register without execution or intonation problems (Berliner, 2010). The bass is an instrument whose range can be extended up to a little over three octaves, but the difficulty of execution on the higher octave is really demanding, so some bassists avoid it. It can be seen that over the solo the highest note that Chambers is playing is an F two additional lines in bass clef (transposed down an octave in concert pitch). The high pitches in the bass sound more clearly when they are played with a bow. In jazz the bow is not used frequently (Chevran, 1989).

In this particular case, the ability of the bass player and the tempo of the song are important factors for the performance of the double bass as a solo instrument. The fact that the bass has a slow response in relation to pizzicato attack is decisive for the type of solo that can be done, considering the skill of the performer. Nowadays the bass, with increasing amplification equipment bassists came to have a more prominent role.

In the head out of the tune, Chambers returns to the pattern that he played in the head in, but this time he introduces new resources. The range is extended and this is where the line reaches its most acute part; reaches a D flat in fourth line in treble clef (transposed down an octave concert). This section uses a rhythmic pattern, which appears in the melody of the beginning, dotted quarter note and eighth note; this time it's used more frequently and drives the band keeping the feeling of two feel.

The image displays three staves of musical notation for a bass line. Each staff begins with a bass clef and a key signature of two flats (B-flat and E-flat). The first staff, labeled '197', shows a sequence of notes: a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The second staff, labeled '201', features a more complex rhythmic pattern with sixteenth notes and eighth notes, including a triplet of eighth notes. The third staff, labeled '205', continues the rhythmic pattern with a mix of quarter and eighth notes, ending with a double bar line.

Figure 5. Excerpt bass line head out.

## **Influence on original composition: Alerting**

The two feel type of playing of Paul Chambers influenced my type of composition in terms of bass line. My music isn't in the traditional path but I'm using effective resources from that come from the tradition. The use of roots and fifths are essential for holding up a bass-line as it has been previously showed here but also the rhythmic movement it's an important factor to hold the band together.

My bass line follows the rhythmic direction that Paul Chambers has, it was a source of inspiration and also understanding of why this line is effective and has so much power in a reduced format. To be able to create an effective bass line and also to improvise one over chord changes it was important for me to analyze and listen to Chambers.

Understanding how the bass line works and shapes the melody it's important. As it was previously analyzed, the type of bass line that Chambers plays during the melody it's complementary and it's main objective it's to give rhythmic movement to the rhythm section. It's important to search for this pulse while playing a two feel because the bass player is the one in charge to provide the ground for the chords so if the bass line it's anticipated the chord will be.



I'm also using different rhythms on my bass line but the predominant it's a half note but not played on the beat but usually in the upbeats, this gives a different feel of the harmonic placement within the pulse.

My mission as a bass player in this composition it's to keep the harmony as clear as possible that's the reason of why I decide to use roots and fifths through out the majority of the song so the piano player will be in charge of the quality of the chord and tensions.

# ALERTING

DANIEL TOLEDO

SCORE

INTRO

F<sup>#</sup>MAJ<sup>7</sup>

G-7

A<sup>b</sup>MAJ<sup>6</sup>

E<sup>b</sup>/A

Musical notation for the Intro section, measures 1-4. The treble clef staff contains slanted lines, and the bass clef staff contains a melodic line with a key signature of one sharp (F#) and a 4/4 time signature.

D-7

F<sup>7</sup>

A-7(b5)

B<sup>b</sup>MAJ<sup>7</sup>

Musical notation for measures 5-8. The treble clef staff features a melodic line with a triplet of eighth notes in measure 7. The bass clef staff features a bass line with a triplet of eighth notes in measure 7.

5

C<sup>SUS</sup>

E-11

A-7

A<sup>7</sup>/C<sup>#</sup>

Musical notation for measures 9-12. The treble clef staff features a melodic line with a triplet of eighth notes in measure 10. The bass clef staff features a bass line with a triplet of eighth notes in measure 10.

9

D-7

F<sup>7</sup>

A-7(b5)

B<sup>b</sup>MAJ<sup>7</sup>

Musical notation for measures 13-16. The treble clef staff features a melodic line with a triplet of eighth notes in measure 14. The bass clef staff features a bass line with a triplet of eighth notes in measure 14.

13

©

Chord progression: Csus, E-11, A-7, A7/C#

17

Chord progression: D-7, F7, A-7(b5), BbMAJ7

21

Chord progression: Csus, E-11, A-7, A7/C#

25

## **Chapter 2: Version But Not For Me (1958) by Ahmad Jamal bassline by Israel Crosby.**

"Crosby is perhaps best known for his work with the famous Ahmad Jamal's trio in the late fifties and early sixties. Throughout his work with the trio, Crosby's playing was certainly stellar. His imaginative and melodic sense of linear structure, paired with his ability to play bass lines of support and these serve as examples of what to do as a jazz bassist. "(Campbell, 2006).

Ahmad Jamal trio was not well known to the general public, only in the year 1958 came to light when they recorded Live at the Pershing: But Not For Me. On that album Israel Crosby is on bass and Vernel Fournier on drums (Lyons, 1987). This trio has characteristic, carefully planned trio arrangements that demonstrate the power that can be achieved with few well-executed notes.

An interesting aspect of this version is that being played in C major, the piano solo modulates to F major. This bass has a supporting role on the entire song, doesn't has a solo but has a unique melodic presence. The version of But Not For Me This trio has served as inspiration for great contemporary and post-Crosby (Campbell, 2006) bassists.

In the version of But Not For Me Ahmad Jamal Trio, the first thing that caught the attention of the listener is the melodic response that the bass makes to the melody played by the piano. This melodic response is a recurring element throughout the recording. Obviously is not an improvised



PN. A-7 A7 D-9 D-7 D-9 D-7 F-6

BASS A-7 A7 D-7 F-6

D. S.

13 14 15 16

Figure 7. Extract But Not for Me with piano and bass.

His melodic construction is also applied in his walking bass lines. Crosby melodic sense gives a linear motion and direction of the line, the chords are clearly defined (Campbell 2006). In figure eight it's evident how Crosby uses suspension that goes from the ninth to the root on the first measure, in beat three and four of D-7. In the next measure using a jump of a fourth to prepare another suspension following ninth, and delayed the arrival of the root until beat three. It continues in linear motion and the flat seventh of the G13 chord resolves to the third of the C6 chord.

D-9 G<sup>13</sup> C<sup>6</sup>

30 31 32

Figure 8. Excerpt bass line of Israel Crosby.

Rhythmically when the melody is played, Crosby uses established patterns, usually in cells of two bars. In the first two groups of four measures he's using the same pattern, half notes for the first two and the melody pattern for the following. A characteristic of this line is that it appears three times along the tune, in the melody that is in C major. The answers have the distinction of being made in eighth notes and triplets throughout the song. During the piano solo, Crosby uses melodic resources, but remains mostly accompanying the soloist with quarter notes. Crosby was an innovator, he helped transition the lines of the two-beat walking bass in 4/4 (Campbell, 2006). One of the features mentioned by Campbell (2006), is that Crosby had the ability to produce a quarter notes with a full value and his eighth notes contained a robust tone and great articulation. This is clearly evident when listening to the recording.

The intervals of Crosby's bass line are wide in many cases; the use of chromatic notes is not very common. His has a wide intervallic range along the theme; he keeps his bass line in a comfortable register for the instrument.

The image shows two staves of musical notation in bass clef, representing a bass line. The first staff contains measures 58 through 61. Above the staff, the chords are labeled: FMAJ<sup>7</sup> (measures 58-59), D-7 (measure 59), G<sup>7</sup> (measure 60), CMAJ<sup>7</sup> (measure 60), E-7 (measure 61), and A-7 (measure 61). The second staff contains measures 62 through 65. Above the staff, the chords are labeled: D-9 (measures 62-63), CMAJ<sup>7</sup> (measures 64-65), and a chromatic line (measures 64-65) with notes marked with flat and sharp symbols. Measure numbers 58, 59, 60, 61, 62, 63, 64, and 65 are written below the staff.

Figure 9. Excerpt from the bass line of Israel Crosby.

Figure nine shows how Crosby makes his walking bass line. In the first bar he begins on the ninth of the chord, all the following notes belong to the chord as characteristic chord tones, which is why this line is clearly delineated. In the following three measures, Crosby uses chord tones with the exception of the first note of the third measure, a ninth of the chord, a recurring element in this excerpt. In the last two bars the line moves in a scalar way with a chromatic line at the end, one of the few times that happens in this recording.



## **Influence on original composition: Mikkakan**

My other composition follows the direction of this trio in particular. The use of space for me it's something really important to achieve and see the approach of Crosby in this aspect it's essential. From the analysis I can understand how the bass can have melodic representation by doing a bass line and being a supportive instrument.

My bass line it's constructed based on the chord tones and this is a characteristic that Crosby uses. His basis of construction of bass lines is the arpeggios. The bass line should clearly define the chords in order that the melody works only with the bass. It's important that in my compositions I have a clear harmonic understanding just from the bass and the melody.

Bass in this composition has a more dynamic role because it's acting similar to Crosby on this recording, giving melodic ideas in the spaces. The B section of this tune it's just harmony so here the bass is more free and interacts with the piano player giving a melodic response on the space every two bars.

# MIKKAKAN

SCORE

DANIEL TOLEDO

**A**

G-7 Cmaj7 G-7 D-7

PIANO

G-7 Cmaj7 D-7 G-7

**B**

G-7 Cmaj7 D-7 G-7 Cmaj7 D-7 G-7

Cmaj7 D-7 G-7 D-7 G-7

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2 **A**

G-7 CMA7 MIKKAKAN G-7 D-7

G-7 CMA7 D-7 G-7

### **Chapter 3: Conclusions of the two versions analyzed**

The fact that the two versions of But Not For Me are contemporary, leave space to draw some conclusions about the two bassists and their role in the piano trio format. On one side, the version of Red Garland is not clear whether there was a pre-arrangement, since there is no clear evidence of it when listening to the recording besides the ending. On the other hand, Ahmad Jamal recording is clear that there was an established arrangement, because the bass has its melodic phrase three times in a specific place of the theme.

The biggest difference is in the way to accompany of the two bassists, the use of intervals in their lines. On one side we have Paul Chambers, he has its chromatic bass line and usually the notes of his walking bass line are nearby. His movement voice leading is very clear and he uses chromatic notes of the chord to create linear melodic motion. Unlike Chambers, Crosby jumps tend to use a wider range when building his bass line, his bass line movement is more focused on outlining the chord arpeggios. His melodic feature is when resolving his bass lines, despite making large jumps in the melodies that make is very clear when he resolves his bass lines.

In the rhythmic aspect is where we found greater similarity between the two bassists; this is because the bass practically has an established role, which is to conduct a walking bass. In the trio format of piano, bass evidence have more freedom; quarter notes are not the only option, bassists have more

freedom rhythmically and use other resources, as demonstrated in these two versions.

It can be concluded that the double bass in his role in the piano trio format retains its essence as an instrument of support and accompaniment. This reduced format allows it to stand out and share the limelight with the piano and drums.

It's essential to understand the tradition and the role of the instrument in order to create lines that work within a context. Tradition gives us strong foundation in order to understand the core and then move into exploring new areas. A strong core of knowledge in why bass lines are effective and powerful gives a solid panorama on where to explore and where to resolve.

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# Appendix

**BUT NOT FOR ME**

BASS

GEORGE GERSHWIN  
AHMAD JAMAL

SWING  $\text{♩} = 125$  (A)

D-7 G<sup>7</sup> C<sup>MAJ7</sup> A-7

D<sup>9</sup> D-9 G<sup>7</sup> C<sup>9</sup>

F<sup>MAJ7</sup> E-7 D-7 G<sup>13</sup> C<sup>MAJ9</sup> B<sup>o7</sup> A-7 A<sup>7</sup>

D-7 F-6 G<sup>7</sup>

(B) C<sup>MAJ7</sup> A-7 D-7 G<sup>7(b9)</sup> C<sup>MAJ7</sup> A-7

D<sup>9</sup> D-7 C<sup>7</sup>

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E<sup>MAJ</sup>7 F<sup>MAJ</sup>7 D-7 G<sup>7</sup> B/C C/B A-7 A<sup>7</sup>

26

D-9 G<sup>13</sup> C<sup>b</sup> D-7 B<sup>7</sup>

30

Ⓢ C<sup>MAJ</sup>7 G<sup>7</sup> C<sup>MAJ</sup>7 E-7 A-7

D<sup>9</sup> G<sup>7</sup> C<sup>MAJ</sup>7 C<sup>13</sup>

PIANO SOLO

38

F<sup>MAJ</sup>7 D-7 G<sup>13</sup> C<sup>MAJ</sup>7 A-7

42

D-7 A<sup>7</sup> A<sup>b</sup>MAJ7 D-7 G<sup>7</sup>

46

Ⓢ C<sup>MAJ</sup>7 A<sup>13</sup>(#11) D-7 G<sup>7</sup> C<sup>MAJ</sup>7 C<sup>MAJ</sup>7 A<sup>7</sup>



BUT NOT FOR ME

3

54

D<sup>13</sup> A<sup>b9</sup> G<sup>7</sup> C<sup>7</sup>

58

FMAJ<sup>7</sup> D-7 G<sup>7</sup> CMAJ<sup>7</sup> E-7 A-7

62

D-9 CMAJ<sup>7</sup>

66

(E)FMAJ<sup>7</sup> D-7 G-7 C<sup>7</sup> FMAJ<sup>7</sup> D-7

70

G<sup>13</sup> F<sup>#13</sup> C-7

74

B<sup>b</sup>MAJ<sup>7</sup> F<sup>b</sup>/A G-7 B<sup>b</sup>/C F<sup>b</sup> E<sup>b</sup>-7 D<sup>7</sup>

78

G-7 D<sup>b</sup>MAJ<sup>7</sup> C<sup>7</sup>



# BUT NOT FOR ME

GEORGE GERSHWIN

RED GARLAND, PCHAMBERS'S BASS LINE 1957

SWING  $\text{♩} = 166$

BASS

The bass line is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 33 measures. The notes are as follows:

- Measures 1-4: F7, Bb7, EbMAJ7, Eb7
- Measures 5-8: AbMAJ7, Db7, EbMAJ7, Eb7
- Measures 9-12: C-7, F7, F-7(b5), Bb7
- Measures 13-16: F7, Bb7, EbMAJ7, Eb7
- Measures 17-20: F7, Bb7, EbMAJ7, Eb7
- Measures 21-24: AbMAJ7, Db7, EbMAJ7, Eb7
- Measures 25-28: F-7, Bb7, Eb-7, C7
- Measures 29-32: F7, Bb7, EbMAJ7, Eb7
- Measure 33: F7

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BUT NOT FOR ME

2 **F<sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>** **E<sup>b7</sup>**

37 **A<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>**

41 **F<sup>MAJ<sup>7</sup></sup>** **F<sup>7</sup>** **F-7** **B<sup>b7</sup>**

45 **F<sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>**

49 **F<sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>** **E<sup>b7</sup>**

53

57

61

65

69

The image shows a bass line for the song 'But Not For Me'. It consists of ten staves of music in a 4/4 time signature with a key signature of two flats (Bb and Eb). The notes are written in a rhythmic pattern, often with eighth and quarter notes. Above the staves, chord symbols are provided for each measure. The first staff starts with measure 2 and includes chords F7, Bb7, EbMAJ7, and Eb7. The second staff starts at measure 37 with AbMAJ7, Db7, and EbMAJ7. The third staff starts at measure 41 with FMAJ7, F7, F-7, and Bb7. The fourth staff starts at measure 45 with F7, Bb7, and EbMAJ7. The fifth staff starts at measure 49 with F7, Bb7, EbMAJ7, and Eb7. The remaining staves (61, 65, 69) do not have chord symbols above them.



BUT NOT FOR ME

4



BUT NOT FOR ME

5

137

Musical staff 137-140: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 137-140. Measure 137 contains a triplet of eighth notes. Measure 138 contains a triplet of eighth notes. Measure 139 contains a triplet of eighth notes. Measure 140 contains a triplet of eighth notes.

141

Musical staff 141-144: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 141-144. Measure 141 contains a triplet of eighth notes. Measure 142 contains a triplet of eighth notes. Measure 143 contains a triplet of eighth notes. Measure 144 contains a triplet of eighth notes.

145

Musical staff 145-148: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 145-148. Measure 145 contains a triplet of eighth notes. Measure 146 contains a triplet of eighth notes. Measure 147 contains a triplet of eighth notes. Measure 148 contains a triplet of eighth notes.

149

Musical staff 149-152: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 149-152. Measure 149 contains a triplet of eighth notes. Measure 150 contains a triplet of eighth notes. Measure 151 contains a triplet of eighth notes. Measure 152 contains a triplet of eighth notes.

153

Musical staff 153-156: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 153-156. Measure 153 contains a triplet of eighth notes. Measure 154 contains a triplet of eighth notes. Measure 155 contains a triplet of eighth notes. Measure 156 contains a triplet of eighth notes.

157

Musical staff 157-160: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 157-160. Measure 157 contains a triplet of eighth notes. Measure 158 contains a triplet of eighth notes. Measure 159 contains a triplet of eighth notes. Measure 160 contains a triplet of eighth notes.

161

Musical staff 161-164: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 161-164. Measure 161 contains a triplet of eighth notes. Measure 162 contains a triplet of eighth notes. Measure 163 contains a triplet of eighth notes. Measure 164 contains a triplet of eighth notes.

165

Musical staff 165-168: Bass clef, key signature of two flats (B-flat, E-flat), 7/8 time signature. Measures 165-168. Measure 165 contains a triplet of eighth notes. Measure 166 contains a triplet of eighth notes. Measure 167 contains a triplet of eighth notes. Measure 168 contains a triplet of eighth notes.

BUT NOT FOR ME

6



169



173



177



181



185



189



193



197



BUT NOT FOR ME

7

201

205

209

213

217

221

225