

## Preface

The purpose of this book is to provide the aspiring jazz bassist with an in-depth look at how I construct my walking bass lines. It is my hope that the student will use this book as an aid to investigating bass-line construction. The bass lines in this book can be used as etudes or sight-reading studies, with or without the play-a-long CD.

The jazz bass student should listen not only to my recorded bass tracks on the play-a-long CD, but also to the piano, drums, and the overall sound of the rhythm section. I point out specific areas of interaction in the rhythm section in order for the student to understand the role of the bass clearly.

The play-a-long CD included with this book has stereo separation. The bass and drums are recorded on the left channel, the piano and drums are recorded on the right channel. This stereo mix allows you to turn the bass channel (left side) off, so you can play with only piano and drums.

I have attempted to give insight into how and why I use certain walking patterns. I mention where I learned some of these patterns and the importance of studying the lineage of jazz bassists. With a strong commitment to practice, listening and study, the aspiring jazz bassist will become part of this great jazz bass tradition!

John Goldsby  
New York, NY—1992

## About the Author

Bassist John Goldsby is an active veteran of the New York jazz scene. Since 1994, he has lived in Cologne, Germany and works regularly with the Westdeutscher Rundfunk (WDR) Big Band. Goldsby has recorded and performed with many diverse artists including: Scott Hamilton, Larry Coryell, Mel Lewis, Randy Sandke, Michael Brecker, Ken Peplowski, Loren Schoenberg, John Lewis and the American Jazz Orchestra. With the WDR Big Band, he has performed and recorded with Jon Faddis, Mike Manieri, Russell Ferrante, Eddie Harris, Phil Woods, Eddie Henderson, Gary Bartz, Jeff Hamilton, Randy Brecker, Peter Erskine, and others. John has also recorded several of the Jamey Aebersold play-a-long volumes.

His first recording as a leader is *"Tale of the Fingers"* (Concord CCD-4632). This is a quartet recording featuring Bill Mays (piano), Andy Fusco (alto), and Terry Clarke (drums). *"Bowing Techniques for the Improvising Bassist,"* Goldsby's first book, provides a complete course of study for any bassist choosing to develop improvising skills with the bow. *The Jazz Educators' Journal* says the book "...should be a required publication for upright bassists."

You can contact John by e-mail ([Goldsby@compuserve.com](mailto:Goldsby@compuserve.com))  
or by visiting his web page at (<http://ourworld.compuserve.com/homepages/Goldsby>).

## BASS NOTES – CONTENTS

Page Number ..... Chapter

1	.....	Eight Ways To Use This book
2	.....	The Role of the Bass and the Function of the Bass Line
3	.....	Notes on Notation
6	.....	Bass Line Construction
10	.....	Notes on Transcribing

### Bass Lines From Jamey Aebersold Play-A-Long Volume 41 “Body and Soul”

12	.....	“Alone Together”
17	.....	“What’s New?”
20	.....	“You’re My Everything”
26	.....	“Lover, Come Back To Me!”

### Bass Lines From Jamey Aebersold Play-A-Long Volume 48 “In A Mellow Tone” (Duke Ellington)

34	.....	“Just Squeeze Me”
39	.....	“Do Nothin’ Til You Hear From Me”
44	.....	“Warm Valley”

### Bass Lines From Jamey Aebersold Play-A-Long Volume 55 “Yesterdays - Jerome Kern’s Jazz Classics”

47	.....	“All The Things You Are”
56	.....	“Yesterdays”
61	.....	“The Song Is You”



## Eight Ways To Use This Book

- 1) **If you are an advanced player, sight-read the bass lines at performance tempo.** These lines are similar to big band bass parts where every note is written out. Personally, I would prefer to have only chord symbols on a bass chart unless the composer/arranger wants specific notes from the bass player. However, this is not the case in many big band and combo arrangements. The bass lines are sometimes completely notated.
- 2) **If you are an intermediate player, sight-read the bass lines slower than the performance tempo once or twice and then increase the tempo.** You can stop and work out fingerings and problem spots at the slower tempo. Use the metronome to gauge your progress. If you are practicing for sight-reading only, make an effort to keep playing even if you miss some notes!
- 3) **If you are a beginning player, use the bass lines as etudes and work out shifts and fingerings at a very slow tempo.** Mark the section where you have problems and work on those sections note by note. Gradually increase the tempo and work up to the performance tempo so you can play the bass line with the **Bass Notes CD**.
- 4) **Play the Bass Notes CD and follow the bass lines in the book.** Mark the sections that sound especially good to you. If you are a beginning player, you will find it easier to play the bass line after you hear it a few times.
- 5) **Play along with the bass track on the CD.** Try to match the sound and feel on the recording.
- 6) **Turn off the bass track (left channel) on the CD and Play along with the drummer and pianist (right channel).** “Lock up” with the drummer and pianist. This exercise is similar to “over-dubbing” in a recording studio. See if you can approach the exercise with the commitment to “...play correct notes, in time, in tune, and with a good sound!” (Page two).
- 7) **Transcribe some of the bass lines and check your transcription with the book.** Transcribing is a valuable way to build your ability to “hear” bass lines, chord changes, and rhythms. Start with one of the slower tempos such as “Do Nothing’ Til You Hear From Me.” Play a few measures of the bass line over and over on a CD player. Start again...What’s the first note? I probably start on the root of the chord. Play each measure repeatedly and hear one note at a time. After you transcribe two or three bass lines, you will be able to hear several measures at a time. Refer to page ten for **Notes on Transcribing**.
- 8) **Take walking patterns that you like and play them in every key.** When you are able to do this, you will “own” the patterns and it will be part of your sound! Invent your own exercises using these walking lines. As I say in my book, *Bowing Techniques for the Improvising Bassist...* “You are your own best teacher!”

37 *D-* *D-/G* *F-6*

Musical staff 37-40. Treble clef. Chords: D-, D-/G, F-6. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

41 *E-* *L.H.* *Eb-* *Ab7* *D-* *B∅* *E7#9*

Musical staff 41-44. Treble clef. Chords: E-, Eb-, Ab7, D-, B∅, E7#9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

45 *A-* *D7* *D-/G* *G7*

Musical staff 45-48. Treble clef. Chords: A-, D7, D-/G, G7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

49 *CΔ* *F#-* *B7* *E-* *A7*

Musical staff 49-52. Treble clef. Chords: CΔ, F#-, B7, E-, A7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

53 *D-* *B∅* *E7#9*

Musical staff 53-56. Treble clef. Chords: D-, B∅, E7#9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

57 *A-* *G-* *C7* *FΔ* *Bb7+4*

Musical staff 57-60. Treble clef. Chords: A-, G-, C7, FΔ, Bb7+4. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

61 *E-* *Eb-* *D-* *G7* *C* *D-* *G7*

Musical staff 61-64. Treble clef. Chords: E-, Eb-, D-, G7, C, D-, G7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

65 *CΔ* *F#-* *B7* *E-* *A7*

Musical staff 65-68. Treble clef. Chords: CΔ, F#-, B7, E-, A7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

69 *D-* *D-/G* *F-6*

Musical staff 69-72. Treble clef. Chords: D-, D-/G, F-6. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

73 *E-* *Eb-* *Ab7* *D-* *B∅* *E7#9*

Musical staff 73-76. Treble clef. Chords: E-, Eb-, Ab7, D-, B∅, E7#9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.