

Eb- Ab7 D- G7 C7 F7 Bb4
 A# D7+9 G- A# D7+9 G- A# D7+9
 G- C7 F7 F- Bb7 E- A7
 Eb- Ab7 D- G7 C7 F7 Bb4 C- F7
 8 F- Bb7 E- A7 Eb- Ab7 D- G7 C7
 C7 C- F7 F- Bb7 E- A7
 Eb- Ab7 D- G7 C7 F7 Bb4
 A# D7+9 G- A# D7+9 G- A# D7+9
 G- C7 F7 F- Bb7 E- A7
 Eb- Ab7 D- G7 C7 F7 (D#) D# G7+9

C- F7 D# G7+9 C-
 F7 D# G7+9 C- F7
 D# G7+9 C- F7 D# G7+9
 C- F7 D# G7+9 C-
 F7 D# G7+9 C- F7
 D# G7+9 C- F7 D# G7+9
 C- F7 D# G7+9 C-
 F7 D# G7+9 C- F7
 D# G7+9 C- F7 Bb Bb4
 (DRUMS fill)

INTRODUCTION

This is a welcome addition to the continuing series of bass lines transcribed from Jamey Aebersold's Play-A-Longs. Transcribed from *Volume 34, Jam Session*, Steve Gilmore displays an usual sensitivity to these 18 standard chord changes which date from the early 30s to 50s.

Regarded as a seasoned professional in the jazz community, Steve gives unmistakable definition to the term "walking" throughout his performance on this album. Steve produces a big, warm sound that can be felt as well as heard. It offers the soloist a propelling drive that is both directional and inspirational. His is a mature and idiomatic style.

Born in Trinton, New Jersey, in the early 40s, Steve gravitated to the Philadelphia jazz scene, which was burning during that era. The likes of Thelonious Monk, John Coltrane, Sonny Rollins, Wynton Kelly, and Paul Chambers made their inevitable mark on Steve's early developmental years.

Following a short stint at Toronto's Advanced School of Contemporary Music (whose faculty included the Oscar Peterson Trio, with bassist Ray Brown), Steve worked various gigs throughout the Pocono Mountain resorts.

A four-year period in Miami offered working opportunities with Ira Sullivan and other artists such as Joe Diorio, Flip Phillips, and Paul Winter.

A return to the Poconos presented Steve's first encounter with Bill Goodwin (who is incidentally the drummer on this recording) and the two formed the rhythm team for such groups as The Chamber Jazz Quintet, Al Cohn and Zoot Sims, Tom Waits, Mose Allison, and the National Jazz Ensemble.

In early 1974, Gilmore and Goodwin joined the Phil Woods Quartet at its inception and they anchor the group to this day.