

Introduction

Ron Carter is a living example of the dedicated, well-schooled musician in jazz. Born near Detroit in 1937, Carter took up the cello when he was ten. Just six months after switching to the double bass, Carter received a full scholarship on that instrument from the Eastman School of Music. While at Eastman, he became the first black member of the Eastman-Rochester Philharmonic Orchestra. Following his graduation in 1959, Carter moved to New York, where he got his M.M. degree from the Manhattan School of Music while he was becoming known among jazz musicians there. His first important jazz gig was with Chico Hamilton, and freelance work with Eric Dolphy, Cannonball Adderley, Randy Weston and others quickly followed, culminating in a five-year stay with Miles Davis. In 1968 he returned to freelancing, working with such diverse artists and groups as the New York Bass Choir, Lena Horne, and George Benson. He has recorded extensively under his own name and has appeared as a sideman on countless albums, not the least of which are several in the **New Approach To Jazz Improvisation Series**.

Carter originally improvised the lines in this book as they were being recorded, of course, but studying them will give you some insight in how to go about improvising a good bass line yourself. Notice that the bass line is **not** a solo, but a background intended to complement a soloist (in the case of the **All Bird** album, the

Introduction Cntd.

soloist was saxophonist Jamey Aebersold, but his track was deleted from the album). This may seem obvious, but a surprising number of bassists, in their eagerness to impress, forget the role of the bass as an accompanying instrument. Toward that end, note Carter's intelligent use of repeated notes and patterns, and emphasis on roots and fifths on the strong beats. Also note the interplay with the drummer which gives the rhythm its springiness. Carter is slightly ahead of the drums, but never rushing.

A couple of technical things - an "o" above a note indicates a harmonic, plucked with the string not fully depressed to the fingerboard. Also, Carter uses a bass with a low C string, so players with an ordinary bass will have to play the low Eb, D, Db and C an octave higher.

Ron Carter is truly a master walker and is a continuation of all good jazz bassists. Ron has probably been recorded more than any other bass player and this is a credit to his sensitivity and ability to adapt to any musical situation.

We sincerely hope that this book will enable aspiring bassists to improve their lines and by listening to the **Volume 6 All Bird** record enhance their overall sense of time, form, sound, and bass line construction in general.

Phil Bailey

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4

C F- Bb7 C7 Bb7 A7

D7 G7 E- A7 D- G7

C F- Bb7 C7 Bb7 A7

D7 G7 C C B7+9

BRIDGE E- F#6 B7+9 E- A7

D- E6 A7 D7 G7

C F- Bb7 C7 Bb7 A7

D7 G7 C A7 D- G7

5 C F- Bb7 C7 Bb7 A7

D7 G7 E- A7 D- G7

C F- Bb7 C7 Bb7 A7

D7 G7 C C B7+9

BRIDGE E- F#6 B7+9 E- A7

D- E6 A7 D7 G7

C F- Bb7 C7 Bb7 A7

D7 G7 E- A7 D- G7

6 C F- Bb7 C7 Bb7 A7

D7 G7 E- A7 D- G7

C F- Bb7 C7 Bb7 A7

D7 G7 C C B7+9

BRIDGE E- F#6 B7+9 E- A7

D- E6 A7 D7 G7

C "Two feel" F- Bb7 C7 Bb7 A7

D7 G7 C C