

CONTENTS

While reading from this book, play along with Rufus on Jamey Aebersold's Volume 1 and Volume 3 recording (sold separately) until you feel you've mastered the "feel" and nuances. Then, using the special stereo separation on all of Jamey's Play-A-Long recordings, switch the bassist off (left channel) and play along yourself with just the piano and drums!

	<u>PAGE</u>
Biography - Rufus Reid.....	ii
Discography.....	iii
Nomenclature.....	v

Transcribed Bass Lines From:

JAMEY AEBERSOLD'S VOLUME 1 "HOW TO PLAY JAZZ AND IMPROVISE" BOOK/CD

	<u>PAGE</u>
Volume 1, CD Track #2 - F Minor, E-Flat Minor, D Minor (8 Measure Phrases).....	1
Volume 1, CD Track #3 - F Minor, E-Flat Minor, D Minor (4 Measure Phrases).....	3
Volume 1, CD Track #4 - Random Minor Chords (8 Measure Phrases).....	5
Volume 1, CD Track #5 - Random Minor Chords (4 Measure Phrases).....	9
Volume 1, CD Track #6 - Four Measure Cadences (ii/V7/I).....	11
Volume 1, CD Track #7 - Blues In Key Of B-Flat Concert (11 Choruses).....	13
Volume 1, CD Track #8 - Blues In Key Of F Concert (12 Choruses).....	16
Volume 1, CD Track #9 - Cycle Of Dominant 7th Chords (4 Measure Phrases).....	19
Volume 1, CD Track #10 - 24-Measure Song.....	21
Volume 1, CD Track #11 - Minor To Dominant Progression (12 Keys).....	24

Transcribed Bass Lines From:

JAMEY AEBERSOLD'S VOLUME 3 "The II/V7/I PROGRESSION" BOOK/CD

*The Vol. 3 CD has 12 tracks. Rufus Reid plays on the first 8 tracks only. The last 4 tracks were played by bassist Tyrone Wheeler and are not included in this book.

	<u>PAGE</u>
Volume 3, CD Track #1 - II/V7/I All Major Keys.....	27
Volume 3, CD Track #2 - II/V7 (Random Progression).....	29
Volume 3, CD Track #3 - V7+9 All Keys.....	33
Volume 3, CD Track #4 - \emptyset /V7+9/I All Minor Keys.....	37
Volume 3, CD Track #5 - G Minor Blues (13 Choruses).....	39
Volume 3, CD Track #6 - Bebop Tune.....	42
Volume 3, CD Track #7 - II/V7/I Three Keys (Giant Steps Progression).....	48
Volume 3, CD Track #8 - F Blues With 8-Bar Bridge.....	51
Soloing by Jamey Aebersold.....	58



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BIOGRAPHY - RUFUS REID



Rufus Reid, one of today's premiere bassists on the international jazz scene, with his reputation firmly established in the education arena, now adds composition to his vitae. Rufus participated in the BMI Jazz Composer's Workshop for five years which has empowered him to move more deeply into the composing arena. He won the Charlie Parker Jazz Composition Award for his composition, "Skies Over Emilia." His composition, "Whims of the Blue Bird" is the result of this award's commission. This has led to further commissions. He is writing for string orchestra, jazz ensembles large and small, and double bass ensemble pieces.

The 2006 Raymond Sackler Composition Commission Prize was awarded to Rufus Reid. The title, *Quiet Pride*, is inspired by four sculptures by the artist, Elizabeth Catlett. This four movement work, inspired by four of her sculptures, for Jazz Big Band was premiered at The University of Connecticut at Storrs and at Stamford in March, 2007.

In June of 2008, THE JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION named Rufus a Guggenheim Fellow for music composition. The result will be for full symphonic orchestra with a jazz quintet embedded in the orchestra.

Rufus Reid's major professional career began in Chicago and continues since 1976 in New York City. His extensive jazz background and

discography reads literally like the Who's Who in jazz. He has traveled, performed and recorded with many of the great Jazz Masters. He was privileged to share many musical moments with some that have passed on: Gene Ammons, Kenny Dorham, Eddie Harris, Sonny Stitt, Don Byas, Philly Joe Jones, Thad Jones, Mel Lewis, Dexter Gordon, Bill Evans, Stan Getz, Dizzy Gillespie, and Art Farmer.

Rufus has performed and recorded with Andre Previn, Kathleen Battle and the St. Lukes Chamber Orchestra in 1992. Also in 1992, Rufus had two performances of "Two Faces", a Concerto for Solo Double Bass and Jazz Trio, composed by Benny Golson for Rufus with the Wayne Chamber Orchestra. It was debuted at William Paterson University and had a New York premier in October in Alice Tully Hall at Lincoln Center.

Rufus' book, "The Evolving Bassist", published since 1974, continues to be recognized in the industry as the definitive bass method. In January, 2000, the book's millennium edition was published. In December 2003, The Evolving Bassist DVD was released. This 2 1/2 hour DVD also offers a Concert view featuring Mulgrew Miller and Lewis Nash.

Rufus continues performing, recording with great musicians, such as Lee Konitz, Roni Ben-Hur, Bob Mintzer, George Cables, Billy Hart, Bill Mays, Marvin Stamm, Steve Allee, and Duduka Da Fonseca as well as members of the Rufus Reid Quintet, Tim Horner, Freddie Hendrix, Sumi Tonooka, and Rich Perry. He also travels throughout the world as a guest artist performing his small group and big band compositions and participating in workshops and Master Classes. In 2007, Rufus signed with Motéma Records, releasing a CD/DVD, *The Rufus Reid Quintet, "Live At The Kennedy Center."*

Born on February 10, 1944 in Atlanta, GA., Rufus Reid was raised in Sacramento, California where he played the trumpet through junior high and high school. Upon graduation from Sacramento High School, he entered the United States Air Force as a trumpet player. During that period he began to be seriously interested in the bass. After fulfilling his duties in the military, Rufus had decided he wanted to pursue a career as a professional bassist. He moved to Seattle, Washington, where he began serious study with James Harnett of the Seattle Symphony. He continued his education at Northwestern University in Evanston, Illinois, where he studied with Warren Benfield and principal bassist, Joseph Guastefeste, both of the Chicago Symphony. He graduated in 1971 with a Bachelor of Music Degree as a Performance Major on the Double Bass.

Rufus Reid truly continues to be THE EVOLVING BASSIST, living, performing, and composing in New Jersey just outside of New York City.

NOMENCLATURE

LEGEND: + or # = raise 1/2 step; – or b = lower 1/2 step; H = Half Step; W = Whole Step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage - most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = Major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (–) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C–). Ø means half-diminished (CØ). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd). A ° beside a letter means diminished (C° = diminished scale/chord).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th Mode of Major: C D E F G A B _b C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E _b F G A B _b C	C– C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major Scale with #4) (WWWHWWH) 4th Mode of Major: C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th Mode of Major: C D _b E _b F G _b A _b B _b C	CØ Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th Mode of Melodic Minor: C D E _b F G _b A _b B _b C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D E _b F G _b A _b A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th Mode of Melodic Minor: C D E F# G A B _b C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# B _b C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH (Using a Dim. Scale) (HWHWHWHW) C D _b E _b E F# G A B _b C	C7_b9 C7 _b 9+4, C13 _b 9+11 ^{+9 +9}
DIMINISHED WHOLE-TONE (Altered Scale) (HWHWWWWW) 7th Mode of Melodic Minor: C D _b E _b E F# G# B _b C	C7+9 C7alt, C7 _b 9+4, C7 _b 9+11 ^{+9+5 +9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW) 3rd Mode of Melodic Minor: C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (Ascending Only) (WHWWWWH) C D E _b F G A B C	C–Δ Cmin(maj7), CmiΔ, C–Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH–3H) C D E _b F G A _b B C	C–Δ CmiΔ, C–Δ (Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW) C D F G A B _b C or C D E F G A B _b C	G– G–7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (Use at player's discretion) (–3WHH–3W) (1, b3, 4, #4, 5, b7, 1) C E _b F F# G B _b C	(There is no chord symbol for the Blues Scale) Used mostly with dominant and minor chords)

* These are the most common chord/scales in Western Music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited. **When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.** I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C–, CØ, C7+9, C7_b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as E_b–Δ (melodic minor), F– (phrygian), F– (phry).

F minor, E flat minor, D minor (Eight measure phrases)

Vol. 1, Track 2

The musical score consists of 12 staves of music, each with a specific chord label above it. The notation includes various note values, accidentals, and articulation marks. A large, semi-transparent watermark is overlaid on the center of the page.

- Staff 1: **F-7** (Bass clef, 4/4 time)
- Staff 2: **F-7**
- Staff 3: **E^b-7**
- Staff 4: **E^b-7**
- Staff 5: **D-7**
- Staff 6: **D-7**
- Staff 7: **2x F-7** (includes a box with '2x')
- Staff 8: **F-7**
- Staff 9: **E^b-7**
- Staff 10: **E^b-7**
- Staff 11: **D-7**
- Staff 12: **D-7**

3x **B^b7** **E^b7** **B^b7** **F-7** **B^b7**

E^b7 **B^b7**

C-7 **F7** **B^b7** **F7**

4x **B^b7** **E^b7** **F-7** **F-7** **B^b7**

E^b7 **B^b7**

C-7 **F7** **B^b7** **C7** **F7**

5x **B^b7** **E^b7** **B^b7**

E^b7 **B^b7**

C-7 **F7** **B^b7** **F7**

6x **B^b7** **E^b7** **B^b7** (**F-7**) **B^b7**

E^b7 **B^b7**

C-7 **F7** **B^b7** **C-7** **F7**

G^b7



A musical staff showing a sequence of chords for G^b7. The notes are: G^b2, B^b2, G^b3, B^b3, G^b4, B^b4, G^b5, B^b5, G^b6, B^b6, G^b7, B^b7, G^b8, B^b8.

B7



A musical staff showing a sequence of chords for B7. The notes are: B2, D#3, F#3, B3, D#4, F#4, B4, D#5, F#5, B5, D#6, F#6, B6, D#7, F#7, B7, D#7, F#7, B7.

E7



A musical staff showing a sequence of chords for E7. It includes a triplet of notes: E4, G#4, B4. The notes are: E2, G#2, B2, E3, G#3, B3, E4, G#4, B4, E5, G#5, B5, E6, G#6, B6, E7, G#7, B7, E7, G#7, B7.

A7



A musical staff showing a sequence of chords for A7. The notes are: A2, C#3, E3, A3, C#4, E4, A4, C#5, E5, A5, C#6, E6, A6, C#7, E7, A7, C#7, E7, A7.

D7



A musical staff showing a sequence of chords for D7. The notes are: D2, F#2, A2, D3, F#3, A3, D4, F#4, A4, D5, F#5, A5, D6, F#6, A6, D7, F#7, A7, D7, F#7, A7.

G7



A musical staff showing a sequence of chords for G7. The notes are: G2, B2, D#3, F#3, G3, B3, D#4, F#4, G4, B4, D#5, F#5, G5, B5, D#6, F#6, G6, B6, D#7, F#7, G7, B7, D#7, F#7, G7.

Ex C7



A musical staff showing a sequence of chords for C7. It includes a triplet of notes: C4, E4, G4. The notes are: C2, E2, G2, C3, E3, G3, C4, E4, G4, C5, E5, G5, C6, E6, G6, C7, E7, G7, C7, E7, G7.

F7



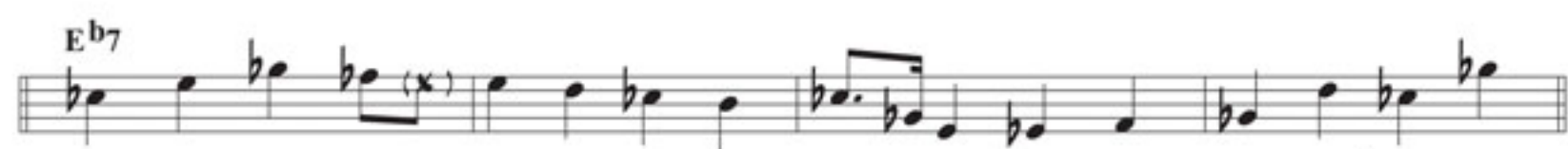
A musical staff showing a sequence of chords for F7. The notes are: F2, A2, C3, F3, A3, C4, F4, A4, C5, F5, A5, C6, F6, A6, C7, F7, A7, C7, F7, A7.

B^b7



A musical staff showing a sequence of chords for B^b7. The notes are: B^b2, D3, F3, B^b3, D4, F4, B^b4, D5, F5, B^b5, D6, F6, B^b6, D7, F7, B^b7, D7, F7, B^b7.

E^b7



A musical staff showing a sequence of chords for E^b7. The notes are: E^b2, G^b2, B^b2, E^b3, G^b3, B^b3, E^b4, G^b4, B^b4, E^b5, G^b5, B^b5, E^b6, G^b6, B^b6, E^b7, G^b7, B^b7, E^b7, G^b7, B^b7.

A^b7



A musical staff showing a sequence of chords for A^b7. The notes are: A^b2, C^b3, E^b3, A^b3, C^b4, E^b4, A^b4, C^b5, E^b5, A^b5, C^b6, E^b6, A^b6, C^b7, E^b7, A^b7, C^b7, E^b7, A^b7.

D^b7



A musical staff showing a sequence of chords for D^b7. The notes are: D^b2, F^b2, A^b2, D^b3, F^b3, A^b3, D^b4, F^b4, A^b4, D^b5, F^b5, A^b5, D^b6, F^b6, A^b6, D^b7, F^b7, A^b7, D^b7, F^b7, A^b7.

A b7+9 A b7+9 D b-7 D b-7
 A b7+9 A b7+9 D b-7 D b-7
 A b7+9 A b7+9 D b-7 D b-7
 A b7+9 A b7+9 D b-7 D b-7
 A 7+9 A 7+9 D-7 D-7
 A 7+9 A 7+9 D-7 D-7
 A 7+9 A 7+9 D-7 D-7
 A 7+9 A 7+9 D-7 D-7
 B b7+9 B b7+9 E b-7 E b-7
 B b7+9 B b7+9 E b-7 E b-7
 B b7+9 B b7+9 E b-7 E b-7 B b7+9
 B b7+9 E b-7 E b-7 E b-7 E b-7

out of time

F-7 Bb7 F-7 Bb7
 EbΔ EbΔ C7 C7
 F-7 Bb7 F-7 Bb7
 GØ GØ C7 C7
 AbΔ AbΔ AØ D7
 GØ GØ C7 C7
 F-7 F-7 F-7 Bb7
 Bossa Nova Feel
 EbΔ EbΔ F-7/Bb F-7/Bb
 EbΔ EbΔ F-7/Bb F-7/Bb
 EbΔ EbΔ F-7/Bb F-7/Bb
 EbΔ EbΔ F-7/Bb F-7/Bb

The image shows a musical score for guitar, consisting of ten staves of music. The first six staves contain a melodic line with various chords indicated above the notes. The seventh staff is a bass line with a 'Bossa Nova Feel' instruction. The final four staves are a single-line bass line with chords indicated below the notes. A large, stylized watermark is overlaid on the center of the page, partially obscuring the music.

F Blues with Eight-bar Bridge

Vol. 3, Track 8

The musical score is written in 4/4 time and consists of 12 measures. The key signature has one flat (Bb). The score is divided into a main 8-measure blues progression and an 8-measure bridge.

Main Blues Progression (Measures 1-8):

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: F7
- Measure 4: F7
- Measure 5: Bb7
- Measure 6: Bb7
- Measure 7: F7
- Measure 8: A-7, D7

Bridge (Measures 9-12):

- Measure 9: G-7, C7
- Measure 10: A-7, D7
- Measure 11: G-7, C7
- Measure 12: F7

Final Section (Measures 13-16):

- Measure 13: F7
- Measure 14: Bb7
- Measure 15: F7
- Measure 16: F7

Chord Progression for Bridge (Measures 9-12):

- Measure 9: E-7, D-7
- Measure 10: A7, G7
- Measure 11: A-7, G-7
- Measure 12: D7, C7

A large grey watermark is overlaid on the bridge section, featuring a stylized logo.

Bridge

E-7 A7 A-7 D7

D-7 G7 G-7 C7

F7 Bb7 F7 F7

Bb7 Bb7 F7 A-7 D7

G-7 C7 A-7 D7 G-7 C7

F7 F7 F7 F7

Quickly