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# HOW TO USE THIS BOOK

Many young bassists today exhibit serious deficiencies in their playing due to their lack of understanding of the musical legacy of those who preceded them. Without adequate knowledge of previous jazz bass styles and innovations, a young player will sound unseasoned, stylistically misplaced, and ill-equipped to perform in the variety of musical situations that will confront him/her. The great bassists throughout history have always been acutely aware of their heritage and thus developed a mature and idiomatic playing style.

There are several levels at which this book can be useful. Below, I have outlined an approach which I feel is the most logical, and will provide the reader with the deepest understanding and appreciation of the subject. The outline should be followed step by step, in order.

1. Study each player in order, one at a time. Do not skip ahead. The players have been arranged in a chronological/historical order which approximates their place in the history of jazz bass playing. By going in order, you will better understand the heritage of the instrument and can trace its evolution.
2. Read the biographical sketch of the selected player. This will help you understand his individual contribution.
3. Select a single transcription of the selected player and locate the recording that is listed.
4. Carefully listen to the recording **several** times, without the book.
5. After several listenings, test your familiarity with the music by seeing how much of the solo (or bass line) you can sing from memory.
6. Find the transcription and listen several more times to the recording while following along with the printed music.
7. Try to play the solo (or bass line) on your instrument. Begin at a tempo slower than the recording and gradually work up to tempo. You can extract particularly difficult passages and work on them separately.
8. Once you can play the solo (or bass line) proficiently, use the transcription and try playing along with the record simultaneously. Try to imitate and capture every nuance and musical quality the selected player demonstrates.
9. Finally, try playing the solo (or bass line) from memory.

# Israel Crosby

(1919 - 1962)

Far too few people are aware of who Israel Crosby was, and why he is an unsung hero of the bass. His sense of harmonic function and his understanding of the role of the bass line in music is unparalleled. His choice of notes made his lines very definitive, much the same way that J.S. Bach conceived basso continuo parts.

Originally a trumpet, trombone and tuba player, Israel switched to the bass in 1934. He played with Albert Ammons, Gene Krupa, Fletcher Henderson and Teddy Wilson in the 1930's and 1940's, and with Benny Goodman from 1953 to 1954 and later in the 1950's as well.

His most significant contributions came during his association with Ahmad Jamal (1951-53 and 1957-62). During the late 1950's, Jamal had the most original and spontaneous piano trio in existence.

Shortly before Israel's death in 1962, he performed briefly with George Shearing. In Shearing's words, Israel "played bass parts that were so beautiful you could never write anything that good."

## But Not For Me

$\text{♩} = 120$

The musical score for "But Not For Me" is written in bass clef, 4/4 time, with a tempo of 120. It consists of six staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords C, A7, D-, G7. Melody: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 2: Chords D-, G7, C, A7, D-7, G7. Melody: D4, F4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 3: Chords D-, G7, C, A-, D7, Ab7. Melody: D4, F4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 4: Chords G7, C, A7, D-7, G7, C, E-, A7. Melody: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.
- Staff 5: Chords D-, G7, C, G-, C7, F, D-, G7. Melody: D4, F4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 6: Chords C, A-, D-7, G7, CΔ. Melody: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

# Will You Still Be Mine? — cont.

Recorded 11/13/56. (with Hampton Hawes).  
Contemporary S7546. "All Night Session 2"

## "Will You Still Be Mine?"

1. Use of repetition.
2. Predominance of four-bar phrases.
3. Good use of dynamics and accents.
4. Lyricism.
5. Syncopation.

## April In Paris

$\text{♩} = 132$

The musical score for "April In Paris" is written in 4/4 time with a tempo of 132 beats per minute. It consists of seven staves of music. The key signature is one flat (B-flat major). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the notes, including Ab-6, EbΔ, Ab-6, EbΔ, EbΔ, Bb-, Eb7, AbΔ, AbΔ, D-, G7, C-, AΔ, D7, AΔ, D7, GΔ, G-, C7, AΔ, Ab-, G-, F-, F-, Bb7, EbΔ, D-, G7, C-, Bb, AΔ, D7, GΔ, F-, Bb7, Ab-6, EbΔ, G-7, C7, F7, Bb7, EbΔ, Ab-6, EbΔ, and Ab-6. The notation includes slurs, accents, and dynamic markings.

# Flyin' Home — cont.

*Ab7 F7 Bb-7 Eb7 Ab7 F7 Bb-7 Eb7*  
*Ab7 Ab7/C Db7 D° Eb7 Ab7*  
*Ab7 F7 Bb-7 Eb7 Ab7 F7 Bb-7 Eb7*  
*Ab7 Ab7/C Db7 D° Eb7 Ab7*  
*Eb-7 Ab7 DbΔ*  
*Bb7 Eb7*  
*Ab7 F7 Bb-7 Eb7 Ab7 F7 Bb-7 Eb7*  
*Ab7 Ab7/C Db7 D° Eb7 Ab7*  
 (BASS SOLO)  
*Ab7 F7 Bb-7 Eb7 Ab7 F7 Bb-7 Eb7*  
*Ab7 Ab7/C Db7 D° Eb7 Ab7*  
*Ab7 F7 Bb-7 Eb7 Ab7 F7 Bb-7 Eb7*  
*Ab7 Ab7/C Db7 D° Eb7 Ab7*