

5-5-2016

# A Comparative Analysis of Three Jazz Bassists' Walking Bass Lines

Joshua Wayne Skinner

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

A COMPARATIVE ANALYSIS OF THREE JAZZ BASSISTS'  
WALKING BASS LINES

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Joshua Wayne Skinner

College of Performing and Visual Arts  
School of Music  
Instrumental Performance

May 2016

This Dissertation by: Joshua Wayne Skinner

Entitled: *A Comparative Analysis of Three Jazz Bassists' Walking Bass Lines*

has been approved as meeting the requirements for the Degree of Doctor of Arts  
in the College of Performing and Visual Arts, School of Music, Program of Instrumental  
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## ABSTRACT

Skinner, Joshua, W. *A Comparative Analysis of Three Jazz Bassists' Walking Bass Lines*  
Published Doctor of Arts dissertation, University of Northern Colorado, 2016

Creating a walking bass line is one of the primary functions of the bassist in the rhythm section of a jazz ensemble. This study analyzes and compares walking bass lines performed by three bassists who are widely regarded as among the greatest in jazz: Sam Jones, Paul Chambers, and Ron Carter. Their performances on the same three jazz standards—"Autumn Leaves," "Oleo," and "All The Things You Are"—are analyzed in terms of their choices regarding rhythm, harmony, and range. Complete transcriptions of their recordings of these three standard have been made to aid in analysis and to identify techniques used by each bassist. Aspects of their styles that were studied include (but are not limited to) rhythmic variations, horizontal motion, chord tone usage, passing tones, range selection, and the effect of using open strings. The comparison of the performances of three bassists and the analysis of the transcriptions offers much information about the unique choices each artist makes when playing a walking bass line, and reveals common elements and ideas that bassists can use in their own playing.

DEDICATION

*To Kate and Thad*

## ACKNOWLEDGMENTS

I would like to acknowledge my wife Kate Skinner for her unwavering support and continuous proofreading. She has become an inadvertent expert regarding walking bass lines.

I would also like to acknowledge my dissertation committee members who spent many hours reading, proofing, and making recommendations to help create an enhanced document: Erik Applegate, Deborah Kauffman, Carissa Reddick, and Connie Stewart.

I am especially thankful for Erik Applegate, my teacher and dissertation research advisor. Thank you Erik for taking the time to guide me through this process and see me to the finish.

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## **CHAPTER I**

### **INTRODUCTION**

Playing a walking bass line is one of the primary functions of the bass within the rhythm section of a jazz ensemble. The pattern of a quarter note on every beat (with some variation and embellishment) is one of the defining aspects of swing music and provides for rhythmic drive, harmonic definition, and a secondary melodic layer in the music. In many compositions and arrangements, the walking bass line is composed (either partially or in whole), but most of the time the bassist improvises the line. While there are certainly standard devices that many players use, the rhythmic, harmonic, and melodic aspects of individual bassists' improvised walking lines create a personal and recognizable style within the general musical framework of jazz music. Bassists develop a personal sound that is often easily identifiable to the listener, and their placement of the beat contributes to each individual's trademark sound. This study analyzes and compares walking bass lines performed by three bassists who are widely regarded as among the greatest in jazz, who have performed with elite jazz musicians, who have appeared on historically important and critically acclaimed recordings, and who have influenced generations of jazz bassists. These players are Sam Jones, Paul Chambers, and Ron Carter.

### Biographical Sketches

Samuel “Home” Jones was born in Jacksonville, Florida, on November 12, 1924. His nickname “Home” came from his frequent habit of calling his peers and others “home.” Coming from a musical family, Jones’ early music education included studying drums, percussion, and guitar.<sup>1</sup> Jones was inspired by hearing a recording of bassist Oscar Pettiford, and this experience was influential in his choice to play the acoustic bass.<sup>2</sup> During his career, Jones performed and recorded with numerous top-tier jazz musicians, including Cannonball Adderley, Dizzy Gillespie, Thelonious Monk, Bud Powell, Philly Joe Jones, Wes Montgomery, and Kenny Drew. Jones recorded prolifically as the house bassist for Riverside and Blue Note records, resulting in a discography of over 500 recordings as a sideman and a leader.<sup>3</sup> While performing with Cannonball Adderley, he contributed many original compositions, including two that have become standard repertory: “Unit 7” and “Del Sasser.”<sup>4</sup> Lung cancer forced him into retirement in 1980, prior to his death in New York City on the 15<sup>th</sup> of December, 1981.

Paul Laurence Dunbar Chambers, Jr. (*b* Pittsburgh, 22 April 1935; *d* New York, 4 Jan 1969) was an American jazz bassist raised in Detroit Michigan. Chambers first started playing baritone horn, then tuba, before taking up the double bass prior to his

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<sup>1</sup> Lawrence Koch and Barry Kernfeld, "Jones, Sam," *The New Grove Dictionary of Jazz*, 2nd ed., *Grove Music Online*. *Oxford Music Online*, <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/J237500>; accessed December 2, 2015.

<sup>2</sup> Colin Larkin, ed., *Encyclopedia of Popular Music*, 4th ed., s.v. "Jones, Sam."

<sup>3</sup> Koch and Kernfeld, "Jones, Sam." *Grove Music Online*.

<sup>4</sup> Tom Lord Discography, "Sam Jones" Tom Lord Discography, <http://0-www.lordisco.com.source.unco.edu/tjd/MusicianDetail?mid=2489>; accessed November 11, 2015.

fifteenth birthday.<sup>5</sup> Almost immediately, Chambers worked with local jazz legends Thad Jones, Barry Harris, Kenny Burrell, and Yusef Lateef. Identified as one of the elite bassists of the 1950s and 60s, Chambers joined Red Garland and Philly Joe Jones, forming one of the most iconic rhythm sections at the time.<sup>6</sup> In the summer of 1955, Miles Davis formed his first great quintet, including that trio as the rhythm. During this period of work, Chambers can be heard on many recordings as part of the Miles Davis Quintet, John Coltrane's groups, and many more. Paul Chambers appeared as a sideman and leader, recording over 400 times on some of the most legendary jazz albums of all time.<sup>7</sup>

National Endowment for the Arts Jazz Master Ronald Levin Carter (b. May 4, 1937) is one of the most recorded bassists of all time, with over 2,200 albums to his credit as a sideman and leader.<sup>8</sup> Ron Carter began playing cello at the age of ten, yet he encountered racial prejudice in music growing up in Detroit. This experience led him to take up the double bass and pursue a music degree at the Eastman School of Music.<sup>9</sup> Following the completion of his degree, he moved to New York and started to perform with prominent jazz musicians, including Cannonball Adderly, Thelonious Monk, and

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<sup>5</sup> Barry Kernfield, "Chambers, Paul," *The New Grove Dictionary of Jazz*, 2nd ed., *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/J081100>; accessed December 2, 2015.

<sup>6</sup> *Encyclopedia of Popular Music*, 4th ed., s.v. "Paul Chambers."

<sup>7</sup> Tom Lord Discography, "Paul Chambers," Tom Lord Discography, <http://0-www.lordisco.com.source.unco.edu/tjd/MusicianDetail?mid=2360>; accessed November 11, 2015.

<sup>8</sup> Tom Lord Discography, "Ron Carter" Tom Lord Discography, <http://0-www.lordisco.com.source.unco.edu/tjd/MusicianDetail?mid=9>; accessed November 11, 2015.

<sup>9</sup> Dan Ouellette and Nat Hentoff, *Ron Carter: Finding the Right Notes* ([United States]: ArtistShare, 2008), 33.

Bobby Timmons, prior to joining Miles Davis in 1963.<sup>10</sup> Following his association with Miles Davis, he went on to work with other notable ensembles. Carter continues to work in jazz and in other musically diverse settings, including film music and hip-hop projects.<sup>11</sup>

### **Purpose**

The purpose of this study is to compare and contrast the styles and approaches of three important jazz bassists by analyzing their improvised walking bass lines on the same three jazz standards. The analyses will include harmonic interpretation of chord progressions, melodic shapes and devices, and rhythmic choices, and will attempt to describe how tension is created and released within these bass lines. As part of this process, I transcribed the bass lines of all nine recordings, and by analyzing them, I hope to offer bassists common elements and ideas to incorporate into their own playing.

### **Scope and Limitations**

Three recorded selections from three bassists have been analyzed and compared. In selecting the bassists, pieces, and recordings to be included, the following criteria were used:

- bassists were active in the 1960s;
- bassists performed in the Hard Bop style;
- bassists performed and recorded with Miles Davis;
- bassists performed and recorded with Cannonball Adderley;
- pieces included are recognized as standard repertoire in jazz;

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<sup>10</sup> Barry Kernfeld, "Carter, Ron," *Grove Music Online*, *Oxford Music Online*, <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/41370>; accessed 2 Dec. 2015.

<sup>11</sup> Ouellette and Hentoff, *Ron Carter: Finding the Right Notes*, 62.



- the different recordings of each selected piece are in the same key;
- the different recordings of each selected piece are in a similar tempo range;
- on each recording, the ensemble size is similar.

Analyses of the material identify stylistic features of each bassist. Since no two improvised walking bass lines on the same piece are the same, analyzing the different performances reveals musical choices (including pitch, melodic devices, rhythmic elements, range, and contour) made by the individual bassists while playing on standard repertoire. The common link of the jazz standard allows for analysis of recorded material that is a sample of each bassist's recorded body of work throughout their careers.

### **Review of Related Literature**

Many jazz bassists have transcribed bass lines of prominent bassists. The great bassist and pedagogue John Clayton, Jr. has discussed the importance of listening, internalizing, and playing back what is heard on recorded jazz records in learning the language of walking bass lines.<sup>12</sup> Because the walking bass line is commonly used in jazz, it is a fundamental skill required of all bassists performing the genre. While there are many methods, etudes, and skill-building texts that cover material related to walking bass lines, there is a lack of material available that analyzes and compares the performances of individuals.

Recent research focused on jazz bassists includes detailed solo analyses and walking line concepts of specific individuals. Michael Taylor's study looks at the individual contributions of Jimmy Blanton, Ray Brown, and Charles Mingus, but

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<sup>12</sup> John Clayton, "Studying the Greats" (double bass clinic, Moscow, ID, February, 22 2012).

includes no comparative analysis of the same pieces performed during their careers.<sup>13</sup>

Another study by Jeffery Campbell juxtaposes the playing styles and development of jazz bassists Jimmy Blanton and Ron Carter. Campbell's study provides insightful material in regards to Ron Carter's contributions and playing style, but does not compare his performances to others on the same pieces.<sup>14</sup>

Ray Brown's text *Ray Brown's Bass Method* covers essential material including scales, patterns, exercises, and a few realized walking bass lines over common blues changes.<sup>15</sup> Mike Richmond's text takes bassists through a variety of patterns and rhythmic choices that are common among bassists.<sup>16</sup> Two texts that introduce common walking bass techniques are *The Jazz Bass Line Book* by Mike Downes and *Building Jazz Bass Lines* by Ron Carter. Both texts present strategies on how to approach improvising a walking bass line, but also include realized bass lines on blues changes, demonstrating techniques that can be implemented in one's playing. Downes is much more analytical in his approach, relating concepts through traditional harmonic terminology.<sup>17</sup> Ron Carter's approach is similar to Downes' and uses examples idiomatic to his performance style.<sup>18</sup> Carter's approach in his text provides fundamental ideas that should be addressed while

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<sup>13</sup> Michael E. Taylor, *James Blanton, Raymond Brown, and Charles Mingus: A Study of the Development of the Double Bass in Modern Jazz* (D.M.A. Dissertation, University of Pittsburgh, 2002).

<sup>14</sup> Jeffrey R. Campbell, *Two Profiles in the Development of Jazz Bass Playing: A Study of Jimmy Blanton and Ron Carter* (D.M.A. Diss., The University of Rochester, Eastman School of Music, 2002).

<sup>15</sup> Ray Brown, *Ray Brown's Bass Method: Essential Scales, Patterns, and Exercise* (Milwaukee, WI: Hal Leonard Corp, 1999).

<sup>16</sup> Mike Richmond, *Modern Walking Bass Technique*, vol. 1 (Englewood, N.Y.: Ped Xing Music, 1983).

<sup>17</sup> Mike Downes, *Jazz Bass Line Book* (Tübingen, Germany: Advance Music, 2004).

<sup>18</sup> Ron Carter, *Building Jazz Bass Lines* (Milwaukee, WI: Hal Leonard Corp, 1998).

walking a bass line, but expands the possible choices by using a variety of techniques that include rhythm, harmonic substitutions, and melodic shapes.

### **Methodology**

This study analyzes walking bass lines created by Ron Carter, Paul Chambers, and Sam Jones on three jazz standards: “All The Things You Are,” “Autumn Leaves,” and “Oleo.” For criteria used to select the recordings, refer to the *Scope and Limitations* in Chapter 1.

The bass lines have been transcribed and notated (Appendix A). Transcriptions are presented in their entirety, but do not include any solos by the bassists. A recognized, “standard” version of the harmonic progression (“chord changes”), reflecting the general basis of that specific performance, are notated above the bass line. In cases where a chord substitution is performed, it is indicated above the standard changes. Additionally, the three different performances of each individual selection are presented together in a three-stave comparison view.

The bass lines have been analyzed using terminology from Mike Downes’ *The Jazz Bass Line Book* and Ron Carter’s *Building Jazz Bass Lines*. Items analyzed include chordal components, melody in the bass line, harmony, rhythmic choices, and range.<sup>19</sup> These analyses provide a context in which to describe specific stylistic features of each of the bassists, which are catalogued and referenced to the recordings. From these, a description of each bassist’s walking bass line style has been synthesized. For each piece, the bass lines performed by the three bassists are compared, with special focus given to specific similarities and differences in melodic and harmonic content.

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<sup>19</sup> Carter, *Building Jazz Bass Lines*, 12

Similarities may indicate certain aspects of the general language of jazz bass lines used by different bassists, while differences may indicate elements of individual dialects of that language.

It is my hope that this study serves as a resource for those who are learning to create walking bass lines, for jazz bassists seeking to further develop and expand their abilities, for educators of bassists, and for historians and researchers in the wider fields of jazz history and performance practices.

## CHAPTER II

### HISTORICAL PERSPECTIVE

Historically, the double bass was used primarily in the traditional European model of the orchestra. It functioned as a section instrument, often playing in unison with much of the material, doubling the cello at the octave. As solo material was written and developed, the bassist's role expanded to become a soloist in the section as well as a soloist within the orchestra.<sup>20</sup> Even so, the bass continued to be used most frequently in its established role as a section instrument in large ensembles. Solo works by Viennese composers including Johannes Matthias Sperger, Carl Ditters von Dittersdorf, and Johann Baptist Vanhal, contributed to the body of work available to soloists, but also aided in the rise of the virtuoso bassist. During the 19<sup>th</sup> century virtuosi bassists such as Domenico Dragonetti<sup>21</sup> and Givoanni Bottesini composed their own solo material, while extending the instrument's technical range and abilities.<sup>22</sup>

In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the bass was used by musicians in Creole societies in New Orleans. These musicians were forced to integrate with African-Americans because of the 1896 U.S. Supreme Court ruling of *Plessey vs. Ferguson*. Because of this ruling, Creole musicians that were predominantly trained in the European styling of music integrated with African-Americans who came from a background of

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<sup>20</sup> Paul Brun, *A History of the Double Bass*, translated by Lynn Morrel and Paul Brun (Paris: the author, 1989), 69.

<sup>21</sup> Domenico Dragonetti, *Concerto in A*, edited by Stuart Sankey (New York: International Music Company, 1997).

<sup>22</sup> Giovanni Bottesini, *Concerto No. 2* (New York: International, 1957.)

blues and folk music traditions.<sup>23</sup> By the beginning of the 20<sup>th</sup> century, bassists started to use pizzicato as a rhythmic and percussive technique that would become the foundation for jazz bassists to come.<sup>24</sup> In early jazz, the bass typically doubled the tuba or the left hand of the piano, usually playing on the strong beats of the measure, or beats one and three when in common time.<sup>25</sup> As this practice continued to develop, the tuba gave way to the bass and the left hand of the piano started to move away from doubling the bass.<sup>26</sup> Using the pizzicato style of articulating each note on the bass allowed for a greater percussive sound that was more audible than the sound created by using the bow.<sup>27</sup> Because the pizzicato line was improvised rather than notated, bassists would use their knowledge of harmony, listening to the other members of the ensemble to improvise a bass line that worked with the song being performed.

Jimmy Blanton arrived on the jazz scene in the 1930s and implemented new techniques not typically used by other bassists at the time. Although bassists of the time typically emphasized the harmonic roots of the chords on beats one and three, Blanton improvised walking lines<sup>28</sup> lines that fell into the rhythmic parameter of four quarter notes per measure, while exploring harmonic note choices that allowed him to be more melodic in the lines he created, rather than just arpeggiating the chord changes.<sup>29</sup> Blanton was involved with some of the legendary Duke Ellington band recordings from 1939-41.

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<sup>23</sup> Pops Foster, *Pops Foster: The Autobiography of a New Orleans Jazzman, as told by Tom Stoddard* (Berkeley: University of California Press, 1971), 72.

<sup>24</sup> Foster, *Pops Foster: The Autobiography of a New Orleans Jazzman*, 72.

<sup>25</sup> Henry Martin and Keith Waters. *Jazz: The First 100 Years*, 3<sup>rd</sup> ed. (Boston: Cengage, 2012), 95.

<sup>26</sup> Foster, *Pops Foster: The Autobiography of a New Orleans Jazzman*, 112.

<sup>27</sup> Foster, *Pops Foster: The Autobiography of a New Orleans Jazzman*, 11.

<sup>28</sup> Mark Gridley, *Concise Guide to Jazz*, 7<sup>th</sup> Ed. (Boston: Pearson Education, 2014), 61.

<sup>29</sup> Scott DeVeaux and Gary Giddins, *Jazz* (New York: Norton and Company, 2009), 278.

Examples of his work can be heard in tracks such as “Jack the Bear,” in which Blanton alternates between playing melodic passages and fulfilling the primary function of walking a bass line. Blanton used a variety of syncopated rhythmic ideas to alter his bass lines.<sup>30</sup> Examples of this can be heard on “Mr. J. B. Blues” and “Pitter Panther Patter”; it could be argued that this was the most advanced walking technique of the time.<sup>31</sup>

Over the years, the use of the bass changed as technological advances refined how the instrument was made and set up. Traditional gut strings were abandoned by bassists starting in the 1960s; the new steel strings were sonically more powerful and provided more stability in varying climates. The adjustable bridge was also introduced at this time, eliminating the need for extreme string height to compensate for the low tension of gut stings.<sup>32</sup> Using an adjustable bridge and higher tension steel strings allowed bassists to bring the strings closer to the fingerboard, resulting in greater dexterity and speed. During this time, great advances were also made in sound reinforcement and amplification. The use of an amplifier allowed for the bassist to be heard in almost any performance setting.

Since the bass is multifunctional and used in many styles of music, it is important to look at the history and technique behind how bassists construct walking bass lines. The techniques created and used by some of jazz’s greatest bassists have furthered the role of the bassist in the rhythm section as well as within the jazz language. The ability to create an improvised walking bass line has become the primary requirement of a modern jazz bassist and is now part of the traditional jazz language.

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<sup>30</sup> DeVeaux and Giddins, *Jazz*, 278, 282.

<sup>31</sup> Gridley, *Concise Guide to Jazz*, 78.

<sup>32</sup> Brun, *A History of the Double Bass*, 211.

### CHAPTER III

#### AUTUMN LEAVES

Written in 1945 by Joseph Kosma, the popular French song “Les feuilles mortes” (translated “The Dead Leaves”) was introduced in the 1946 French film “Les Portes de la nuit,” a gloomy World War II drama set in post-war Paris.<sup>33</sup> The original French lyrics were written by poet Jacques Prevert; Johnny Mercer wrote English lyrics in 1947, changing the title to “Autumn Leaves.”<sup>34</sup> The form is a 32-measure AABC structure that consists of predominantly ii-V-I chord cycles. Originally composed in the key of G minor, the song is performed in many keys, but most often in G minor and E minor.<sup>35</sup> Jo Stafford was the first to record the song in the United States, and the song quickly became an American songbook and jazz standard.<sup>36</sup>

The following recordings of *Autumn Leaves* have been selected:

- Sam Jones on Cannonball Adderley’s 1958 recording *Somethin’ Else: Cannonball Adderley’s Five Stars*. Personnel on the recording are Cannonball Adderley on

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<sup>33</sup> Jeremy Wilson, “Autumn Leaves,” <http://www.jazzstandards.com/compositions-0/autumnleaves.htm>, 2016; accessed 5 January 2016.

<sup>34</sup> Joe Viglione, “Autumn Leaves,” <http://www.allmusic.com/song/autumn-leaves-mt0000973038>, 2016; accessed 7 January 2016.

<sup>35</sup> Wilson, “Autumn Leaves.”

<sup>36</sup> Wilson, “Autumn Leaves.”



alto saxophone, Miles Davis on trumpet, Hank Jones on piano, Art Blakey on drums, and Sam Jones on bass.<sup>37</sup>

- Paul Chambers on the Wynton Kelly's 1961 album *Wynton Kelly!*. Personnel on the recording are Wynton Kelly on piano, Jimmy Cobb on drums, and Paul Chambers on bass.<sup>38</sup>
- Ron Carter on Bobby Timmons' 1962 recording *The Bobby Timmons Trio In Person at the Village Vanguard*. Personnel on the recording are Bobby Timmons on piano, Albert Heath on drums, and Ron Carter on bass.<sup>39</sup>

All three recordings are in the key of G minor and in the approximate tempo range of 120-140 beats per minute.

### **Rhythmic Analysis**

“Playing in 2” is one of the manifestations of a swing groove in which the bassist plays two notes to the bar, or half notes, in common time.<sup>40</sup> This should be considered a general guideline that allows room for interpretation and rhythmic variations by the bassist in constructing the bass line. An example of playing in 2 is seen in the first 32 measures of the transcription (found in Appendix A). While two half notes per measure is standard, it is not required, and all three bassists' rhythmic interpretations help express their concept and feeling of 2 in the first four measures. In Example 3.1 Paul Chambers right away uses a dotted quarter and anticipates the dominant F chord in measure two by playing on the upbeat of beat four. Jones uses a similar rhythmic idea moving between

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<sup>37</sup> Cannonball Adderley, *Somethin' Else*, Blue Note, compact disc, BST 81595, 1958.

<sup>38</sup> Wynton Kelly, *Wynton Kelly!* Vee-Jay Jazz, LP SR-3022, 1961.

<sup>39</sup> Bobby Timmons, *The Bobby Timmons Trio In Person at the Village Vanguard*, Riverside Records, compact disc, SMJ-6110, 1962.

<sup>40</sup> Mike Downes, *Jazz Bass Line Book* (Tübingen, Germany: Advanced Music, 2004), 91.

measures 3 and 4 but does not anticipate the subsequent chord change. While Jones and Chambers apply the more traditional two half notes per measure in this example, Carter is rhythmically more active and uses a slightly more complex version of what Chambers played, while anticipating the second measure in a similar manner. Chambers and Carter both use a chord of a perfect fifth as part of the variation of the bass line improvised in measures 4 and 3 respectively. This use provides a thicker harmonic structure and allows for a varied timbre while playing in 2.

The image displays three staves of musical notation for the bass line of 'Autumn Leaves' in 4/4 time, measures 1 through 4. The key signature is B-flat major (two flats). Above the staves, the chords for each measure are indicated: C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, and E<sup>b</sup>MAJ<sup>7</sup>.

- SAM JONES:** Plays a simple line of half notes: C2 (below staff), F2, B1 (below staff), and E2 (below staff).
- PAUL CHAMBERS:** Plays a line of half notes: C2, F2, B1, and E2. In measure 4, he plays a perfect fifth chord (B1 and E2) as a variation.
- RON CARTER:** Plays a more active line. Measures 1 and 2 are half notes (C2, F2). In measure 3, he plays a triplet of eighth notes (B1, A1, G1) followed by a half note (F2). In measure 4, he plays a triplet of eighth notes (E2, D2, C2) followed by a half note (B1).

Ex. 3.1 Sam Jones, Paul Chambers, Ron Carter, *Autumn Leaves* mm. 1-4.

Rhythmic complexity and variation by all three bassists is best seen in measures 17-20, found in Example 3.2. All three bassists depart from traditional half notes to use swing eighth notes across the neck of the instrument, in what Ron Carter calls “horizontal motion.”<sup>41</sup> Carter defines horizontal motion as a way to move quickly and smoothly from the upper to lower register of the bass, using open strings and notes found in the

<sup>41</sup> Ron Carter, *Building Jazz Bass Lines* (Milwaukee, WI: Hal Leonard Corp, 1998), 7.

same location on the instrument.<sup>42</sup> This technique can be seen with rhythmic variations played by each bassist, beginning with Jones in measure 18, Chambers in measure 17 and 20, and Carter in 19-20.

The musical score shows three bass staves labeled SJ, PC, and RC. Above the staves, the chord progression is D<sup>7</sup><sub>SUS</sub>, D<sup>7</sup>, and G<sup>MIN</sup><sup>6</sup>. Below the staves, the chord progression is A<sup>MIN</sup><sup>7(b5)</sup>, D<sup>7</sup>, and G<sup>MIN</sup><sup>6</sup>. The staves contain complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 17 and 20 are indicated at the start and end of the excerpt.

Ex. 3.2. *Autumn Leaves*, mm. 17-20.

In measure 33, or at the end of the AABC form after the melody, all three bassists transition from playing in 2 to a walking bass line in 4. This transition from 2 to 4 is part of the tradition of rhythm section playing and helps to create a texture change as well as rhythmic tension (Example 3.2a).<sup>43</sup> Each continues to walk a bass line throughout the recordings until the melody returns in the last chorus, or in the final time through the AABC form, when all three return to playing in 2 (Example 3.2b and 3.2c). Carter's example is much busier overall, compared to the beginning.

<sup>42</sup> Ron Carter, *Building Jazz Bass Lines*, 7.

<sup>43</sup> Mike Downes, *Jazz Bass Line Book*, 93.

AUTUMN LEAVES 3

**System 1 (mm. 29-32):**

- Chords:** A<sup>MIN</sup> 7(♭5), D<sup>7</sup>, G<sup>MIN</sup> 6
- Instrumental Parts:**
  - SJ:** Bass line with eighth and quarter notes.
  - PC:** Bass line with eighth and quarter notes, including a sharp sign.
  - RC:** Bass line with eighth and quarter notes, including triplets.

**System 2 (mm. 33-36):**

- Chords:** C<sup>MIN</sup> 7, F<sup>7</sup>, B<sup>7</sup>, B<sup>♭</sup>MAJ<sup>7</sup>, E<sup>♭</sup>MAJ<sup>7</sup>, B<sup>MIN</sup> 7, E<sup>7</sup>, B<sup>♭</sup>MIN<sup>7</sup>, E<sup>♭</sup>7
- Instrumental Parts:**
  - SJ:** Bass line with eighth and quarter notes.
  - PC:** Bass line with eighth and quarter notes.
  - RC:** Bass line with eighth and quarter notes, including triplets.

**System 3 (mm. 37-40):**

- Chords:** A<sup>MIN</sup> 7(♭5), D<sup>7</sup>, G<sup>MIN</sup> 6
- Instrumental Parts:**
  - SJ:** Bass line with eighth and quarter notes.
  - PC:** Bass line with eighth and quarter notes.
  - RC:** Bass line with eighth and quarter notes, including a triplet.

Ex. 3.2a. *Autumn Leaves*, mm. 29-40.

**A**  $C^{MIN7}$   $F^7$   $B^{MIN7}$   $E^7$   $B^{bMIN7}$   $E^{b7}$

161

$A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

165

Ex. 3.2b. Chambers, *Autumn Leaves*, mm. 161-200.

**A**  $C^{MIN7}$   $F^7$   $B^{bMAJ7}$   $E^7$   $E^{bMAJ7}$

193

$A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$   $G^{MIN6}$

197

**A**  $C^{MIN7}$   $F^7$   $B^{bMAJ7}$   $E^7$   $E^{bMAJ7}$

201

$A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$   $G^{MIN6}$

205

**B**  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

209

Ex. 3.2c. Carter, *Autumn Leaves*, mm. 193-212.

Rhythmic analysis of the walking bass lines shows the use of four quarter notes per measure for the majority of the recording. Example 3.3 shows the quarter-note

choices made by each bassist in the last four measures of the B section of the song, leading into the C section, or the final eight measures of the form.

The image displays three staves of musical notation for bassists, labeled SJ, PC, and RC, corresponding to measures 85-89 of the song 'Autumn Leaves'. The key signature is one flat (F major). The notation includes walking bass lines with various chords indicated above them. The chords for SJ are C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, and C<sup>A</sup>MIN<sup>7(b5)</sup>. The chords for PC are C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, E<sup>b</sup>MAJ<sup>7</sup>, and A<sup>MIN</sup>7(b5). The chords for RC are C<sup>MIN</sup>7, F<sup>7</sup>, D<sup>MIN</sup>7, E<sup>b</sup>MAJ<sup>7</sup>, and A<sup>MIN</sup>7(b5). The notation also includes a measure number '85' at the beginning of each staff.

Ex. 3.3. *Autumn Leaves*, mm. 85-89.

Rhythmic variations in the walking lines can be seen throughout all three transcriptions. All improvised lines fit within Carter's recommended rhythmic parameters, in order to avoid over-emphasizing rhythmic figures that would detract from using the quarter note as the primary rhythmic choice when creating a bass line.<sup>44</sup> The use by all three bassists of eighth-note rhythms mixed with the consistent use of quarter notes in the walking line helps to propel the rhythmic motion forward, as seen in Example 3.4. For example, Carter plays a triplet figure in m. 103-104 that leads into the top of the form; this deviation from the quarter-note walking line creates excitement and energy.

<sup>44</sup> Carter, *Building Jazz Bass Lines*, 11.

Ex. 3.4 *Autumn Leaves*, mm. 100-103.

Chord symbols for measures 100-102:

- SJ:  $E^b_{MAJ}7$ ,  $A_{MIN}7(b5)$ ,  $D^7$
- PC:  $B^b_{MIN}7$ ,  $E^b7$ ,  $A_{MIN}7(b5)$ ,  $D^7$
- RC:  $E^b_{MAJ}7$ ,  $A_{MIN}7(b5)$ ,  $D^7$

Chord symbols for measure 103:

- SJ:  $G_{MIN}^b$ ,  $C_{MIN}7$
- PC:  $G_{MIN}^b$ ,  $C_{MIN}7$
- RC:  $G_{MIN}^b$ ,  $C_{MIN}7$

Ex. 3.4 *Autumn Leaves*, mm. 100-103.

Example 3.5 provides further insight into each of the bassists' rhythmic conception, while also demonstrating a harmonic approach unique to the bass. To take advantage of the natural setup of the instrument, all three bassists make use of the open G, D, and A strings. Playing a combination of open strings with stopped strings makes it easier for the bassists to incorporate more elaborate and ornamented rhythms, another concept discussed by Carter in his *Building Jazz Bass Lines* text.<sup>45</sup>

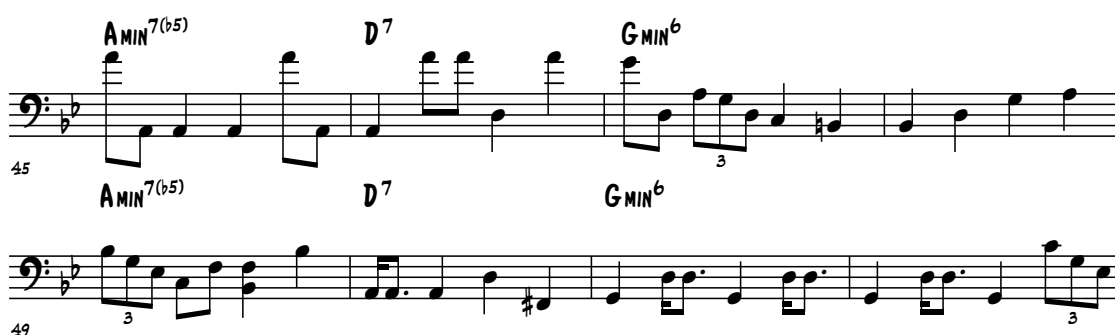
<sup>45</sup> Carter, *Building Jazz Bass Lines*, 7.



Ex. 3.5a Sam Jones, *Autumn Leaves*, mm. 130



Ex. 3.5b Paul Chambers, *Autumn Leaves*, mm. 173-177.



Ex. 3.5c Ron Carter, *Autumn Leaves*, mm. 45-53.

A comparison of the way each bassist chooses to play rhythms beyond the quarter note shows that Jones uses the least amount of variation, followed by Chambers, then Carter. Carter's rhythmic choices are by far the most active amongst those observed in this selection. Example 3.6 shows how he plays rhythmically across the barline, yet still anticipating harmonically the upcoming chord changes while using diatonic note choices,



with the exception of two non-chord tones (NCT) (Bb and Ab in m. 133) that function as chromatic neighbors to the subsequent chord.

Ex. 3.6 Ron Carter, *Autumn Leaves*, mm. 128-133.

### Harmonic Analysis

Examples 3.7 and 3.8 show each bassist's note choices in relation to the respective chord changes. In measure 3, Chambers uses a sequential series of descending chromatic ii-Vs leading to the Amin7(b5) in measure 5. This motion is described by Downes as resolving down a 5<sup>th</sup> or 4<sup>th</sup> to help create the outline of the chord, while demonstrating harmonic motion between the chord changes in the next measure.<sup>46</sup> This specific chord selection is based on the arrangement of the song and is heard throughout this recording. This variation contrasts with what Jones and Carter are playing and provides a direct chromatic motion between the chord changes found in measures 2-5. Also seen in Example 3.7 is a trademark of Carter's sound, in measure 3 as well as 11. One of the most defining features of Carter's playing is his sound, "clear, warm and distinct – a trademark," as described by Todd Coolman.<sup>47</sup> Carter is known for playing two or three notes at once, using double stops to create a thicker harmonic texture. Carter

<sup>46</sup> Downes, *Jazz Bass Line Book*, 14.

<sup>47</sup> Todd Coolman, *The Bass Tradition – Past, Present, and Future* (New Albany, IN: Jamey Aebersold Jazz, 1985), 60.

is often heard using techniques related to guitarists, such as strumming chords, use of right hand tremolo, left hand slides, and other wide-ranging effects.<sup>48</sup> In this example Carter uses the effect of a glissando that is commonly heard in his sound. The use of a glissando paired with a double stop contrasts within his improvised texture.<sup>49</sup>

Ex. 3.7 Sam Jones, Paul Chambers, Ron Carter, *Autumn Leaves* mm. 1-4.

In Example 3.8, each bassist's walking line contains different improvised harmonic and melodic ideas over the local Bb ii-V-I progression. In measure 85-87, Jones uses a scalar motion described as a "down, up, up" motion by Downes.<sup>50</sup> This scalar shape is easily created when the chord changes function in the cycle of fifths, allowing Jones to walk diatonically, using only one chromatic NCT on beat three in measure 86. This chromatic NCT is used in preparation to play the root of the Bb chord on beat one, before arpeggiating the next two measures. The NCT found on beat three is used to help strengthen the chord tone placed on the subsequent beat one.<sup>51</sup> Using this

<sup>48</sup> Allan Kozinn, "Ron Carter, Master of the Bass," *Frets Magazine* 1, no. 6 (1979), 21

<sup>49</sup> This is also heard in measures 63-64, and 190.

<sup>50</sup> Downes, *Jazz Bass Line Book*, 55.

<sup>51</sup> Downes, *Jazz Bass Line Book*, 23.

approach to improvise a line over a ii-V-I progression allows for functional diatonic harmony (or possible chromatic choices) through note choices that can lead to a more melodic line.<sup>52</sup> Similar examples can be seen in measures 89 and 90.

Paul Chambers applies a different concept over the progression, using an “up, down, down” shape that is slightly modified in measures 85-87.<sup>53</sup> Another feature of Chambers’ playing is his use of digital patterns: scale patterns or melodic cells that can be used in sequence and are structured according to the numeric value of each note to the root of a chord.<sup>54</sup> Chambers’ harmonic approach to the first chord change is a digital pattern he used often, on the 1, 5, 3, 7 of the C minor chord.<sup>55</sup> Placing the 7<sup>th</sup> of the chord on beat four provides a melodic 7-3 resolution to the 3<sup>rd</sup> of the following chord on the downbeat of the next measure.<sup>56</sup> This choice of the third in measure 86 allows him to use the neighbor tone of Bb before descending to the root of the chord, preparing an ascending fourth from the last beat of measure 86 to the root of the chord in measure 87. Similar to Jones, Chambers uses a chromatic passing tone on beat three, increasing the melodic motion forward to the next chord.

Carter implements two techniques in this passage, resulting in a “down, down, down” motion over the three measures that includes horizontal motion and open string shifts. Carter plays the first two measures plus the downbeat of measure 87 in one position, prior to using the open A string of the bass to shift his left hand position into the

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<sup>52</sup> Carter, *Building Jazz Bass Lines*, 10.

<sup>53</sup> Downes, *Jazz Bass Line Book*, 56.

<sup>54</sup> Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Los Angeles: Alfred Publishing 1991), 8.

<sup>55</sup> Other examples of this can be seen in measures 41, 65, 105.

<sup>56</sup> Downes, *Jazz Bass Line Book*, 26.

lower register of the instrument.<sup>57</sup> All notes played by Carter are diatonic to the chords, with an ascending seventh in measure 86, a compound interval descending by an eleventh and a sixth ascending and descending in the following measure. This allows the bassist to create more harmonic variety to the walking line.

8 **AUTUMN LEAVES**

**C<sub>MIN</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>MAJ</sub><sup>7</sup>**

SJ

85 **C<sub>MIN</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>MAJ</sub><sup>7</sup> E<sup>b</sup><sub>MAJ</sub><sup>7</sup>**

PC

**C<sub>MIN</sub><sup>7</sup> F<sup>7</sup> D<sub>MIN</sub><sup>7</sup> E<sup>b</sup><sub>MAJ</sub><sup>7</sup>**

RC

85 **A<sub>MIN</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>MIN</sub><sup>7</sup>**

SJ

89 **A<sub>MIN</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>MIN</sub><sup>7</sup>**

PC

**A<sub>MIN</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>MIN</sub><sup>7</sup> F<sub>MIN</sub><sup>7</sup> B<sup>b7</sup>**

RC

89

The image displays a musical score for the jazz standard 'Autumn Leaves', specifically measures 85 through 89. It features three bass lines: Soloist (SJ), Piano (PC), and Right Channel (RC). The key signature is B-flat major (two flats). Above the staves, chords are indicated for each measure. The notes in the bass lines are written in a walking bass style, often using chromatic half steps to approach chord tones. Measure 85 starts with a key signature change to B-flat major. Measure 89 ends with a key signature change to E-flat major (three flats).

Ex. 3.8 *Autumn Leaves*, mm. 85-89.

Harmonic choices by all three show similarities in the use of NCTs to approach chords by a chromatic half step, creating tension and direction in the walking line. Jones and Chambers use a similar device, playing a chord tone on beat three of the minor ii

<sup>57</sup> Carter, *Building Jazz Bass Lines*, 14.

chord (m. 53), then descending or ascending chromatically by half step on beat four into the F dominant (m. 54). Carter uses NCTs in a similar way in measures 61 and 65 in example 3.9b.

Jones and Carter further develop this concept by using a tritone substitution of the dominant V chord of the Bb Maj7: Jones in the second half of measure 54 and Carter in the entire measure 54 in Example 3.9a. Choosing the tri-tone substitution B7 in place of the F7 chord allows for chromatic descending stepwise motion to the local tonic Bb on the downbeat of measure 55.

53

SJ

PC

RC

53

$C_{MIN}^7$   $F^7$   $B^7$   $B^b_{MAJ}^7$

$C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$   $E^b_{MAJ}^7$

$C_{MIN}^7$   $B^7$   $A_{MIN}^7$   $E^b_{MAJ}^7$

Ex. 3.9a *Autumn Leaves*, mm. 53-55.

61

SJ

PC

RC

61

Ex. 3.9b *Autumn Leaves*, mm. 61-65.

Similar examples of NCTs by all bassists can also be seen in measures 38, 61, and 72. A clear example of all three bassists using this device can be seen on beat four of measure 117 in Example 3.10. This is the beginning of a Bb ii-V-I, where Chambers and Carter approach the down beat of the second measure by using a B natural that leads into the C, or the fifth scale degree of the following chord. Jones chooses to use an E natural on beat 4, creating chromatic motion that leads to the root of the following F7 chord, seen in Example 3.10.

117

SJ

PC

RC

117

Ex. 3.10 *Autumn Leaves*, mm. 117-119.

### Range Analysis

Range choices by Jones and Chambers are more similar to each other than to Carter, using notes between an E1 and F#3 and G3 when walking (Ex. 3.11). Both bassists improvise a walking line that fits within the staff for the majority of the song, while frequently using the third above and below the staff. Compared to the others, Carter extends his walking range, using notes between E1 and Bb3, as seen in Example 3.11d. Carter more frequently uses the upper register of the bass, often playing above a D3, as seen in measures 174-176. Carter's use of a wider range allows for note choices in thumb position that are horizontal across the strings, creating possibilities for greater timbral varieties.<sup>58</sup>



Ex. 3.11a Sam Jones *Autumn Leaves*, mm. 169.



Ex. 3.11b Paul Chambers, *Autumn Leaves*, mm. 45.

<sup>58</sup> Carter, *Building Jazz Bass Lines*, 7.



Ex. 3.11c Paul Chambers, *Autumn Leaves*, mm. 15.

41

Chord symbols: C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>

45

Chord symbols: A<sup>MIN</sup>7(b5), D<sup>7</sup>, G<sup>MIN</sup>6

The notation shows two systems of bass lines in B-flat major. The first system (mm. 41-43) shows a walking line with eighth-note fills. The second system (mm. 44-47) continues the walking line, with a triplet of eighth notes (F2, E2, D2) in measure 46.

Ex. 3.11d Ron Carter, *Autumn Leaves*, mm. 42-47.

In summarizing some observations of each of the bassists playing *Autumn Leaves*, it is interesting to note that all three played in 2 to start and finish the song, confining the rhythmic activity to a quarter note walking line for the majority of the song, with infrequent eighth-note fills. Carter used more extensive rhythmic ideas to create a new texture to begin the C section of the form. The use of NCTs and horizontal motion allows each bassist to create an individual and distinctive sound. Chambers and Carter most frequently avoid the root of the chord on the downbeat. Jones' approach strikes a balance between scalar ideas and chordal ideas throughout his walking line. Carter's combination of rhythm and note choices provide for some of the most harmonically interesting examples among the bassists.



## CHAPTER IV

### OLEO

Sonny Rollins' composition "Oleo" is a contrafact based on the 1930 George Gershwin composition "I Got Rhythm."<sup>59</sup> This contrafact is known as a "rhythm changes": a piece that retains the basic form and harmonic changes of "I Got Rhythm" but has a different, newly-composed melody. Writing contrafacts is a common practice dating from the 1940s, used as a way to avoid paying royalties to the original composer.<sup>60</sup> Rollins introduced "Oleo", along with "Airegin" and "Doxy," to bandleader Miles Davis at a June 1954 recording session.<sup>61</sup> Davis chose to record all three compositions and selected them to be on his next Prestige label release.<sup>62</sup> Niklas Wilson noted the importance of Rollins' songs, stating "This probably represents a singular achievement for a musician officially hired as a sideman: he [Rollins] brings three compositions to a colleague's recording session, all three are recorded, and all three immediately become jazz standards." Wilson quotes Davis as saying that Rollins hadn't even finished the tunes when he brought them in: "He ... rewrote them right in the studio. He would be tearing off a piece of paper and writing down a bar or a note or a chord.... One tune he wrote was

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<sup>59</sup> Scott DeVeaux and Gary Giddins, *Jazz* (New York: Norton and Company, 2009), 39.

<sup>60</sup> David Baker, *How to Play Bebop*, Volume 3 (Los Angeles: Alfred Publishing, 1987), 4.

<sup>61</sup> Sandra Burlingame, "Oleo," <http://www.jazzstandards.com/compositions-2/oleo.htm>, 2016; accessed 12 January 2016.

<sup>62</sup> Burlingame, "Oleo."

‘Oleo.’ He got the title from oleomargarine, which was a big thing then, a cheap butter substitute.”<sup>63</sup>

Davis continued to perform and record Rollins’ compositions over the next two decades with a band that included John Coltrane and a young Bill Evans. Evans went on to record “Oleo” many times with his trios and is best known for his 1958 version.<sup>64</sup>

Rollins’ rhythm changes contrafact uses the original key of Bb, using a traditional AABA 32-measure form.

The following recordings of *Oleo* have been selected:

- Sam Jones on the 1958 Bill Evans album *Everybody Digs Bill Evans*. Personnel on the recording are Bill Evans on piano, Philly Joe Jones on drums, and Sam Jones on bass.<sup>65</sup>
- Paul Chambers on the 1956 Miles Davis album *Relaxin’ With The Miles Davis Quintet*. Personnel on the recording are Miles Davis on trumpet, John Coltrane on tenor saxophone, Red Garland on piano, Philly Joe Jones on drums, and Paul Chambers on bass.<sup>66</sup>
- Ron Carter on Charles Bell’s 1962 album *Another Dimension: Charles Bell and the Contemporary Jazz Quartet*. Personnel on the recording are Charles Bell on piano, Bill Smith on guitar, Allen Blairman on drums, and Ron Carter on bass.<sup>67</sup>

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<sup>63</sup> Niklas Wilson, *Sonny Rollins: The Definitive Musical Guide* (Berkeley, CA: Berkeley Hills Books, 2001), 109.

<sup>64</sup> Bill Evans, *Everybody Digs Bill Evans: Bill Evans Trio*, Riverside, compact disc R018-2, 1958.

<sup>65</sup> Baker, *How to Play Bebop*, 4.

<sup>66</sup> Miles Davis, *Relaxin’ With the Miles Davis Quintet*, Prestige, compact disc, PRLP 7129, 1956.

<sup>67</sup> Charles Bell, *Another Dimension*, Atlantic, LP, SD 1400, 1962.

Each track is recorded in the traditional key of Bb and is performed at approximately 245 beats per minute.

### **Rhythmic Analysis**

With two chord per measure, rhythm changes can provide a challenge to the bassist improvising a walking line. Having to define a chord within two beats means the bassist must choose which notes will best create a desired walking line while preparing the following chord. Since rhythm changes is primarily built around one tonality in the A section of the form (in these examples Bb), it allows for variation and interpretation of the chord progression. With a strong Bb tonal center some chords can be ignored. The bridge or B section of the song features a series of secondary dominants resolving back to Bb.

Rhythmic variations beyond quarter notes are minimal in the recordings selected. This could be attributed to the tempo as well as to the challenge of navigating multiple chord changes per measure. Variations used are limited to repeated eighth notes and varied notes as seen in Example 4.1.

**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

161

$F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

165

**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

169

Ex. 4.1a Jones, *Oleo*, mm. 161-172.

$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $C^7$   $C_{MIN}{}^7$   $F^7$

153

Ex. 4.1b Carter *Oleo*, mm. 153.

This rhythmic eighth-note idea is used sparingly by all three bassists; Chambers uses it the least, and Carter the most. Following the melody in the first 32 measures, Carter creates his most complex rhythmic variation in the first four measures of the walking bass line, complementing the improviser. Example 4.2 demonstrates his use of playing across the barline to create a hemiola into measure five of the form.

**2**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D^{\text{OLEO}}_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $F_{MIN}{}^7$   $B^b7$

33

Ex. 4.2 Carter *Oleo*, mm. 33-37.

## Harmonic Analysis

The use of chord tones allows for diatonic voice leading and results in walking lines that are chordal in shape. Scalar motion provides contrast to the disjunct shape of chordal lines and both complements and balances the walking line, as seen in Example 4.3.

81

85

89

Ex. 4.3a Jones, *Oleo*, mm. 81- 92.

97

Ex. 4.3b Chambers, *Oleo*, mm. 97-100.

193

Ex. 4.3c Carter *Oleo*, mm. 193-196.

In his discussion of chromatic passing tones (CPTs), Downes encourages bassists not to overuse them in their construction of the lines because it will often clash with the min7 chords in the progression.<sup>68</sup> For example, in the hypothetical bass line shown in Example 4.4, a CPT is used on the second and fourth beat of each measure.



Ex. 4.4 Hypothetical line, *Oleo*, overuse of the CPT.

Using CPTs allows for smooth voice leading, as seen in Example 4.5. The CPTs can be used to arrive at any of the chord tones in the subsequent chord change, creating varying amounts of tension and direction, as seen in Example 4.5.

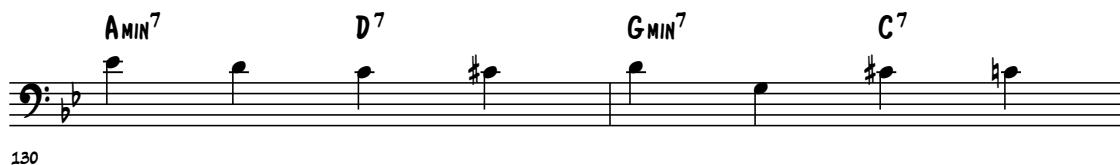


Ex. 4.5a Jones, *Oleo*, mm. 78-79.



Ex. 4.5b Chambers, *Oleo*, mm. 43-44

<sup>68</sup> Downes, *Jazz Bass Line Book*, 71.

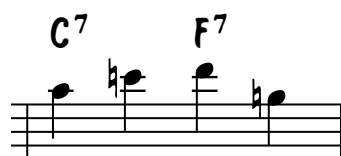


Ex. 4.5c Carter, *Oleo*, mm. 130-131.

Secondary dominants are used by all three bassists, and are often found in the fourth measure of the “A” sections of the form. The Cmin7 chord is played as a C7, and therefore reinterpreted as the V7 of the V, and played as a C7. This change is often used by Jones and Carter and is idiomatic to the bass, allowing players to use the open “E” string (E1) during the secondary dominant (also a CPT to the root of the F7). While Chambers uses the same device in other octaves, he does not use it with the open string E1 in this recording. Example 4.7 shows all three bassists using an E natural in a secondary dominant C7.



Ex. 4.7a Jones, *Oleo*, mm. 36.



Ex. 4.7b Jones, *Oleo*, mm. 68.



Ex. 4.7c Chambers, *Oleo*, mm. 111.



Ex. 4.7d Carter, *Oleo*, mm. 44.



Ex. 4.7e Carter, *Oleo*, mm. 79.

Descending or ascending appoggiaturas or NCTs are used frequently in the A sections of the form, because the chord progression comprises a circle of fifths. This device is easily accommodated on the instrument and creates disjunct motion between beats one and two, with stepwise motion into the new chord on beat three, as seen in the hypothetical bass line in Example 4.8.<sup>69</sup> None of the bassists use this device in “Oleo,” probably because of the brisk tempi they are playing.

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<sup>69</sup> The traditional chord progression of the first four measures of the A section of rhythm changes can vary greatly. The progression common to *Oleo* is as follows with each chord receiving two beats per measure: I-vi-ii-V-iii-vi-ii-V.





Ex. 4.8 Hypothetical line, *Oleo*, mm. 3

Diatonic approach tones (DATs) and chromatic approach tones (CATs) can be used to contrast walking bass lines that are chordal or disjunct in nature.<sup>70</sup> These lines will not always contain the root of the chord on beat one or three, but rather the two types of passing tones used properly will give a sense of implied harmonic motion, as seen in Example 4.9.<sup>71</sup> Examples of this can be heard in Jones' performance: a CAT in measure 80 on beat two, a DAT in measure 105 on beat four, and a CAT in measure 107 on beat 2. Chambers is heard using a DNT in measure 56, but he does not use it as much as the other bassists.



Ex. 4.9a Jones, *Oleo*, mm. 80.



Ex. 4.9b Jones, *Oleo*, mm. 105-107.

<sup>70</sup> Carter, *Building Jazz Bass Lines*, 13.

<sup>71</sup> Downes, *Jazz Bass Line Book*, 70.



Ex. 4.9c Chambers, *Oleo*, mm. 56.



Ex. 4.9 Carter, *Oleo*, mm. 161-165.

One of the more interesting harmonic choices made in a walking line is by Carter in his approach to the traditional chord changes in the A section of the form. Here, he uses a series of ii-Vs leading to the C7. Typically, the changes are approached in a manner played by Jones and Chambers in Example 4.9d. Carter's variation to this section of the form is consistent throughout the performance, deviating infrequently.

**A**      **B<sup>b</sup>MAJ<sup>7</sup>**      **G<sup>7</sup>**      **C<sup>MIN</sup><sup>7</sup>**      **F<sup>7</sup>**      **D<sup>MIN</sup><sup>7</sup>**      **G<sup>7</sup>**      **C<sup>7</sup>**      **F<sup>7</sup>**

SJ

73

PC

RC

73

Ex. 4.9c *Oleo*, mm. 73-76.

### Range Analysis

The range used by all three bassists is very similar, with no one ascending above a C4. Chambers and Carter have a tendency to use the upper register more than Jones;

Chambers uses it the most frequently of the three. Jones ascends to the Bb3, starting with a Bb1 in measure 105, and uses the next eight measures to ascend to the highpoint of the line, using chordal movement for the majority of the ascent, finishing with scalar motion arriving at the Bb in measure 112. Jones is also heard playing in the upper register of the instrument between measures 69-72 and 189-192 (Example 4.10). Also, unique to this example is Jones's choice to rest on the fourth beat of measure 112. He may have used the rest to create tension in anticipation of the B section of the form in the following measure.

The image displays two staves of musical notation in bass clef, representing measures 105 to 112. The first staff, labeled with a boxed 'A' and measure number 105, contains the following chords: B<sup>b</sup>MAJ<sup>7</sup>, G<sup>7</sup>, C<sup>MIN</sup><sup>7</sup>, F<sup>7</sup>, D<sup>MIN</sup><sup>7</sup>, G<sup>7</sup>, C<sup>MIN</sup><sup>7</sup>, and F<sup>7</sup>. The second staff, labeled with measure number 109, contains the following chords: F<sup>MIN</sup><sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>MAJ<sup>7</sup>, A<sup>b</sup>7, C<sup>MIN</sup><sup>7</sup>, F<sup>7</sup>, and B<sup>b</sup>. The notation includes various note heads and stems, with some notes being beamed together. The key signature has one flat (Bb).

Ex. 4.10 Jones, *Oleo*, mm. 105-112.

Carter's use of the upper register is similar to Jones's in his ascending approach, in which he uses chord tones for disjunct movement and scalar motion to reach the climax of the line. Carter's use of open strings in measures 78, 79, and 81 allow him to easily descend to a lower register (Example 4.11). In the second example, Carter uses the same technique, but over fewer measures to reach his highpoint of a B3 in measure 105. He quickly descends to a lower register using open strings as seen in measure 106.

69

**A**  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

73

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $C^7$   $F^7$   $B^b$

77

**B**  $D^7$   $G^7$

81

Ex. 4.11a Carter, *Oleo*, mm. 69-81.

101

**A**  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

105

$B^{bMAJ7}$   $G^7$   $A^{MIN7}$   $D^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

Ex. 4.11b Carter, *Oleo*, mm. 101-107.

Chambers range extends to C4, the highest among the bassists, and he reaches it more than the others, several times in both the A and B section of the form (Example 4.12).

89

Ex. 4.12a Chambers, *Oleo*, mm. 85.

15

Ex. 4.12b Chambers, *Oleo*, mm. 154.

26

Ex. 4.12c Chambers, *Oleo*, mm. 260.

In summary, the bassists' walking lines are predominantly quarter-note based, probably due to the faster tempo selected. Their ranges are similar, but Chambers uses the upper register the most frequently. Both scale motion and chordal motion is used by all, but Chambers most often uses chord tones to avoid playing the root on the downbeat of

the measure. While appoggiaturas can allow for disjunct lines in contrast to scalar motion, none of the bassists use them, likely again because of the tempo. Chambers uses similar note choices throughout the recording, often repeating ideas over the same chord changes, using a cut-and-paste approach to creating a walking bass line to provide the bassist with melodic material that has been worked previously, and is still appropriate in the creation of a walking line.

## CHAPTER V

### ALL THE THINGS YOU ARE

Another frequently performed and recorded piece from the jazz repertoire is “All the Things You Are.” The song was written by Jerome Kern as part of his last Broadway musical “Very Warm for May,” which opened in November of 1939 to negative reviews.<sup>72</sup> Kern wrote the song to satisfy his own creativity, yet felt it was far too complex for popular appeal.<sup>73</sup> It appeared on the pop charts for about 13 weeks beginning in 1939, with the Tommy Dorsey Band’s recording reaching number one on the list; other performances to make the pop charts were by the Artie Shaw Orchestra at eight and Frankie Masters’ Orchestra at fourteen.<sup>74</sup> The song was used in a 1943 MGM film inspired by “Very Warm For May,” which retained only “All the Things You Are” from the original score.<sup>75</sup> Writing about Charlie Parker’s recording of “All the Things You Are” from his 1947 album “Bird of Paradise,” jazz critic Gary Giddins said: “...from the moment he intoned the dramatic intro, his vamp and Kern’s harmonic plateau were mated forever ... his recording showed that a harmonic sequence can so

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<sup>72</sup> William Ruhlmann, “Very Warm for May” <http://www.allmusic.com/album/very-warm-for-may-original-broadway-cast-mw0001885568>. 2016; accessed 7 January 2016.

<sup>73</sup> Jeremy Wilson, “All The Things You Are” <http://www.jazzstandards.com/compositions-0/allthethingsyouare.htm>. 2016; accessed 8 January 2016.

<sup>74</sup> Jeremy Wilson, “All The Things You Are.”

<sup>75</sup> William Ruhlmann, “Very Warm for May.”

vividly support a melody that the mind's ear registers the theme even when the musician spins nothing but variations.”<sup>76</sup>

Written in four flats, the song modulates through four keys before returning to the relative major at the end of the song. It begins in F minor and modulates to C major by measure 7, modulating to the closely-related key of G major in measure 15. In measure 19 the tune modulates to E major, returning to F minor in measure 25 and in the relative key of Ab in the last four measures of the 36-measure form. The formal structure of the song is ABCD: three eight-measure sections and one closing section of twelve measures. Moving quickly through numerous key centers poses a unique challenge to any musician improvising a solo or comping figures such as a walking bass line.

The following recordings of *All the Things You Are* have been selected:

- Sam Jones on the 1973 Sonny Stitt recording *Sonny Stitt The Champ*. Personnel on the recording are Sonny Stitt on saxophone, Joe Newman on trumpet, Duke Jordan on piano, Sam Jones on bass, and Roy Brooks on drums.<sup>77</sup>
- Paul Chambers on the 1964 Jimmy Heath album *On the Trail*. Personnel on the recording are Jimmy Heath on saxophone, Wynton Kelly on piano, Kenny Burrell on guitar, Paul Chambers on bass, and Albert “Tootie” Heath on drums.<sup>78</sup>

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<sup>76</sup> Gary Giddins, “All The Things He Was: Jazz makes peace with Jerome Kern.” *The Village Voice*, 45, 126. <http://0-search.proquest.com.source.unco.edu/docview/575914?accountid=12832>. Accessed February 24, 2016.

<sup>77</sup> Sonny Stitt, *The Champ*, Muse Records, compact disc, MR 5023, 1973.

<sup>78</sup> Jimmy Heath, *On The Trail*, Riverside, compact disc, RLP 486, 1964.



- Ron Carter on the 1983 album *Cedar Walton, Ron Carter, Jack DeJohnette*. Personnel on the recording are Cedar Walton on piano, Ron Carter on bass, and Jack DeJohnette on drums.<sup>79</sup>

Each track is recorded in the original key and at approximately 200 beats per minute.

### Rhythmic Analysis

The recordings selected provide a varied assortment of rhythmic choices made by all three bassists. Nevertheless, each bassist uses the expected four quarter notes per measure for the majority of his walking line. Individually, each bassist uses rhythmic variations to change texture, helping to propel the walking line forward. Chambers uses the least amount of rhythmic variation, compared to Jones and Carter, occasionally using an eighth note variation, typically on one beat of a measure. Differences in the most frequent rhythmic idea used by Chambers can be shown in Example 5.1.



Ex. 5.1 Chambers, *All The Things You Are*, mm. 23-24.



Ex. 5.1 Chambers, *All The Things You Are*, mm. 61-64

<sup>79</sup> Cedar Walton, Ron Carter, and Jack DeJohnette. *Cedar Walton, Ron Carter, Jack DeJohnette*. Limetree Records, LP, MLP-0021, 1983.

Example 5.2 should not be viewed as a rhythmic variation on Chambers' walking line: this brief style change, found in the C section of the form, occurs when the melody is being played. Departing from the swing subdivision, the ensemble changes to a straight eighth-note subdivision, or groove, for this section prior to returning to a swing subdivision in the D section of the song in the 12<sup>th</sup> measure of the form (m. 17-24). This idea does not return during the last C section, rather, the ensemble features drummer Albert Heath with an eight measure solo break (m. 269-276). Similarly, Sonny Stitt's ensemble with Sam Jones elects to change to a straight eighth-note groove in the last C section as the melody is performed (m. 161-168). It is apparent that two different recording takes were edited together to create the final track. In this process measure 144 was left out, resulting in the missing minor ii-V turnaround leading back to Fmin7. The editing could explain why the ensemble never introduced a change of groove prior to this point in the recording.

The musical notation consists of two staves of bass clef music. The first staff, starting at measure 17, contains four measures with the following chords: A MIN 7, D 7, G MAJ 7, and F# MIN 7. The second staff, starting at measure 21, contains four measures with the following chords: B 7, E MAJ 7, and C 7 ALT. The notation includes eighth notes and rests, indicating a straight eighth-note groove.

Ex. 5.2a Chambers, *All The Things You Are*, mm. 17-24.

**C**  $A_{MIN}^7$   $D^7$   $G_{MAJ}^7$

161

$F\#_{MIN}^7$   $B^7$   $E_{MAJ}^7$   $C^{7ALT}$

165

Ex. 5.2b Jones, *All The Things You Are*, mm. 161-168.

Jones and Carter are similar in their use of eighth-note ideas throughout the recording, when compared to Chambers (Example 5.3). Yet this is the least distinguishing rhythmic characteristic of their walking line. Jones and Carter are much more rhythmically active than Chambers, each in their own distinctive way.

**B**  $C_{MIN}^7$

9

Ex. 5.3a Jones, *All The Things You Are*, mm. 9.

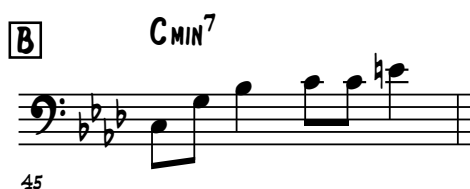
$G_{MAJ}^7$

Ex. 5.3b Carter, *All The Things You Are*, mm. 15.

$B^7$

Ex. 5.3c Carter, *All The Things You Are*, mm. 22.

Chambers does not use eighth-note rhythms as frequently as Jones, who often plays two sets of eighth notes in a measure. Using this idea doubles the rhythmic alternatives in the walking line in comparison to Chambers (Example 5.4). Use of this rhythmic idea still preserves the quarter-note pattern that is essential to the walking bass line; Carter advocates that bassists should not overdo this rhythmic pattern<sup>80</sup>



Ex. 5.4a Jones, *All The Things You Are*, mm. 45.



Ex. 5.4b Jones, *All The Things You Are*, mm. 116.



Ex. 5.4c Jones, *All The Things You Are*, mm. 123.

Carter chooses rhythmic ideas similar to Jones', often using eighth notes throughout a measure, more frequently than either Jones and Chambers (Example 5.5).

<sup>80</sup> Carter, *Building Jazz Bass Lines*, 11.



Ex. 5.5a Carter, *All The Things You Are*, mm. 31.



Ex. 5.5b Carter, *All The Things You Are*, mm. 51-52.



Ex. 5.5c Carter, *All The Things You Are*, mm. 95.



Ex. 5.5d Carter, *All The Things You Are*, mm. 103-104.

Expanding his rhythmic variations, Carter increases the number of eighth notes, starting in measure 73. He then constructs an alternative rhythm two measure later accentuating the off beat to produce a forward sense of direction in the A section of the form (m. 75-77). Example 5.6 also shows his method of executing horizontal motion across the instrument.<sup>81</sup>

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<sup>81</sup> Carter, *Building Jazz Bass Lines*, 7.

**A**

73

77

Ex. 5.6 Carter, *All The Things You Are*, mm. 73-77.

The use of triplets is more commonly heard in Carter's recording, but is also used by occasionally by Jones, as seen in measures 103 and 113. Carter's use of triplets in measure 1 contrast with the eighth-note rhythms selected in measures 3, 5, and 6 (Example 5.7).<sup>82</sup> This helps preserve the triplet swing subdivision and allows deviation from the quarter-note walking line.<sup>83</sup>

**A**

5

Ex. 5.7a Carter, *All The Things You Are*, mm. 1-8.

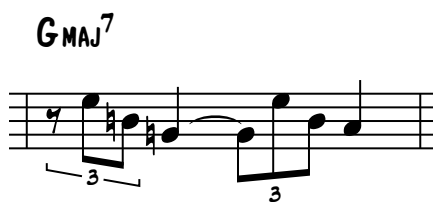
**G MIN7(b5)**      **C7(b9)**

3

Ex. 5.7b Carter, *All The Things You Are*, mm. 36.

<sup>82</sup> Downes, *Jazz Bass Line Book.*, 33.

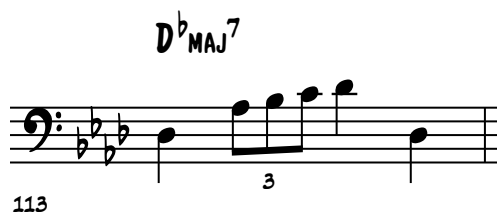
<sup>83</sup> Carter, *Building Jazz Bass Lines.*, 11.



Ex. 5.7c Carter, *All The Things You Are*, mm. 91.



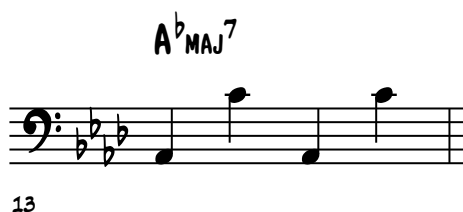
Ex. 5.7d Carter, *All The Things You Are*, mm. 103.



Ex. 5.7e Jones, *All The Things You Are*, mm. 113.

### Harmonic Analysis

Each bassist employs his own distinctive harmonic conception when walking a bass line, often recycling ideas with some slight variation. Jones employs a balance of scalar and arpeggiated movement throughout this recording. He uses compound intervals such as a tenth from both the root to the third, and the fifth to the seventh of a chord. Both applications of a tenth offer a unique timbre on the bass, adding to harmonic tension, especially in the second example, where the root of the chord is not used (Example 5.8).



Ex. 5.8a Jones, *All The Things You Are*, mm. 13.



Ex. 5.8b Jones, *All The Things You Are*, mm. 54.

Chambers does not use the interval of a tenth in his walking, while Carter only uses it in measure 186, by means of an open D string (D2) and F on the G string (F3) when the melody is played at the end of the recording. Using tenths allows the bassist to create a disjunct line with greater harmonic impact, rather than playing the root or third in sequence when arpeggiating up the chord. Jones further expands this idea, using compound intervals starting with an eighteenth between E1 and G3, followed by a tenth based on the fifth and seventh scale degree of the chord, with an additional compound interval of a thirteenth between the fifth and third of the chord in the same measure (Example 5.9). Measure 50 contains a ii-V-I progression that displays horizontal motion across the neck of the instrument, which allows Jones to play notes in one position prior to using the compound interval in measure 54.<sup>84</sup>

<sup>84</sup> Carter, *Building Jazz Bass Lines*, 7.



49

**C**

53

Ex. 5.9 Jones, *All The Things You Are*, mm. 49-56.

Horizontal motion is used by all three bassists in the selected recordings, but most often by Jones and Carter. Example 5.10 shows similarities between the bassists' application of this concept. Jones and Carter exploit the same region, while Chambers chooses a higher hand position on the instrument. Carter's example shows his frequent use of horizontal motion in the middle range of the instrument to create a disjunct line. In measure 14 Carter uses the open A and D strings to descend to a lower hand position on the instrument, placing him in a location that allows him to choose scalar motion, contrasting the previous measures. Similar to Carter, Jones and Chambers also use the open A and D strings to relocate their hand position on the instrument.

**B**

117

121

Ex. 5.10a Jones, *All The Things You Are*, mm. 117-122.

**B**

*C*MIN<sup>7</sup> *F*MIN<sup>7</sup> *B*<sup>b7</sup> *E*<sup>b</sup>MAJ<sup>7</sup> *A*<sup>7</sup>

153

*A*<sup>b</sup>MAJ<sup>7</sup> *A*MIN<sup>7</sup> *D*<sup>7</sup> *G*MAJ<sup>7</sup>

Ex. 5.10b Jones, *All The Things You Are*, mm. 153-160.

**B**

*C*MIN<sup>7</sup> *F*MIN<sup>7</sup> *B*<sup>b7</sup> *E*<sup>b</sup>MAJ<sup>7</sup>

9

*A*<sup>b</sup>MAJ<sup>7</sup> *A*MIN<sup>7</sup> *D*<sup>7</sup> *G*MAJ<sup>7</sup>

13

**C**

*A*MIN<sup>7</sup> *D*<sup>7</sup> *G*MAJ<sup>7</sup>

17

Ex. 5.10c Carter, *All The Things You Are*, mm. 9-18.

All three bassists use a balance of scalar and chordal concepts in their walking lines. Throughout the recordings, the bassists use chord tones other than the root (3, 5, 7) on the downbeat of the measure, adding variety and enriching the harmonic line created. Jones uses this in measures 93 and 100, and Carter in measures 107 and 148. Chambers exploits this scheme frequently throughout the recording, often avoiding the root of the chord on the downbeat for two to three measures in a row. In Example 5.11a, in measures 37 and 39, he uses the fifth of the chord on the downbeat. Chambers' use of the

fifth is frequent, when compared to his use of the root of the chord, as seen in Example 5.11b.

**A**  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$

37

Ex. 5.11a Chambers, *All The Things You Are*, mm. 37-48.

**A**  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$

109

Ex. 5.11b Chambers, *All The Things You Are*, mm. 109-116.

Chambers' most extensive use of this technique covers nearly two thirds of the form of the song, before he finally plays a root on the downbeat four measures in a row (Example 5.12).

**B**  $C^{MIN7}$   $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$

153

$A^{bMAJ7}$   $A^{MIN7}$   $D^7$   $G^{MAJ7}$

157

**C**  $A^{MIN7}$   $D^7$   $G^{MAJ7}$

161

$F^{\sharp MIN7}$   $B^7$   $E^{MAJ7}$   $C^{7ALT}$

165

**D**  $F^{MIN7}$   $B^{bMIN7}$   $E^{b7}$   $A^{bMAJ7}$

169

$D^{bMAJ7}$   $D^{bMIN7}/G^b$   $C^{MIN7}$   $B^{DIM7}$

173

$B^{bMIN7}$   $E^{b7}$   $A^{bMAJ7}$   $G^{MIN7(b5)}$   $C^{7(b9)}$

177

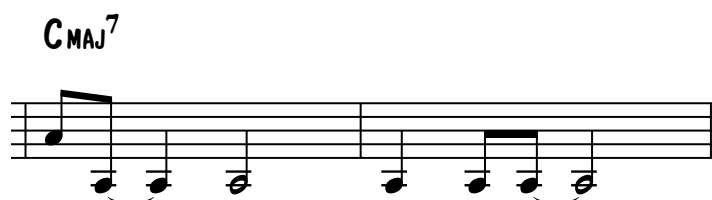
**A**  $F^{MIN7}$   $B^{bMIN7}$   $E^{b7}$   $A^{bMAJ7}$

181

Ex. 5.12 Chambers, *All The Things You Are*, mm. 153-180.

## Range Analysis

Of the songs selected and transcribed “All The Thing You Are” is distinctive in that Carter did not play in the highest range on the instrument compared to Jones and Chambers. In contrast, Carter used the lowest note range on the instrument. He used a bass with a C extension, a continuation of the fingerboard under the E string (E1), which allows access to notes down to a C1.<sup>85</sup> Carter’s use of the note C1 is infrequent, played only in the last time through the form (Example 5.13).



Ex. 5.13 Carter, *All The Things You Are*, mm. 187.

While all three bassists use E1, Carter uses it the least followed by Chambers then Jones. Nevertheless, Chambers does not use this note or range choice until near the end of the recording, first in measure 160 in Example 5.14.<sup>86</sup> Chambers uses the same bass line in measure 232, in at the same part of the form, with a slight variation in measure 268.



Ex. 5.14a Jones, *All The Things You Are*, mm. 11.

<sup>85</sup> Brun. *A History of the Double Bass*, 161.

<sup>86</sup> This is also heard by Jones in measure 16, 32, 52, and 88.



different for not always starting with the root of the chord. Jones' examples provide for exciting ways to construct the line. Chambers provides an instructive example of how to produce greater harmonic tension by avoiding the root of the chord on the downbeat. Carter's choice of range was unusual in not using the upper register of the bass, which could be seen as a departure from the typical range choice in his other recordings.

## CHAPTER VI

### Conclusion

The purpose of this study was to better understand the choices made by Sam Jones, Paul Chambers, and Ron Carter in the recordings selected. This chapter summarizes the findings, but also explores implications of their walking lines and suggests further research.

The study of the great jazz bassists' walking lines is a topic often discussed with bassists in their learning process. Identifying rhythmic and harmonic ideas used by accomplished jazz bassists provides the learner with a vast amount of material to implement in students' practice, which will ideally find its way into their individual performance. According to jazz musician Dave Liebman, one of the best ways to learn jazz is to extract aural and tactile information from a master teacher in a live setting, with the next best option being transcribing recordings of jazz greats.<sup>87</sup> Sam Jones, Paul Chambers, and Ron Carter are all recognized as jazz greats, and recordings of their playing provide ample material to be studied.

Each bassist displays similar choices in rhythm, harmony, and range in his walking lines, yet each walking line can be identified as distinct to its creator. They all use rhythmic ideas in personal ways, but Carter's are more rhythmically complex,

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<sup>87</sup> Liebman, Dave. *The Complete Transcription Process*, [http://davidliebman.com/home/ed\\_articles/the-complete-transcription-process/](http://davidliebman.com/home/ed_articles/the-complete-transcription-process/). Accessed February 15, 2016.



frequently including two or three swung eighth notes within a measure.

Placement of the rhythm within a measure or across a phrase changes the musical texture, while also implying forward rhythmic motion. Eighth notes bring a textural change to the walking quarter-note line and can be very effective in transitioning between sections of the form. Rhythms paired with harmonic conceptions, as identified, help in creating a clear walking line, providing a foundation for improvisation. Harmonic identified in this study were varied: scalar and chordal movement that resulted in disjunct versus conjunct motion; the placement of chord tones on strong and weak beats within a measure; and horizontal motion which allowed the bassists to access more strings in one position of the instrument, including compound intervals that exploit open strings for quick register changes. Because Carter was the most rhythmically active, a study that looks specifically at his rhythmic choices during key moments of a recording could be useful. Observing how Carter transitions from playing in 2 to 4 could also provide material for further study. Moreover, the rhythmic choices made during the form of a song could provide more material for bassists on how to better transition through the sections of the form: for example, identifying Carter's rhythmic choices at the end of each A verses, and what he uses in a B section of an AABA could provide greater understating of rhythmic transitional material and the implications of those choices.

Chambers most frequently avoided the root of the chord on the downbeat, followed by Carter, then Jones. The ability to use chord tones other than the root of the chord on the downbeat provides flexibility in the direction of the line, greater harmonic tension, and more timbre choices across the range of the instrument. While the examples selected feature Chambers most often using chord tones other than the root (as heard in

“Oleo”), Carter is also heard using this concept in his walking line in “Autumn Leaves” and “All The Things You Are.”. Carter advocates note choices other than the root or tonic of the chord on the downbeat, which can often be heard in his playing.<sup>88</sup>

Compound intervals are another important component of using variations in a bass line to contrast scalar and chordal motion. This is heard in all the recordings selected, but most often by Carter as a way to relocate his hand position on the instrument. Jones’ use of compound intervals in the recording of “All The Things You Are” is a distinct representation of this concept. Further research on how bassists use this concept could provide an assortment of possible choices for performers.

The range options on the instrument not only provide a variety of tone color and dynamics, but also permit use of compound intervals, open string shifts, and the selection of different octaves in the walking line. Generally, the bassists were very similar in their range in the recordings, but these particular selections may represent an anomaly, since Carter’s upper range in “All The Things You Are” was not typical when compared to recordings outside the scope of this study. The choices in range made by each bassist could have also been influenced by the ensemble with which they were playing.

Chambers often ascended to an upper register during similar parts of the A section of the form in “Oleo,” resulting in a cut-and-paste walking bass line. Without looking at the choices made by the other members of the ensemble, one could not assume the reasons for the choice of range. Further study and analysis of group interaction could result in a greater understanding of this process.

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<sup>88</sup> Carter, *Building Jazz Bass Lines*, 9.

Since creating a walking bass line is an expectation of all jazz bassists, studying these transcriptions can provide ideas and material that can be implemented into performers' playing to further expand their individual possibilities. This study clearly shows how three different bassists use similar techniques, but each in a distinct way that highlights their own individual sound. While Jones' and Chambers' playing may not be as busy as Carter's, each presents different choices that define his individual concept. Jones' approach is often the most practical, but offers techniques similar to those of his contemporaries. Chambers' walking lines have been noted as examples of how to approach melodic lines, using ideas that are recycled or copied, and are proven to work in his recordings. Other recordings by Chambers not used in this study show similarities in his approach, when comparing specific chord changes in a song. While Carter's performance of "All The Things You Are" represents an anomaly in terms of range, his rhythmic and harmonic choices provide ample material for study. Because Carter is one of the most recorded bassists of all time, his work offers opportunities for further study in all areas discussed in this study. In addition, it would be beneficial to look at how his choices were affected by the playing of the group.

This study's comparison of the playing of Sam Jones, Paul Chambers, and Ron Carter on three jazz standards has identified a variety of useful ideas and concepts that can be incorporated into a performance. To further research in the field of jazz studies, it would be important to look at the techniques identified with performances not discussed here. In addition, studying the interaction between the individuals in the ensemble would provide greater insight into group interaction and the creative process.

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APPENDIX A  
TRANSCRIPTIONS



## SCORE

## AUTUMN LEAVES

JOSEPH KOSMA

**A** 54

INTRO OMITTED

**CHORDS:** C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, E<sup>b</sup>MAJ<sup>7</sup>, C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>MIN</sup>7, E<sup>7</sup>, B<sup>b</sup>MIN<sup>7</sup>, E<sup>b</sup>7, C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, E<sup>b</sup>MAJ<sup>7</sup>, A<sup>MIN</sup>7(b5), D<sup>7</sup>, G<sup>MIN</sup>6, A<sup>MIN</sup>7(b5), D<sup>7</sup>, G<sup>MIN</sup>6, C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, E<sup>b</sup>MAJ<sup>7</sup>, C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>MIN</sup>7, E<sup>7</sup>, B<sup>b</sup>MIN<sup>7</sup>, E<sup>b</sup>7, C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, E<sup>b</sup>MAJ<sup>7</sup>.

**PERFORMERS:** SAN JONES, PAUL CHAMBERS, RON CARTER, SJ, PC, RC.

**MEASURES:** 5, 9.

**REMARKS:** The score includes musical notation for three performers (San Jones, Paul Chambers, Ron Carter) and three soloists (SJ, PC, RC). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems, each starting with a measure number (54 and 9). The first system includes a section labeled "INTRO OMITTED". The second system includes a section labeled "A". The score includes various musical notations such as notes, rests, and triplets. The chord progressions are indicated above the staves.

2 **A**MIN<sup>7(b5)</sup> **D**<sup>7</sup> **AUTUMN LEAVES** **G**MIN<sup>6</sup>

SJ 13 **A**MIN<sup>7(b5)</sup> **D**<sup>7</sup> **G**MIN<sup>6</sup>

PC 13 **A**MIN<sup>7(b5)</sup> **D**<sup>7</sup> **G**MIN<sup>6</sup>

RC 13 **A**MIN<sup>7(b5)</sup> **D**<sup>7</sup> **G**MIN<sup>6</sup>

**B** **D**<sup>7</sup>SUS **D**<sup>7</sup> **G**MIN<sup>6</sup>

SJ 17 **A**MIN<sup>7(b5)</sup> **D**<sup>7</sup> **G**MIN<sup>6</sup>

PC 17 **A**MIN<sup>7(b5)</sup> **D**<sup>7</sup> **G**MIN<sup>6</sup>

RC 17 **A**MIN<sup>7(b5)</sup> **D**<sup>7</sup> **G**MIN<sup>6</sup>

**C**MIN<sup>7</sup> **F**<sup>7</sup> **B**<sup>b</sup>MAJ<sup>7</sup>

SJ 21 **C**MIN<sup>7</sup> **F**<sup>7</sup> **B**<sup>b</sup>MAJ<sup>7</sup> **E**<sup>b</sup>MAJ<sup>7</sup>

PC 21 **C**MIN<sup>7</sup> **B**<sup>7</sup> **B**<sup>b</sup>MAJ<sup>7</sup>

RC 21 **C**MIN<sup>7</sup> **B**<sup>7</sup> **B**<sup>b</sup>MAJ<sup>7</sup>

AUTUMN LEAVES 3

**C**  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^7$

SJ  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^7$

PC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^7$   $G^{b7}$   $F_{MIN}^7$   $E^7$

RC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

SJ  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

PC  $E^{b7}$   $D^7$   $G_{MIN}^6$

RC  $C_{MIN}^7$   $F^7$   $B^7$   $B^{bMAJ7}$   $E^{bMAJ7}$

SJ  $C_{MIN}^7$   $F^7$   $B_{MIN}^7$   $E^7$   $B^{bMIN7}$   $E^{b7}$

PC  $C_{MIN}^7$   $F^7$   $B^{bMAJ7}$   $E^{bMAJ7}$

RC  $C_{MIN}^7$   $F^7$   $B^{bMAJ7}$   $E^{bMAJ7}$

4 **AUTUMN LEAVES**

**A**  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

SJ  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

PC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

RC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

37

**A**  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$   $E^b_{MAJ}^7$

SJ  $C_{MIN}^7$   $F^7$   $B_{MIN}^7$   $E^7$   $B^b_{MIN}^7$   $E^b7$

PC  $C^7$   $F^7$   $B^b_{MAJ}^7$

RC  $C^7$   $F^7$   $B^b_{MAJ}^7$

41

$A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

SJ  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

PC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

RC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

45

## AUTUMN LEAVES

5

**B**  $D^7$   $G^{MIN^6}$

SJ 49  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^6}$

PC 49  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^6}$

RC 49  $C^{MIN^7}$   $F^7$   $B^7$   $B^b_{MAJ^7}$

SJ 53  $C^{MIN^7}$   $F^7$   $B^b_{MAJ^7}$   $E^b_{MAJ^7}$

PC 53  $C^{MIN^7}$   $B^7$   $A^{MIN^7}$   $E^b_{MAJ^7}$

RC 53  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$

**C**  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$

SJ 57  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$

PC 57  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$   $G^b7$   $F^{MIN^7}$   $E^7$

RC 57  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$   $G^b7$   $F^{MIN^7}$   $E^7$

6 **A**MIN<sup>7(b5)</sup> D<sup>7</sup> A<sup>b7</sup> GMIN<sup>6</sup> **AUTUMN LEAVES**

SJ 61 **A**MIN<sup>7(b5)</sup> D<sup>7</sup> GMIN<sup>6</sup>

PC **A**MIN<sup>7(b5)</sup> D<sup>7</sup> GMIN<sup>6</sup>

RC 61 **A**MIN<sup>7(b5)</sup> D<sup>7</sup> GMIN<sup>6</sup>

61 **A** C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> E<sup>b</sup>MAJ<sup>7</sup>

SJ 65 CMIN<sup>7</sup> F<sup>7</sup> BMIN<sup>7</sup> E<sup>7</sup> B<sup>b</sup>MIN<sup>7</sup> E<sup>b7</sup>

PC CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> E<sup>b</sup>MAJ<sup>7</sup>

RC 65 **A**MIN<sup>7(b5)</sup> D<sup>7</sup> GMIN<sup>6</sup>

SJ 69 **A**MIN<sup>7(b5)</sup> D<sup>7</sup> GMIN<sup>6</sup>


PC **A**MIN<sup>7(b5)</sup> D<sup>7</sup> GMIN<sup>6</sup>

RC 69


The musical score is written for three parts: Soprano (SJ), Piano (PC), and Recorder (RC). It features piano accompaniment and vocal lines. The key signature is B-flat major (two flats). The score includes various chord symbols such as A<sup>MIN</sup>7(b5), D<sup>7</sup>, A<sup>b7</sup>, G<sup>MIN</sup>6, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, E<sup>b</sup>MAJ<sup>7</sup>, C<sup>MIN</sup>7, F<sup>7</sup>, B<sup>MIN</sup>7, E<sup>7</sup>, B<sup>b</sup>MIN<sup>7</sup>, and E<sup>b7</sup>. Measure numbers 61, 65, and 69 are indicated at the start of new sections. The title 'AUTUMN LEAVES' is written above the first system.

AUTUMN LEAVES 7


**A**  $C^{MIN}7$   $F^7$   $B^bMAJ7$   $E^bMAJ7$

SJ 


73  $C^{MIN}7$   $F^7$   $B^{MIN}7$   $E^7$   $B^bMIN7$   $E^b7$

PC 

$C^{MIN}7$   $F^7$   $B^bMAJ7$   $E^bMAJ7$

RC 


73  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}6$

SJ 

77  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}6$

PC 

$A^{MIN}7(b5)$   $D^7$   $G^{MIN}6$


RC 

77  $D^7$   $G^{MIN}6$

**B**  $D^7$   $G^{MIN}6$

SJ 

81  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}6$

PC 

$A^{MIN}7(b5)$   $D^7$   $G^{MIN}6$

RC 

81

8 **AUTUMN LEAVES**

**C<sup>MIN</sup>7** **F<sup>7</sup>** **B<sup>b</sup>MAJ<sup>7</sup>**


SJ 

85 **C<sup>MIN</sup>7** **F<sup>7</sup>** **B<sup>b</sup>MAJ<sup>7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>**

PC 


RC 

85 **A<sup>MIN</sup>7(b5)** **D<sup>7</sup>** **G<sup>MIN</sup>7**

**C** SJ 

89 **A<sup>MIN</sup>7(b5)** **D<sup>7</sup>** **G<sup>MIN</sup>7**

PC 


RC 


89 **A<sup>MIN</sup>7(b5)** **D<sup>7</sup>** **G<sup>MIN</sup>7** **F<sup>MIN</sup>7** **B<sup>b</sup>7**

89 **A<sup>MIN</sup>7(b5)** **D<sup>7</sup>** **G<sup>MIN</sup>6**

SJ 

93 **A<sup>MIN</sup>7(b5)** **D<sup>7</sup>** **G<sup>MIN</sup>6**

PC 

RC 

93 **E<sup>b</sup>** **D<sup>7</sup>** **G<sup>MIN</sup>6**



AUTUMN LEAVES 9

**[A]**  $C^{MIN7}$   $F^7$   $B^bMAJ^7$   $E^bMAJ^7$

SJ  $C^{MIN7}$   $F^7$   $B^{MIN7}$   $E^7$   $B^bMIN^7$   $E^b7$

PC  $C^{MIN7}$   $F^7$   $F^{MIN7}$   $B^b7$   $E^bMAJ^7$

RC  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

101  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

105  $C^{MIN7}$   $F^7$   $B^{MIN7}$   $E^7$   $B^bMIN^7$   $E^b7$

PC  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^bMAJ^7$

RC  $C^{MIN7}$   $F^7$   $B^bMAJ^7$   $E^bMAJ^7$

105

10 AUTUMN LEAVES

SJ 109  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

PC 109  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

RC 109  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

**B** 113  $D^7$   $G_{MIN}^6$

SJ 113  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

PC 113  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

RC 113  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

117  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$   $E^b_{MAJ}^7$

SJ 117  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$   $E^b_{MAJ}^7$

PC 117  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$

RC 117  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$

AUTUMN LEAVES 11

**C**  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}7$

SJ 121  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}7$

PC  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}7$   $G^{b7}$   $F^{MIN}7$   $E^7$

RC 121  $B^b$   $D^7$   $G^{MIN}6$

SJ 125  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}6$

PC  $A^{MIN}7(b5)$   $D^7$   $G^{MIN}6$

RC 125

**A**  $C^{MIN}7$   $F^7$   $B^bMAJ7$   $E^bMAJ7$

SJ 129  $C^{MIN}7$   $F^7$   $B^bMAJ7$   $E^bMAJ7$

PC  $C^{MIN}7$   $B^7$   $F^{MIN}7$   $B^{b7}$   $E^bMAJ7$

RC 129

BASS SOLO OMITTED

12 **AUTUMN LEAVES**

**A**  $A_{MIN}^{7(b5)}$   $D^7$   $G^7$

SJ 133  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

PC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$   $G^{7(49)}$

RC 133  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$   $G^{7(49)}$

**A**  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$   $E^b_{MAJ}^7$

SJ 137  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$   $E^b_{MAJ}^7$

PC  $C_{MIN}^7$   $F^7$   $F^{\sharp}_{MIN}^7$   $B^7$   $E^{7(49)}$

RC 137  $C_{MIN}^7$   $F^7$   $F^{\sharp}_{MIN}^7$   $B^7$   $E^{7(49)}$

137  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

SJ 141  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

PC  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

RC 141

AUTUMN LEAVES 13

**B**  $D^7$   $G^{MIN^6}$

SJ 145  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^6}$

PC  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^6}$

RC 145  $C^{MIN^7}$   $F^7$   $B^b_{MAJ^7}$

SJ 149  $C^{MIN^7}$   $F^7$   $B^b_{MAJ^7}$   $E^b_{MAJ^7}$

PC  $C^{MIN^7}$   $B^7$   $A^7$   $B^b_{MAJ^7}$

RC 149  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$

**C**  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$

SJ 153  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$   $G^{b7}$   $F^{MIN^7}$   $E^7$

PC  $A^{MIN^7(b5)}$   $D^7$   $G^{MIN^7}$   $G^{b7}$   $F^{MIN^7}$   $B^{b7}$

RC 153

14

AUTUMN LEAVES

A MIN<sup>7(b5)</sup> D<sup>7</sup> G MIN<sup>6</sup> G<sup>7</sup>

SJ

157

A MIN<sup>7(b5)</sup> D<sup>7</sup> G MIN<sup>6</sup>

PC

E<sup>b</sup> MAJ<sup>7</sup> A MIN<sup>7(b5)</sup> D<sup>7</sup> G MIN<sup>6</sup>

RC

157

A

C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> MAJ<sup>7</sup> E<sup>b</sup> MAJ<sup>7</sup>

SJ

161

C MIN<sup>7</sup> F<sup>7</sup> B MIN<sup>7</sup> E<sup>7</sup> B<sup>b</sup> MIN<sup>7</sup> E<sup>b7</sup>

PC

C MIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup> MAJ<sup>7</sup> E<sup>b</sup> MAJ<sup>7</sup>

RC

161

A MIN<sup>7(b5)</sup> D<sup>7</sup> G MIN<sup>6</sup>

SJ

165

A MIN<sup>7(b5)</sup> D<sup>7</sup> G MIN<sup>6</sup>

PC

A MIN<sup>7(b5)</sup> D<sup>7</sup> G MIN<sup>6</sup>

RC

165

AUTUMN LEAVES 15

**A**

SJ  $C^{MIN}7$   $F7$   $B^bMAJ7$   $E^bMAJ7$

169  $C^{MIN}7$   $F7$   $B^{MIN}7$   $E7$   $B^bMIN7$   $E^b7$

PC  $C^{MIN}7$   $F7$   $B^bMAJ7$   $E^bMAJ7$

RC  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

173  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

PC  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

RC  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

**B**

SJ  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

177  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

PC  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

RC  $A^{MIN}7(b5)$   $D7$   $G^{MIN}6$

16 **AUTUMN LEAVES**

**SJ**  $C^{MIN7}$   $F^7$   $B^b_{MAJ7}$   $E^b_{MAJ7}$

**PC** 181  $C^{MIN7}$   $F^7$   $B^b_{MAJ7}$   $E^b_{MAJ7}$

**RC**  $C^{MIN7}$   $F^7$   $A^7$   $B^b_{MAJ7}$

181 **[C]**  $A^{MIN7(b5)}$   $D^7$   $G^{MIN7}$

**SJ**  $A^{MIN7(b5)}$   $D^7$   $G^{MIN7}$

**PC** 185  $A^{MIN7(b5)}$   $D^7$   $G^{MIN7}$

**RC**  $A^{MIN7(b5)}$   $D^7$   $G^{MIN7}$   $G^b7$   $F^{MIN7}$   $E^7$

185  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

**SJ**  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

**PC** 189  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

**RC**  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

189 3



AUTUMN LEAVES 17

**[A]**  $C^{MIN7}$   $F^7$   $B^b_{MAJ7}$   $E^b_{MAJ7}$

**SJ** 193  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

**PC**  $C^{MIN7}$   $F^7$   $B^b_{MAJ7}$   $E^7$   $E^b_{MAJ7}$

**RC** 193  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$

**SJ** 197  $A^{MIN7(b5)}$   $D^7$   $G^{MIN7}$   $C^7$

**PC**  $A^{MIN7(b5)}$   $D^7$   $G^{MIN6}$   $G^{MIN6}$

**RC** 197  $C^{MIN7}$   $F^7$   $B^b_{MAJ7}$   $E^b_{MAJ7}$

**[A]**  $C^{MIN7}$   $F^7$   $B^b_{MAJ7}$   $E^7$   $E^b_{MAJ7}$

**SJ** 201  $C^{MIN7}$   $F^7$   $B^b_{MAJ7}$   $E^7$   $E^b_{MAJ7}$

**RC** 201

18 **AUTUMN LEAVES**

**A**  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

SJ 

205  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$   $G_{MIN}^6$

RC 

205  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

**B**  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

SJ 

209  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^6$

RC 

209  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$

SJ 

213  $C_{MIN}^7$   $F^7$   $B^b_{MAJ}^7$   $E^b_{MAJ}^7$

RC 

213  $A_{MIN}^{7(b5)}$   $D^7$   $G_{MIN}^7$   $G^b7$   $F_{MIN}^7$   $E^7$

RC 

217  $E^b7$   $D^7$   $G_{MIN}^6$

RC 

221

## SCORE

## OLEO

SONNY ROLLINS

**[A]**  $B^{MAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SAN JONES

$B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   
MELODY, NO BASS LINE

PAUL CHAMBERS

$B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

RON CARTER

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

RC

**[A]**  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ

$B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

$B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

RC

9

2  $F_{MIN}^7$   $B^{\flat 7}$   $E^{\flat MAJ}^7$   $A^{\flat 7}$   $OLEO$   $D_{MIN}^7$   $G^7$   $C_{MIN}^7$   $F^7$

SJ 13  $F_{MIN}^7$   $B^{\flat 7}$   $E^{\flat MAJ}^7$   $A^{\flat 7}$   $C_{MIN}^7$   $F^7$   $B^{\flat}$

PC  $F_{MIN}^7$   $B^{\flat 7}$   $E^{\flat MAJ}^7$   $C_{MIN}^7$   $F^7$   $B^{\flat}$

RC 13  $D^7$   $G^7$

**B** 17  $D^7$   $G^7$

SJ 17  $D^7$   $G^7$

PC  $D^7$   $G^7$

RC 17  $C^7$   $F^7$

SJ 21  $C^7$   $F^7$

PC  $C^7$   $F^7$

RC 21

**[A]**  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$   $OLEO$   $D_{MIN7}$   $G^7$   $C_{MIN7}$   $F^7$  **3**

**SJ**

**PC**

**RC**

25  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$   $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$

25  $F_{MIN7}$   $B^b7$   $E^b_{MAJ7}$   $A^b7$   $D_{MIN7}$   $G^7$   $C_{MIN7}$   $F^7$

**SJ**

**PC**

**RC**

29  $F_{MIN7}$   $B^b7$   $E^b_{MAJ7}$   $A^b7$   $C_{m7}$   $F^7$   $B^b$

29  $F_{MIN7}$   $B^b7$   $E^b_{MAJ7}$   $C_{MIN7}$   $F^7$   $B^b$

**[A]**  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$   $D_{MIN7}$   $G^7$   $C^7$   $F^7$

**SJ**

**PC**

**RC**

33  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$   $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$

33

4

F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ7 A<sup>b</sup>7 <sup>OLEO</sup> D<sup>MIN</sup>7 G<sup>7</sup> C<sup>MIN</sup>7 F<sup>7</sup>

SJ

37

F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ7 A<sup>b</sup>7 D<sup>MIN</sup>7 G<sup>7</sup> C<sup>MIN</sup>7 F<sup>7</sup>

PC

F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ7 D<sup>MIN</sup>7 G<sup>7</sup> C<sup>MIN</sup>7 F<sup>7</sup>

RC

37

**A** B<sup>b</sup>MAJ7 G<sup>7</sup> C<sup>MIN</sup>7 F<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

SJ

41

B<sup>b</sup>MAJ7 G<sup>7</sup> C<sup>MIN</sup>7 F<sup>7</sup> B<sup>b</sup>MAJ7 G<sup>7</sup> C<sup>MIN</sup>7 F<sup>7</sup>

PC

B<sup>b</sup>MAJ7 G<sup>7</sup> A<sup>MIN</sup>7 D<sup>7</sup> G<sup>MIN</sup>7 C<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

RC

41

F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ7 A<sup>b</sup>7 C<sup>MIN</sup>7 F<sup>7</sup> B<sup>b</sup>

SJ

45

F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ7 A<sup>b</sup>7 C<sup>MIN</sup>7 F<sup>7</sup> B<sup>b</sup>

PC

F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ7 C<sup>MIN</sup>7 F<sup>7</sup> B<sup>b</sup>

RC

45

OLEO 5

**B**

49

SJ

PC

RC

49

**A**

53

SJ

PC

RC

53

57

SJ

PC

RC

57

Chord progression for Section B (measures 49-52):

- Measure 49: D<sup>7</sup> (SJ), D<sup>7</sup> (PC), D<sup>7</sup> (RC)
- Measure 50: G<sup>7</sup> (SJ), G<sup>7</sup> (PC), G<sup>7</sup> (RC)
- Measure 51: C<sup>7</sup> (SJ), C<sup>7</sup> (PC), C<sup>7</sup> (RC)
- Measure 52: F<sup>7</sup> (SJ), F<sup>7</sup> (PC), F<sup>7</sup> (RC)

Chord progression for Section A (measures 53-56):

- Measure 53: C<sup>7</sup> (SJ), C<sup>7</sup> (PC), C<sup>7</sup> (RC)
- Measure 54: C<sup>7</sup> (SJ), C<sup>7</sup> (PC), C<sup>7</sup> (RC)
- Measure 55: C<sup>7</sup> (SJ), C<sup>7</sup> (PC), C<sup>7</sup> (RC)
- Measure 56: F<sup>7</sup> (SJ), F<sup>7</sup> (PC), F<sup>7</sup> (RC)

Chord progression for Section A (measures 57-60):

- Measure 57: B<sup>b</sup>MAJ<sup>7</sup> (SJ), B<sup>b</sup>MAJ<sup>7</sup> (PC), B<sup>b</sup>MAJ<sup>7</sup> (RC)
- Measure 58: G<sup>7</sup> (SJ), G<sup>7</sup> (PC), G<sup>7</sup> (RC)
- Measure 59: C<sup>MIN</sup><sup>7</sup> (SJ), C<sup>MIN</sup><sup>7</sup> (PC), C<sup>MIN</sup><sup>7</sup> (RC)
- Measure 60: F<sup>7</sup> (SJ), F<sup>7</sup> (PC), F<sup>7</sup> (RC)

Chord progression for Section A (measures 61-64):

- Measure 61: B<sup>b</sup>MAJ<sup>7</sup> (SJ), B<sup>b</sup>MAJ<sup>7</sup> (PC), B<sup>b</sup>MAJ<sup>7</sup> (RC)
- Measure 62: G<sup>7</sup> (SJ), G<sup>7</sup> (PC), G<sup>7</sup> (RC)
- Measure 63: C<sup>MIN</sup><sup>7</sup> (SJ), C<sup>MIN</sup><sup>7</sup> (PC), C<sup>MIN</sup><sup>7</sup> (RC)
- Measure 64: F<sup>7</sup> (SJ), F<sup>7</sup> (PC), F<sup>7</sup> (RC)

Chord progression for Section A (measures 65-68):

- Measure 65: B<sup>b</sup>MAJ<sup>7</sup> (SJ), B<sup>b</sup>MAJ<sup>7</sup> (PC), B<sup>b</sup>MAJ<sup>7</sup> (RC)
- Measure 66: G<sup>7</sup> (SJ), G<sup>7</sup> (PC), G<sup>7</sup> (RC)
- Measure 67: C<sup>MIN</sup><sup>7</sup> (SJ), C<sup>MIN</sup><sup>7</sup> (PC), C<sup>MIN</sup><sup>7</sup> (RC)
- Measure 68: F<sup>7</sup> (SJ), F<sup>7</sup> (PC), F<sup>7</sup> (RC)

Chord progression for Section A (measures 69-72):

- Measure 69: B<sup>b</sup>MAJ<sup>7</sup> (SJ), B<sup>b</sup>MAJ<sup>7</sup> (PC), B<sup>b</sup>MAJ<sup>7</sup> (RC)
- Measure 70: G<sup>7</sup> (SJ), G<sup>7</sup> (PC), G<sup>7</sup> (RC)
- Measure 71: C<sup>MIN</sup><sup>7</sup> (SJ), C<sup>MIN</sup><sup>7</sup> (PC), C<sup>MIN</sup><sup>7</sup> (RC)
- Measure 72: F<sup>7</sup> (SJ), F<sup>7</sup> (PC), F<sup>7</sup> (RC)

6  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$  <sup>OLEO</sup>  $C^{MIN7}$   $F^7$   $B^b$

SJ 

61  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $B^b$

PC 

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $C^{MIN7}$   $F^7$   $B^b$

RC 

61  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^7$   $F^7$

[A] SJ 

65  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$

PC 

$B^{bMAJ7}$   $G^7$   $A^{MIN7}$   $D^7$   $G^{MIN7}$   $C^7$   $C^{MIN7}$   $F^7$

RC 

65  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ 

69  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC 


$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

RC 


69




**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$  <sup>OLEO</sup>  $D_{MIN}{}^7$   $G^7$   $C^7$   $F^7$  <sup>7</sup>

SJ 

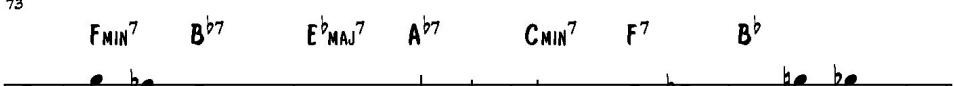
73  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC 


$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $C^7$   $C_{MIN}{}^7$   $F^7$

RC 


73  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $C_{MIN}{}^7$   $F^7$   $B^b$

SJ 


77  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $C_{MIN}{}^7$   $F^7$   $B^b$

PC 


$F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $C^7$   $F^7$   $B^b$

RC 


77 **B**  $D^7$   $G^7$

SJ 

81  $D^7$   $G^7$

PC 

$D^7$   $G^7$

RC 

81

8 **C<sup>7</sup>** **OLEO** **F<sup>7</sup>**

SJ 

PC 

RC 

85 **C<sup>7</sup>** **F<sup>7</sup>**

**[A]** **B<sup>b</sup>MAJ<sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>** **D<sup>MIN</sup><sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>**

SJ 

PC 

RC 

89 **B<sup>b</sup>MAJ<sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MAJ<sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>**

SJ 

PC 

RC 

93 **F<sup>MIN</sup><sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>** **A<sup>b7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>**

SJ 

PC 

RC 

93

**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$  <sup>OLEO</sup>  $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$  9

SJ 

97  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC 

$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $C^7$   $C_{MIN}{}^7$   $F^7$

RC 

97  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

SJ 

101  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC 

$F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

RC 

101  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

SJ 

105  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC 

$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

RC 

105

10

SJ

109

PC

RC

109

**B**

SJ

113

PC

RC

113

SJ

117

PC

RC

117

Chord progression for measures 10-117:

Measures 10-11: F<sup>MIN</sup>7, B<sup>b</sup>7, E<sup>b</sup>MAJ7, A<sup>b</sup>7, C<sup>MIN</sup>7, F7, B<sup>b</sup>

Measures 12-13: F<sup>MIN</sup>7, B<sup>b</sup>7, E<sup>b</sup>MAJ7, A7, C7, F7, B<sup>b</sup>

Measures 14-15: D7, G7

Measures 16-17: D7, G7


Measures 18-19: C7, F7


Measures 20-21: C7, F7


**A**  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$  <sup>OLEO</sup>  $D_{MIN7}$   $G^7$   $C_{MIN7}$   $F^7$  11


SJ   
121  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$   $D_{MIN7}$   $G^7$   $C_{MIN7}$   $F^7$


PC   
 $B^b_{MAJ7}$   $G^7$   $A_{MIN7}$   $D^7$   $G_{MIN7}$   $C^7$   $C_{MIN7}$   $F^7$

RC   
121  $F_{MIN7}$   $B^b7$   $E^b_{MAJ7}$   $A^b7$   $C_{MIN7}$   $F^7$   $B^b$


SJ   
125  $F_{MIN7}$   $B^b7$   $E^b_{MAJ7}$   $A^b7$   $C_{MIN7}$   $F^7$   $B^b$

PC   
 $F_{MIN7}$   $B^b7$   $E^b_{MAJ7}$   $C_{MIN7}$   $F^7$   $B^b$


RC   
125 **A**  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$   $D_{MIN7}$   $G^7$   $C_{MIN7}$   $F^7$

SJ   
129  $B^b_{MAJ7}$   $G^7$   $C_{MIN7}$   $F^7$   $D_{MIN7}$   $G^7$   $C_{MIN7}$   $F^7$


PC   
 $B^b_{MAJ7}$   $G^7$   $A_{MIN7}$   $D^7$   $G_{MIN7}$   $C^7$   $C_{MIN7}$   $F^7$

RC   
129


12  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$  <sup>OLEO</sup>  $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ 

133  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$


PC 

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

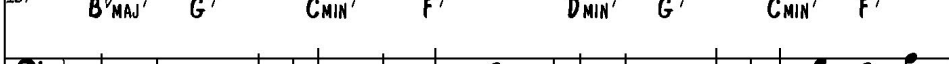
RC 

133

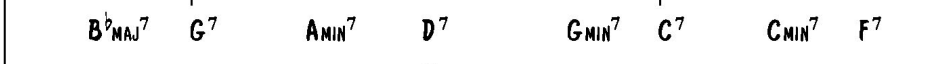
**A**  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ 

137  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

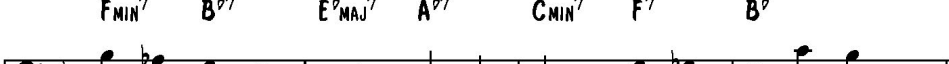
PC 

$B^{bMAJ7}$   $G^7$   $A^{MIN7}$   $D^7$   $G^{MIN7}$   $C^7$   $C^{MIN7}$   $F^7$

RC 

137

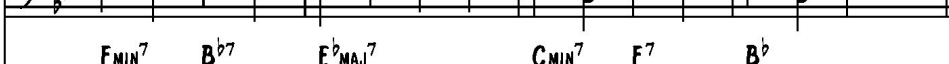
$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $B^b$

SJ 

141  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $B^b$

PC 

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $C^{MIN7}$   $F^7$   $B^b$

RC 

141

OLEO 13

**B**  $D^7$   $G^7$

SJ 145  $D^7$   $G^7$

PC  $D^7$   $G^7$

RC 145  $C^7$   $F^7$

SJ 149  $C^7$   $F^7$

PC 149  $C^7$   $F^7$

RC 149  $C^7$   $F^7$

**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

SJ 153  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC 153  $B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $C^7$   $C_{MIN}{}^7$   $F^7$

RC 153

14  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$  <sup>OLEO</sup>  $C^{MIN7}$   $F^7$   $B^b$

SJ

157  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $B^b$

PC

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $C^{MIN7}$   $F^7$   $B^b$

RC

157

[A]  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ

161  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

$B^{bMAJ7}$   $G^7$   $A^{MIN7}$   $D^7$   $G^{MIN7}$   $C^7$   $C^{MIN7}$   $F^7$

RC

161  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ

165  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

$B^b$

TRADING WITH DRUMS

RC

165



**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $OLEO$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$  15

169  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $D^7$   $C_{MIN}{}^7$   $F^7$

169  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $C_{MIN}{}^7$   $F^7$   $B^b$

173  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $C_{MIN}{}^7$   $B^b$

$B^b$

173

**B**  $D^7$   $G^7$

177  $D^7$   $G^7$

$D^7$   $G^7$

177

16 OLEO

**C<sup>7</sup>** **F<sup>7</sup>**

SJ 

181 **C<sup>7</sup>** **F<sup>7</sup>**

PC 

**C<sup>7</sup>**

RC 

181

**[A]** **B<sup>b</sup>MAJ<sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>** **D<sup>MIN</sup><sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>**

SJ 

185 **B<sup>b</sup>MAJ<sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>** **D<sup>MIN</sup><sup>7</sup>** **G<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>**

PC 

**B<sup>b</sup>MAJ<sup>7</sup>** **G<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MIN</sup><sup>7</sup>** **C<sup>7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>**

RC 

185 **F<sup>MIN</sup><sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>** **A<sup>b7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>**

SJ 

189 **F<sup>MIN</sup><sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MAJ<sup>7</sup>** **A<sup>b7</sup>** **C<sup>MIN</sup><sup>7</sup>** **F<sup>7</sup>**

PC 

**B<sup>b</sup>**

RC 

189

**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$  17

SJ

193  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC

$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $C^7$   $C_{MIN}{}^7$   $F^7$

RC

193  $B^b$

TRADING WITH DRUMS

SJ

197  $F_{MIN}{}^7$   $B^b7$   $E^b_{MAJ}{}^7$   $A^b7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F_{MIN}{}^7$

PC

$B^b$

RC

197

**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

SJ

201  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC

$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $C^7$   $C_{MIN}{}^7$   $F^7$

RC

201

18

 $B^b$ 

OLEO

SJ 

205  $F^{MIN7}$   $B^b7$   $E^bMAJ7$   $A^b7$   $C^{MIN7}$   $F^7$   $B^b$

PC 

$B^b$

RC 

205  $D^7$   $G^7$

[B]

SJ 

209  $A^{MIN7}$   $D^7$   $G^7$

PC 

$D^7$   $G^7$

RC 

209  $C^7$

SJ 

213  $C^7$   $C^{MIN7}$   $F^7$


PC 

$C^7$


RC 

213


**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$  <sup>OLEO</sup>  $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$  19

SJ 

217  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC 


$B^b_{MAJ}{}^7$   $G^7$   $A_{MIN}{}^7$   $D^7$   $G_{MIN}{}^7$   $C^7$   $C_{MIN}{}^7$   $F^7$

RC 

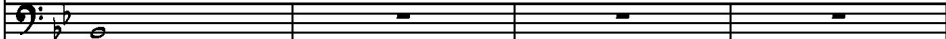
217  $B^b$

SJ 


221  $F_{MIN}{}^7$   $B^b$   $E^b_{MAJ}{}^7$   $A^b7$   $C_{MIN}{}^7$   $F^7$   $B^b$

PC 


$B^b$

RC 

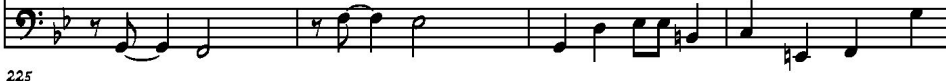
**A**  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

SJ 

225  $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

PC 

$B^b_{MAJ}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$   $D_{MIN}{}^7$   $G^7$   $C_{MIN}{}^7$   $F^7$

RC 

20

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$  <sup>OLEO</sup>  $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ

229

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

RC

229

**A**  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

SJ

233

$B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

$B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

RC

233

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $B^b$

SJ

237

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $B^b$

PC

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $C^{MIN7}$   $F^7$   $B^b$

RC

237

21

**B**  $D^7$   
DRUM SOLO

SJ

241  $D^7$   $G^7$

PC

RC

245  $C^7$   $C^{MIN7}$   $F^7$

SJ

249  $B^bMAJ^7$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

RC

22  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$  <sup>OLEO</sup>  $D^{MIN7}$   $G^7$   $B^b$

SJ

25.3  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $C^{MIN7}$   $F^7$

PC

RC

253

**A**

SJ

257  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

$F^{MIN7}$   $B^b$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

261

**A**  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

265

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $B^b$

PC

269

**B**  $D^7$   $G^7$

PC

273



23

PC

277

**A** C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup> DMIN<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

281

FMIN<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>7 CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

PC

285

**A** B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

289

FMIN<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>7 DMIN<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

293

**A** B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

297

FMIN<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>7 CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

PC

301

**B** D<sup>7</sup> G<sup>7</sup>

PC

305

C<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

309

24  
[A] B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup> <sup>OLEO</sup> DMIN<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

313  
FMIN<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MAJ<sup>7</sup> A<sup>b7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

PC

317  
[A] B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

321  
FMIN<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MAJ<sup>7</sup> A<sup>b7</sup> DMIN<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

325  
[A] B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

329  
FMIN<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MAJ<sup>7</sup> A<sup>b7</sup> CMIN<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

PC

333  
[B] D<sup>7</sup> G<sup>7</sup>

PC

337  
C<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

341  
[A] B<sup>b</sup>MAJ<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup> DMIN<sup>7</sup> G<sup>7</sup> CMIN<sup>7</sup> F<sup>7</sup>

PC

345

25

PC  $F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $OLEO$   $C^{MIN7}$   $F^7$   $B^b$

349

**A**  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

353

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

357

**A**  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

361

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

365

**B** DRUM SOLO

PC

369

PC

373

**A**  $B^{bMAJ7}$   $G^7$   $C^{MIN7}$   $F^7$   $D^{MIN7}$   $G^7$   $C^{MIN7}$   $F^7$

PC

377

$F^{MIN7}$   $B^{b7}$   $E^{bMAJ7}$   $A^{b7}$   $C^{MIN7}$   $F^7$   $B^b$

PC

381

## SCORE

## ALL THE THINGS YOU ARE

JEROME KERN

**A** F<sup>MIN</sup>7 B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup>

SAN JONES

PAUL CHAMBERS

INTRODUCTION AND MELODY PLAYED BY BASS OMITTED

RON CARTER

5

D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

SJ

5

D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

PC

RC

**B** C<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>7</sup> E<sup>b</sup>MAJ<sup>7</sup> A<sup>7</sup>

SJ

9


C<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup>


PC


RC

9


2 **A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>** ALL THE THINGS YOU ARE


SJ   
 13 **A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**


PC   
**A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

RC   
**A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**


13 **C** **A<sup>MIN</sup><sup>7</sup>** **A<sup>b</sup><sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**


SJ   
 17 **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**


PC   
**A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

RC   
**A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

17 **F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7ALT</sup>**

SJ   
 21 **F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7ALT</sup>**

PC   
**F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7ALT</sup>**

RC   
**F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7ALT</sup>**

21

**D** **ALL THE THINGS YOU ARE** 3

**SJ** **PC** **RC**

25 **F<sup>MIN</sup>7** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **D<sup>7</sup>** 3

25 **F<sup>MIN</sup>7** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>MIN</sup>7** **A<sup>7</sup>** **A<sup>b</sup>MAJ<sup>7</sup>**

25 **F<sup>MIN</sup>7** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>MIN</sup>7** **A<sup>7</sup>** **A<sup>b</sup>MAJ<sup>7</sup>**

25 **D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>** **C<sup>MIN</sup>7** **B<sup>MIN</sup>7** **E<sup>7</sup>**

**SJ** **PC** **RC**

29 **D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>** **C<sup>MIN</sup>7** **B<sup>MIN</sup>7** **E<sup>7</sup>** 3

29 **D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>** **G<sup>b</sup>7** **C<sup>MIN</sup>7** **B<sup>MIN</sup>7** **E<sup>7</sup>**

29 **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

**SJ** **PC** **RC**

33 **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

33 **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

33 3

4  
[A] F<sup>MIN</sup>7 B<sup>b</sup>MIN<sup>7</sup> ALL THE THINGS YOU ARE E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup>

SJ 37 F<sup>MIN</sup>7 B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup>

PC F<sup>MIN</sup>7 B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup>

RC 37 D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

SJ 41 D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

PC 41 D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

RC 41 C<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup>

SJ 45 C<sup>MIN</sup>7 F<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup>

PC 45 C<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>MIN</sup>7 E<sup>7</sup> E<sup>b</sup>MAJ<sup>7</sup>

RC 45

5

ALL THE THINGS YOU ARE

**SJ**

**PC**

**RC**

49

**[C]**

**SJ**

**PC**

**RC**

53

**SJ**

**PC**

**RC**

57

Chord progression for measures 49-52:

- Measures 49-50: A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>MIN<sup>7</sup> D<sup>7</sup> G<sup>b</sup>MAJ<sup>7</sup>
- Measures 51-52: A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>MIN<sup>7</sup> D<sup>7</sup> G<sup>b</sup>MAJ<sup>7</sup>

Chord progression for measures 53-56:


- Measures 53-54: A<sup>b</sup>MIN<sup>7</sup> D<sup>7</sup> G<sup>b</sup>MAJ<sup>7</sup>
- Measures 55-56: A<sup>b</sup>MIN<sup>7</sup> D<sup>7</sup> G<sup>b</sup>MAJ<sup>7</sup>

Chord progression for measures 57-60:

- Measures 57-58: F<sup>#</sup>MIN<sup>7</sup> B<sup>7</sup> E<sup>b</sup>MAJ<sup>7</sup> C<sup>7</sup>ALT
- Measures 59-60: F<sup>#</sup>MIN<sup>7</sup> B<sup>7</sup> E<sup>b</sup>MAJ<sup>7</sup> C<sup>7</sup>ALT




6 **D**  $F^{MIN7}$   $B^b^{MIN7}$  ALL THE THINGS YOU ARE  $E^{b7}$   $A^b^{MAJ7}$

SJ 


61  $F^{MIN7}$   $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$

PC 

$F^{MIN7}$   $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$

RC 


61  $D^b^{MAJ7}$   $D^b^{MIN7}/G^b$   $C^{MIN7}$   $B^{MIN7}$   $E^7$

SJ 


65  $D^b^{MAJ7}$   $D^b^{MIN7}/G^b$   $C^{MIN7}$   $B^{MIN7}$   $E^7$

PC 


$D^b^{MAJ7}$   $D^b^{MIN7}$   $G^{b7}$   $C^{MIN7}$   $B^{MIN7}$   $E^7$

RC 


65  $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$   $C^{7(b9)}$

SJ 

69  $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$   $G^{MIN7(b5)}$   $C^{7(b9)}$

PC 

$B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$   $G^{MIN7(b5)}$   $C^{7(b9)}$

RC 

69

ALL THE THINGS YOU ARE 7

**A**

**SJ**  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$

**PC**  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$

**RC**  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$

73

**SJ**  $D^b^{MAJ7}$   $D^{MIN7}$   $G^7$   $C^{MAJ7}$

**PC**  $D^b^{MAJ7}$   $D^{MIN7}$   $G^7$   $C^{MAJ7}$

**RC**  $D^b^{MAJ7}$   $D^{MIN7}$   $G^7$   $C^{MAJ7}$

77

**B**

**SJ**  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^b^{MAJ7}$

**PC**  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^b^{MAJ7}$

**RC**  $C^{MIN7}$   $F^{MIN7}$   $B^{MIN7}$   $E^7$   $E^b^{MAJ7}$

81

8 **A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>** ALL THE THINGS YOU ARE

SJ 

85 **A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

PC 

**A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

RC 

85

**[C]** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

SJ 

89 **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

PC 

**A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

RC 

89

**F<sup>#</sup>MIN<sup>7</sup>** **F<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7</sup>ALT**

SJ 

93 **F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7</sup>ALT**

PC 

**F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7</sup>ALT**

RC 

93

ALL THE THINGS YOU ARE 9

**D**

**SJ**

**PC**

**RC**

97

**SJ**

**PC**

**RC**

101

**SJ**

**PC**

**RC**

105

97

101

105

**F<sup>MIN</sup>7** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>**

**F<sup>MIN</sup>7** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>**

**F<sup>MIN</sup>7** **B<sup>b</sup>MIN<sup>7</sup>** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>**

**D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>** **C<sup>MIN</sup>7** **B<sup>MIN</sup>7** **E<sup>7</sup>**

**D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>** **G<sup>b</sup>7** **C<sup>MIN</sup>7** **B<sup>DIM</sup>7**

**D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>** **G<sup>b</sup>7** **C<sup>MIN</sup>7** **B<sup>MIN</sup>7**

**B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

**B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

**B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

10 **A** F<sup>MIN</sup>7 B<sup>b</sup>MIN<sup>7</sup> ALL THE THINGS YOU ARE E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup> D<sup>7</sup>

109 F<sup>MIN</sup>7 B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup>

PC F<sup>MIN</sup>7 B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup>

RC Bass Solo

109 D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

113 D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

PC D<sup>b</sup>MAJ<sup>7</sup> D<sup>MIN</sup>7 G<sup>7</sup> CMAJ<sup>7</sup>

RC

113 **B** C<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>7</sup> E<sup>b</sup>MAJ<sup>7</sup>

117 C<sup>MIN</sup>7 F<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup>

PC C<sup>MIN</sup>7 F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MAJ<sup>7</sup>

RC

117

11

ALL THE THINGS YOU ARE

**A<sup>b</sup>MAJ<sup>7</sup>    A<sup>MIN</sup><sup>7</sup>    D<sup>7</sup>    G<sup>MAJ</sup><sup>7</sup>**

121

**A<sup>b</sup>MAJ<sup>7</sup>    A<sup>MIN</sup><sup>7</sup>    D<sup>7</sup>    G<sup>MAJ</sup><sup>7</sup>**

**[C]    A<sup>MIN</sup><sup>7</sup>    D<sup>7</sup>    G<sup>MAJ</sup><sup>7</sup>**

125

**A<sup>MIN</sup><sup>7</sup>    D<sup>7</sup>    G<sup>MAJ</sup><sup>7</sup>**

**F<sup>#</sup>MIN<sup>7</sup>    B<sup>7</sup>    E<sup>MAJ</sup><sup>7</sup>    C<sup>7ALT</sup>**

129

**F<sup>#</sup>MIN<sup>7</sup>    B<sup>7</sup>    E<sup>MAJ</sup><sup>7</sup>    C<sup>7ALT</sup>**

129

SJ

PC

RC

12 **D** **F<sup>b</sup>MIN<sup>7</sup>** **B<sup>b</sup>MIN<sup>7</sup>** ALL THE THINGS YOU ARE **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **D<sup>7</sup>**

SJ 133 **F<sup>b</sup>MIN<sup>7</sup>** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>**

PC **F<sup>b</sup>MIN<sup>7</sup>** **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>**

RC

133 **D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>** **C<sup>MIN</sup>7** **B<sup>MIN</sup>7** **E<sup>7</sup>**

SJ 137 **D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>** **C<sup>MIN</sup>7** **B<sup>DIM</sup>7**

PC **D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>** **C<sup>MIN</sup>7** **B<sup>DIM</sup>7**

RC

137 **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**  
MEASURE CUT FROM RECORDING

SJ 141 **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

PC **B<sup>b</sup>MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MAJ<sup>7</sup>** **G<sup>MIN</sup>7(b5)** **C<sup>7(b9)</sup>**

RC

141

ALL THE THINGS YOU ARE 13

**A**  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$   $D^7$

SJ  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$

PC  $F^{MIN7}$   $B^b^{MIN7}$   $E^b7$   $A^b^{MAJ7}$

RC  $D^b^{MAJ7}$   $D^{MIN7}$   $G^7$   $C^{MAJ7}$

SJ  $D^b^{MAJ7}$   $D^{MIN7}$   $G^7$   $C^{MAJ7}$

PC  $D^b^{MAJ7}$   $D^{MIN7}$   $G^7$   $C^{MAJ7}$

RC  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^b^{MAJ7}$   $A^7$

**B**  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^b^{MAJ7}$   $A^7$

SJ  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^b^{MAJ7}$

PC  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^b^{MAJ7}$

RC  $C^{MIN7}$   $F^{MIN7}$   $B^b7$   $E^b^{MAJ7}$

153 TRADING WITH DRUMS



14 **A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>** ALL THE THINGS YOU ARE

SJ

157 **A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

PC

**A<sup>b</sup>MAJ<sup>7</sup>** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

RC

157

**C** **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

SJ

161 **A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

PC

**A<sup>MIN</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>MAJ</sup><sup>7</sup>**

RC

161

**F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7</sup>ALT**

SJ

165 **F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7</sup>ALT**

PC

**F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** **E<sup>MAJ</sup><sup>7</sup>** **C<sup>7</sup>ALT**

RC

165

**D**  $F^{MIN7}$   $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$   $D^7$  15

ALL THE THINGS YOU ARE

SJ 169  $F^{MIN7}$   $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$

PC  $F^{MIN7}$   $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$

RC 169  $D^b^{MAJ7}$   $D^b^{MIN7}/G^b$   $C^{MIN7}$   $B^{MIN7}$   $E^7$

SJ 173  $D^b^{MAJ7}$   $D^b^{MIN7}/G^b$   $C^{MIN7}$   $B^{DIN7}$

PC  $D^b^{MAJ7}$   $D^b^{MIN7}/G^b$   $C^{MIN7}$   $B^{DIN7}$

RC 173  $B^b^{MIN7}$   $E^{b7}$   $D^b7(\sharp 9)$

SJ 177  $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$   $G^{MIN7(b5)}$   $C^7(b9)$

PC  $B^b^{MIN7}$   $E^{b7}$   $A^b^{MAJ7}$   $G^{MIN7(b5)}$   $C^7(b9)$

RC 177

16 **A** **C** 7(49) **ALL THE THINGS YOU ARE** **D** 7(49)

SJ 181 **F** MIN7 **B** <sup>b</sup>MIN7 **E** <sup>b</sup>7 **A** <sup>b</sup>MAJ7

PC **F** MIN7 **B** <sup>b</sup>MIN7 **E** <sup>b</sup>7 **A** <sup>b</sup>MAJ7

RC 181 **C** 7(49)

SJ 185 **D** <sup>b</sup>MAJ7 **D** MIN7 **G** 7 **C** MAJ7

PC **D** <sup>b</sup>MAJ7 **D** MIN7 **G** 7 **C** MAJ7

RC 185 **C** MIN7 **F** MIN7 **B** <sup>b</sup>7 **E** <sup>b</sup>MAJ7

PC 189 **C** MIN7 **F** MIN7 **B** MIN7 **E** 7 **E** <sup>b</sup>MAJ7

RC 189

17

ALL THE THINGS YOU ARE

**A<sup>b</sup>MAJ<sup>7</sup>   A<sup>MIN</sup><sup>7</sup>   D<sup>7</sup>   G<sup>MAJ</sup><sup>7</sup>**

193 **A<sup>b</sup>MAJ<sup>7</sup>   A<sup>MIN</sup><sup>7</sup>   D<sup>7</sup>   G<sup>MAJ</sup><sup>7</sup>**

**[C]   A<sup>MIN</sup><sup>7</sup>   D<sup>7</sup>   G<sup>MAJ</sup><sup>7</sup>**

197 **A<sup>MIN</sup><sup>7</sup>   D<sup>7</sup>   G<sup>MAJ</sup><sup>7</sup>**

**F<sup>#</sup>MIN<sup>7</sup>   B<sup>7</sup>   E<sup>MAJ</sup><sup>7</sup>   C<sup>7ALT</sup>**

201 **F<sup>#</sup>MIN<sup>7</sup>   B<sup>7</sup>   E<sup>MAJ</sup><sup>7</sup>   C<sup>7ALT</sup>**

**[D]   F<sup>MIN</sup><sup>7</sup>   B<sup>b</sup>MIN<sup>7</sup>   E<sup>b7</sup>   A<sup>b</sup>MAJ<sup>7</sup>**

205 **F<sup>MIN</sup><sup>7</sup>   B<sup>b</sup>MIN<sup>7</sup>   E<sup>7</sup>   A<sup>b</sup>MAJ<sup>7</sup>**

205

3

The musical score is written for piano (PC) and right-hand (RC) parts. It features a series of chords and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each with a key signature change indicated by a box: C major (C), D major (D), and two systems with a key signature change to D-flat major (F, B-flat, A-flat). The chords are labeled with their quality and extension (e.g., A<sup>b</sup>MAJ<sup>7</sup>, A<sup>MIN</sup><sup>7</sup>, D<sup>7</sup>, G<sup>MAJ</sup><sup>7</sup>). The RC part includes a triplet ending in the final system.

18 **D<sup>b</sup>MAJ<sup>7</sup>** **D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>** ALL THE THINGS YOU ARE **C<sup>+</sup>MIN<sup>7</sup>** **F<sup>+</sup>MIN<sup>7</sup>** **B<sup>7</sup>**

PC

ALL THE THINGS YOU ARE 19

**F<sup>#</sup>MIN<sup>7</sup>      B<sup>7</sup>      E<sup>MAJ</sup><sup>7</sup>      C<sup>7</sup>ALT**

PC 

237

**D      F<sup>MIN</sup><sup>7</sup>      B<sup>b</sup>MIN<sup>7</sup>      E<sup>b</sup><sup>7</sup>      A<sup>b</sup>MAJ<sup>7</sup>**

PC 

241

**D<sup>b</sup>MAJ<sup>7</sup>      D<sup>b</sup>MIN<sup>7</sup>/G<sup>b</sup>      C<sup>MIN</sup><sup>7</sup>      B<sup>MIN</sup><sup>7</sup>**

PC 

245

**B<sup>b</sup>MIN<sup>7</sup>      E<sup>b</sup><sup>7</sup>      A<sup>b</sup>MAJ<sup>7</sup>      G<sup>MIN</sup><sup>7(b5)</sup>      C<sup>7(b9)</sup>**

PC 

249

**A      F<sup>MIN</sup><sup>7</sup>      B<sup>b</sup>MIN<sup>7</sup>      E<sup>b</sup><sup>7</sup>      A<sup>b</sup>MAJ<sup>7</sup>**

PC 

253

**D<sup>b</sup>MAJ<sup>7</sup>      D<sup>MIN</sup><sup>7</sup>      G<sup>7</sup>      C<sup>MAJ</sup><sup>7</sup>**

PC 

257

**B      C<sup>MIN</sup><sup>7</sup>      F<sup>MIN</sup><sup>7</sup>      B<sup>b</sup><sup>7</sup>      E<sup>b</sup>MAJ<sup>7</sup>**

PC 

261

**A<sup>b</sup>MAJ<sup>7</sup>      A<sup>MIN</sup><sup>7</sup>      D<sup>7</sup>      G<sup>MAJ</sup><sup>7</sup>**

PC 

265

**C      A<sup>MIN</sup><sup>7</sup>      D<sup>7</sup>      G<sup>MAJ</sup><sup>7</sup>**

PC 

269 **DRUM SOLO**

20 **F<sup>#</sup>MIN<sup>7</sup>** **B<sup>7</sup>** ALL THE THINGS YOU ARE **E MAJ<sup>7</sup>** **C<sup>7</sup>ALT**

PC 

273 **D** **F MIN<sup>7</sup>** **B<sup>b</sup> MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup> MAJ<sup>7</sup>**

PC 

277 **D<sup>b</sup> MAJ<sup>7</sup>** **D<sup>b</sup> MIN<sup>7</sup>/G<sup>b</sup>** **C MIN<sup>7</sup>** **B DIM<sup>7</sup>**

PC 

281 **B<sup>b</sup> MIN<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup> MAJ<sup>7</sup>(#11)** **E<sup>b</sup>7 SUS**

PC 

285 **A<sup>b</sup> MAJ<sup>7</sup>(#11)** **E<sup>b</sup>7 SUS** **A<sup>b</sup> MAJ<sup>7</sup>(#11)** **E<sup>b</sup>7 SUS**

PC 

289 **A<sup>b</sup> MAJ<sup>7</sup>(#11)** **E<sup>b</sup>7 SUS** **A<sup>b</sup> MAJ<sup>7</sup>(#11)**

PC 

293