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Jazz bass method books versus actual performance : the case study of Charlie Haden.

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JAZZ BASS METHOD BOOKS VERSUS ACTUAL PERFORMANCE: THE CASE STUDY OF CHARLIE HADEN

By

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B.M., Universidade de Brasília, 2014

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A Thesis Approved on

April 23, 2018

by the following Thesis Committee:

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Professor Christopher Fitzgerald

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DEDICATION

To my daughter, Camilla.

Enquanto seu coração bater, haverá tempo para realizar seus sonhos.

ACKNOWLEDGEMENTS

I would like to acknowledge all musicians I have met and heard. They might not know, but they have helped me to be who I am.

Gabe Evens and Chris Fitzgerald, thank you for being my two greatest mentors at University of Louisville. Learning from you has been a life-changing experience.

My friend Michael Tracy, thank you for your music, your support and your friendship. Jerry Tolson, Craig Wagner, Ansyn Banks and Michael Hyman, thank you for all inspiration during my time at UofL.

ABSTRACT

JAZZ BASS METHOD BOOKS VERSUS ACTUAL PERFORMANCE: THE CASE STUDY OF CHARLIE HADEN

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The objective of this research is to compare what jazz bass method books teach with an actual performance. For this end, I analyzed and summarized several bass method books regarding bass line construction and compared them to transcriptions of Charlie Haden's bass lines, trying to find considerable discrepancies. Firstly, I found that Charlie Haden used all the techniques that all authors teach in their books. Beyond that, I found that Haden extensively applied two techniques the authors cover superficially (implied harmony and sequences) and also expanded the concepts of chromaticism and building tension and release that are found in the books. I concluded that, although all researched books cover the required content to fulfill their objectives, Haden's performances suggest that there is room to incorporate new approaches in future jazz bass books.

Tags: jazz bass pedagogy, Charlie Haden, bass method books

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INTRODUCTION

The bass is the backbone of a jazz group, being responsible for setting the pulse, providing the harmonic foundation and adding forward motion to a jazz composition.[1] Since the bass replaced the tuba in a jazz ensemble, several changes on its performance practice have taken place. The pizzicato technique replaced the slap technique and the idea of playing one note per beat arose. The bass line that previously encompassed mainly fundamental chord tones incorporated the idea of "walking"[2] through the chords by playing scale tones between the chord tones. This idea quickly evolved to more complex approaches that includes leading notes (a.k.a. chromatic approaches) among other possibilities.

The rhythmic approach also changed. Rhythmic embellishments, triplet fills, anticipations, and uneven rhythmic lines became part of a jazz bass player's vocabulary.

All those changes have happened over a long time and have been incorporated by jazz bass players from listening to recordings and attending live concerts. At some point, musicians who specialized in music education started to write about how to build strong and consistent jazz bass lines. According to Goldsby, bassist Bob Haggart wrote the first jazz bass method book, released in 1941.[3]

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[1] Joachim-Ernst Berendt and Günther Huesmann, *The Jazz Book : From Ragtime to the 21st Century*, 7th ed. (Chicago, Ill.: Lawrence Hill Books, 2009), 442.
[2] The term "walking" or "walking bass" usually refers to a jazz bass comping performance practice in which the bassist plays one note per beat and connects the chords of a tune by applying a variety of techniques (e.g., arpeggios, scale tones, chromatic approaches, etc.).
[3] John Goldsby, *The Jazz Bass Book : Technique and Tradition* (San Francisco, CA: Backbeat, 2002), 36.

Nowadays, a myriad of jazz bass books can be found in numerous libraries and bookstores. In general, these books teach how to outline the fundamentals of the harmony while setting the "walking" feel through the chords.

Considering the above, I bring some questions about jazz bass books. What is the relationship between what these books teach and current jazz bass performance practice? Do jazz bassists play the same concepts that these books teach or are there significant differences? If any, what are these differences? Can these differences be considered a new performance practice or an evolution of jazz bass playing? Should future jazz bass books incorporate these changes?

To start addressing the questions above I decided to work on a case study using the jazz bass player, Charlie Haden. The objective of this research is to compare what Charlie Haden played in his walking bass lines to what jazz bass books teach. Charlie Haden was an American jazz bass player who is recognized for his work on Ornette Coleman's group in late 50s.[4] In addition to his work with Coleman, Haden played with great jazz musicians like John Coltrane, Keith Jarret, Don Cherry, Pat Metheny, Gonzalo Rubalcaba, John Scofield and Joe Lovano, among others.[5] According to Berendt and Huesmann, Haden was the first bass player who systematically abandoned pre-planned chord changes and applied independent bass melodies to provide harmonic support.[6]

To analyze how Charlie Haden's bass lines dialogue with jazz bass books, I chose Kenny Barron's album *Wanton Spirit* (Verve - 1994), performed by Kenny Barron on piano, Charlie Haden on bass and Roy Haynes on drums. The album *Wanton Spirit* is a

[4] Mike Heffley, "Haden, Charlie," (Interactive Factory).
[5] "Bio," Charlie Haden, http://www.charliehadenmusic.com/bio.
[6] Berendt and Huesmann, *The Jazz Book : From Ragtime to the 21st Century*, 449.

good reference for this research because it contains mostly jazz standards, which means that the tunes on the album have been played on regular jazz gigs, and they have similar chord changes to the ones jazz bass books use as examples.

I chose the tunes "One Finger Snap"[7], by Herbie Hancock, and "Take the Coltrane,"[8] by Duke Ellington, as examples. The excerpts of each tune that I transcribed for my analysis are the bass lines behind the piano solos. This choice allowed me to compare different solutions Charlie Haden chose for the same set of chord changes on each tune. In addition, because there is no preconceived reharmonization in the arrangements, any incongruence between chords and bass lines reflects Haden's personal decisions.

The method applied in this research consists of analyzing each selected jazz bass book and summarizing how they approach building walking bass lines. I will assert the main concepts and techniques each one teaches. Many of the books featured in this research are regularly used in schools and colleges in the United States, being some of them used in universities like University of Louisville, University of North Texas and Berklee College of Music. The analysis of the selected books is in chapter one.

Chapter two shows Charlie Haden's bio, and Chapter three presents the description and analysis of the transcribed bass lines and their relationship with the selected books. At this point, I will correlate musical solutions Charlie Haden used over the chord changes of each tune and the bass books analyzed in this research. I will also observe places that Haden's bass lines disagree with the books, if any, and try to find a logical explanation for that.

[7] Kenny Barron, "One Finger Snap," On Wanton Spirit, Verve 314 522 364-2, 1994, Compact disc.
[8] Kenny Barron, "Take the Coltrane," On Wanton Spirit, Verve 314 522 364-2, 1994, Compact disc.

As a result, I will try to demonstrate that although Charlie Haden used all the material taught on jazz bass books, he went beyond and deeply applied techniques the authors mentioned superficially. Haden extensively used chord substitutions and sequences and elongated the use of chromaticism and the concept of building tension and release through several bars.

CHAPTER ONE

JAZZ BASS BOOKS

Downes asserts that "the bassist is expected to play a series of logical and functional notes which outline the harmony, to make the time feel as good as possible, to listen and react to rhythmic, melodic, and harmonic ideas, all while fully supporting the rest of the group!"[9] Goldsby concurs with Downes when he states that "a bassist should play correct notes, in time, in tune, with a good sound while simultaneously supporting and reacting to the rest of the ensemble."[10] As described by Downes and Goldsby, jazz bass playing is a complex activity. It is a collection of tasks, ranging from subjective to objective ones, where the development of each task requires specific knowledges. Among all those tasks, the one covered in this research is how to outline the harmony. I will compare what books teach in terms of note choices and concepts to create walking bass lines to what Charlie Haden played on the selected recordings. For this end, I will point out the techniques and concepts the authors teach to create walking bass lines, specifically in a 4/4-time signature.

Jim Stinnett – Creating Jazz Bass Lines

[9] Mike Downes, *The Jazz Bass Line Book* (Hechingen, DE: Advance Music, 2004), 7.
[10] John Goldsby, *Bass Notes for Acoustic and Electric Bass* (New Albany, Ind.: Jamey Aebersold Jazz, 1997), 2.

Stinnett starts teaching walking bass lines by presenting the concept of building and releasing tension over a standard 12-bar blues progression.[11] The first tool he introduces to create tension is what he calls "half-step approach," which, according to him, is the simplest and most common technique to create tension in a walking bass line. Half-step approach is a note that is a half-step above or below a resolution note, which is a chord tone placed on beat one of a bar. To illustrate the half-step concept, Stinnett presents a series of examples with roots on beat one, roots or other chord tones on beats two and three, and a half-step approach on beat four. [12]

The author introduces the idea of scale tones to connect chord tones. In addition, he presents the concept of chromatic notes as being a note that is half-step apart from a more stable note.[13] The difference between chromatic notes and half-step approach is that the former can be applied to any beat of a measure and has a chord tone or a scale tone as a target note. The half-step approach, which is applied only on beat four, leads to a chord tone. The half-step approach can be considered a particular use of chromatic notes.

Figure 1 shows Stinnett example of a bass line with chord tones, scale tones and chromatic notes. The letters below the notes are (S) for scale tones, (C) for chromatic notes and (H) for half-step approach.

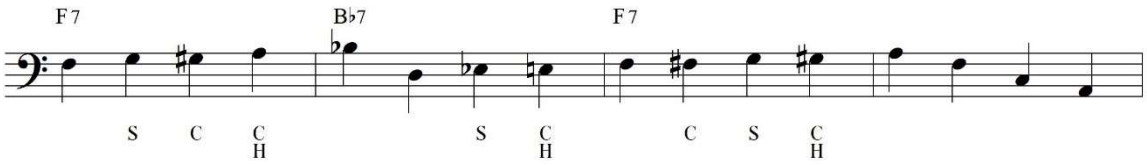

Figure 1 - Chord tones, scale tones and chromatic notes (Transcribed from Stinnett, p. 17)

[11] Standard 12-bar blues progression in this research refers to a common set of chord changes played by jazz players in a blues progression. The degrees of the chords are | I7 | IV7 | I7 | I7 | IV7 | IV7 | I7 | I7 or IV7 | IIm7 | V7 | I7 VI7 | IIm7 V7 |
[12] Jim Stinnett, *Creating Jazz Bass Lines* (New Hampshire: Stinnett Music, 1988), 3-14.
[13] Ibid., 14-18.

At this point, Stinnett graphically represents the concept of tension and resolution. According to him, when the bassist plays a chromatic note, he or she creates tension that will be released in the following bar. It does not matter if the tension is in the beginning or in the end of a bar. The tension will be always released on beat one of the following bar.[14] Figure 1 shows Stinnett's graphical representation of tension and release.

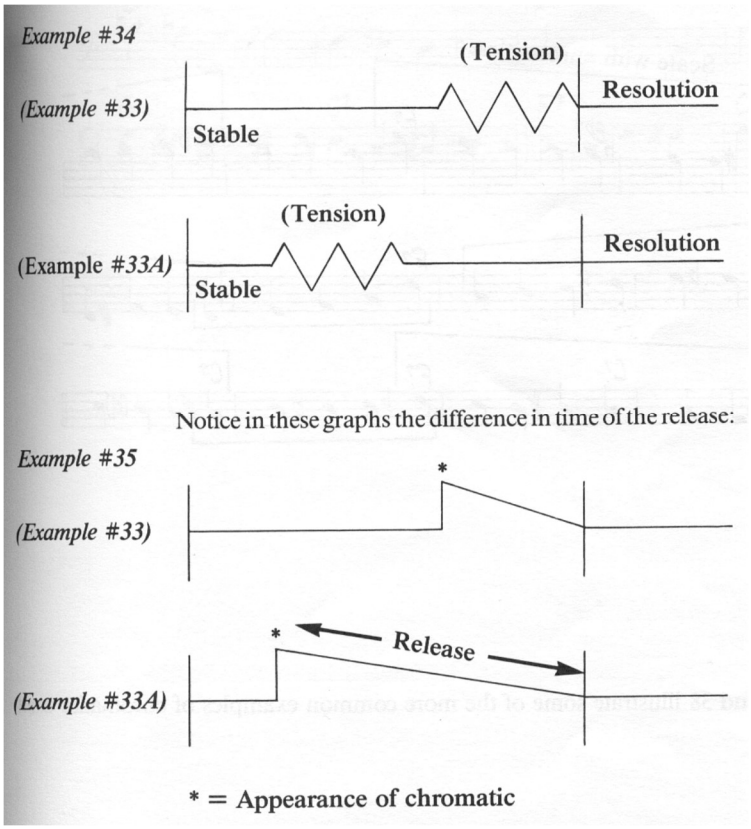

Figure 2 – Tension and release graphic (Stinnett, p. 20)

The following chapters of Stinnett's book cover ii-V-I progressions, some patterns used in American Bossa Nova and two-feel bass line[15] in a jazz tune.[16] Stinnett

[14] Ibid., 19-20.
[15] Two-feel bass line is another common performance practice of a jazz bass player. In this case, the bassist plays mainly two notes per bar in a 4/4 tune, bringing the "feel" of a 2/2 time signature.
[16] Stinnett, *Creating Jazz Bass Lines*, 23-35.

also introduces the idea of chord substitutions presenting three possibilities: tritone substitution, chromatic ii-V and ii-V substitution over a V chord.[17]

Tritone substitute is a dominant chord placed a tritone apart of another dominant chord that has the same tritone in their formation. Because of that, both chords share the same resolution chord. Chromatic ii-V is a progression formed by a minor seventh chord and a tritone substitute (Figure 3). ii-V over a V chord occurs when the bass player splits a dominant chord into a ii-V progression.

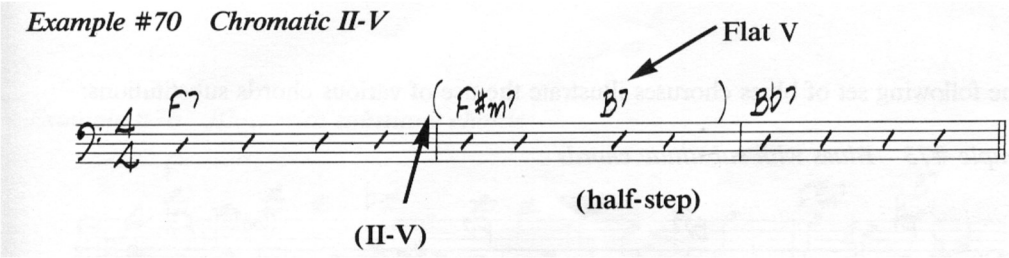

Figure 3 - Chromatic ii-V (Stinnett, p. 44)

Bob Magnusson – The Art of Walking Bass

After a basic theory review, Bob Magnusson presents a pattern-based walking bass line over a standard 12-bar blues progression using triadic chord tones. He states that a repeated pattern over the chords makes the line predictable and redundant and infers that the bass player can add a better contour to the bass line by alternating the direction of the melody and expanding the line's range. He also adds that inversions[18] are a useful tool to create interesting bass lines.[19]

[17] Ibid., 40-47.
[18] In a walking bass line, the term inversion means hitting a chord tone rather the root on beat one of a measure.
[19] Bob Magnusson, *The Art of Walking Bass : A Method for Acoustic or Electric Bass*, Musicians Institute. Master Class (Milwaukee: Hal Leonard, 1999), 9-12.

While presenting sequences, Magnusson argues that they are a "great way to create melodic interest." He shows examples of sequences with triadic chord tones ranging from a 2-note pattern to an 8-note pattern (Figure 4).[20]

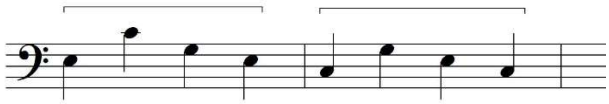

Figure 4 – Sequence (Transcribed from Magnusson, p. 13)

The following content covered by Magnusson is ii-V-I progressions, illustrated on examples through all twelve keys using triadic chord tones.[21] In his examples, the first beat of a bar is usually the root of a chord, but in some spots he uses the 3rd.

Still working with triadic chord tones, Magnusson adds diatonic passing tones between chord tones as a new tool for walking bass lines.[22]

Magnusson introduces the concept of bypassing changes, where the bass player skips less important chords to keep the melodic idea of a bass line and lands on more important ones. He analogizes bypassing changes to trains:

> The first train is "local"; [sic] it stops in every little town. The second train is an "express"; [sic] it bypasses the small towns and only stops in the larger, more important cities. Our concept of constructing a bass line can be like these two trains, with the chords of the progression representing the cities and the towns. When we construct a bass line and take the "local," our bass line goes to and outlines every single chord. When we take the "express," our bass line can bypass chords that are there to add color and create more motion, and go directly to more important chords.[23]

Figure 5 shows an example of bypassing changes where Magnusson did not clearly outline each chord change.

[20] Ibid., 13-16.
[21] Ibid., 17-20.
[22] Ibid., 21-23.
[23] Ibid., 24.

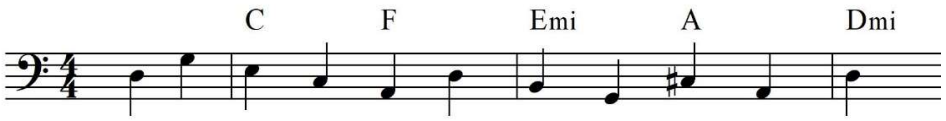

Figure 5 – Bypassing changes (Transcribed from Magnusson, p. 24)

The third section of the book presents the concept of chromatic approach, where a chord tone can be approached by a note half step above or below. The author differentiates transition points, where a chromatic approach leads to another chord, and static points, where a chromatic approach is applied within the same chord. In addition to chromatic approach, Magnusson presents chromatic surrounding and chord-tone-to-chord-tone. Chromatic surrounding occurs when a target note is preceded by two chromatic notes, above and below (and vice-versa). Chord-tone-to-chord-tone technique occurs when the line connects two chord tones by a series of chromatic tones.[24]

In all examples, there is a clear landing point for all chromatic techniques Magnusson presents. This landing point is a chord tone on beat one of the following measure.

The succeeding section of the book shows all covered techniques (arpeggios, diatonic passing tones and chromatic approaches) applied over minor blues, ii-V-I progressions, rhythm change progressions and other common progressions.[25]

Ron Carter – Building Jazz Bass Lines

Ron Carter first approaches the construction of jazz bass lines by applying chord tones to a standard 12-bar blues progression. He affirms that 12-bar blues progressions will probably be the first form of improvised music with which a student will have

[24] Ibid., 30-37.
[25] Ibid., 38-63.

contact.[26] After explaining how to approach a 12-bar blues with triadic tones, Carter moves to another level by adding the 7th of each chord and adding what he calls "non-harmonic notes," which can be inferred as notes that are neither chord tones nor scale tones. After presenting some possibilities of rhythmic variations, the author points out that any chord tone can be played on first beat of a measure.[27]

Carter does not specify any note choice technique a student can apply to create a consistent bass line. Rather, he just infers that mixing chord tones and non-harmonic notes "adds another flavor to the line."[28] Carter concentrates his words more into getting the right tone, the importance of using the right fingering and how to expand the range of a bass line without shifting position.[29]

The next section of the book shows some concepts of how to play a modal tune and how to play tunes using minor scales. For this last content, Carter introduces the scale chords derived from the three types of minor scales (natural, harmonic and melodic) and apply them in minor key chord progressions.[30]

Later, Carter presents examples of blues progressions in various keys. Each key has two choruses, where the first one is built exclusively with chord tones and the second with chord tones, non-harmonic notes and rhythmic variations.[31]

In the next section of the book, Carter explains a three-step process to build a walking bass line. Starting from all available chord tones of each chord, he creates a bass line by connecting chord tones from beat to beat. In the second step, Carter substitutes

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[26] Ron Carter, *Building Jazz Bass Lines*, Bass Builders (Milwaukee, WI: Hal Leonard Corp., 1998), 9.
[27] Ibid., 9-11.
[28] Ibid., 14.
[29] Ibid., 11-15.
[30] Ibid., 17-21.
[31] Ibid., 23-36.

some chord tones to non-harmonic notes and adds rhythmic variations to the line in the third step.[32] Figures 6A, 6B, 6C and 6D show an example of the process.

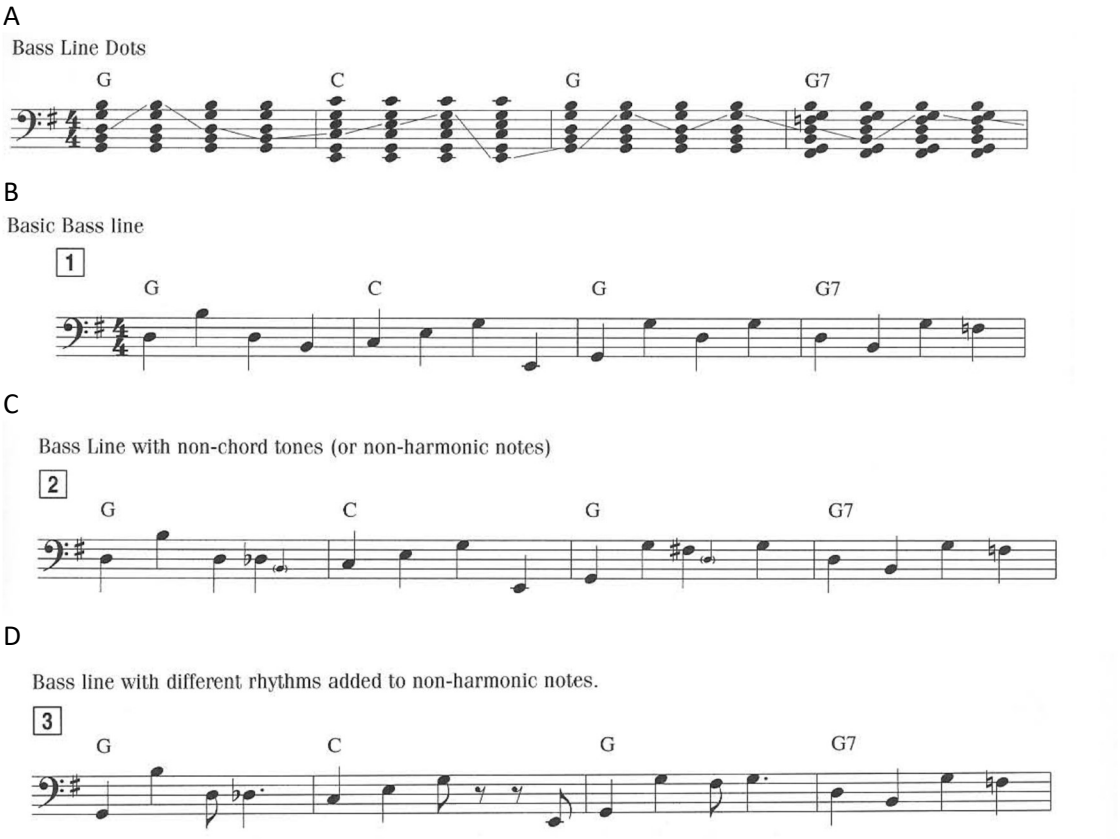

Figure 6 – Ron Carter's three-step process (Carter, p. 38-39)

John Goldsby – Bass Notes

Goldsby starts by analyzing twelve bass lines over a standard 12-bar blues written by saxophonist and jazz educator Jamey Aebersold where each chorus covers a different technique, from simpler to more complex ones. Goldsby explains each technique Aebersold applied and gives an idea of the aural effect each one brings to a bass line. The techniques covered are roots on beat one, leading tones (or chromatic tones), arpeggios, scales, chromatic lines, large intervals and chord tones rather the root on beat one.[33]

[32] Ibid., 38-39.
[33] Goldsby, *Bass Notes for Acoustic and Electric Bass*, 6-10.

The rest of the book covers its main subject: transcriptions of ten recordings John Goldsby performed on three different *play-a-long* books.[34] Before each transcription, Goldsby comments on his own bass lines, emphasizing the techniques he applied. After analyzing the author's comments, I found that besides the techniques covered in the beginning of the book, Goldsby applied whole-tone scales, pedal bass, rhythmic embellishments and tritone substitutions.[35]

Bruce Gertz – "Walkin"

After a short review of scales and chords, Gertz presents two techniques: scale approach and chromatic approach. According to the author, scale approach is a note "from scale which is relative to the chord change and resolves to a chord tone by a diatonic step." On the other hand, chromatic approach is a note "not in the relative scale which resolves to a chord tone by half step."[36] These are the only walking bass theoretical concepts presented in the book. From this point on, Gertz shows several examples of bass lines over standard 12-bar blues (some with variations in the chord changes), minor blues and several jazz standards like "There is no Greater Love," "Sweet Georgia Brown" and "Come Rain or Come Shine."

In a deep analysis of the examples, there are some notable details that are worth pointing out. The first one is the use of the chromatic approach. It can be placed on beats two, three or four of a bar and it can lead either to a chord tone or to a scale tone. In addition, there are excerpts with two, three or four chromatic notes in a row. Regarding

[34] Play-a-long books are a series of books of jazz tunes for practice purpose. In these books, there are lead sheets of famous jazz standards and a CD with backing tracks. The CDs' instrumentation is piano, bass and drums.
[35] Goldsby, *Bass Notes for Acoustic and Electric Bass*, 12-69.
[36] Bruce Gertz, *Walkin : Intermediate to Advanced Bass Lines to Standard Chord Progressions* (Melrose, MA: Bruce Gertz Music, 1982).

chord tones choice, there are several spots where Gertz places a chord tone rather the root on beat one, meaning the use of inversions. There are a few spots with rhythmic variations. In general, the walking bass lines examples are built with quarter-notes.

Besides the walking bass lines, Gertz also presents excerpts with two-feel and Latin rhythms.

Ed Fuqua, Michael Zisman and Chuck Sher – Walking Bassics

Fuqua, Zisman, and Sher introduce what they call "foundation techniques," which consist on applying scale notes, chord arpeggios, chromatic approaches and V to I movement to a walking bass line. Figure 7 shows an example of V to I movement, where a note on beat four of a measure is the fifth degree of the next chord.

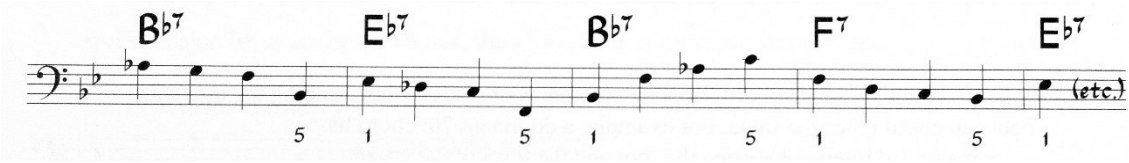

Figure 7 - V to I movement (Fuqua, Zisman and Sher, p. 3)

Right after, the authors present several steps to start playing walking bass lines and give clues of how to choose good notes and connect the roots of the chords. All the examples given are over a standard 12-bar blues form.[37]

In the following section, Fuqua, Zisman, and Sher present additional techniques for bass lines construction. These techniques are: use of motifs, parallel intervals, longer chromatic lines, target notes, chromatic embellishment, delayed resolution, rhythmic

[37] Ed Fuqua, Michael Zisman, and Chuck Sher, *Walking Bassics : The Fundamentals of Jazz Bass Playing* (Petaluma, CA: Sher Music Co., 2007), 1-9.

motifs, larger intervals, ostinato figures, repeated notes, pedal tones and scalar sequences.[38]

Among those techniques, it is worth mentioning delayed resolution. This technique occurs when a target note comes later in a measure, breaking the prediction of a bass line.[39] Figure 8 shows examples of delayed resolution.

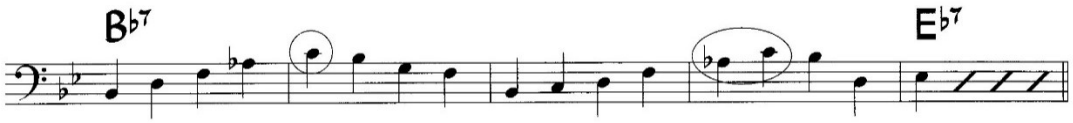

Figure 8 – Delayed resolution (Fuqua, Zisman and Sher, p. 11)

Later, Fuqua, Zisman, and Sher talk about musicianship ideas and display transcriptions of all bass lines from the CD included in the book.[40]

Sigi Busch – Jazz Bass Compendium

Busch opens the book with several left- and right-hand technical concepts for good bass playing. Later, he introduces his jazz bass line concept that, according to him, is characterized by constant interaction of five elements: rhythm, melody, harmony, sound and form.[41]

After a brief explanation of each one of the five elements, Busch introduces the elements a bass player can use to build walking bass lines. These elements are digital patterns, two-beat feel, arpeggios, leading tones, diatonic passing notes, chromatic approaches, scales and tetrachords, and rhythmical embellishment.[42]

[38] Ibid., 10-13.
[39] Ibid., 11.
[40] Ibid., 13-46.
[41] Sigi Busch, *Jazz Bass Compendium* (Tübingen, DE: Advance Music, 1995), 43.
[42] Ibid., 49-61.

Some of the elements above are self-explanatory, but others are worth explaining. Digital pattern, according to the author's point of view, is a series of intervallic formulas that a bass player can apply to a chord to build a line. Busch presents the patterns in numbers that refer to scale degrees associated to a chord (e.g., 1-3-4-5, 1-2-3-5, 1-7-6-5, etc.).[43]

Analyzing Busch's examples, I can infer that there is a differentiation between chromatic approach and leading tone. Chromatic approach is any tone that connects to a chord tone in the same chord or to the first chord tone of the next chord by half-step movement. Leading tone is a chord tone that connects to a chord tone of the next chord by a half step motion. Leading tone is a particular use of chromatic approach.[44]

All examples of these techniques are presented over different chord changes, ranging from standard 12-bar blues and excerpts of jazz standards like "Mack the Knife," "Autumn Leaves," "What is this Thing Called Love" and others.

Busch introduces the idea of arranging cord tones (roots, thirds, fifths or sevenths) on beats one and three in order to create ascending or descending line. He names this technique "voice leading." After stablishing the voice leading notes, the bass player connects them with any technique presented in the book (Figure 9).[45]

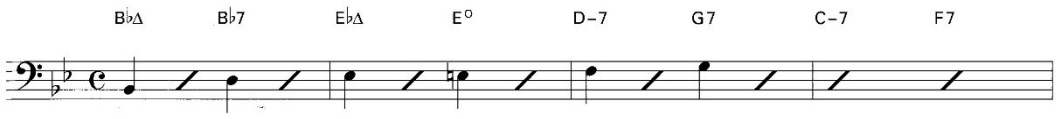

Figure 9 - Voice leading (Busch, p. 63)

[43] Ibid., 50.
[44] Ibid., 54-55.
[45] Ibid., 63.

Another technique presented by Busch is the pedal point, where the bassist "plays a single tone for a number of measures."[46] The single tone can be either a chord tone or a superimposition that maintains the same function of the chord. For example, in a progression Gm7 – C7 – FMaj7, the bassist can play C over all chords. On C7 and FMaj7, C is a chord tone. On Gm7, C turns the chord into C7sus4, which has the same harmonic function of Gm7.

The following pages of the book shows rhythmic embellishments, turnarounds and examples over jazz standards chord changes. On all examples, the author applies the concepts taught in the book.[47] After page 87, Busch presents other bass playing concepts in which he does not related to walking bass lines.

Mike Downes – The Jazz Bass Line Book

In chapter one, Downes introduces some techniques to build a walking bass line. He departs from chord tones and adds stepwise connections, inversions, chromatic approaches, motion down a fifth (the same technique Fuqua, Zisman and Sher call V to I movement) and passing tones. Stepwise connections and passing tones have the same meaning, although Downes places them into different categories. According to him, stepwise connections relate to "chordal bass lines" and passing tones relate to "scalar bass lines."[48]

To exemplify the techniques, Downes uses exclusively a 12-bar blues progression in F. According to the author, a blues progression is an important and relatively simple

[46] Ibid., 65.
[47] Ibid., 67-86.
[48] Downes, *The Jazz Bass Line Book*, 11-20.

form in jazz and it allows the student "to see and hear the effect of each new idea, comparing it to previous examples on the same form."[49]

In the section "Using Melody in Bass Lines," Downes introduces the concept of a bass line as a "counterpoint line to the other melodic statements."[50] According to the author, a bass line can be an interesting melody while realizing its harmonic function. The techniques he introduces to a bass player create melodic bass lines are placing chord tones on beats one and three, the possibility of non-chord tones on beat three, lines starting on non-chord tones, chromaticism, sequences, motives and melodic contour. For each technique, Downes presents an example over an F 12-bar blues.[51]

Figure 10 shows Downes' example of sequences.

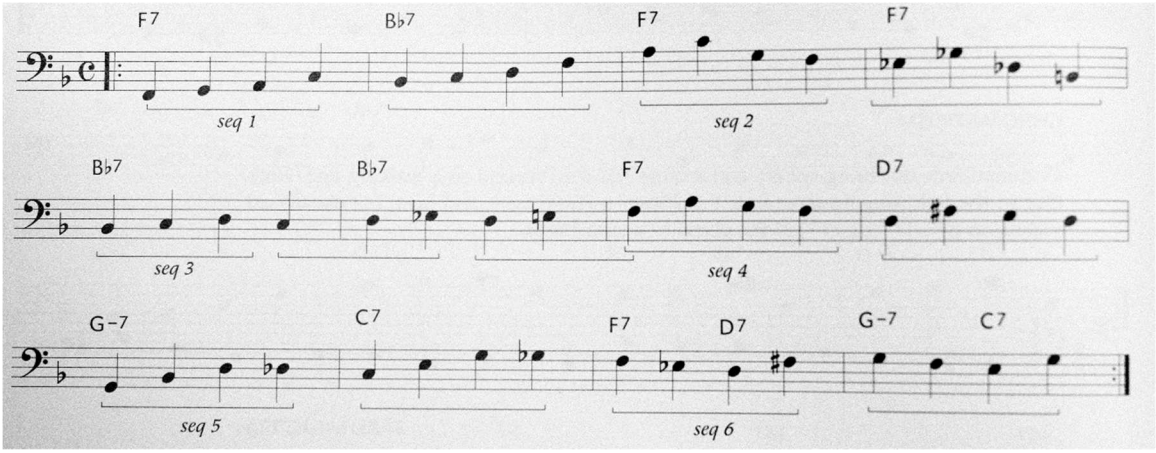

Figure 10 – Sequences (Downes, p. 24)

Regarding chord progressions, Downes states that the bass player should know several possibilities of chord substitutions or common changes over a blues form. The author suggests that the bass player can "impose" some changes while playing or may have to incorporate them in case someone else plays different ones. To exemplify the

[49] Ibid., 7.
[50] Ibid., 21.
[51] Ibid., 21-26.

concept, Downes shows different possibilities of 12-bar blues chord changes and introduces the tritone substitution, secondary dominants and added ii chords, and pedal points.[52]

For the tritone substitution, Downes applies it over the last two beats of a bar or over an entire bar, meaning that the bass player can abandon the original dominant chord and play just the tritone substitution.[53] The secondary dominant is used to add more harmonic movement. It consists of a dominant chord of the following chord in a progression. The bass player can also split a dominant chord into a ii-V progression to bring harmonic variation.[54] In figure 11, Downes places Cm7 and F7 (ii-V progression) over F7 to create more harmonic movement.

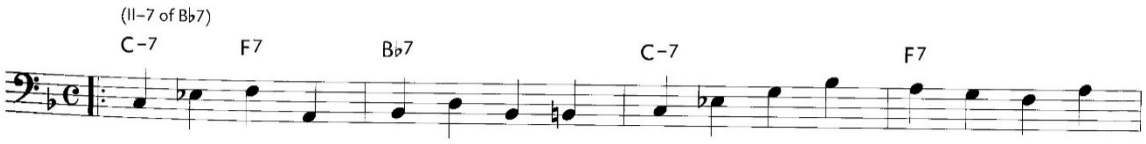

Figure 11 – IIm7-V7 over a V7 (Downes, p. 29)

The subsequent part of the chapter explores different ways to approach rhythmic variations in bass lines.[55] After that, Downes shows several transcriptions of 12-bar blues performed by great jazz players like Pops Foster, Jimmy Blanton, Paul Chamber and Charlie Haden, among others.[56]

In following chapters, Downes explains minor blues, ii-V-I progressions and rhythm changes.[57] In the rhythm changes chapter, the author goes deep into how to

[52] Ibid., 27-30.
[53] Ibid., 28-29.
[54] Ibid., 29.
[55] Ibid., 31-33.
[56] Ibid., 34-48.
[57] Rhythm changes is a common chord changes progression used by jazz composers for several tunes. The rhythm changes progression is based on Gershwin's chord changes from *I Got Rhythm*.

approach two chords in the same measure. According to Downes, the clearest option is playing basic chord tones (root, third and fifth), but scalar movement, chromatic approaches and skipping chords can also be used, among other techniques covered in his book. Downes also shows several transcriptions of rhythm changes performed by great jazz bass players.[58]

In the chapter about modal jazz, which is common long excerpts in the same chord, Downes suggests the use of implied harmony where the bass player implies other chords than the original ones.[59] In this case, the bass player deliberately creates a new set of chord changes for the given progression (Figure 12).

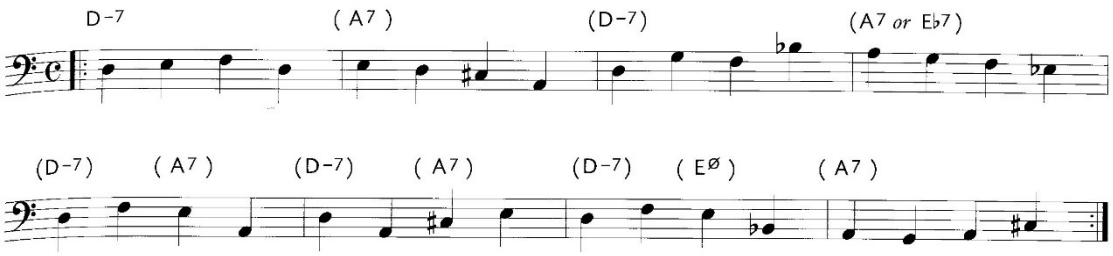

Figure 12 - Implied harmony 1 (Downes, p. 119)

After covering broken feel and Latin rhythms, Downes summarizes all techniques explained throughout the book and discusses time feel.[60]

Todd Coolman – The Bottom Line: The Ultimate Bass Line Book

Coolman introduces his book by explaining concepts of sound production, left- and right-hand techniques, and intonation. Regarding walking bass lines, he presents the idea of playing the root of the chords on beat one of a 4/4 measure and a chromatic

[58] Downes, *The Jazz Bass Line Book*, 67-89.
[59] Ibid., 115-19.
[60] Ibid., 157-67.

approach to the root of the next chord on beat four. The student has some freedom to choose what to play on beats two and three.[61]

The author presents scales as one element to fill beats two and three. At this point, Coolman mentions that sometimes the contour of the bass line is more important than putting the root of a chord on beat one of a measure.[62]

The next technique Coolman introduces is chromaticism. According to him, a good placement of chromatic notes will help to build tension and release in a bass line and help its forward movement. In the examples, the author uses chromatic notes to reach either chord tones or scale tones and places chromatic notes on beats two and/or four of a measure.[63]

Coolman also introduces thirds and sevenths as a tool to connect chords in a bass line. Thirds and sevenths will clearly define the sound of the chords, he says.[64] Although he mentions thirds and sevenths in chapter seven's title, all examples are based on arpeggios, which includes the fifths, with some chromatic approaches. In chapter eight, Coolman officially introduces arpeggios and their inversions as a tool for a bass line.[65]

Following the chapters that cover two feel and rhythmic embellishment, Coolman presents three specific types of chords that a jazz bass player will typically encounter: the half-diminished chord, the diminished chord and the altered chord. The author introduces the arpeggio and the melodic minor scale for the half-diminished chord and the whole-step/half-step scale for the diminished chord. For the altered chord, Coolman suggests

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[61] Todd Coolman, *The Bottom Line: The Ultimate Bass Line Book* (New Albany, IN: Jamey Aebersold Jazz, Inc., 1990), 6-8.
[62] Ibid., 10.
[63] Ibid., 11-12.
[64] Ibid., 13-19.
[65] Ibid., 20-21.

using basic dominant chord tones (root, third, fifth and seventh) for short duration chords or the altered scale for long duration chords.[66]

Later, Coolman presents several 12-bar blues and rhythm changes variations. In addition, he suggests several exercises over II-V-I progressions.

In the chapter that covers modal tunes, Coolman sets a series of "rules" to introduce the student to a modal approach. The author suggests putting the root of the chord every other bar, implying a ii-V-I movement, alternating between I and V or I and IV, adding rhythmic embellishment and creating an ostinato to build tension (Figure 13). These rules can be broken whenever the student understands the concept.[67]

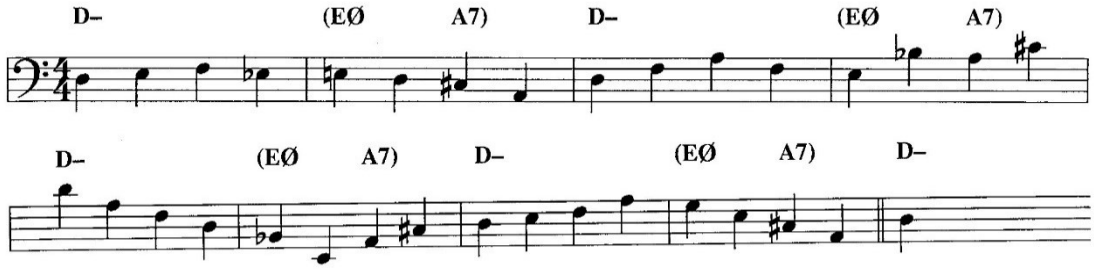

Figure 13 - Implied harmony 2 (Coolman, p. 47)

The last chapters of the book cover Latin style and ¾ time signature.

Ed Friedland – Building Walking Bass Lines

After a brief theory introduction, Friedland presents the concept of playing a walking bass line over a 12-bar blues and a ii-V-I-based progression using roots and fifths of each chord.[68] Right after, the author presents the concepts of approaches to connect roots and/or fifths of chords. The approaches he covers are chromatic, double

[66] Ibid., 32-35.
[67] Ibid., 46-48.
[68] Ed Friedland, *Building Walking Bass Lines* (Milwaukee, WI: Hal Leonard Publishing Corporation, 1993), 13-17.

chromatic, dominant and scalar. Chromatic approach shares the same principle with other authors.

Double chromatic approach is a series of two chromatic notes leading to a target note. At this point of the book, target notes are always the root or the fifth of any chord.[69]

Dominant approach is a note located a fourth below or a fifth above a target note (root or fifth) that emulates the dominant-to-tonic movement.[70] Scalar approach is a note that reaches a target note by a diatonic (or scalar) movement. According to Friedland, sometimes a scalar approach will also be a chromatic approach when the ladder fits the scale of the chord.[71]

Friedland presents one section to exemplify all covered techniques combined.[72] The author also shows arpeggios and scale motion (meaning mostly stepwise motion) that can be combined with all previous techniques presented before to connect chords. At this point, the bass player can place other chord tones on beat one of a measure.[73]

In the section about ii-V-I progression, Friedland points out that the bassist can consider the ii-V as one chord. It can be either the ii or the V. He emphasizes that when playing the fifth degree of a key over the ii chord (e.g., playing G over Dm7), it brings a "sus4" sound to the excerpt, and it can be played on any ii-V progression.[74] Figure 14 displays Friedland's example of ii-V as one chord. On first bar, the author played A triad over Em7 and A7. On second bar, the line departs from F, third of Dm7, and reaches C by stepwise movement. In this case, G7 is not outlined.

[69] Ibid., 18-21.
[70] Ibid., 22-26.
[71] Ibid., 27-28.
[72] Ibid., 29-30.
[73] Ibid., 33-43.
[74] Ibid., 45-46.

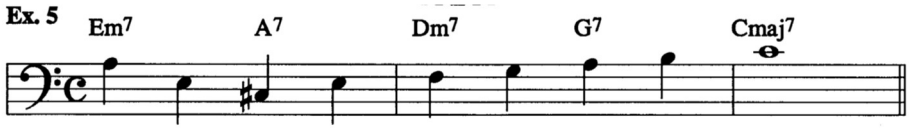

Figure 14 - ii-V as one chord (Friedland, p. 46)

Friedland also introduces the concept of indirect resolution. According to the author, "an indirect resolution occurs when an approach pattern is interrupted with another approach pattern."[75] Friedland exemplifies the technique with all combinations of upper and lower chromatic approach, and upper and lower scalar approach.[76]

In figure 15, the two last notes of the first bar form an indirect resolution. While E is a chromatic approach to the first note of the second bar, F, the note on beat four, G, is a scalar approach to the same note F. On second bar, C# and B are both chromatic approaches to C on bar three.

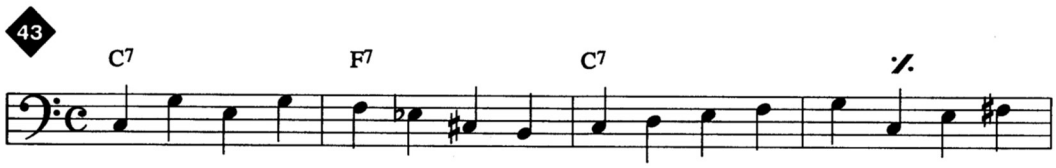

Figure 15 – Indirect Resolution (Friedland, p. 50)

The last technique Friedland presents is chromatic motion, where the bassist plays a series of chromatic tones in a bass line. The author asserts that, "the pull of the chromatic line is so strong that it can override root motion, chord quality, tonality, even form, and still remain functional."[77]

To finish the book, Friedland shows several exercises over chord changes commonly found on jazz standards.

[75] Ibid., 48.
[76] Ibid., 48-50.
[77] Ibid., 51.

Summary

The analysis of the books above highlights several commonalities among them. The first is that there is a huge convergence of the contents covered by the authors, which means that all of them are solid references for any student to learn how to build consistent walking bass lines. They cover the process of building bass lines that outlines the harmony and brings forward movement.

Another huge convergence occurs in the examples the authors present. There is an extensive use of standard 12-bar blues progressions to exemplify the techniques applied and, besides the 12-bar blues, the recurrent ones are rhythm changes and ii-V-I progressions. Some authors also add chord changes from famous jazz standards like “All the things you are,” “Autumn leaves” and “Giant steps.”

In terms of nomenclature, there is not a consensus among the authors. Although there are some coincidences, the same technique can get different names from one author to another. For example, reaching a note from a chromatic movement either from above or below can be named chromatic approach (Magnusson, Friedland, Busch, Gertz, Fuqua, Zisman, and Sher), half-step movement (Stinnett), chromatic note (Stinnett), leading tone (Goldsby, Coolman and Busch), passing tone (Busch) and non-harmonic tone (Carter). When possible, I will try to use a nomenclature that encompasses all authors.

Regarding the techniques taught, there is a set of contents all authors cover. These contents are the use of chord tones, scale tones to connect chord tones (also called passing tones or diatonic passing tones), some kind of chromaticism that ranges from one to four chromatic tones in a row, inversions, and rhythmic variation. To facilitate the comprehension, I will allocate these contents in two categories: chord tones, which

includes all possibilities of inversions, and connecting tones, which are diatonic passing tones and chromatic tones. I will set rhythmic variations apart because it is not an objective of this research.

The logical path that permeates all authors departs from putting chord tones on beats one and three and connecting tones on beats two and four. In the beginning, the root of the chords is always placed on beat one, but this "rule" falls apart when the authors "authorize" the use of other chord tones rather the root on beat one (inversions). When the bass player understands the interrelation between chord tones and connecting tones, the authors expand the possibilities by allowing connecting tones on beats two, three and four. Thus, while putting a chord tone on beat one, the bass player can play any combination of chord tones and connecting tones in the remaining beats of a measure.

Figure 16 shows some combinations of connecting tones (C), either diatonic or chromatic[78], on beats two, three and four of a chord progression. On beat one, there is always a chord tone.

A good way to understand the use of connecting tones is to consider a chord tone as target note, as Friedland[79] and Downes[80] define. By applying different connecting tones, the bass player can choose how to reach a target note. When using a diatonic tone, the bassist delivers a fluid and more stable path because of the relationship of this specific note to the scale of the chord. On the other hand, the use of a chromatic tone raises the tension that resolves in a target note. All authors emphasize the use of

[78] A chromatic connecting tone can be either from above or from below.
[79] Friedland, *Building Walking Bass Lines*, 19.
[80] Downes, *The Jazz Bass Line Book*, 24.

chromatic notes to reach chord tones, meaning that this is one of the most important approaches in a walking bass line.

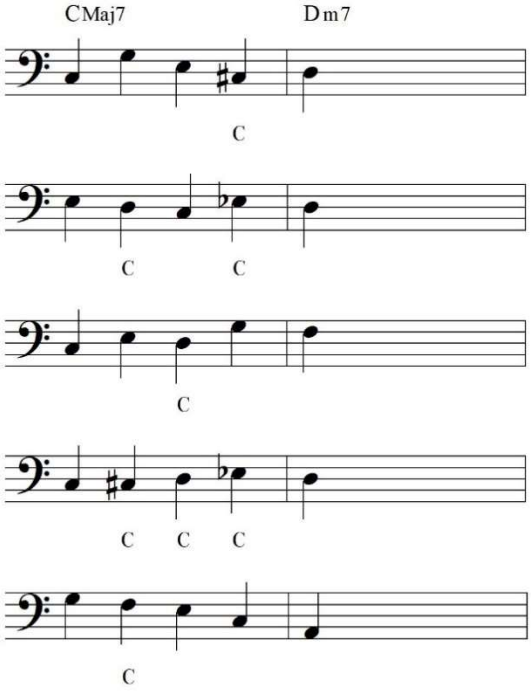

Figure 16 - Connecting tones

Besides the possibilities above, there are three specific cases that all authors point out: the use of arpeggios, stepwise movement and chromatic lines. These three techniques fit into the categories described above, but it is worth setting them apart because they bring different results to a bass line.

The bass player arpeggiates a chord when, for at least three beats, he or she plays at least three different chord tones with no connecting tones. The chord tones can be root, third, fifth or seventh, and the result of this technique is a strong definition of the sound of the chord.

When the bassist plays a scale stepwise for several beats, the contour of the scale itself overpowers the importance of the chord tones for a moment. Sometimes the scalar

movement obscures a chord tone, making it sound more like a connecting tone. In Figure 17, the power of the descending movement from G to C makes the chord tone on beat four sound more like a connecting tone. Stepwise movement can break the "rule" of chord tone on beat one, as stated by Coolman: "There is a time when the contour is more important than putting the root on beat one."[81]

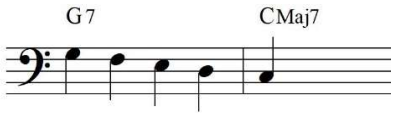

Figure 17 - Stepwise movement

Chromaticism occurs when the bassist plays several chromatic tones in a row. Like stepwise movement, the tension of a chromatic line obscures the sound of specific tones and brings the attention to the release point at a target note.

Contour, building tension and release, and forward motion are three concepts that pervades the authors in their books. Contour relates to the overall shape of a line regarding to its ascending or descending movement. According to Downes[82], Fuqua, Zisman, and Sher,[83] ascending and descending phrases create the feeling of tension and resolution respectively. A good technique to create contour in a line is using inversions. When the bass player uses inversions by placing the closest chord tone available that fits the contour of a phrase, he or she avoids leaps and maintains the ascending or descending direction of a bass line.

Building and releasing tension is a concept that the authors mention without a deeper explanation. Stinnett affirms that "a good walking bass line is constantly building

[81] Coolman, *The Bottom Line: The Ultimate Bass Line Book*, 10.
[82] Downes, *The Jazz Bass Line Book*, 26.
[83] Fuqua, Zisman, and Sher, *Walking Bassics : The Fundamentals of Jazz Bass Playing*, 10.

and releasing tension."[84] Coolman and Stinnett declare that using chromatic approaches help to build tension in a bass line and that the tension is released on beat one of the following bar. In addition, Fuqua, Zisman and Sher asserts that "the main function of the notes on beats 2,3 and 4 of a bar of 4/4 is to lead, somehow or another, to beat 1 of the next bar."[85] From the stated above, I can infer that a walking bass line has a constant flow of tension and release and, to musically set the beat one of a measure as a landing point, the notes on beats 2, 3 and 4 of the previous measure need an amount of tension to express this sensation.

Although all authors mention forward motion, there is no description of its meaning. Fuqua, Zisman, and Sher cite the term "harmonic propulsion" and define it as the feeling of forward motion through the chords. The authors also state that the note choices will be important to "move the music forward."[86] Magnusson states that the term walking means the feeling or the motion of a bass line, while Friedland declares that "a good line has a feeling of forward motion."[87] Connecting the ideas from all authors, I can assert that forward motion is a subjective perception of movement in a bass line created by the combination of shape and tension/release. The shape of a bass line brings a linear sensation, while tension/release, especially when a chromatic approach is applied, delivers the feeling of movement and direction.

The techniques described above pervade all authors, but some of them go beyond and present other important ones which are sequences or motifs, delayed resolution, indirect resolution, chromatic surrounding, V-I movement, pedal points, repeated notes,

[84] Stinnett, *Creating Jazz Bass Lines*, 3.
[85] Fuqua, Zisman, and Sher, *Walking Bassics : The Fundamentals of Jazz Bass Playing*, 10.
[86] Ibid., ii.
[87] Friedland, *Building Walking Bass Lines*, 18.

bypassing changes, chord substitutions over ii-V progressions, tritone substitutions, chromatic ii-V and implied harmony.

Downes, Busch, Magnusson, Fuqua, Zisman, and Sher mention sequences and motifs. Although these two words have different musical meanings, the authors use them synonymously. Defining the concept, sequence, or motif, is a repeated pattern that evolves through a bass line and helps to create melodic interest.

Delayed resolution is mentioned by Fuqua, Zisman, and Sher, and it occurs when a target note comes later in a measure.

Friedland names indirect resolution an approach pattern interrupted by another approach technique. Any combination of whole-step and chromatic approach to a target note builds indirect resolutions. A particular use of this technique is called "chromatic surrounding" by Magnusson. In this case, chromatic notes from above and below (or vice-versa) approach a target note. In this research, I will use the term "enclosure" to define this technique, as Goldsby suggests.[88]

V-I movement, or dominant approach, cited by Downes, Friedland, Fuqua, Zisman, and Sher, occurs when the note before a target note is a fourth below or a fifth above.

Busch, Downes, Goldsby, Fuqua, Zisman, and Sher are the authors who mention pedal points. The difference between pedal point and repeated notes is that the ladder keeps the contour of the bass line. In general, repeated in groups of two notes (Figure 18), while pedal point usually spans for several bars. Repeated notes are mentioned by Goldsby, Fuqua, Zisman, and Sher.

[88] Goldsby, *Bass Notes for Acoustic and Electric Bass*, 12.

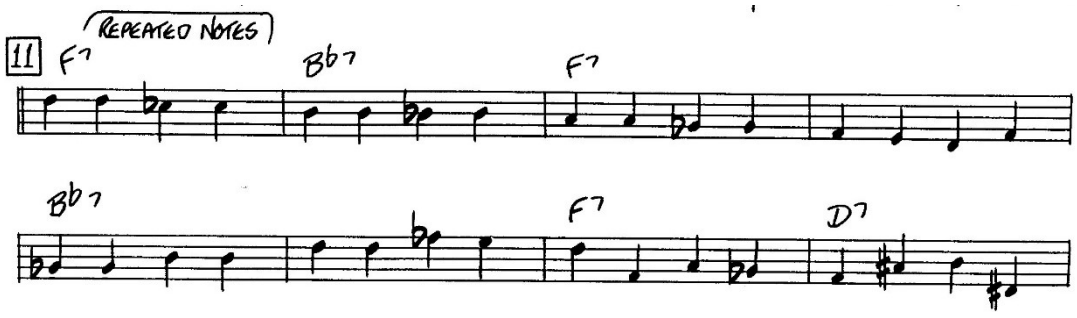

Figure 18 - Repeated notes (Goldsby, p. 10)

All techniques covered so far are applied to preconceived chord changes. This means that the bass player will strictly follow the chord changes and will determine his or her note choice based on the chord of the moment, contour, tension and release, forward motion and the next chord. Beyond this, the bass player has the option of changing the preconceived chord changes and creating his or her own ones without breaking the harmonic support of a bass line. Magnusson, Stinnett, Goldsby, Downes, Busch, Friedland and Coolman mention some techniques of changing preconceived harmony.

The first option is what Magnusson names “bypassing changes,” where the bass player disregards less important chords in favor of more important ones. Downes also mentions this technique.

Another option is chord substitutions, where the bass player superimposes chords that have some similarity with the substituted chords. This category encompasses substitutions over ii-V progressions, tritone substitutions and chromatic ii-V.

Stinnett, Downes, Magnusson and Friedland are the authors who mention possibilities of chord substitutions over a ii-V progression. Summarizing the concepts these authors present, in a given key, a IIm7 and a V7 chord create a “sonic environment” that allows the bass player to interchange both chords. This means that in a IIm7, in a V7 or in a ii-V progression, the bass player can imply any combination of these two chords.

Tritone substitution is a technique that Downes, Stinnett and Goldsby mention. In this case, a dominant chord is substituted by another dominant chord placed a diminished fifth above. Stinnett goes beyond this by adding the IIm7 related to a tritone substitute chord. He names this technique chromatic ii-V.

Finally, Busch, Downes and Coolman present an option of superimposing chords (also named implied harmony) where they do not have functional similarity. Talking specifically about modal tunes, where is common having the same chord for several bars, the authors state that the bass player can superimpose a new set of chord changes to break the harmonic monotony.

Below is the list of techniques available to a bass player create a walking bass line, according to the authors.

- Chord tones and inversions
- Connecting tones (diatonic or chromatic)
- V-I movement
- Indirect resolution (including enclosure)
- Delayed resolution
- Arpeggios
- Stepwise movement
- Chromaticism
- Sequences
- Repeated notes
- Pedal point
- Bypassing changes

- Chord substitutions
    - ii-V “sonic environment”
    - Tritone substitution
    - Chromatic ii-V
- Implied harmony

CHAPTER TWO

CHARLIE HADEN

Charlie Haden was born in Shenandoah, IA, on August 6, 1937 and passed away on July 11, 2014. His early musical contact was his family's country music band, where he sang between the ages of two and fifteen. After learning to play jazz by playing along with records and using his brother's double bass, Haden moved to Los Angeles to attend the Westlake College of Modern Music.[89] In Los Angeles, Haden quickly started to play with several musicians, and, because he started skipping too many classes, he decided to quit college.[90] Among the musicians he played with in Los Angeles are Hampton Hawes, Art Pepper, Paul Bley and Dexter Gordon.[91]

Haden revolutionized the bass playing concept when he started to play in Ornette Coleman's quartet, alongside Don Cherry on trumpet and Billy Higgins on drums. According to Berendt and Huesmann, "he was the first bassist who consistently avoided playing *changes* or following preestablished harmonic schemes, but instead created a solid harmonic foundation out of the passage of independent melodies."[92]

[89] Heffley, "Haden, Charlie."
[90] Goldsby, *The Jazz Bass Book : Technique and Tradition*, 119.
[91] Heffley, "Haden, Charlie."
[92] Berendt and Huesmann, *The Jazz Book : From Ragtime to the 21st Century*, 449.

From 1967 to 1976, Haden played and recorded with pianist Keith Jarret and formed the band Old and News Dreams, with Don Cherry, Dewey Redman and Ed Blackwell.[93]

Another remarkable work of Haden was the big band Liberation Music Orchestra. Under Carla Bley arrangements, the big band won awards like France's Grand Prix Charles Cros and Japan's Gold Disc Award from Swing Journal. The album's compositions have left-oriented political themes, spanning from Spanish Civil war songs and events in South Africa and South America.[94] [95]

In 1982, the California Institute of the Arts invited Haden to start its jazz studies program[96] and in 1986 he formed his group Quartet West, which was active for more than twenty years. During the 1990s and 2000s, besides the Quartet West, Haden collaborated with several artists. [97]

Haden won three Grammy awards: 1997 best jazz instrumental performance – album "Beyond the Missouri Sky," 2001 best Latin jazz album – album "Nocturne," and 2004 best Latin jazz album – album "Land of the Sun."[98]

At the end of his life, Haden was performing and recording with Hank Jones, Kenny Barron, Lee Konitz, Brad Mehldal and Ethan Iverson.[99]

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[93] "Bio".
[94] Ibid.
[95] Heffley, "Haden, Charlie."
[96] Goldsby, *The Jazz Bass Book : Technique and Tradition*, 120.
[97] "Bio".
[98] "News," Grammy Awards, https://www.grammy.com/grammys/news/charlie-haden-dies.
[99] "Bio".

CHAPTER THREE

ANALYSIS OF TRANSCRIPTIONS

For this research, I transcribed Charlie Haden's bass line from "One Finger Snap," by Herbie Hancock, and "Take the Coltrane," by Duke Ellington, from Kenny Barron's album *Wanton Spirit* (Verve – 1994).

"One Finger Snap" is a 20-bar through-composed piece with harmony based mostly on ii-V progressions and an overall center key in Eb major. The structure of the recording is melody twice, fourteen choruses of piano solo, a short drum solo, and an ending. My transcription covers all fourteen choruses of the piano solo.

"Take the Coltrane" is a 12-bar blues in F with a riff-based melody. Although the musicians play more traditional[100] chord changes in the melody, during the solo section, they play the standard 12-bar blues progression. The structure of the recording is melody twice, two choruses of walking bass solo, seventeen choruses of piano solo, seven choruses of trading between drums and piano, and melody twice. The transcription excerpt for this research is the bass line behind the seventeen choruses of the piano solo.

The transcriptions of the bass lines are in Appendix I and II. It is worth pointing out that m. 1 of each transcription refers to the beginning of the piano solos and not the beginning of the pieces.

[100] A more traditional 12-bar blues progression has the V7 and IV7 chords on bars 9 and 10, respectively.

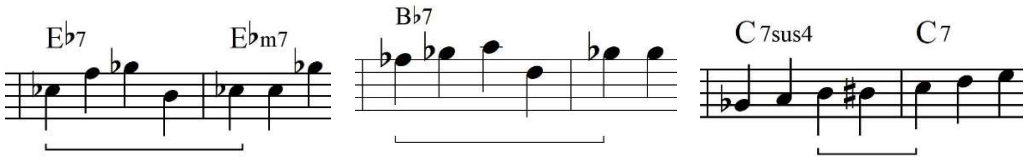
Both excerpts of Charlie Haden's bass line have a relatively short range. "One Finger Snap" spans from E1 to Eb2, while "Take the Coltrane" ranges from E1 to C2. The lines present ascending and descending shapes, characterized by extensive use of inversions, and is based almost exclusively on quarter notes. The bass line of "Take the Coltrane" stands out because of the consistent use of repeated notes. At some points, Haden played repeated notes through twelve bars in a row.

Regarding the object of this research, Charlie Haden used all of techniques that the authors mentioned in their books. Below, I will exemplify each technique with excerpts from both recordings. To identify the compositions, I will use the term "OFS" for "One Finger Snap" and "TC" for "Take the Coltrane."

1- Chord tones and connecting tones

Figure 19 shows the use of chord tones and connecting tones. In figure 19A, there are chord tones on beats one and three, and chromatic connecting tones on beats two and four. Figure 19B shows chord tones on beats one and two, and scalar connecting tones on beats three and four. In addition, on beat one of 19B, there is an inversion. Figures 19C and 19D display what Friedland calls double chromatic approach. The former also shows inversion and latter a double chromatic approach to a non-chord tone.

A – OFS, mm. 28-29 B – TC, mm. 41-42 C – OFS, mm. 123-124



D – TC, mm. 97-98 E – OFS, mm. 86-87

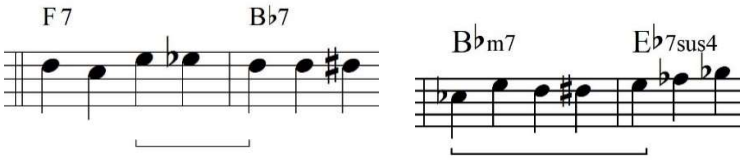
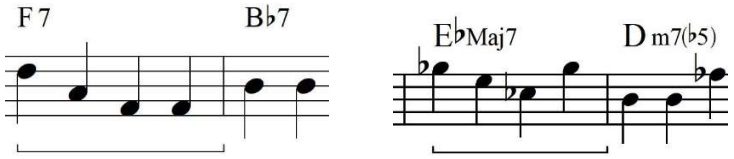


Figure 19 - Chord tones and connecting tones

2- Arpeggios

Haden used an F triad arpeggio in figure 20A and an inverted Eb arpeggio in figure 20B. Figure 20C shows Gm triad with repeated notes and figure 20D presents arpeggios in two measures in a row.

A – TC, mm. 1-2 B – OFS, mm. 137-138



C – OFS, mm. 161-162 D – OFS, mm. 219-221

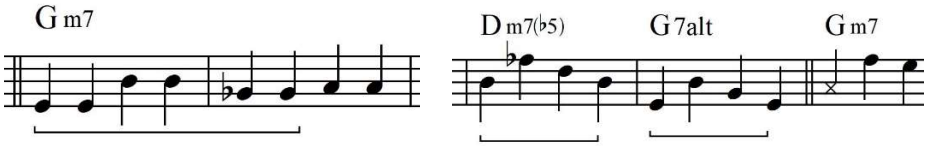


Figure 20 - Arpeggios

3- Scalar movement

In figure 21A, B and C, Haden used ascending and descending scalar movement.

A – OFS, mm. 205-206 B – OFS, mm. 84-85 C – OFS, mm. 87-88

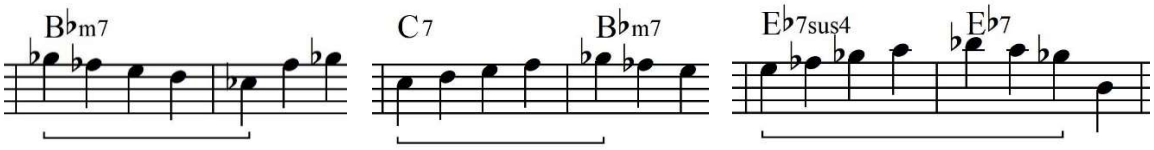
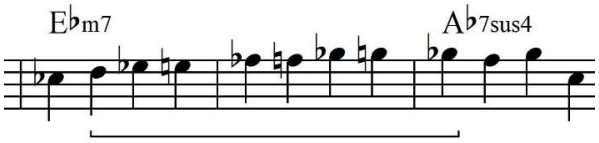


Figure 21 - Scalar movement

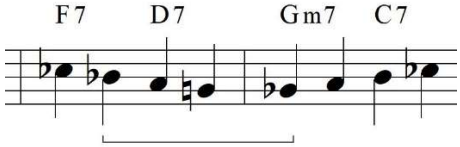
4- Chromaticism

In some excerpts, Haden used long chromatic lines. Figure 22A shows a chromatic line that spans for two measures. In figure 22B, Haden used a chromatic line to reach an inversion tone. A chromatic line with repeated notes is shown in figure 22C.

A – OFS, mm. 9-11



B – TC, mm. 95-96



C – TC, mm. 73-77

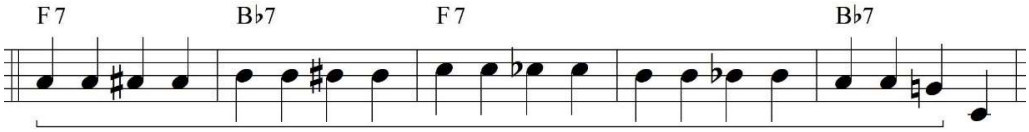
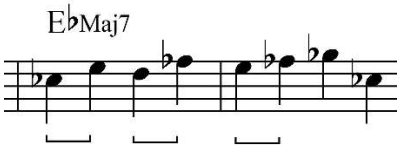


Figure 22 - Chromaticism

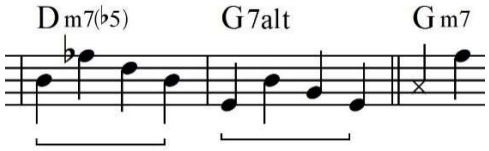
5- Sequences

Figure 23A shows a scalar sequence, while figure 23B displays an arpeggio sequence. In figure 23C, there is a scalar sequence with repeated notes.

A – OFS, mm. 17-18



B – OFS, mm. 219-221



C – TC, mm. 9-13

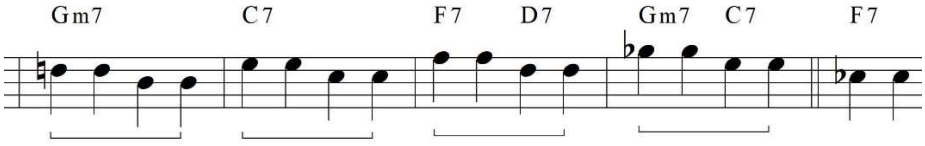
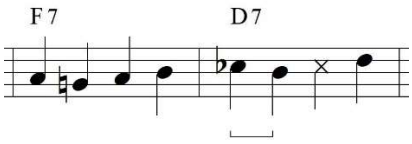


Figure 23 - Sequences

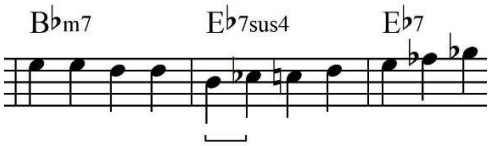
6- Delayed resolution

Figure 24A and 24B present delayed resolutions, while figure 24C displays a delayed resolution with repeated notes. In this case, the resolution is on beat three.

A – TC, mm. 139-140



B – OFS, mm. 166-168



C – TC, mm. 57-59

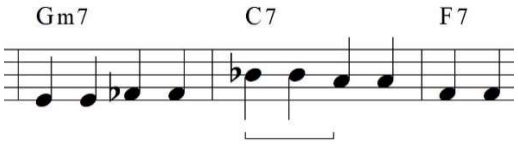
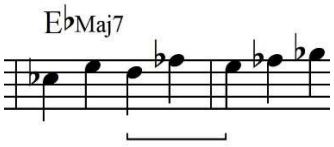


Figure 24 - Delayed resolution

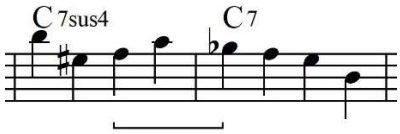
7- Indirect resolution or enclosure

Figure 25A shows scalar and chromatic indirect resolution and figure 25B shows chromatic and scalar indirect resolution. In figure 25C, there is a chromatic indirect resolution.

A – OFS, mm. 17-18



B – OFS, mm. 243-244



C – TC, mm. 40-41

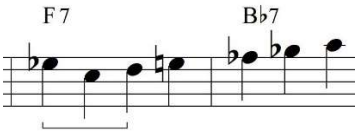
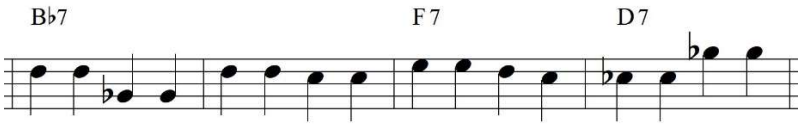


Figure 25 - Indirect resolution

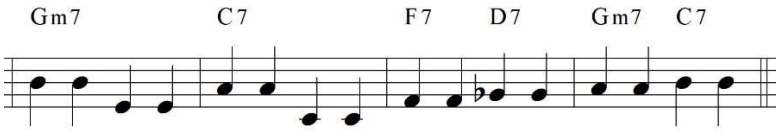
8- Repeated notes

Figures 26A, B and C present examples of repeated notes on Haden's bass lines.

A – TC, mm. 65-68



B – TC, mm. 129-132



C – OF, mm. 1-3

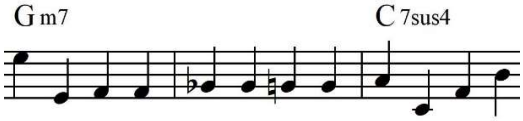


Figure 26 - Repeated notes

9- Pedal point

Figure 27 displays one example of pedal point.

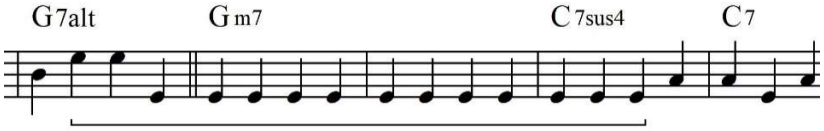


Figure 27 - Pedal point - mm. 260-264

10- Dominant approach

Figure 28A presents a dominant approach, while figures 28B and 28C show dominant approaches to inversions.

A – OFS, mm. 92-93 B – OFS, mm. 70-71 C – TC, mm. 192-193

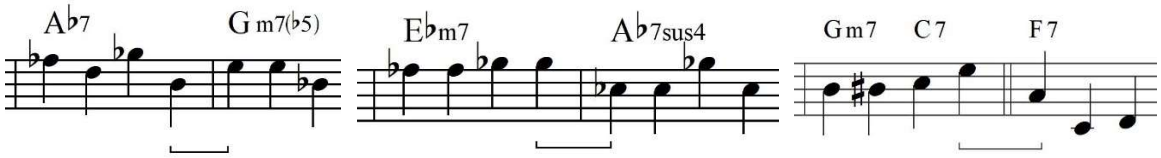
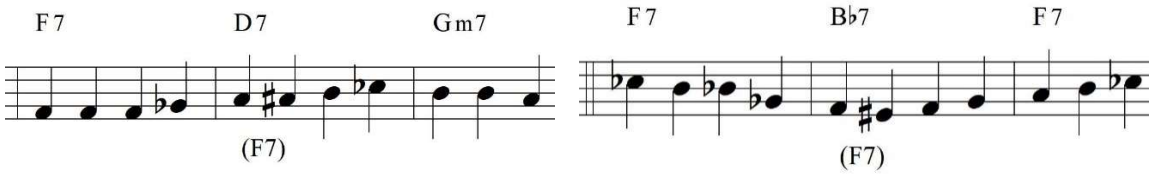


Figure 28 - Dominant approach

11- Bypassing changes

Figures 29A, B and C show examples of bypassing changes on Haden's bass lines.

A – TC, mm. 115-117 B – TC, mm. 181-183



C – OFS, mm. 161-164

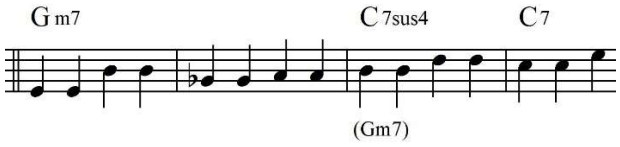
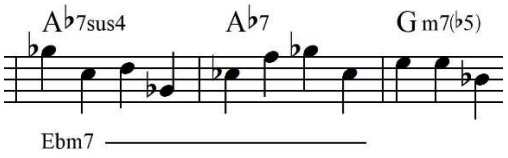


Figure 29 - Bypassing changes

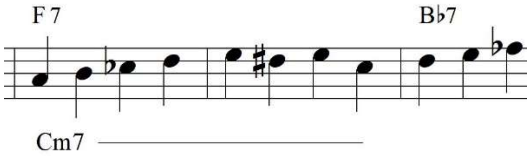
12- Chord substitutions over subdominant and dominant chords

Figure 30 displays several combinations of chord substitutions over IIm7 and V7 progressions. In figure 30A, Haden imposed Ebm7 over Ab7sus4 and Ab7 chords. In figure 30B, there is an example of Cm7 substituting F7. In figure 30C, Haden implied the Ab7 over Ebm7 and, in figure 30D, Haden applied a ii-V progression over a dominant chord. The use of a dominant chord over a ii-V progression is in figure 30E.

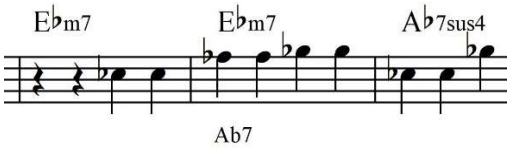
A – OFS, mm. 171-173



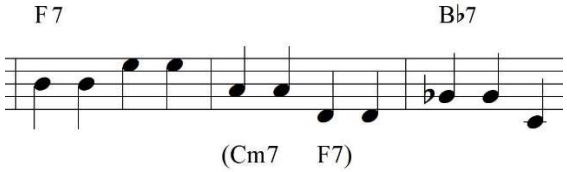
B – TC, mm. 15-17



C – OFS, mm. 69-71



D – TC, mm. 111-113



E – OFS, mm. 79-81

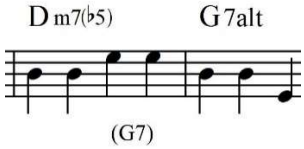
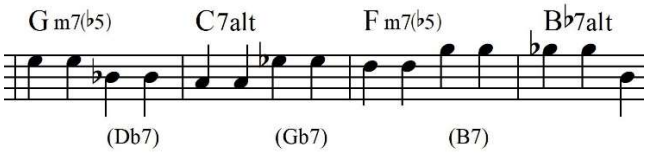


Figure 30 - Chord substitution over subdominants and dominant chords

13- Tritone substitution

Figure 31A and 31B show the superimposition of tritone substitution, while 31C displays what Stinnett calls chromatic ii-V. In this case, the Abm7 precedes the tritone substitute chord Db7.

A – OFS, mm. 153-156



B – TC, mm. 27-29 C – mm. 57-59

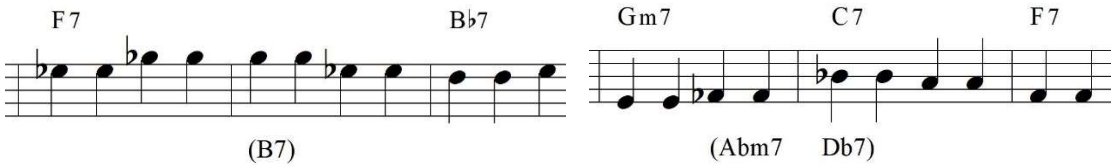
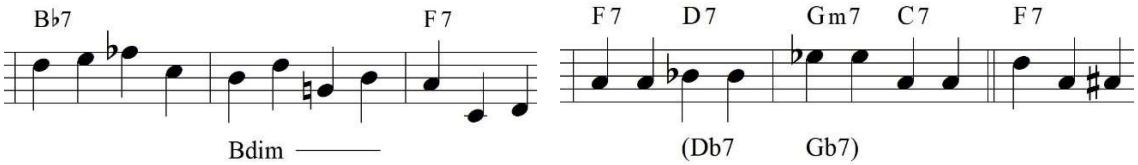


Figure 31 - Tritone substitution

14- Implied harmony

Haden used several implied harmonies, as shown in figures 32A, B and C.

A – TC, mm. 17-19 B – TC, mm. 47-49



C – OFS, mm. 115-117

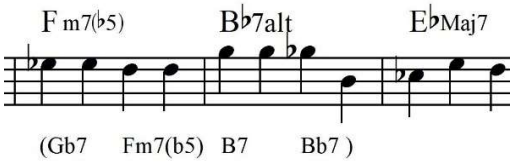


Figure 32 - Implied harmony 1

The examples above demonstrate that Charlie Haden used all techniques all the authors presented in their books, reaffirming that they are good references for a student to learn how to build consistent bass lines. However, I did find that in certain aspects Haden deeply applied techniques the authors covered superficially. The first discrepancy is Haden's extensive use of implied harmony and sequences in his bass lines.

Another discrepancy between the authors and Charlie Haden is the chromaticism, which is relatively well covered in the researched books. The authors presented

chromaticism over one- or two-bar long phrases (three to six notes), but, especially on "Take the Coltrane," Haden extended the technique for several measures.

Finally, regarding the overall idea behind the bass lines, Haden's performances showed that he stretched out the concept of building tension and release in which the authors confine into one or two bars. Haden used several bars, sometimes an entire chorus, to build tension before releasing it.

Haden extensively applied implied harmony in his bass lines, mostly using the cycle of fourths to outline new chord progressions. The use of cycle of fourths suggests a series of dominant chords, which is a common progression in jazz compositions. Figures 33 and 34 show series of imposed changes using cycle of fourths that span for several bars.

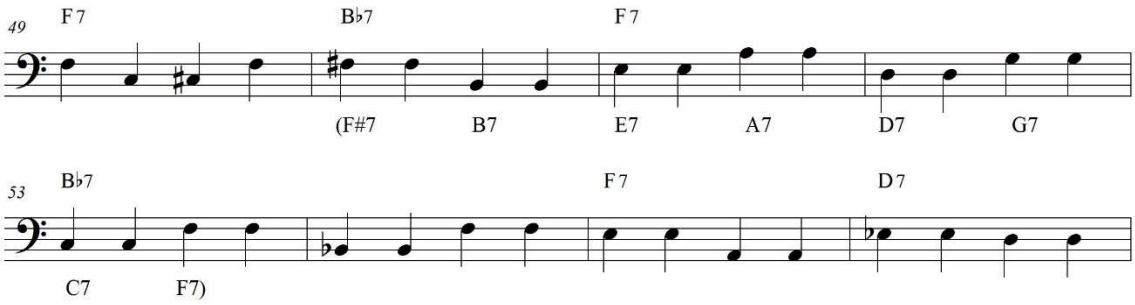


Figure 33 - Implied harmony 2 - TC

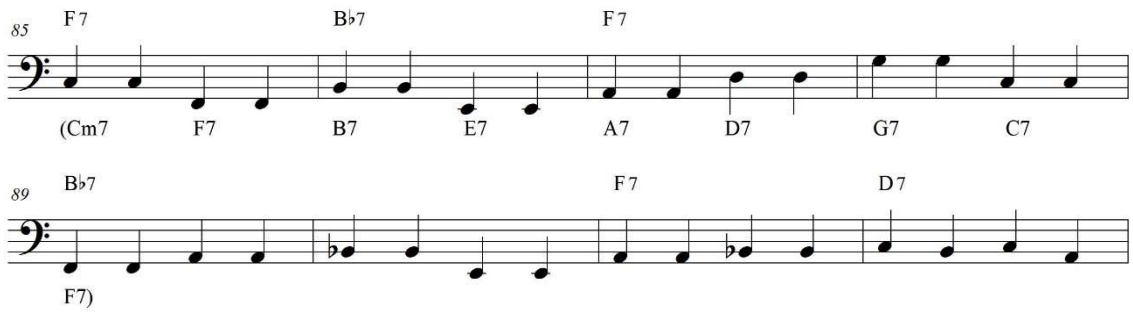


Figure 34 - Implied harmony 3 - TC[101]

In figure 35, Haden used the idea of superimposing dominant chords, but he broke the sequence in some spots. The first three chords suggest a chromatic ascending dominant sequence, but Haden broke the idea and played a regular dominant progression. He broke the idea again when he played Db7 and G7 on bar 123. It is worth pointing out that Haden reached Db7 on bar 123 via Ab7's tritone substitute (D7). Furthermore, G7 and Db7 are tritone substitutes one to each other. After playing dominant sequence on bars 124 and 125, Haden broke the line again by inserting tritone substitutions. He once more reached Db7 via Ab7's tritone substitute (D7) and followed to Gb7, which is the regular resolution of Db7. On bar 126, Gb7 and C7 share a tritone substitution relationship that leads to F7 on bar 127.

Haden also applied extended sequences in his bass lines. Sometimes, these sequences also acted as imposing chords, as the phrases over the cycle of fourths in Figures 33, 34 and 35 demonstrate. In these examples, Haden used several sequences with intervals of fourths.

In other cases, Haden emphasized the melodic contour of the sequence. For example, Figure 36 presents two sequences in a row. The first sequence suggests a

[101] Because its proximity to the original progression and because of the Bb7 on the following bar, on bar 85, it makes more sense analyze the bass line as Cm7-F7 rather C7-F7,

dominant movement that connects to the second sequence, which is a chromatic line that spans for eleven bars.

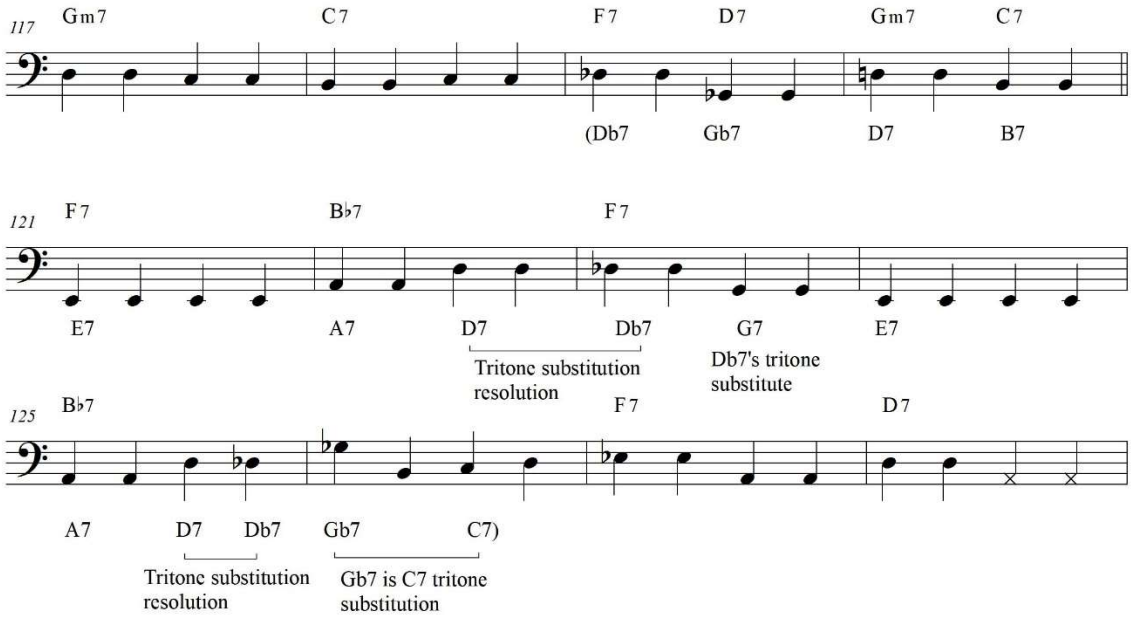


Figure 35 - Implied harmony 4 - TC

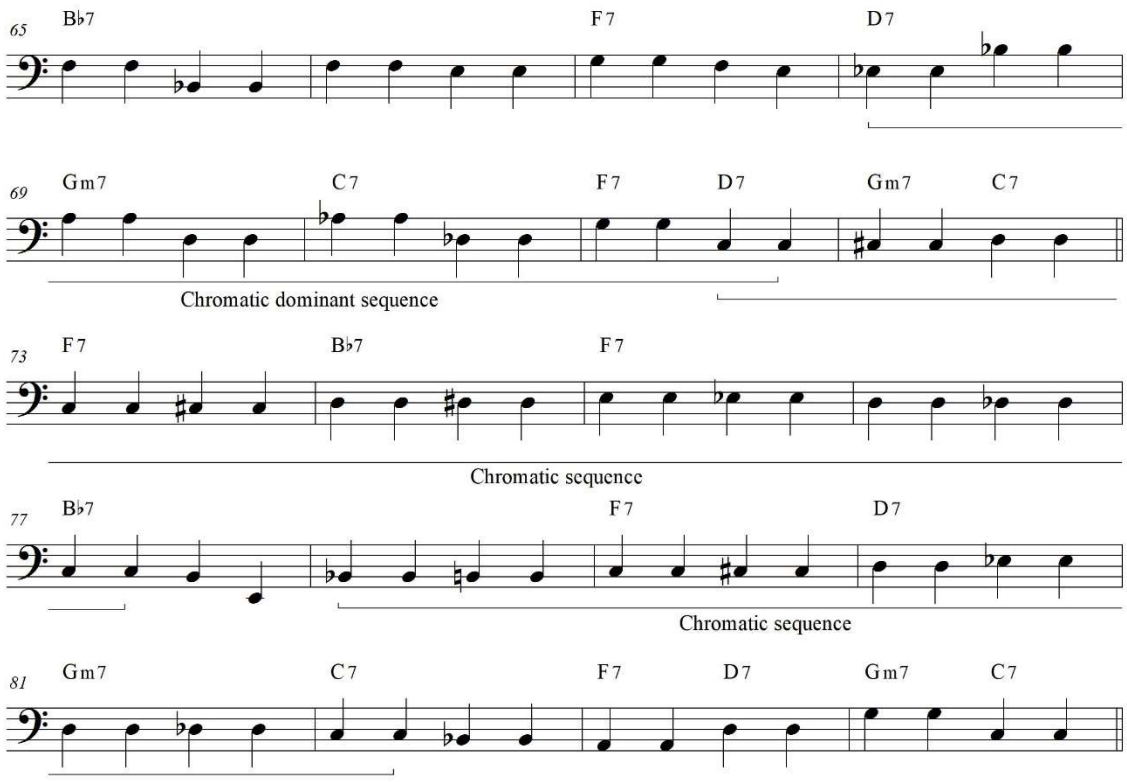


Figure 36 - Extensive use of sequences 1 – TC

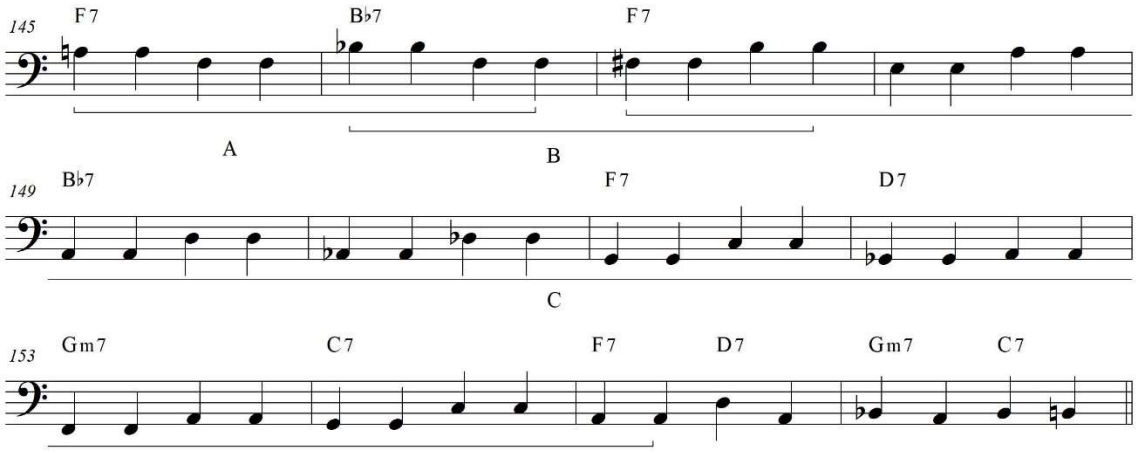
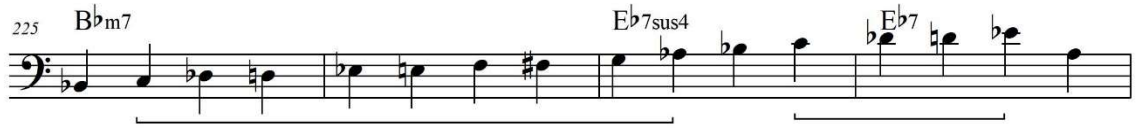


Figure 37 - Extensive use of sequences 2 - TC

In figure 37, three sequences overlap to form a long phrase. Sequence A suggests F as a pedal point, while B suggests an ascending chromatic sequence. This last one connects to sequence C, which is basically a descending series of fourths intervals.

Haden used chromaticism on both recordings. Figures 38A and 38B display long chromatic lines on “One Finger Snap.”

A



B

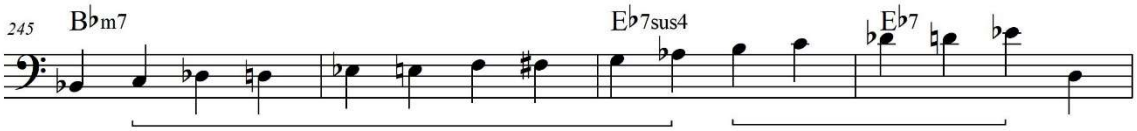


Figure 38 - Chromatic lines 1 - OFS

On “Take the Coltrane,” Haden used extended chromatic lines with repeated notes, as Figures 39 and 40 show. In Figure 40, the chromatic line is also a 4-note sequence that spans for fifteen measures.

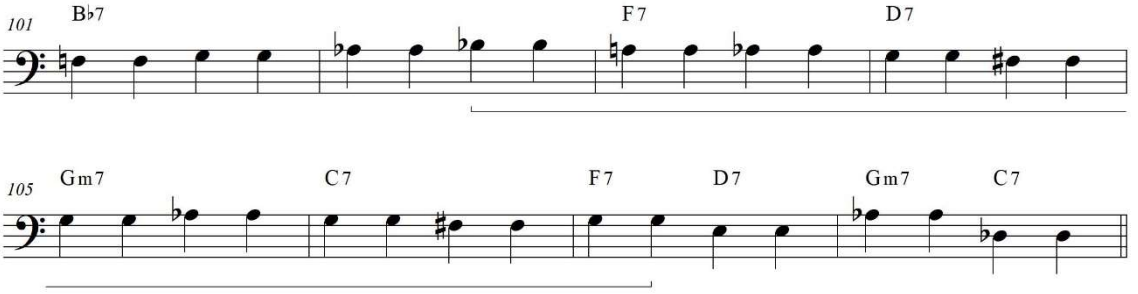


Figure 39 - Chromatic lines 2 - TC

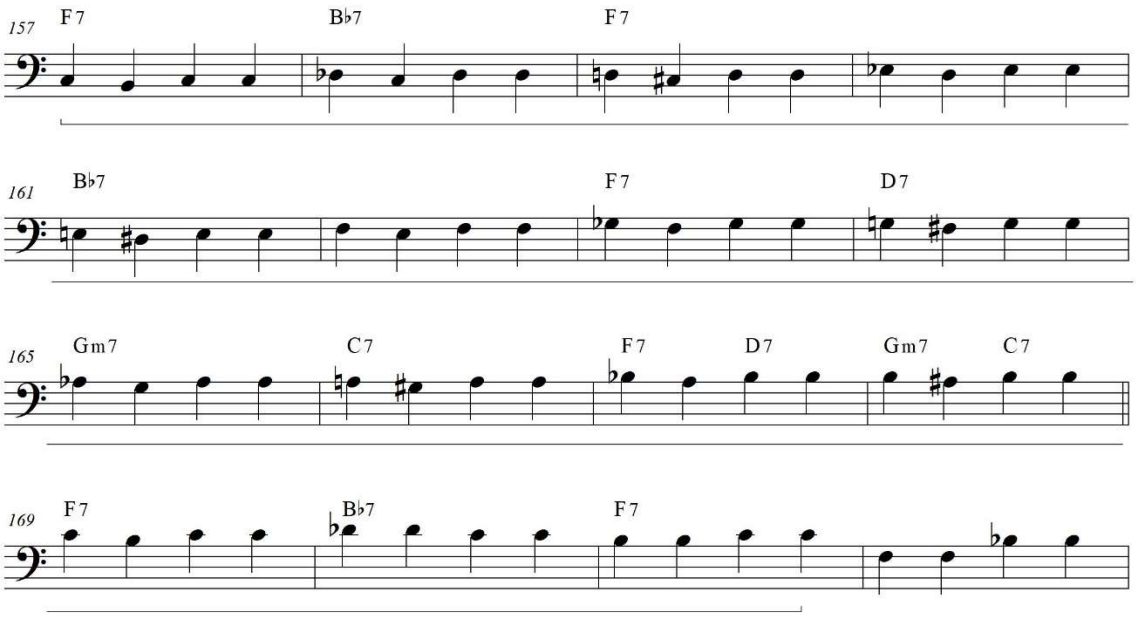


Figure 40 - Chromatic lines 3 - TC

As a basic principle, in a bass line, a chromatic approach which is neither a chord tone or a scale tone creates tension because its sound clashes with the sound of the chord. Regardless of the position of the chromatic tone, the release point will always be the chord tone on beat one of the following bar. This is the concept of building tension and release the authors presented.

Haden expanded this concept to much longer lines. He used implied harmony, sequences and chromatic lines to build tension for several bars before releasing it. For example, in Figure 33, the superimposed dominants create tension through five bars and set the release point on bar 54. Figure 34 displays the same idea. This tension spans from bars 85-89 and the release point is on bar 90.

The long sequence shown in Figure 36 also follows the same principle of building tension and release. In this case, the tension spans for 15 measures and the release point is on bar 83. All the subsequent examples follow the same idea.

Another way to explain the creation of tension and release is the power of Haden's bass line's musical phrase. Like the aural result of a chromatic line or a scalar movement that some authors mentioned, Haden's melodies override the chord progressions and fulfill their function because of the internal logic and contour.

Beyond the specific points mentioned above, in a big picture, Haden also shaped the tension and release through "Take the Coltrane's" entire form. He applied techniques to build tension and took advantage of the natural tension a turnaround[102] raises to create a big cycle of tension and release. Because of its position in the form and the configuration of its chords, a turnaround is a place that naturally will set a release point to every first bars of the following chorus.

Figure 41 displays a big picture of tension and release through two choruses. Throughout mm. 73-82, Haden built tension by applying chromaticism and, although the first note of measure 83 would normally be a release point, the turnaround postponed it to the first measure of the next chorus, bar 85. On bar 85, Haden started to build tension again, this time using implied harmony. He temporarily released it in mm. 91-92 and built it again with a sequence on bars 93 and 94. Lastly, Haden took advantage of the turnaround's tension to set the release point on the first bar of the next measure.

[102] Turnaround is a chord progression in the end of a form that leads the harmonic progression to the I chord.

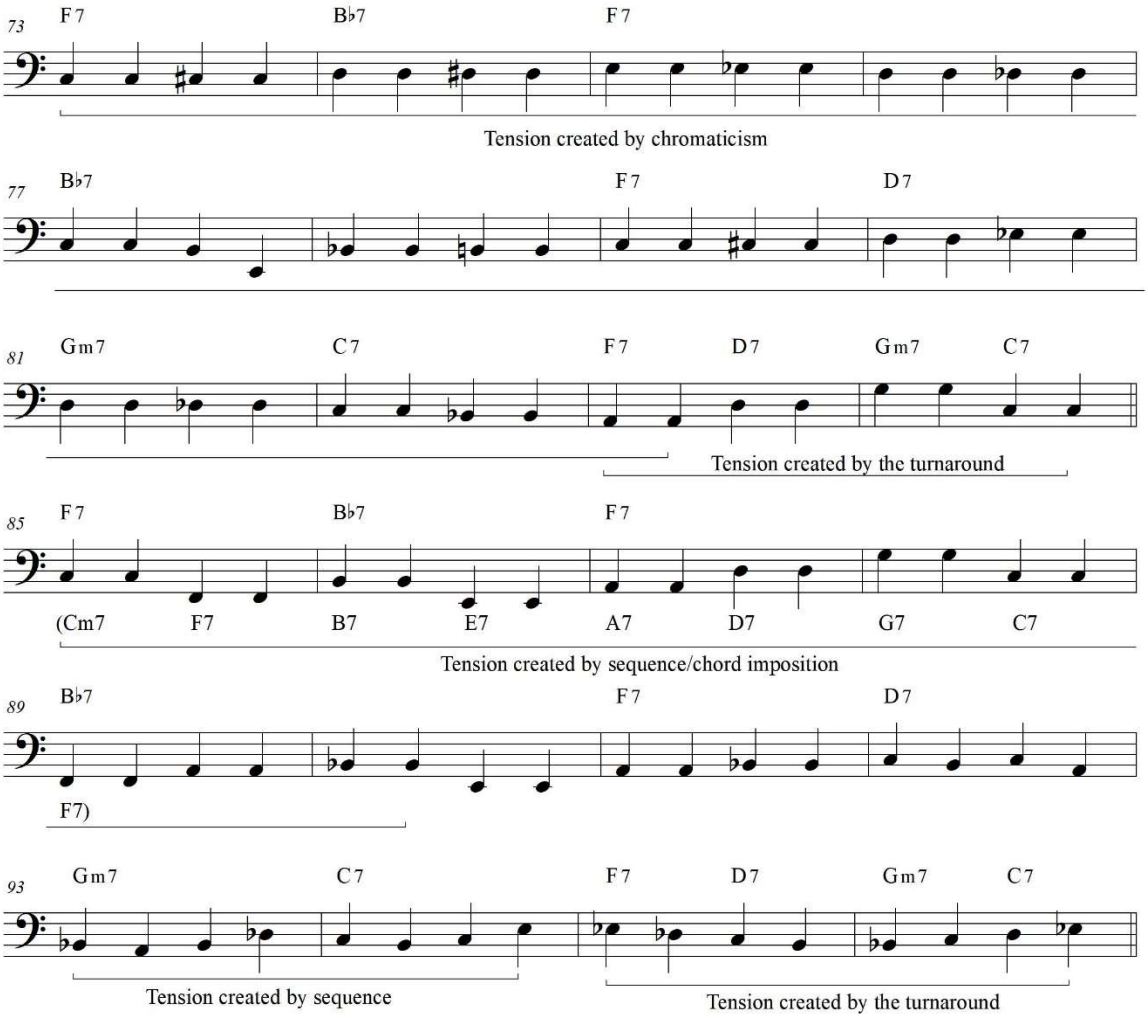


Figure 41 – Tension and release related to form

CONCLUSION

The case study object of this research demonstrated that Charlie Haden used all the techniques Stinnett, Magnusson, Carter, Goldsby, Gertz, Fuqua, Zisman and Sher, Busch, Downes, Coolman and Friedland presented in their books. The techniques these authors taught are use of chord tones, connecting tones (diatonic and chromatic), inversions, arpeggios, scale movement, chromaticism, sequences, delayed resolution, indirect resolution, V-I movement, repeated notes, pedal points, bypassing changes, chord substitutions over ii-V progressions, tritone substitutions, chromatic ii-V and implied harmony.

Although Charlie Haden applied all these techniques, he went beyond and extensively employed some techniques that the authors only covered superficially -- specifically, implied harmony and sequences. Furthermore, he broadened the use of chromaticism and the concept of tension and release. In summary, Haden transposed concepts the authors teach from micro to macro level when he applied through several bars things that the authors confine into one or two bars.

At this point, I will recall two guiding questions I mentioned in the introduction of this research and I will discuss several points related to them. I do not intend to answer all the questions because it is a complex task in which my research does not provide enough information to assert definitive statements. Furthermore, the answers involve many variables. For example, when I question if future jazz bass books should consider

incorporating new content, it is worth understanding how complex is to write a book. When selecting contents for a jazz bass book, an author needs to consider their objectives, level of detail, styles they want to cover, harmonic complexity they want to address, required technical skills, the target audience's previous knowledge, future expansions (a second volume, for example), balance between amount of information and comprehensibility, number of pages, etc.

My first topic was the relationship between what jazz bass books teach and current jazz bass performance practice. The results of this research demonstrate that the books I analyzed are current. They cover all techniques Charlie Haden applied in the recordings' excerpts I transcribed. Not all books covered all contents, but the core idea that pervades all authors comprises a great extent of Haden's lines. I do not consider not covering all contents an issue because each book has its own objectives, scope and target audience. Because the common content concurs with Haden's bass lines, all books achieve their basic objective: teaching how to play a walking bass line.

However, I did find significant difference on what jazz books teach and Haden's performance. Although the transcriptions did not reveal any completely new technique, the way Haden approached implied harmony, sequences and chromaticism showed a gap between books and actual performance. Furthermore, the concept of tension and release was taken to a whole new level in Haden's playing.

My last guiding question in the introduction of this research is "Should future jazz bass books incorporate these changes?" It should not because the books are current. But it is worth considering incorporating them for three reasons. Firstly, Haden's bass line showed signs of innovation and more researches on this subject might confirm it.

Secondly, two important objectives of education are shortening the learning path and providing current knowledge. If we are facing a new performance practice in jazz bass playing, future students must have access to this expertise. Lastly, educators must search for quality in their work. Whoever wants to write a book about jazz bass playing needs to assure he or she will provide the most current and complete content, complying with their objectives and scope, and equip their target audience with a broad view of where they can reach.

One can argue that some of Haden's approaches are too advanced for the objectives of their book. It is accurate. However, it does not mean that authors cannot mention them if those contents pertain to the scope of the book. By showing further developments of what a student are learning, an author can enlighten the student view and indicate a path they can follow to evolve. For example, any student who learn from the inquired books in this research will have a limited understanding of the concept of tension and release. The student will ascertain that this concept is confined into two measures at most, but Haden's performance on "One Finger Snap" and especially on "Take the Coltrane" is a counterargument to this assumption.

To finish my conclusion, I will recall Downes' definition of bass line: "The bassist is expected to play a series of logical and functional notes which outline the harmony, to make the time feel as good as possible, to listen and react to rhythmic, melodic, and harmonic ideas, all while fully supporting the rest of the group!"[103] All inquired books in this research basically cover the first deed of the definition: playing a series of logical and functional notes which outline the harmony. Will future educational

[103] Mike Downes, *The Jazz Bass Line Book* (Hechingen, DE: Advance Music, 2004), 7.

media[104] extensively cover time feel? How to teach a student to listen and react to rhythmic, melodic, and harmonic ideas? Haden's bass lines on *Wanton Spirit* did not come from nowhere. His bass lines were reactions to what he listened from Barron and Haynes and if there were two other musicians in the recording session, Haden's bass lines would be totally different. At the same time, Barron's and Haynes' performance reflected their reactions to what they heard, in other words, the album *Wanton Spirit* (and basically all other albums with improvised music) was a result of collective improvisation. How to teach future bass players to understand their bass lines as a result of a collective improvisation? How to teach future bass players that specific techniques they learn are small pieces of a whole? There are several points that jazz bass pedagogy can explore, even those ones that are difficult to quantify.

[104] At this point I expand the available resources to convey knowledge to any medium of communication a student can access to learn. It can be books, CDs, DVDs, websites, online videos, images, etc., or any combination of resources.

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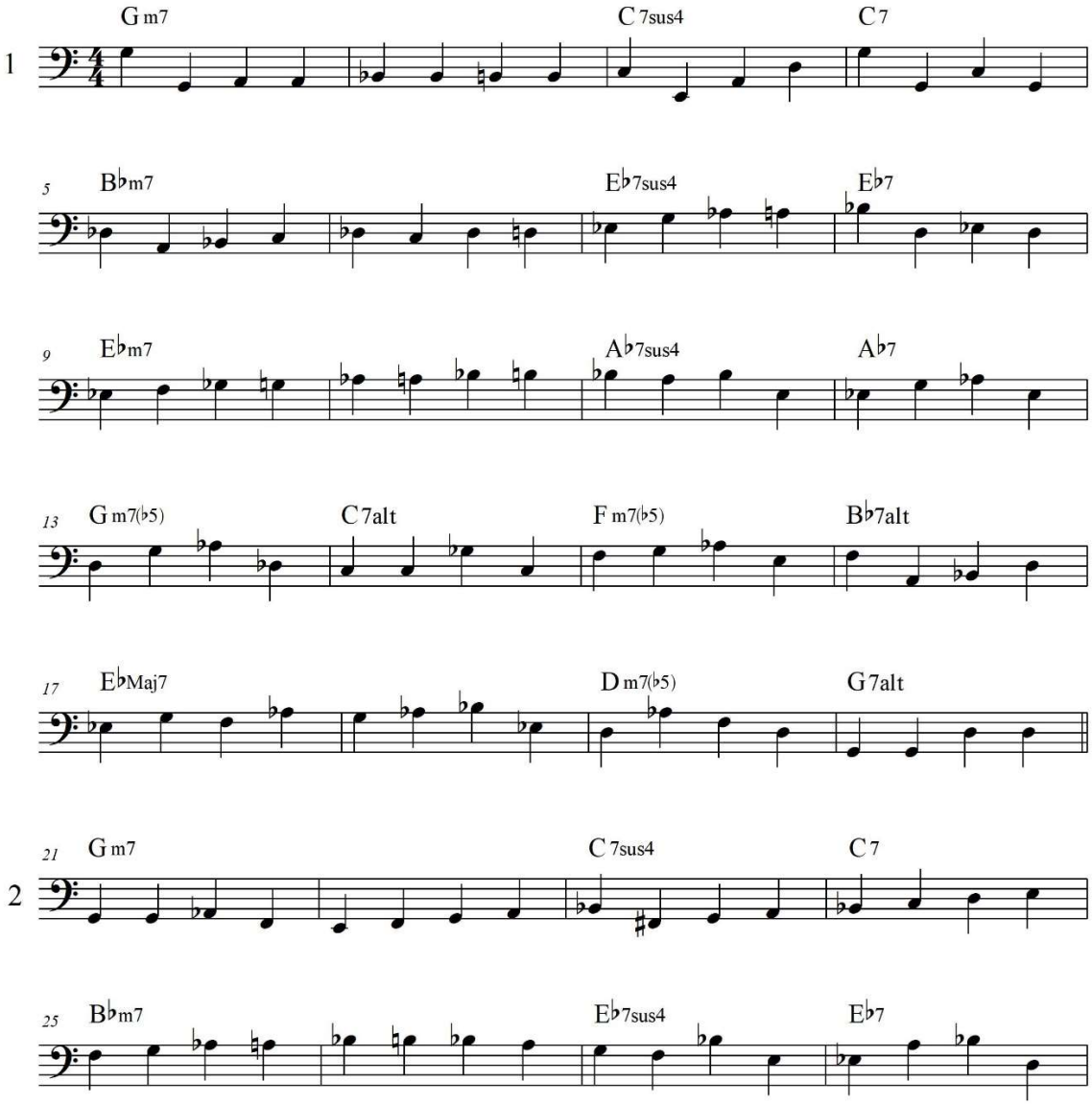
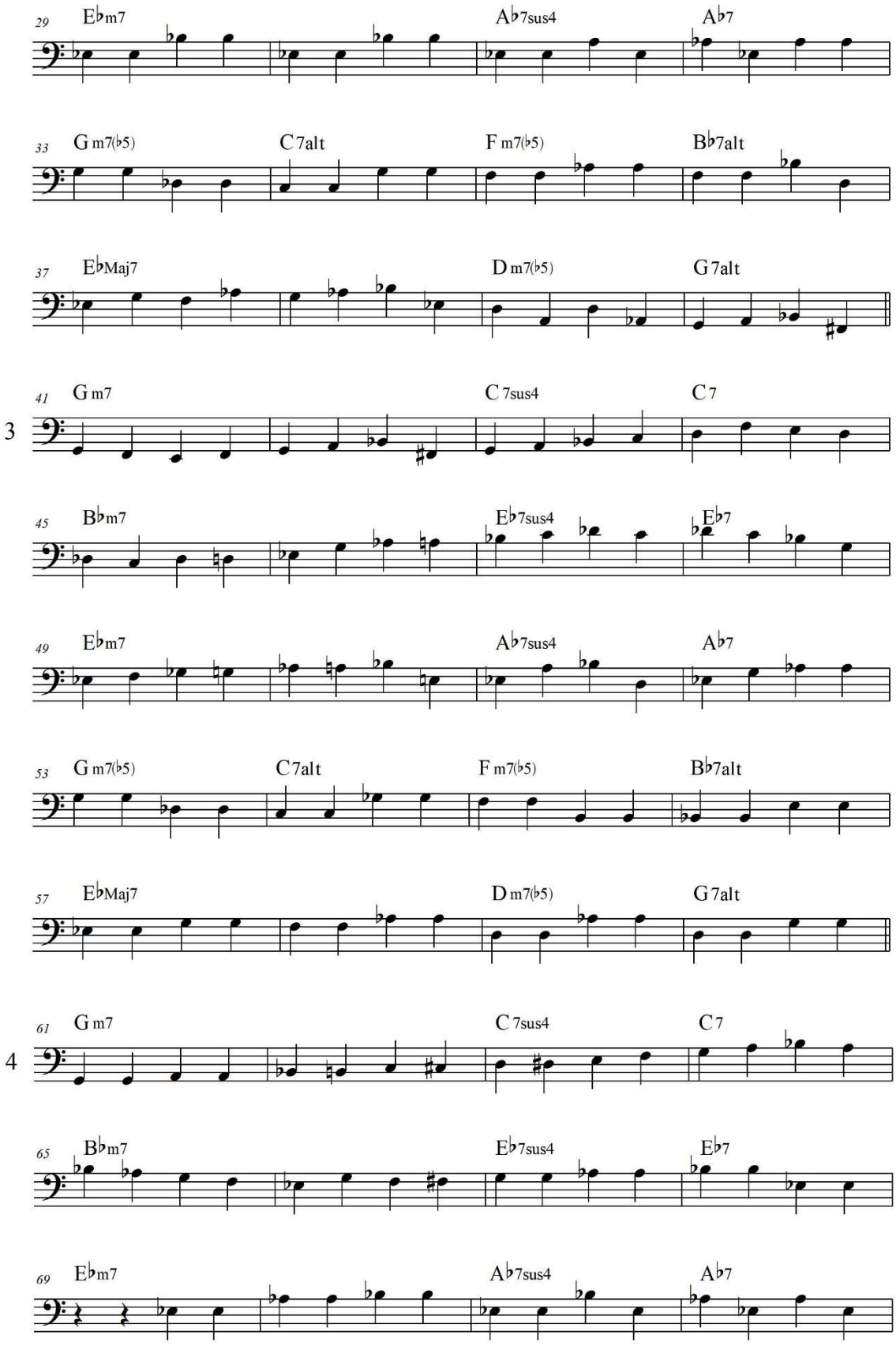
APPENDIX I

CHARLIE HADEN'S BASS LINE BEHIND PIANO SOLO ON *ONE FINGER SNAP* – ALBUM WANTON SPIRIT

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3
45 B♭m7 E♭7sus4 E♭7
49 E♭m7 A♭7sus4 A♭7
53 G m7(♭5) C 7alt F m7(♭5) B♭7alt
57 E♭Maj7 D m7(♭5) G 7alt
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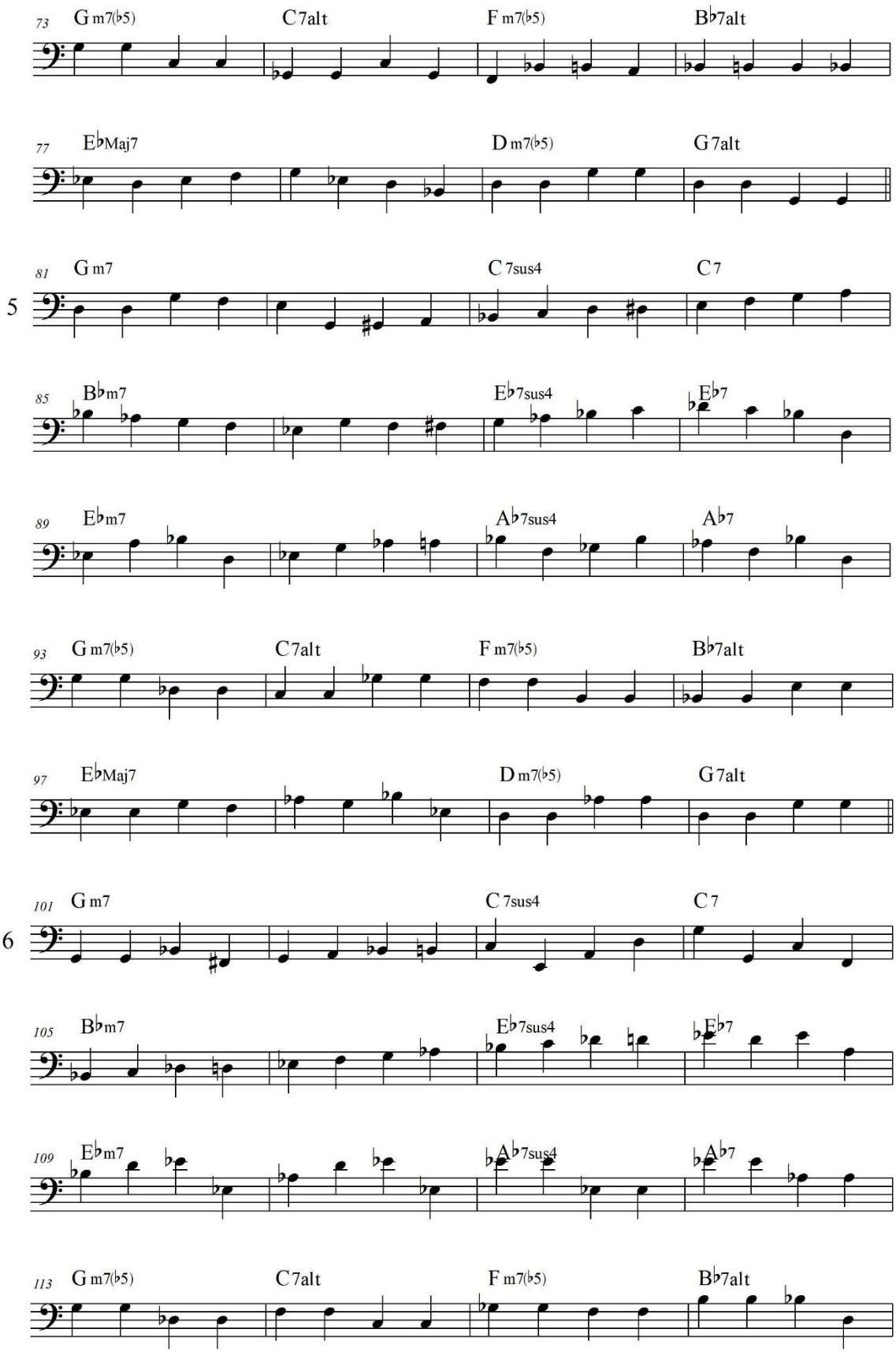
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89 E♭m7 A♭7sus4 A♭7
93 G m7(♭5) C7alt F m7(♭5) B♭7alt
97 E♭Maj7 D m7(♭5) G7alt
101 G m7 C 7sus4 C7
6
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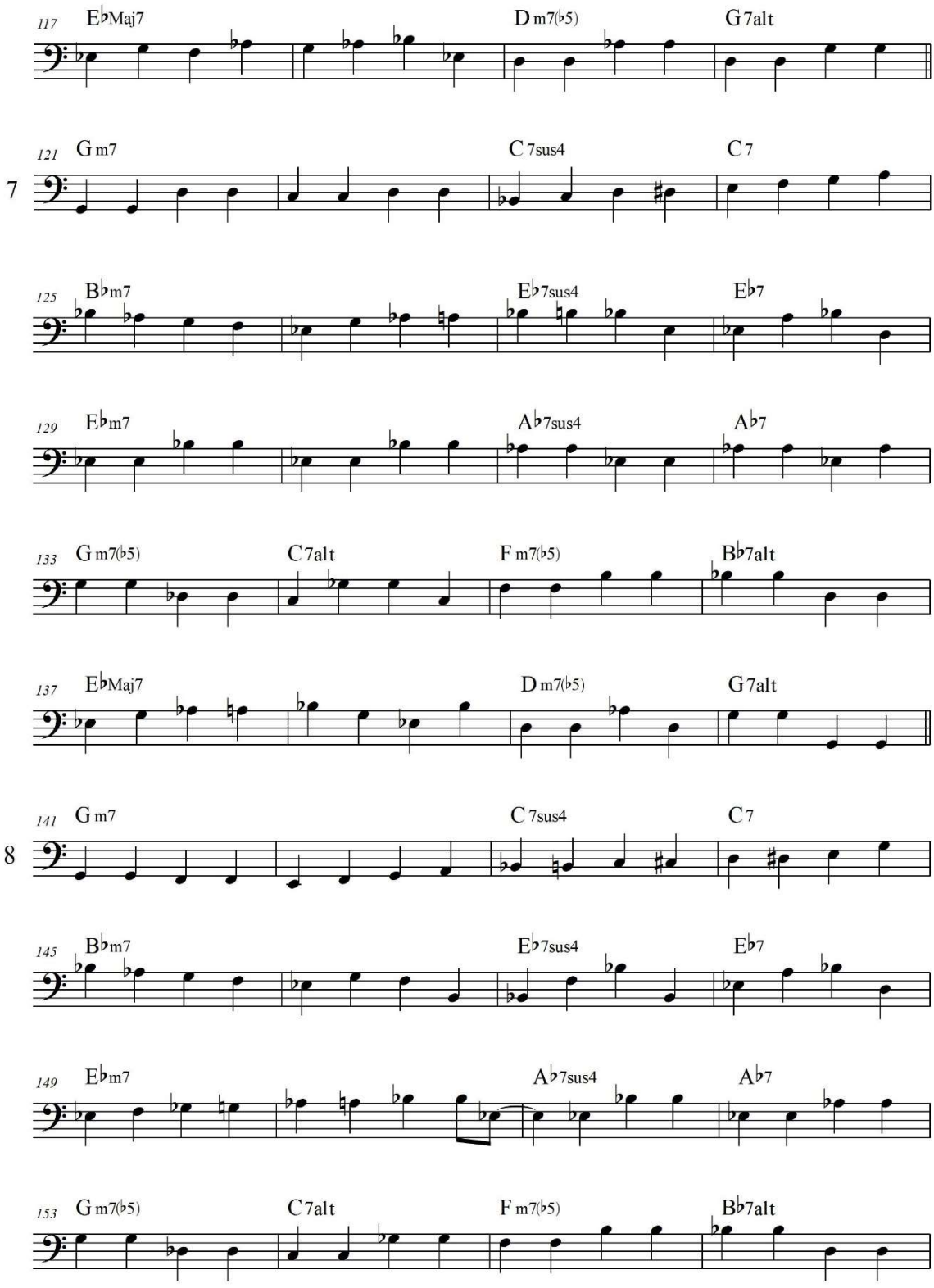
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137 E♭Maj7 D m7(♭5) G 7alt
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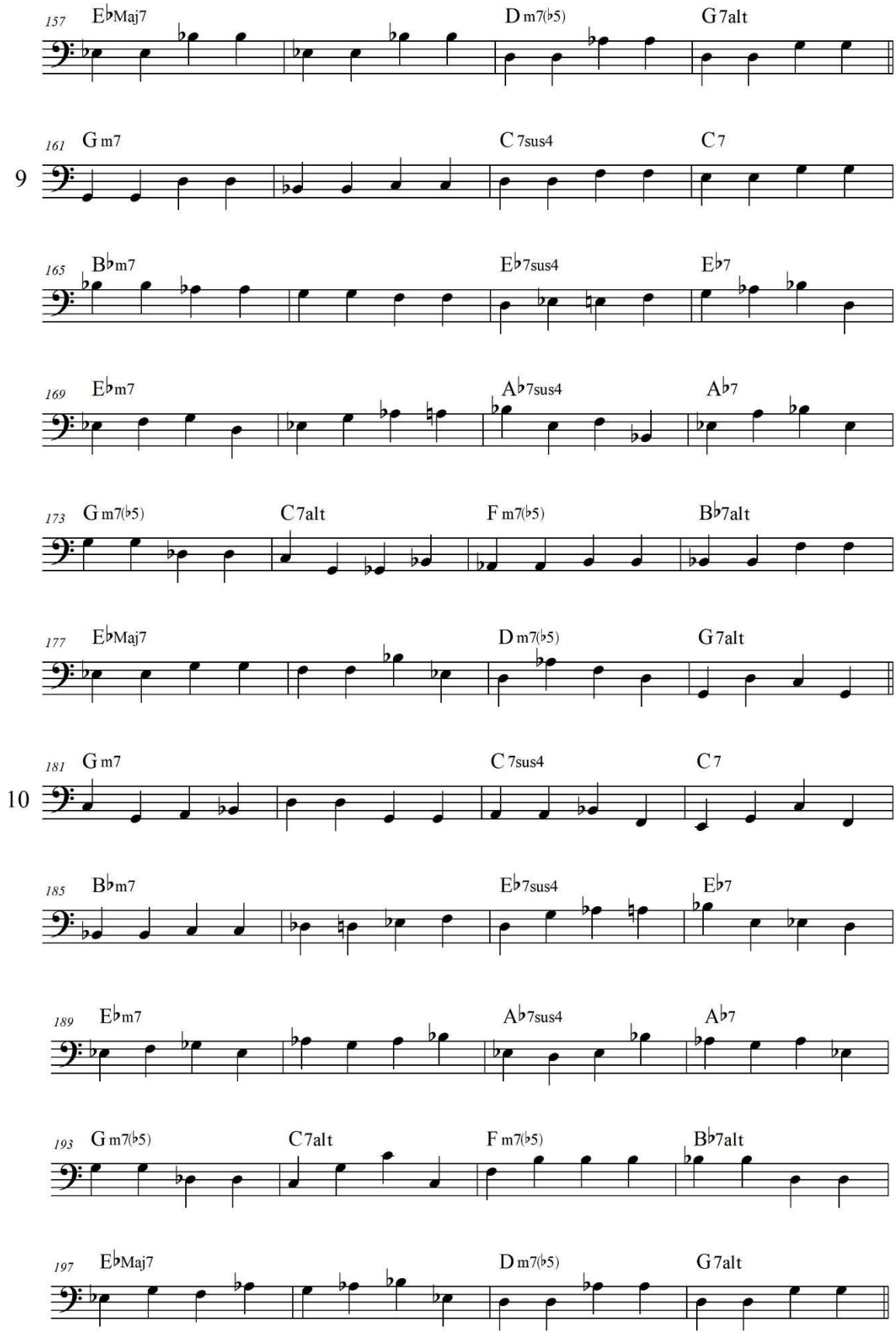
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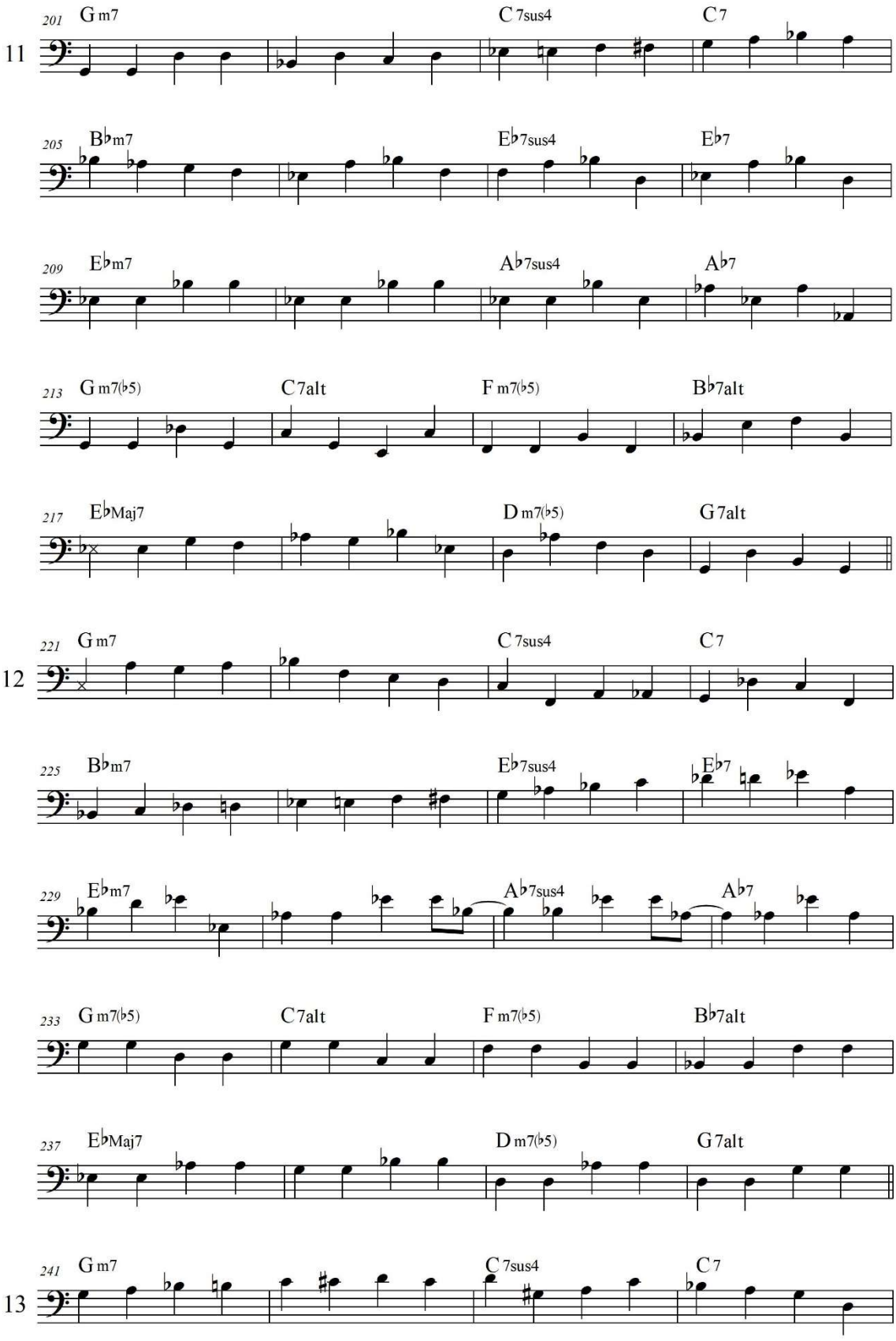
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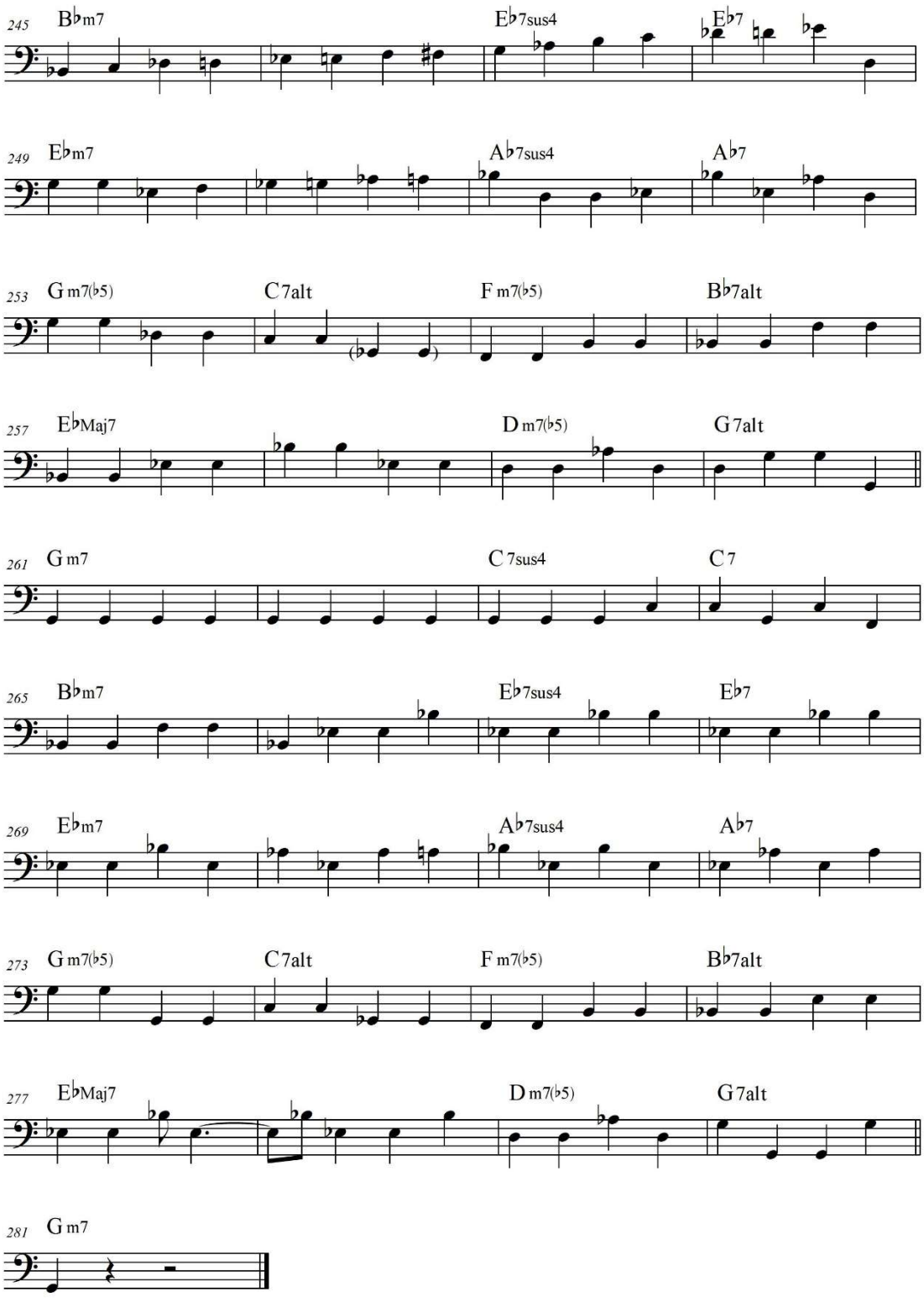
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C 7
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C 7alt
F m7(♭5)
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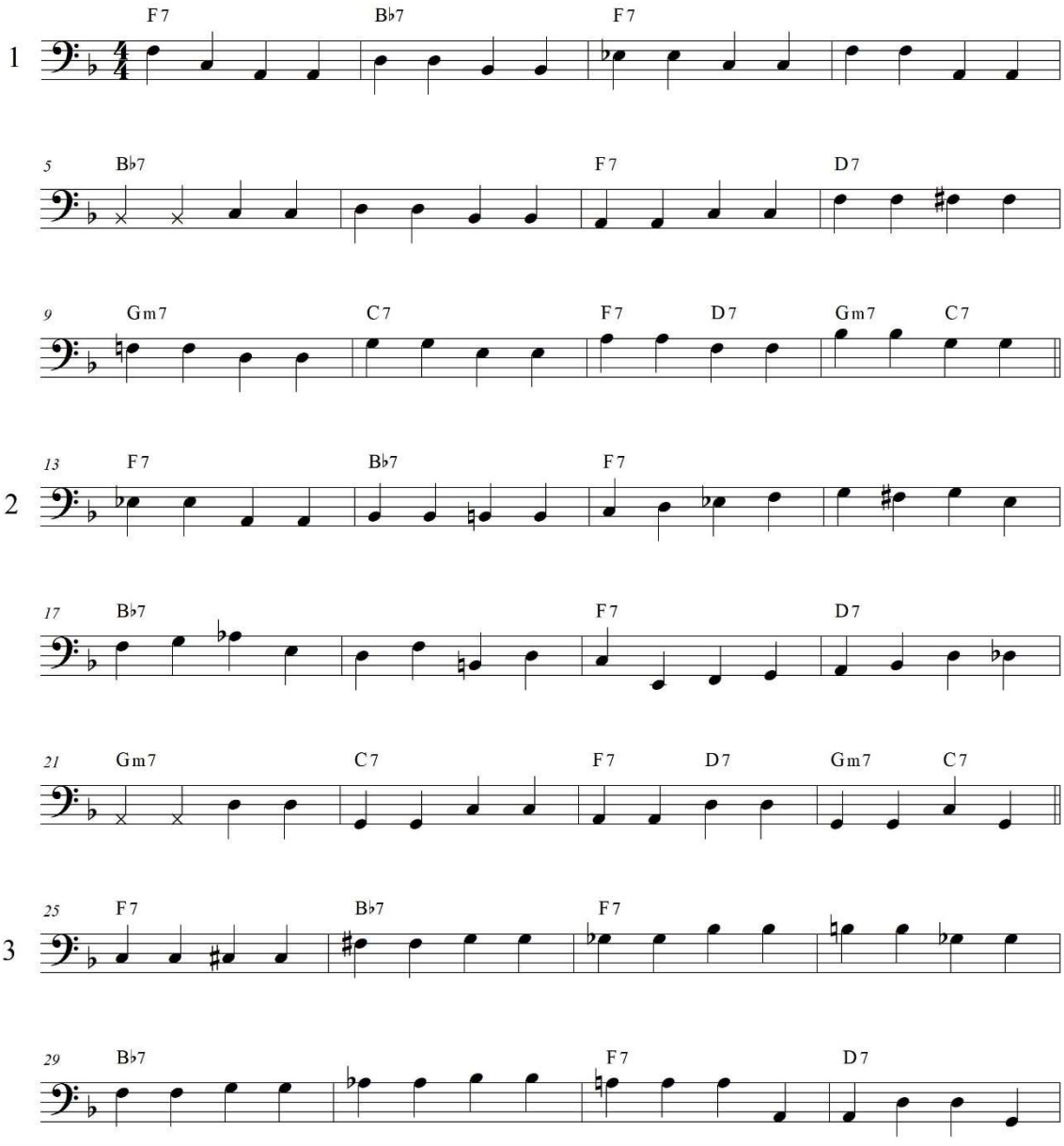
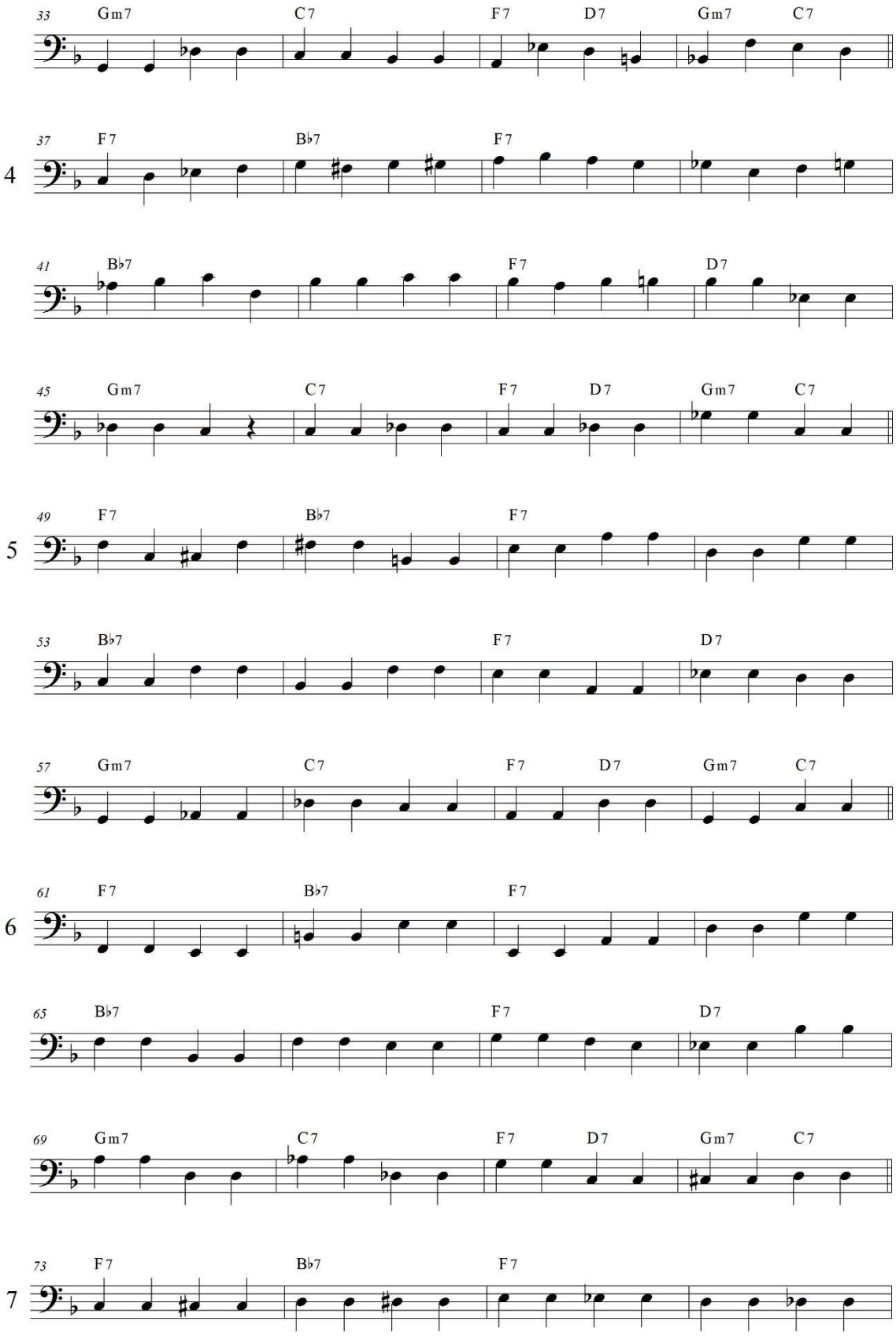
APPENDIX II

CHARLIE HADEN'S BASS LINE BEHIND PIANO SOLO ON *TAKE THE COLTRANE* – ALBUM WANTON SPIRIT

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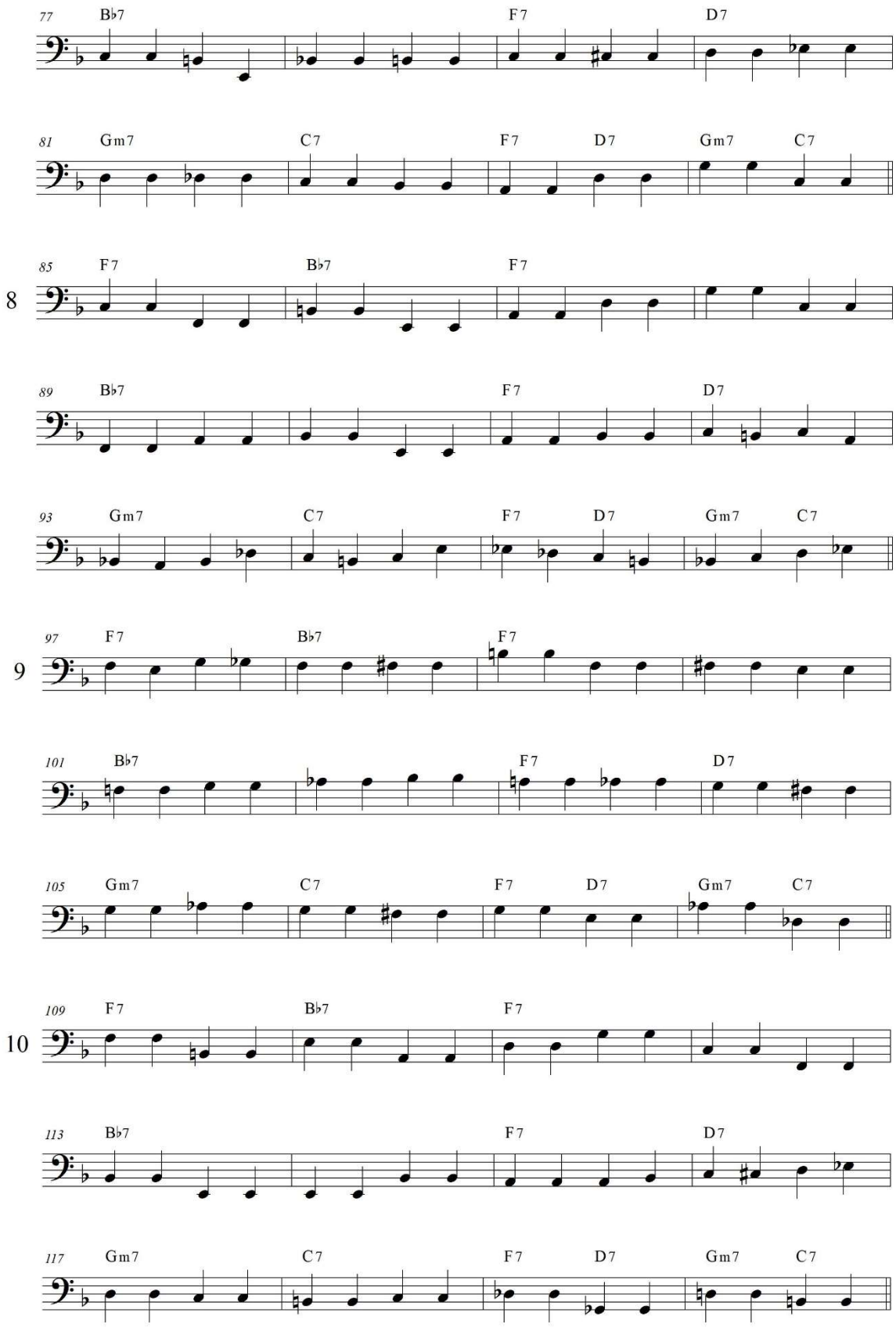
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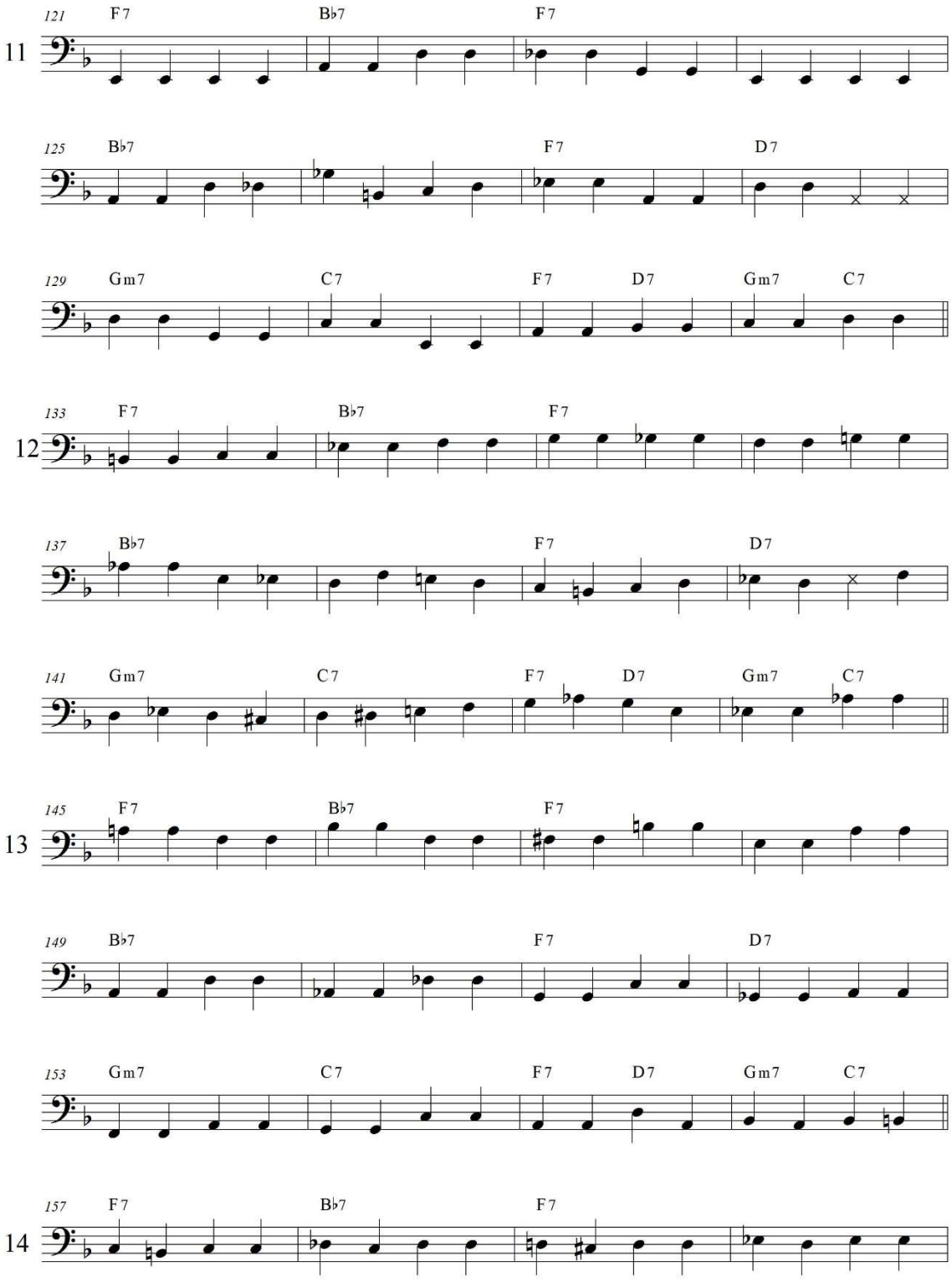
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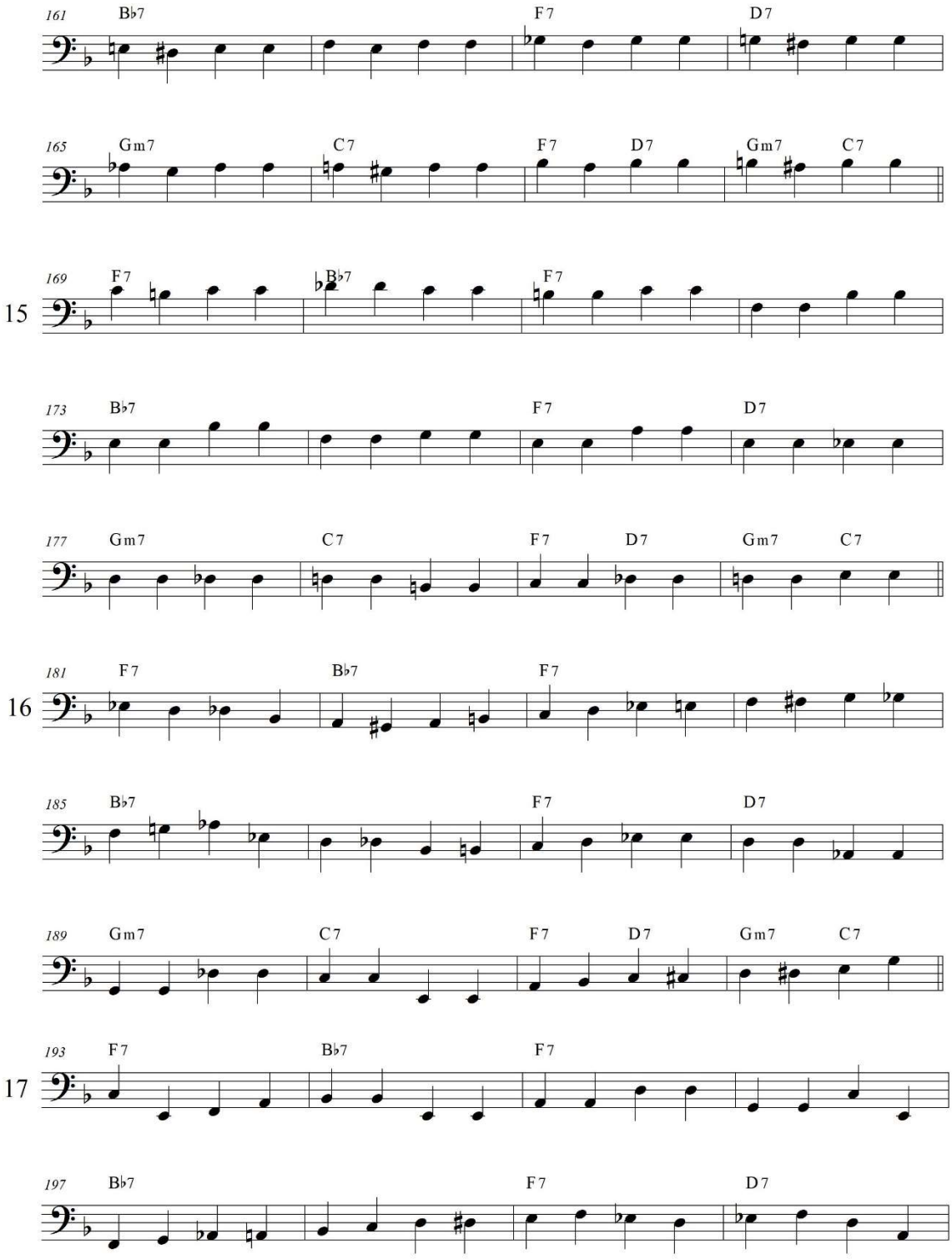
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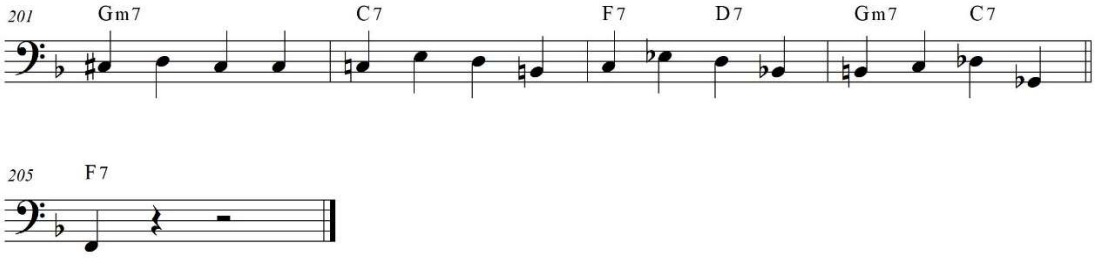
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