

**AN ANALYSIS IN WALKING BASS LINE IN JAZZ MUSIC OF
GARY PEACOCK**

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YOSAWEE THONGPAE

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR
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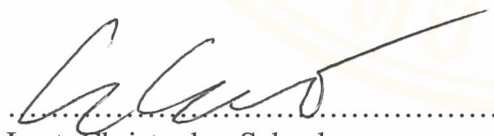
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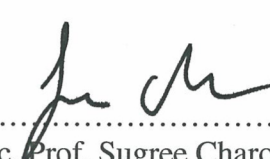
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Yosawee Thongpae

AN ANALYSIS OF THE WALKING BASS LINE IN THE JAZZ MUSIC OF GARY PEACOCK

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ABSTRACT

The purpose of this Graduate Recital was to study the walking bass line improvisation based on standard jazz songs performed by Gary Peacock. Peacock is a legendary bassist in the Post-Bop style who played in one of the most important acoustic trio groups in jazz history, the Keith Jarrett Trio. This study was done through the analysis of Gary Peacock's walking bass lines as well as by examining major influences in his playing. This study was made using the following music:

1. Autumn Leaves composed by Joseph Kosma from the album Live in Tokyo' 96
2. It Could Happen To You composed by Jimmy Van Heusen from the album Live in Tokyo' 96
3. Billie's Bounce composed by Charles Parker from the album Still Live
4. Bye Bye Blackbird composed by Ray Henderson from the album At The Deer Head Inn
5. All The Things You Are composed by Jerome Kern from the album Standard I

The analysis of these selections showed that Peacock's walking bass line was developed from several key musical features including the chromatic approach, rhythmic displacement, be-bop scales, fifth relationships, and the use of soloing elements in the walking bass line style. This research can be a guideline for improving the walking bass line method of students through an enhanced understanding of the Gary Peacock walking bass line. It should also be noted that one of the main factors that influenced the walking bass line of Gary Peacock was his experience in playing with many great jazz artists and the longevity of his career in the jazz world. The researcher used knowledge from studying the Gary Peacock bass line and also performance ideas from the Keith Jarrett trio as concepts for this graduate recital.

The graduate recital was given at the Music Auditorium, College of Music, Mahidol University, on Friday, May 27, 2011 at 1:00 p.m. The program consisted of 7 songs :

1. Autumn Leaves composed by Joseph Kosma
2. My Funny Valentine composed by Richard Rodgers
3. On Green Dolphin Street composed by Bronislaw Kaper
4. Please, Walk Away composed by Yosawee Thongpae
5. When I Fall In Love composed by Victor Young
6. Billie's Bounce composed by Charlie Parker
7. Something Happened composed by Yosawee Thongpae

The concert lasted approximately 90 minutes without intermission.

KEY WORDS: THE WALKING BASS LINE OF GARY PEACOCK

78 pages

การวิเคราะห์แนวการเดินเบสในดนตรีแจ๊สของ GARY PEACOCK
AN ANALYSIS IN WALKING BASS LINE IN JAZZ MUSIC OF GARY PEACOCK

ยศวีร์ ทองแพ 5137776 MSMS/M

ศศ.ม. (ดนตรี)

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บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์เพื่อการจัดการแสดงเดี่ยวเบสจากการศึกษาการวิเคราะห์แนวการเดินเบสที่อยู่บนพื้นฐานคอร์ด์ที่มาจากเพลงแจ๊สมาตรฐานของ Gary Peacock นักเบสในแนว Post-Bop และเป็นนักเบสในวงทริโอที่มีความสำคัญต่อประวัติศาสตร์แจ๊สในนามของ Keith Jarrett Trio โดยศึกษากระบวนการวิเคราะห์แนวการเดินเบสและอิทธิพลที่มีต่อการบรรเลง บทเพลงที่คัดเลือกมาได้แก่

1. Autumn Leave composed by Joseph Kosma from album Live in Tokyo' 96
2. It Could Happen To You composed by Jimmy Van Heusen from album Live in Tokyo' 96
3. Billie's Bounce album composed by Charles Parker from album Still Live
4. Bye Bye Blackbird composed by Ray Henderson from album At The Deer Head In
5. All The Thing You Are composed by Jerome Kern from album Standard I

จากการวิเคราะห์แนวการเดินเบสของ Gary Peacock สามารถวิเคราะห์องค์ความรู้ที่เป็นเอกลักษณ์ของเขา คือ การใช้ chromatic approach, rhythmic displacement, be-bop scales, fifth relationship, การพัฒนาแนวความคิดจากแนวการเดี่ยวมาสู่แนวการเดินเบส ซึ่งบทวิจัยที่จัดทำขึ้นนี้สามารถนำไปเป็นแนวทางพัฒนาวิธีการสร้างแนวการเดินเบสสำหรับผู้ที่ต้องการศึกษาและความเข้าใจแนวการเดินเบสของ Gary Peacock ต่อไป ปัจจัยที่ส่งผลต่อการบรรเลงของ Gary Peacock คือประสบการณ์ที่เข้าร่วมบรรเลงกับศิลปินแจ๊สที่ยิ่งใหญ่มากมาย และมีประสบการณ์การเล่นดนตรีที่ยาวนานผ่านอาชีพนักดนตรีแจ๊ส ซึ่งผู้วิจัยได้นำความรู้จากการศึกษาแนวการเดินเบสของ Gary Peacock และ แนวความคิดในการแสดงของวง Keith Jarrett Trio มาเป็นแนวคิดหลักในการแสดงเดี่ยวครั้งนี้

การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันศุกร์ที่ 27 พฤษภาคม พ.ศ.2554 เวลา 13.00น.รายการแสดงบทเพลงมี 7 บทเพลง ดังต่อไปนี้

1. Autumn Leave Composed by Joseph Kosma
2. My Funny Valentine Composed by Richard Rodgers
3. On Green Dolphin Street Composed by Bronislaw Kaper
4. Please, walk away Composed by Yosawee Thongpae
5. When I Fall In Love Composed by Victor Young
6. Billie's Bounce Composed by Charlie Parker
7. Something Happen Composed by Yosawee Thongpae

รวมเวลาการแสดงทั้งหมดประมาณ 90 นาที

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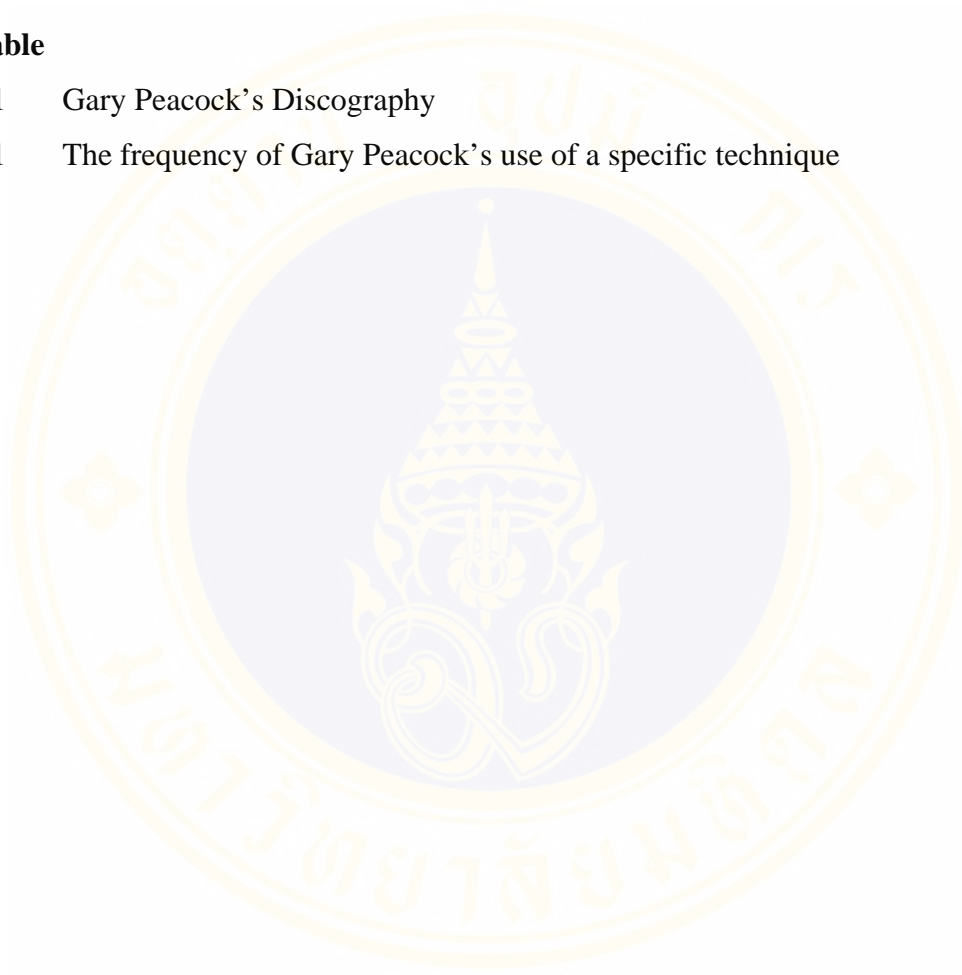
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CHAPTER I

INTRODUCTION

1.1 Background

Gary Peacock is a bassist in post-bop and free jazz style that has had an enormous influence on the new generation of bassist. He developed his walking bass line from the many jazz eras that he has lived through. Gary Peacock's most important collaboration has been within the Keith Jarrette Trio, the most important contemporary trio in the world.

This analysis will be based on several song standards recorded by the Keith Jarrett Trio on four different albums. The study will include a transcription of the chosen songs and an analysis of the harmonic and melodic structure of Peacock's playing and how it relates to the walking bass line of the song. Such an analysis will provide a clear idea of Gary Peacock's approach to harmonic development in song standards giving a better understanding of this artist's creative use of contemporary bass techniques in jazz playing. Peacock's importance lies in his method of playing the walking bass as part of the improvisation but based on the quarter note. The principle objective of this thematic paper will be to investigate Peacock's innovations in the walking bass line and to provide a clear method of analysis to five songs recorded by this artist as part of the Keith Jarrett Trio.

This thesis will be divided into four sections: a biography of Gary Peacock, a literature review, an analysis of the chosen repertoire, and finally a conclusion.

1.2 Objectives

1.2.1 To study in influence of Gary Peacock's life and music.

1.2.2 To develop a better understanding of Gary Peacock's walking bass line through an analytical study of five chosen song standards.

1.2.3 To analyze the improvisation of Bassist Gary Peacock.

1.3 Significance

Gary Peacock is a jazz bassist who has his own characteristic in improvisation and create the walking bass line, contribute to requirement to learn and analyze the composition and thinking process in Gary peacock walking bass line method in standard songs in uncomplicated harmony and apply these knowledge develop better understanding of Gary Peacock idea in walking bass line.

1.4 Expectations

1.4.1 To develop a better understanding of Gary Peacock's walking bass line.

1.4.2 To contribute a guild line into the study of walking bass line methods; not only for bass, but also other instruments.

1.5 Scope of the study

The scope of this study is to analyze the walking bass line of Gary Peacock in standard songs. The selected songs are jazz standard songs which have a clear form of chord progression, and similar for jazz musician to understand the harmony.

The following five songs have been chosen:

1.5.1 Autumn Leave

Composed by Joseph Kosma

Played by Keith Jarrett Trio (Keith Jarrett, Gary Peacock, Jack DeJohnett)

Album Keith Jarrett Trio Live in Tokyo 96 (ECM)) – released in 1998

1.5.2 It Could Happen To You

Composed By Jimmy Van Heusen

Played by Keith Jarrett Trio (Keith Jarrett, Gary Peacock, Jack DeJohnett)

Album Keith Jarrett Trio Live in Tokyo 96 (ECM) – released in 1998

1.5.3 Billie's Bounce

Composed by Charles Parker

Played by Keith Jarrett Trio (Keith Jarrett, Gary Peacock, Jack Dejohnett)

Album Keith Jarrett Trio Still Live (ECM) – released in 1986

1.5.4 Bye Bye Blackbird

Composed by Ray Henderson

Played by Keith Jarrett Trio (Keith Jarrett, Gary Peacock, Paul Motian)

Album At The Deer Head In (ECM) – released in 1994

1.5.5 All The Thing You Are

Composed by Jerome Kern

Played by Keith Jarrett Trio (Keith Jarrett, Gary Peacock, Jack Dejohnett)

Album Standard 1 (ECM) – released in 1983

CHAPTER II

BIOGRAPHY

2.1 Gary Peacock Biography

Gary Peacock was born in 1935 in Burley, Idaho and raised in Yamakai, Washington, USA. He began to play music when he was young first by learning the piano and also the drums during elementary school. He continued to be a pianist and drummer at the time of attending Westlake School of Music in Los Angeles, which he entered in 1952.

Peacock's interest in the bass occurred when he joined the American army and was stationed in Germany. Peacock became a pianist in the army band but when the regular bassist for the band left the group, Peacock replaced him. From that time Peacock began to play the bass on a full time basis. His attraction to the bass as an instrument is evident by looking at an interview by Earshot Website where the bassist expresses that the "bass can make me feel natural, I can understand the bass ideas easily and can lightly combine myself with bass more and more."¹

After leaving the army band Peacock continued to live in Germany and joined with Hans Koller, a saxophonist of the Hans Koller's Quintet. Returning to Los Angeles he started to play music with several important Jazz players such as Bud Shank (Saxophonist), Art Pepper (Saxophonist) and Barney Kessel (Guitarist). He went on concert tour with Terry Gibbs, a vibraphonist and recorded his first album with Clare Fischer, a keyboard player. On that occasion he also collaborated with Paul Bley, with whom Peacock continued to have a long standing musical collaboration.

¹ Myspace.com, "Gary Peacock: Bio", mspace.com.
<http://www.myspace.com/peacockgary>.

In 1962, Gary Peacock moved to New York and began playing with Albert Ayler, a saxophonist who was influential during the Avant-Garde jazz era. Gary Peacock said about Albert Ayler on the website Allaboutjazz.com that “Albert Ayler is the thing was called as music he developed his playing and saxophone as well as his technique continuously, every rhythm Albert Ayler played is his own self truly throughout his own musical instruments.”²

While working with Ayler, Peacock also had chance to play music with several jazz players such as George Russell (piano), Archie Shepp (sax), Don Cherry (trumpet) and Pete La Roca (drum). In 1964 Gary Peacock played with the Bill Evans Trio substituting Scott La faro, who passed away because of a car accident. Scott and Gary were bassists in the same era that influenced the bassists in jazz band until now.

Born only one year apart (Peacock in 1935 and La faro in 1936) Gary Peacock and Scott La faro both developed within the same era of jazz, making significant contributions to the technique and sound of the bass. Scott La faro was the bassist of the Bill Evans Trio. Bill Evans Trio developed a concept that Bill Evans called “Simultaneous Improvisation”. This idea was based on the ability of the musician to listen and react during the moment of creation³. The way Scott La faro played the bass in Bill Evans Trio is very individualistic; he choose to not keep the *Traditional Time* but he choose to play with the piano improvisation or melody of the song with counter melodies and let the drummer keep the rhythm and tempo, Bill Evans gave the name to this style as “Conversational.”⁴

In the same time as Scott LaFaro creating the music piece in the new style of playing with Bill Evans Trio, Gary Peacock was getting more experience by continuing to collaborated with the influential sax player Albert Ayler. During this period both Peacock and La faro changed the way the bass was played. They made it possible to understand the bass in the role of a soloist and not only as an accompaniment instrument. In an interview Steve Swallow mentions about Gary

² Myspace.com, “Gary Peacock: Bio”, myspace.com.
<http://www.myspace.com/peacockgary>.

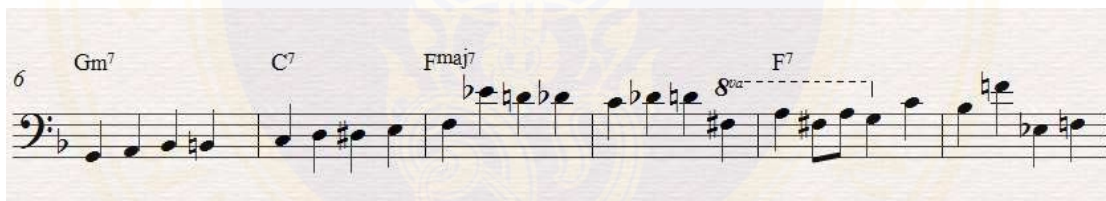
³ John Goldsby, *The jazz bass book*. (San Francisco: Backbeat books ; 2002), 130.

⁴ John Goldsby, *The jazz bass book* (San Francisco: Backbeat books; 2002), 108.

Peacock and Scott La Faro that “Scott and Gary were in the vanguard of wave of young players making fundamental changes in the approach to the bass⁵”. Bassist Chuck Israels said that “Gary and Scott were translating the line that was normally heard from saxophone, guitar or piano onto the bass.”⁶

Peacock and LaFaro’s styles generate the idea of improvisation as part of the ‘Solo’ and also ‘Walking bass line’ method. The walking bass line is one kind of improvisation which is based on quarter note. The bassist has to create walking bass line follow the chord progression in his own way. Though his style will be discussed in more detail in the next chapter, the following extract of a bass line played by Gary Peacock illustrates the independence of melody developed in jazz bass at this time (Ex.1):

Ex. 1: Example of Gary Peacock walking bass line



After Scott La Faro’s death in 1964, Gary Peacock had joined the Bill Evans Trio permanently and worked under the Bill Evans concept of “Simultaneous Improvisation”. Gary and Bills Evan recorded together on one album; *Trio ’64* (Verve).

In the same year Peacock joined with the Miles Davis quintet replacing Ron Carter for two years between 1964 and 1965. By playing with Miles Davis, Peacock continued to develop many skills, especially the art of listening within a group. Gary Peacock has said about Miles Davis that “Miles didn’t miss one thing, he heard everything that was happening all the time, and pay attention on it. Miles taught

⁵ John Goldsby, “Game Changer: How Scott La Faro Rewrote the rule of jazz bass”, bassplayer.com <http://www.bassplayer.com/article/game-changer-January-2010/105411>.

⁶ John Goldsby, “Game Changer: How Scott La Faro Rewrote the rule of jazz bass”, bassplayer.com <http://www.bassplayer.com/article/game-changer-January-2010/105411>.

me to focus, to pay attention, and to bring commitment to what's happening"⁷. As a result the concept of 'listen and react' is in the main idea of Gary Peacock walking bass line all the time, whether in Bills Evans Trio or Miles Davis Quintet.

In 1969 Gary Peacock traveled to Japan to learn Zen, a Buddhist cult originated in India and developed and propagated in China influencing Japan by 'Khong Chue' and 'Tao'. Zen teaches people to make their mind to free, there is no past and no future, there is only present⁸. Gary Peacock has brought Zen's way to apply in his life, working and playing music as well.

After Peacock left the Miles Davis Quintet, he went on tour in Europe with Albert Ayler, Don Cherry and Sunny Murray, and at that time he together recorded many albums with Albert Ayler, one of which was the famous recording *Spiritual Unity*.

In 1972 Gary Peacock attended at University of Washington to study biology until he graduated in 1976. In 1977 he was band leader and composer on the album 'Tale of Another' recorded with Keith Jarrett and Jack Dejohnette. The album brought him much fame. Down Beat magazine wrote reviews about his two successful albums that "both two albums of Gary Peacock indicated the influence of the East obviously, so the significance of brightness and quiet in music seem to be the bridge connecting between Jazz and Modern Classical Music."⁹

In 1979 Gary Peacock was appointed as a teacher at the Cornish School of the Allied Art until in 1983. Peacock, Keith Jarrett and Jack Dejohnette together made a significant album with is called Standard Vol.1 under the name of the Keith Jarrett Trio which brought songs in the American Songbook to new heights. The knowledge of harmony and musicality as well as the vast experience of the members were used to

⁷ Philip Booth, "Toward-Tonel-Transcendence: Gary Peacock on flying free", Bassplayer.com
<http://www.bassplayer.com/article/toward-tonal-transcendence/January-2010/107257> .

⁸ Wikipedia.org, "Zen", Wikipedia.org.
<http://en.wikipedia/wiki/Zen>.

⁹ Myspace.com, "Gary Peacock:Bio", myspace.com
<http://www.myspace.com/peacockgary>.

update standard songs. Keith Jarrett said for this trio that “There is no format. We have to be like superconductors for each other. The trio has style in that we can’t play what we don’t here”¹⁰. The concept of Keith Jarrett Trio is almost the same with Bills Evans Trio concept “Simultaneous Improvisation”. Gary Peacock has changed the main idea of walking bass line method and improvisation. He has been through many generation of jazz musician and stayed in jazz industry for a long time, that make Keith Jarrett Trio play just not a standard, but they going to dig deeper in the musical of standard songs. Gary Peacock says in an interview in Jazz Weekly.com that “Going deeper in to the music doesn’t have anything to do with whether it is a standard or whether it is free playing or whether it is swing, that doesn’t make any difference”¹¹. By using this idea to play as part of the jazz standard repertoire Peacock creates an individual bass playing style that is clear and has influenced the next generation of jazz bassists.

At the present time Keith Jarrett, Gary Peacock and Jack DeJohnette have recorded many albums altogether under the name of the Keith Jarrett Trio such as Tokyo 96, At The Deer Head In (1994), The Out-Of Towner (2004) etc. Currently the Keith Jarrett Trio performs constants around the world in both straight jazz and free jazz styles.

¹⁰ Barnes&Noble.com, “ Keith Jarrett: Jazz Piano Personified”, barnesandnoble.com
<http://music.barnesandnoble.com/search/interview.asp?CTR=70472>.

¹¹ Fred Jung, “A Fireside chat with Gary Peacock”, jazzweekly.com
<http://www.jazzweekly.com/interviews/peacock.html>.

2.2 Gary Peacock Discography

Table 2.1 Gary Peacock's Discography

Album	Accompany	Record company	Year
First Time Out	Clare Fischer	Pacific Jazz	1962
Floater	Paul Bley	Savoy	1962
Surging Ahead	Clare Fischer	Pacific Jazz	1962
Syndrome	Paul Bley	Savoy	1963
Prophecy	Albert Ayler	Esp-Disk	1964
Trio'64	Bill Evans Paul Motian	Verve	1964
Spiritual Unity	Albert Ayler	Esp-Disk	1964
Turns	Paul Bley	Savoy	1964
Spiritual Rejoice	Albert Ayler	Esp-Disk	1965
GHOST	Albert Ayler, Don Cherry, Sunny Murray	Fontana	1965
New York Eye And Ear Control	Albert Ayler, Don Cherry, John Tchicai, Roswell Rudd, Sunny Murray	Esp-Disk	1966

Table 2.1 Gary Peacock's Discography (cont.)

Album	Accompany	Record company	Year
Ballads	Paul Bley	ECM	1967
New York Eye And Ear Control	Albert Ayler, Don Cherry, John Tchicai, Roswell Rudd, Sunny Murray	Esp-Disk	1966
Paul Bley With Gary Peacock	Paul Bley	ECM	1970
First Encouter	Mal Walron	Explosive	1971
Virtuosi	Paul Bley, Barry Attschul	Improvising Artist Inc.	1976
Tale Of Another	Keith Jarrett, Jack Dejohnette	ECM	1977
Japan Suite	Barry Attschul, Paul Bley	Improvising Artist Inc.	1977
December Poems	Jan Garbarek	ECM	1979
Shift In The Wind	Art Lande, Eliot Zigmund	ECM	1980
Paradigm	Jack Dejohnette, Jan Garbarek, Tomasz Stanko	ECM	1982
Standard Vol.1	Keith Jarrett, Jack Dejohnette	ECM	1983
Changes	Keith Jarrett, Jack Dejohnette	ECM	1984
Standard Vol.2	Keith Jarrett, Jack Dejohnette	ECM	1985
Standard Live	Keith Jarrett, Jack Dejohnette	ECM	1986

Table 2.1 Gary Peacock's Discography (cont.)

Album	Accompany	Record company	Year
Still Live	Keith Jarrett, Jack Dejohnette	ECM	1986
Guamba	Peter Erskine, Jan Garbarek, Palle Mikkelborg	ECM	1987
Changeless	Keith Jarrett, Jack Dejohnette	ECM	1989
Tribute	Keith Jarrett, Jack Dejohnette	ECM	1989
Standard In Norway	Keith Jarrett, Jack Dejohnette	ECM	1989
The Cure	Keith Jarrett, Jack Dejohnette	ECM	1990
Bye Bye Blackbird	Keith Jarrett, Jack Dejohnette	ECM	1991
Alchemy	Jeff Gardner	Fnac. Music	1991
Annette	Paul Bley, Franz Koglmann	Hat Art	1992
Adventure Playground	John Surman, Paul Bley, Tony Oxley	ECM	1992
Just So Happen	Bill Frisell	Postcard	1994
Oracle	Ralph Towner	ECM	1994
At The Deer Head In	Keith Jarrett, Paul Motain	ECM	1994

Table 2.1 Gary Peacock's Discography (cont.)

Album	Accompany	Record company	Year
Keith Jarrett Trio At The Blue Note, Saturday, June, 4th 1994	Keith Jarrett, Jack Dejohnette	ECM	1995
Tethered Moon	Masabumi Kikuchi, Paul Motain	JMT Production	1995
Mind Set	Paul Bley	Soul Note	1997
Nothing Ever Was, Anyway	Marilyn Crispell, Paul motain	ECM	1997
A Closer View	Ralph Towner	ECM	1998
Tokyo'96	Keith Jarrett, Jack Dejohnette	ECM	1998
Not Two, Not One	Paul Bley, Paul Motain	ECM	1999
Whisper Not	Keith Jarrett, Jack Dejohnette	ECM	2000
Partners	Paul Bley	OWL Record	2001
Amaryllis	Marilyn Crispell, Paul Motain	ECM	2001
Inside Out	Keith Jarrett, Jack Dejohnette	ECM	2001
Always Let Me Go	Keith Jarrett, Jack Dejohnette	ECM	2002
Up For It	Keith Jarrett, Jack Dejohnette	ECM	2003

Table 2.1 Gary Peacock's Discography (cont.)

Album	Accompany	Record company	Year
The Out-Of-Towner	Keith Jarrett, Jack Dejohnette	ECM	2004
What It Says	Marc Copland	Sketch	2004
New York Trio Recording Vol.1	Marc Copland, Bill Stewart	Pirovet	2006
My Foolish Heart	Keith Jarrett, Jack Dejohnette	ECM	2007
Yesterday	Keith Jarrett, Jack Dejohnette	ECM	2009
Turning Point	Paul Bley, John Gilmore	Improvising Artist Inc.	Unknown

CHAPTER III

REVIEW OF RELATED LITERATURE

3.1 Jazz Double Bass History

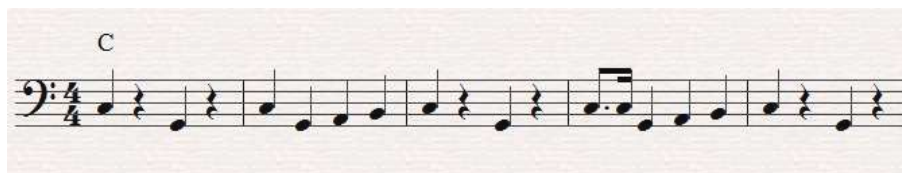
The double bass is an instrument that is very important for jazz as part of the rhythm section. More recently it has also become a significant solo instrument. There are many names used to identify the bass including: ‘double bass’, ‘upright bass’ or ‘string bass.’

3.1.1 Ragtime and Early Jazz

Rag time was the beginning of jazz in 1890s. The song in Ragtime era was mostly composed for piano player. Scott Joplin is the most important pianist in this Era, he composed many songs that are still famous until now including ‘The Entertainer’, ‘Maple Leaf Rag’ and ‘Pineapple Rag.’¹

In the early era of jazz, bass players had played only in the first and third beat (in 4/4 time signature) and the first and fifth note of chords in harmonic structure. This early jazz era, bassists used the bow more than they used the finger to play. The technique of using the fingers to play the bass is called pizzicato. The style of playing the bass was in very strict chord progression. The important bassists in this period are Pops Foster, John Lindsey and others. (EX. 1)

Ex 1: Example walking bass line in Ragtime.



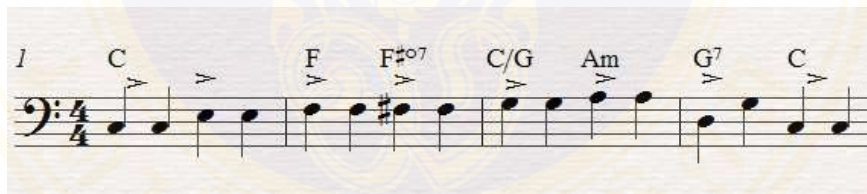
¹ Wikipedia.Org, “Ragtime”, Wikipedia.org.
<http://en.wikipedia.org/wiki/ragtime>.

Later bassist John Lindsey developed a new style by playing the quarter note on every beat in 4/4 meter. This method of his walking bass line had transcription while he played with Jelly Roll Morton Band in the song called ‘Black Bottom Berry’ in 1926. This influenced the history of jazz bass playing and developed into the method of the walking bass line.

Soon after the development of the walking bass line New Orleans Jazz style emerged and served as a bridge from ragtime to the swing era. New Orleans Jazz is a mixture of ragtime and blues music. The song was in New Orleans style like ‘Tiger Rag’ and ‘Don’t Go Away Nobody’.²

The role of the walking bass in New Orleans style jazz was for the bass to play on all the quarter notes of 4/4 meter and – just like in ragtime and marching songs - accent the first and third beat (EX 2):

Ex. 2: Example of walking bass line in first and third beat accent.³



The first record of jazz was in made in 1917 and featured the ODJB (Original Dixieland jazz band), the white New Orleans band under the leader ship of Nick LaRocca. The band played the song called ‘Livery Stable Blues’ which became the first recorded standard in jazz history.⁴

3.1.2 Swing Era

An important jazz sound that developed after the New Orleans style is the Swing era style. Many jazz musicians and historians also know this period as the ‘Big-Band’ era because of the popularity of the Big-Band and how it functioned as

² Thomas L. Morgan, “Jazz, The First Thirty Years”, jass.com
<http://jass.com/jazzo.html>.

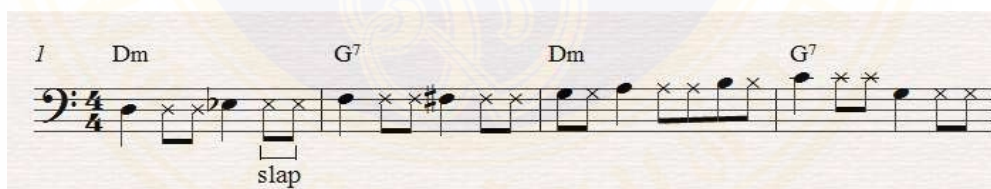
³ John Goldsby, *The jazz bass book*, (San Francisco: Backbeat Books; 2002), 3.

⁴ Thomas L. Morgan, “Jazz, The First Thirty Years”, jass.com
<http://jass.com/jazzo.html>.

entertainment in the club and dance hall. The Big-Band style had the composer who wrote songs and arranged the line for every instrument in the band, the famous composer in swing era such as Duke Ellington, Fletcher Henderson, Billy Strayhorn etc. The Swing era created the important musician for jazz history such as Louis Armstrong, Coleman Hawkins etc.

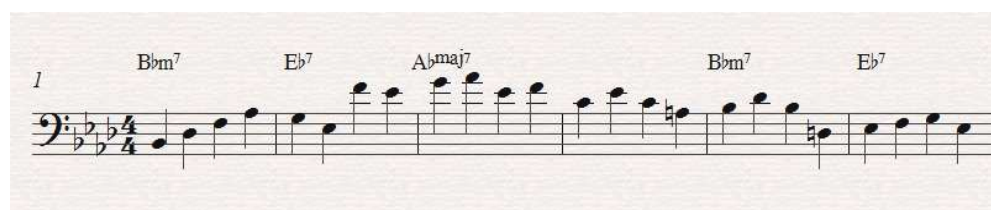
During the Swing era, the style of bass playing was called the ‘walking bass’ with the bassist mainly stressing the second and fourth beat. In the swing era, the bassist played walking bass line with more harmony. The Bassists could add a passing note or non-chord tone in walking bass and on occasion function on a limited basis as a ‘solo instrument’. Because the bass is not a loud instrument like the saxophone or trumpet, bassist had to develop many techniques to make the instrument attain more volume. These included the use of ‘Slap’ technique (Ex. 3) and raising the bridge higher. In this era, there are many bassists who influenced the following generation of bassists such as Israel Crosby, Slam Stewart, Milt Hilton etc. (Ex. 4)

Ex. 3: Slap technique walking bass line from Milt Hilton.⁵



Because of bass is a quiet instrument, the bassist have to adapt methods to play loud. The slap technique was the name of technique when the bassist play by using his hand ‘slap’ on the string, this method can make the sound louder.

Ex 4: The walking bass line in swing era by Israel Crosby.⁶



⁵ John Goldsby, *The jazz bass book*, (San Francisco: Backbeat Books; 2002), 47.

⁶ John Goldsby, *The jazz bass book*, (San Francisco: Backbeat Books; 2002), 6.

In swing era, bassists mostly created walking bass line by scale, chord tone and a little chromatic approach. But these bassists played in two-four accent.

The most famous and important of these big bands was the Duke Ellington Big-Band which played at the very popular club in New York called ‘Cotton Club’. Duke Ellington composed many songs that jazz musicians still play today such as ‘Satin Doll’, ‘Mood Indigo’ and ‘Don’t Get Around Much Anymore’. Duke Ellington band had many bassists including Jimmy Blanton. He used more complex rhythm and harmonic in his walking bass line. Jimmy introduced the ‘Horn Like’ style in his bass line. It was the inspiration for new bassist until today. The most important Jimmy Blanton recording with Duke Ellington was a series of piano and bass duet called ‘Duke Ellington :Solo, Duet, and Trios (RCA) in October 1940(Ex. 5).

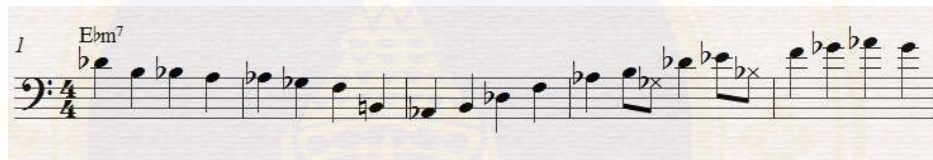
Ex. 5 : Example of Jimmy Blanton walking bass line.⁷



3.1.5 Hard-Bop

After Cool Jazz, Hard Bop was introduced to jazz music. This style was almost the opposite of Cool Jazz. Hard Bop was strong and aggressive music, influenced by Be-Bop, Blues and Gospel music¹¹. Hard Bop had many styles of song structure including Blues style. The Miles Davis song 'MR. P.C.' is a good example of the blues influence in Hard bop. John Coltrane also influenced the structure of this style with 'Giant Steps'. The bassists in this era played almost the same as in Swing and Be-Bop era, but used a stronger and more aggressive style. The important bassists in Hard Bop are Paul Chambers (Ex. 6) and Doug Watkins.

Ex. 7: Example of Paul Chambers walking bass line.¹²



In this example, Paul Chambers used long chromatic approach in his walking bass line and he doesn't play the Root in the strong beat. His walking bass line was flexible in Hard Bop era.

3.1.6 Free and Avant-Garde Jazz

Free Jazz or Avant-Garde Jazz started in early 1960s by musicians who wanted to find a new form of expression of their music¹³. Free jazz avoids the use of Tonal arrangement and ignores the associations of diatonic major or minor. Sometimes in this style musicians play free improvisation and compose the texture of song instead of arranging it on paper. The most important musician in Free Jazz style was the saxophonist Ornette Coleman who recorded the album 'Free Jazz' in 1960 and composed all its content in Free Jazz style. Ornette Coleman was able to clearly lay a new path of music-making through the concept of Free Jazz. The bassists in this style are Charlie Haden and Gary Peacock.

¹¹ Scott Yanow, "Post Bop", allmusic.com
<http://www.allmusic.com/explore/style/hard-bop-d424>.

¹² Steve Peplin, *Bass Standard*, (Milwaukee: Hal Leonard; 2008), 85.

¹³ Britannica.com, "Free Jazz", Britannica.com
<http://www.britannica.com/EBchecked/topic/218271/free-jazz>.

3.1.7 Post-Bop

In early of 1960s there developed a kind of style of jazz called 'Post bop' which was influenced by Hard bop, Modal jazz, Avant-Garde and Free jazz. The most important jazz artists who played post- bop style include such Keith Jarrett, Bill Evans, and Miles Davis. ¹⁴ Bassists also played an important role in post bop style including Gary Peacock himself, Scott LaFaro, and Marc Johnson.

Gary Peacock and Scott LaFaro became the most influential bassists of their time and their improvisations are still looked at today as models for contemporary jazz musicians. While playing with the Bill Evans Trio LaFaro created a new method of walking bass line under the concept 'Simultaneous Improvisation'. Scott LaFaro used complex rhythmic playing around piano line and defined this skill and technique as 'listen and react'. The way Scott created his walking bass line served as a model to new generation of bassists. Unfortunately, Scott LaFaro played for Bill Evans Trio for only two years because he was killed a tragic car accident. After that, there were many bassist that played with the Bill Evans Trio, including Gary Peacock.

After Gary Peacock played with Bill Evans Trio he collaborated with other jazz greats who inspired him to play and perform in many different styles, such as Ornette Coleman, Albert Ayler, Paul Bley and Miles Davis.

In the early 1980s, Gary Peacock, Keith Jarrett and Jack Dejohnette collaborated on an album of recordings based on the American songbook which eventually became the Keith Jarrett Trio. The Keith Jarrett Trio played standard songs in post bop style, under the concept 'Simultaneous Improvisation', the same idea that was developed by Bill Evans. Although Gary Peacock in the Keith Jarrett Trio and Scott LaFaro in the Bill Evans Trio played using similar concepts Peacock and LaFaro used different ways of developing the walking bass line. Gary and Scott both played the 'Counter Melody' with piano line in first two to three choruses. After that, Scott LaFaro used complex rhythmic motion to make his walking bass line in quarter notes.

¹⁴ Outsideshore.com, "Post-Bop", outsideshore.com
http://www.outsideshore.com/school/music/almanac/html/Jazz_style/Mainstream_Jazz/Post_Bop/htm.

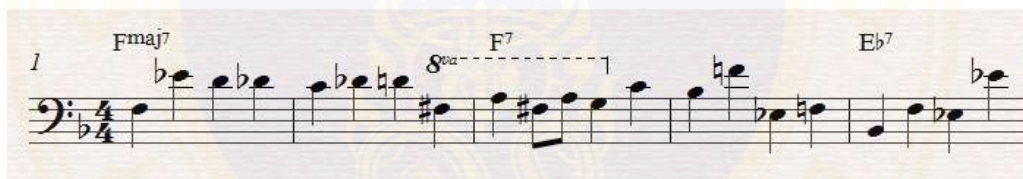
This was a part of the Be-Bop style (Ex. 8). Gary Peacock however used harmony and many chromatic techniques to create more texture when playing the walking bass line in quarter notes. (Ex.9)

Ex. 8: Example of walking bass line in quarter note of Scott LaFaro.¹⁵



The LaFaro walking bass line was like Be-Bop style walking bass line. He played chromatic approaches but he mostly kept the Root on the first beat.

Ex. 9: Example of walking bass line in quarter note of Gary Peacock



In example No. 9 Peacock used chromatic embellishment technique in his walking bass line. Also influenced by Be-Bop style Peacock developed the lines through quarter notes but didn't play in complex rhythms. Gary Peacock walking Bass line is 'Horn Like' style in quarter note.

Gary Peacock spend all of his life in many era of jazz. He developed his walking bass line from many style of jazz. He still makes his individual walking bass line and continues to influence contemporary bass players.

¹⁵ Steve Peplin, *Bass Standard*, (Milwaukee: Hal Leonard; 2008), 60.

CHAPTER IV

ANALYSIS OF WALKING BASS LINES IN FIVE SELECTED IMPROVISATIONS BY GARY PEACOCK

The analysis for this research project is based on transcriptions made by listening to recordings. All of songs that are transcribed are standard songs in medium swing. This analysis does not take into consideration the whole song but only Gary Peacock's walking bass line in quarter notes, which is the main focus of the research. The transcription consists of the following five songs:

1. Autumn Leaves from album Keith Jarrett Trio live in Tokyo'96
2. It Could Happen To You from album Keith Jarrett Trio live in Tokyo'96
3. Billie's Bounce from album Keith Jarrett Trio Still Live
4. Bye Bye Blackbird from album Keith Jarrett Trio At The Deer Head In
5. All The Thing You Are from album Keith Jarrett Trio Standard 1

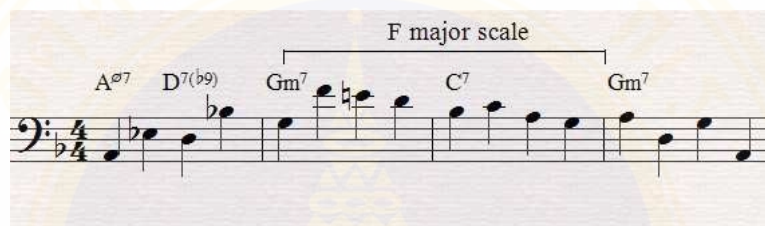
The tools that are used to analyze these songs and the work of Gary Peacock are: form, style, harmony and music theory as implemented for study. It will be the aim of this study to discover elements that are original and unusual in Peacocks improvisation technique using the walking bass pattern and how these techniques have influenced jazz bass playing.

4.1 Walking bass Line based on Chord- Scale Relation

4.1.1 Walking bass line based on Scale only.

Walking bass line based on scale is a type of walking bass that uses a diatonic scale to create the line. It includes major and minor scales to choose the note for the walking bass line.

Ex.1: The walking bass line based on scale in 'Bye Bye Blackbird'



4.1.2 Walking bass line based on Mode and other Scale.

4.1.2.1 Be-Bop Scale.

The 'Be-Bop' scale is the traditional scale with an added chromatic passing note for keeping the chord tone in down beat. Since the be-bop era this has been an important part of jazz harmony till the present. The following is an example of this scale:

Ex. 3: Be-Bop Scale (All The Thing You Are, mm. 37-40)

Peacock uses the A-flat major be-bop scale with Fm7, Bbm7, Eb7 and Abmaj7 chord. The A-flat is a tonal key of this song (All The Thing You Are). A-flat major be-bop scale therefore he uses this scale as A-flat Ionian mode in major scale.

Peacock played Be-Bop that is not usually found in walking bass line. Bassists usually play major, minor scale or arpeggio following the chord progression. This method of Gary Peacock's and its use in his playing is influenced by Be-Bop style.

This method can found in All The Thing You Are, mm. 37-40 and mm. 73-76.

4.1.2.2 Dorian Mode

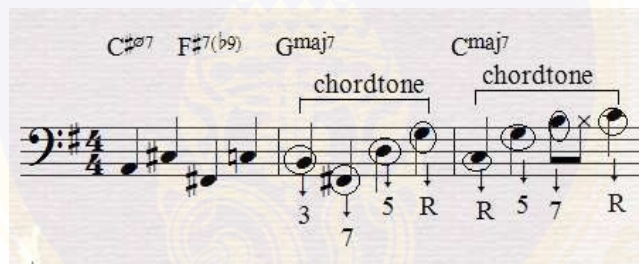
Ex. 4: Dorian Mode (Autumn Leaves, mm. 53-56)

Gary Peacock plays Dorian mode in progression chord 'ii-V-I' in Bb major. He plays only C Dorian mode through all three chords. The Dorian mode can be found in Bye Bye Blackbird mm. 81-83 and Autumn Leaves mm. 53-56

4.1.3 Walking bass line based on Chord

Bassists use Chord tone - otherwise known as arpeggio - to create a walking bass line. This method has been used from the time of the Swing Era until now. Gary Peacock also uses this method but it is not a major part of his walking bass line style. The following examples illustrate Peacock's use of this technique:

Ex. 5: Walking bass line by using chord tone (It Could Happen To You, mm. 4-6)



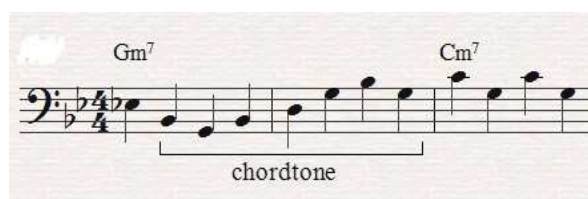
Ex. 6: Walking bass by using chord tone (Billie's Bounce, mm. 25-26)

One octave arpeggio



Ex. 7: Walking bass line by using chord tone (Autumn Leaves, mm. 39-40)

Double - octave arpeggio



Peacock does not often use chord tone in his walking bass line, but he plays the arpeggio at times when he wants to relieve the sound in his walking bass line. This method can be found in the following measure numbers for the following songs:

1. Autumn Leaves, mm. 9, 12, 14, 15-16, 24, 40, 41, 44, 47-48, 61
2. Bye Bye Blackbird, mm. 7, 10, 16, 31
3. All The Thing You Are, mm. 23, 32, 42, 67, 95-96
4. Billie's Bounce, mm. 25-26, 33
5. It Could Happen To You, mm. 2, 5-6, 21, 31, 33, 37, 48, 53, 59

4.2 Walking bass line based on Chromatic

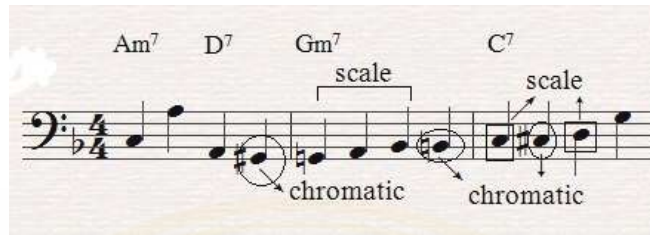
4.2.1 Scale with Chromatic Approach

Gary Peacock uses chromatic approach with scale often. He uses chromatic approach in various methods. Peacock uses chromatic for approach to target in the first beat as it was always used since Be-Bop era. Gary is a Post-Bop bassist and this technique shows the influence of Be-Bop style.

Ex. 8: Scale with Chromatic Approach (All The Thing You Are, mm.1-4)

Peacock plays the scale in the first three notes and uses chromatic approach to root in Bbm7 chord. Next he plays a Bb minor scale and uses chromatic approach to root in Eb7 chord. In Eb7 chord, he connects the scale chromatically from F to G with F#, and in Abmaj7, he uses the chromatic approach from Ab to Bb to connect the scale again. This example shows how Peacock uses chromatic approach to connect the scale to keep the Root on the first beat.

Ex. 9: Scale with Chromatic Approach (Billie's Bounce, mm. 20-22)



In this example, Peacock uses a B natural as the chromatic approach to the Root in next chord progression (C7), and he uses D# to approach from C to D in the same diatonic scale

Ex. 10: Scale with Chromatic Approach (Bye Bye Blackbird, mm. 85-88)



In this example, Peacock uses B natural to approach from C to Bb, C is 'IV' in G minor scale and Bb is 'iii' in G minor scale. He uses chromatic approach from scale to chord tone.

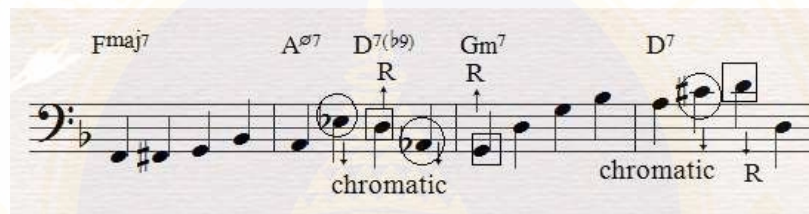
This method can found in many place of Gary Peacock walking bass line

1. Autumn Leaves, mm. 3, 6, 26, 35,45, 58, 64
2. Bye Bye Blackbird, mm. 1-3, 5, 11-12, 20, 39-40, 45-46, 53-54, 61, 75-78
3. All The Thing You Are, mm. 1-5, 9-10, 17, 20, 25-28, 34, 36, 45-47, 53, 61-64, 69, 76, 82-83, 85, 92, 97-100, 103
4. Billie's Bounce, mm. 13-14, 19, 21-22
5. It Could Happen To You, mm. 16, 32-33, 35, 42-44, 49, 59, 61-66

4.2.2 Chromatic Approach to Root

Chromatic approach to Root is a basic method to create the walking bass line, the bassist usually connect from the root to another root with the chromatic approach since swing era. Gary Peacock uses many kind of technique in chromatic approach because he is a bassist who has worked work in the jazz industry for a long time. The Chromaticism¹ is the main idea for jazz musician since Be-Bop era and Gary is one of those musician who play with ‘The Chromaticism’.

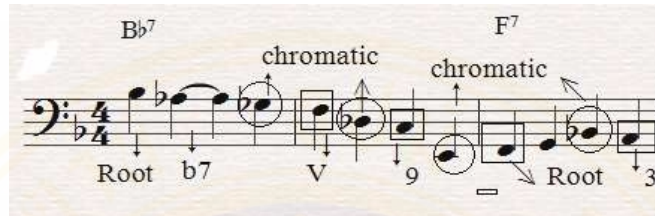
Ex. 11: Chromatic Approach to Root (Bye Bye Blackbird, mm. 6-7)



4.2.3 Chromatic Approach to Chord tone

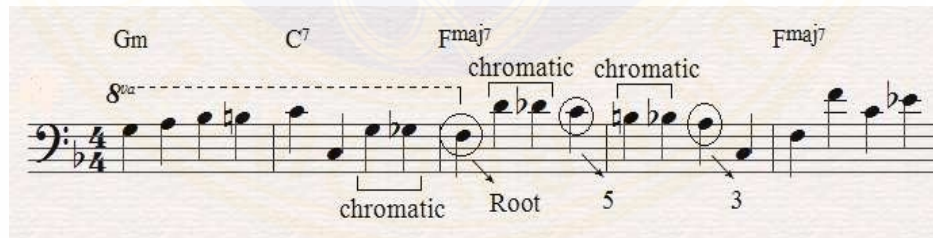
Chromatic not only can approach to root, but also to the chord tone either.

Ex. 13: Chromatic approach to chord tone (Billie’s Bounce, mm. 17-19)



Peacock uses chromatic approach to chord tone to create the variation to use chord tone in his walking bass lines. This method can make more tension sound for the bass line. In this example, Gary plays chromatic approach between almost every chord tone. Peacock played switch tension sound and chord tone to create texture of his walking bass line more than played only chord tone.

Ex. 14: Chromatic Approach to Chord Tone (Bye Bye Blackbird, mm. 62-64)



Peacock uses two notes to approach to Root, fifth and third. In this example, he plays more chromatic approach and produces more tension in his walking bass line. Gary Peacock uses chromatic embellishment² in his walking bass line. This technique makes his walking bass line sound like a ‘solo’ line. The way he use chord tone approach with chromatic can be guitarist or pianist not usually in walking bass line.

² Bert Ligon, *Jazz Theory Resources*, (Milwaukee: Houston Publishing; 2001), 83.

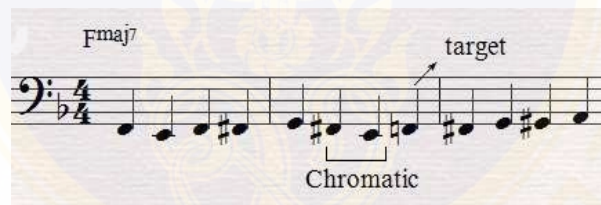
This method can found in the following measure number by song:

1. Autumn Leaves, mm. 8, 57, 60
2. Bye Bye Blackbird, mm. 4, 13, 63-64, 79, 87, 95
3. All The Thing You Are, mm. 8, 23-24
4. Billie's Bounce, mm. 5-6, 17-18, 30-31
5. It Could Happen To You, mm. 4

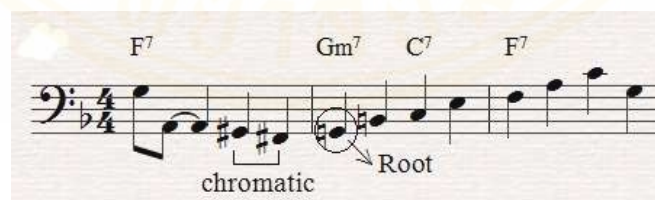
4.2.4 Lower and Upper Chromatic Approach

The Upper and Lower chromatic approach³ is not usually heard in walking bass line but can found in saxophone or guitar solo lines in Be-Bop era. Gary Peacock uses the Upper and Lower chromatic approach to create more tension before he plays the target note showing how Be-Bop influenced him.

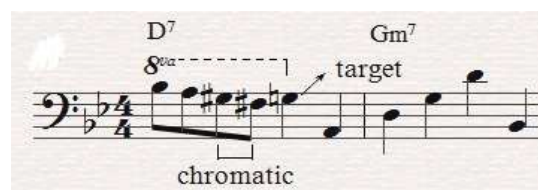
Ex. 15: Lower and Upper Chromatic Approach (Bye Bye Blackbird, mm. 1-2)



Ex. 16: Lower and Upper Chromatic Approach (Billie's Bounce, mm. 35-36)



Ex. 17: Lower and Upper Chromatic Approach (Autumn Leaves, mm. 46-47)



³ Bert Ligon, *Jazz Theory Resources*, (Milwaukee: Houston Publishing; 2001), 74.

In this example, Gary Peacock plays the ‘Upper’ note (G#), and ‘Lower’ note (F#). These two notes are the closest notes to the G, and he plays both of these two notes before the target note (G). The Upper and Lower notes can create the tension sound for the walking bass line because they are not in a diatonic scale.

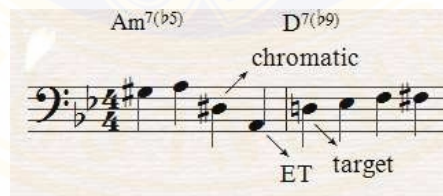
The Upper and lower chromatic approach can be found in these measures by song:

1. Autumn Leaves, mm. 46
2. Bye Bye Blackbird, mm. 1-2, 21, 27-28
3. All The Things You Are, mm. 68
4. Billie’s Bounce, mm. 55

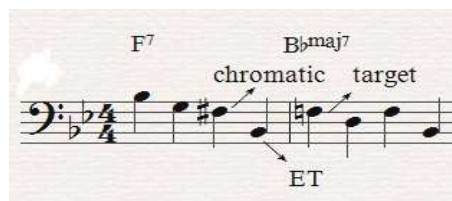
4.2.5 Chromatic Approach with Escape tone

Gary Peacock plays the Root or Fifth between chromatic approach and target notes. This technique is not a basic chromatic approach method. This is a new idea developed by Peacock to use chromatic approach during a walking bass line.

Ex. 18: Chromatic Approach with Escape tone (Autumn Leaves, mm. 5-6)



Ex. 19: Chromatic Approach with Escape tone (Autumn Leaves, mm. 22-23)



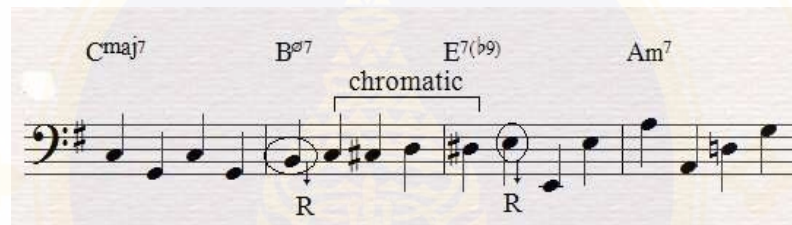
In this example, the target note is F. Gary Peacock uses F# as a chromatic approach to F but he also punctuates the chromatic approach with Bb after which he moves to the target note. This method can be found in Autumn Leaves, mm. 22-23.

4.2.6 Chromatic Scale

During the Be-Bop, Hard- Bop and Post –Bop eras, the chromatic scale was used in the ‘Solo’ line of many artist such as Freddie Hubbard⁴, Charlie Parker etc. Gary Peacock uses this method in his walking bass line to go outside the change making his walking bass line feel more like a ‘Solo’ line.

4.2.6.1 Chromatic Scale Approach to Root

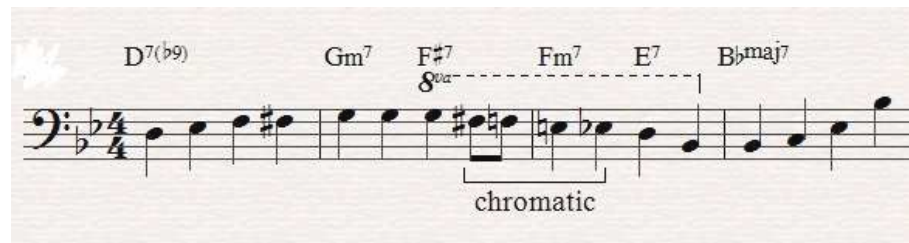
Ex. 20: Chromatic Scale Approach to Root (It Could Happen To You, mm. 23-24)



In this example, Gary Peacock use chromatic scale from Root (B) to Root (E) in his walking bass line.

4.2.6.2 Chromatic Scale Approach to Chord Tone

Ex. 21: Chromatic Scale Approach to Chord Tone (Autumn Leaves, mm. 27-28)



⁴ Wikipedia.org, “Freddie Hubbard”, Wikipedia.org.
http://en.wikipedia.org/wiki/freddie_hubbard.

In this example, Gary Peacock plays a chromatic approach according to the chord change with the target note being D. This tone is the 3rd of the Bb major scale and serves as the chord tone as well. He plays chromatic between ‘D’(3rd) and the approach to Bb (Root).

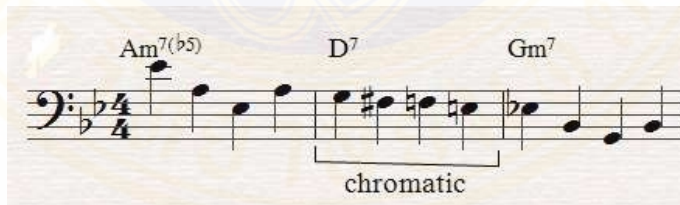
Ex. 22: Chromatic Scale Approach to Fifth (Bye Bye Blackbird, mm. 3-4)



In this example Gary Peacock uses a chromatic approach from the root of Fmaj7 at the fourth beat in Fmaj7 chord to fifth. This approach uses Root going to ‘V’ and can be added by the ‘ii-V’ method as well.

4.2.6.3 Chromatic Scale Approach to other note

Ex. 23: Chromatic Scale Approach to Scale (Autumn Leaves, mm. 37-39)



Peacock uses a chromatic approach to Eb because Eb is b6 of G minor scale. Then he plays Bb (3rd) and after the Root (G). The relation of Eb is the 4th of Bb and Bb is 3rd of G.

Gary Peacock uses long chromatic approach to many target notes (Root, Chord tone or Scale). Often he plays long chromatic approaches through the chord progression. This method shows that Peacock did not take the chord progression or scale too seriously. This is the way he keeps loose from the straight chord progression.

Chromatic Scale can found in these measures by song:

1. Autumn Leaves, mm. 27-28, 38-39
2. Bye Bye Blackbird, mm. 3-4
3. All The Thing You Are, mm. 21-22
4. It Could Happen To You, mm. 23-24

4.3 Walking bass line by Re-Harmonization

4.3.1 Adding “ii – V” Progression chord (Dominant Cadence)⁵

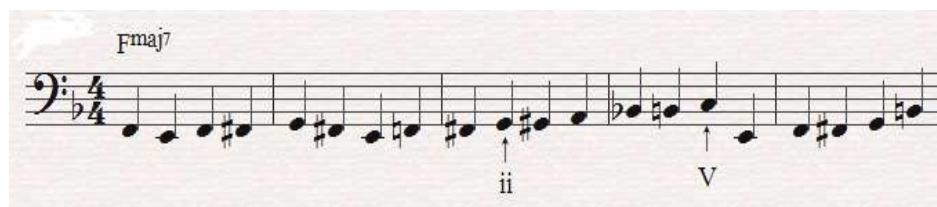
In the Be-Bop era, adding “ii-V” was mostly used to re-harmonize songs. This can be seen in many examples but especially ‘Blues for Alice’ recorded by Charlie Parker. Parker added the ii-V substitute in Blues progressions to re-harmonize songs. Gary Peacock was inspired in his use of this method by the Be-Bop era.

Blues for Alice progression chord:

Fmaj7 / E₇ A7 / D₇ G7 / C₇ F7 /
 Bb7 / Bb₇ Eb7 / A₇ D7 / Ab₇ Db7 /
 G₇ / C7 / F7 D7 / G₇ C7

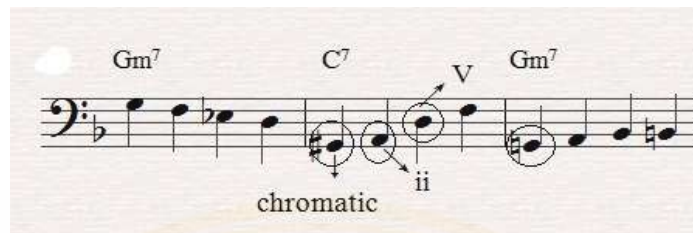
Gary Peacock added the ‘ii-V’ or ‘iii-vi-ii-V’ when the progression chord stays the same for 2 bars or more. The purpose of adding the “ii-V” in one chord progression is to create more harmony in a one chord progression.

Ex. 24: Add “ii-V” and connect by chromatic approach (Bye Bye Blackbird, mm. 1-5)



⁵ Wikipedia.org, “Dominant Cadence”, Wikipedia.org.
http://en.wikipedia.org/wiki/Dominant_cadence.

Ex. 25: Add “ii-V” of G minor (Bye Bye Blackbird, mm. 43-45)



Ex. 26: Add “iii-vi-ii-V” (Billie’s Bounce, mm. 37-40)

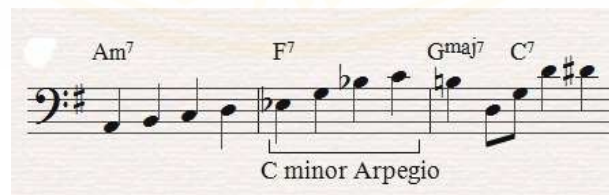


Adding “ii-V” progression chord can found in these measures by song:

1. Bye Bye Blackbird, mm. 1-4, 34, 44, 66
2. Billie’s Bounce, mm. 39-4

4.3.2 Play Chord Tone of the Substituted Chord

Ex. 27: Play Chord Tone of the Substituted Chord (It Could Happen To You, mm. 58)



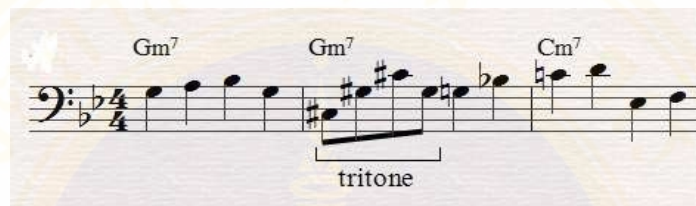
In this example, F7 is the b7 approach to Gmaj7. Peacock uses C minor as he wants to create ‘ii-V’ but he plays only C minor arpeggio in F7 chord for the approach to B (3rd of Gmaj7). C minor and F7 chords have the common tones Eb and C. The method of creating the line by using common tones is not usual in walking bass lines but can normally be heard in ‘solo’ line playing.

This method can found in these measures by song:

1. It Could Happen To You, mm. 10, 14, 26, 58
2. All The Thing You Are, mm. 31

4.3.3 Tritone Substitution

Ex. 28: Tritone Substitution (Autumn Leaves, mm. 51-53)



In this example, Gary Peacock uses C# in the G minor chord. C# is Tritone Substitute of G minor and C# can be half-step approach to Cm7 as well. He plays only the Root and fifth in C# and use 5th of C# (G#) as chromatic approach to G. G is the 5th of Cm, and then play Bb (b7) then play Root C in the first beat of Cm7 chord.

Gary Peacock uses Tritone Substitution to create the non- chord tone sound for his walking bass line. He uses Tritone Substitution when the chord progression is the same. This technique creates more texture than playing directly in chord progression.

The Tritone Substitution was in use since the Be-Bop era and can heard from many artist such as Dizzy Gillespie or Coleman Hawkins.⁶

This method can found in Autumn Leaves, mm. 13 and 52

⁶ Mark Levien, *The Jazz Theory Book*, (Petaluma: Sher Music; 1995), 188.

4.3.4 Half step away

Ex. 29: Half step away (Bye Bye Blackbird, mm. 41-44)



Playing half step away⁷ is another method for escaping the traditional chord progression. Gary Peacock used Ab minor arpeggio on G minor chord to create dissonance sound. This technique has been used since the Be-Bop era by many artists such as Freddie Hubbard etc. This example shows that Gary Peacock is heavily influenced by the Be-Bop era. This method is not usually used in walking bass line. He created his walking bass line feel more ‘Solo’ line.⁸

This method can found in Bye Bye Blackbird, mm. 43

4.3.5 Chromatic Approach Re-Harmonization.

Ex. 30: Chromatic Approach Re-Harmonization (Bye Bye Blackbird, mm 81-84)



Gary Peacock uses Chromatic Approach Re-Harmonization from F7 to D7 chord. The first bar in this example is F7 and he played in F7, that is the chord-scale relation. In the second bar, Peacock plays E altered as a dominant chord for A-half

⁷ Mark Levien, *The Jazz Theory Book*, (Petaluma: Sher Music; 1995), 187.

⁸ Mark Levien, *The Jazz Theory Book*, (Petaluma: Sher Music; 1995), 187.

diminished. In the third bar, Peacock plays Eb7 replaced the A-half diminished. In the last measure he plays following the chord progression.

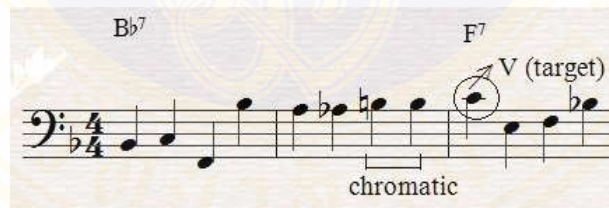
This technique is mostly used by soloist in Hard-Bop and Post-Bop Eras. Peacock used this idea for his walking bass line show that, he not only played follow the chord progression, but Peacock change the progression for more harmony in his walking bass line.

4.3.6 “Fifth” Relation

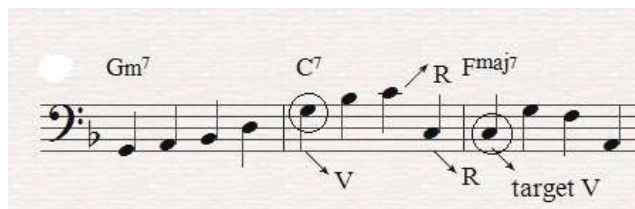
Jazz music is one kind of ‘Tonal music’. Root and Fifth is an important material for the jazz composer especially for standard song. Standard songs were composed by the relation of ‘ii-V-I’ progression. The bassist can use many ways to create their own walking bass line by use the fifth relation idea.

4.3.6.1 Target Note to Fifth.

Ex. 31: Target Note to Fifth (Billie’s Bounce, mm. 29-31)



Ex. 32: Fifth on first beat (Bye Bye Blackbird, mm. 29-31)



Ex. 33: Fifth on the first beat (Autumn leaves, mm. 14-16)



Gary always uses the ‘Fifth’ on the first beat and gives less accent to the Root. This method makes his walking bass line feel like the ‘paddle V’ in every chord and gives less clarity to the harmonic sound. Gary uses this idea to give his walking bass lines a more ‘Floating’ sound.

This method can found in these measures by song:

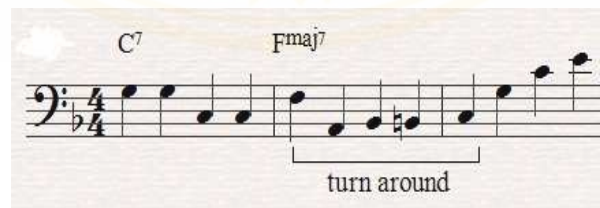
1. Autumn Leaves, mm. 2, 14, 15, 18, 23, 27, 37, 43, 50
2. Bye Bye Blackbird, mm. 13, 14, 30, 31, 51, 52, 83, 91, 92, 94
3. All The Thing You Are, mm. 24, 61, 97
4. Billie’s Bounce, mm. 7, 11, 12, 31
5. It Could Happen To You, mm. 3, 15, 20, 26, 27, 34, 35, 41

4.3.7 Turn around

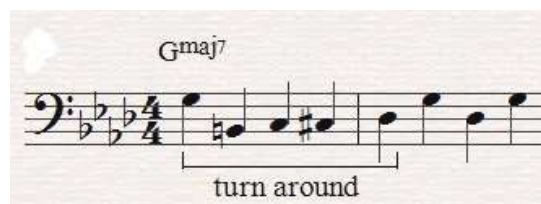
Turn-around is a chord progression of I-vi-ii-V (or iii-vi-ii-V). This chord progression is generally used at the end of a song or section of a song. This progression is very common in standard song.

4.3.7.1 Chromatic Approach from iii to V in Turn Around progression.

Ex. 34: Turn-around (Bye Bye Blackbird, mm: 15-16)



Ex. 35: Turn around (All The Thing You Are, mm. 55-56)



Gary Peacock plays chromatically from 3rd to 5th as a turn-around lick. The turn-around progression consists of I-vi-ii-V with the 5th as the last tone as approach note. This line is played chromatically from 3rd to 5th and uses 5th as approach note as well.

This turn-around lick is heard in many walking lines of bassists such as Ray Brown etc⁹. This method has been used since the Be-Bop era with the bassists usually playing this line in turn-around progression.

This method can found in these measures by song:

1. Bye Bye Blackbird, mm. 15, 31-32, 35-36, 59-60, 67-68, 89-90
2. All The Thing You Are, mm. 15, 43-44, 51, 55

4.3.7.2 “iii – vi – ii – V” progression in Turn Around

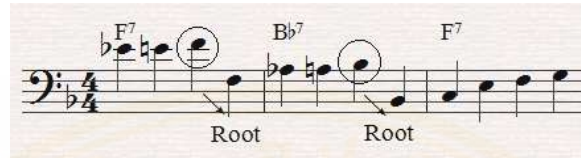
Ex. 36: Turn-around (Billie’s Bounce, mm. 11-12)

The musical notation shows a bass line in 4/4 time with a key signature of one flat (F major). The chord progression above the staff is C⁷, F⁷, Gm⁷, C⁷, F⁷. The bass line consists of the notes: C₄, D₄, E₄, F₄, G₄, A₄, B₄, C₅. The notes G₄, A₄, and B₄ are circled, and arrows point to them from the labels 'iii', 'vi', and 'V' respectively. The note C₅ is also circled, and an arrow points to it from the label 'ii'.

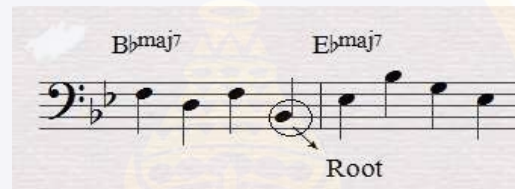
The turn-around progression is “I-vi-ii-V”. This method is the same as playing along the chord progression. This method can found in Billie’s Bounce, mm. 11-12 and mm. 47-48

⁹ Steve Peplin, *Bass Standard*, (Milwaukee: Hal Leonard; 2008), 68.

4.4.1.2 Play Root on beat 3

Ex. 39: Root on beat 3 (Billie's Bounce, mm. 1-3)

4.4.1.3 Play Root on beat 4

Ex. 40: Play Root on beat 4 (Autumn Leaves, mm. 23-24)

Gary Peacock always move the Root to other beat, can found in these measures by song:

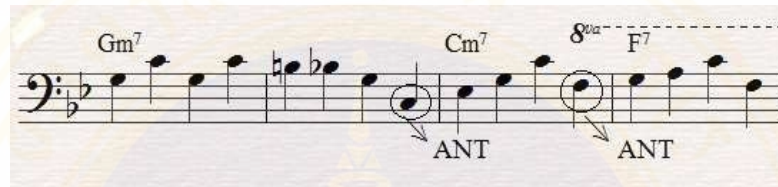
1. Autumn Leaves
 - Beat 2, mm. 14, 15, 37, 47
 - Beat 3, mm. 12, 18, 30, 39, 42, 43
 - Beat 4, mm. 21, 23, 49
2. All The Thing You Are
 - Beat 2, mm. 58, 60
 - Beat 3, mm. 23, 42
 - Beat 4, mm. 24
3. Bye Bye Blackbird
 - Beat 2, mm. 9, 72, 92
 - Beat 3, mm. 8, 14, 30, 31, 38, 51, 73
 - Beat 4, mm. 56, 91
4. Billie's Bounce
 - Beat 2, mm. 12
 - Beat 3, mm. 1, 2, 3, 4, 7, 11, 27, 34

5. It Could Happen To You

- Beat 2, mm. 4
- Beat 3, mm. 3, 33, 37

4.4.2 Anticipation

Ex. 41: Anticipation (Autumn leaves, mm. 8-10)



Ex. 42: Anticipation (Bye Bye Blackbird , mm. 22-23)



Gary Peacock uses Anticipation in weak beats before the chord progression to make less accent on the root. This method is used to make the bass line feel more ‘floating’¹⁰ and create more tension.

The Anticipation can found in these measures by song:

1. Autumn Leaves, mm. 8-10, 45
2. Bye Bye Blackbird, mm. 18, 21, 55, 95

¹⁰ John Goldsby, *The jazz bass book*, (San Francisco: Backbeat Books; 2002), 109.

4.4.3 Rhythmic Displacement by Play after chord progression

Ex. 43: Play after chord progression (Autumn Leaves, mm. 1-4)

Gary Peacock created tension in his walking bass lines by playing the line after the chord progression. He plays C over bar to F7 chord, plays F minor scale in Bbmaj7 chord and plays Bb on Ebmaj7 chord. This method creates tension sound for his bass line because the first beat is replaced by fifth than going to be Root.

This example shows that Gary Peacock gives less attention to chord progressions creating the dissonant sound for walking bass line.

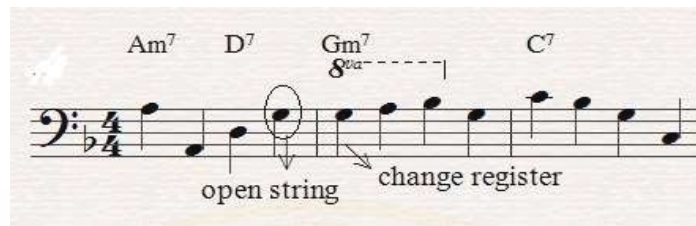
4.5 Changing the ‘Register’ in walking bass line

The bassist change the register in walking bass for create the variation sound in walking bass, the bassist always skip to high range (thump position) or drop to the lower range.

4.5.1 Change to High Register from open string to Root

Ex. 44: Change Register from open string (It Could Happen To You, mm. 48-51)

Ex. 45: Change Register from open string (Billie’s Bounce, mm. 44-45)

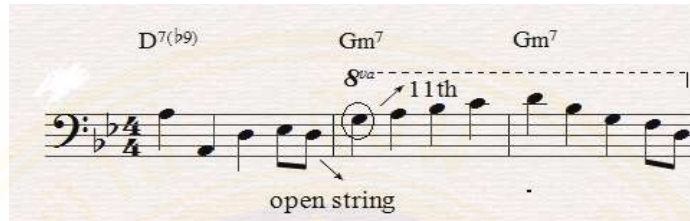


Ex. 46: Change Register from open string (Bye Bye Blackbird, mm. 85 -87)

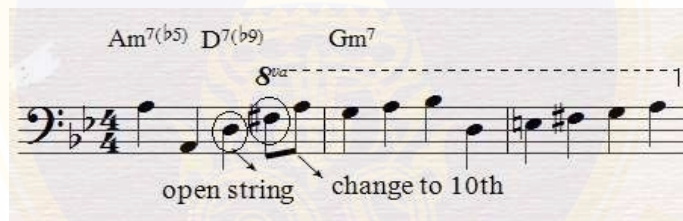


4.5.2.2 Change Register to 11th

Ex. 48: Change Register from open string to 11th (Autumn Leaves, mm. 18-20)

4.5.2.3 Change Register to 10th

Ex. 49: Change Register from open string to 10th (Autumn Leaves, mm. 30-32)



Gary Peacock always change register in his walking bass line to create the texture in his walking bass, this technique can found in these measures by song:

1. Autumn Leaves, mm. 19, 27, 30
2. All The Thing You Are, mm. 18
3. Bye Bye Blackbird, mm. 85
4. Billie's Bounce, mm. 29, 45
5. It Could Happen To You, mm. 17, 20, 49

4.5.3 Change Register to Root of tonal key

Ex. 50: Change Register from open string to Root of Tonal Key (Bye Bye Blackbird, mm. 71-73)



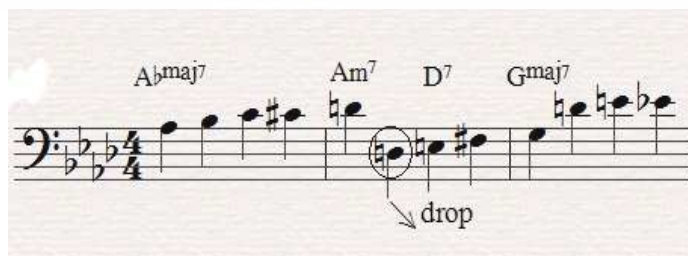
Gary Peacock changes range not to octave or chord tone only but to the tonal key of the song as well. This example shows that Peacock does not follow the strict chord progression all the time.

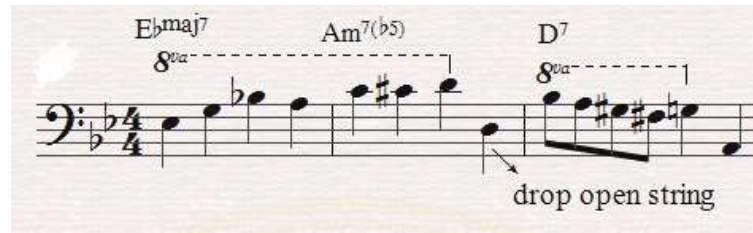
This method can found in these measures by song:

1. Bye Bye Blackbird, mm. 12, 37, 41, 71, 81, 88
2. It Could Happen To You, mm. 32
3. Billie's Bounce, mm. 42

4.5.4 Change to Low Register by play open string

Ex. 51: Change Register by open string (All The Thing You Are, mm. 85-87)



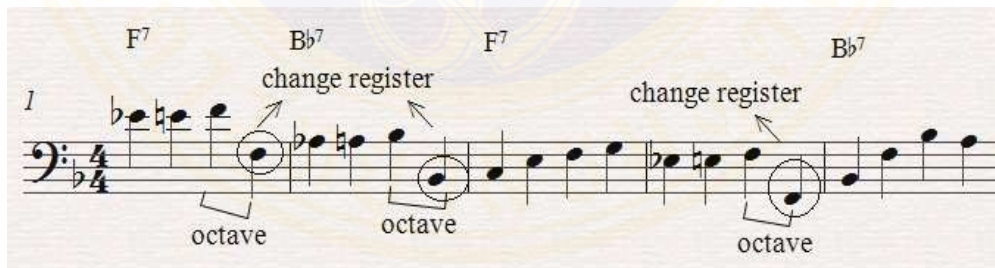
Ex. 52: Change Register by play open string (Autumn Leaves, mm. 45-46)

In this example, Peacock plays D note on the open string to drop the register for one beat and continues in high register. This method is used to create more texture.

This method can found in these measures by song:

1. Autumn Leaves, mm. 45
2. All The Thing You Are, mm. 17, 42, 78, 86
3. It Could Happen To You, mm. 8, 32

4.5.5 Change to Low Register by using octave

Ex. 53: Change Register by octave (Billie's Bounce, mm. 1-5)**Ex. 54:** Change to Low Register by octave (All The Thing You Are, mm. 82-84)

Peacock use octave to drop the range and continue with scale, or use this method for create motif. The Drop Range by octave method can found in these measures by song:

1. Autumn Leaves, mm. 42, 43
2. All The Thing You Are, mm. 47, 50, 54, 61, 83
3. Bye Bye Blackbird, mm. 73, 78
4. Billie’s Bounce, mm. 1, 2, 4, 24
5. It Could Happen To You, mm. 24, 25

4.6 Motif

4.6.1 Chromatic Approach Motif

Ex. 55: Motif from Chromatic Approach (All The Thing You Are, mm. 25-28)

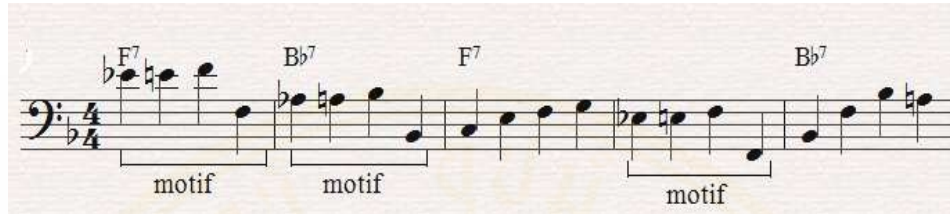
The image shows a musical staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Above the staff, five chords are listed: Fm7, Bbm7, Eb7, Abmaj7, and Dbmaj7. Below the staff, a sequence of notes is shown with arrows pointing to them from labels above: R, C, 9, C, R, C, 9, C, R, C, 9, C, R. Brackets under the staff group these notes into three identical motifs, each corresponding to one of the last three chords (Bbm7, Eb7, Abmaj7). The notes in each motif are: B-flat, C, D-flat, C, B-flat, C, D-flat, C, B-flat, C, D-flat, C, B-flat.

In this example, Gary Peacock uses the same approach to create motif. He starts with the Root, chromatic to 9th and then chromatic approach to Root in the next chord progression.

Gary Peacock creates this motif by using the same sequence of note and chromatic approach. This idea is a new idea for creating motif because normally the motif is created by using the same rhythmic value but in this example it uses the note and chromatic approach to create motif in the same rhythmic value.

4.6.2 Melodic Line Motif

Ex. 56: Motif (Billie's Bounce, mm. 1-5)



Peacock uses the line chromatic to Root and drop range by octave and utilizes this method repeatedly in F7 chord, Bb7 chord and back to F7 chord again.

4.7 Walking bass line Developed from solo line

4.7.1 Be-Bop Scale

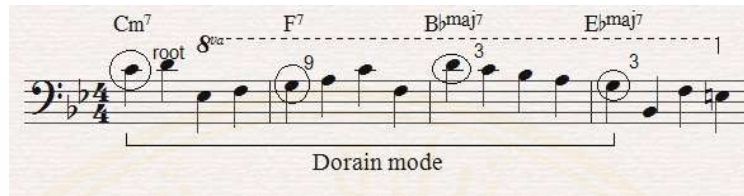
Ex. 57: Scale (All The Thing You Are, mm. 37-40)



In this example, Gary Peacock plays A-flat major be-bop scale through the chord and in the first of every bar he keeps the chord tone with the chord. This method was used by pianists or guitarists who played in be-bop style. The be-bop scale uses chromatic movement to keep the chord tone in the strong beat when it use for solo line. Gary Peacock uses this method often as part of his walking bass line.

4.7.2 Mode

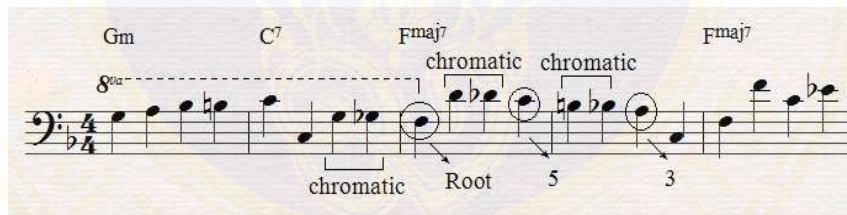
Ex. 58: Dorian Mode (Autumn Leave, mm. 53-56)



In this example, Peacock keeps the chord tone in every first beat while he plays C Dorian mode through the chord progression of “ii-V-I”. This method is usually played by soloist to keep the chord tone in the strong beat.

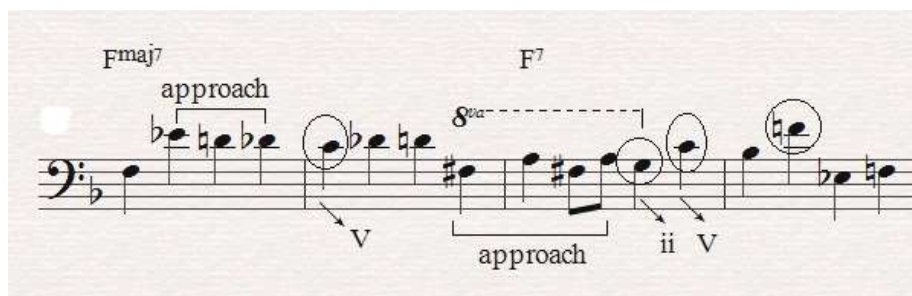
4.7.3 Chromatic Embellishment

Ex. 59: Chromatic Embellishment (Bye Bye Blackbird, mm. 62-64)



In this example, Peacock plays the chromatic approach to the chord tone giving it more ‘Chromaticism’. He connects the chord tone with chromatic approach and uses them as an ornament.

Ex. 60: Chromatic Embellishment (Bye Bye Blackbird, mm. 47-50)



In Fmaj7 chord, Peacock uses a chromatic approach to ‘V’, and uses F# and A to approach G and C returning to the Root (F) in beat 2. In this example, he uses the chromatic embellishment and adding ‘ii-V’ in two chord progressions.

Gary Peacock use of chromatic embellishment in his walking bass line is almost the same idea as the soloists in the Be-Bop era showing how much influence he received from the musicians of this style.

4.7.4 Half step away

Ex. 61: Play half step away (Bye Bye Blackbird, mm. 41-43)

The image shows a musical staff in bass clef with a key signature of one flat (Bb). The notation consists of a walking bass line with four measures. Above the staff, the chords are labeled: C7, Gm7, Gm7, and Gm7. The bass line starts with a quarter note G2, followed by quarter notes G2, A2, and Bb2. The second measure has a quarter note G2, followed by quarter notes G2, A2, and Bb2. The third measure has a quarter note G2, followed by quarter notes G2, A2, and Bb2. The fourth measure has a quarter note G2, followed by quarter notes G2, A2, and Bb2. Below the staff, there are two arpeggios: 'Gm arpeggio' under the second measure and 'Ab arpeggio' under the third measure.

Play half step away is the method of soloist in Be-Bop, Hard- Bop and Post- Bop era. Gary Peacock is one of musician in Post-Bop era but he utilizes this method in his walking bass line and not in his solo line. Gary developed his walking bass line to feel more like a ‘Solo’ line.

Gary Peacock uses many solo line ideas from Be-bop, Hard-bop and Post-bop era. Some techniques that he uses for his walking bass line is not usually found in other bassists. Gary Peacock finds unique ideas to create his own walking bass line influenced by the many eras of jazz of which he has been a part.

CHAPTER V

CONCLUSION – RESULTS OF THE STUDY AND IDEAS FOR FURTHER RESEARCH

5.1 Conclusion

The theme of this analysis concentrated on the walking bass line of Gary Peacock, the famous and influential American jazz bassist. The research used ideas of Musical Structure, Style, Harmony and Music Theory as the basis for this study. The process of study is

1. Collecting Relevant Information
2. Checking and verifying the Information
3. Transcribing the walking bass line by listening to recordings
4. Analysis the transcription of walking bass line
5. Presenting and Articulating the result of the analysis

The objective of this research is

1. To analysis walking bass line of Gary Peacock
2. To study the influence of Gary Peacock's life and music

5.2 Analysis of Walking Bass Line

The basic idea of Gary Peacock walking bass line is like the other bassist from the Be-Bop, Hard- Bop and Post- Bop style. He used the scale, chromatic approach, fifth relation or change range as other bassist but also developed each technique on a specific and individual basis. The following are the fundamental and unique ideas that this research revealed in Gary Peacock's walking bass lines:

5.2.1 Scale and Mode

Gary Peacock uses modes that are not usually played in walking bass lines such as harmonic minor be-bop scale or diminished half-whole scale. This mode is always used by solo instrument since Be-Bop era. Gary Peacock used this mode for re-harmonization of chord progressions or making his walking bass lines feel more like the solo lines.

Ex. 1: Be-Bop scale in Gary Peacock walking bass line.

5.2.2 Chromatic Approach

Gary Peacock uses chromatic approach as basis of his walking bass line. He applies the chromatic scale to develop the walking bass line in his own method. His walking bass lines show how much influence the Be-Bop era has had on his music. Gary Peacock uses chromatic approach techniques like solo instruments during the Be-Bop, Hard-bop and Post-Bop eras in his walking bass line. The interesting chromatic approach technique that he used is:

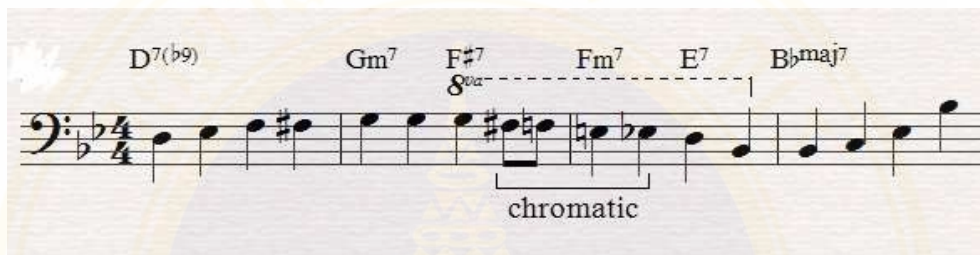
5.2.2.1 Chromatic Scale Approach

The Chromatic Scale technique normally used in solo line from musicians in Be-Bop, Hard-Bop, Post-Bop era such as Freddie Hubbard etc. Gary Peacock developed the Be-Bop solo idea to his walking bass line.

Ex. 2: Chromatic Scale Approach solo line from Freddie Hubbard.¹



Ex. 3: Chromatic Scale Approach walking bass line from Gary Peacock



These two examples show how Gary Peacock developed the idea from the solo line. He played as the same idea but in quarter note and as an improvisation in walking bass line.

5.2.3 Rhythmic Displacement

Normally, when a bassist plays a walking bass line, the bassist mostly keep Root on the first beat. This was a normal playing style until and including the swing era. After that, in Be-Bop era, the bassists had freedom to create their own walking bass line and the method to keep Root on the first was less important. Gary Peacock used this idea to his walking bass line, showing how much influence the Be-Bop era had on his music.

The interesting rhythmic displacement technique of Gary Peacock is playing after the chord progression. Normally, the bassists plays walking bass line following the chord progression. Peacock doesn't play following the progression chord. He played the line after the progression and that can make the texture of his walking bass line.

¹ Mark Levien, *The Jazz Theory Book*, (Petaluma: Sher Music; 1995), 191.

Ex. 4: Example of Rhythmic Displacement by play after chord progression from

Gary Peacock.

Example 4 shows a walking bass line in bass clef with a key signature of two flats. The chords are Cm7, F7, Bbmaj7, and Ebmaj7. The first two notes of the Cm7 chord are bracketed and labeled 'root'. The next two notes of the F7 chord are bracketed and labeled 'paddle V'.

5.2.4 Fifth Relationship

Fifth note was an important note for bassist since early jazz era because the bassists started to create the walking bass line by playing Root and Fifth in early jazz era. Gary Peacock uses the fifth relation for his walking bass line as well. He often targets notes to the 'Fifth' on the first beat and replaces the 'Root' note. This technique puts less accent on the chord progression.

Ex. 5: Example of Target to the Fifth note by Gary Peacock.

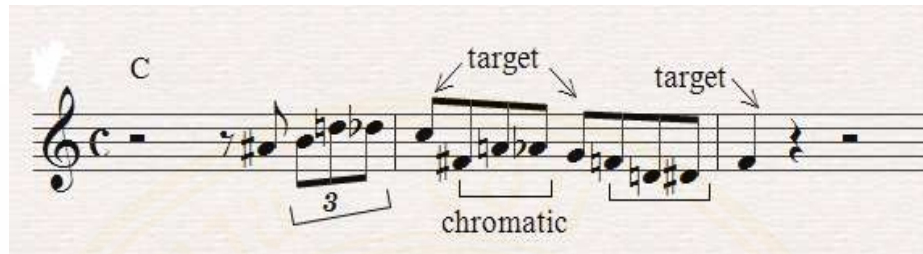
Example 5 shows a walking bass line in bass clef with a key signature of two flats and a 4/4 time signature. The chords are Bb7 and F7. A note on the F7 chord is circled and labeled 'V (target)'. A bracket below the notes between the two chords is labeled 'chromatic'.

5.2.5 Walking bass line Developed from solo line

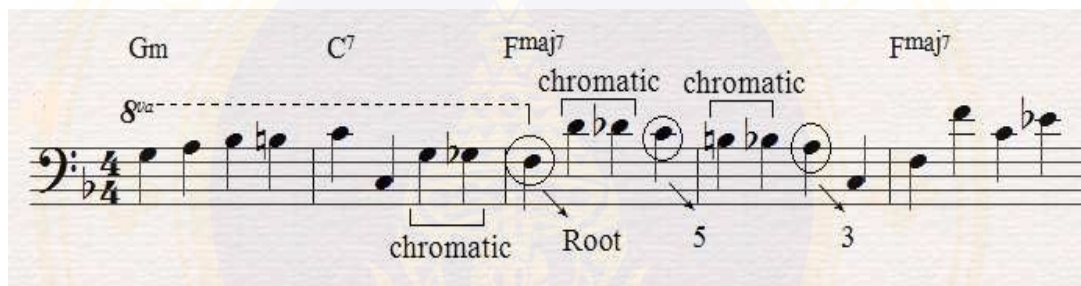
The walking bass lines of Gary Peacock take many ideas from solo line playing, the techniques that he used in his walking bass line such as chromatic embellishment and long chromatic approach are usually found in solo line in the Be-Bop, Hard-Bop or Post-Bop era. Gary Peacock developed this solo playing idea from Be-Bop, Hard-Bop or Post-Bop in his walking bass line.

5.2.5.1 Chromatic Embellishment

Ex. 6: Example of chromatic embellishment solo line.²



Ex. 7: Gary Peacock walking bass line in chromatic embellishment idea.



The Chromatic Embellishment is the technique that developed from the use of chromaticism during the Be-Bop era. Gary Peacock uses this idea in his walking bass line to make his line become more like solo line. This idea distinguishes him from other bassist in the same style.

5.2.5.2 Half step away

Ex. 7: Half step away solo line from Joe Henderson.³



² Bert Ligon, *Jazz Theory Resources*, (Milwaukee: Houston Publishing; 2001), 83.

³ Mark Levien, *The Jazz Theory Book*, (Petaluma: Sher Music; 1995), 187.

Ex. 8: Half step away walking bass line from Gary Peacock.

When a solo musician needs to play “out side”, the half step away method is one idea that can be used. But in the walking bass line, this idea is not common for the bassist to create the walking bass line. Gary Peacock uses the idea to create more texture in his walking bass line.

The walking bass line of Gary Peacock is an interesting idea for every bassist who wants to develop their walking bass line and make it feel more in ‘Horn like’ style. The concept of ‘Simultaneous improvisation’ means to ‘Listen and react.’ Peacock’s walking bass line gives the idea that the bassist can bring the line that is normally heard from other instrument onto to the bass. This leads to the understanding that each instrument does not need to have a specific role to play in a group ensemble but instead the melodic line can travel between instruments freely.

Table 5.1 The frequency of Gary Peacock’s use of a specific technique

The following table shows the frequency of Peacock’s use of a specific technique. The number represents each occurrence of the named technique:

Technique	Autumn Leave	Billie’s Bounce	Bye Bye Blackbird	All The Thing You Are	It Could Happen To You
Scale	10	3	2	15	10
Mode	1	3	5	6	-
Chord Tone	12	3	4	6	10
Scale with Chromatic Approach	7	5	18	33	15
Chromatic approach to Root	10	12	11	7	1
Chromatic approach to Chord Tone	3	6	7	3	4

Table 5.1 The frequency of Gary Peacock's use of a specific technique (cont.)

Technique	Autumn Leave	Billie's Bounce	Bye Bye Blackbird	All The Thing You Are	It Could Happen To You
Chromatic approach with escape tone	2	-	-	-	-
Chromatic Scale approach	2	-	2	2	2
Adding ii-V (Dominant Cadence)	-	2	7	-	-
Play Chord Tone of Substitution Chord	-	-	-	1	4
Tritone Substitution	2	-	-	-	-
Half step away	-	-	1	-	-
Root on Beat 2	4	1	3	2	1
Root on Beat 3	6	8	7	2	3
Root on Beat 4	3	-	2	1	-
Anticipation	3	-	4	-	1

Table 5.1 The frequency of Gary Peacock’s use of a specific technique (cont.)

Technique	Autumn Leave	Billie’s Bounce	Bye Bye Blackbird	All The Thing You Are	It Could Happen To You
Re-Harmonize by Play after the chord progression	2	-	-	-	-
Target V	9	4	10	3	8
Change register use open string to Root and chord tone	3	2	1	1	2
Change register to tonal key	-	1	6	-	1
Drop register by using open string	1	-		4	1
Change or drop register by using octave	2	4	2	5	2
Turn-around chromatic from iii to V	-	-	6	5	2
Motif	-	-	-	2	-
Chromatic Embellishment	-	-	2	3	-

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Walking bass line transcription of:

- *Autumn Leaves* by Gary Peacock album: Tokyo'96
- *All The Thing You Are* by Gary Peacock album: Standard I
- *Billie's Bounce* by Gary Peacock album: Still Live
- *Bye Bye Blackbird* by Gary Peacock album: At The Deer Head In
- *It Could Happen To You* by Gary Peacock album: Tokyo'96

Autumn Leaves

♩ = 208

Transcription By Yosawee Thongpae

Bass Line By Gary peacock

Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ A^ø7 D⁷
 7 Gm⁷ Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷
 13 A^ø7 D⁷ Gm⁷ A^ø7 D⁷
 19 Gm⁷ Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ A^ø7
 25 A^ø7 D⁷ Gm⁷ G^b7 Fm⁷ E⁷ D⁷(b⁹)
 31 Gm⁷ Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷
 37 A^ø7 D⁷(b⁹) Gm⁷ Cm⁷ F⁷

43 $B\flat$ maj7 $E\flat$ maj7 $A\emptyset7$ $D7(b9)$ $Gm7$

49 $A\emptyset7$ $D7(b9)$ $Gm7$ $Cm7$ $F7$

55 $B\flat$ maj7 $E\flat$ maj7 $A\emptyset7$ $D7(b9)$ $Gm7$ $G\flat7$

60 $Fm7$ $E7$ $A\emptyset7$ $D7(b9)$ $Gm7$

All The Thing You Are

$\text{♩} = 270$

Transcription By Yosawee Thongpae

Bass Line By Gary peacock

Fm^7 Bbm^7 $E\flat^7$ $A\flat maj^7$ $D\flat maj^7$ Dm^7 G^7

$Cmaj^7$ Cm^7 Fm^7 $B\flat^7$ $E\flat maj^7$ 8^{va}

$A\flat maj^7$ Am^7 D^7 $Gmaj^7$ Am^7 D^7 8^{va}

$Gmaj^7$ $F\sharp\ominus^7$ $B^7(b9)$ $E maj^7$ C^7

Fm^7 Bbm^7 $E\flat^7$ $A\flat maj^7$ $D\flat maj^7$ $D\flat m^7$

Cm^7 $B\ominus^7$ Bbm^7 $E\flat^7$ $A\flat maj^7$ $G\ominus^7$ $C^7(b9)$ 8^{va}

Fm^7 Bbm^7 $E\flat^7$ $A\flat maj^7$ $D\flat maj^7$ Dm^7 G^7

$Cmaj^7$ Cm^7 Fm^7 $B\flat^7$ $E\flat maj^7$

$A\flat maj^7$ Am^7 D^7 $Gmaj^7$ Am^7 D^7

55 Gmaj7 F#°7 B7(b9) Emaj7 C7

61 Fm7 Bbm7 Eb7 Abmaj7 Dbmaj7 Dbm7

67 Cm7 B°7 Bbm7 Eb7 Abmaj7 G°7 C7(b9)

73 Fm7 Bbm7 Eb7 Abmaj7 Dbmaj7 Dm7 G7

79 Cmaj7 Cm7 Fm7 Bb7 Ebmaj7

85 Abmaj7 Am7 D7 Gmaj7 Am7 D7

91 Gmaj7 F#°7 B7(b9) Emaj7 C7

97 Fm7 Bbm7 Eb7 Abmaj7 Dbmaj7 Dbm7

103 Cm7 B°7 Bbm7 Eb7 Abmaj7 G°7 C7(b9)

Billie's Bounce

♩ = 180

Transcription By Yosawee Thongpae

Bass Line By Gary Peacock

1 F^7 Bb^7 F^7 Bb^7
 7 F^7 Am^7 D^7 Gm^7 C^7 F^7 D^7 Gm^7 C^7
 13 F^7 Bb^7 F^7 Bb^7
 19 F^7 Am^7 D^7 Gm^7 C^7 F^7 D^7 Gm^7 C^7
 25 F^7 Bb^7 F^7 Bb^7
 31 F^7 Am^7 D^7 Gm^7 C^7 F^7 D^7 Gm^7 C^7
 37 F^7 Bb^7 F^7 Bb^7
 43 F^7 Am^7 D^7 Gm^7 C^7 F^7 D^7 Gm^7 C^7

Bye Bye Blackbird

♩ = 184

Transcription By Yosawee Thongpae

Bass Line By Gary peacock

Fmaj7 Fmaj7 A^ø7 D7(b9)

7 Gm7 D7 Gm7 D7 Gm7 C7

13 Gm7 C7 Fmaj7 F7

19 E^b7 D7 Gm7 D^b7 C7 8va.....

25 Fmaj7 (8)..... A^ø7 D7(b9) Gm7 C7

31 Fmaj7 Gm7 C7 Fmaj7

37 Fmaj7 A^ø7 D7(b9) Gm7 C7 Gm7 D7

43 Gm7 C7 Gm7 C7 Fmaj7 8va..

49 F^7 E^b7 D^7 Gm^7

55 Db^7 C^7 $Fmaj^7$ $Fmaj^7$ $A^{\emptyset7}$ $D^7(b9)$

61 Gm^7 C^7 $Fmaj^7$ Gm^7 C^7 $Fmaj^7$

67 $Fmaj^7$ $A^{\emptyset7}$ $D^7(b9)$ Gm^7 C^7

73 Gm^7 D^7 Gm^7 C^7 Gm^7 C^7

79 $Fmaj^7$ F^7 E^b7 D^7

85 Gm^7 Db^7 C^7 $Fmaj^7$

91 $Fmaj^7$ $A^{\emptyset7}$ $D^7(b9)$ Gm^7 C^7 $Fmaj^7$ Gm^7 C^7

Detailed description: This image shows a musical score for a bass clef instrument. It consists of eight staves of music, each starting with a measure number and a key signature of one flat (B-flat). The notes are written in a rhythmic pattern, likely eighth or sixteenth notes. Above each staff, specific chords are indicated: F^7 , E^b7 , D^7 , Gm^7 , Db^7 , C^7 , $Fmaj^7$, $A^{\emptyset7}$, $D^7(b9)$, Gm^7 , C^7 , $Fmaj^7$, F^7 , E^b7 , D^7 , Gm^7 , Db^7 , C^7 , $Fmaj^7$, $Fmaj^7$, $A^{\emptyset7}$, $D^7(b9)$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 , $Fmaj^7$, Gm^7 , C^7 . Some chords are connected by dotted lines, indicating a sustained or glissando effect. The score ends with a double bar line.

It Could Happen To You

$\text{♩} = 197$

Transcription By Yosawee Thongpae

Bass Line By Gary Peacock

Chord annotations for the bass line:

- 1: Gmaj7, B \emptyset 7, E7(b9), Am7, C \sharp 7, F \sharp 7(b9), Gmaj7, Cmaj7
- 7: B \emptyset 7, E7(b9), Am7, F7, har., Gmaj7, F \sharp 7, B7(b9)
- 13: Em7, A7, Am7, D7, Gmaj7, B \emptyset 7, E7(b9)
- 19: Am7, C \sharp 7, F \sharp 7(b9), Gmaj7, Cmaj7, B \emptyset 7, E7(b9)
- 25: Am7, F7, Gmaj7, C7, B \emptyset 7, E7(b9), Am7, D7
- 31: Gmaj7, Am7, D7, Gmaj7, B \emptyset 7, E7(b9), Am7, C \sharp 7, F \sharp 7(b9)
- 37: Gmaj7, Cmaj7, B \emptyset 7, E7(b9), Am7, D7
- 43: Gmaj7, F \sharp 7, B7(b9), Em7, A7, Am7, D7
- 49: Gmaj7, B \emptyset 7, E7(b9), Am7, C \sharp 7, F \sharp 7(b9), Gmaj7, Cmaj7

55 B^{ø7} E7(b⁹) Am⁷ F⁷ Gmaj⁷ C⁷

Musical staff for measures 55-60. The staff is in bass clef with a key signature of one sharp (F#). The notes are: 55: G2, A2, B2, C3; 56: D3, E3, F3, G3; 57: A3, B3, C4, D4; 58: E4, F4, G4, A4; 59: B4, C5, D5, E5; 60: F5, G5, A5, B5. Chord symbols are placed above the staff: B^{ø7} (55), E7(b⁹) (56), Am⁷ (57), F⁷ (58), Gmaj⁷ (59), and C⁷ (60).

60 B^{ø7} E7(b⁹) Am⁷ D⁷ Gmaj⁷ Am⁷ D⁷

Musical staff for measures 60-65. The staff is in bass clef with a key signature of one sharp (F#). The notes are: 60: F#5, G5, A5, B5; 61: C6, D6, E6, F#6; 62: G6, A6, B6, C7; 63: D7, E7, F#7, G7; 64: A7, B7, C8, D8; 65: E8, F#8, G8, A8. Chord symbols are placed above the staff: B^{ø7} (60), E7(b⁹) (61), Am⁷ (62), D⁷ (63), Gmaj⁷ (64), Am⁷ (65), and D⁷ (65).





Be-Bop: The revolutionary style of jazz characterized by fast tempo, instrumental skill improvisation based on the combination of harmonic structure and harmony. This style was developed in the early 1940 and its chief representative is saxophonist Charlie Parker.

Chromaticism: A jazz technique that uses the chromatic scale as a fundamental tool in the composition and performance of a song.

Chromatic Approach: A semitone altered note leading to an essential note.

Chromatic Approach to Root:

A semitone altered note leading to the Root of chord.

Chromatic Approach to Chord Tone:

A semitone altered note leading to the chord tone of the chord (third, fifth and seventh of the chord).

Chromatic Scale Approach: Chromatic Scale with more than 3 note leading to target note.

Chromatic Approach Re-Harmonization:

Play half step up or down to the target chord, it's usually use with triton substitution or any re-harmonization method such as:

F7 / F7 / Am7b5 / D7 re-harmonization to F7 / E altered / Eb7 / D7

Chromatic Embellishment:

Uses the chromatic scale as an ornament. This method is typically used when a chromatic scale approach to chord tone or root.

Fifth as Approach Note: The use of fifth interval leading to the target note.

Half step away: A method to playing dissonance sound by skipping half step up or down from the chord.

Lower and Upper Chromatic Approach: Play both of semitone altered note (in lower pitch and higher pitch) leading to essential note.

Pedal V: Is a sustained tone, which keep note on the fifth of the chord or tonal key while the chord still follows the chord progression. This technique is principally heard in the bass line.

Scale With Chromatic Approach: The method of playing chromatic notes as passing tones within diatonic scale.

Turnaround: A chord progression occurring at the end of the repeat section of the tune.

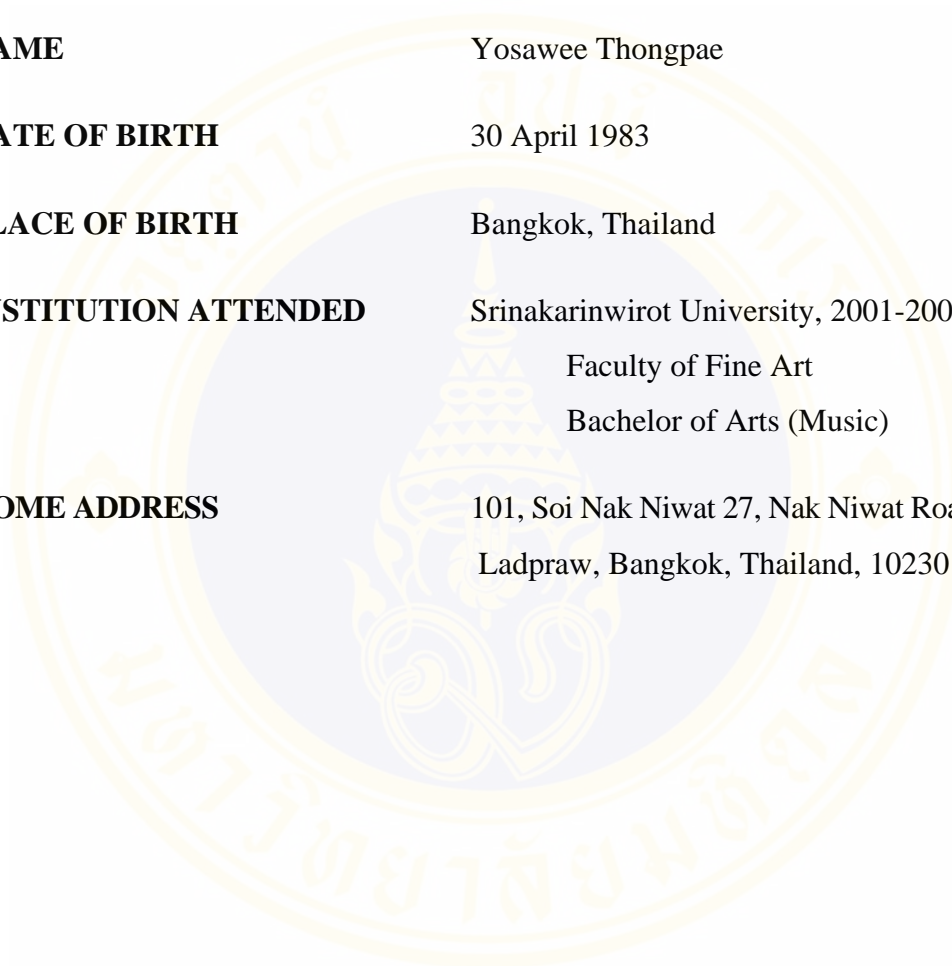
Tritone Substitution : A fifth chord substituting for another fifth chord a triton away. Both chord share the same third and steps, which are also a triton apart.

Rhythmic Displacement by Play after the Chord Progression:

The rhythmic displacement technique by which a chord progression moves from one measure to the next.

“ii-V”, “iii-vi-ii-V” : The chord progression which is most commonly used in standard song, example include the following chord progression: Dm7-G7, Em7-Am7-Dm7-G7.

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