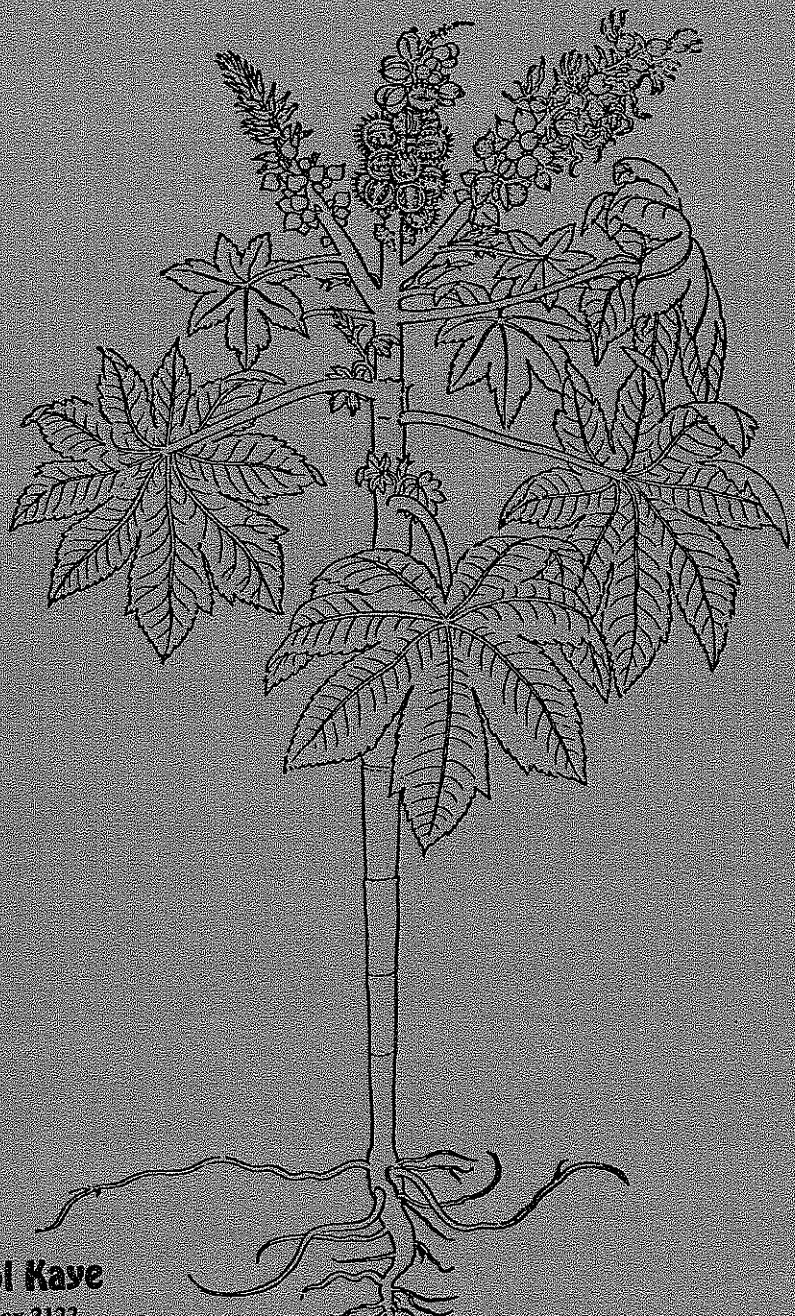


PRO'S JAZZ PHRASES – BASS CLEF

by Carol Kaye



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\$3.50

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The score consists of ten staves of handwritten musical notation for bass clef. The notation includes various rhythmic patterns, slurs, grace notes, and dynamic markings like 'tr' (trill) and '8va'. Some staves begin with a common time signature (C), while others switch to 2/4 or 3/4 time. Measures are numbered at the end of each staff. The music is intended for a bass instrument.

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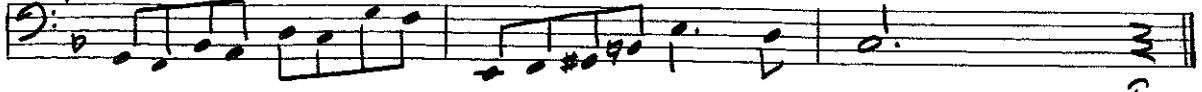
Handwritten musical score for Eb instrument, page 2. The score consists of nine staves of music. The first staff starts with a 2/4 time signature and a key signature of one sharp (F#). The second staff begins with a 3/4 time signature. The third staff starts with a 2/4 time signature. The fourth staff begins with a 3/4 time signature. The fifth staff starts with a 2/4 time signature. The sixth staff begins with a 3/4 time signature. The seventh staff starts with a 2/4 time signature. The eighth staff begins with a 3/4 time signature. The ninth staff starts with a 2/4 time signature. The score includes various musical markings such as grace notes, slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The title 'CDS' is written at the top left, and 'Eb' is written above each staff.

CD6

F



F



F₂



F



F



F



F



F Cycle



CD 7

G

A handwritten musical score consisting of nine staves of music. The key signature is G major (one sharp). The music includes various note heads (circles, squares, diamonds) and stems, with some stems pointing up and some down. There are also several grace notes indicated by small vertical strokes above the main notes. Measure numbers 1 through 9 are written at the end of each staff respectively. The score is written on five-line staff paper.

G

G

G 3

G

G

G

G

G

G Cycle

A handwritten musical score consisting of two staves of music. The key signature is G major (one sharp). The music uses a variety of note heads and stems. Measure numbers 1 and 2 are written at the end of each staff respectively. The score is written on five-line staff paper.

CDS

Handwritten musical score for CDS, consisting of ten staves of 10-measure patterns. The score is written in common time (indicated by 'C') and uses a bass clef (indicated by 'G'). The patterns are organized into sections labeled Dm7-G7-C and G7. Measures 1-10 are indicated by a bracket above the staff.

- Section 1 (Dm7-G7-C):** Measures 1-10. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 10 ends with a bass note and a fermata.
- Section 2 (G7):** Measures 11-20. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 20 ends with a bass note and a fermata.
- Section 3 (Dm7-G7-C):** Measures 21-30. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 30 ends with a bass note and a fermata.
- Section 4 (Dm7-G7-C):** Measures 31-40. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 40 ends with a bass note and a fermata.
- Section 5 (Dm7-G7-C):** Measures 41-50. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 50 ends with a bass note and a fermata.
- Section 6 (Dm7-G7-C):** Measures 51-60. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 60 ends with a bass note and a fermata.
- Section 7 (Dm7-G7-C):** Measures 61-70. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 70 ends with a bass note and a fermata.
- Section 8 (Dm7-G7-C):** Measures 71-80. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 80 ends with a bass note and a fermata.
- Section 9 (Dm7-G7-C):** Measures 81-90. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 90 ends with a bass note and a fermata.
- Section 10 (Dm7-G7-C):** Measures 91-100. The first measure starts with a bass note followed by eighth-note pairs. Subsequent measures feature eighth-note patterns with various rests and dynamics (e.g., 'f', 'mf', 'p'). Measure 100 ends with a bass note and a fermata.

CD 10

E♭

B♭7

Ebmaj9

Fm7-Bb7-Eb

Fm7-Bb7-Eb

Fm7-Bb7-Eb

Fm7-Bb7-Eb

Fm7-Bb7-Eb

Fm7-Bb7-Eb

- 6 -

CD 11

F

C7

F

Gm7-C7-F

Gm7-C7-F

Gm7-C7-F

Gm7-C7-F

- 7 -

CD12

Handwritten musical score for CD12, consisting of eight staves of music. The score includes the following chords and markings:

- Staff 1: G major (G)
- Staff 2: G major 9 (G maj 9)
- Staff 3: D7
- Staff 4: G
- Staff 5: Am7-D7-G
- Staff 6: Am7-D7-G
- Staff 7: Am7-D7-G
- Staff 8: Am7-D7-G

The score uses a treble clef and includes various musical markings such as grace notes, slurs, and dynamic markings.

The diminished chord (dim., D°) repeats itself every three 1/2-tones and is a common substitute for the 7th chord, the 7b9 (7-9) having the identical same notes as the diminished a 1/2-tone higher, $\text{C7-9} = \text{Db}^{\circ}$.

CD 14

C7-9 Same as: $\text{Db}^{\circ} (\text{E}^{\circ}, \text{G}^{\circ}, \text{Bb}^{\circ})$

C7-9 Same as: $\text{Db}^{\circ} (\text{E}^{\circ}, \text{G}^{\circ}, \text{Bb}^{\circ})$

$\text{C7} (\text{Db}^{\circ})$ up+down

$\text{C7} (\text{Db}^{\circ})$ 8va up+down

$\text{C7} (\text{Db}^{\circ})$ w/parallel 4ths up+down

$\text{C7} (\text{Db}^{\circ})$ resolving to F

C7 parallel 4ths

CD 15

E_b7-9

Some as:

E° (G, B♭, D♭)

E_b7 (E°) up + down

E_b7 (w/parallel 4ths) up + down

E_b7 (E°) resolving to A♭

E_b7 parallel 4ths

The score consists of ten staves of handwritten musical notation for a fretless bass or guitar. Each staff includes a tuning circle at the beginning. The notation uses vertical stems with horizontal dashes for pitch, and small numbers (1, 2, 3) above or below the stems indicate fingerings. The first staff is labeled "Some as:" and has a "b" above the last note. The second staff is labeled "E° (G, B♭, D♭)". The third staff is labeled "E_b7 (E°) up + down". The fourth staff is labeled "E_b7 (w/parallel 4ths) up + down". The fifth staff is labeled "E_b7 (E°) resolving to A♭". The sixth staff is labeled "E_b7 parallel 4ths". The notation includes various slurs, grace notes, and dynamic markings like "b" and "f".

CD 16

F7-9

Some as:

G^bo (A^o, C^o, E^bo)

F7 (G^bo) up + down

F7 (w/ Parallel 4ths) up + down

F7 (G^bo) resolving to B^b

F7 parallel 4ths

- 11 -

CA 17

G7-9

$A_{B^0} (B^0, D^0, F^0)$

ζ^7 (Abs) up + down

\leftarrow 7 (w/parallel 4ths)
up + down

G7 (Abo) resolving to C

G7 parallel 4ths

Even whole patterns and chords can be used diminished-style (every three 1/2-tones) for 7ths (and sometimes major chords):

四

The image shows three staves of handwritten musical notation for guitar. The top staff is labeled C7 (Gm9) and features a sequence of chords and notes. The middle staff is labeled C° and also contains chords and notes. The bottom staff begins with a series of notes and ends with a C7 chord followed by a F chord. The notation includes various note heads and stems, some with arrows indicating direction or specific performance techniques.

The augmented phrase (aug., +) repeats itself every four 1/2-tones (2 whole-tones) with passing notes the whole-tone inbetween (the whole-tone scale). This tighter 7th chord substitute needs quicker resolve or movement. Sometimes you can substitute the dom. augmented for the minor, i.e., for F7, you can use G+, which is dominant to Cm (which is dominant to the F7 chord).

Handwritten musical score for guitar in C+ major, 80 BPM. The score consists of five staves of music with various chords and fingerings indicated by numbers above the notes.

Staff 1: C+ 80
Chords: G, D, A, E, B, F#
Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560

CD 20

E_b7 (B_bm9)

f 8va Eb

E_b7 ff 8va

E_b+ passing passing passing

E_b

E_b

E_b

E_b

CD 21

F⁷ (Cm⁹)

F⁹

F⁷

(4) 2. Bb

3.

F+

passing

passing

G

A

CJ 22

This image shows a handwritten musical score consisting of six staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The key signature varies throughout the piece, with sections labeled 'G7' (with '(Dm⁹)' above it), 'G+' (with '#' above it), and 'G'. The first staff includes a 'Passing' harmonic note. The second staff features a 'Passing' note and a 'passing' note. The third staff contains a 'Passing' note. The fourth staff includes a 'Passing' note and a 'passing' note. The fifth staff contains a 'Passing' note. The sixth staff includes a 'Passing' note and a 'passing' note. The score also includes several 'bebop' patterns and eighth-note groups. The first staff ends with a 'bebop' pattern and a 'bebop' ending. The second staff ends with a 'bebop' ending. The third staff ends with a 'bebop' ending. The fourth staff ends with a 'bebop' ending. The fifth staff ends with a 'bebop' ending. The sixth staff ends with a 'bebop' ending.

CD 23

The b5 is exactly 1/2 way between Do and Do of the 12-tone scale, and also part of the diminished and augmented chord substitutes. The pivotal b5 is useful in 7th chord passing movements: C7 - Gb7 (b5) to F7. The C7b5b9 chord has the same notes as Gb7, Gb7b5b9 same as C7. For C7, you can play on Dbm9 (b5 of Gm - Gm goes to C7): C7 - Gm - Dbm9 (Gb7) resolving to F, so forth. -b5 phrases can also be "traveling" note substitutes for all chords.

C to F

Turn Around

C Am⁷ Dm⁷ G⁷ (b⁵ jazz) Cmaj⁷ E⁶maj⁷ Abmaj⁷ D^bmaj⁷

B5 of A B5 of D B5 of G

Chordal Scale

C Dm Em F G⁷ Am Bm-5 C

Cmaj7 Dm7 Em7 Fm7 G7 Am7 Bm7-5 Cmaj7

It's important to grasp how the triads of the 7th chord (G7) use the chordal scale in their appearance: major triad, minor b5 triad, minor, major, minor, major, minor, major in their succession of movement. "Bird" would move the entire chordal slide-scale over on the oddball minor b5 to make it a straight minor, then change the order of minor - major - minor - major which puts all in a different key (temporarily) to create some great upper level triad notes.

In Dm, think in key of C, not "F".

In Jazz, think of minor keys as belonging to the major Do 1 whole-tone lower, Dm in the key of C (using the C Chordal Scale movements for Dm chord notes), not the key of F that it's written (no Spanish b6). Below is also another trick of playing the identical (or similar) phrase 3 1/2-tones up for major to minor (F-Fm).

Fmaj7 (F)

F#G A⁶maj7 (Fm)

Fmaj7

Fm (add maj7)

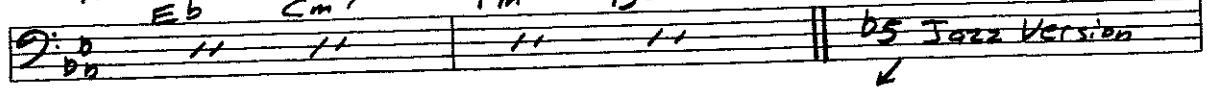
Play C+ (dom. t to Fm)

CD 24



Turn Around

Eb Cm7 Fm7 Bb7



bs Jazz Version

Ebmaj7 Gbmaj7 Bmmaj7 Emaj7

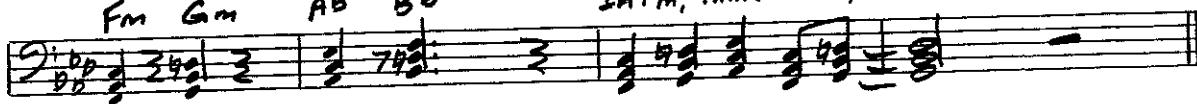
bs of C bs of F bs of Bb

Eb Fm Gm Ab Bb7 Cm Dm7-5 Eb
I II V7

Ebmaj7 Fm7 Gm7 Abmaj7 Bb7 Cm7 Dm7-5 Ebmaj7



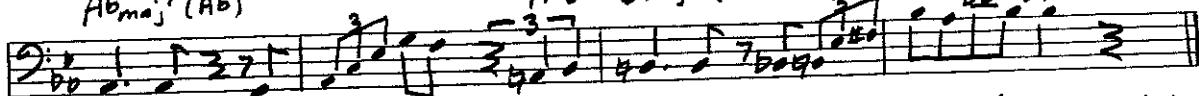
In Fm, think in Key of Eb, not "Ab"



↑
Use the Eb chordal scale for key of Fm

Abmaj7 (Ab)

A Bb Bmaj7 (Abm)



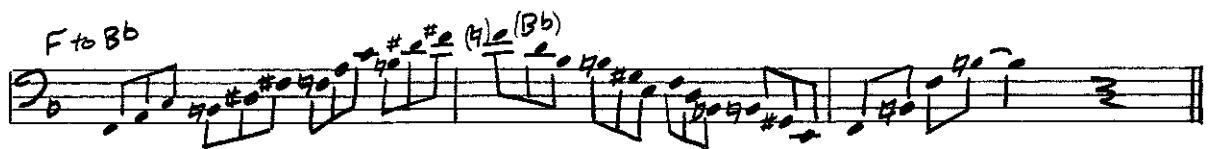
Abmaj7

Abm (addmaj7)

Play Eb+ (dom. + to Abm)

CD 25

F to Bb



Turnaround

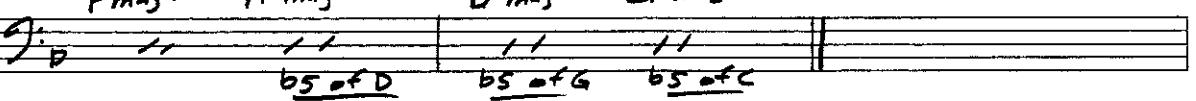
F Dm⁷

Gm⁷ C⁷

b5 Jazz Version

Fmaj⁷ Abmaj⁷

D^bmaj⁷ G^bmaj⁷



b5 of D

b5 of G

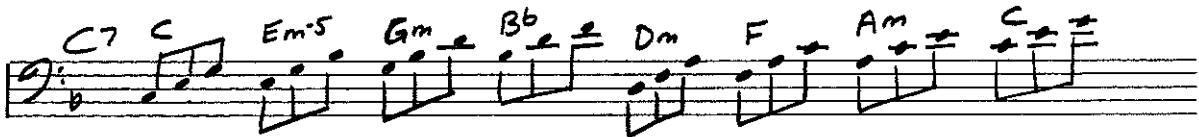
b5 of C

F Gm Am Bb C⁷ Dm Em⁻⁵ F

I ii

II⁷

Fmaj⁷ Gm⁷ Am⁷ B^bmaj⁷ C⁷ Dm⁷ Em⁻⁵ Fmaj⁷

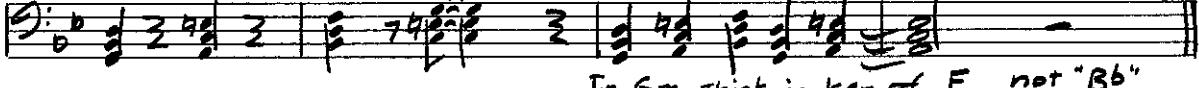


Gm

Am

Bb

C



In Gm, think in key of F, not "Bb"

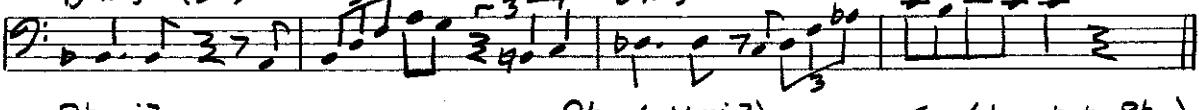
↑

Use the F chordal scale for key of Gm

Bb_{maj}7 (Bb)

B C

D_bmaj⁷ (B_bm)



Bb_{maj}7

Bb_m (add₇)

play F+ (dom. + to Bb_m)



CD 26

G to C

Turnaround

G Em7 Am7 D7

b5 Jazz Version

Gmaj7 Bbmaj7 Ebmaj7 Abmaj7

b5 of E b5 of A b5 of D

G Am Bm C D7 Em F#m-5 G

I ii II

Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F#m7-5 Gmaj7

D7 D F#m-5 Am C Em G Bm D

Am Bm C D In Am, Think in key of G, not "C".

Use ↑ G chordal scale for key of Am

Cmaj7 (C) C# D Ebmaj7 (Cm)

Cmaj7 Cm (add maj7) Play Gt (dom. + to Cm)