

## SECTION 8: ANNEX

### 8.1 Interviews

The following questions were asked while in bold are those questions that especially concern my thesis.

1. When did you start playing the double bass and what motivated you to choose this instrument?
2. What were the steps that brought you to become a professional player (schools, studies, music experience in general, master classes etc.)
3. **Which were and which are your idols (double bass player) in jazz music who inspire you the most and why?**
4. When did your experience in New York start and how was it at the very beginning? How is the current situation there, now?
5. **Which musical experiences influenced and marked your career the most?**
6. Given the fact that you are quite busy with gigs and travels, what is your advise on organizing your time for practicing well?
7. **How do you organize the creative process in your composition and your playing? What inspires you when write a new song?**
8. **In your opinion, which double bass player influenced the evolution of the modern jazz double bass approach the most and why?**
9. Together with which great musician did you start to play?
10. **To which music do you listen usually (jazz, pop, classical)?**
11. **What is important in a rhythm section and which are the connections that you are looking for between its members?**
12. With which musicians would you still like to play in the future (which you have never played with before)?

*Thank you very much for your consideration, time and help. Giampaolo Laurentaci*

### *8.1.1 LOCAL DOUBLE BASS PLAYERS (BCN/SPAIN)*

DAVID MENGUAL

1. Empece a tocar el contrabajo en el 1993 , antes tocaba el bajo eléctrico. El cambio lo hice con la intención de acercarme más a la música que m3e interesaba.

2. Para mi la música siempre ha sido más una necesidad que una opción , mi formación siempre ha sido semi-autodidacta. He estudiado en escuelas y con profesores particulares y también he asistido a algunas master clases, pero fundamentalmente he investigado y trabajado por mi cuenta.

3. Han sido muchos y muy distintos en el paso del tiempo , pero quizás si tuviera que elegir a uno ahora , sería **Charlie Haden** , por su lirismo y concepto musical , muy cercano al mio en muchos aspectos.

5. Experiencias he tenido muchas y muy interesantes, quizás podría destacar los cuatro años que forme parte de la Orquesta del Teatre Lliure , bajo la dirección de **Lluís Vidal**, donde aprendí muchísimo y también los proyectos con músicos como Dani Perez, Joan Díaz, David Xirgu, Carme Canela ..

Como sidemen también tuve la suerte de trabajar con Barry Harris , Nat Su , de los que aprendí dos formas absolutamente distintas de vivir la música.

6. Con el tiempo aprendí a optimizar el tiempo de estudio , entendí que lo más importante era la capacidad de concentración en cada sesión para cumplir los objetivos marcados.

En referencia a los viajes , la verdad és que desde hace unos años , mi actividad está más centrada en la docència y en proyectos más cercanos. Estube muchos años viajando mucho , y para mi , és una etapa realizada.

7. Para mi la composición és una traducción de el estado vital en el que me encuentro en cada momento. Siempre resulta muy intuitivo y nada premeditado. Me alejo mucho de la investigación en la composición a la hora de crear, de manera que el resultado siempre és muy real a mis necesidades existenciales.

**8.** A mi entender , existen escuelas muy distintas , representadas por contrabajistas muy diferenciados ,sobre todo , a nivel conceptual. Lo que si me parece , és que una persona que revoluciono la función de este instrumento , fue Jaco Pastorius. Tocaba el bajo eléctrico, pero influyo mucho en revolucionar y potenciar las posibilidades de la función de bajista/contrabajista.

**10.** Escucho absolutamente de todo ,sin ningún prejuicio ,considero que al final todo és música y te puede alimentar.

**11.** Para mi existen dos cosas importantes , el vinculo personal y la capacidad de escuchar y respetar .

**12.** Hay muchos músicos de los que admiro profundamente su obra y su manera de entender la música. Pero esto no quiere decir que quisiera tocar con ellos.

Como ya he dicho antes , el vínculo personal y la afinidad , sería lo que más valoro para compartir música.

## GIULIA VALLE

**1.** In my late teens. I first started studying piano, when I was a kid. But with the bass I had a sort of love at first sight, as soon as I started I knew it was going to be forever.

**2.** A little bit of everything. For musical learning, private lessons have been the best. For musical interaction with other musicians, schools are the best. Although, I have always been pretty much self thought, and have been looking for teachers only to learn specific things. The more important for me have been Mario Rossy, Ben Street, Enric Ponsa and François Rabbath.

**3.** Mingus has been my great idol, more than as a bass player or composer, as an energy propeller. Then of course, I've been falling in love with great players that mean a lot for that instrument such as Wilbur Ware (because of his rhythmic lines) At my advice, he has created a school that years later have been developed by people like Larry

Grenadier, Ben Street... I could say similar things about Oscar Pettiford. Another very important bass player is Scott La Faro. He also created a school, the constant search of melody that years later was developed by Marc Johnson, Eddie Gomez...And of course, I love and I will always love Charlie Haden. He is an honest person, and an honest musician.

4. I started traveling there by 1999. The experience was great and I was lucky, since I met great musicians such as Jason Lindner, Bill Mc Henry, John Mc Neil, Mike Kanan... I soon played around and recorded albums with them. That has been a very valuable experience and taught me incredible things, on the leading spectrum of music. After those experiences, I started leading my own bands and discovering how important it is to be yourself in music -and life- Sometimes, and specially in Europe, there has been a mystification of the “American” thing. The only point to really take seriously, is to follow your truth and defend it as much as you can, always learning from the others and interacting with other players and composers. This is a great lesson to learn in N.Y.

5. I think every experience has a meaning. But probably, the biggest experience has been building up my music and discover who I am through it.

To play an instrument decently is not a very difficult thing, compared to keep the energy and freshness and motivation after 20, 30 50 years.

6. I have no idea. I'm still not able to do it. Most of the time I spend it studying compositional concepts from the great teachers as Schoenberg or analysing Bach fugues. I'm not really motivated on becoming a virtuoso on the instrument. At that point, I only enjoy playing the bass when I am playing with people. So I try to keep myself in shape for this, but there are many things in music that motivate me more than studying at home... (Unfortunately)

7. First the head, then the heart... I usually work a lot on the through composing. I have no method, but I search the form concept, even if on the abstraction.

8. No answer

9. I think Benet Palet (trumpet playe from terrassa).

**10.** I don't listen to music as much as I should, but in the last years I've been more and more into the post romantics (Rachmaninov, Scriabin...), and the contemporaries (Bartok, Ligeti, Hindemith). When I need peace I listen to Bach, specially the Keyboard works, such as the Goldberg variations and the two and three part inventions. When I feel like grooving I play Shirley Horn. She has been the best voice in jazz ever.

**11.** Listen listen and listen. No ego. Ego is the worst enemy in music and life. Ego can screw up a session.

**12.** Well, there are plenty of people here in Barcelona, specially young guys that are amazing musicians and have a great energy. I wish I could sooner or later play with all of them, bring them to my territory and make them enjoy playing my music.

#### MASSA KAMAGUCHI

**1.** I picked up the double bass when I was 18 years old, I was playing the electric bass before but I wanted to play real jazz music, I didn't think the electric bass was the right instrument for playing jazz.

**2.** When I started to play the double bass I took the lesson from Yoshio Ikeda who was a former student of Gary Peacock when he lived in Japan.

That was the almost only jazz lesson I took. After a year or so I was already a professional.

**3.** Red Mitchell was my first idol. His lines and solos were so melodic. I don't have any idol now.

**4.** I moved to New York in 1993, I remember it was tough in the beginning but after that it is the best city for the musician.

NY never changed, the gig pays 50\$ since the 60's, musicians want to play the sessions everyday.

5. I had a steady gig in Boston for a few years. It was a hotel lounge gig with a local piano player and Joe Hunt. This experience influenced the most for my career, I learned so much from Joe through playing with him, he was the my teacher in my Boston time.

6. Focus on one thing you really want to develop

7. Sorry, i don't compose.

8. Scott La faro.

9. Joe Hunt.

10. I don't listen to music.

11. It always depends on the situations but you make the connections in the band. That is the bass player's job.

12. Paul Blay

### *8.1.2 INTERNATIONALLY KNOWN DOUBLE BASS PLAYERS*

#### **LARRY GRENADIER**

Like most bass players, the second someone puts a bass in your hands someone is calling the next week to offer you a gig! This is how it was for me at around 11 years old. I went right into playing in a band. So right from the get go my musical approach was completely pragmatic; what do I need to learn in order to play this song, to play this gig.

Everything was geared towards this. I was typically the worst musician in the band as I was finding myself involved with much more advanced players. This made me learn quick as I could instantly see what was working or not working on the bandstand.

This was very fortunate. So as a few of my friends went off to music school after high school, I decided to stay in The SF Bay Area, go to Stanford University, and continue to play high level gigs which became my own version of a music school.

This is the only jazz education I know so I can't really guess how I might be otherwise effected if I had gone to a proper music school. I think in general it spend my progress along and got me right into the thick of things.

My dad who had played trumpet before I was born listened to big band jazz, things like Benny Goodman, Stan Kenton, Harry James. So we were hearing this type of music early on. I can't say it really drew me in at that point . My older brother Phil who plays trumpet had a teacher that turned him on to modern jazz and bebop. So through him I started to hear Miles, Clifford Brown, Dizzy, etc.

I went to see Ray Brown play once when I was 11 or 12. I was still just playing electric bass at this time. Without really understanding what was going on at all I do remember the impact of that day. I couldn't have asked for a better bass player to show me the instrument's potential!

The more I got into jazz the more I drifted towards the upright bass. It was on the records I was listening to so I naturally started to try to figure out how to translate everything over to the acoustic instrument. I think I naturally gravitated to the subtlety of the instrument. It doesn't hit you over the head. It's absence in music is striking but in a sort of mysterious way. I liked that it was producing the sound naturally and that you had to find a dynamic within a narrower range then with the electric bass. The whole thing is kind of a mystery to me. How I got attached to this instrument and am still playing it and fascinated by it years later. I don't over think these things. I am just grateful.

**3.** So many bass players affected me over the years. My first influences were Ray Brown, Charles Mingus, Paul Chambers, Oscar Pettiford, Sam Jones, Ron Carter, Jimmy Garrison, Charlie Haden, George Mraz, Eddie Gomez, Gary Peacock, Rufus Reid, Marc Johnson. At a certain point I realized every bass player had something to offer me, something I could take away and use as my own. Of course I was also influenced by other instrumentalists like drummers, sax players, trumpet players, etc.

**5.** Early on I met a great piano player in SF named Larry Vuckovich. He somehow saw some potential in me and hired me to play with him. Through him I met many other great musicians like Charles McPherson, Donald Bailey, Eddie Marshall and many others. He allowed me a space to grow in, learn the repertoire, figure out the basics.

After that there were many other musicians in the SF area who helped me tremendously. Some of them are Bruce Forman, Steve Smith, Tom Coster, Vince Lateano, Dick Wittington, Smith Dobson and others.

When I got to college I met and played with Joe Henderson. This developed into a bunch of gigs while I was in college. Almost completely through the music, not verbally, he taught me more than maybe anyone else at that time. About sound, groove, phrasing, note choice. Also at this time I got to play a bit with Stan Getz which of course had a huge effect on my development.

From these more experienced musicians I learned what others needed from the bass. What the instrument can offer the music. When you are playing with your contemporaries at that age everyone is so new to their instrument that they have a hard time grasping the music as a whole and listening beyond themselves. With older players I realized very quickly that they heard what I was playing and reacted to it on a very high level. In this type of environment I saw that I had to get my act together quick!

**11.** The importance of a good solid rhythm section can not be stressed enough. If the rhythm section feels good anything can happen. For this to happen however a very high level of listening is required. One has to be constantly "awake" in the music. If the bassist's role is to make everyone sound the best they can a constant state of intensive listening is necessary at all times; giving the music what it needs to keep it in balance.

If everyone in the rhythm section is doing this then the music will be more sensitive, subtle, creative, and in the moment. One cannot trust that what worked last night will work tonight.

Every musical moment is unique and has to be experienced as a new event.

If one listens to the great rhythm sections throughout the history of jazz one will find many approaches. What is constant is a flexible strength that is continually shifting with the music.



## PETROS KLAMPANIS

1. I started playing the double bass rather late. I was 21; exactly 21, on the day of my birthday. I used to play the piano before that, since I was 4 years old and I picked up the electric bass when I was 15.

I think the reason I fell in love with the bass, both electric and acoustic, is its understated power: although the bass sound is not predominant within a group, its role and musical value is probably the most important in comparison with the other instruments. This thought charmed my teenage mind and therefore I had to work hard on convincing initially my piano teacher to let me quit the piano lessons (Greek piano teachers are very strict you know..) and eventually my parents to buy me a bass!

2. As I said, the first musical step I took was learning to play the piano. The story goes as follows. My parents bought an electric 80's keyboard to my elder sister and I happily took advantage of it. That was my playground from the age of 4 till the age of 8. After that I started actual piano lessons at a music school in my hometown Zakynthos, in Greece.

At the age of 18 and as a designated electric bassist, I continued my studies in Athens in different music schools. During that period I took lesson of classical harmony, counterpoint and music history and also had the chance to perform and learn from people that I used to admire as a teenager.

The next step was the Conservatorium van Amsterdam. I spent 2 and a half years there. I took many classes and kind of did that study in a condensed way. I remember myself playing with people all day long-not practicing too much unfortunately, though. At the CvA I met many creative musicians and also started thinking of the business aspect in music. There were actual lesson related to music business and that was something completely new for me. Amsterdam was nice, but soon I felt the need for moving on to a bigger, more dynamic place and of course New York was exactly what I was looking for.

I pursued a Master's Degree at the Queens College, but the my main musical input during my early NY years was deriving from listening to music at the city's venues. And

I'm not talking only about jazz music. Cuban music, Indian music, Brazilian music, Greek traditional music and of course Jazz music played by our contemporary masters was-and undoubtably still is- my main source of inspiration. After some time, I also started playing with musicians that I admired and that helped me develop my individual view of sound on the instrument and on composition.

3. I always liked Paul Chambers deep tone and solid groove as well as his melodic baselines and solos. Ray Brown is another hero of mine, for the same reasons.

I really like Gary Peacock, Marc Johnson who are really melodic and lyrical players and kind of continue the individualistic bass playing that **Scott LaFaro** established.

4. Life in New York is always tough. In the beginning it was very hard for me, especially because I came from Amsterdam where life was much more relaxed and easy. NY rent was very expensive, as well as the tuition fees and gigs payed too little. This was a challenge for me. I found it necessary to work on my PR skills in order to meet the right people who will trust in you musically. If you don't know anyone that could be tough! Then having your own band usually means being able to fund it at first. Once you get the ball rolling then you have opportunities to record and perform with great musicians.

I am currently playing in the city with my band and other musicians that I enjoy performing with-well most of the times..-and planning to release my second album which will feature CONTEXTUAL.

5. That was the first concert I gave with my group, CONTEXTUAL, in June of 2011 at The Cornelia Street Cafe in West Village, NY. It was a really great music performance that I still like recalling and get inspired by. I was lucky enough to have captured some moments of that performance on video.

6. Life can be complicated. Problems arise all the time and the first compromise we tend to make is to not practice. What we don't realize is that usually this is the cause of more problems, as the process of practicing, in its true nature, is the one that will give us inspiration and courage to go on, not only in a musical way, but an overall psychological way.

In other words, my advice is just make sure that you practice everyday.

7. I make sure that practice on the instrument and on the piano, which is my main compositional tool, is an everyday routine.

The secret, if any, is to make the practice enjoyable. This is sometimes easier than others. I usually break my practice in 30 minute slots and I set a very specific goal during those slots. One of those goals can be a scale, a pattern etc. when it comes to instrument practice, or a melodic idea, harmonic progression, when it comes to arranging/composing.

What occurs to me is that the creative process is like digging the ground in order to find a gemstone. I cannot expect a gemstone to walk my way! I need to work my way towards it. Picasso said that inspiration must find you working.

Inspiration can be anything really. I usually draw it from my everyday life, people I love or ideas i have and emotions that I experience.

8. I cannot really pick up a single bassist as the most influential bassist in modern bass playing. If you asked me the same question about saxophone, I would had probably said charlie Parker or Coltrane. For drums Tony Williams or Elvin Jones. Still, I use two names in those examples!

I consider Ray Brown a huge chapter in bass playing. He established the sound, melodic and rhythmic approach on walking bass and he recorded extensively. On the other hand **Scott LaFaro** was responsible for the emancipated, melodic bass playing within the trio which inspired and influenced many bassists to come after him. I think those two people and the musical currents that they represent are the two worlds of bass playing as we know it today.

10. I enjoy listening to music which I feel is an honest emotional expression of its creator. It can be any style of music really. I enjoy listening to Chaka Chan's Ain't Nobody, as much as I enjoy listening to Debussy's La Mer.

11. The two first things that I am looking for are groove and sensitivity.

Groove is the most important element in music. It's the conviction with which the rhythm is interpreted and performed.

Sensitivity in musical performance is very important to me as a bass player. I want to play with players that have open ears, that they can feel the nuances in sound and have the reflects to react and make strong musical statements.

12. There are 4 musicians that came into my mind after reading this question. Two American pianists and two excellent Armenian musicians: Fred Hersch & Brad Mehldau, Ara Dinkjian & Tigran Hamasyan. I consider them exceptional artists and performers and I seek the opportunity to meet and play with them.

## BEN ALLISION

1. The instrument that first caught my ear was the guitar. I have recordings that I made myself at a very early age, basically banging on a nylon string guitar. I have fond memories of those early years. I had no technique of any kind. It was all about the joy of making noise. By high school I was more serious about music, studying West African drumming traditions, working out tunes on the piano and playing guitar. I discovered the acoustic bass in my senior year of high school (at the Educational Center for the Arts) and quickly immersed myself in a thorough study of it's history and mechanics. The acoustic bass has the harmonic and melodic capabilities of the guitar but also the percussive qualities of a drum (at least the way I like to play it).

2. I think I realised in high school that I wanted to be a professional musician. But I also new I didn't want to be a studio player or play exclusively on Broadway or in a pit. After the Educational Center for the Arts (and a short stint at Yale University) I moved to New York to attend NYU. But, I'd say the best education I received was just being on the scene in NYC. I listened to everyone and soaked up all that I could. My goal was always to play with musicians who were better than me (most were at that time!). It was "learning by doing."

3. Charles Mingus, Dave Holland, Scott LaFaro, Charlie Haden, George Duvivier, Oscar Pettiford, Milt Hinton, Wilbur Ware and many others, all had a huge impact on me. I was especially attracted to the bass players who were band leaders and composers.

I think they have a unique perspective on how to build a band and how musicians interact while playing. The bass has tremendous power to set the harmony and rhythmic direction of a piece of music and, in a way, acts as a bridge between the harmonic, melodic and rhythmic functions of the other instruments in the band.

4. I moved to NYC in 1985 but didn't really hit the scene until 1989, once I graduated from NYU. There was a lot going on but it was tough for a young musician to break in. I did my share of jam sessions but mostly tried to organize sessions with friends. Soon after I got a call to play with Lee Konitz. That opened some doors for me.

5. In 1992 I helped to found a non-profit musician-run organization called the Jazz Composers Collective. We started the Collective as a way to foster new music and build audiences for new jazz. As the Artistic Director of the Collective, as well as a Composer-in-Residence, I organized over 100 concerts, 6 week-long festivals, countless residencies, workshops, international tours, recording sessions and collaborations over the 13 year period that the Collective was in existence. It was a tremendous outpouring of creative energy and I am thrilled to have been a part of it.

6. I've never been a big fan of practicing. Every time I pick up my bass I want to play, not just "prepare to play." I'm always working on new ideas. I find that writing new tunes helps to change the way I play. And improvising changes the way I write. This is how I move forward.

7. My writing process usually spins out over several months. I often start by assembling a kind of scrapbook of musical fragments - ideas that may be melodic, rhythmic or harmonic in nature, or may just be a timbre or a reference to a particular musical genre. I try to mix and match these small ideas and create something with an interesting form. I like contrast and do my best to avoid cliché. I also like to include humour at times. And surprises. Then I like to bring what I have into a rehearsal and have my band play through it, put meat on the bones so to speak. If things are working we play it on the road for a while. By the end of a tour a new tune has usually become a very different thing. In fact, my tunes are never really done. Every once in a while I'll take an older tune and remake it.

**8.** It's too hard to pick one bassist. We all build on and are influenced by each other's work.

**9.** I've played with so many many musicians over the years. All of them have influenced me in one way or another. Too many to mention.

**10.** I listen to a very wide range of styles. And I find a lot of music that I like. In fact, I'd say the only music that I typically don't like very much is modern country (although I do really like old style country music, like Hank Williams, Dolly Parton, Johnny Cash, etc).

**11.** I usually don't make a conscious division in my mind between the "rhythm section" and anyone else in the band. We all play together and serve the music and the moment. I tend to prefer playing with musicians who approach music the same way.

**12.** Again, too many to narrow down.

## 8.2 Transcriptions

### 8.2.1 SOLOS

#### S' posin'

S. LaFaro solo

Chord symbols and measure numbers:

- Measures 1-4: E $\flat$ maj7, Fm, B $\flat$ 7, E $\flat$ maj7, Gm, C7
- Measures 5-8: Fm7, B $\flat$ 7, E $\flat$ maj7, Gm7, C7
- Measures 9-12: Fm, Dm, G7, Cm
- Measures 13-16: F7
- Measures 17-20: Fm, B $\flat$ 7, E $\flat$ maj7, Gm7, C7
- Measures 21-24: Fm7, B $\flat$ m, E $\flat$ 7(b5), A $\flat$ maj7
- Measures 25-28: Dm, G7, Cm, Cm/B $\flat$ , Am7(b5), D7
- Measures 29-32: Gm, C7, Fm7, B $\flat$ 7, E $\flat$ maj7, Fm, B $\flat$ 7
- Measures 33-36: E $\flat$ maj7, Gm, C7, Fm, B $\flat$ 7
- Measures 37-40: E $\flat$ maj7, Gm, C7, Fm, Dm, G7

2

43 Cm F7

48 Fm Bb7 Ebmaj7

52 Gm C7 Fm Bm7

56 Eb7(b9) Abmaj7 Dm G7 Cm

61 Cm/Bb Am7(b9) D7 Gm C7

64 Fm Bb7 Ebmaj7 Fm Bb7



# Gloria's stepp (bass solo take 2)

S. LaFaro

Fmaj7      E♭maj7      Dmaj7      D♭maj7      C7(♯9)

5 Fm7 (8) Fmaj7      E♭maj7      Dmaj7

8 D♭maj7      C7(♯9)      Fm11

11 Em7      Fmaj7      Am7

14 Em7(b5)      Gm7(b5)      Dm7(b5)

17 G7(♯9)/B      C7(♯9)/E      E♭7(♯9)/A

20 E♭7(♯9)/A      Fmaj7      E♭maj7      Dmaj7

23 D♭maj7      C7(♯9)      Fm11

26 Fmaj7      E♭maj7      Dmaj7      D♭maj7

29 C7(♯9)      Fm11      Em7

32 Fmaj7 3 Am7 Em7(b5) 3 3 3 3 3 3 3 3

35 Gm7(b5) Dm7(b5) G7(b9)/B 3 3 3 3 3 3 3 3

38 C7(b9)/E Eb7(b9)/A Eb7(b9)/A Fmaj7 3 3 3 3 3 3 3 3

42 Ebmaj7 Dmaj7 Dbmaj7 C7(b9) Fm11 3 3 3 3 3 3 3 3

46 Fmaj7 Ebmaj7 Dmaj7 Dbmaj7 C7(b9) 3 3 3 3 3 3 3 3

50 Fm11 Em7 Fmaj7 Am7 3 3 3 3 3 3 3 3

54 Em7(b5) Gm7(b5) Dm7(b5) G7(b9)/B 3 3 3 3 3 3 3 3

58 C7(b9)/E Eb7(b9)/A Eb7(b9)/A Fmaj7 3 3 3 3 3 3 3 3

62 Ebmaj7 Dbmaj7 C7(b9) 3 3 3 3 3 3 3 3

65 Fm11 Fmaj7 Ebmaj7 Dmaj7 3 3 3 3 3 3 3 3

68 Dbmaj7 C7(b9) Fm11 3 3 3 3 3 3 3 3

71 Em<sup>7</sup> pmaj<sup>7</sup> Am<sup>7</sup> 3

74 Em<sup>7(b9)</sup> Gm<sup>7(b9)</sup> Dm<sup>7(b9)</sup> 3

77 G<sup>7(b9)/B</sup> C<sup>7(b9)/E</sup> Eb<sup>7(b9)/A</sup> Eb<sup>7(b9)/A</sup> 3

## Blues for Pat (C. Haden solo)

C. Haden

5

9

13

17

21

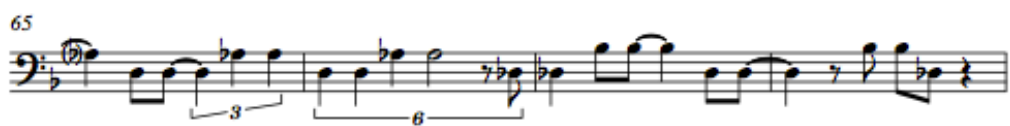
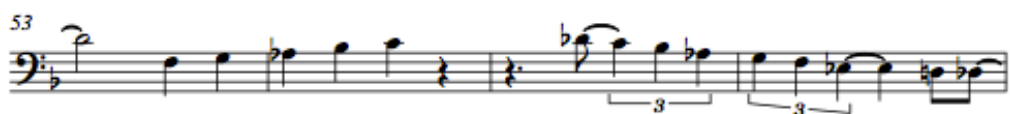
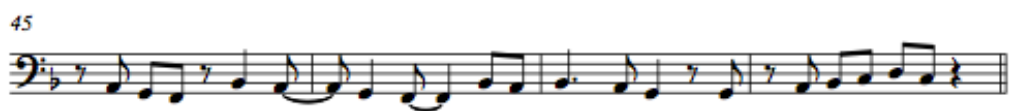
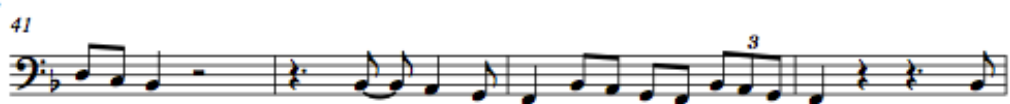
25

29

33

37

2



# Waltz for Ruth

C. Haden

Chord progression for 'Waltz for Ruth' (Bass Clef, 3/4 time):

Measures 1-4: Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Dm<sup>7</sup>

Measures 5-8: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>

Measures 9-12: Am<sup>7</sup>, D<sup>7</sup>, Gmaj<sup>7</sup>

Measures 13-16: Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7

Measures 17-20: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7

Measures 21-24: Fm<sup>7</sup>, B<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7

Measures 25-28: A<sup>b</sup>m<sup>7</sup>, D<sup>b</sup>7, E<sup>b</sup>/G, C<sup>7</sup>(b<sup>9</sup>)

Measures 29-32: Fm<sup>7</sup>(b<sup>5</sup>), E<sup>7</sup>, E<sup>b</sup>maj<sup>7</sup>

Measures 33-36: Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Dm<sup>7</sup>

Measures 37-40: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>

2

41 Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>ma<sup>7</sup>

45 G<sup>7</sup>m<sup>7</sup> C<sup>7</sup> F<sup>7</sup>m<sup>7</sup> B<sup>7</sup>b

49 F<sup>7</sup>m<sup>7</sup> B<sup>7</sup>b E<sup>7</sup>bma<sup>7</sup>

53 F<sup>7</sup>m<sup>7</sup> B<sup>7</sup>b<sub>4</sub> B<sup>7</sup>b<sub>4</sub>m<sup>7</sup> E<sup>7</sup><sub>4</sub>

57 A<sup>7</sup>b<sub>4</sub>m<sup>7</sup> D<sup>7</sup> E<sup>7</sup>b/G C<sup>7</sup>(b9)<sub>4</sub>

61 F<sup>7</sup>m<sup>7</sup>(b9) E<sup>7</sup> E<sup>7</sup>bma<sup>7</sup>

# BASS SOLO ON UNREQUITED

GIAMPAOLO LAURENTACI

LARRY GRENADIER

Em Cmaj7 Am7 B7 Cm7

6 Bbmaj7 A7 D7 Bbmaj7

10 Ebmaj7 Cm D7(b9) Ebm(maj7) Bb/F

15 D7(b9)/F# Gm Bmaj7(#5)/G Bmaj7/F# Bmaj7(b5)/F

20 F7 Bbm F#m6 Emaj7(SUS4)

24 Emaj7 Amaj7(b5)/Eb Eb7(b5) Ab7(b9SUS4) Ab7

29 Dbm7/B Am7 F#7(b9SUS4) B7(SUS4) B7(b9) Em7

34 Cmaj7 Am7 B7 Cm Bbmaj7

39 A7 D7 Bbmaj7 Ebmaj7



2

43  $Cm^7$   $D7(b9)$   $Ebm(maj7)$   $Bb/F$   $D7(b9)/F\sharp$

$Gm$   $Bmaj7(\sharp5)/G$   $Bmaj7/F\sharp$   $Bmaj7(b5)/F$   $F7$

48

53  $Bbm$   $F\sharp m^6$   $Emaj7(sus4)$   $Emaj7$

57  $Amaj7(b5)/Eb$   $Eb7(b5)$   $A\flat7(b9sus4)$   $A\flat7$

61  $Dm7/B$   $Am^7$   $F\sharp7(b9sus4)$   $B7(sus4)$   $B7(b9)$   $Em$

## Waltz for Ruth

Giampaolo Laurentaci

Larry Grenadier solo

5

9

13

17

21

25

29

33

37

2  
41

45

49

53

57

61

65

69

73

77

81

85 3

89

93

97

101

## 8.2.2 COMPINGS

### Witchcraft (comping 1st chorus melody)

S. LaFaro

1 Fmaj7

5 Gm C9(sus4) Fmaj7 Cm F13

9 Bbmaj7 Abmaj7 G7(b9) Cmaj7 Eb7

13 C9(sus4) Bm7(b5) E7

17 C9(sus4)

21 C9(sus4) Bm7(b5) E7

25 Am Am(#5) Am6 D7

29 Gm Gm(maj7) Gm C13

33 Fmaj7 Ab°

37 Gm C7 F6 Gm C9

# Peace

C. Haden

5

9

12

16

20

24

34

38

42

The musical score is written for a single melodic line in bass clef, 4/4 time, and the key of B-flat major (three flats). The piece consists of 42 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ties. There are several triplet markings (indicated by a '3' over a group of notes) at measures 12, 20, and 42. The score is divided into systems, with measure numbers 5, 9, 12, 16, 20, 24, 34, 38, and 42 marking the beginning of new systems. The piece concludes with a double bar line at the end of the 42nd measure.

## 8.2.3 SONGS

### Respiration

from the CDs "*Little Things Run the World*" and "*Buzz*"

Ben Allison

$\text{♩} = 144$  Upper Voice 2X Only

Electric Guitar

Upright Bass

7 **A**

Tpt.

E. Gtr.

J. Bass

13

Tpt.

E. Gtr.

J. Bass

19

Tpt.

E. Gtr.

J. Bass

F simile G<sup>b</sup> D<sup>b</sup> F G<sup>b</sup> D<sup>b</sup>

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25

Tpt.

E. Gtr.

U. Bass

F G<sup>b</sup> D<sup>b</sup> F G<sup>b</sup> D<sup>b</sup>

31 **B**

Tpt.

E. Gtr.

U. Bass

E<sup>b</sup> E D<sup>b</sup> E<sup>b</sup> simile E D<sup>b</sup>

37 2nd time only

Tpt.

E. Gtr.

J. Bass

E<sup>b</sup> E D<sup>b</sup> E<sup>b</sup> E D<sup>b</sup>

43 (8) Trpt tacet on repeat

Tpt.

Upper Voice 2X Only

E. Gtr.



49 **SOLO** Guitar melody 2x then open solo, background on cue 2x

Tpt.

E. Gtr.

U. Bass

F D<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

54

Tpt.

E. Gtr.

U. Bass

A<sup>b</sup> D<sup>b</sup> D<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>

last time, ritard into C .....s

59 **C** ♩ = 96 Open

Tpt.

E. Gtr.

U. Bass

F G<sup>b</sup> D<sup>b</sup>

62

Tpt.

E. Gtr.

U. Bass

F G<sup>b</sup> D<sup>b</sup>

Repeat and fade

# FREE FOREVER

Omer Avital

The musical score is divided into three systems, each containing staves for Sax Tenore, Tromba in SIb, Piano, Contrabbasso, T. Sax., Tr., and Cb. The key signature is C major, and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings.

**System 1:** Measures 1-3. Chord C is indicated above the first measure. The Sax Tenore and Tromba in SIb parts feature a melodic line with a slur over measures 1 and 2. The Piano part has a whole rest in measure 1 and a half rest in measure 2. The Contrabbasso part has a whole note in measure 1 and a half note in measure 2.

**System 2:** Measures 4-6. Chord Bb/C is indicated above the first measure. The Sax Tenore and Tromba in SIb parts feature a melodic line with a slur over measures 4 and 5. The Piano part has a whole rest in measure 4 and a half rest in measure 5. The Contrabbasso part has a whole note in measure 4 and a half note in measure 5.

**System 3:** Measures 7-9. Chord F/C is indicated above the first measure. The Sax Tenore and Tromba in SIb parts feature a melodic line with a slur over measures 7 and 8. The Piano part has a whole rest in measure 7 and a half rest in measure 8. The Contrabbasso part has a whole note in measure 7 and a half note in measure 8.

2 10 C / /

T. Sax.

Tr.

Pf

Cb.

13 C / /

T. Sax.

Tr.

Pf

Cb.

16 Bb/C 3 / /

T. Sax.

Tr.

Pf

Cb.

19 F/C 3

T. Sax.

Tr.

Pf

Cb.

22 C

T. Sax.

Tr.

Pf

Cb.

25 C

T. Sax.

Tr.

Pf

Cb.

28 B $\flat$ /C

T. Sax.

Tr.

Pf.

Cb.

31 F/C

T. Sax.

Tr.

Pf.

Cb.

34 C

T. Sax.

Tr.

Pf.

Cb.

37 C 5

T. Sax.

Tr.

Pf

Cb.

40 Bb/C

T. Sax.

Tr.

Pf

Cb.

43 F/C

T. Sax.

Tr.

Pf

Cb.

46 C

T. Sax.

Tr.

Pf

Cb.

49 Bb F Ab Bb

T. Sax.

Tr.

Pf

Cb.

53 C

T. Sax.

Tr.

Pf

Cb.

57  $B\flat$   $\text{F}$  7

T. Sax.

Tr.

Pf.

Cb.

61  $A\flat$   $B\flat$   $C$

T. Sax.

Tr.

Pf.

Cb.

Detailed description: The image shows a musical score for four instruments: T. Sax., Tr., Pf., and Cb. The score is divided into two systems. The first system starts at measure 57 and ends at measure 60. It is in 4/4 time and has a key signature of one flat (Bb). The T. Sax. staff has a melodic line with a Bb chord symbol above the first measure and an F chord symbol above the fourth measure. The Tr. staff has a melodic line with a Bb chord symbol above the first measure. The Pf. staff has a bass line with a Bb chord symbol below the first measure. The Cb. staff has a bass line with a Bb chord symbol below the first measure. The second system starts at measure 61 and ends at measure 64. It is in 6/8 time and has a key signature of one flat. The T. Sax. staff has a melodic line with Ab, Bb, and C chord symbols above the first, second, and third measures respectively. The Tr. staff has a melodic line with a Bb chord symbol above the first measure. The Pf. staff has a bass line with a Bb chord symbol below the first measure. The Cb. staff has a bass line with a Bb chord symbol below the first measure.



## 8.3 Own compositions

# TI CERCO E TI TROVO

A

Giampaolo Laurentaci

Em<sup>7</sup> Ebmaj<sup>7</sup> Abmaj<sup>7</sup> Gm<sup>7</sup>

5 C<sup>o</sup> Bbm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

9 Em<sup>7</sup> F<sup>o</sup> F#m<sup>7</sup>(b5) C/G

13 G#<sup>o</sup> Bb7(sus4) Bm<sup>7</sup>(b13) Db13(#11)

17 D/C C/Bb Bb/Ab D/C C/Bb Bb/Ab F#7(#11)

B

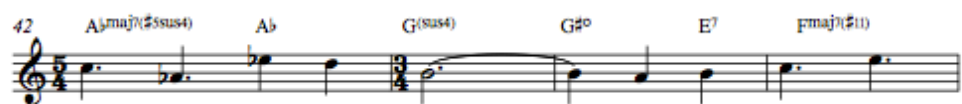
20 Emaj7(#11) G(sus4b9) G<sup>9</sup>/B Bbm<sup>7</sup>(add13)

24 Am<sup>7</sup> F#m<sup>11</sup> Db/D rock feel C/D B/D

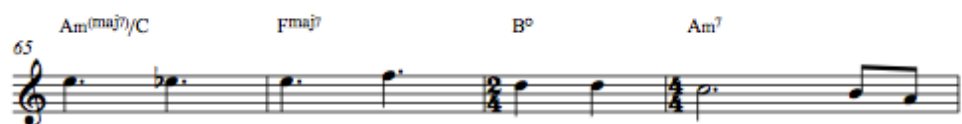
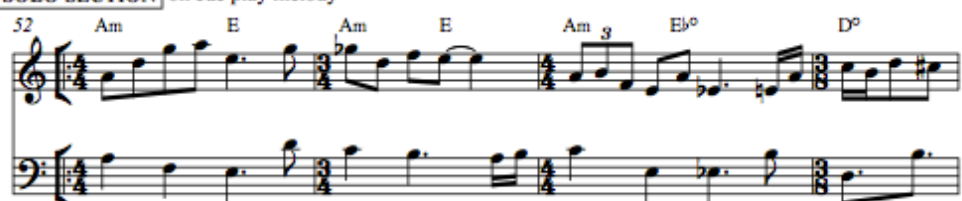
28 Bb/D F#(sus2)/Db A(sus2)/C Bb/B B(sus2)/A

33 Eb/D Db/B B/A D/C C/Bb Bb/A

35 D/C C/Bb Bb/Ab Ab/F# F#(sus2)/Ab E(sus2)/Bb D(sus2)/C C(sus2)/D



**SOLO SECTION** on cue play melody

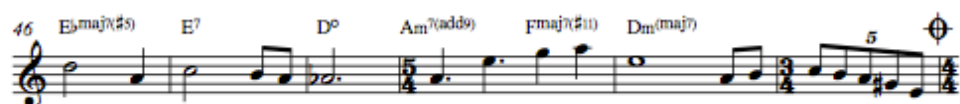
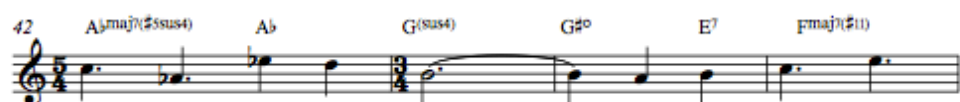


# Ninna per Mareike

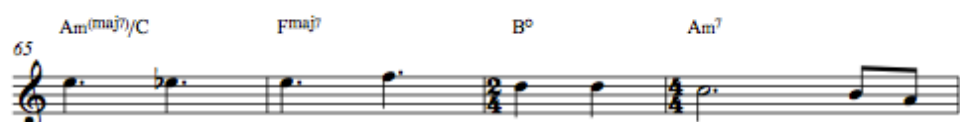
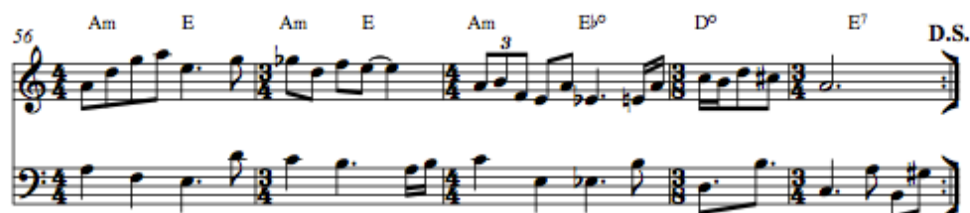
Giampaolo Laurentaci

**Intro** free tempo

Fmaj7(#5)/D $\flat$  A $\flat$ maj7(#5)/G  
 5 G $\flat$ °9 A $\flat$ maj7(#5)/D $\flat$   
 9 A<sup>9</sup>(sus4)/D G $\flat$ m7/B  
 13 C<sup>9</sup>(sus4) E $\flat$ maj7(add13)  
 17 Em7(add9) D(sus4) a tempo 5  
**TEMA**   
 22 Fmaj7 F#m7(b5) G13(sus4) G#° E7(add9)  
 26 Fmaj7(#11) E $\flat$ maj7(#5) E7 D7(#9) 5  
 30 Am7(add9) Fmaj7(#11) Dm(maj7) 5  
 33 E $\flat$ maj7 Em7(add9) 3 E $\flat$ maj7 Em7(add9) 3 E $\flat$ maj7

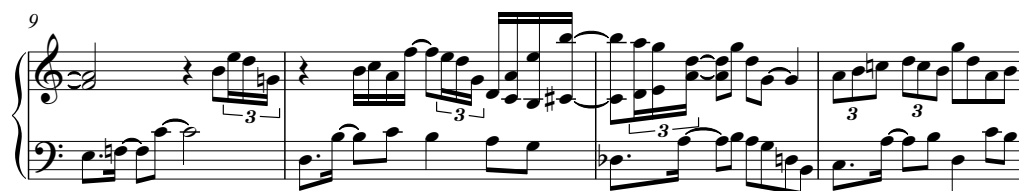


**SOLO SECTION** on cue play melody



## La Casa Rural

Giampaolo Laurentaci



2  
19 Bateria Drumm&Bass feel

21 G Cm F#(sus4) Fm6

25 D9/F# Cm/G F#maj7(#5) G C9(sus4) Abmaj7

29 G(phrygian) Fm7 F° Ebmaj7(#5) Cm7 Am7(b9)

33 Bbmaj7(#11) Am7(add9) Em Ebm F TO

35 G

SOLO SECTION

3

37 E<sup>b</sup>9/6 Cm11 D<sup>9</sup>(sus4) Bm(b6) A/C#

41 D<sup>9</sup>(sus4) Fmaj7(#11) Em7 F#alt

45 Fmaj7(#11) D<sup>9</sup>(sus4) Dbm(b6) Cm(maj7) D<sup>9</sup>(b9)

49 Gmaj7(#5) Gmaj7 last soloist to

play line on que

51 G 3rd time start breacking groove

# CAP DE CREUS

Adagio

Giampaolo Laurentaci

**[A]** *Pop feel* 3 C/D F#/D Gm<sup>6</sup>/D Dmaj7

5 C(add9#11) Bm(maj7) C/B<sup>b</sup> Gmaj7(sus2) Am7 3

**[A1]** 9 C/D F#/D Gm<sup>6</sup>/D E(add9)/D 3

13 D<sup>9</sup>/C Gm<sup>6</sup>/B<sup>b</sup> F<sup>6</sup>/G Am7  $\Phi$

*Rock feel*

**[B]** 17 Bm7 F/A Gm7 E/G# F#maj7(#5)/A#

until the end

21 G/B A/C# D/F# B<sup>b</sup>/F Eb(#11)

25  $\Phi$  Bm7 F/A Gm7 E/G# F#maj7(#5)/A#

29 G/B A/C# D/F# B<sup>b</sup>/F Eb(#11) Ebm7

2'09,0"  
32.1  
Hit 01