

INTRODUCTION

These transcriptions from PAYIN' DUES, Volume 15 of the New Approach to Jazz Improvisation series, is the second book of bass lines by Ron Carter. Both books deal with chord progressions of standard-type tunes, but whereas in Volume 6 ALL BIRD Carter deliberately tried to play lines as a bassist of Charlie Parker's era might, he has remained true to himself on the PAYIN' DUES album.

Carter's early musical background was classical. He took up the cello at age 10 and soon was part of a family quartet with three sisters playing violin, viola and piano. At age 17 he switched to bass and six months later received a full scholarship to the Eastman School of Music. While at Eastman he became the first black member of the Eastman-Rochester Symphony Orchestra. After graduating in 1959 he moved to New York and soon began getting recognition as a jazz bassist. In 1963 he began a five-year stay with Miles Davis as part of the rhythm section that also included pianist Herbie Hancock and drummer Tony Williams. Although Carter returned to freelancing in 1968, since the mid-seventies he has been often reunited with Hancock and Williams on record and in concert under such names as "The Great Jazz Trio," or with the addition of such horn players as Freddie Hubbard, Wayne Shorter, or Wynton and Branford Marsalis as "VSOP." Carter has also led his own groups, most notably on piccolo bass with a quartet including bassist Buster Williams.

Most of the introductory remarks in the first Ron Carter Bass Lines book also apply to this one. Carter is in the mainstream of the great jazz bass tradition that includes Jimmy Blanton, Oscar Pettiford, Ray Brown and others. Although Carter has proven countless times over his long career that he is a fine soloist, it is his skill and versatility as an accompanist that we are concerned with here—a role in which he has few peers. The lines played by Carter on Volume 15 PAY-IN DUES and transcribed in this book are models of good jazz rhythm bass playing.

Phil Bailey, 1983

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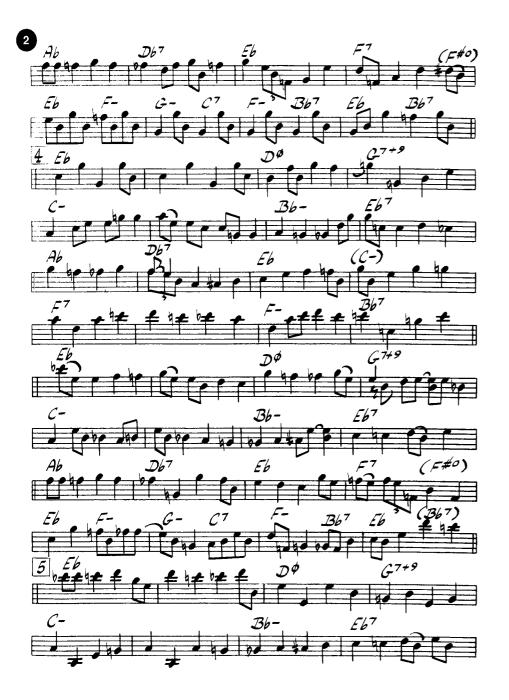
Another Yew

SIDE 1, TRACK 1

J=164 (slow)







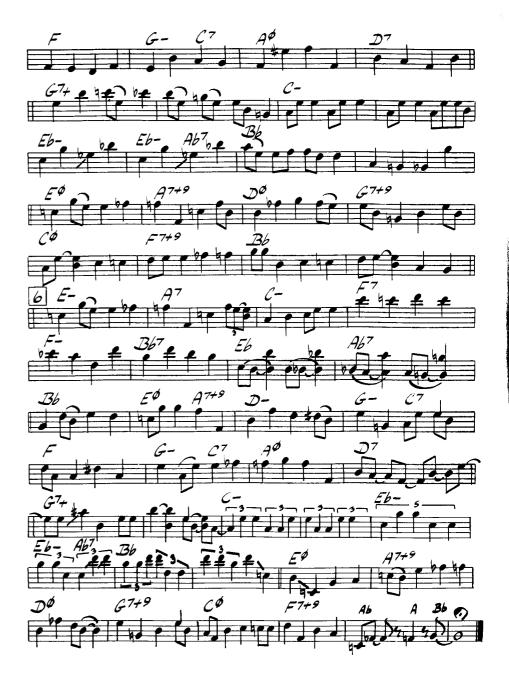






4

CØ **D**-C7



Flesh & Spirit



What Is This? Side 1, Track 4





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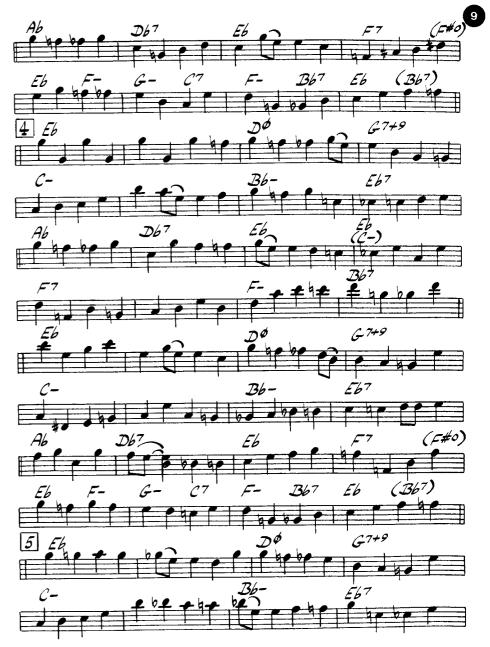
C7+9 C769 6 6769

Another Yew SIDE 1, TRACK 5

J=284 (fast)







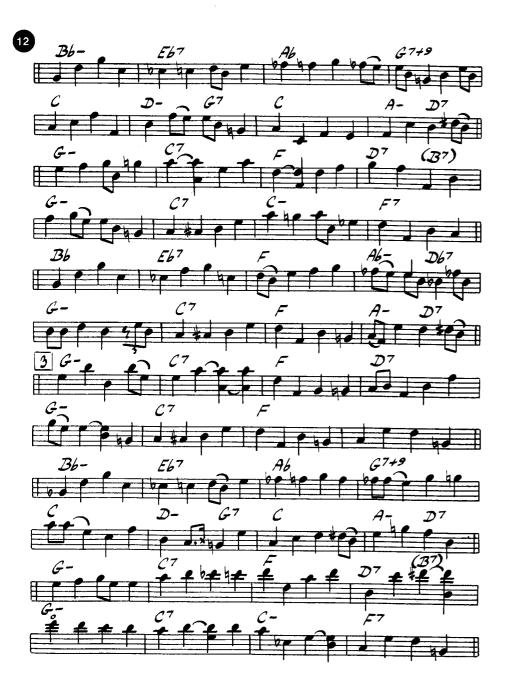






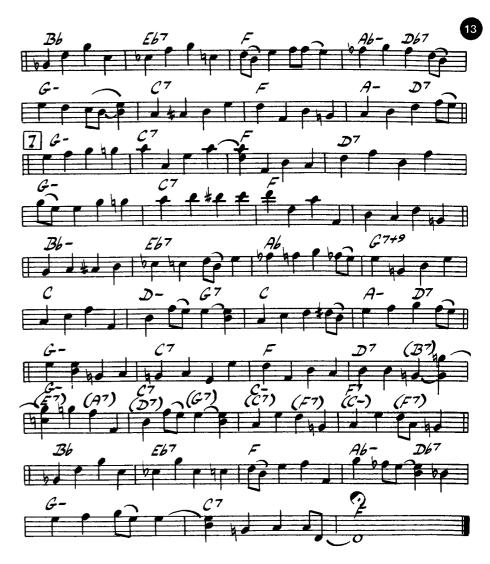
It's You! Side 2, Track 1











You're The Song Side 2, Track 2





G7 G67 170

 Bb^7 G7 B7+9 Gb7

16 B67 B67 # - # 0 00 00 P # 0 0 P

A6-16 The Designation



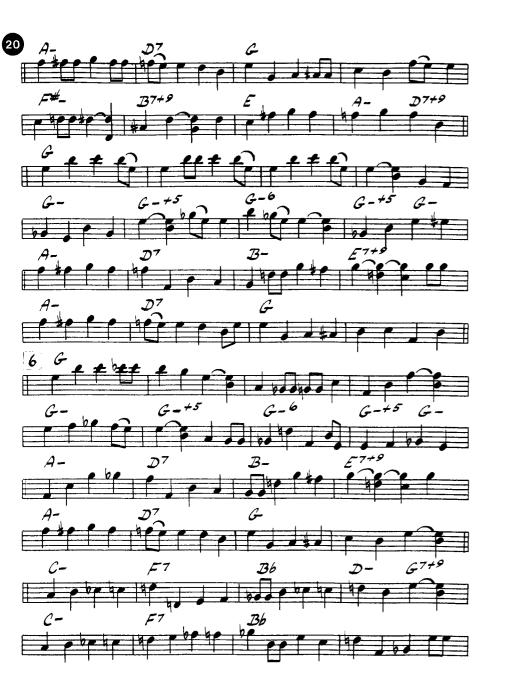
(INTRO) GA+4 G4+4 G1+4 1 G و47ي





- F7 B6 D.

F#- B7+9 F A- D7+9 G- G-+5 00 G-6 0 C-+5 THE PROPERTY OF THE PARTY OF TH









REPEAT LAST BAR OVER & OVER FOR ENDING.

Share-A-Key
5ide 2, Track 4





36 Bb*B67* Eb A





