

Jazz Solos For Bass Volume 1

eleven grade 2-6 originals in a variety of jazz styles

by Lynn Seaton

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1.

GRADE 2

duration 1:30

Swing $\text{♩} = 108$ ($\text{♩} = \text{♩}^3$) OPT. PIZZ. OR ARCO

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2.

Swing $\text{♩} = 108$ ($\text{♩} = \text{♩}^3$) OPT. PIZZ. OR ARCO

Sheet music for a Swing piece, featuring a bass line and guitar accompaniment. The music is in 4/4 time, with a tempo of 108 beats per minute. The key signature is one sharp (F#).

The score includes various musical notations and dynamics:

- Measures 1-16:** Bass line starts with a half note G2, followed by eighth notes. Dynamics include *mp* and *cresc.*. Chords above the bass line include DMI7, G7, EMI7, A7, and DMI7.
- Measure 17:** OPT. - IMPROVISE WALKING BASSLINE OR PLAY AS IS (PIZZ.)
- Measures 18-24:** Bass line continues with eighth notes. Dynamics include *f*. Chords above the bass line include D7, DMI7, and G7.
- Measures 25-32:** OPT. - PLAY AS IS (PIZZ. OR ARCO). Bass line continues with eighth notes. Dynamics include *p*. Chords above the bass line include DMI7, G7, EMI7, and A7.
- Measures 33-40:** Bass line continues with eighth notes. Dynamics include *mp*. Chords above the bass line include DMI7, G7, EMI7, and A7.

The score concludes with a final measure featuring a half note G2 and a final chord DMI7.

07

14074

GRADE 4
duration 1:51

9 $Bb7$ B^0 $CM17$ $F7$ $DM17$ $Db7$ $CM17$ $B7$
 17 $D7$ $G7$
 25 $Bb7$ B^0 $CM17$ $C\#^0$ $DM17$ $G7$ $CM17$ $F13$

FM17 Bb7 Eb7 EbM17 DM17 C#7 CM17 B7

33 IMPROVISE WALKING BASSLINE (PIZZ.)

Bb7 G7 CM17 F7 DM17 G7 CM17 F7 Bb7 Eb7 EbM17

1. DM17 G7 CM17 F7 2. DM17 G7 CM17 F7 Bb

43 D7 G7

C7 CM17 F7

51 PLAY AS IS (PIZZ. OR ARCO)

Bb7 Bb CM17 C# DM17 G7 CM17 F7

FM17 Bb7 Eb7 EbM17 CM17 F7 Bb7(#9) IF PLAYED ARCO, PLAY ROOT

5.

Swing $\text{♩} = 120$ ($\text{♩} = \text{♩}^3$) OPT. PIZZ. OR ARCO

Handwritten musical score for a piece in 4/4 time, Swing tempo, 120 beats per minute. The score is written in bass clef and includes various chords and melodic lines. A large diagonal watermark "Preview Only" is overlaid across the center of the page.

Chords and Melodic Lines:

- Measures 1-8:** DMI7, EM17(b5), A7, DMI7, EM17(b5), A7. Bass line includes AM17 m♯, D7(#9), GM17, and B♭7.
- Measures 9-16:** BM17, E7, GM1, C7, F7, B♭7, EM17(b5), A7. Bass line includes DMI7, E7, GM1, C7, F7, B♭7, EM17(b5), A7.
- Measures 17-28:** DMI7, EM17(b5), A7, DMI7, DMI7/C♯, DMI7, DMI9, DMI7, DMI9, DMI7, D7. Bass line includes GM17, BM17, E7, GM1, C7, F7, B♭7, EM17(b5), m♯.
- Measures 29-36:** IMPROVISE WALKING BASSLINE (PIZZ.) AM17(b5), D7(b9), GM17. Bass line includes GM17(b5), C7(b9), FMA7, EM17(b5), A7(b9).
- Measures 37-44:** PLAY AS IS (PIZZ. OR ARCO) DMI7, EM17(b5), A7(b9), DMI7, EM17(b5), A7. Bass line includes DMI7, B♭7, A7(b9), DMI7, DMI9.

Legend:

- BOTH NOTES ARE HARMONICS
- BOTH NOTES ARE HARMONICS

6.

GRADE 4
duration 1:47

Funk ♩ = 108 (STRAIGHT EIGHTHS) OPT. PIZZ. OR ARCO

17 IMPROVISE FUNK BASSLINE (PIZZ.)

PLAY AS IS (PIZZ. OR ARCO)

14074

9

Swing ♩ = 116 OPT. PIZZ. OR ARCO

9 **GMA7** **FM17** **GM17** **C7** **FM17** **Bb7** **Ebm7** **Ab7** **ObMA7** **Bb9** **F7** **Bb7** **Bbm17** **Eb7** **Ebm17** **Ab7** **Abm17** **Ob7** **AM17** **D7**

17 **IMPROVISE WALKING BASSLINE (PIZZ.)** **GMA7** **GM17** **C7** **FM17** **Bb7** **Ebm17** **Ab7** **ObMA7** **Bb7** **Ebm17** **Ab7** **Abm17** **Ob7** **AM17** **D7** **GMA7**

25 **PLAY AS IS (PIZZ. OR ARCO)** **Ebm17** **Ab7** **ObMA7** **Bb7** **Ebm17** **Ab7** **Abm17** **Ob7** **AM17** **D7** **GMA7**

33 **Ebm17** **Ab7** **ObMA7** **Bb7** **Ebm17** **Ab7** **Abm17** **Ob7** **AM17** **D7** **GMA7**

41 **Ebm17** **Ab7** **ObMA7** **Bb7** **Ebm17** **Ab7** **Abm17** **Ob7** **AM17** **D7** **GMA7**

8.

GRADE 5

duration 1:30

Swing ♩ = 126 OPT. PIZZ. OR ARCO

EM17(b5) A7(b9) EM17(b5) A7(b9)

EM17(b5) A7(b9) DM17 G7 EM17(b5) A7(b9)

9 DM17 G7 DM17 G7 GM17 C7 GM17 C7

m2 F7 Bb7 AbM17 Db7 m2 GM17 C7

17 FMA7 BbMA7 EM17(b5) A7(b9) DM17 G7 DM17 G7

GM17 C7 m2 GM17 C7 F7 Bb7

m2 AbM17 Db7 GM17 C7 FMA7 GM17 AbM17

29 IMPROVISE WALKING BASSLINE (PIZZ. OR ARCO)

AM17 AM17/G# AM17/G D7/F# GMA7 AM17 Bm1 E7 AM17 D7

GM17 GM17/F# GM17/F C7/E FMA7 EM17(b5) A7

37 PLAY AS IS (PIZZ. OR ARCO)

DM17 G7 DM17 G7 GM17 C7

m2 GM17 C7 F7(b9) Bb7

AbM17 Db7 GM17 C7 FMA7

LET HARMONICS RING OVER THE BARLINE

9.

GRADE 5
duration 2:00

Funk ♩ = 120 (STRAIGHT EIGHTHS) OPT. PIZZ. OR ARCO

(OPT. THUMB SLAP M. 1 - 8)

Preview Only

9

(PIZZ. OR ARCO)

13

25 IMPROVISE SOLO - 12 BARS

E7 A7 C#7 F#M17 B7

mp mf ff

E7 A7

E7 A7

E7 A7

E7 C#7 F#M17 B7

37 IMPROVISE WALKING BASSLINE - 12 BARS

E7 C#7 F#M17 B7 E7 A7

E7 A7

E7 C#7 F#M17 B7

49 PLAY AS IS (PIZZ. OR ARCO)

E7 C#7 F#M17 B7 E7

E7 A7

E7 C#7 F#M17

mp *CRESC.*

B7 E7

mf *ff*

10.

GRADE 6
duration 3:15

Swing ♩ = 108 (♩ = $\frac{3}{4}$) FASTER IF POSSIBLE
OPT. PIZZ. OR ARCO *

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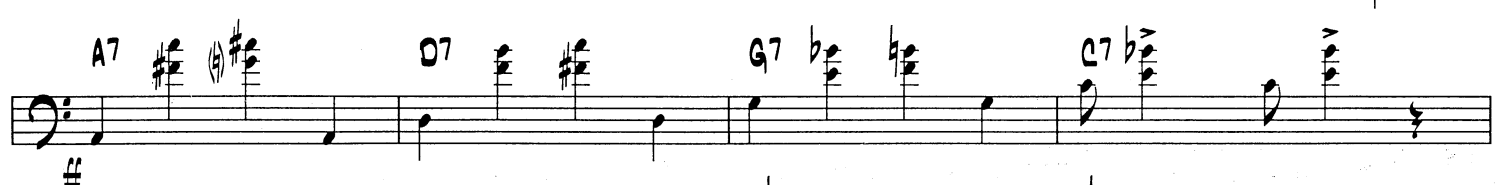
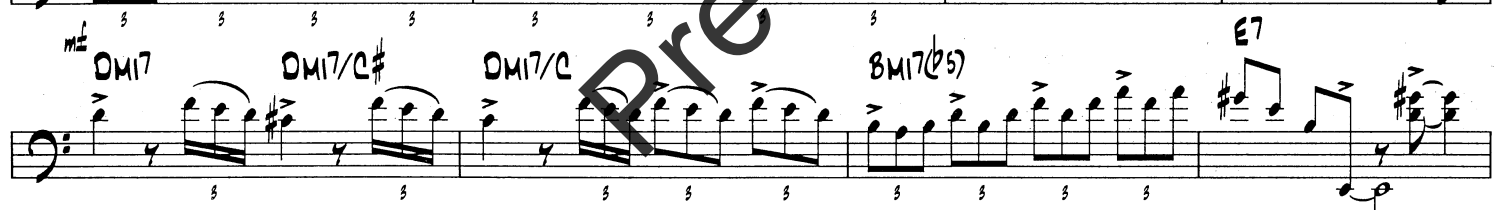
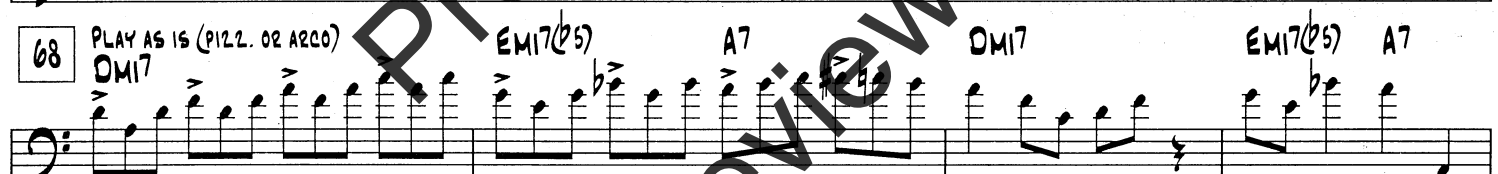
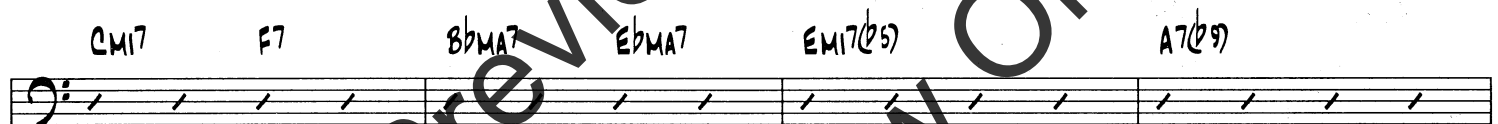
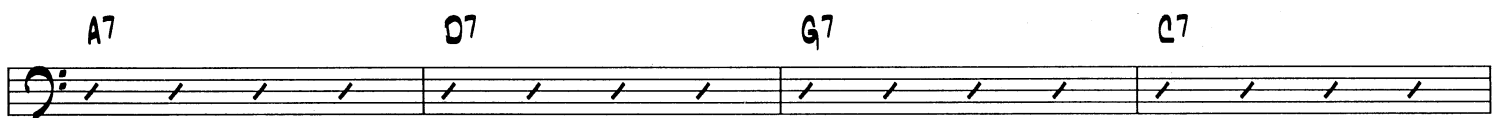
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IMPROVISE WALKING BASSLINE (PIZZ.)

DM7 EM7(b5) A7(b9) DM7 EM7(b5) A7(b9)

DM7 DM7/C# DM7/C BM7(b5) E7

* if played arco, play top two notes of each chord



11.

(same as solo #4 except an octave higher)

GRADE 6

duration 1:51

Swing $\text{♩} = 138$ OPT. PIZZ. OR ARCO

Handwritten musical score for a bass line, featuring various chords and melodic lines. The score is divided into measures, with some measures marked with a box containing a number (9, 17, 25). The chords are written above the staff, and the melodic lines are written below the staff. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked as Swing, with a quarter note equal to 138 beats per minute. The score includes a variety of chords, including Bb7, Bb, Cm17, C#0, Dm17, G7, Cm17, F7, Fm17, Eb7, Ebm17, Dm17, G7, Cm17, F7, Bb7, Bb, Cm17, F7, Dm17, Db7, Cm17, Bb, Fm17, Bb7, Eb7, Ebm17, Cm17, Bb, D7, G7, C7, F7, Bb7, Bb, Cm17, C#0, Dm17, G7, Cm17, F#13. The score also includes a 'Cresc.' marking and a 'm2' marking. A large diagonal watermark 'Preview Only' is overlaid across the center of the page.

FM17 Bb7 Eb7 EbM17 DM17 C#7 CM17 B7

33 IMPROVISE A SOLO
Bb7 G7 CM17 F7 DM17 G7 CM17 F7 Bb7 Eb7 EbM17

1. DM17 G7 CM17 F7 2. DM17 G7 CM17 F7 Bb

43 IMPROVISE WALKING BASSLINE (PIZZ.)
D7 G7

C7 CM17 F7

51 PLAY AS IS (PIZZ. OR ARCO)
Bb7 Bb CM17 C# CM17 G7 CM17 F7

FM17 Bb7 Eb7 EbM17 CM17 F7 Bb7(#9) IF PLAYED ARCO, PLAY ROOT



Lynn Seaton was born in Tulsa, Oklahoma, July 18, 1957. He began studying classical guitar at age seven, switching to string bass at age nine. While studying music at the University of Oklahoma, he began working the clubs around the state.

In 1980, Lynn relocated to Cincinnati, Ohio to join the Steve Schmidt Trio and the Blue Wisp Big Band. He was awarded a Jazz Studies Fellowship in the summer of 1981 from the National Endowment for the Arts to study with Rufus Reid.

Lynn has been a faculty member at the College Conservatory of Music in Cincinnati, Long Island University, State University of New York at New Paltz, William Patterson College, and is currently a full professor at the University of North Texas. He thoroughly enjoys teaching workshops, coaching ensembles, and doing artist-in residence programs, having done many throughout America and Europe, including numerous schools, kindergarten through college, Jamey Aebersold's and UNT jazz camps, and Stan Terry's Institute of Jazz Studies. He currently has private students as well.

During September of 1984, Lynn joined Woody Herman and the Young Thundering Herd. July of 1985 brought him a position with the Count Basie Orchestra. During this time he moved to New York City (1986) where he resided until 1998. After his two-year engagement with the Basie Band, he did an extended tour with Tony Bennett and a six-month tour with George Shearing. Much of 1991 was spent touring with Monty Alexander. 1992 through 1994 was spent freelancing in the New York area. 1995 until the fall of 2000 was with the Jeff Hamilton Trio. He has performed at festivals worldwide, including the Bern, Concord, JVC, Kool, Kyoto, Chicago, Nice, Elkhart, Kansas City, Montreal, Edmonton, Newport, North Sea, Perugia, West Coast, San Sebastian, Ottercrest, Topeka, Sarasota, Paradise Valley and Poori. At present, Lynn is freelancing and touring as a performer and clinician with a variety of people.

Lynn has worked alongside many outstanding musicians, including: Toshiko Akiyoshi, Ernestine Anderson, Buck Clayton, Al Cohn, Kenny Drew Jr., Blossom Dearie, Bob Dorough, Harry "Sweets" Edison, Herb Ellis, John Fedchock, Frank Foster, Freddy Green, Tim Hagans, Jeff Hamilton, Scott Hamilton, Wynard Harper, Thad Jones, Mel Lewis, Marian McPartland, Jay McShann, Mark Murphy, Ken Peplowski, Bucky Pizzarelli, Jimmy Raney, Emily Remler, Diane Schuur, Maria Schneider, Bud Shank, Carol Sloane, Marvin "Smitty" Smith, Maxine Sullivan, Mel Torme, Frank Wess, Joe Williams, Nancy Wilson, Steve Wilson, Mark Vinci and Teddy Wilson. In addition, he has worked in the jingle studios, pit bands for shows, with the Cincinnati Pops Orchestra, has performed on television broadcasts, including CBS Sunday Morning, Japanese, Dutch, Swiss and German National TV, and radio broadcasts including NPR and several European stations.

Lynn has participated in over 125 recording sessions, including: the Grammy Award winning *Diane Schuur and The Count Basie Orchestra* and two Grammy nominated recordings *Woody Herman 50th Anniversary*, and John Fedchock's *No Nonsense*.

He is currently living in Highland Village, Texas, working and recording with many great jazz artists, and leading his own trio. His own critically acclaimed recordings *Bassman's Basement* is available on Timeless Records. Lynn was inducted into the Oklahoma Jazz Hall of Fame, honored as a Sammons Artist of the year, named a Sigma Alpha Iota National Arts Associate, and selected to be a Fulbright Scholar to teach in Riga, Latvia.