

# Jazz Solos For Bass, Volume 2

by Lou Fischer

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The solos in this book are based on chord progressions from tunes considered "standards" in the jazz repertoire. Some are newly composed, while others are transcriptions of real-time solos that I performed alongside various artists on recordings. This collection of jazz solos for bass is designed for either acoustic or electric bass, pizzicato or arco. Articulation, dynamics, and slur markings are provided. The solos work equally well with or without a rhythm section, and chord symbols are provided. *Hawk Talking* is from a recording I did with the Rich Matteson sextet featuring Louis Bellson, on Louis' great tune titled *The Hawk Talks*. Another fun piece we used to play with the TubaJazz Consort was *Shuckin' And Jivin'*, basically a funky high-energy blues form. This particular solo was taken from a recording we did live at the International Tuba Symposium in Washington D.C. circa 1990 on a cd titled *SuperHorns! Oceans* is a transcription of a solo I performed on one of my favorite ballads: *How Deep Is the Ocean* from the album *Bone-i-fied* as performed with the Bill Watrous Quartet.

A few words of wisdom for you as you strive to develop your own voice in music. Just remember when working towards becoming a soloist, to utilize the Boy Scout motto daily and *Be Prepared!* Do your homework. Study chord structures, study scales, and then put the appropriate scales with the appropriate chord, not only in your head but in your fingers. We all dislike practicing scales and arpeggios, but quite frankly, that is mostly what we do harmonically. Therefore practicing them will prove to be quite beneficial to you when you are reaching for that idea you are hearing in your head. Couple your technique with some rhythmic variance and you're on your way. However, do not forget the one key ingredient needed in your trek towards individuality...listening!!!

Most importantly, listen to the great master musician/soloists which we are so fortunate to have on recordings. Jazz is an aural language and much that we do cannot be written down completely, or accurately for that matter. There are so many little nuances to the language that you need to place into your vocabulary. Listen to the great acoustic and electric bassists for certain, then listen to everyone you can possibly find on recording...i.e. trumpeters, saxophonists, pianists, drummers, guitarists, trombonists, et. al. Everyone has a voice and you should strive to create your own as well. Keep in mind the following adage when working on your own uniqueness in jazz: it is difficult to know where you are going if you do not know where you came from. The great masters on recordings can lend you significant insight to where you want to go.

## About The Writer

As a Yamaha performing artist, playing the Silent Bass exclusively, Lou Fischer has been an extremely active performer in the entertainment industry for over forty years, having performed on over 2,000+ commercials, 50+ Broadway shows, including touring worldwide with The Crusaders, Airtio, Charlie Byrd, Bill Watrous, Red Rodney, Rich Matteson, Tony Bennett, Andy Williams, Emmy Lou Harris, plus the orchestras of Woody Herman, Louis Bellson, Toshiko Akiyoshi, Les Hopper, Tex Beneke, and Jimmy Dorsey, among many others.

Lou has four album releases under his own name as a bandleader. Having performed on over 200+ recordings, he is also featured as a founding member of the group Beaux J Poo Boo on *All Things Are New*; *The Manne We Love: Gershwin Revisited* (Steve Houghton); *A Time For Love and Bone-i-fied* (Bill Watrous); *The Joy* (Shelly Berg); *A Miracle* (The Frank Mantooth Big Band); and *High Wire* (Sunny Wilkinson). The most recent release is a trio recording titled *Decisions (Three As One)* and features Stefan Karlsson on piano and Steve Houghton on drums.

Dr. Fischer has appeared as a performer, clinician and/or director at jazz festivals in Australia, France, Germany, Italy, Norway, Sweden, England, Holland, Canada, Japan, Korea, Great Britain, Scandinavia, Mexico, South Africa, and at over three hundred high schools/universities in the United States. He recently conducted the all-state jazz ensembles of Texas, North Dakota, Illinois, Indiana, Wisconsin, Oklahoma, Colorado and Louisiana. Having acted as faculty at various camps and the IAJE Teacher Training Institutes over the years, "Dr. Lou" is currently jazz division head for the Music For All/Bands of America Summer Symposium.

A music publisher for thirteen years, Fischer publishes his compositions with Walrus Music. He is co-author of *Rhythm Section Workshop For Jazz Band Directors*; *Stylistic Etudes In The Jazz Idiom*; and has contributed various articles to JAZZed magazine, the Jazz Educators Journal and The Instrumentalist regarding jazz pedagogy. As a composer, Fischer has penned commissions for the jazz ensembles of Louisiana Tech, Illinois Wesleyan, and Ball State Universities, and has completed a four-movement symphonic work titled *Shades of Winter*, premiered by the Capital-Bexley Community Orchestra in 2003.

Lou is co-founder of and currently President-Elect of the Jazz Education Network (JEN). A member of the International Association for Jazz Education (IAJE) since 1976, Dr. Fischer had served two terms as U.S. Representative on the Executive Board, was past-president of the Ohio chapter, and had served IAJE in many capacities throughout his thirty-two years of service.

A member of the University of North Texas One O'Clock Lab Band (1971-1974), Dr. Fischer earned a bachelor of music in jazz performance ('91), magna cum laude, and a master of arts in composition with honors from the University of Denver ('92). He holds a doctor of arts in bass performance, with a secondary in theory and composition from Ball State University in Indiana ('99). Lou is professor of music, jazz activities chair, and jazz ensemble director at Capital University in Columbus (Ohio), where he teaches American Pop/Jazz Theory, Jazz Arranging and directs the Fusion Band, and their award winning Big Band.

Lou has a son, Patrick, and daughter, Emily, and through his marriage to Mary Ann Fischer, has two stepdaughters, Alex and Mandy. Each member of the family contributes a special ingredient to the joy of living life each passing day.

# 1. Blues For Gaylord

Slow swing ♩ = 90 - 100

The musical score is written in bass clef with a 4/4 time signature. It consists of seven staves of music. The first staff begins with a *mf* dynamic and a  $C^9$  chord. The second staff features  $F^9$ ,  $C^9$ , and  $A^9$  chords. The third staff includes  $D^9$ ,  $G^9$ ,  $C^9$ , and  $G^9$  chords, with triplet markings at the end. The fourth staff starts at measure 13 (boxed) and includes  $C^9$ ,  $F^9$ ,  $F\#^{\circ}$ , and  $C^9$  chords. The fifth staff features  $F^9$ ,  $C^9$ , and  $A^7(\#9)$  chords. The sixth staff includes  $Dm1^9$ ,  $G^9$ ,  $C^9$ ,  $A^7$ ,  $Dm1^9$ , and  $G^9$  chords, with dynamics *f* and *mp* indicated. The seventh staff starts at measure 25 (boxed) and includes  $C^9$  and  $A^7$  chords, ending with a triplet. Various musical notations such as accents, slurs, and ties are used throughout the piece.

The musical score is written for a bass line and consists of six staves. The notation includes various chords, dynamics, and articulation marks.

- Staff 1:** Starts with a triplet of eighth notes (F, A, C) marked *F9*. This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (G, B, D) marked *C9*. The staff ends with a half note (A) marked *A9*.
- Staff 2:** Begins with a triplet of eighth notes (D, F, A) marked *Dm11*. This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (G, B, D) marked *G9*. The staff ends with a half note (G) marked *G9* and a dynamic marking of *mf*.
- Staff 3:** Starts with a half note (F) marked *C7*. This is followed by a series of eighth and sixteenth notes, including a half note (F) marked *F9*. The staff ends with a half note (F) marked *C7* and a dynamic marking of *mp*.
- Staff 4:** Begins with a half note (F) marked *F9*. This is followed by a series of eighth and sixteenth notes, including a half note (F) marked *F#0*. The staff ends with a half note (F) marked *C7* and a dynamic marking of *sfz*.
- Staff 5:** Starts with a half note (A) marked *A7*. This is followed by a series of eighth and sixteenth notes, including a half note (D) marked *Dm11*. The staff ends with a half note (G) marked *G9* and a dynamic marking of *pp*.
- Staff 6:** Begins with a half note (F) marked *C7*. This is followed by a series of eighth and sixteenth notes, including a half note (G) marked *G9*. The staff ends with a half note (Bb) marked *Bb9* and a dynamic marking of *ff*.

The score is marked with a box containing the number 37.