

# All Of Me

Simone&Marks

*med. Swing*

Bass line for the song "All Of Me" by Simone & Marks. The piece is in 4/4 time and features a moderate swing feel. The bass line consists of six staves of music, each with a key signature of one flat (Bb) and a time signature of 4/4. The notes are primarily eighth and quarter notes, often beamed together in pairs. Chord symbols are placed above the staff lines to indicate the harmonic structure. The first staff begins with a double bar line and a repeat sign. The second staff contains a first ending bracket. The third staff contains a second ending bracket. The fourth staff ends with a double bar line and repeat dots. The fifth staff contains a second ending bracket. The sixth staff ends with a double bar line and repeat dots.

Chord symbols: Cmaj<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Fmaj<sup>7</sup>, Fm<sup>7</sup>, Cmaj<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, Eb dim<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>.

# Au Privave

transkribiert: Thomas Breuss

Charlie Parker (Bassist: Teddy Kotick)

The image shows a bass line for the song "Au Privave" in 4/4 time, transcribed by Thomas Breuss. The key signature is one flat (B-flat). The bass line consists of six staves of music, each with a set of chord symbols above it. The notes are quarter notes, and the chords are indicated by letters and superscripted 7s. The sequence of chords across the staves is: Fmaj7, Gm7, C7, Fmaj7, Gm7, F7; Bb7, Fmaj7, Gm7, Am7, D7; D7, C7, Fmaj7, Dm7, Gm7, C7; Fmaj7, Gm7, C7, Fmaj7, Gm7, F7; Bb7, Fmaj7, Gm7, Am7, D7; D7, C7, Fmaj7, Dm7, Gm7, C7.

Chord symbols: Fmaj<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Gm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, Fmaj<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, D<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Gm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, Fmaj<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, D<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>.

# Barbary Coast - Weather Report

transkribiert: Thomas Breuss

Jaco Pastorius



# Billie's Bounce

Charlie Parker

*Jazzblues*

Bass line for "Billie's Bounce" by Charlie Parker. The piece is in 4/4 time and B-flat major. The bass line consists of three staves of music. The first staff begins with a double bar line and a key signature change to B-flat major. The second staff continues the line with various chord changes. The third staff concludes the line with a final cadence.

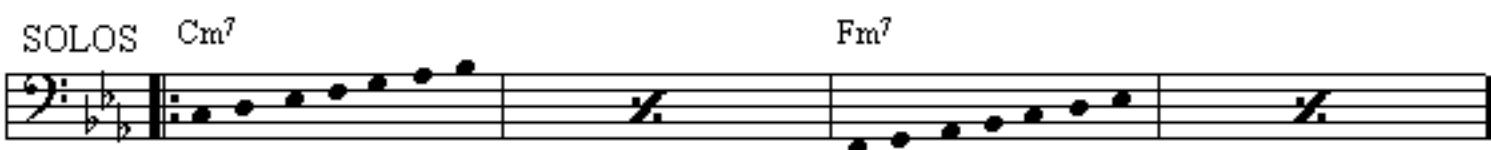
Chord progression:

- Staff 1: F7, Bb7, F7
- Staff 2: Bb7, Bdim7, F7, D7
- Staff 3: Gm7, C7, F7, D7, Gm7, C7

# Blue Bossa

by Thomas Breuss

## Basslinie und Changes



# Blue Bossa

Kenny Dorham

Bossa

The musical score for "Blue Bossa" is presented in bass clef with a 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of four staves of music. The first staff begins with a repeat sign and a  $Cm^7$  chord. The second staff features  $Dm^7(\flat 5)$ ,  $G^7$ , and  $Cm^7$  chords. The third staff includes  $E\flat m^7$ ,  $A\flat 7$ , and  $D\flat maj^7$  chords. The fourth staff concludes with  $Dm^7(\flat 5)$ ,  $G^7$ ,  $Cm^7$ ,  $Dm^7(\flat 5)$ , and  $G^7$  chords. The melody is characterized by eighth-note patterns and slurs, typical of the Bossa Nova style.

# Blue Monk

Thelonius Monk

*Jazzblues*

The image shows the bass line for the jazz blues piece 'Blue Monk' by Thelonius Monk. The music is written in 4/4 time with a key signature of two flats (Bb and Eb). The bass line consists of three staves of music. Above the first staff are the chords Bb7, Eb7, Bb7, F7, and Bb7. Above the second staff are the chords Eb7, Edim7, Bb7, F7, and Bb7. Above the third staff are the chords F7, Bb7, and F7. The bass line features a mix of eighth and sixteenth notes, with some measures containing slurs and a grace note (marked with a 'g').

# Blues For Alice

transkribiert: Thomas Breuss

Charlie Parker (Bassist: Ray Brown)

The image displays a musical score for the piece "Blues For Alice" in bass clef, 4/4 time. The score consists of six staves of music. The first three staves include chord annotations above the notes. The notes are primarily quarter notes, with some eighth notes in the final two staves. The key signature has one flat (B-flat).

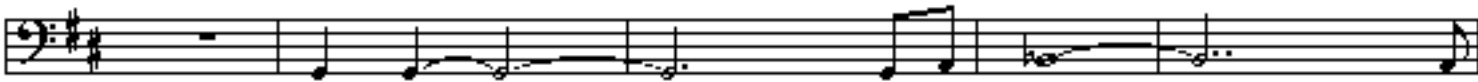
Chord annotations for the first three staves:

- Staff 1: Fmaj<sup>7</sup>, Em<sup>7</sup>(b<sup>5</sup>), A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>
- Staff 2: B<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, Fmaj<sup>7</sup>, B<sup>b</sup>7, A<sup>b</sup>m<sup>7</sup>, D<sup>b</sup>7
- Staff 3: Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>



Gmaj7

Bb/A



# Cantaloupe Island

transkribiert: Thomas Breuss

Bass

Herbie Hancock

## INTRO Fm

Musical notation for the Intro section, featuring a bass line in 4/4 time with a key signature of one flat (Fm). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bass line is a simple eighth-note pattern: 3, 3, 1, 3, 3, 3, 1, 3, 3, 3, 1, 3, 3, 3, 1, 3.

## THEMA Fm

Musical notation for the first measure of the Theme section, featuring a bass line in 4/4 time with a key signature of one flat (Fm). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bass line is a simple eighth-note pattern: 3, 3, 1, 3.

Musical notation for the second measure of the Theme section, featuring a bass line in 4/4 time with a key signature of one flat (Fm). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bass line is a simple eighth-note pattern: 4, 4, 2, 4.

Musical notation for the third measure of the Theme section, featuring a bass line in 4/4 time with a key signature of one flat (Fm). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bass line is a simple eighth-note pattern: 0, 0.

Musical notation for the fourth measure of the Theme section, featuring a bass line in 4/4 time with a key signature of one flat (Fm). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bass line is a simple eighth-note pattern: 3, 3, 1, 3, 3, 3, 1, 3.

Musical notation for the Solos section, featuring a bass line in 4/4 time with a key signature of one flat (Fm). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bass line is a simple eighth-note pattern: 4, 4, 4, 4.

mögliche Variation:

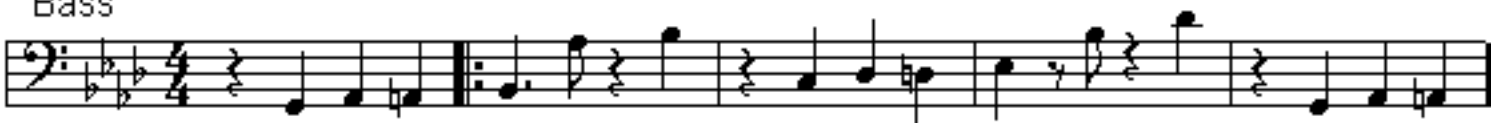
Musical notation for a possible variation of the Theme section, featuring a bass line in 4/4 time with a key signature of one flat (Fm). The melody consists of eighth notes: B2, A2, G2, F2, E2, D2, C2, B1. The bass line is a simple eighth-note pattern: 1, 3, 1, 3, 1, 3, 1, 3.

# Chameleon

transkribiert: Thomas Breuss

Herbie Hancock And The Headhunters

Bass



Thema



# Continuum (Bass-Solo)

Jaco Pastorius/transkribiert Thomas Breuss

even 8ths

Thema 1

Thema 1 consists of four staves of music. The top staff is the bass line, starting with a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The bottom three staves represent a guitar-like accompaniment, with the lowest staff containing a complex, multi-measure rhythmic pattern of eighth notes. The piece concludes with a final chord in the bass line.

Thema 2

Thema 2 consists of four staves of music, continuing the same key signature and time signature as Thema 1. The bass line is more active, featuring many sixteenth notes and some triplet patterns. The guitar accompaniment continues with a similar rhythmic complexity, including multi-measure rests and intricate eighth-note patterns. The piece ends with a final chord in the bass line.

First musical staff in bass clef with a key signature of three sharps (F#, C#, G#). It contains a series of eighth and sixteenth notes, some beamed together, and includes a fermata over a note in the second measure.

Solo

Second musical staff, marked 'Solo'. It features a melodic line with eighth notes and some slurs, continuing the piece's rhythmic and melodic motifs.

Third musical staff, showing a continuation of the melodic line with various note values and slurs.

Fourth musical staff, featuring a melodic line with slurs and some rests.

Fifth musical staff, containing a more complex melodic passage with many beamed notes and slurs.

Sixth musical staff, showing a melodic line with some rests and slurs.

Seventh musical staff, featuring a melodic line with slurs and some rests.

Eighth musical staff, concluding the page with a melodic line that includes a fermata over a note in the final measure.

The image displays a page of musical notation for a Continuum instrument, page 3. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The music is highly rhythmic and melodic, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties throughout the piece. The notation includes various note values, rests, and dynamic markings. The piece concludes with a final chord in the last staff.



Schlusssthema







# Feel Like Makin' Love transkribiert: Thomas Breuss

Eugene McDaniels (CD: Roberta Flack)

First system of musical notation. The top staff is a bass line with a 4/4 time signature and a key signature of two flats. It features a melodic line with eighth and sixteenth notes. The bottom staff shows the chord progression: Fm<sup>9</sup>, B<sup>b</sup>13sus<sup>4</sup>, E<sup>b</sup>maj<sup>7</sup>, and Db<sup>7</sup>.

Second system of musical notation. The top staff continues the melodic line. The bottom staff shows the chord progression: Db<sup>7</sup> C<sup>7</sup>, Fm<sup>9</sup>, and B<sup>b</sup>13sus<sup>4</sup>.

Third system of musical notation. The top staff continues the melodic line. The bottom staff shows the chord progression: E<sup>b</sup>maj<sup>7</sup>, A<sup>7</sup>(<sup>b</sup>5), A<sup>b</sup>maj<sup>7</sup>, and Gm<sup>7</sup>.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff shows the chord progression: Fm<sup>7</sup>, Cm<sup>7</sup>, A<sup>b</sup>maj<sup>7</sup>, and Gm<sup>7</sup>.

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff shows the chord progression: Db<sup>7</sup>, Cm<sup>7</sup>, E<sup>b</sup>7 E<sup>7</sup> F<sup>7</sup>.

# Footprints

Wayne Shorter

*6/4 swing*

Bass line for the song "Footprints" by Wayne Shorter, in 6/4 time with a swing feel. The key signature has one flat (B-flat). The piece consists of three lines of music. The first line starts with a C minor 7 chord (Cm7) and contains 4 measures. The second line starts with an F minor 7 chord (Fm7) in the first measure, changes to C minor 7 (Cm7) in the fifth measure, and contains 8 measures. The third line contains 8 measures with the following chord changes: F# diminished 7 (F#dim7) in measure 1, B7 in measure 2, E7 in measure 3, A7 in measure 4, and Cm7 in measure 5. The piece ends with a double bar line in measure 8.

# Freddie The Freeloader

transkribiert: Thomas Breuss

Miles Davis: Kind Of Blue

Bassist: Paul Chambers

Walking Bass über Piano-Solo



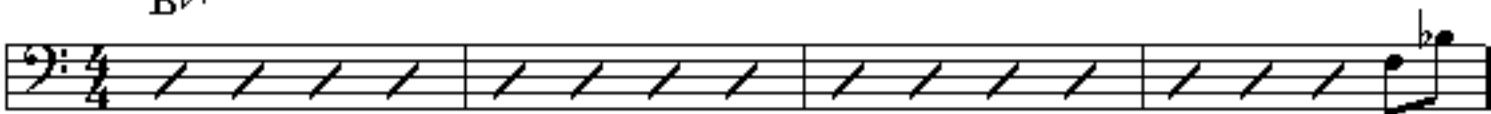


# Freedom Jazz Dance

transkribiert: Thomas Breuss

Eddie Harris

B $\flat$ 7

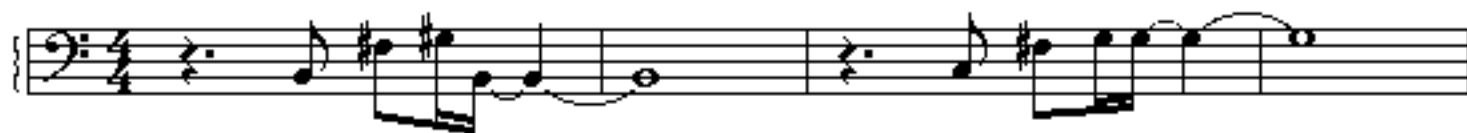


# Havona (Jaco's solo)

by Jaco Pastorius  
from "Heavy Weather"  
transcription: Tom Stroud

8<sup>va</sup>  
Emaj7(♯5)

Cmaj<sup>9</sup>



Bmaj7(♯5)

Gmaj7



Em<sup>7</sup>

Emaj7(♯5)

Cmaj<sup>9</sup>

Cmaj<sup>7</sup>



Bmaj7(♯5)

Gmaj7



B<sup>7</sup>sus



Emaj7(♯5)



Cmaj<sup>9</sup>

Bmaj7(♯5)



28 *Gmaj7*

31 *Em7* *Emaj7(♯5)*

33 *Cmaj9* *Cmaj7*

35 *Bmaj7(♯5)*

37 *S<sup>va</sup>* *Gmaj7* *B7sus*

40

43

# Hurt So Bad - Bass

Grant Green

transkribiert: Marc Jenny

The first staff begins with a double bar line and a repeat sign, followed by a 4/4 time signature. The music is written in a bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff shows a more active eighth-note pattern. The fourth staff includes a measure with a whole rest, indicated by a 'y' above the staff. The fifth staff continues the eighth-note pattern. The sixth staff features a measure with a whole rest and a slur over the following notes. The seventh staff continues the eighth-note pattern. The eighth staff includes another measure with a whole rest, also marked with a 'y' above the staff.

## Solos

The solo section is indicated by a double bar line and a repeat sign. It consists of two measures of chords written in a bass clef with a key signature of two flats. The first measure contains the chord Fm7, and the second measure contains the chord Cm7. Both measures end with a double bar line and repeat sign.



# Hurt So Bad - Melodie

Grant Green

transkribiert: Marc Jenny

The image displays a musical score for the piece "Hurt So Bad" by Grant Green, transcribed by Marc Jenny. The score is written in bass clef, 4/4 time, and B-flat major. It consists of eight staves of music. The first staff begins with a double bar line and a repeat sign. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several slurs and accents throughout the piece. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is presented in a clean, black-and-white format.



# Jazz-Blues

Thomas Breuss

The image shows a bass line for a jazz blues piece in 4/4 time. The notation consists of three staves, each with a bass clef and a 4/4 time signature. The first staff begins with a repeat sign. The chords are indicated above the staff lines, which are filled with diagonal slashes representing a walking bass line. The sequence of chords is: F7, Bb7, F7, Cm7, F7, Bb7, Bdim7, F7/C, D7, Gm7, C7, F7, D7, G7, C7. The piece concludes with a double bar line and repeat dots.

F7                      B $\flat$ 7                      F7                      Cm7      F7

B $\flat$ 7                      Bdim7                      F7/C                      D7

Gm7                      C7                      F7                      D7                      G7                      C7

# Juicy Fruit

transkribiert: Thomas Breuss

Coleman Hawkins (Bassist: Oscar Pettiford)

The image shows a bass line for the song "Juicy Fruit" by Coleman Hawkins. The music is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. The piece consists of six measures, each with a specific chord indicated above the staff. The notes are written as quarter notes, with some beamed together in pairs. The first measure starts with an F7 chord, followed by a Bb7 in the second, and an F7 in the third. The fourth measure features an Eb7, D7, Db7, and C7. The fifth measure returns to an F7, Bb7, and F7. The sixth measure concludes with a Bb7, Bdim7, F7/C, Am7, and D7.

Chord progression: F7, Bb7, F7, Eb7, D7, Db7, C7, F7, F7, Bb7, F7, Bb7, Bdim7, F7/C, Am7, D7.



# Laird Baird

transkribiert: Thomas Breuss

Charlie Parker (Bassist: Teddy Kotick)

The image shows a bass line for the song "Laird Baird" in 4/4 time, transcribed by Thomas Breuss. The key signature is B-flat major. The music is organized into seven systems, each consisting of two staves. Chords are indicated above the notes. The first system has chords: Bbmaj7, Am7, D7, Gm7, C7, Fm7, Bb7. The second system has chords: Eb7, Ebm7, Ab7, Dm7, G7, Dbm7, Gb7. The third system has chords: Cm7, F7, Bbmaj7, G7, Cm7, F7. The fourth system has chords: Bbmaj7, Am7, D7, Gm7, C7, Fm7, Bb7. The fifth system has chords: Eb7, Ebm7, Ab7, Dm7, G7, Dbm7, Gb7. The sixth system has chords: Cm7, F7, Bbmaj7, G7, Cm7, F7. The seventh system has chords: Bbmaj7, Am7, D7, Gm7, C7, Fm7, Bb7. The eighth system has chords: Eb7, Ebm7, Ab7, Dm7, G7, Dbm7, Gb7. The ninth system has chords: Cm7, F7, Bbmaj7, G7, Cm7, F7.

8

Musical staff 1: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef with chords Cmaj7, E7(9#), F#m7(9#), F#m7.

Musical staff 2: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef with chords Cmaj7, E7(9#), G7sus4, B7(9#).

Musical staff 3: Treble clef with triplets of G4, A4, B4 and C5, D5, E5. Bass clef with chords E7(9#), F#m7(9#), F#m7, E7(9#).

Musical staff 4: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef with chords Am7, D7(9#), Dm7, F#m7(9#).

Musical staff 5: Treble clef with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef with chords A7sus4, A7sus4, A7sus4, A7sus4, Dm7sus4(9#), E7sus4, Gb7sus4(9#). Includes a circled '8' and a signature 'Jme'.

LATIN  
♩ = 100

# LAS OLAS

1/2  
SACO PASTORIUS

**C**

Musical notation for section C, first system. Treble clef, 3/4 time. Four measures with triplets and chords.

Chords: E7/G, A/G, E7/G, G7(b9)

Musical notation for section C, second system. Treble clef, 3/4 time. Four measures with triplets and chords.

Chords: A7(b9), A7(b9), A9#11, A7sus4 A7

Musical notation for section C, third system. Treble clef, 3/4 time. Four measures with triplets and chords.

Chords: G7sus4, G7(b9), E7(b9), E7(b9)

**A**

Musical notation for section A, first system. Treble clef, 3/4 time. Four measures with chords.

Chords: C#67, E7(b9), E#67, E#67

Musical notation for section A, second system. Treble clef, 3/4 time. Four measures with chords and a diamond symbol.

Chords: G7sus4, A7sus4, Bb7sus4, C7sus4, Db sus#11, Db sus#11



# Major-Blues

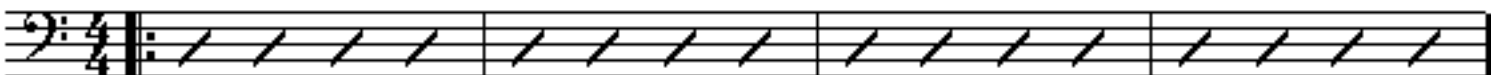
Thomas Breuss

Fmaj<sup>7</sup>

Em<sup>7</sup>(<sup>b</sup>5) A<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup>

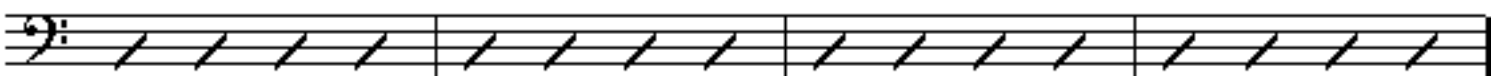


B<sup>b</sup>maj<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

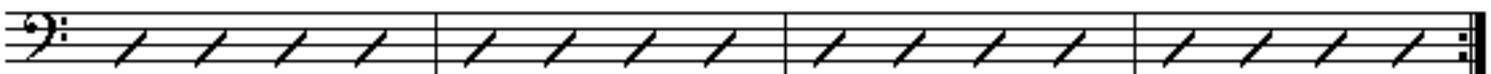


Gm<sup>7</sup>

C<sup>7</sup>

Fmaj<sup>7</sup> D<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup>



# Molde Canticle (Part 4)

transkribiert: Thomas Breuss

Jan Garbarek - I Took Up The Runes

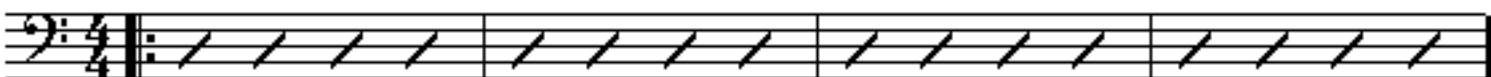
The first system of music consists of two staves. The upper staff is in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It contains two measures of music. The first measure features a melodic line starting on G2, moving up to A2, B2, and C3, then down to B2, A2, and G2, ending with a quarter rest. The second measure starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The lower staff is a guitar fretboard diagram with two lines, T (top) and B (bottom). The first measure has fret numbers 7, 5, 7, 0, 5, 0, 5. The second measure has fret numbers 5, 0, 5, 0, 5, 7.

The second system of music consists of two staves. The upper staff is in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It contains two measures of music. The first measure features a melodic line starting on G2, moving up to A2, B2, and C3, then down to B2, A2, and G2, ending with a quarter rest. The second measure starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The lower staff is a guitar fretboard diagram with two lines, T (top) and B (bottom). The first measure has fret numbers 7, 5, 7, 0, 5, 0, 5. The second measure has fret numbers 0, 7, 5, 7, 5.

# Moll-Blues

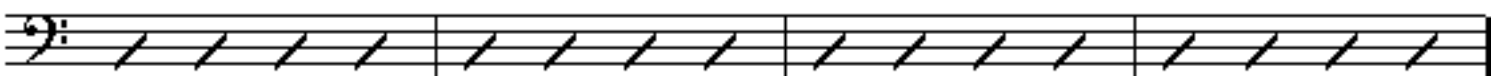
Thomas Breuss

Cm<sup>7</sup>



Fm<sup>7</sup>

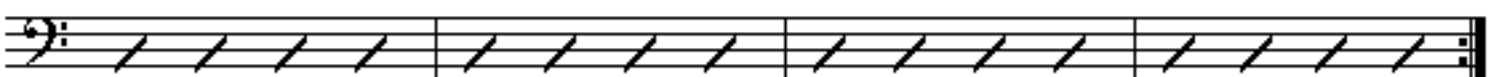
Cm<sup>7</sup>



A<sup>b</sup>7

G<sup>7</sup>

Cm<sup>7</sup>



# No Good Time Fearies

transkribiert: Thomas Breuss

Steve Coleman

Bass-Riff



# No Moe

transkribiert: Thomas Breuss

Sonny Rollins (Bassist:Percy Heath)

**A**  $B\flat$ maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  $B\flat$ maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

$B\flat$ <sup>7</sup>  $E\flat$ <sup>7</sup> Edim<sup>7</sup>  $B\flat$ maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

**A**  $B\flat$ maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  $B\flat$ maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

$B\flat$ <sup>7</sup>  $E\flat$ <sup>7</sup> Edim<sup>7</sup> F<sup>7</sup>  $B\flat$ maj<sup>7</sup>

**B** Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

**A**  $B\flat$ maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  $B\flat$ maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

$B\flat$ <sup>7</sup>  $E\flat$ <sup>7</sup> Edim<sup>7</sup>  $B\flat$ maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

**A**

B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

B♭7 E♭7 Edim7 B♭maj7 G7 Cm7 F7

**A**

B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

B♭7 E♭7 Edim7 F7 B♭maj7

**B**

Am7 D7 G7

C7 Cm7 F7

**A**

B♭maj7 Gm7 Cm7 F7 B♭maj7 Gm7 Cm7 F7

B♭7 E♭7 Edim7 B♭maj7 G7 Cm7 F7



# Red Baron

Billy Cobham - Spectrum

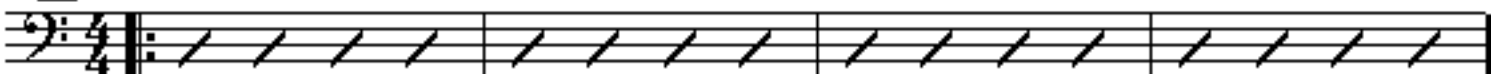
The image displays a single-staff musical score for the bass line of the song "Red Baron" by Billy Cobham. The score is written in bass clef, 4/4 time, and the key signature is one sharp (F#). The music is characterized by a rhythmic pattern of eighth and quarter notes, with frequent rests. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360



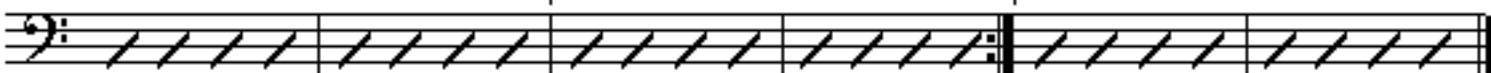
# Rhythm-Changes

Thomas Breuss

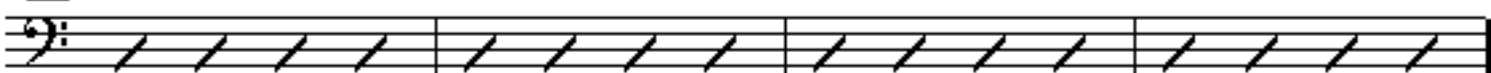
**A** B $\flat$ j<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>



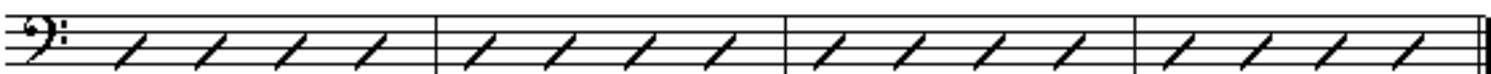
Fm<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ j<sup>7</sup> E $\flat$ m<sup>7</sup> 1. B $\flat$ j<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> 2. B $\flat$ j<sup>7</sup> F<sup>7</sup> B $\flat$ j<sup>7</sup>



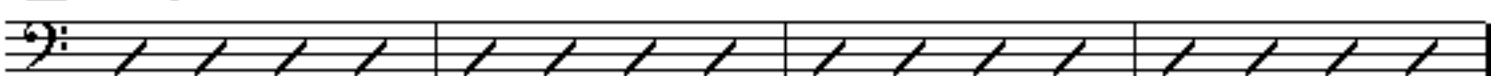
**B** D<sup>7</sup> G<sup>7</sup>



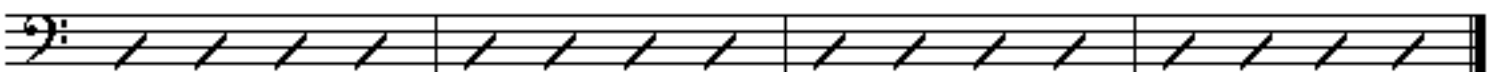
C<sup>7</sup> F<sup>7</sup>



**A** B $\flat$ j<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>



Fm<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ j<sup>7</sup> E $\flat$ m<sup>7</sup> B $\flat$ j<sup>7</sup> F<sup>7</sup> B $\flat$ j<sup>7</sup>



# Rio Funk

transkribiert: Thomas Breuss

Lee Ritenour

The musical score for "Rio Funk" is written in bass clef with a 4/4 time signature. It consists of 11 staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature of 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several repeat signs and first/second endings. The first ending is marked "1.2." and the second ending is marked "3.". There are also markings for "x times" and "last time" indicating repeated sections. The score concludes with a final double bar line.

# Rio Funk

transkribiert: Thomas Breuss

Lee Ritenour - Rio

## Intro

Git

Bass



1.

2.



1.



2.



♩ = 147

# Some Skunk Funk

transcribed by Gerald Dallhammer

Brecker Bros.

**A**

1  $C^{7+9}$   $C^\#7+9$   $D^{7+9}$   $C^{7+9}$

5  $B^\flat-13/G$   $F$   $Gm^7$

2nd Time SOLOS

9  $F^\#-13/G$   $E/G$   $Gm^7$

13  $F^\#-13/G$   $E/G$   $B$   $G/C^\#$   $A/C^\#$

16  $B^\flat/C^\#$   $A/C^\#$   $D^{7(+9+5)}$   $C$   $Gm^7$

20  $F^\#-13/G$   $E/G$   $Gm^7$

24  $F^\#-13/G$   $E/G$   $D$   $G/C^\#$   $E^\flat/C^\#$

28  $G/C^{\#}$   $E^{\flat}/C^{\#}$   $F^{\#}/C^{\#}$

31  $A^7/C^{\#}$

34  $D^{7+9}$   $E^{\flat 7+9}$   $B^{7+9} C^{7+9}$

2nd Time go to Part F

1.  $E$   $Fm^7$

1.

1.

44  $C^{7+9}$   $C^{\# 7+9}$   $D^{7+9}$   $C^{7+9}$

48  $B^{\flat 1-13}/G$   $F^7$   $Fm^7$

FINE play 10 Times (improvise)

53 55

after SOLOS go to D and play to Fine

# So What

Miles Davis

transkribiert: Thomas Breuss

The image shows the bass line notation for the jazz standard 'So What' by Miles Davis. It consists of six staves of music in 4/4 time. The first staff begins with a key signature of one flat (B-flat) and a common time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff contains a first ending (marked '1.') and a second ending (marked '2.'). The third and fourth staves show a change in key signature to two flats (B-flat and E-flat). The fifth and sixth staves continue the melodic line with various rhythmic figures and rests.

The image shows the chord progression for the bass line, consisting of four measures. Each measure contains a chord symbol and a rhythmic value of 8 (representing an eighth note). The chords are: Dm<sup>7</sup> 8, Dm<sup>7</sup> 8, E<sup>b</sup>m<sup>7</sup> 8, and Dm<sup>7</sup> 8. The notation is written in bass clef with a repeat sign at the beginning and end of the progression.

# Solar

Miles Davis

transkribiert: Marc Jenny

WALKIN' LINE

The image displays a musical score for the piece "Solar" by Miles Davis, specifically the "WALKIN' LINE" section. The score is written for a single instrument, likely a double bass, and is presented in ten staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation consists of quarter and eighth notes, with various accidentals (sharps, flats, and naturals) indicating the specific pitches. The melody is characterized by a steady, walking eighth-note pattern. The score begins with a treble clef and a 4/4 time signature, and ends with a double bar line and repeat dots.

# Somethin' Else

Julian Cannonball Adderly

transkribiert: Marc Jenny

The image displays a musical score for the jazz standard "Somethin' Else" by Cannonball Adderly. The score is transcribed by Marc Jenny and is presented in a single system with seven staves. The music is written in bass clef with a 4/4 time signature. The key signature is one flat (B-flat major or D minor). The notation includes quarter notes, eighth notes, and chords, with various accidentals (sharps, flats, and naturals) indicating the specific notes and harmonies. The score concludes with a double bar line at the end of the seventh staff.



# Stratus

transkribiert: Thomas Breuss

Billy Cobham - The Best Of

## Intro

Musical notation for the Intro section, featuring a bass line and a guitar line with fret numbers.

## A

Musical notation for section A, featuring a bass line and a guitar line with fret numbers.

Musical notation for the first and second endings of section A, featuring a bass line and a guitar line with fret numbers.

## B

Musical notation for section B, featuring a bass line and a guitar line with fret numbers.

Musical notation for the continuation of section B, featuring a bass line and a guitar line with fret numbers.

## C

Musical notation for section C, featuring a bass line and a guitar line with fret numbers, ending with "fade out".

# Summertime

transkribiert: Thomas Breuss

Original

First system of musical notation for 'Summertime'. The top staff is a bass line in G minor, and the bottom staff is a guitar fretboard. The fretboard shows fingerings: 7 0, 7, 5 3 5 7 0, 5 5, and 7 0.

Second system of musical notation for 'Summertime'. The top staff is a bass line, and the bottom staff is a guitar fretboard. The fretboard shows fingerings: 5, 0 5 0 6 7, and 7 0.

Third system of musical notation for 'Summertime'. The top staff is a bass line, and the bottom staff is a guitar fretboard. The fretboard shows fingerings: 7, 5 0 5 7 0, 5 5, and 5.

Fourth system of musical notation for 'Summertime'. The top staff is a bass line, and the bottom staff is a guitar fretboard. The fretboard shows fingerings: 0 5 0 5 0, 7 5 0 3 5.

Gm

D<sup>7</sup>

Gm

Fifth system of musical notation for 'Summertime', consisting of a bass line with a slash pattern (//) across the staff.

Cm

E<sup>b</sup>

D<sup>7</sup>

Sixth system of musical notation for 'Summertime', consisting of a bass line with a slash pattern (//) across the staff.

Gm

D<sup>7</sup>

Gm

Seventh system of musical notation for 'Summertime', consisting of a bass line with a slash pattern (//) across the staff.

B<sup>b</sup>

Gm

C

D<sup>7</sup>

Gm

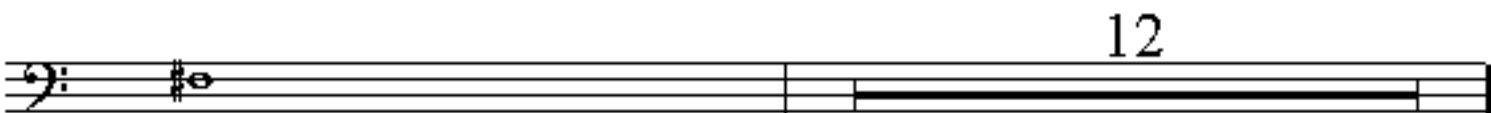
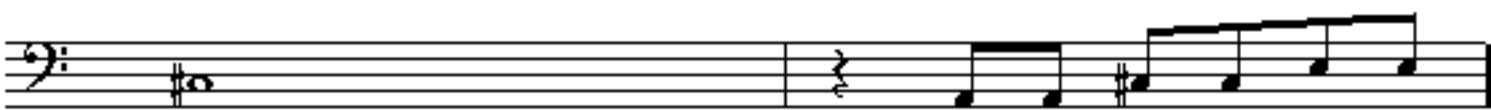
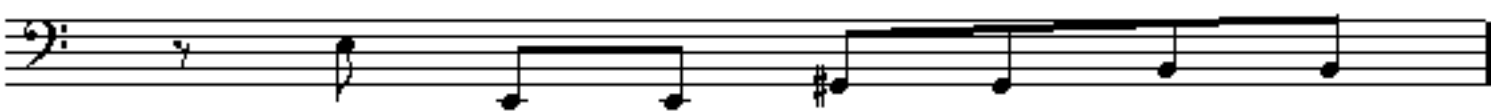
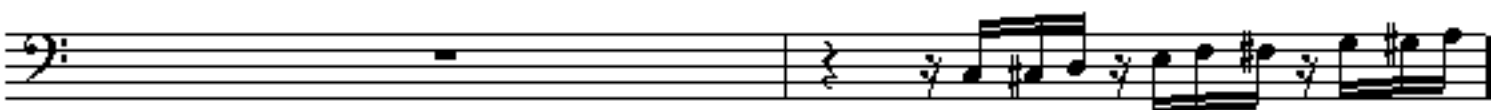
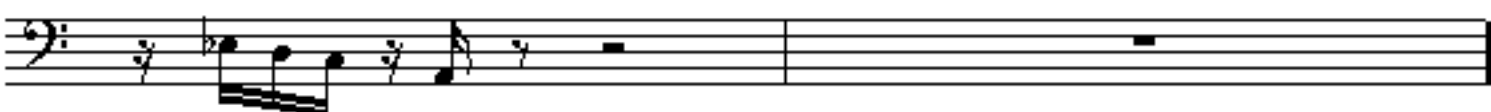
Eighth system of musical notation for 'Summertime', consisting of a bass line with a slash pattern (//) across the staff.

# Teen Town

transkribiert: Thomas Breuss

Weather Report-Jaco Pastorius

The image displays a musical score for the piece "Teen Town" by Weather Report, transcribed by Thomas Breuss. The score is written in bass clef and 4/4 time. It consists of 16 staves of music, arranged in pairs. The key signature is one flat (B-flat major or D minor). The music features a complex, rhythmic bass line with many sixteenth and thirty-second notes, characteristic of Jaco Pastorius's style. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a treble clef and a 4/4 time signature, followed by a key signature change to one flat. The music continues through the 16 staves, ending with a final measure on the 16th staff.



Musical score for bass clef, page 3 of Teen Town. The score consists of five staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). The music features eighth and sixteenth notes, with some accidentals (sharps and flats). The second staff continues the melodic line. The third staff contains a triplet of eighth notes, indicated by a '3' above the notes. The fourth staff also features a triplet of eighth notes, with a '3' above. The fifth staff concludes with a sixteenth note followed by a dotted half note, with a '6' above the first measure. The piece ends with a double bar line.

# Tough Talk

Jazz Crusaders

*Jazzrock*

The image shows a bass line for the song "Tough Talk" by Jazz Crusaders. The music is in 4/4 time and B-flat major. The bass line consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth notes: F2, G2, A2, Bb2, C3, D3, E3, F3. This is followed by a quarter rest, then a quarter note G2, and another quarter rest. The second staff continues with the same eighth-note sequence, followed by a quarter rest, then a quarter note G2, and another quarter rest. The third staff begins with a quarter rest, followed by eighth notes: F2, G2, A2, Bb2, C3, D3, E3, F3. This is followed by eighth notes: G2, F2, E2, D2, C2, Bb1, A1, G1. The piece ends with a double bar line and repeat sign.

**F<sup>7</sup>**

**B<sup>b7</sup>** **F<sup>7</sup>**

**B<sup>b7</sup>** **A<sup>7</sup>** **A<sup>b7</sup>** **G<sup>7</sup>** **C<sup>7</sup>sus<sup>4</sup>** **F<sup>7</sup>**

# Watermelon Man

transkribiert: Thomas Breuss

Herbie Hancock

Bass

F7

The first system of bass notation consists of a staff with a treble clef and a 4/4 time signature. The melody is written in eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The fretboard below shows the corresponding fingerings: 1, 3, 1, 3, 0, 1, 3, 1, 3.

Bb7 F7

The second system of bass notation consists of a staff with a treble clef and a 4/4 time signature. The melody is written in eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The fretboard below shows the corresponding fingerings: 1, 3, 1, 3, 0, 1, 3, 1, 3.

C7 Bb7 C7 Bb7

The third system of bass notation consists of a staff with a treble clef and a 4/4 time signature. The melody is written in eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The fretboard below shows the corresponding fingerings: 3, 3, 2, 1, 1, 2, 3, 3, 2, 1, 1, 2.

C7 Bb7 F7

The fourth system of bass notation consists of a staff with a treble clef and a 4/4 time signature. The melody is written in eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The fretboard below shows the corresponding fingerings: 3, 3, 2, 1, 1, 2, 3, 3, 2, 1, 3, 0.

# You`re Under Arrest

transkribiert: Thomas Breuss

Miles Davis - You`re Under Arrest

The image displays a musical score for the jazz standard "You're Under Arrest" by Miles Davis, transcribed by Thomas Breuss. The score is written in bass clef, 4/4 time, and D major. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. There are also some asterisks (\*) and 'x' marks placed below certain notes, likely indicating specific performance techniques or fingerings. The score begins with a key signature of one sharp (F#) and a time signature of 4/4. The music is characterized by its syncopated rhythms and melodic lines.



This page contains ten staves of musical notation for the piece 'You're Under Arrest'. The music is written in bass clef and consists of ten staves. The key signature is G major (one sharp) for the first nine staves and D minor (two flats) for the tenth staff. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The piece concludes with a double bar line on the final staff.