

Stablemates

written by Benny Golson

♩ = 184

Charlie Haden (Focused Interval {4th}) E^-9 A^{13} E^- $A^{b7(\#9)}$ D^bMAJ^7 C^+ **Christian McBride**

Doug Watkins Melodic Shape (5th, 3rd, Root) A^b- D^b13 G^bMAJ^7 $G^{MIN}7(b5)$ $C7(b9)$

Doug Watkins Melodic Shape (5th, 3rd, Root) F^- $B^b7(\#5)$ E^-9 $A^b7(\#5)$ **Paul Chambers ii-V7-I Pattern**

Doug Watkins Melodic Shape (5th, 3rd, Root) $D^bMAJ^7(9)$ $(C7)$ **Paul Chambers ii-V7-I**

F^- G^b13 $G7(\#5)$ $C7$

B^7 B^b7 A^7 A^b7 **Pattern 1** **Ray Brown Sequence** **Pattern 1** **Ray Brown Sequence**

Charlie Haden (Focused Interval {4th}) E^-9 A^{13} E^- $A^b7(\#9)$ D^bMAJ^7 C^+ **Ron Carter (Enclosed 3rd)**

Ron Carter (Enclosed 3rd) A^b- D^b13 G^bMAJ^7 $G^{MIN}7(b5)$ $C7$

F^- B^b7 E^-9 $A^b7(\#5)$ D^9 **Focused Interval/Melodic Shape (Ascending Minor 2nd)** **Minor 2nd**

$D^bMAJ^7(9)$ **Focused Interval/Melodic Shape (Ascending Minor 2nd)** **Focused Interval/Melodic Shape (Ascending Minor 2nd)**

37 **E⁻⁹** **A¹³** Charlie Haden (Focused Interval {4th}) **E^{b-}** **A^{b7(#9)}** **D^bMAJ⁷** **C⁺** Christian McBride

41 **A^{b-}** Paul Chambers Lick **D^b13** **G^bMAJ⁷** Enclosure **C⁷**

45 **F-** **B^{b7}** **E^{b-9}** **A^{b7(#5)}** Christian McBride

49 **D^bMAJ⁷⁽⁹⁾** **(C⁷)**

51 **F-** **G^b13** **G^{7(#5)}** **C⁷** Melodic Sequence Mingus Lick

55 **B⁷** **B^{b7}** Doug Watkins Melodic Shape **A⁷** **A^{b7}** Doug Watkins Melodic Shape

59 **E⁻⁹** **A¹³** **E^{b-}** **A^{b7(#9)}** **D^bMAJ⁷** **C⁺** Doug Watkins Melodic Shape (3rd, Root, 7th) Charlie Haden (Focused Interval {3rd})

63 **A^{b-}** Enclosed 3rd **D^b13** Doug Watkins Melodic Shape (3rd, Root, 7th) **G^bMAJ⁷** **G^{MIN}7(b5)** **C⁷**

67 **F-** **B^{b7}** **E^{b-9}** **A^{b7(#5)}** **D⁹** **D^bMAJ⁷⁽⁹⁾** Charlie Haden (Focused Interval {4th})

71 **D^bMAJ⁷⁽⁹⁾** **E⁻⁹** **A¹³**

Christian McBride from "Too Close For Comfort"
Gettin' To It (1995)

Three staves of bass notation in B-flat major. Staff 1: D^bMAJ7, C7(95), triplet. Staff 2: D^bMAJ7, C7(95), triplet. Staff 3: G^b7, E^bMIN7(95), bb.

Paul Chambers from "Love For Sale"
 with Miles Davis
'58 Sessions (1958)
 ii - V7 - I Pattern

Single staff of bass notation in B-flat major. Chords: E^b, A^b7, D^bMAJ7, bb.

Paul Chambers from "A Foggy Day"
 with Red Garland
A Garland of Red (1956)

Single staff of bass notation in B-flat major. Chord: C⁶, Glissando.

Ron Carter from "Now's The Time"
 with Sonny Rollins
Now's The Time (1964)

Enclosed 3rd

Two staves of bass notation in B-flat major. Chords: E^b7, A^b7, GMIN7(95), C7. Melodic Sequence indicated by dashed lines.

Ron Carter from "H and T Blues"
 with Thad Jones
Mean What You Say (1966)

Single staff of bass notation in B-flat major. Chords: G^b7, F7. Enclosed 3rd indicated by dashed lines.

Ron Carter from "Israel"
 with Kai Winding and J.J. Johnson
K. & J.J.: ISRAEL (1968)

Enclosed 3rd

Single staff of bass notation in B-flat major. Chords: G-, C7, D-. Enclosed 3rd indicated by dashed lines.

Charles Mingus from "Folk Forms, No.1"
Charles Mingus Presents Charles Mingus (1960)

Musical notation for Charles Mingus from "Folk Forms, No.1". The notation is in bass clef with a key signature of one flat. It features a melodic line with fingerings: 4, 1, 4, 0, 0. A chord symbol F7 is placed above the first measure.

Charlie Haden from "Motive For Its Use"
with Ornette Coleman
To Whom Keeps A Record (1960)

Sequence 1 (Melodic Shape)

Sequence 1 (Melodic Shape) musical notation in bass clef, one flat key signature. A dashed line indicates the melodic shape across two measures.

Sequence 2 (Melodic Shape)

Sequence 2 (Melodic Shape) musical notation in bass clef, one flat key signature. A dashed line indicates the melodic shape across two measures.

Charlie Haden from "The Blessing"
with John Coltrane and Don Cherry
The Avant-Garde (1960)

Focused on Interval (Descending Minor 3rd)

Focused on Interval (Descending Minor 3rd) musical notation in bass clef, one flat key signature. A dashed line indicates the interval across two measures.

Focused on Interval (Ascending Perfect 4th)

Focused on Interval (Ascending Perfect 4th) musical notation in bass clef, one flat key signature. A dashed line indicates the interval across two measures.

Ray Brown from "Bye Bye Blackbird"
Ban Webster Meets Oscar Peterson (1959)

Melodic Sequence

Melodic Sequence musical notation in bass clef, one flat key signature. Chord symbols Gb7, Eb7, A-, and D7 are placed above the notes. A page number 112 is visible in the bottom left corner.

Doug Watkins from "Red's Head"
with Sonny Red (1957)

Melodic Shape

Melodic Shape musical notation in bass clef, one flat key signature. Chord symbols Gb7, Eb7, and Gb7 are placed above the notes. A dashed line indicates the melodic shape across two measures.