

# Jimmy Blanton

## (1918 - 1942)

Jimmy Blanton is regarded by most as the "father" of modern jazz bass playing, and is unquestionably the central figure in the evolution of the bass. He was the first bassist to solo in a "horn-like" fashion and liberate the bass from its basic four-notes-to-the-bar "walking" function. He possessed an enormous, warm sound that was easily heard and felt in a big band, without amplification.

Originally a violinist, Jimmy enrolled in Tennessee State College and switched to string bass. After playing only a short while, he was heard by Duke Ellington in the fall of 1939 and immediately hired.

In the span of just two years with the Ellington orchestra, Blanton revolutionized jazz bass playing and, for that matter, the sound of jazz itself. His influence can still be heard and felt today. Many of the discoveries he made, especially evident on the duo recordings with Duke, are being rediscovered and explored further by today's players.

Tragically, Jimmy died of tuberculosis at the age of 23 (July 30, 1942). In a career spanning two short years, Jimmy did more than any other bassist before or since to influence the evolution of jazz bass playing. Jimmy Blanton's place in jazz history is strikingly similar to that of players like Bix Biederbecke, Charlie Christian, Clifford Brown, Scott LaFaro and Booker Little, all major innovators who died at an early age.

## Body and Soul

$\text{♩} = 60$

*ARCO* Eb- Ab6 Eb- D7 DbΔ Ab7

DbΔ E° Eb- Ab6 A° Bb- Eb- Ab7

DbΔ B7 Bb7 Eb- Ab6 Eb- D7

DbΔ Ab7 DbΔ E°7 Eb-

Ab6 A° Bb- Eb- Ab7 DbΔ A7

DA A7 DA G-6 DA E- A7 DA

## Body and Soul — cont.

### "Body and Soul"

1. Great rhythmic variety.
2. Extensive use of several registers.
3. Use of sequence (1st chorus, bars 7-8; bar 15; bars 19 & 21, bars 26-28; bar 31).
4. Quotes "The Man I Love" (2nd chorus, last 8, bars 2-3).
5. One chorus arco; last half of 2nd chorus pizzicato.

## Sophisticated Lady

$\text{♩} = 66$

*ARCO*

*Bb-* *Gb7 F7 E7 Eb7 Ab* *Ab7 G7 Gb7 F7*

*Bb7* *Bb-* *Eb7* *Ab*

*A°* *Bb-* *Gb7* *F7* *E7* *Eb7*

*Ab* *Ab7* *G7* *Gb7* *F7* *Bb7*

*Bb-* *Eb7* *Ab* *A-*

*G* *E-* *A-* *D7*

*A-* *Ab7* *G* *E-*

*G* *C-* *Eb7*

*Gb7 F7 E7 Eb7 Ab*



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# These Foolish Things

$\text{♩} = 52$

The musical score consists of ten staves of music. The first staff begins with a tempo marking of  $\text{♩} = 52$ . The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The chords are as follows:

- Staff 1:  $E_b$ ,  $C^-$ ,  $F^-$ ,  $Bb^7$ ,  $E_b$ ,  $C^-$
- Staff 2:  $C^-$ ,  $F^7$ ,  $B^-$ ,  $E^7$ ,  $Bb^-$ ,  $E_b^7$ ,  $A_b$ ,  $G^-$ ,  $C^7$ ,  $F^-$ ,  $F^7$
- Staff 3:  $B^-7$ ,  $E^7$ ,  $E_b$ ,  $C^-$ ,  $F^-$ ,  $Bb^7$
- Staff 4:  $G^-$ ,  $C^-$ ,  $C^-$ ,  $F^7$ ,  $B^-$ ,  $E^7$ ,  $Bb^-$ ,  $E_b^7$ ,  $A_b$ ,  $G^-$ ,  $C^7$
- Staff 5:  $F^-$ ,  $B^-$ ,  $E^7$ ,  $E_b$ ,  $A^-$ ,  $D^7$ ,  $G^-$ ,  $E\phi$
- Staff 6:  $A^-$ ,  $D^7$ ,  $G^-$ ,  $C^-$
- Staff 7:  $Bb$ ,  $G^-$
- Staff 8:  $F^7$ ,  $B^-$
- Staff 9:  $G_b^7$ ,  $E^7$
- Staff 10:  $C^-$ ,  $F^7$



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