

BASS

JAZZ/ROCK

♩ = 118

GLAMOUR PROFESSION

BECKER / FAGEN

TRANSCRIPTION: JEFF VOLKMAN

FROM THE STEELY DAN ALBUM: "SAUCHO"

1 (INTRO) A_{mi}^9 B_{bmi}^6 $G7$

5 C_{mi}^9 C_{mi}^7 E_{bMa}^7 D_{Ma}^7

9 $E_{b/A}$ $A7_{b9}$ **A** D_{13} C_{Ma}^7

13 E_{mi}^9 C_{13} C_{Ma}^7/D

17 G_{13} F_{13}

21 1. D_{b13} E_{bMa}^7 E_{Ma}^7 $F7$

25 $G9$ $F9$ E_{b9} D_{b9} 2. D_{b13}

29 E_{bMa}^7 B_{bMa}^7 A_{Ma}^7 A_{bMa}^7 $E_{b/G}$

B 33 A_{bMa}^7/B_{b} B_{bMa}^7/C F_{mi}^9 $G7_{b5}$

37 EbMa7 Dmi7(#5) G7#5 Cmi9

41 F13 Ab11 TO [A] (WITH REPEATS) A11

45 Ab11 EbMa7 A7#11

49 AbMa7 G7#5 (PIANO SOLO) C13 Ab13

53 Db13 C13 F13 G7#5

57 C13 Ab13 Db13 C13

61 F13 AbMa7/Bb (END SOLO) Bbmi9

65 Gb13#11 AbMa9 G7alt

69 GbMa7 Fmi7 DbMa7/Eb [A] D13 CMa7

73 $E_{mi}9$ C^{13} C^{Ma7}/D

77 G^{13} F^{13}

81 D^b13 E^bMa7 B^bMa7 A^{Ma7}

85 A^bMa7 $G^{mi7}(\#5)$ A^bMa7/B^b B^bMa7/C

89 F^{mi9} $G7^b5$ E^bMa7 $D^{mi7}(\#5)$ $G7^{\#5}$

93 C^{mi9} F^{13}

97 A^b11 F^{13}

The image shows a bass line musical score for the piece "Glamour Profession". It consists of five staves of music in bass clef, 4/4 time, with a key signature of one flat (Bb). The score includes various chords and performance instructions:

- Staff 1:** Measure 101 starts with a diamond marker. Chords: Ab11, G7, Ami9.
- Staff 2:** Measure 105 starts with a diamond marker. Chords: Bbmi6, G7, Cmi9, Cmi7, EbMa7. Includes the instruction "(HENS + GTR SOLO)".
- Staff 3:** Measure 109 starts with a diamond marker. Chords: DMa7, Cmi9, Cmi6, A7. Includes the instruction "4X's".
- Staff 4:** Measure 113 starts with a diamond marker. Chords: Dmi9, Dmi7, FMa7, EMa7. Includes the instruction "(VAMP - TILL CUE)".
- Staff 5:** Measure 117 starts with a diamond marker. Chords: Dmi9, Dmi6, B7, Emi9. Includes the instruction "(ON CUE)" and "FINE". A "RITARD" instruction with a dashed line is shown below the staff.

Notes: On the recording, one of the synth parts plays a bass note on the downbeat of each measure. The 'x' notes on this part are downbeats that are not actually played by the bass on the recording, but could or perhaps should be played by the bass in live performance, in the interest of holding the groove together. Entirely optional.