

**BASS EDITION**

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# THE ULTIMATE JAZZ FUSION PLAY ALONG

BY CARL MAYOTTE  
AND STEPHANE CHAMBERLAND

**HUDSON MUSIC**

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# CARL MAYOTTE

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Grand Laureate of the 2020-2021 CBC Radio-Canada Jazz Revelation, Carl Mayotte is now one of the most popular young bassists and jazzmen recognized both in Quebec and throughout Canada. Having started his professional career at the age of 16 and completed a master's degree in jazz performance at McGill University, his virtuosity and versatility have been noted by musicians, music critics, and music publications from Alain Caron to Bass Magazine. One reviewer remarked that, 'Mayotte enthusiastically waves the flag for an especially Quebecois version of jazz-rock fusion, nodding not only to the 1970s supergroups Return To Forever and Weather Report, but also, and perhaps principally, to the 1980s Quebec-based phenomenon Uzeb'.

Mayotte's third album, *Escale*, won him the Félix Award, (an award for Quebec regional performers celebrating the best musical artists in the province), for Jazz Album of the Year in 2022. Of the live show, *The Ottawa Citizen* reported that, 'outside of the studio's confines, the music became grittier and harder-hitting' and 'it seemed like second nature for Mayotte to add the physical flourishes of a rocker to the presentation of his original music, which combined slamming backbeats and guitar sizzle with the sophistication of jazz improvisation'.

In the summer of 2022, Mayotte created a new jazz music camp at Kamouraska, Quebec, bringing together musicians of all ages and playing levels. One of the goals of this young musician is to democratize jazz and bring this musical genre back to the fore.



*To have the chance to create a book about my music is a great honor and an incredible opportunity. I put a lot of hope in this book. Firstly, I hope it will allow musicians around the world to access my music. Secondly, I wish to push you to surpass yourselves. The composition of these pieces has allowed me to better myself as a composer and, above all, as a player. There are, within these musical works, challenges for all levels. Whether from a rhythmic, harmonic, or improvisation point of view, working on this music has allowed me to go even further in the development of my bass playing. I also encourage you to not be afraid to practice these pieces with a metronome in addition to playing with the track. I hope that playing these compositions will be a source of pleasure for you and your practice.*

*Vive la musique et merci de votre soutien,*

*Carl Mayotte*

# STEPHANE CHAMBERLAND

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Stephane is an internationally recognized drummer, clinician, educator, and author. He is currently freelancing with numerous bands, touring and recording. Steph has presented hundreds of drum clinics and master classes in the United States, Canada, Taiwan, Europe, Brazil, and China. Steph has performed at the Cape Breton Drum Festival 2008 (Nova Scotia), the Taipei International Percussion Summer Camp 2008/2009 (Taipei National University of the Arts), the Da Dong Tian Xia Music Concert 2008 (Shanghai Grand Theatre), the Batuka International Drum Festival 2013 (Brazil), the Shanghai International Percussion Camp 2008 (Shanghai), the Benny Lim SG Drum Academy (Singapore), the Capitale DrumFest 2015 (Quebec City), the Chris Lesso Drum School (Toronto), the Drumming Lab (Paris). Steph has also appeared at Drumeo in 2019 (Vancouver), at the KoSA 24 Drum & Percussion Camp 2019 (Montréal), at the Drumeo North American Live Hang 2022 (Toronto, Ontario), and the Angelillo International Drumfest 2022, among many others.

Stephane maintains a busy private teaching schedule, coaching students from many countries online and at his studios, in Quebec City (Canada). He has studied drumset with many renowned teachers from around the globe including Dom Famularo, Jim Chapin, Paul Brochu, Rick Gratton, Robby Ameen, Jeff Salem, Paul DeLong, Joe Bergamini, John Favicchia, Aldo Mazza, Memo Acevedo, Eduardo Guedes, Richard Irwin, Claus Hessler, and Frank Belluci. He attended the Manhattan School of Music to study with John Riley and Bobby Sanabria, and also studied at the Conservatory of Music in Quebec City.

Steph is the co-author of the books *The Weaker Side*, *Accenting The Weaker Side*, *Drumset Duets*, and *Pedal Control* (Wizdom Media – Alfred Publishing). Stephane also edited the latest editions of the worldwide number one drum books, *Stick Control*, and *Accents and Rebounds*, by George Lawrence Stone. He wrote articles for various magazines such as *Modern Drummer*, *Canadian Musician* and *Percussive Notes*. He was also featured in *Drums Etc.* and *Classic Drummer Magazine*.



*When it comes to composing music as a band, the drummer has so much freedom. With Carl's music, I get lead sheets first but no information about the drumming. From Carl's ideas and my personal touch, we start recording the song from our home studios and experiment with ideas. From these sessions, as I learn the music and become familiar with it, I can start singing the notes and from there, it becomes natural to interpret and orchestrate the groove. Only when you can sing and feel the songs inside you can you start internalizing the music and playing without thinking too much.*

*For the albums *Fantosme* and *Pop de Ville Vol.1*, I recorded the drums as I was learning the music. The magic of the process is that the music grew so much from the live shows after recording the albums. Now that you have access to the charts and the play along tracks, I not only want you to gain inspiration from what I play, but to create your own grooves. Have fun discovering yourself through the music.*

*Carl's music is written with precision, with ensemble hits and carefully composed sections, but sometimes we take a lot of liberties, with a lot of improvisation. What I love about jazz fusion is the mix of so many styles. Take advantage of that mix and go explore more styles. I believe in learning as many styles as possible to bring new vocabulary into your playing.*

*One of the challenges of our music is that there is a lot of information happening at the same time. The goal is to make something musical out of all the information. Sometimes I will follow the bass more, sometimes the soloist, but at the end of the day I am trying to make everything come to one melody. The drum set will help clarify the melodies and phrases by playing them inside the groove. Be aware of the beginning and end of phrases. If you follow too much it will sound like nothing is supporting the groove, and if you don't follow them enough it will feel like something is missing. It's always a question of balance between listening and respect. Don't overplay but, to keep the energy level always moving forward, you need to interact a lot. I hope this music will inspire you to push your own sound and playing level like it has been doing for me.*

*Stephane Chamberland*

# ABOUT THE BOOK

The Ultimate Jazz Fusion Play Along books are designed to allow fellow musicians to play together to develop their skills as a team. There is an accompanying drum set book that contains the same songs for you to jam to with another player. While each book comes with play along tracks to hone your individual skills, the real fun is in working through the music with a friend. There's nothing quite like the bonding that happens when musicians join forces to play. The authors wish that you take advantage of this unique series, grab a friend, and make music together.

## ABOUT THE PLAY ALONG TRACKS

Each chart comes with two versions of a play along track; one with a click and one without. The below icon can be found in the upper left corner of the first page of each chart. To start playback, touch or click the version you want to play.

 **With Click | Without Click**



The Carl Mayotte Fusion Quintet  
L to R: Francis Grégoire, Gabriel Cyr, Damien-Jade Cyr, Carl Mayotte, and Stephane Chamberland.



JUINE

**B**

Musical staff for section B, measures 28-31. The staff contains a bass line with eighth and sixteenth notes, including some triplets and accidentals.

28

**C**

Musical staff for section C, measures 32-35. The staff contains a bass line with eighth and sixteenth notes, including some triplets and accidentals.

32

Musical staff for section C, measures 36-39. The staff contains a bass line with eighth and sixteenth notes, including some triplets and accidentals.

36

Musical staff for section C, measures 40-43. The staff contains a bass line with eighth and sixteenth notes, including some triplets and accidentals.

40

Musical staff for section C, measures 44-47. The staff contains a bass line with eighth and sixteenth notes, including some triplets and accidentals.

44

**D**

B<sup>b</sup>ADD9

C<sup>ADD9</sup> (SIMILE)

A<sup>b</sup>MAJ7

B<sup>b</sup>

Musical staff for section D, measures 48-51. The staff contains a bass line with a dotted quarter note followed by a whole note, then a series of diagonal slashes representing a drum solo.

48

G<sup>b</sup>MAJ7

A<sup>b</sup>7<sup>SUS</sup>

Musical staff for section D, measures 52-55. The staff contains a bass line with diagonal slashes, then eighth and sixteenth notes.

52

Musical staff for section D, measures 56-59. The staff contains a bass line with eighth and sixteenth notes, including some triplets and accidentals.

56

Musical staff for section D, measures 60-61. The staff contains a bass line with eighth and sixteenth notes, ending with a double bar line and a 9/8 time signature.

60

**DRUM SOLO**

Musical staff for section D, measures 62-65. The staff contains a bass line with eighth and sixteenth notes, including some triplets and accidentals.

62

JUINE

**E**

Musical staff 66-69: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. Measure 66 starts with a whole rest.

66

Musical staff 70-72: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with various articulations.

70

Musical staff 73-75: Continuation of the melodic line, showing a change in rhythm and phrasing.

73

Musical staff 76-78: Continuation of the melodic line, ending with a half note and a quarter note.

76

Musical staff 79: Continuation of the melodic line, concluding with a half note and a quarter note.

79

**F**

F<sup>ADD9</sup>

G<sup>ADD9</sup>  
(SIMILE)

E<sup>b</sup>MAJ<sup>7</sup>

F<sup>ADD9</sup>

Musical staff 82-85: Chordal accompaniment for measures 82-85. Measure 82 has a whole note chord. Measures 83-85 are marked with diagonal slashes, indicating a *simile* (imitation) of the previous measure's accompaniment.

82

D<sup>b</sup>MAJ<sup>7</sup>

E<sup>b</sup>7<sup>SUS</sup>

Musical staff 86-89: Chordal accompaniment for measures 86-89. Measures 86-87 are marked with diagonal slashes. Measures 88-89 contain a melodic line with eighth notes and a sharp sign.

86

Musical staff 90-93: Continuation of the melodic line from the previous staff, featuring eighth notes and a sharp sign.

90

Musical staff 94: Continuation of the melodic line, ending with a half note and a quarter note.

94

**BASS SOLO**

B<sup>13</sup><sub>SUS</sub>

A<sup>9</sup><sub>SUS</sub>

Musical staff 96: Bass solo for measure 96, starting with a whole note chord and followed by diagonal slashes.

96