



3 GROOVE #2 - *Alla Mike*

Bass and drums were conceived to be in unison in an easygoing sixteenth note feel. Notice that both instruments play a busy pattern without interfering with each other. The bass supports the drums by playing with them and not around them.

Este tema fue concebido para que el bajo y la batería toquen en semicorcheas al unísono con un feel bien relajado. Ambos instrumentos tocan líneas muy cargadas pero sin interferir uno con el otro. Por el contrario, la batería hace de soporte del bajo.



17 For the play-along section *form* *forma* Para tocar c/CD

♩ = 85

4/4

A Cm⁷ 8 mf

B Dm⁷ 8 f

A Cm⁷ 4

X3 REPEAT 3 TIMES



18

Bass alone

*bass**bajo*

Bajo solo

On section A, the bass plays a RH mute technique except for a few double stops on the last sixteenth note of measure two and the dotted eighth note of beat three of the same measure. This technique gets more complicated as the volume increases. For a better and more acoustic-sounding line, a loud amp with a soft touch works much better.

In section A, keep an eye on where you play the low notes. In this case, the fourth string responds better to the low C of beat 1 of the first bar. The same thing applies to the B \flat on the fourth bar. Playing the phrase in this position will allow you to get to the “bend” – third beat of the first measure – in a more relaxed way.

Watch the intimacy of section A, which is played a lot softer than Section B. This has a more open sound without any muted notes.

En la sección A se usó la técnica del RH mute, excepto por los double stops en la última semicorchea del compás 2 y la corchea con puntillo del tiempo 3. del mismo compás. Este técnica se complica a medida que el volumen es mayor. Para que la línea suena más acústica, es preferible mayor volumen en el amplificador y un “touch” suave en el bajo.

En la sección A tengan cuidado en qué parte del diapasón tocan las notas graves. La cuarta cuerda es la que mejor responde al do grave del tiempo 1 del primer compás. Tocar la frase en esta posición permite además tocar el “bend” del tiempo tres del primer compás más relajadamente y con mayor fluidez.

La sección A fue tocada de manera más íntima que la B, y para darle a la sección B un toque de mayor energía, el bajo toca con mayor volumen notas abiertas sin ningún muteo.

The musical notation is written on a single bass staff in 4/4 time with a key signature of one flat (B \flat). The piece is divided into four measures. The first measure contains a 'motif' consisting of a quarter note G \flat (4th string, 3rd fret), a quarter note F \flat (4th string, 2nd fret), and a quarter note E \flat (4th string, 1st fret). The second measure is the 'answer', starting with a dotted eighth note G \flat (4th string, 3rd fret) followed by a sixteenth note F \flat (4th string, 2nd fret), then a quarter note E \flat (4th string, 1st fret), and a quarter note D \flat (4th string, 1st fret). The third measure contains another 'motif' identical to the first. The fourth measure is the final 'answer', starting with a dotted eighth note G \flat (4th string, 3rd fret) followed by a sixteenth note F \flat (4th string, 2nd fret), then a quarter note E \flat (4th string, 1st fret), and a quarter note D \flat (4th string, 1st fret). Dashed lines above the staff indicate the 'motif' and 'answer' sections.



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drum reference

batería de referencia

Groove section A - Groove sección A

* RH brush on snare 2

LH x stick snare 1

bass drum

hi-hat foot

(brush sweep)

* note: this snare is set up on the right hand side of the kit - *este tambor está ubicado al costado derecho del set*

Suggested preliminary practice

Work on Exercises A with a right-hand mute technique and look for the balance in the sound.

Sugerencia de práctica preliminar

Se recomienda practicar los Ejercicios A con muteo en la mano derecha y buscar que tanto la nota pulsada como la ligada tengan un volumen consistente.



11 GROOVE #10 - *The Axes*

This groove is inspired by the great Rocco Prestia. It has that staccato sixteenth note feel which is a typical Tower of Power feature. The drums stick to the busy bass line most of the time. The guitar contributes a great deal with its precise comping and, because of the tightness and fullness of the trio, there is no need to have any keyboards comping.

Este groove está inspirado en Rocco Prestia y tiene un feel staccato característico de Tower of Power. En este cargado groove subdividido en semicorcheas, la batería y el bajo tocan casi al unísono. Gracias al acompañamiento preciso de la guitarra, este tema provee una sólida y compacta base en trío sin necesidad del acompañamiento de teclados.



41 For the play-along section *form* *forma* Para tocar c/CD

♩ = 118

ensemble kicks drums fill in to groove

INTRO

A **B**

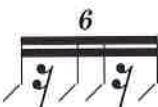
D⁷ E⁷

16 16

REPEAT 2 TIMES



Groove Section A & B - Groove Sección A y B

hi-hat (swing feel):  simile

not played 1st bar - *no se toca en el primer compás*

hi-hat variations

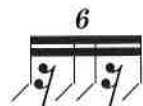
RH hi-hat

LH snare

Bass drum



Groove Section C - Groove Sección C

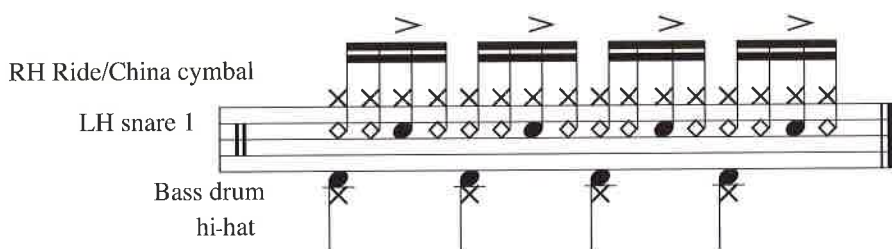
ride feel:  simile

RH Ride/China cymbal

LH snare 1

Bass drum

hi-hat



Suggested preliminary practice

Practice playing muted notes in the low register. Look for tightness between bass and drums. Try not to over-play. In order to groove, this particular bass line needs a lot of air and thickness. Listen to Anthony Jackson, Gary Willis, Jaco Pastorius and Marcus Miller for inspiration.

"One of the most important elements in my bass lines is the use of ghost notes. They provide the illusion of space and the accents that really propel the groove. If I play a pitch on every note, the bass line would be far too busy."

- Larry Willis; Bass Player, April 1993

Sugerencia de práctica preliminar

Practicar notas muteadas en el registro grave. Buscar que el bajo empaste con la batería. No sobrecarguen la línea. Necesita espacio y peso. Escuchar a Anthony Jackson, Gary Willis, Jaco Pastorius y a Marcus Miller.

"Uno de los elementos más importantes de mis líneas de bajo son las notas fantasmas. Dan la sensación de espacio e insinúan acentos que impulsan el groove. Si cada nota que toco tuviera una altura (pitch), la línea estaría sumamente sobrecargada."

- Larry Willis; Bass Player, Abril 1993

Exercises B: Muted Notes

This exercises should be played with regular pizzicato. In order to get the right sound for the muted notes, the left hand should touch the string with minimal pressure.

Ejercicios B: Notas Muertas

La nota muerta se logra simplemente apoyando con la mano izquierda sobre la cuerda pulsada sin presionar. Usar el metrónomo en los tiempos 2 y 4.

muted notes 1 B1 *notas muertas 1*

4 1 2 3 4 1 2 3

foot pie

muted notes 2 B2 *notas muertas 2*

1 3 2 4 1 3 2 4

foot pie

"Repetition is the mother of learning. You practice things over and over until you are sick of it, then you do it some more! Repetition is what great groove playing is about."

- Dave Garibaldi

"Repetición es la madre de todo aprendizaje. Practicas y practicas hasta hartarte, y luego ¡practicar un poco más! Un buen groove se trata de... **repetición.**"

- Dave Garibaldi