

The art of bass playing

Culminating Experience

By: Daniel Toledo

Master in Contemporary Performance
Berklee College of Music – Valencia Campus

Introduction

- Musical Background



Background

- Influences
- Musical journey
- Connection with music

Berklee Valencia



Berklee Valencia

- New perspective
- Exploration
- Artistic identity
- Generate material

Identifying my sound

- Exploring different orchestration



Experience in the studio:

- Over 250 hours this year.
- Collaborations playing Electric and Acoustic Bass.
- Variety of projects/styles/approaches.

Piano Trio

- Centering my music for piano trio format.
- More possibilities for the instrument.
- Understanding the role of the bass.

History of contemporary bass

- Second half of the twentieth century to see the real boom of contemporary double bass.
- Supportive instrument of the rhythm section.
- 1939, Jimmy Blanton.
- In the fifties piano trios were well received, led to the bassists also expand their skills.
- Maintaining the role, resources that have been developed to provide a broader scope of it.

Analysis of influential bassists

Paul Chambers



Israel Crosby



But Not for Me

SCORE

BUT NOT FOR ME GEORGE GERSHWIN

INTRO A^bMAJ⁷ A^b-7 D^{b7} G-7 C-7 G^{b7}(#11)

F⁹ B^{b7} E^bMAJ⁷ C-7 F-7 B^{b7}

5 **A** F⁷ B^{b7} E^b A^bMAJ⁷ G-7 C⁷

F⁷ F-7 B^{b7} B^b-7 E^{b7}

12 **B** A^bMAJ⁷ A^b-7 D^{b7} G-7 C-7

F-7 F-7/E^b F-7 B⁷(#11) B^{b7}

21 **B** A^bMAJ⁷ A^b-7 D^{b7} G-7 E^b/G G⁷ C-7 G^{b7}(#11)

F-7 B^{b7} E^b

29

Paul Chambers on **But Not For Me** (1957)

- Red Garland trio, distinctive chord voicings, melodic ideas, and solid sense of swing.
- Paul Chambers on bass and drummer Art Taylor.
- year 1957 important in the career of Paul Chambers, 380 recordings, the most demanded bass player of the time.

Paul Chambers on But Not For Me (1957)

BUT NOT FOR ME

GEORGE GERSHWIN
RED GARLAND, PCHAMBERS'S BASS LINE 1958

SWING ♩ = 166

The image shows a musical score for the bass line of the song 'But Not For Me'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'SWING' with a quarter note equal to 166 beats per minute. The score consists of ten staves of music, with measure numbers 1 through 29 indicated on the left. Above the staves, various chord symbols are written, including F7, Bb7, EbMAJ7, E7, AbMAJ7, Db7, C-7, F-7(b5), Bb7, Bb7, EbMAJ7, Eb7, AbMAJ7, Db7, EbMAJ7, F-7, Bb7, Eb7, and C7. The notation includes eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.



Paul Chambers on **But Not For Me** (1957)

- Different resources when accompany the melody.
- Two feel gives momentum to the band.
- Rhythmic movement is essential when playing in a piano trio format.
- Roots of the chords are usually found on beat one.

Paul Chambers (Piano Solo)

- Scalar type of line.
- melodic contour in this section is linear.
- Melody and solo, there is a clear difference

The image displays a musical score for a piano solo by Paul Chambers. It consists of four staves of music, each with a bass clef and a key signature of two flats (B-flat major or D-flat minor). The music is written in a linear, scalar style. Above the staves, various chord symbols are indicated: F⁷, B^{b7}, E^bMAJ⁷, F⁷, B^{b7}, E^bMAJ⁷, E^{b7}, A^bMAJ⁷, D^{b7}, E^bMAJ⁷, F^{MAJ}⁷, F⁷, F-7, and B^{b7}. The staves are numbered 33, 37, 41, and 45 at the beginning of each line.



Paul Chambers (Bass Solo)

- Rhythmic characteristics.
- Soloing is to stay in the middle and low register of the instrument.

129

133

This block contains two staves of musical notation for measures 129-133. The first staff starts at measure 129 and ends at 132, featuring a triplet of eighth notes in measure 130 and another triplet in measure 132. The second staff continues from measure 133 to 136, also containing a triplet in measure 134. The key signature is two flats and the time signature is 4/4.

145

149

This block contains two staves of musical notation for measures 145-149. The first staff starts at measure 145 and ends at 148, featuring a triplet of eighth notes in measure 146. The second staff continues from measure 149 to 152, also containing a triplet in measure 150. The key signature is two flats and the time signature is 4/4.

137

141

This block contains two staves of musical notation for measures 137-141. The first staff starts at measure 137 and ends at 140, featuring triplets of eighth notes in measures 138 and 139. The second staff continues from measure 141 to 144, also containing triplets in measures 142 and 143. The key signature is two flats and the time signature is 4/4.



Alerting

ALERTING
DANIEL TOLEDO

SCORE

INTRO F#MAJ7 G-7 A^bMAJ⁹ E⁷/A

D-7 F7 A-7(b5) B^bMAJ7

5 Csus E-11 A-7 A7/C#

9 D-7 F7 A-7(b5) B^bMAJ7

13

2

ALERTING

Csus E-11 A-7 A7/C#

17 D-7 F7 A-7(b5) B^bMAJ7

21 Csus E-11 A-7 A7/C#

25



Alerting

- Basis of composition.
- Bass line and melody.
- Harmonic concept.
- Inspiration on Paul Chambers.

Israel Crosby on **But Not For Me** (1958)

- Best known for his work with the famous Ahmad Jamal's trio in the late fifties and early sixties.
- This trio has characteristic, carefully planned trio arrangements that demonstrate the power that can be achieved with few well-executed notes.

Israel Crosby

BUT NOT FOR ME GEORGE GERSHWIN

BASS AHMAD JAMAL/DANIEL TOLEDO

SWING $\text{♩} = 125$ (A) A-7

D-7 G⁷ CMAJ⁷

D⁹ D-9 G⁷ C⁹

FMAJ⁷ E-7 D-7 G¹³ CMAJ⁹ B⁷ A-7 A⁷

D-7 F-6 G⁷

(B) CMAJ⁷ A-7 D-7 G7(9) CMAJ⁷ A-7

D⁹ D-7 C⁷

© 1930 GEORGE GERSHWIN

E MAJ⁷ F MAJ⁷ D-7 G⁷ B/C C/B A-7 A⁷

26

D-9 G¹³ C⁶ D-7 B⁷

30



Israel Crosby on **But Not For Me** (1958)

- Melodic response.
- two-measure melodic cell.
- The way to accompany by Crosby is rhythmically consistent in relationship to the piano.

Israel Crosby on But Not For Me (1958)

- Filling the space left by the piano.

The image shows a musical score for piano, bass, and drums. The piano part (PNO.) is written in treble clef and includes a melodic line with triplets and a bass line with chords. The bass part (BASS) is written in bass clef and includes a bass line with chords. The drum part (D. S.) is written in a simplified notation with slashes. The score is divided into measures 13, 14, 15, and 16. The piano part has a *g^{ua}* marking above the first measure of measure 15. The bass part has a *F-6* marking above the first measure of measure 16.

PNO.
A-7 A7 D-9 D-7 D-9 D-7 F-6

BASS
A-7 A7 D-7 F-6

D. S.

13 14 15 16

Israel Crosby on **But Not For Me** (1958)

- Melodic construction is also applied in his walking bass lines.
- Uses suspensions.

30

D-9 G¹³ C^b

The image shows a single staff of music in the bass clef, representing a walking bass line. The staff is divided into three measures. Above the first measure is the chord symbol 'D-9', above the second is 'G¹³', and above the third is 'C^b'. The first measure contains a quarter note D2, a quarter note E2, and a quarter note F2. The second measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a triplet of eighth notes G2, A2, and B2, followed by a quarter note C2 and a quarter note D2. A small number '30' is written below the first measure.

Israel Crosby on **But Not For Me** (1958)

- Use of chromatic notes is not very common.
- Characteristic chord tones.

The image displays a musical score for the bass line of Israel Crosby's recording of "But Not For Me" (1958). The score is presented in two systems of music, each with a bass clef and a key signature of one flat (B-flat major). The first system covers measures 58 to 61, and the second system covers measures 62 to 65. Chord progressions are indicated above the notes: FMAJ7 (measures 58-59), D-7 (measure 59), G7 (measures 59-60), CMAJ7 (measures 60-61), E-7 (measure 61), and A-7 (measures 61-62). The second system shows D-9 (measures 62-63), CMAJ7 (measures 63-64), and a progression of chords including Bb, B, and C (measures 64-65). The notation includes quarter notes, eighth notes, and chords, with measure numbers 58, 59, 60, 61, 62, 63, 64, and 65 clearly marked below the staff.

Mikkakan

SCORE

MIKKAKAN

DANIEL TOLEDO

PIANO

Chord progression: G-7 Cmaj7 G-7 D-7

Section A: G-7 Cmaj7 D-7 G-7

Section B: G-7 Cmaj7 D-7 G-7 Cmaj7 D-7 G-7

Chord progression: Cmaj7 D-7 G-7 D-7 G-7

Section A: G-7 Cmaj7 G-7 D-7

Section B: G-7 Cmaj7 D-7 G-7



Mikkakan

- Basis of the composition.
- Concepts of bass line and melody.
- Harmony.
- Relationship with Israel Crosby.

Other Compositions: Atmosphere Melt

SCORE

ATMOSPHERE MELT

DANIEL TOLEDO

INTRO G-7 DRUMS MALLETS CYMBALS

F[#]5(NO3) G[#]5(NO3)

CUE 1 G-7 STICKS

CUE 2 STICKS ONLY ON CYMBALS BUILDING UP TO 8TH NOTES

CUE 3 PLAY GROOVE

THEME PLAY AS WRITTEN

G-7 A^b7 G-7 A^b7

PLAY INTRO, CUE1-CUE3 PLAY THEME AS WRITTEN.
SOLOS: LAST LINE CUE TO END SOLO.
THEME OUT AS WRITTEN

© 2014 DANIEL TOLEDO



Elapse

SCORE **ELAPSE** DANIEL TOLEDO

INTRO B^b-7 A^b7 G-7 B^b-7 A^b7 G-7

A B^b-7 A^b7 G-7

5 B^b-7 A^b7 G-7

7 B^b-7 A^b7 G-7

9 B^b-7 A^b7 G-7

2014©



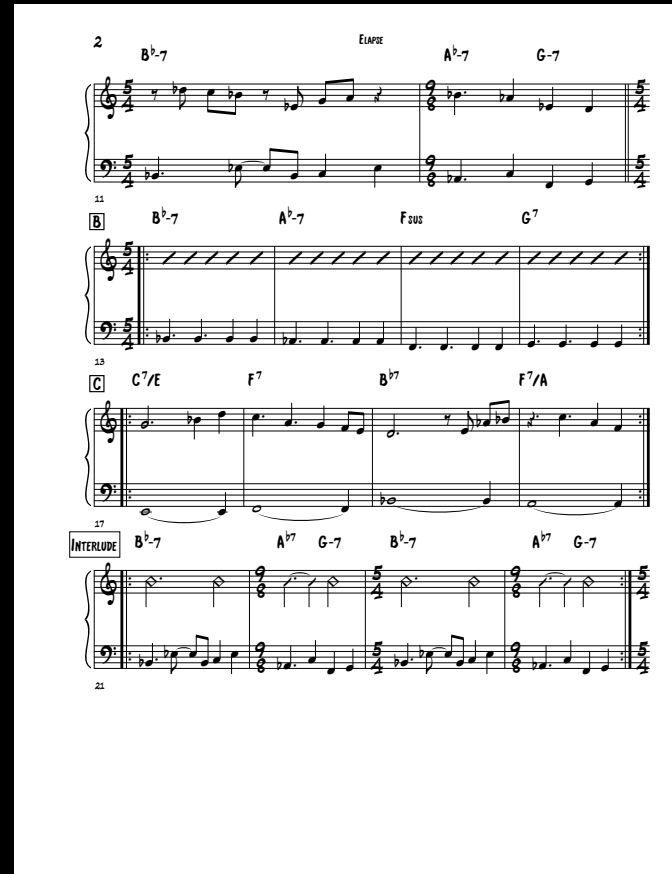
2 B^b-7 ELAPSE A^b-7 G-7

11 B^b-7 A^b-7 F⁷sus G⁷

15 C⁷/E F⁷ B^b7 F⁷/A

17 **INTERLUDE** B^b-7 A^b7 G-7 B^b-7 A^b7 G-7

21



Conclusion

- Way to accompany of the two bassists, the use of intervals in their lines.
- Voice leading.
- Bass line movement focused on outlining the chord.
- Resolving the bass line.

Thanks

- Trio Album coming up.
- More music and videos: www.dantbass.com
- Daniel Toledo.