

INTRODUCTION

THE BASS IS A DEEP INSTRUMENT. The styles with the most impact have bass. The deeper the foundation the more stable the building—and the higher you can go. It is almost a language when you play bass, and each person speaks their own dialect. It's something that you can develop.

I was in junior high school the first time I saw Paul Chambers [bassist for Miles Davis] play at the Black Hawk in San Francisco. It completely amazed me. I went straight to the [school] music department, picked up a bass, and the first time I played a note I realized I didn't want to do anything else. I had a great bass teacher and got to take my bass home to practice. I walked over a mile every day with an upright bass.

Al Tanner, my first mentor, taught me how to play changes. He would play the chords on piano, and he showed me the bass notes I could use with his left hand.

Having a book like *The Bassist's Bible*, that has this kind of thing in it—having it all written down along with the examples on the CDs—is a great tool, something I wish I had had when I was coming up. I am helping with this book because I feel an obligation to pass on what I know, and this is a way to do it.

I was an early reader. We had two encyclopedias, and I used them, just checking out different things. *The*

Bassist's Bible is the same kind of tool. You can use it randomly, checking out different styles, or you can look up specific things you need to know. Learning about styles that you don't know will only make you play better.

And the history of the styles is just basically cool. Knowing the history of music can only help you as a musician, as music *is* cultural.

Even if you don't read music, what the book gives you is important, because not only does it describe the styles, but the authors give you nearly 400 musical examples—and play nearly 200 of them. Even if you don't read music you can listen to the examples and read about them in the book to better understand what you are hearing. And the more you know, the better you'll play.

You can see all of the work here. Tim has done a really great job. I could jump on him for a few things, but it's just not worth it because the book is so comprehensive.

This book is very important and I think every bassist should own it.

—Paul Jackson