

# CONTENTS

---

<b>INTRODUCTION</b> .....	<b>xi</b>
<b>PART I: STRIDE PIANO, JELLY ROLL, AND EARL HINES</b> .....	<b>1</b>
1. <u>Basic stride bass</u> .....	<u>2</u>
2. Stride bass with tenths and tenth triads .....	4
3. “Rolled tenths” and “backward tenths” .....	6
4. Stride bass with scales of octaves .....	12
5. Moving the stride bass with repeated and anticipated octaves .....	13
6. Eubie Blake and Luckey Roberts’s “anticipated broken octaves” .....	15
7. Donald Lambert’s stride bass with repeated bass notes .....	18
8. “Walking tenth triads” and “walking tenths” .....	20
9. Donald Lambert’s “twelfths and beyond” contrapuntal bass .....	23
10. Simplified stride bass .....	26
11. Back beats .....	29
12. Cliff Jackson’s “walking stride bass” with “back beats” .....	32
13. Willie “The Lion” Smith’s “interrupted stride” .....	36
14. George Gershwin’s “reversed stride bass” .....	38
15. “Countertime syncopation” of the stride bass .....	41
16. The “rolling bass” .....	46
17. <u>Cliff Jackson’s “eight-to-the-bar” polyphonic approach</u> .....	<u>51</u>
18. <u>“Jumping” eight-to-the-bar bass</u> .....	<u>54</u>
19. <u>Broken and arpeggiated tenth triads in scalar motion</u> .....	<u>56</u>
20. <u>“Strumming” left hand figures</u> .....	<u>59</u>
21. <u>Fats Waller’s two-handed percussive device</u> .....	<u>61</u>
22. Gershwin’s jazz-inspired left hand stylings .....	62
23. Broken tenths and broken sevenths .....	67
24. <u>Jelly Roll’s bass with sixths and octaves</u> .....	<u>69</u>
25. <u>Toward the future: the forerunning approach of Earl Hines</u> .....	<u>76</u>
<b>PART II: EARLY “SPANISH TINGED” LATIN STYLINGS</b> .....	<b>83</b>
1. <u>The “tangana” bass and other 3+3+2 patterns</u> .....	<u>84</u>

2. The “habanera” bass .....	92
3. The “3+3+3+3+2+2” bass pattern .....	97
<b>PART III: BLUES AND BOOGIE-WOOGIE .....</b>	<b>101</b>
1. The “fifth, sixth, minor seventh, sixth” device .....	102
2. “Dragged” broken tenth triads .....	103
3. Walking “dragged” broken tenth triads .....	105
4. Boogie-Woogie bass figures .....	108
5. Broken octaves .....	111
6. James Booker’s anticipated bluesy <i>appoggiaturas</i> .....	114
<b>PART IV: SWING PIANO .....</b>	<b>119</b>
1. The basic swing bass .....	120
<u>2. The “three-handed” effect .....</u>	<u>121</u>
3. Teddy Wilson .....	125
4. Swing “walking tenths” and “walking tenth triads” .....	128
5. Art Tatum .....	131
6. Tatum’s syncopated and “ostinato” octave skips .....	135
7. Bob Zurke’s left hand “trick” .....	138
<b>PART V: PREBOB BEBOP, AND THE NEW LEFT HAND .....</b>	<b>143</b>
<b>PART VI: ERROLL GARNER .....</b>	<b>153</b>
1. The “strumming” left hand effect .....	154
2. Synchronizing left hand chording with right hand melody .....	157
<u>3. Garner’s ballad-style swing bass .....</u>	<u>158</u>
<u>4. “Mambo Garner” left hand stylings .....</u>	<u>160</u>
5. Garner’s ternary-binary “reversed stride bass” .....	163
<b>PART VII: THE “WALKING BASS” STYLE .....</b>	<b>167</b>
<b>PART VIII: JOHNNY GUARNIERI’S “5/4 SWING BASS” .....</b>	<b>177</b>
<b>PART IX: JAZZ WALTZ STYLINGS .....</b>	<b>187</b>

<b>PART X: THE QUARTAL APPROACH</b> .....	<b>199</b>
<b>PART XI: LATIN JAZZ LEFT HAND STYLINGS</b> .....	<b>209</b>
1. <u>The “salsa stride” bass of Michel Camilo</u> .....	<u>210</u>
2. The basic “tumbao” bass .....	214
3. “Tumbao” bass variant with quartal chords .....	218
4. Solos backed by “rootless chords” played over a tumbao bass .....	219
5. Playing the cha-chachá .....	221
6. <u>The “danzón-like” bass</u> .....	<u>223</u>
7. <u>Left hand montunos with right hand melody</u> .....	<u>225</u>
8. Playing bossa-novas .....	227
<b>PART XII: LEFT HAND OSTINATOS</b> .....	<b>231</b>
<b>PART XIII: PLAYING MELODIES WITH THE LEFT HAND</b> .....	<b>245</b>
<b>APPENDIX: BASIC “ROOTLESS” VOICINGS</b> .....	<b>251</b>
<b>ABOUT THE AUTHOR</b> .....	<b>259</b>