



STEVE GADD BAND

GADDITUDE [BFM Jazz]

The master drummer corals his James Taylor bandmates (**Jimmy Johnson**, keyboardist Larry Goldings, guitarist Mike Landau, and trumpeter Walt Fowler) for a vibey, phat-grooving, instrumental affair made up of originals and choice covers. Goldings' kitschy-but-killin' "Cavaliero" peaks with a range-spanning solo by Johnson, while the group-written, Junior Wells-style "Green Foam" shows the ensemble smoothly jumping from backbeat blues to unrelated feels for solos. On the cover side, Keith Jarrett's "Country" is recast in a gospel "three" feel (one of several times the band echoes Gadd's classic '70s session band Stuff), while Jarrett's hairpin "The Windup" thrives over a samba/country boogie feel. A redo of Radiohead's solemn "Scatterbrain" (at Johnson's suggestion), with Gadd stretching out in contrast, is a powerful closer. —Chris Jisi



JOHN F. GOODMAN

MINGUS SPEAKS [University of California Press]

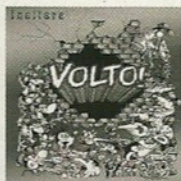
This compilation of journalist John F. Goodman's interviews with **Charles Mingus** for *Playboy* between 1972 and 1974 is an inside look into the inspired, troubled, and crowning years of Mingus' life as a composer, bassist and bandleader. With more than a few boasts, brags and exaggerations, Mingus goes into detail about his relentlessly stubborn methods of songwriting, his playing techniques, and his very open love and admiration for Duke Ellington's work; in a rare moment of candor, he also reveals his respect for fellow jazz bassists Ray Brown, Paul Chambers, and Ron Carter. Dismissing avant-garde jazz and stating unequivocally that the blues are the music of his people, Mingus walks Goodman through his very dynamic bass technique, his method of getting a punchy tone, and his one-fingered vibrato maneuver. —JON D'AURIA



SNOOP LION

REINCARNATED [Berhane Sound System]

Turns out that rapper Snoop Dogg isn't the only reinvented musician on *Reincarnated*. Gospel bass icon **Andrew Gouche** trades marathon bass runs for deep island grooves and thick dub tone, revealing reggae chops we've never heard before and paying homage to both old and new eras of reggae bass. On "So Long" and "Smoke the Weed," Gouche nods to Robbie Shakespeare's roots playing, while tracks like "Get Away" typify the effect-saturated synth lows that make up much of the album. —JON D'AURIA



VOLTO!

INCITARE [Concord/Fantasy]

Over the past six years, Volto!—Tool drummer Danny Carey, Pigmy Love Circus guitarist John Ziegler, and session bass heavy **Lance Morrison**—has risen to cult status on the L.A. club scene for intense covers of early '70s masterworks by everyone from Zeppelin, Hendrix, and Z.Z. Top to Jeff

Beck, Billy Cobham, and Tony Williams. Augmented by one of the band's rotating members, *Jimmy Kimmel* keyboardist Jeff Babko, Volto's dynamic CD debut of all-original instrumentals retains the hard-rocking, raw energy vibe that marked the dawn of jazz-rock before a slicker sound set in. "Grip It" bursts out of the gate with its dual feel and contrasting solos by Ziegler and Babko—a formula repeated on the fuzier "Quirk." "BHP" and "Tocino" morph from metal to prog rock to jam, while the best writing can be found on the disc-closing ballad, "I'm Calm Now." Morrison (who has grounded everyone from Alanis Morissette to Don Henley) is the ultimate anchor and foil to Ziegler's shredding and Carey's flaring, doubling power riffs where needed and improvising his own exploratory grooves when appropriate. —CHRIS JISI



PHILIP H. ANSELMO & THE LEGALS

WALK THROUGH EXITS ONLY [Housecore]

Many fans hoped that ex-Pantera and current Down frontman Phil Anselmo would feature old bandmate Rex Brown on the first Anselmo solo album, but few will be disappointed with **Bennett Bartley**, whose sheer endurance and booming, almost disturbing tone will easily win over the haters. Front to back, the album plays like a thrash-metal nightmare in HD where Bartley's bass is always brooding in the forefront of the chaos. —Jon D'Auria



KEVIN MOORE

BEYOND SALSA BASS: FOR BEGINNERS

[Timba.com]



BEYOND SALSA BASS: ALAIN PÉREZ, PART 1

[Timba.com]



BEYOND SALSA BASS: ALAIN PÉREZ, PART 2

[Timba.com]

In today's world of short attention spans, cheap and abundant loops, and rising paper costs, multi-volume instructional books that delve deep into a single bass style have become something of a rarity. Moore's *Beyond Salsa Bass* series—which focuses on the role of the bass in timba, the bad-boy stepchild of salsa, American music, and Afro-Cuban folk—shows us why that's a pity. These three volumes are packed with crucial but easily digestible historical background, great classic and current photos, juicy transcriptions, hundreds of examples in standard notation and tab, and deep analyses of timba bass god **Alain Pérez**, who illustrates every concept via online video and audio examples. Blessed with a well-designed format and clear, clean prose that exudes patience and enthusiasm, the *Beyond Salsa Bass* books are an astounding combination of Moore's meticulous scholarship and his deep love of timba. Highly recommended. —E.E. BRADMAN BP