

JOHN PATITUCCI



ELECTRIC BASS 2



MANHATTAN
Music
PUBLICATIONS

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ELITE
ELECTRIC BASS 2

Published by Manhattan Music, Inc.™

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Distributed by CPP Media

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Acknowledgements

With deepest gratitude to Jesus Christ, my Lord and Saviour, who is the source of all my inspiration.

Thanks to Killeen for all her support.

To my parents, George and Joan Patitucci, and my grandparents, John and Rena Fenimore, for all of their love and encouragement.

To my brother, Thomas, my first teacher, from whom I received not only knowledge but many musical opportunities.

To my sisters, Renee, Joanne, and Mary Ellen for all the encouragement and interest.

To my teachers, Chris Poehler, David Baker, Frank Sumares, Charles Siani, Abe Luboff and Barry Lieberman, who all shaped my musical concept.

To Darryl Pitt and all at Depth of Field for their hard work and support and to all at Manhattan Music for being *the Best*.

Thanks also to all at Yamaha, D'Addario Strings, Stewart Amplifiers, Fishman Transducers, and the Mackie Corporation.

This book is dedicated, in loving memory, to my grandparents, Camilo and Emilia Patitucci.

Special thanks to transcriber Troy Millard and his wife Lisa. Troy, a very fine bassist living in Los Angeles, has worked with artists such as Leni Stern, Chuck Loeb, Randy Brecker and many others. His great ears, patience, and formidable technique were crucial to this project.

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CD and Cassette Tracking Information

CD	Cassette Side A
1	B major scale (4 octaves)
2	Am9 and Amaj9 chord voicings
3	C melodic minor scale (4 octaves) starting on low B
4	G melodic minor scale (4 octaves) starting on low C
5	B major arpeggio (4 octaves)
6	Cmaj7
7	Cmaj9
8	Cmaj9#11
9	C major pentatonic scale over Cmaj9
10	Improvisation over Cmaj9
11	Improvisation over Cmaj9#11
12	Cmaj7#5
13	A melodic minor scale over Cmaj7#5
14	Cm7
15	C melodic minor scale
16	Cm9
17	Cm11
18	Cm13
19	C minor pentatonic scale
20	Improvisation over Cm9

CD	Cassette Side B
21	Improvisation over Cm13 (starting from the F major pentatonic scale)
22	C7
23	C9
24	C9#11
25	C7#9#5
26	C11
27	Improvisation over C7#9#5
28	C13b9
29	C7b9b5
30	C7b9#5
31	C7#9b5
32	C°
33	C° or Cm7b5
34	Improvisation over Cm11b5
35	“On the Corner”/solo
36	“Our Family”
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“On The Corner”~ solo

“Our Family”

“Growing”~ chart

“Growing”~ vamp

“Bertha’s Bop”

The Six-String Bass

In the seventies, bass virtuoso Anthony Jackson, feeling limited playing a conventional four-string bass, took it upon himself to design an instrument that could accommodate his musical vision as well as his technique — the six-string bass. The neck was spaced wider and the strings were tuned in fourths (low to high: B, E, A, D, G, C), which were more suitable for the bass player.

Today's six-string bass has a massive range: four octaves from the lowest to the highest B. This range allows the bass player to mimic a synth bass in the low register and a saxophone in the high register. Here is a four-octave B major scale which spans the entire fingerboard.

B major scale (four octaves)

1 2 4 4 1 2 4 1 2 4 1 3 4 3 1 4

0 1 3 0 1 4 2 1 4 1 2 2 4 1 2 4

(strings:) B-----| E-----| A-----| D-----|

2 1 4 2 1 4 2 2 1 4

C-----| G-----| D

2 1 4 2 2 1 4 2 1 4 1 0 4 1 0

D--| A-----| E-----| B-----|

The six-string bass also enables you to play chord voicings similar to those of a guitarist or pianist in that all the voices can be clustered, as in the following example:

Am9 12fr.

Amaj9 13fr.

The added range of the six-string bass presents the bass player with a new challenge: instead of learning scales, arpeggios and ideas in two or three octaves, he or she must now feel comfortable working with four octaves. Here are a few exercises I've developed to help facilitate this.

We'll be playing the melodic minor scale starting on the lowest possible note in a given key and ending on the highest. In this example, the C melodic minor scale starts on the low open B and ends on the high C. In doing this, we're learning the scale *modally* as well, because we're starting on the seventh note, or *degree*, of C melodic minor (B).

C melodic minor (four octaves) starting on low B

The musical score is written in 4/4 time and consists of two systems of two staves each (treble and bass clef). The first system shows the scale starting on a low B in the bass clef and moving up to a high C in the treble clef. The second system shows the scale starting on a high C in the treble clef and moving down to a low B in the bass clef. Fingerings and fret numbers are indicated above the notes. Chord names (B, E, A, D, C, G, D, A, E, B) are written below the notes to indicate the fret positions.

System 1 (Ascending):

- Bass clef: Notes B, C, D, E, F, G, A, B. Fingerings: 0 1 3 4 1 4 1 4. Fret numbers: B, E, A, D.
- Treble clef: Notes B, C, D, E, F, G, A, B. Fingerings: 3 4 1 3 4 1 2 4. Fret numbers: D, G, C.

System 2 (Descending):

- Treble clef: Notes C, B, A, G, F, E, D, C. Fingerings: 4 2 1 4 2 1 4 2. Fret numbers: C, G, D.
- Bass clef: Notes C, B, A, G, F, E, D, C. Fingerings: 1 4 2 1, 4 3 1 4 1 4 1 4, 3 1 0. Fret numbers: D, A, E, B.

Here is the G melodic minor scale starting and ending on C. This can also be seen as the fourth mode of G melodic minor, since it begins and ends on the fourth degree (C) of the scale.

G melodic minor (four octaves) starting on low C

4 1 2 4 1 3 4 1 3 4 1 2 4 2 1 4

1 4 0 2 4 1 2 4 1 3 4 1 3 4 1 3

B E A D C G D A A E B

3 1 4 2 1 4 2 1 4 2 1 4

C G D A A E B

3 1 4 2 1 4 2 1 4 3 1 4 1

One of the most effective and challenging exercises for the bassist is playing arpeggios. Here is a four-octave B major arpeggio.

B major arpeggio (four octaves)

1 4 1 4 1 4 1 1 4 1

0 1 4 1 4 1 1 4 1

B E A D G C G D D A E B

1 4 1 4 1 1 4 1 3

1 1 4 1 4 1 0

If you practice these studies in all keys up and down the neck, you will quickly familiarize yourself with the added range and versatility of the six-string bass.

Ear Training and Soloing

Ear training is a very important aspect of one's musical development. In order to assimilate various basslines and patterns, and ultimately be able to improvise, it's crucial to have an efficient linking system between your ears, your heart (your feel), and your hands — the vehicles of your expression.

I feel that the most effective way to develop your ear is to become familiar with basic keyboard harmony. If you haven't done so already, you should pick up a rudimentary theory or voicing book. Learn the basic chord voicings, sing the scales and arpeggios that work over them, and then play them on your bass. Don't be bashful about singing! You don't have to have a great voice, but you should get to the point where you can hear the chord, scale or arpeggio sound so distinctly that it becomes second nature to you. The sound should be so familiar you can almost touch it — it should be that intuitive. Once you gain this kind of musical awareness, you'll be able to improvise or play over any chord.

Major Chords

Let's start learning the sounds with a basic Cmaj7 chord. It's built on the root, third, fifth and seventh (C, E, G, B) of the C major scale. Naturally, the C major scale is used to play over this chord.

Remember, the best way to learn to hear this scale and arpeggio (and all the others in this book) is to sing them — first alone, then while playing them on your bass.

Cmaj7

Voicing:

Scale: C major

Arpeggio:

The musical notation for Cmaj7 is shown in bass clef, 4/4 time. It starts with a chord voicing of C4, E4, G4, B4. This is followed by the C major scale (C4 to C5) and then the Cmaj7 arpeggio (C4, E4, G4, B4) with triplet markings under the last two notes.

Here's the Cmaj9 chord, built by adding a ninth (D) on top of the Cmaj7 chord (C, E, G, B, D). The C major scale is also the scale of choice over this chord.

Cmaj9

Voicing:

Scale: C major

Arpeggio:

The musical notation for Cmaj9 is shown in bass clef, 4/4 time. It starts with a chord voicing of C4, E4, G4, B4, D5. This is followed by the C major scale (C4 to C5) and then the Cmaj9 arpeggio (C4, E4, G4, B4, D5) with a slur over the last two notes.

A common alteration on the major chord is the sharpened eleventh (#11), that is, the fourth degree of the scale raised a half-step. Its formula is: R, 3, 5, 7, 9, #11. In the key of C, that would be: C, E, G, B, D, F#.

The scale of choice over a Cmaj9#11 chord is the C Lydian scale, which is simply a major scale with the raised fourth: C, D, E, F#, G, A, B. Sing this scale until it becomes second nature to you. Focus on the F# note. It's a tricky one, but well worth it.

Cmaj9#11

Voicing:  Scale: C Lydian Arpeggio: 

The image shows a musical staff in bass clef with a 4/4 time signature. It starts with a chord voicing for Cmaj9#11 (C, E, G, B, D, F#) indicated by a sharp sign above the staff. This is followed by a C Lydian scale (C, D, E, F#, G, A, B) and an arpeggiated version of the Cmaj9#11 chord.

You can also play the C major pentatonic scale over any C major chord (Cmaj7, Cmaj9, etc.). The formula for this scale is: R, 2, 3, 5, 6. In C major, that would spell: C, D, E, G, A. You're probably familiar with this sound — it's commonly heard in country and country-rock music.

Cmaj9

Scale: C major pentatonic 

The image shows a musical staff in bass clef with a 4/4 time signature. It displays the C major pentatonic scale (C, D, E, G, A) across the staff.

Improvising is a little bit like composing: you try to come up with a simple theme, or *motif*, and expand on it until you're just rolling through the changes. The way to develop this skill, obviously, is to begin your solos with small statements or ideas. Look at an improvisation as you would a sentence. It starts with a word. You combine a series of words, connect them with punctuation, and all of a sudden you have a statement. This leads you to the next sentence. Pretty soon you have a paragraph, and you're talking up a storm.

I suggest learning how to develop motifs by first taping the chord so that you can hear what you're playing over. Before you play anything, sing a little melody. Get that basic melodic idea, then develop it.

Here's an example. I'll start with a little motif over Cmaj9, then I'll expand on it. First I'll sing the melody:



The image shows a musical staff in treble clef with a 4/4 time signature. It contains a short melodic motif consisting of several eighth and quarter notes.

Now I'll play the melody:

Cmaj9

And expand a little bit:

This is a continuation of the same improvisation, but now with the major pentatonic sound:

Now let's improvise over the Cmaj9#11 chord. We'll use the C Lydian and the C major pentatonic scales over this chord.

In addition to these scales, you can also play a D triad (D, F#, A) over Cmaj9#11. Why? If you look at the notes of a D triad, you'll see that it contains the ninth (D), the sharpened eleventh (F#) and the thirteenth (A) of the Cmaj9#11 chord. We'll begin with a motif:

Cmaj9#11

The image shows three staves of musical notation in 4/4 time, labeled 'Cmaj9#11'. The first staff contains a melodic motif starting on C4, moving up stepwise to G4, with a triplet of eighth notes (F#4, G4, A4) and a final quarter note G4. The second staff continues the motif, moving down stepwise from G4 to C4, with a triplet of eighth notes (B3, A3, G3) and a final quarter note C4. The third staff shows a descending eighth-note scale from G4 to C3, with a triplet of eighth notes (F#4, G4, A4) and a final quarter note C4.

Now the C major pentatonic:

A single staff of musical notation in 4/4 time showing the C major pentatonic scale (C, D, E, F, G) ascending and then descending. The notes are: C4, D4, E4, F4, G4, F4, E4, D4, C4.

Now the D major pentatonic (*Note:* The notes of the D major pentatonic scale [D, E, F#, A, B] function as the 9, 3, #11, 13 and 7 in Cmaj9, respectively).

Two staves of musical notation in 4/4 time showing the D major pentatonic scale (D, E, F#, A, B) ascending and then descending. The notes are: D4, E4, F#4, A4, B4, A4, F#4, E4, D4. The second staff ends with the word 'etc.' above the final note.

There's one other major chord that I'd like to cover — the Cmaj7#5. This is a darker-sounding chord, built on the R, 3, #5, and 7 of the major scale. In the key of C, the chord is spelled: C, E, G#, B. The appropriate scale for improvising is the C lydian augmented, which is a major scale with both the #11 (#4) and the #5 in it. Its formula is: R, 2, 3, #4, #5, 6, 7.

Cmaj7#5

Voicing: Scales: C lydian augmented

Musical notation for the Cmaj7#5 chord and the C lydian augmented scale. The notation is in 4/4 time. The top staff shows the chord voicing (C4, E4, G#4, B4) and the scale ascending and descending. The bottom staff shows the scale ascending and descending.

Notice that this scale is really a *mode* of the A melodic minor scale. If you play an A melodic minor scale starting on the third degree (C), you'll also get the C lydian augmented scale. This shows that you can play the melodic minor scale a third down from any major chord and get the lydian augmented sound.

A melodic minor

Musical notation for the A melodic minor scale. The notation is in 4/4 time. The top staff shows the scale ascending and descending. The bottom staff shows the scale ascending and descending.

Minor Chords

The minor seventh arpeggio is spelled: R, $\flat 3$, 5, $\flat 7$. In C minor, that would be: C, $E\flat$, G, $B\flat$. The scale that works over Cm7 is the C dorian minor. The dorian scale is the second mode (degree) of the major scale, so if C minor is the second degree, the major scale we're working off is $B\flat$. If we play a $B\flat$ major scale from C to C, we'll have a C dorian scale.

Cm7
Voicing: Scales: C dorian



You should also practice the C melodic minor scale, which contains the natural seventh, a great sound to use when improvising over minor chords. The melodic minor scale is simply a major scale with a flattened third: R, 2, $\flat 3$, 4, 5, 6, 7. In C minor, that would be: C, D, $E\flat$, F, G, A, B.

C melodic minor



When we add the ninth (D) to a Cm7 chord, we get the Cm9 chord. Remember to first sing, then play these arpeggios.

Cm9
Voicing: Arpeggio:



Now let's add the eleventh (F):

Cm11
Voicing: Arpeggio:



Now let's add the thirteenth (A). As we extend the basic Cm7 chord, notice how it blossoms — how the sound gets broader with each added note.

Cm13
Voicing: Arpeggio:



You can also play the C minor pentatonic scale (C, E \flat , F, G, B \flat) over any C minor chord (Cm7, Cm9, etc.). Here I'll play it over Cm11. This scale should be very familiar-sounding to you; it's heard all over rock and blues tunes.

Cm11
Voicing: Scale: C minor pentatonic

Musical notation for Cm11 voicing and C minor pentatonic scale. The top staff shows a treble clef with a 4/4 time signature and a chord symbol '8' (representing Cm11). The bottom staff shows a bass clef with a 4/4 time signature and a key signature of two flats (Bb and Eb). The scale is written as a sequence of eighth notes: C2, Eb2, F2, G2, Bb2, C3.

Now we'll improvise over Cm9 using the C dorian, C melodic minor and C minor pentatonic scales. Make sure you sing the scales first before actually playing them on your bass. And, as always, try to start the improvisation with a motif.

Cm9

Musical notation for Cm9 improvisation. The notation is written on five staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The first staff begins with a Cm9 chord symbol. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a final Cm9 chord.

Now the C minor pentatonic scale:

Musical notation for the C minor pentatonic scale in 4/4 time, consisting of seven staves. The first staff shows the ascending scale with a 7/8 time signature change. The second staff shows the descending scale. The third staff shows a more complex ascending pattern with a 7/8 time signature change. The fourth staff shows a descending pattern with a 7/8 time signature change and includes fingering numbers 3 and 6, and an 8vb (octave below) marking. The fifth staff shows a descending pattern with a 7/8 time signature change and includes a 3-fingered triplet. The sixth staff shows a descending pattern with a 7/8 time signature change and includes a 3-fingered triplet. The seventh staff shows a descending pattern with a 7/8 time signature change.

Now the C melodic minor scale:

Musical notation for the C melodic minor scale in 4/4 time, consisting of three staves. The first staff shows the ascending scale with a 7/8 time signature change and includes an 8vb (octave below) marking. The second staff shows the descending scale with a 7/8 time signature change. The third staff shows a descending pattern with a 7/8 time signature change and includes the text "etc."

Now we'll practice playing over the Cm13 chord. (*Note:* This exercise is transcribed from where I start playing the F major pentatonic scale [F, G, A, C, D] over the C minor groove. This scale really works well over C minor because it contains all the hip extensions of the C minor tonality, F being the eleventh; G, the fifth; A, the thirteenth; C, the root; and D, the ninth.)

Cm13 (starting from F major pentatonic concept)

The musical score consists of six staves of music in 4/4 time, written in treble clef. The first staff begins with a whole rest marked '0'. The second staff contains a melodic line with a triplet of eighth notes marked '3' and a whole rest marked '0'. The third staff continues the melodic line with another triplet marked '3' and a whole rest marked '0'. The fourth staff features a complex rhythmic pattern with many beamed eighth notes. The fifth staff continues this rhythmic pattern. The sixth staff concludes with a triplet of eighth notes marked 'etc.' and a double bar line.

Dominant Chords

Now let's work on dominant sounds. The dominant seventh chord is built off the R, 3, 5 and $\flat 7$ of the major scale, so C7 is spelled: C, E, G, B \flat . The improvising scale of choice is the mixolydian scale (built off the fifth degree of the major scale). If C7 is the fifth mode, the major scale we're working off is the F major scale. Playing an F major scale from C to C will give us the C mixolydian scale.

C7

Voicing:

Scale: C mixolydian

Arpeggio:

The musical notation for C7 is presented in a 4/4 time signature. The first measure shows the chord voicing: the treble clef has a whole note chord of C-E-G, and the bass clef has a whole note chord of C-B \flat -E. The second measure shows the C mixolydian scale starting on C, moving up stepwise to B \flat and then down stepwise to C. The third measure shows the C7 arpeggio, starting on C and moving up stepwise to E, G, B \flat , and then down stepwise to C, with triplets indicated under the final two notes of the descending line.

Adding the ninth (D) will give us a C9 chord.

C9

Voicing:

Arpeggio:

The musical notation for C9 is presented in a 4/4 time signature. The first measure shows the chord voicing: the treble clef has a whole note chord of C-E-G, and the bass clef has a whole note chord of C-B \flat -E-D. The second measure shows the C9 arpeggio, starting on C and moving up stepwise to E, G, B \flat , D, and then down stepwise to C.

This leads us to our first alteration, adding the $\sharp 11$ (F \sharp) to the C9 chord (R, 3, 5, $\flat 7$, 9, $\sharp 11$). The C lydian dominant scale (C, D, E, F \sharp , G, A, B \flat), which is simply a mixolydian scale with a raised fourth (R, 2, 3, $\sharp 4$, 5, 6, $\flat 7$), is used to improvise over this chord. You should really practice singing this one.

C9 $\sharp 11$

Voicing:

Scale: C lydian dominant

Arpeggio:

The musical notation for C9 $\sharp 11$ is presented in a 4/4 time signature. The first measure shows the chord voicing: the treble clef has a whole note chord of C-E-G-F \sharp , and the bass clef has a whole note chord of C-B \flat -E-D. The second measure shows the C lydian dominant scale starting on C, moving up stepwise to F \sharp and then down stepwise to C. The third measure shows the C9 $\sharp 11$ arpeggio, starting on C and moving up stepwise to E, G, B \flat , D, F \sharp , and then down stepwise to C.

Now let's discuss the C7#9#5 chord. It's a familiar altered dominant sound heard in many jazz tunes. The scale that I use over this chord is the melodic minor scale played a half-step up from the root (D \flat melodic minor). At first it may seem a bit complex or unclear to describe it this way, but in the long run, thinking modally will actually facilitate your playing. To improvise over an altered dominant chord, all you have to do is play the seventh mode of a melodic minor scale!

Upon analysis, we see that if C7#9#5 is the seventh mode, we'll be working off the D \flat melodic minor scale.

So if you play D \flat melodic minor from C to C, you'll get the C7#9#5 scale, also called C altered dominant. It's called the altered dominant scale because, in addition to containing the essential notes of a C dominant tonality (the root, C; third, E; and flatted seventh, B \flat), it contains all the altered tones: D \flat (\flat 9), E \flat (\sharp 9), F \sharp (\sharp 11 or \flat 5) and G \sharp (\sharp 5). Notice how this scale completely fits the contour of the C7#9#5 chord. It is absolutely crucial to be able to sing the C7#9#5 scale and arpeggio in order to improvise using them. This one will definitely take some practice.

C7#9#5

Voicing:

Scale: D \flat melodic minor starting on C

Arpeggio:

The musical notation for C7#9#5 is presented in two systems. The first system shows the chord voicing in the bass clef, with notes C4, E4, G4, Bb4, D5, and F#5. The second system shows the D-flat melodic minor scale starting on C, with notes C, D-flat, E-flat, F-sharp, G-sharp, A, B-flat, and C. The arpeggio is shown as a sequence of notes: C, E, G, B-flat, D, F-sharp, with triplet markings over the last three notes.

The next sound we'll work on is the natural dominant eleventh chord. It's also referred to as a polychord because it has one triad stacked on top of another. In this case, a B \flat triad is played on top of a C triad to produce a C11 chord:

┌── C triad ──┐ ┌── B \flat triad ──┐
 { C = root, E = 3, G = 5 } { B \flat = \flat 7, D = 9, F = 11 }

Often, a B \flat maj7 chord is played on top of the C triad, adding the A (the thirteenth in the C tonality).

C11

Voicing:

Scale: C mixolydian

Arpeggio: (C13)

The musical notation for C11 is presented in two systems. The first system shows the chord voicing in the bass clef, with notes C4, E4, G4, Bb4, D5, and F5. The second system shows the C mixolydian scale starting on C, with notes C, D, E, F, G, A, B-flat, and C. The arpeggio is shown as a sequence of notes: C, E, G, B-flat, D, F, with a triplet marking over the last three notes.

Here's an improvisation over a C7#9#5 groove, using the D \flat melodic minor scale.

C7#9#5

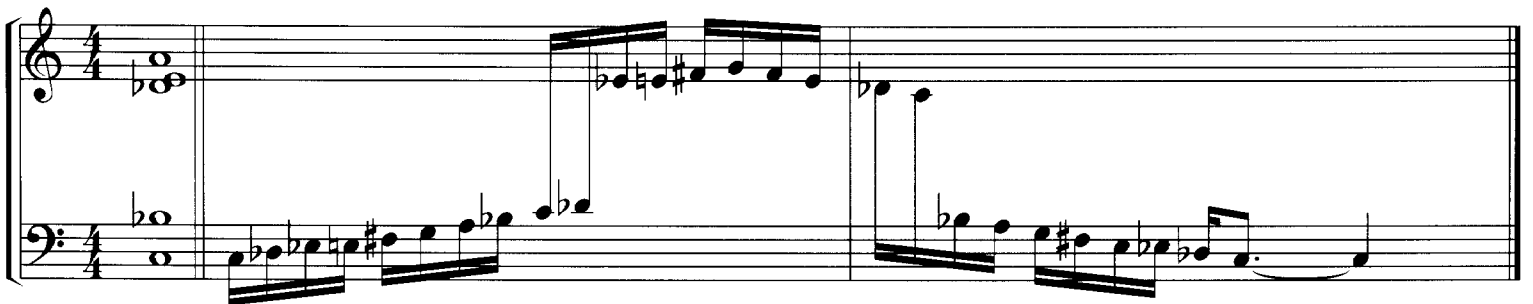


I'd like to cover a few of the more common altered dominant chords. Over the C13 \flat 9 chord (R, 3, 5, \flat 7, \flat 9, 13), the scale of choice is a half-step/whole-step diminished scale (also called the half/whole diminished scale), which is built, as its name implies, by alternating half-steps and whole-steps.

The C half/whole diminished scale is spelled: C, D \flat , E \flat , E, F \sharp , G, A, B \flat . As you can see, it contains the root, \flat 9, #9, 3, #11 (\flat 5), 5, 13, and \flat 7, respectively, in the C tonality.

C13 \flat 9

Voicing: Scale: C half-step/whole-step diminished



You can also use the C half/whole diminished scale over C7 \flat 9 \flat 5. You can see that this scale contains both of the altered tones found in this chord, the flatted ninth (D \flat) and the flatted fifth (F \sharp or G \flat).

C7 \flat 9 \flat 5
Voicing: Scale: C half-step/whole-step diminished

Musical notation for C7 \flat 9 \flat 5 chord and C half-step/whole-step diminished scale. The notation is in 4/4 time. The treble clef shows the chord voicing (C4, E \flat 4, G \flat 4, B \flat 4) and the scale ascending and descending. The bass clef shows the chord voicing (C3, E \flat 3, G \flat 3, B \flat 3) and the scale ascending and descending.

The D \flat melodic minor scale works best over the C7 \flat 9 \sharp 5 chord.

C7 \flat 9 \sharp 5
Voicing: Scale: D \flat melodic minor starting on C Arpeggio:

Musical notation for C7 \flat 9 \sharp 5 chord, D \flat melodic minor scale, and arpeggio. The notation is in 4/4 time. The treble clef shows the chord voicing (C4, E \flat 4, G \sharp 4, B \flat 4) and the D \flat melodic minor scale ascending and descending. The bass clef shows the chord voicing (C3, E \flat 3, G \sharp 3, B \flat 3) and the D \flat melodic minor scale ascending and descending.

Over C7 \sharp 9 \flat 5, the half/whole diminished scale is once again the scale of choice.

C7 \sharp 9 \flat 5
Voicing: Scale: C half/whole diminished

Musical notation for C7 \sharp 9 \flat 5 chord and C half/whole diminished scale. The notation is in 4/4 time. The treble clef shows the chord voicing (C4, E \sharp 4, G \flat 4, B \flat 4) and the scale ascending and descending. The bass clef shows the chord voicing (C3, E \sharp 3, G \flat 3, B \flat 3) and the scale ascending and descending.

Diminished Chords

There are two types of diminished chords: diminished and half-diminished (also referred to as minor seventh flattened-five chords). The diminished chord is built using the root, $\flat 3$, $\flat 5$, and $\flat\flat 7$ of a major scale. In the C tonality, this chord is spelled: C, $E\flat$, $G\flat$, and $B\flat\flat$ (A). The appropriate scale is either the half/whole diminished, or the whole/half diminished, which is built on alternating whole-steps and half-steps (in C, this is spelled: C, D, $E\flat$, F, $G\flat$, $A\flat$, A, B).

C diminished (C°)

Voicing: Scales: C half/whole diminished

Musical notation for the C diminished chord (C°) in 4/4 time. The top staff shows a whole rest. The bottom staff shows the chord voicing (C, $E\flat$, $G\flat$, A) and a scale run: C, D, $E\flat$, F, $G\flat$, $A\flat$, A, B, C.

C whole-step/half-step diminished

Arpeggio:

Musical notation for the C whole-step/half-step diminished scale and arpeggio in 4/4 time. The scale is: C, D, $E\flat$, F, $G\flat$, $A\flat$, A, B, C. The arpeggio is: C, $E\flat$, $G\flat$, A.

The half-diminished chord is built on the root, $\flat 3$, $\flat 5$, and $\flat 7$ of the major scale. In the C tonality, the chord, C^\ominus or $Cm7\flat 5$, is spelled: C, $E\flat$, $G\flat$, $B\flat$. When soloing, I like to approach this chord modally, using the $E\flat$ melodic minor scale. C is the sixth degree of $E\flat$ melodic minor, so I play the $E\flat$ melodic minor scale from C to C. I feel that this scale sounds best over this particular chord. Here's why it works: If you extend (add the ninth [D] and eleventh [F] to) the C half-diminished chord, you'll have all the notes which are exclusively found within the $E\flat$ melodic minor scale. Let's look: $C11\flat 5 = C, E\flat, G\flat, B\flat, D, F$.

$E\flat$ melodic minor = $E\flat, F, G\flat, A\flat, B\flat, C, D$.

So if you want a shortcut, play a melodic minor scale a minor third up from the half-diminished chord you're soloing over.

C half-diminished ($C^\ominus, Cm7\flat 5$)

Voicing: Scale: $E\flat$ melodic minor

Arpeggio:

Musical notation for the C half-diminished chord ($C^\ominus, Cm7\flat 5$) in 4/4 time. The top staff shows the chord voicing (C, $E\flat$, $G\flat$, $B\flat$) with 9th and 11th extensions. The bottom staff shows the $E\flat$ melodic minor scale and an arpeggio (C, $E\flat$, $G\flat$, $B\flat$) with triplets.

Here's an improvisation over Cm11b5 using the Eb melodic minor scale.

Improvising over Cm11b5 (Cm7b5 add 9, 11)

The image shows three staves of musical notation in 4/4 time, written in the key of C minor. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes and a quarter note. The third staff concludes the phrase with a quarter note and a half note, followed by the word "etc." written above the staff.

In Closing

Now that we've covered ear training, harmony and singing all the scales and arpeggios, the most important thing you can do is *listen* to the great improvisers: John Coltrane, Charlie Parker, Dizzy Gillespie and Miles Davis, to name just a few. Listen to the way they form phrases and how they solo. Analyze and transcribe their solos — find out what they're playing over the chords. Even more important, try to get an emotional understanding of their music. Learn to feel what they're feeling.

Though we've discussed all kinds of techniques and exercises, there's one key element that you should keep in mind on as you work on all these other things, and that's *attitude*. If you have a positive spirit and an unselfish nature, and if you're flexible and energetic in any working situation, then you'll be a very in-demand musician. Not only will you be happier playing music, but people around you will draw from your energy and be happier playing with you.

Remember, it's a privilege and a gift of God to play music — have fun playing it and share it with everyone. Good luck!

Also Available from DCI Music Video and REH

John Patitucci

Electric Bass: A Dictionary of Grooves and Techniques
(VH049).....\$49.95

A complete guide to grooving with a drummer in 15 styles, including funk, samba, reggae, jazz, shuffle, baiiao, latin, and rock. John provides examples in each style and discusses major influences and variations. Includes an extensive discussion/demonstration of technique (on four-string bass). (85 min.)

Jaco Pastorius

Modern Electric Bass
(VH013).....\$49.95

The late master demonstrates the techniques that made him the most influential electric bassist of all time. Jaco explains his right and left hand technique, harmonics, finger exercises, and more. Includes several solos as well as performances. One of the most popular instructional videos. Booklet included. (90 min.)

Dave Crigger

Slap & Tap
(REH824).....\$49.95

Dave reveals his amazing techniques from right hand tapping with double stops and chords to combinations of taps, hammers, slides, slaps, plucks, and pull-offs. He performs a mind-boggling solo piece and discusses the various concepts and techniques. Then Dave gets downright funky and demonstrates slapping and popping. (55 min.)

Nathan East

Contemporary Electric Bass
(REH826).....\$49.95

Nathan details his unique style of playing: building awesome speed, double stops, bridge adjustment, tuning, grooves, walking bass lines, soloing, and how to play with a rhythm section. Examples are written out in musical notation in the accompanying booklet. The video includes an in-depth interview. (60 min.)

Gary Willis

Progressive Basics
(REH823).....\$49.95

Gary demonstrates his unique right hand concept and how to use the correct muscles to boost stamina and develop fast, flowing technique. Through the strong and weak beat concept, Gary shows how to visualize the harmony underneath your fingers. He also discusses fretless bass technique. (60 min.)

John Patitucci

Electric Bass 2: Soloing, Ear-Training, and Six-String
(VH062).....\$44.95

John offers insight into soloing by stressing the importance of ear training. This video takes some of the mystery out of the six-string bass by showing how it is tuned, its amazing range, and by offering many examples of its applications. Includes performances of John's compositions plus a live clip with the Chick Corea Elektric Band. (70 min.)

Victor Wooten

Super Bass Solo Technique
(VH0186).....\$49.95

Victor is one of the funkiest, most dynamic and exciting bass players around. On this video, he describes all of his trademarks and techniques in detail. He illustrates, up-close, his two-handed tapping, thumb-slap, and incredible, alternating licks and techniques in detail. The video also contains several complete performances.

Mark Egan

Bass Workshop
(VH048).....\$39.95

Bass Workshop offers Mark's overall approach to playing the bass. He gives practical advice on equipment, practicing, technical exercises, scales and arpeggios. Accompanied by Danny Gottlieb on drums, he also plays many grooves including jazz, rock, swing, shuffle, and samba. Booklet included. (61 min.)

Randy Jackson

Mastering the Groove
(VH0152).....\$49.95

With this video from the incredibly accomplished and versatile Randy Jackson, you'll learn to think and feel bass. Randy explores the relationship between bass and drums, showing you how to groove with all kinds of drummers. He also covers rock grooves, right hand approaches, muting, and phrasing on the bass. (58 min.)

Dave La Rue

Essential Bass Concepts
(REH825).....\$49.95

In this jam-packed video, Dave begins with some great warm-up and stretching exercises followed by arpeggio fingerings and gymnastic exercises clearly written in music and tab in the accompanying booklet. Then Dave lets loose with some happening funk lines using hammer-ons, slapping, popping, and ghost notes. (60 min.)

Abraham Laboriel

New Bass Concepts
(VH066).....\$39.95

This great L.A. session master has recorded with hundreds of artists including Quincy Jones, Larry Carlton, and Dave Grusin. This video covers right and left hand techniques, left hand tapping, 2-handed paradiddles plus his unique 5-fingered right hand technique. Includes six outstanding pieces with Abe's group Koionia. Booklet included. (70 min.)

Chuck Rainey

Fusion Bass
(REH836).....\$49.95

The focus of this informative video is on fusing the styles of funk, pop, rock, jazz, and rhythm & blues into a contemporary bass form. Learn Chuck's favorite scale and chord positions, then, with a rhythm section, watch him demonstrate slap, popping, and his unique right finger "back and forth" technique. Booklet included. (70 min.)

Gerald Veasley

Solo Bass Techniques
(REH820).....\$49.95

Gerald covers right hand techniques including the free stroke, hammer stroke and slap style. Then he focuses on the left hand, discussing minimal motion and includes permutation exercises to build dexterity and finger independence. The video includes scale and arpeggio sequences and a modal playing demonstration. (70 min.)

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Electric Bass

(MMBK0006)

Book and Cassette.....\$21.95

Derived from John Patitucci's Bass Workshop DCI video. Covering technique and an introduction to musical styles, this instruction puts you on the right road to becoming a working bassist.

Steve Bailey & Victor Wooten

Bass Extremes

(F3389BGXAT)

Book and Cassette.....\$21.95

Exploring the tremendous, often unrealized potential of the bass guitar, Steve Bailey and Victor Wooten have put together this incredible recording, complete with transcriptions and lessons for each song. Each piece highlights different aspects of their amazing techniques — such as Steve's three finger technique or his awe-inspiring command of harmonics and chord voicings; or Victor's incredible funk grooves, thumb, and two-handed tapping techniques. All music is written in standard notation and tablature.

Lincoln Goines & Robby Ameen

Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums

(MMBK0004)

Book and Cassette.....\$24.95

Designed for bass players and drummers, this book lays out a step-by-step approach to combining Afro-Cuban rhythms with rock, funk, and jazz. Includes a 96-minute cassette which features some of New York's hottest players and includes the examples from the book.

John Patitucci

Ultimate Workout, Level I

(MMBK0050)

Book and Cassette.....\$21.95

Developed so that the beginner to intermediate bassist can practice in a wide range of styles with a pre-recorded band, with or without bass tracks. Includes a chart for each tune, as well as a step-by-step discussion of each section with John's personal tips on groove and fill ideas. Each chart comes perforated so that it can be easily removed and placed on a music stand.

Steve Bailey

Bass Guitar Series

Advanced Rock Bass

(F3107BGX)

Book and Cassette.....\$16.95

Advanced Rock Bass is written for players ready for a serious challenge. Includes: string crossing exercises, double stops, odd meters, harmonics, artificial harmonics, arpeggios, and chords in harmonics, thumb position, and solo bass playing. Written in standard notation and tablature.

Five String Bass

(F3109BGX)

Book Only.....\$10.95

Five String Bass explores the fretboard in relation to the added fifth string, enabling you to fully integrate the expanded range and added possibilities of this instrument into your playing style. Beginning with position studies, the book progresses to intervals, extended scales, chord voicings, and arpeggio studies.

Fretless Bass

(F3106BGX)

Book and Cassette.....\$16.95

Fretless Bass is meant for the player who wishes to add this instrument to his arsenal. The book focuses on developing accurate intonation, then progresses to special effects such as harmonics, double stops, nuances idiomatic to the fretless bass, and numerous solo bass etudes.

Rock Bass

(F3106BGX)

Book and Cassette.....\$16.95

An aid to gaining complete technical control and understanding of the bass. Starting with right hand alternation studies, the book progresses to 3-finger technique, intervallic studies, double stops, chords, and time studies. With hazard studies and finger-busters. In standard notation and tab.

Six String Bass

(F3110BGX)

Book Only.....\$9.95

Six String Bass is written to help you make the transition from either the four or five string bass to the six string. The book begins with an exploration of the low B and high C strings followed by scale studies, random note studies, technique, and chord voicings (triads, seventh chords, and inversions).

Jimmy Haslip

The Melodic Bass Library (Scales and Modes for the Bass Guitarist)

(F3167BGX)

Book and Cassette.....\$24.95

An indispensable spiral bound book and cassette on scales and modes for the bass guitarist. Contains diatonic, modal, pentatonic, wholetone, and diminished scales as well as modes of both the harmonic and melodic minor scales, Eastern, Middle Eastern, and other exotic scales of Jimmy's own invention.

Jaco Pastorius

Modern Electric Bass

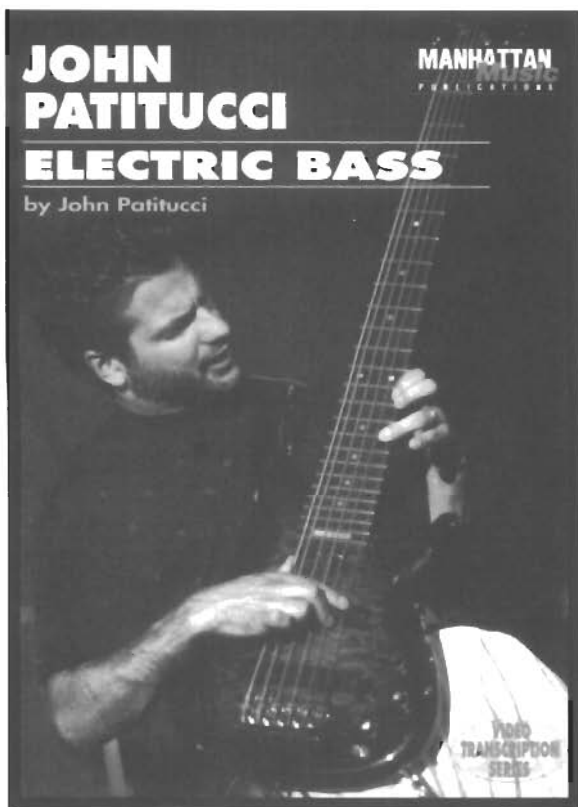
(MMBK0005)

Book and Cassette.....\$21.95

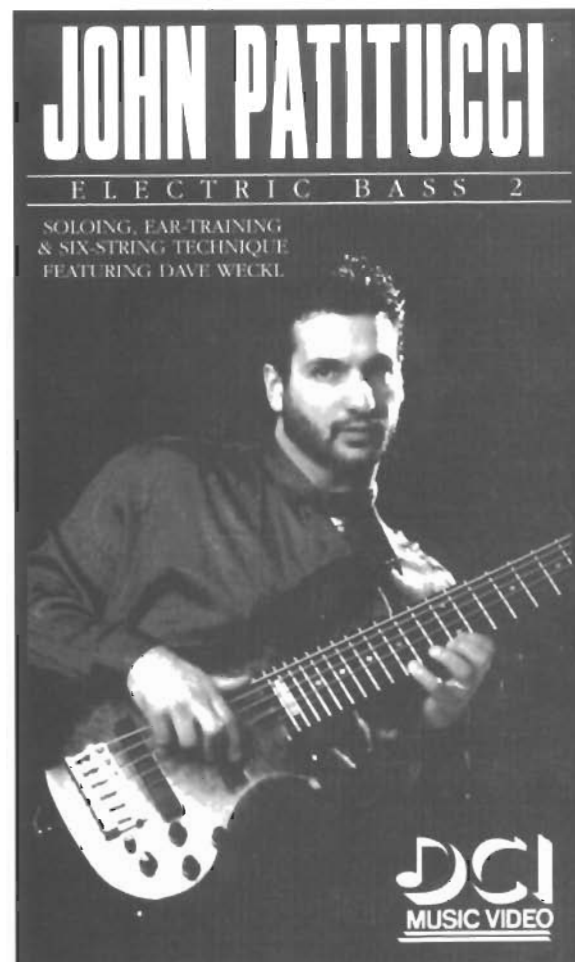
Jaco Pastorius was, for many years, recognized as the world's number one electric bassist. This book and cassette offers the ultimate look into the creative process that lay behind Jaco's playing. Features transcriptions of Jaco's incredible playing on his DCI video along with analysis by legendary bassist Jerry Jemmott.

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On the Corner

First two times bass and drums only,
then enter keyboards.

play 4 times

Snare: x

A

Dm11

Musical notation for the first system. It features a bass line in 4/4 time and a keyboard accompaniment in G minor. The bass line consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The keyboard accompaniment has a treble clef and a bass clef. The treble clef part has chords: Gm11, Ab7(b9), Bb7(b9), and C7(b9). The bass clef part has a bass line: G2, A2, Bb2, C3, D3, E3, F3, G3.

Dsus4

Musical notation for the second system. It features a bass line in 4/4 time and a keyboard accompaniment in G minor. The bass line consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The keyboard accompaniment has a treble clef and a bass clef. The treble clef part has chords: Dsus4, Eb7(b9), F7(b9), and G7(b9). The bass clef part has a bass line: G2, A2, Bb2, C3, D3, E3, F3, G3.

Musical notation for the third system. It features a bass line in 4/4 time and a keyboard accompaniment in G minor. The bass line consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The keyboard accompaniment has a treble clef and a bass clef. The treble clef part has chords: Dsus4, Eb7(b9), F7(b9), and G7(b9). The bass clef part has a bass line: G2, A2, Bb2, C3, D3, E3, F3, G3.

Musical notation for the fourth system. It features a bass line in 4/4 time and a keyboard accompaniment in G minor. The bass line consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The keyboard accompaniment has a treble clef and a bass clef. The treble clef part has chords: Dsus4, Eb7(b9), F7(b9), and G7(b9). The bass clef part has a bass line: G2, A2, Bb2, C3, D3, E3, F3, G3.

1.
Fsus4

Musical notation for the fifth system. It features a bass line in 4/4 time and a keyboard accompaniment in G minor. The bass line consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The keyboard accompaniment has a treble clef and a bass clef. The treble clef part has chords: Fsus4, Gb7(b9), Ab7(b9), and Bb7(b9). The bass clef part has a bass line: G2, A2, Bb2, C3, D3, E3, F3, G3.

Dsus4

Musical notation for the sixth system. It features a bass line in 4/4 time and a keyboard accompaniment in G minor. The bass line consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The keyboard accompaniment has a treble clef and a bass clef. The treble clef part has chords: Dsus4, Eb7(b9), F7(b9), and G7(b9). The bass clef part has a bass line: G2, A2, Bb2, C3, D3, E3, F3, G3.

Bass line staff 1: A single line of music in bass clef with various rhythmic patterns and accidentals.

Bass line staff 2: A single line of music in bass clef, including a first ending bracket and a second ending marked "2. Fsus4".

Bass line staff 3: A single line of music in bass clef with rhythmic patterns.

Piano accompaniment staff 1: Treble and bass staves with a "Break:" section. Chord labels "A13b9" and "F/Db" are present above the staff.

Piano accompaniment staff 2: Treble and bass staves with chord labels "Bb/Gb", "Eb9", "Dbmaj13#11", and "Dm11" above the staff.

Piano accompaniment staff 3: Treble and bass staves with chord labels "Gbmaj7/Ab", "Am7#5", "Bbmaj7", and "Bm7b5" above the staff.

Piano accompaniment staff 4: Treble and bass staves with chord labels "Bb/C", "C#7#9b5", and "Dm11" above the staff.

On the Corner

C

Gm7

Am7#5

Ab/Bb

Bbm11

Musical notation for the first system, measures 1-4. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. A repeat sign is present at the beginning of the system.

Bbmaj7/C

Dm11

Musical notation for the second system, measures 5-8. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes.

1.

Musical notation for the first ending, measures 9-12. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes.

2.

Dm

Musical notation for the second ending, measures 13-16. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes.

D

Ebmaj9

Dbmaj9

Cm11

Bbm11

Musical notation for the third system, measures 17-20. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes.

Gbmaj7/Ab

Ab13#11b9 Gm7

E/F#

Fsus4

Musical notation for the fourth system, measures 21-24. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes.

Musical staff with treble and bass clefs. The treble clef staff contains whole rests. The bass clef staff contains a rhythmic pattern of eighth and quarter notes with rests.

Musical staff with bass clef. It continues the rhythmic pattern from the previous staff, ending with a *Break:* instruction and a quarter rest.

Solo

$E_b\text{maj}9$ $B\text{maj}7\#11$

$A_b\text{m}9$ $E9$

$E\text{maj}7/F\#$

(N.C.) $B_b\text{m}11$ $B_b\text{maj}7/C$ $D\text{m}11$

Break:

Musical staff with bass clef containing a melodic line.

Musical staff with bass clef containing a melodic line.

Musical staff with bass clef containing a melodic line.

On the Corner

Gm7

Am7#5

Musical notation for the first system, featuring a treble clef staff with rests and a bass clef staff with a rhythmic pattern of eighth and quarter notes.

A \flat /B \flat

B \flat m11

B \flat maj7/C

Dm11

Musical notation for the second system, showing melodic lines in both treble and bass staves with various note values and rests.

Musical notation for the third system, featuring a treble clef staff with a long note and a bass clef staff with a rhythmic pattern.

play 3 times Gm7

Am7#5

Musical notation for the fourth system, featuring a treble clef staff with rests and a bass clef staff with a rhythmic pattern.

A \flat /B \flat

B \flat m11

B \flat maj7/C

Dm11

Musical notation for the fifth system, showing melodic lines in both treble and bass staves.

Musical notation for the sixth system, featuring a treble clef staff with a long note and a bass clef staff with a rhythmic pattern.

Our Family

Intro (Drum machine)

The musical score is written for piano and includes a drum machine intro. It consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The first system includes a drum machine part with a four-measure rest in both staves, indicated by a '4' above the staff. The piano accompaniment begins in the second measure of the first system. The melody in the treble clef features a mix of eighth and quarter notes, often beamed together, with some notes tied across measures. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a final chord in the treble clef.

The first system of music features a treble clef staff with a key signature of one flat and a 3/4 time signature. The melody consists of a series of chords and eighth notes. The bass clef staff contains a whole note chord at the beginning and a whole rest for the remainder of the system.

The second system continues the melody in the treble clef staff with eighth notes and quarter notes. The bass clef staff has a whole rest in the first measure, followed by a half note and a quarter note in the second measure.

The third system shows the treble clef staff with a melodic line that includes a triplet of eighth notes in the final measure. The bass clef staff has a whole rest in the first measure and a whole note in the second measure.

The fourth system features a treble clef staff with a melodic line of eighth notes. The bass clef staff has a whole rest in the first measure, followed by a half note and a quarter note in the second measure.

The fifth system shows the treble clef staff with a melodic line of eighth notes. The bass clef staff has a half note in the first measure, followed by a quarter note and a half note in the second measure.

First system of musical notation. The treble clef staff contains a series of chords and eighth notes, while the bass clef staff features a simple eighth-note accompaniment.

Second system of musical notation. The treble clef staff continues with chords and eighth notes, and the bass clef staff has a simple accompaniment.

Third system of musical notation. The treble clef staff shows chords and eighth notes, and the bass clef staff has a simple accompaniment.

Fourth system of musical notation. The treble clef staff features chords and eighth notes, and the bass clef staff has a simple accompaniment.

Fifth system of musical notation. The treble clef staff contains chords and eighth notes, and the bass clef staff has a simple accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of chords and melodic fragments. It begins with a G major chord, followed by a B minor chord, and then a series of chords including D major, E minor, and F major. The lower staff is in bass clef and contains a single G note in the first measure, followed by rests.

The second system of music consists of two staves. The upper staff is in treble clef and features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a few notes, including a G note in the first measure and a B note in the second measure, followed by rests.

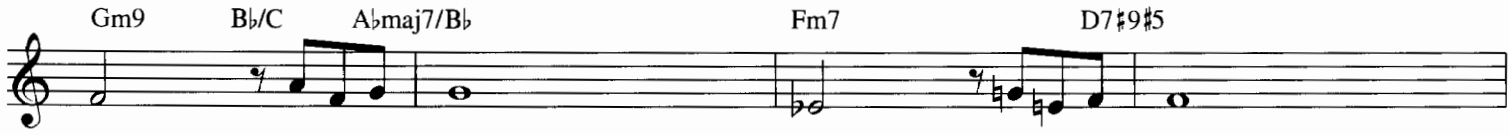
The third system of music consists of two staves. The upper staff is in treble clef and contains a sequence of chords and melodic fragments, similar to the first system. The lower staff is in bass clef and contains a single G note in the first measure, followed by rests. The system concludes with the word "etc." written in the upper right corner.

Growing

Bm7b5 Bbmaj7 G7sus4/A Ab13



Gm9 Bb/C Abmaj7/Bb Fm7 D7#9#5



Ebmaj7#11 Dm11 Cm11 Gm7 C7#9#5



Ebmaj7/F Ebmaj13



Ab13b9 G13b9 Dbm9 Gb13 Dbm9 Gb13



Dbm9 Gb13 Dbm9 Gb13

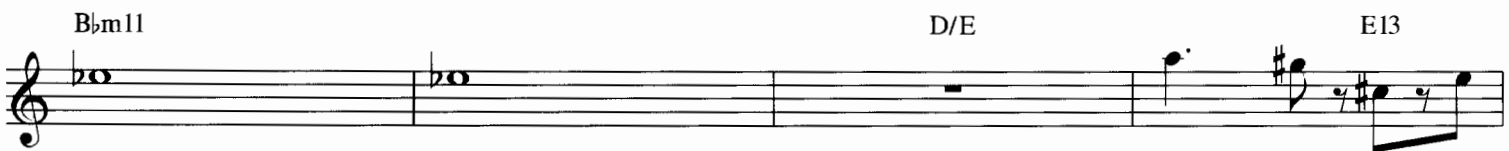


Bridge

Bmaj7 Cm7b5 F7alt.(b9#9#5)



Bbm11 D/E E13



1.
Amaj9 C/D D13

Gmaj7 Dbm9 Gb13

2.
Amaj9 Eb13b9 Ab7#9#5

Dbm7 Gb7 Dbm7 Gb7

Dbm7 Gb7 Dbm7 Gb7 D.C. (Last time to Coda)

Coda

Vamp
Dbm7 Gb7

Growing~vamp

Musical notation for the first line, featuring a bass clef and a key signature of one flat. The notes are: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are D \flat m7 and G \flat 7. Pedal points (P) are indicated under the first and second measures. Trills (T) are marked under the notes: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5. A wavy line indicates a vibrato effect on the final note.

Musical notation for the second line, continuing the sequence. Notes: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5. Chords: D \flat m7, G \flat 7, D \flat m7, G \flat 7. Pedal points (P) are under the first and second measures. Trills (T) are under the notes: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5. Handings (H) are marked above the notes: B4, C5.

Musical notation for the third line. Notes: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5. Chords: D \flat m7, G \flat 7, D \flat m7, G \flat 7. Pedal points (P) are under the first and second measures. Trills (T) are under the notes: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5.

Musical notation for the fourth line. Notes: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5. Chords: D \flat m7, G \flat 7, D \flat m7, G \flat 7. Pedal points (P) are under the first and second measures. Trills (T) are under the notes: B \flat 2, D \flat 3, F \flat 3, G \flat 3, A \flat 3, B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5. A triplet (3) is marked under the notes: B4, C5. Handings (H) are marked above the notes: B4, C5. The piece concludes with "etc." and a fermata over the final note.

Bertha's Bop

Open Intro
Fm11

On cue: **A**
Bbm11/C

Fm11

G13b9 C7#5 Fm11

C13b9

Emaj7/Gb

G13b9 C7#9#5 F#m11

1. Fm11

2. Fm11

B
Bbm11

Abm9#5

G13#9 E/F# Bbm11

Bbm11 F#m11 Bbm11 Bbm11 Ebm11 Db/Eb F#/E

F#/E Ebm13 Abm11

Walking bass:

1. 2.

G13b9 C7#9#5

Open solo
Fm11

Bbm11 Fmin11 G13b9 C7#5 Fm11

C13b9 Emaj7/Gb G13b9 C7#9#5 Fm11

Fm11

Bbm11 Abm9 G13#9 Bbm11 Ebm11

Emaj7#11 Ebm13 Abm11



JOHN PATITUCCI has received worldwide acclaim for his fluid, horn-influenced work on the six-string electric bass. A past member of Chick Corea's Elektric and Akoustic Bands, John also has five solo albums to his credit. The first, entitled *John Patitucci*, reached #1 on the *Billboard* jazz chart and earned him two Grammy nominations.

The *ELECTRIC BASS 2* features detailed transcriptions of the exercises and solos on John's DCI video of the same name. John covers the major, minor, dominant and diminished chord families, plays and analyzes the scales and arpeggios that are built off of each chord and discusses the importance of ear-training in learning them. In addition, John also improvises over many of the chord types and offers helpful soloing tips.

There's also a special section containing charts of some of John's most popular tunes, including *ON THE CORNER* and *GROWING*. Each chart comes perforated so that it can be easily removed and placed on a music stand.

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