

JOHN PATITUCCI

ELECTRIC BASS

TRANSCRIPTIONS BY TROY MILLARD

Kennel 33 14

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Tracks used from *John Patitucci and On The Corner*, courtesy of GRP Records.

CD TRACKING INFO

CD I

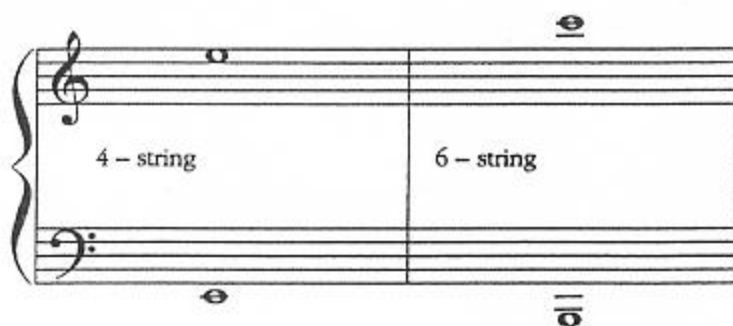
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KEY

WRITTEN RANGES OF THE TWO BASSES



w = Left hand vibrato

H = Hammer On

P = Pull off

x = Muted ghost notes

Sva ----- = Play octave higher than written

Svb ----- = Play octave lower

T = Thumb slap

P = Pull

Numbers above notes refer to left hand fingerings. When preceded by "R.H." they denote right hand fingerings. Letters under notes indicate which string the note is to be played on.

Spider in octaves and minor 6ths:

1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2

A G A G A G A G A G A G A G A G A G

1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2

A G A G A G A G A G A G A G A G A G

1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2

A G A G

Spider in 11ths and minor 9ths:

1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2

E G E G E G E G E G E G E G E G E G

1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2

E G E G E G E G E G E G E G E G E G

1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2 1 3 2 \flat 4 3 1 4 2

E G E G

The next exercise is a variation on the hammer on/pull off idea, utilizing a chord. This will help strengthen the 3rd finger, which can be one of the weakest fingers.

E major 7 add 6 (hammer on/pull off between 7th & 6th fret) only the third finger will move.

E Δ 7add6

A D G G G G G D A D G G G G G D A D G G G D A D G G G G G D

F Δ 7add6

A D G G G D A D G G G G G D A D G G G D A D G G G D

F Δ 7add6 E Δ 7add6

A D G G G G G D A D G G G G G D A D G G G G G D A D G G G G G D etc.

We can also isolate the 4th finger and do a simple pull off exercise to keep it in shape.

Isolating 4th finger—1st & 4th fingers on G string (C \sharp & E)—hold down 2nd & 3rd fingers on A string (E & F)

Pluck etc.

2nd finger—pull off exercise.

Isolating 2nd finger—1st & 2nd fingers on the G string (C \sharp & D) hold down 3rd & 4th fingers on the A string (F & F \sharp)

Pluck etc.

RIGHT HAND PICKING EXERCISES

Refer to SECTION 1 for left hand fingerings.

The following exercises focus on a basic alternating technique—down in 8th-notes, 16th-notes, triplets, or any pattern in which the right hand is constantly required to play in time with definition and evenness of tone.

▲SCALES

E major scale in 8th-notes:

Musical notation for the E major scale in 8th notes. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notation is on a bass clef staff. The notes are E2, F#2, G2, A2, B2, C#3, D3, E3. The right hand fingering is indicated above the notes: 1 2 1 2 1 2 2 1 (up), 2 1 2 2 1 2 1 (down), 2 1 2 1 2 1 1 2 (up), and 1 2 1 2 2 1 2 (down).

Notice how my fingers are alternating different patterns. Don't be afraid to try different fingering patterns.

E major scale in 16th-notes:

Musical notation for the E major scale in 16th notes. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notation is on a bass clef staff. The notes are E2, F#2, G2, A2, B2, C#3, D3, E3. The right hand fingering is indicated above the notes: 1 2 1 2 *simile* (up), and 2 1 2 1 *simile* (down). The final note of the first line is marked with a '1' and the final note of the second line is marked with a '2'.

16th-note triplets in 3rds:

Musical notation for 16th-note triplets in 3rds. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notation is on a bass clef staff. The notes are E2, F#2, G2, A2, B2, C#3, D3, E3. The right hand fingering is indicated above the notes: 2 1 2 1 2 1 *simile* (up), and 2 1 2 1 2 1 *simile* (down). The triplets are marked with a '3' above each group of three notes.

Two octave E major arpeggio in 16th-notes (same left hand fingerings):

Two-octave E major arpeggio in 16th notes, left hand. The piece is in 4/4 time and E major. The first staff shows the initial two octaves with fingerings 2 1 2 1 and a *simile* marking. The second staff continues the pattern with fingerings 2 1 2 1, 1 2 1 2 2 1 2 1 2 1 2 1, and 2 1 2 1 2 1 2 1. A *Sua* marking with a dashed line indicates the end of the exercise.

Two octave E major arpeggio in 16th-note triplets:

Two-octave E major arpeggio in 16th-note triplets, right hand. The piece is in 4/4 time and E major. The first staff is labeled "R.H." and shows the initial two octaves with fingerings 2 1 2 1 2 1 and a *simile* marking. The second staff continues with fingerings 2 1 2 1 2 1, 2 1 2 1 2 1, and *Sua*. The third staff shows fingerings 2 1 2 1 2 1, 1 2 1 2 1 2, and *simile*. The fourth staff shows fingerings 1 2 1 2 1 2, 1 2 1 2 1 2, and 1. A *Sua* marking with a dashed line indicates the end of the exercise.

▲STRING CROSSING

Here is an exercise that will take you from the bottom of the neck to the top. We'll go up and across in 4ths, then up in half-steps.

String crossing exercise in 4ths, left hand fingering as follows:

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

E E A A D D G G G G D D A A E E *simile*

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

E E A A D D G G G G D D A A E E *simile*

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


E E A A D D G G G G D D A A E E *simile*



1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

E E A A D D G G G G D D A A E E



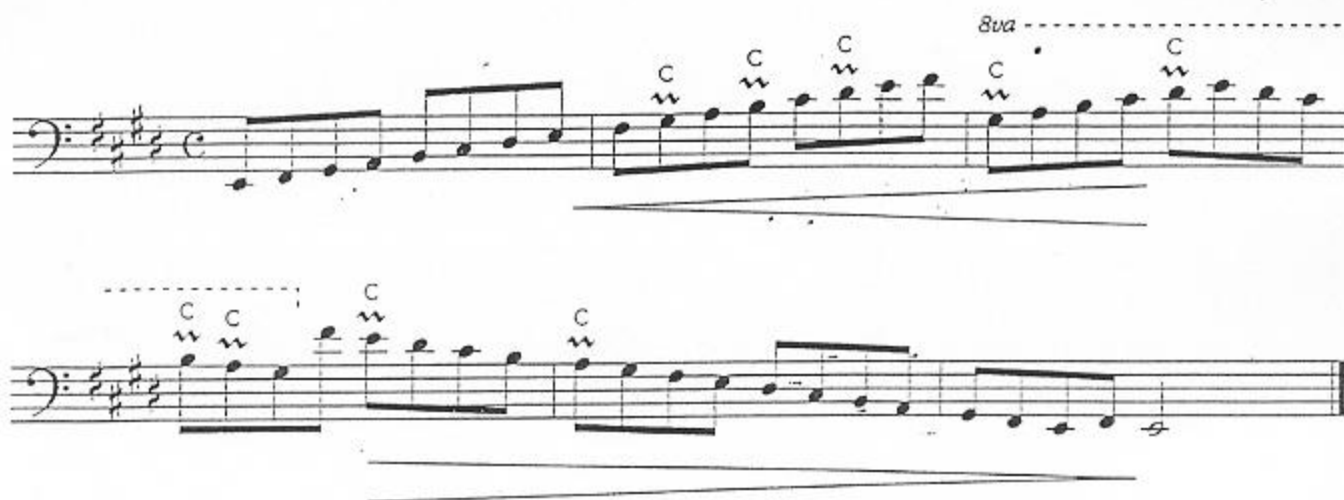
▲ VIBRATO AND DYNAMICS

When practicing scales it's important to use dynamics and vibrato to make the scales "live" a little bit more, so they won't be so dry and unmusical. I basically use three types of vibrato. The first type of vibrato is *classical guitar vibrato* , which is achieved by pressing the string on to the neck and moving the

note side to side. Another vibrato is used more in current styles such as funk music , where you "shake" the note with a light touch on the string from side to side. The third kind of vibrato, used in blues , shakes the note up and down.

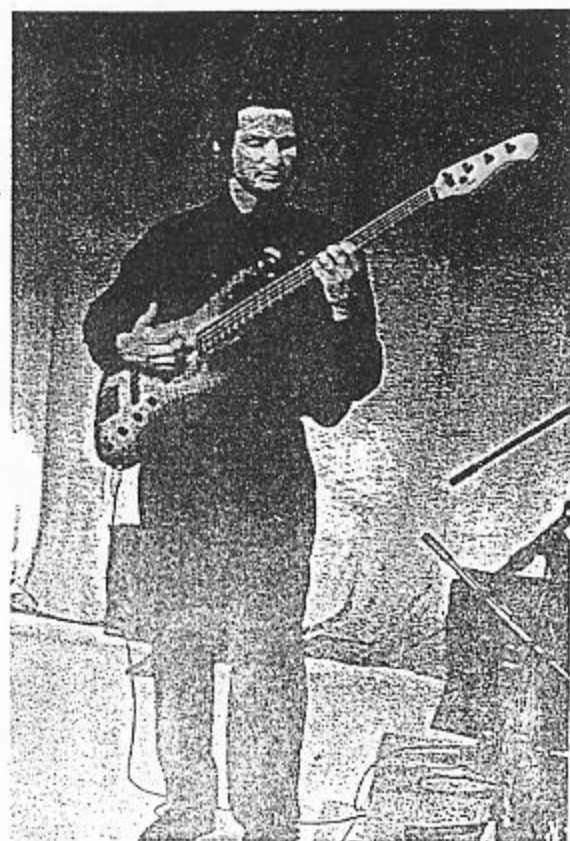
Dynamics can also make the scale sound much more musical. When the line (scale) goes up, we will increase the dynamic; when the line goes down, we will decrease the dynamic.

E major scale (3 octaves) with dynamics and vibrato:



The image shows two staves of musical notation in bass clef, E major key, 4/4 time. The first staff shows an ascending E major scale (E4 to E7) with a crescendo hairpin below it. The notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6 are marked with vibrato symbols (wavy lines) and a 'C' above them. The second staff shows a descending E major scale (E6 to E3) with a decrescendo hairpin below it. The notes E6, D6, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4 are marked with vibrato symbols and a 'C' above them. A dashed line labeled '8va' is positioned above the final notes of the first staff.

Notice the difference when you apply some vibrato and dynamics to the scale. It becomes music as opposed to a mere exercise. □



▲ ARPEGGIOS

Let's begin by taking the E major arpeggio and applying this simple fingering pattern which consists of groupings of 1 and 4.

E major arpeggio in 8th-notes:

Musical notation for E major arpeggio in 8th notes. The staff shows a sequence of notes: E, A, D, G, D, A, E. Above the notes are fingering numbers: 0, 1, 4, 1, 4, 1, 1, 4, 1, 4, 1, 1, 4, 1, 4, 1, 0, 1, 0. A dashed line labeled "8va" spans the first 14 notes. Below the staff, brackets group the notes into chords: E, A, D, G, D, A, E.

E major in 16th-notes:

Musical notation for E major arpeggio in 16th notes. The staff shows a sequence of notes: E, A, D, G, D, A, E. Above the notes are fingering numbers: 0, 1, 4, 1, 4, 1, 1, 4, 1, 4, 1, 4, 1, 1, 4, 1, 4, 1, 0, 4, 0. A dashed line labeled "8va" spans the first 14 notes. Below the staff, brackets group the notes into chords: E, A, D, G, D, A, E.

You can also break up the arpeggio like this:

Musical notation for broken E major arpeggio. The staff shows a sequence of notes: E, E, E, E, A, E, A, D, G, G, G, G, G, G, D, A, A, E, E, E, E. Above the notes are fingering numbers: 0, 1, 4, 1, 1, 1, 4, 1, 1, 4, 1, 1, 3, 1, 1, 4, 1, 1, 3, 4, 1, 4, 1, 1, 3, 1, 1, 3, 1, 3, 4, 1, 4, 4, 1, 2, 1, 0. A dashed line labeled "8va" spans the first 14 notes. Below the staff, brackets group the notes into chords: E E E E, A E A A, D A G D G G G D, G G G G G D A A, D A A E, A A E E E.

Let's alter the fingering slightly for the minor arpeggio:

Musical notation for E minor arpeggio. The staff shows a sequence of notes: E, E, E, A, A, D, G, G, G, G, G, D, A, A, E, E, E. Above the notes are fingering numbers: 0, 1, 4, 1, 2, 1, 1, 4, 1, 4, 1, 1, 2, 1, 4, 1, 0. A dashed line labeled "8va" spans the first 14 notes. Below the staff, brackets group the notes into chords: E E E A, A D G G, G G G G D A A, E E E.

E minor arpeggio broken up:

Musical notation for broken E minor arpeggio. The staff shows a sequence of notes: E, E, E, E, A, E, A, A, D, A, E, A, G, G, G, G, G, G, D, G, G, D, A, G, D, A, A, D, A, A, E, A, A, E, E, E, E. Above the notes are fingering numbers: 0, 1, 0, 4, 1, 1, 1, 4, 1, 1, 2, 1, 1, 4, 1, 1, 4, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 2, 1, 4, 1, 4, 1, 4, 1, 1, 4. A dashed line labeled "8va" spans the first 14 notes. Below the staff, brackets group the notes into chords: E E E E, A E A A, A D A E, A G G G, G G G G G D G, G D A G D A A D, A A E A, A E E E E.

You will notice marked improvement when you practice these arpeggios in both your left and right hand. Remember to try to make music with these exercises, beginning very slowly and gradually building up the tempo.

BACH CELLO SUITE NO.1 IN G MAJOR

Adapted for 6-string bass by John Patitucci

When playing this piece, the time should flow evenly in a freer style rather than strict metronomic time. Listen to Pablo Casals' recording of this piece to hear the use of rubato in his interpretation. Please notice that this transcription is written in treble clef due to it's high register on the six-string bass.

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

A A A A

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

A A A A

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

A D D D D D D

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

C G G G G D G G D A A

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

A G G G C C C G G G D D C G C G G D D G G G D D

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

G D G G G D G D C D G G G D G D D G C C C C G D D G C C C C G G

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

G G G G C G C G G G G C G C G G G G G G C G G G G D D D A A

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

A D G D G D G D A D G D G D G D A D G G G D G D A D G G G D G D

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

A D G G G D G D A D G G G D G D A G C C C G C G A G C C C G C G

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

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

G A E G S A

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

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

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

G G D D G G G C C G G G G C C C C C C C C C C C G G D D A D D

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

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

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

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

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

C C C G G G D C C C G G G D D C C G G G D D D C G G G D D D

4 4 3 1 3 1 4 1 1 1 3 1 4 1 1 1 3 1 4 1 4 1 1 1 3 1 4 1 4 1 1 1

A G G G G C D C G C G C G C G C G C D C G C G C G C D C G C G C

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

G C D C G C G C G C G C C G D C G C C G C G D G C G C G C G C G

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

C G C G C G C G C G C G C G G C G C G C G C G C G C G C G C G C

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

G C D G G D G D G D G D G D G D G D C D C D C D C D C D C D C D C D C

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

C G D G C G C G C G D G C G C G C D A D C D C D C D A D C D C D

4 3 2 3 4 3 2 3 4 3 4 3 4 3 4 3 4 0 C

C G A G C G C G C G A G C G C G 1 0 E



SECTION 2: TIME/GROOVES

Time is the most important thing to work on as a bassist. It's important that your time is sturdy, solid and easy to play with. You and the drummer will provide the foundation for every group that you are a part of.

When practicing time, it's important to work with a metronome or drum machine and to be able to channel your emotions so that you can create a *groove*. A groove is simply a solid time feeling with emotion that's expressed clearly and powerfully, without wavering.

A great way of learning how to groove is by listening to records with bass players who are masters at grooving—people

who make you feel like dancing when you listen to their records. By saturating yourself with the playing styles and musical ideas of different great bassists, you will begin to learn what grooving is.

The first groove that Dave and I will play on the tape is in the style of *James Jamerson*, my first big influence on the bass. Jamerson was the king of the Motown sound, playing on many records in the '60s, including Diana Ross and the Supremes, The Temptations, The Jackson Five, Stevie Wonder...all the great Motown artists. This is a simple "Motown-ish" kind of groove that Jamerson was best known for.

▲ James Jamerson



▲ Jerry Jemmott

Jerry Jemmott is another one of my favorite groovers. I first heard Jerry on a King Curtis record called *Memphis Soul Stew*. Here is Jerry's groove from *Memphis Soul Stew*.



▲Chuck Rainey

Chuck Rainey—like Jamerson and Jemmott—had a big influence on my playing. His use of 16th-notes in a fluid motion, and his use of double-stops, are particularly interesting. The next bass line incorporates both of these ideas.

The first staff shows a continuous flow of 16th-note patterns with occasional double-stops. The second staff introduces a key signature change to one sharp (F#) and continues the fluid motion. The third staff maintains the rhythmic complexity. The fourth staff concludes with a triplet of 16th notes and the text "etc." indicating the pattern continues.

▲Growing

A very important part of grooving is hooking up with the drummer's bass drum pattern. The next groove is from a tune of mine called *Growing*, from my first record. Notice how one or two-bar patterns will help to establish a nice rhythmic feel which you can then elaborate on.

Hooking up with bass drum pattern: *Growing*

The first staff shows a bass line starting with a double-stop. Drum hits are indicated by 'T' (tom) and 'P' (snare) below the notes. A phrase of 16th notes is marked with a 'P' (piano) dynamic. A triplet of 16th notes is marked with an 'H' (hi-hat). The staff ends with a phrase marked with an 'F' (flamenco) dynamic. The second staff continues the groove, repeating the 16th-note phrase and triplet, and adding another hi-hat triplet.

It's also possible to have your bass line work "against" or play off of, the bass drum. In this next groove, we're going to play off of the bass drum and show how it can produce an interesting effect.

Playing off of the bass drum:

▲SLAPPING/POPPING

Thumb slapping and *popping* are part of a style that began in the '60s. The originator of the style was Larry Graham who played with Sly and the Family Stone, and later with his own Graham Central Station. The style was carried on by Chuck Rainey, Louis Johnson, Stanley Clarke and later on by Marcus Miller, Will Lee, and many others.

The next groove is a basic thumb/slap groove. The thumb is hitting with the bass drum and the pops can either be associated with the snare, hi-hat or any of the other cymbals.

A good way to practice thumb slapping is to use a metronome or drum machine and practice the major scale in 8th-notes. To practice popping also use a major scale practiced in time. Now let's practice thumb slapping and popping by playing the major scale in octaves.

Slapping/Popping over major scale in octaves:

A musical staff in bass clef, 4/4 time, with a key signature of two sharps (F# and C#). The melody consists of eighth notes ascending and then descending an octave. Below the staff, the notes are labeled with 'T' for thumb slapping and 'P' for popping. The sequence of labels is: T P T P, T P T P, T P T P T P T P, T P T P T P T P, T P T P, T P T.

▲ Paul Jackson

Another fine groover on the bass is Paul Jackson, best known for his work with Herbie Hancock. The next bass line is an example of Paul's style of playing. Notice the type of vibrato used, and the "finger style" of funk.

A musical staff in bass clef, 4/4 time. The melody features a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The line concludes with a note marked '8va' (octave) and a note marked 'F (Slight)' with a wavy vibrato line underneath.

A musical staff in bass clef, 4/4 time, similar to the first example. It concludes with a note marked '8va' and a note marked 'B' (Bass) with a wavy vibrato line underneath.

A musical staff in bass clef, 4/4 time, similar to the first example. It concludes with a note marked '8va' and a note marked 'F (Slight)' with a wavy vibrato line underneath.

A musical staff in bass clef, 4/4 time, similar to the first example. The line ends with 'etc.' indicating it continues.

▲Francis Rocco Prestia

Francis Rocco Prestia, whose finger style funk became popular with Tower of Power in the '70s, is another important bassist. It's possible that he influenced the 16th-note percussive funk of Jaco Pastorius. The next bass line illustrates this kind of feel.



▲ROCK AND ROLL

...o, and Jack Bruce of Cream.
...roll groove utilizing the 8th-

Rock and roll music has given us many great bass players: Paul McCartney, John Entwistle of the Who, and Jack Bruce of Cream. Today's influential rock bassists include players Geddy Lee and Billy Sheehan. Here is a basic rock and roll groove utilizing the 8th-note pulse.

8th-note rock groove:



etc

▲JAZZ/WALKING BASS

Jazz music has produced a number of amazing bassists, both on upright and electric bass. It's important to go back to the roots of the upright bass and listen to guys like Jimmy Blanton, who played with Duke Ellington, Ray Brown, Ron Carter, Oscar Pettiford, as well as the great players of today, like Stanley

Clarke, Eddie Gomez, the list goes on and on.

One of the main styles of jazz playing is called the *walking bass*. This pattern is related to the rhythm played on the drummer's ride cymbal working together to create a feeling of forward motion. Here's an illustration of "walking the blues" in 4/4.

Walking bass (F blues)

The musical notation consists of seven staves of bass clef music in 4/4 time, with a key signature of one flat (F major/D minor). The notation illustrates a walking bass line for the blues progression. The first staff begins with a double bar line and a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the line with quarter notes. The third staff shows a sequence of quarter notes. The fourth staff features eighth-note triplets. The fifth staff continues with quarter notes. The sixth staff shows a sequence of quarter notes. The seventh staff concludes with quarter notes and a final chord marked with a sharp sign. The notation includes various accidentals (flats and sharps) and a triplet marking.

etc.

▲ SHUFFLE

The *shuffle* is another interesting feel, which can be heard in blues and gospel music. Notice it has a kind of a lazy, "behind the beat" feel.

Shuffle (Swing feel)

The musical notation is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The first staff begins with a whole rest followed by a quarter note G2. A bracket under the next four notes (F2, E2, D2, C2) is labeled "Simile throughout". The second staff continues with a series of quarter notes: F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. The third staff features a triplet of eighth notes (F2, E2, D2) marked with a "3" and a wavy line, followed by a fermata over the notes. The fourth staff continues with a triplet of eighth notes (B1, A1, G1) marked with a "3" and a wavy line, followed by a fermata over the notes. The notation ends with "etc.".



Dave Weckl

"SEARCHING, FINDING"

John Patitucci

Vamp E-11 16

[A] E-11 C#-11 F#7 #9 #5 B7 #9 #5 3 A-7#5 F#7#11

E-11 C#-11 C13#11 Bb13#11 F#-11 F#A#11 3

E-11 C#-11 F#7 6/9 A-7#5/Bb A/B

E-11 C#-11 F#7 #9 #5 B#7 #9 #5 3 E-11

E-11

Solo over form [A]

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

A D D D G G C C C G D C C G G C G G G G G D G C C C G G D

FΔ7^{6/9} A^bΔ7/B^b A/B E-II C[#]-II

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

G C G G G D G G D C C C G C C G C C C G C C G C

F[#]7^{#9}/₅ B7^{#9}/₅ E-II %

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

C C C G C C G C G G G G G D G G C G G G C

E-II %

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

G G C C C C C C C C G G G G D G G D D C C G G C C G G C C G G C

E-II %

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

G G D G G D D G G D A G D A A D A A E A A E A E

E-II %

SECTION 3: LATIN, BRAZILIAN, AFRICAN AND REGGAE

▲ LATIN

More than ever, Latin music is becoming an integral part of the bass player's vocabulary. The Latin influence can be found in all kinds of jazz and pop music today. To hear authentic Latin bass

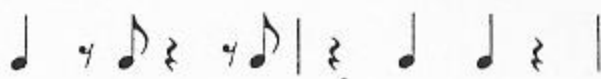
playing, check out Israel "Cachao" Lopez, Bobby Rodriguez or Oscar Cartaya. Also look for records by Tito Puente, R. Baretto, and the group Afro-Cuba.*

The foundation of this music is the *clave*.

The traditional "3:2" grouping of the clave is played:



The "modern" version of the 3:2 clave is played:



The 2:3 traditional or *son* clave is played:



2:3 modern or *rumba* clave is played:



Tumbao

Drums 7

Tumbao—double time, from the drum cue:

*For an in-depth study of Afro-Cuban rhythms, refer to *Funkifying The Clave: Afro-Cuban Grooves for Bass and Drums*, by Lincoln Goines and Robby Ameen, also available from Manhattan Music/DCI.

▲BRAZILIAN—SAMBA/BAIÃO

Music from Brazil has some fascinating bass lines. Two of the best known are the *samba* and the *baião*. The bass line for samba is derived from the surdo drum rhythm. Its basic rhythm is in half-notes on the strong beats, "1" and "3."

Samba



Samba—double time



The baião is another interesting groove in Brazilian music, whose rhythm relates to the bass drum pattern:



Baião



You can learn more about the music of Brazil by listening to the music of Aírto and Flora Purim, Hermeto Pascoal, Milton Nascimento, and Brazilian "pop" stars like Djavan, Ivan Lins and Tania Maria.

▲ SOUTH AFRICAN

South African music has some extremely rhythmic bass lines. Paul Simon's *Graceland* album exposed us to some of these great rhythms. A friend from Angola showed me this very interesting and upbeat groove:

South African



▲ REGGAE

Reggae is an extremely interesting style for the bassist. It incorporates a very free kind of rhythmic playing that's not found in other styles. You will hear this type of bass playing on records with Sly Dunbar and Robbie Shakespeare, also Bob Marley, Ziggy Marley, and many others.

The right-hand muting technique used in reggae incorporates the palm and the thumb. Rest your palm on all the strings back by the bridge and then just pluck, using the side of your

thumb and thumbnail. It's important to roll some extra bass on your tone controls for more "bottom," to create a firm foundation while you are muting. Check out the way Marcus Miller and Anthony Jackson apply this technique.

The next example is a reggae-shuffle, illustrating this right hand damping technique, and the free flowing style of reggae bass playing.

Reggae shuffle



"KINGSTON BLUES"

John Patitucci

A 1st x/Acapella singers
2nd x/Everyone

Musical notation for section A, first system. Treble clef. Key signature: one sharp (F#). The melody starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. The bass line consists of a whole note F#3. The system is divided into four measures. The first measure contains the melody and bass line. The second measure contains the melody and a fermata. The third measure contains the melody and a fermata. The fourth measure contains the melody and a fermata.

Musical notation for section A, second system. Treble clef. The melody continues with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. The bass line consists of a whole note F#3. The system is divided into four measures. The first measure contains the melody and bass line. The second measure contains the melody and a fermata. The third measure contains the melody and a fermata. The fourth measure contains the melody and a fermata. The text "Band enters!" is written below the bass line in the fourth measure.

Musical notation for section A, third system. Treble clef. The system is divided into two measures. The first measure is marked with a first ending bracket and a double bar line, with the number "8" above it. The second measure is marked with a second ending bracket and a double bar line, with the number "4" above it. The bass line consists of a whole note F#3 in both measures.

Musical notation for section B. Treble clef. The melody starts with a quarter rest, followed by quarter notes G#4, A4, B4, and A4. The bass line consists of a whole note F#3. The system is divided into four measures. The first measure contains the melody and bass line. The second measure contains the melody and a fermata. The third measure contains the melody and a fermata. The fourth measure contains the melody and a fermata.

4
F#-11 4

D.C. al Coda

⊕ Coda

7 C
F#-11 7 F#-11 Esus DΔ9
mp Crescendo

F#-11 A-9 D^b-11 AΔ7#11

A^b-11 DΔ7/E E^b-11 BΔ7#11

B^b-9 D^b-9 C-11 B^b-13

Musical notation for a piano accompaniment section. The score consists of two staves: a treble clef staff and a bass clef staff. The first measure contains a whole note chord in the bass clef labeled $A7 \sharp 5$. The second measure contains a whole note chord in the bass clef labeled $D-7 \sharp 5$. The third measure contains a whole note chord in the bass clef labeled $D-7 \sharp 5$. The fourth measure contains a whole note chord in the bass clef labeled $G/D \flat 7$. The treble clef staff contains a melody of quarter notes: $A4$, $B4$, $A4$, $G4$, $F4$, $E4$, $D4$, $C4$.

Solo section (8x)

To **A**

(Vamp and fade over melody)

Musical notation for a solo section. The score consists of two staves: a treble clef staff and a bass clef staff. The first measure contains a whole note chord in the bass clef labeled $F \sharp -11$. The second, third, and fourth measures contain whole note chords in the bass clef, each labeled with a slash $/$. The treble clef staff contains a melody of quarter notes: $A4$, $B4$, $A4$, $G4$, $F4$, $E4$, $D4$, $C4$.

