JOHN PATITUCCI

ELECTRIC BASS

TRANSCRIPTIONS BY TROY MILLARD

Kemil 33 14

EDITOR DANIEL THRESS
BOOK LAYOUT/COVER DESIGN JACK WALTRIP
MUSIC ENGRAVING BOB SHERWIN
COVER PHOTO RICHARD LAIRD
INSIDE PHOTOS ROB WALLIS

PUBLISHED BY MANHATTAN MUSIC, INC.™
© 1991 MANHATTAN MUSIC, INC.
All Rights Controlled and Administered by CPP Media Group, a division of CPP/Belwin, INC.
All Rights Reserved International Copyright Secured Made in U.S.A.

DISTRIBUTED BY:
CPP MEDIA
15800 N.W. 48TH AVENUE
MIAMI, FL 33014

CONTENTS

SECTION ONE: TECHNIQUE 5

HAND POSITION 5

LEFT HAND DEXTERITY BUILDERS 5
THE SPIDER 5
HAMMER ON/PULL-OFF 7

RIGHT HAND PICKING EXERCISES 9
SCALES 9
ARPEGGIOS 10
STRING CROSSING 12

SCALES 13
VIBRATO AND DYNAMICS 14
ARPEGGIOS 15

BACH CELLO SUITE NO. 1 IN G MAJOR 16

SECTION TWO: TIME/GROOVES 20
JAMES JAMERSON 20
JERRY JEMMOTT 20
CHUCK RAINEY 21
GROWING 21
SLAPPING/POPPING 22
PAUL JACKSON 23
FRANCIS ROCCO PRESTIA 24
ROCK AND ROLL 24
JAZZ/WALKING BASS 25
SHUFFLE 26

SEARCHING, FINDING 27
SOLO TRANSCRIPTION 28

SECTION THREE: LATIN, BRAZILIAN, AFRICAN AND REGGAE 30
LATIN 30
BRAZILIAN SAMBA/BAIÃO 31
SOUTH AFRICAN 32
REGGAE 32

KINGSTON BLUES 33

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

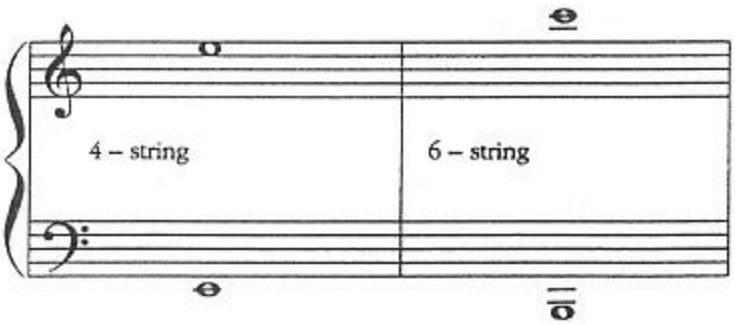
CD TRACKING INFO

CD I
1 Song Excerpt
2 Hand Position
3 Left Hand Dexterity Builders
4 The Spider
5 Hammer On/Pull Off
6 Hammer On/Pull Off (continued)
7 Right Hand Picking Exercises
8 Arpeggios
9 String Crossing
10 Scales
11 Scales/Fingering #2
12 Vibrato and Dynamics
13 Arpeggios
14 Bach Cello Suite No. 1 in G Major

CD II
1 James Jamerson
2 Jerry Jemmot
3 Chuck Rainey
4 "Growing"
5 Slapping/Popping
6 Paul Jackson
7 Francis Rocco Prestia
8 Rock and Roll
9 Jazz/Walking Bass
10 Shuffle
11 "Searching, Finding"
12 Latin
13 Brazilian — Samba/Baião
14 South African
15 Reggae
16 "Kingston Blues"

KEY

WRITTEN RANGES OF THE TWO BASSES



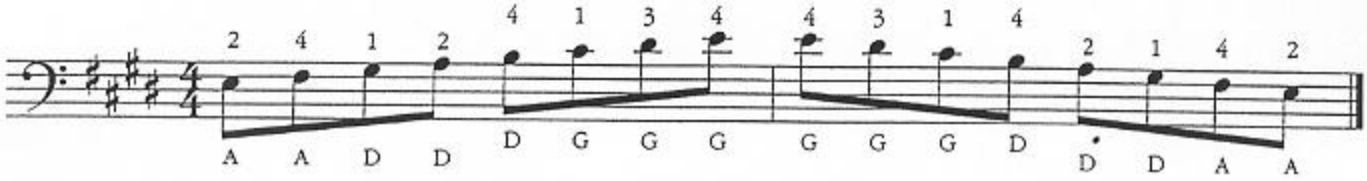
~~~ = Left hand vibrato

H = Hammer On

P = Pull off

× = Muted ghost notes

8va ----------, = Play octave higher than written

8vb ----------, = Play octave lower

T = Thumb slap
P = Pull

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

SECTION 1: TECHNIQUE

HAND POSITION

I feel that it's important to play with one finger per fret spacing, keeping your fingers curled, and your second finger parallel to your thumb. By using curled finger position, the notes will have full and round tones with a minimum amount of movement with the left hand. Practicing with the fingers curled will also make it possible to play more fluidly and rapidly, with greater ease.

E major scale:



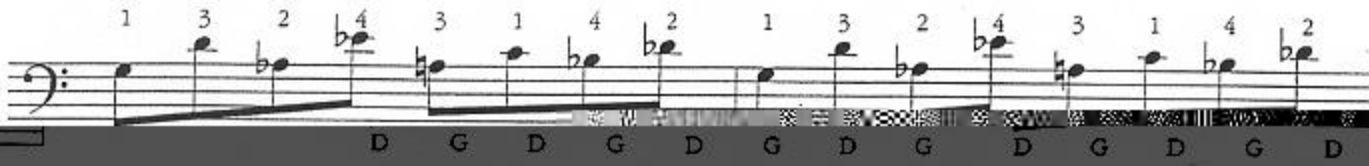
LEFT HAND DEXTERITY BUILDERS

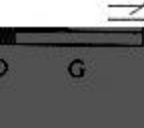
Practice everything you do in time. Practicing in time will help develop consistent time and a very dexterous left hand that can execute with efficiency and ease.

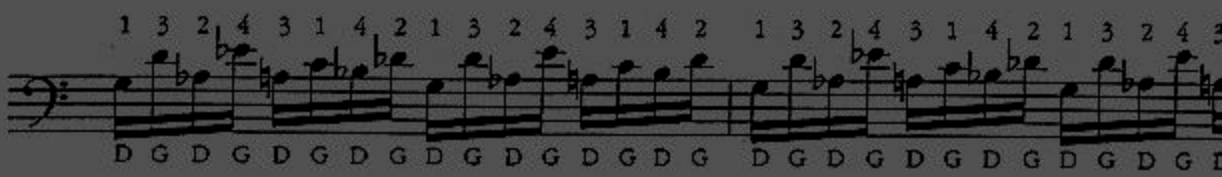
It's always important to lock in on the *subdivision* in any exercise. The subdivision is the smallest part of the beat—in this case 16th-notes. The drum machine pattern that I am using consists of hi-hat playing 16th-notes, cross-stick on all quarter-notes and kick drum on "1."

THE SPIDER

Spider in 5ths and minor 3rds—each note should sustain into the next.



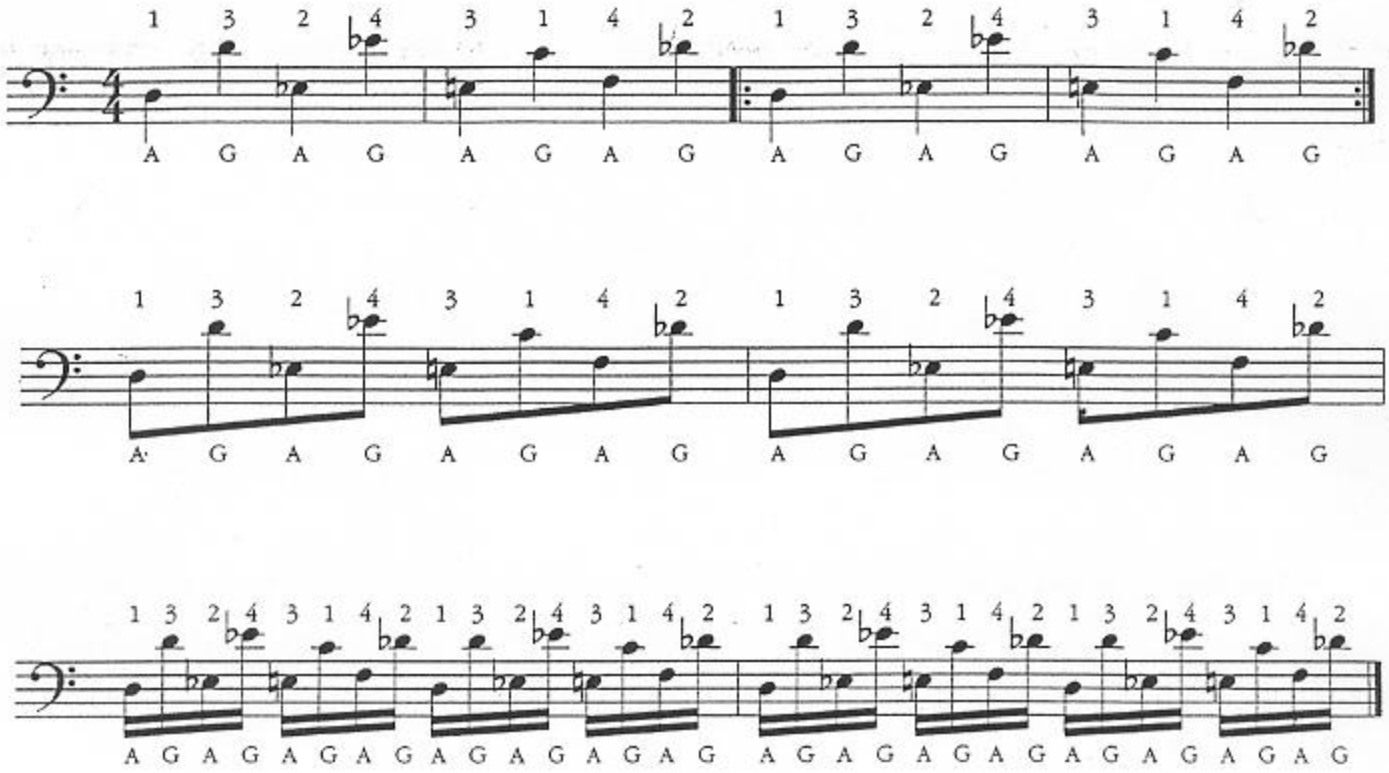




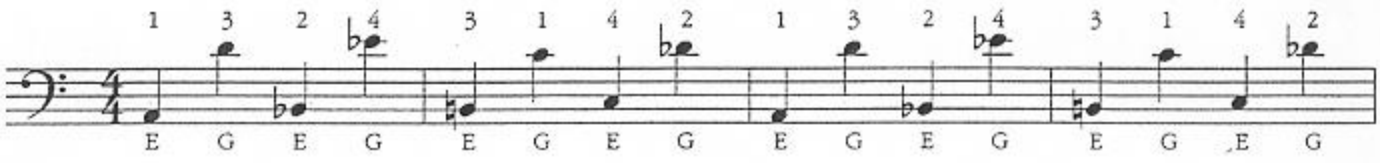
Practice each exercise slowly—gradually working your way up the metronome or drum machine, until you can p

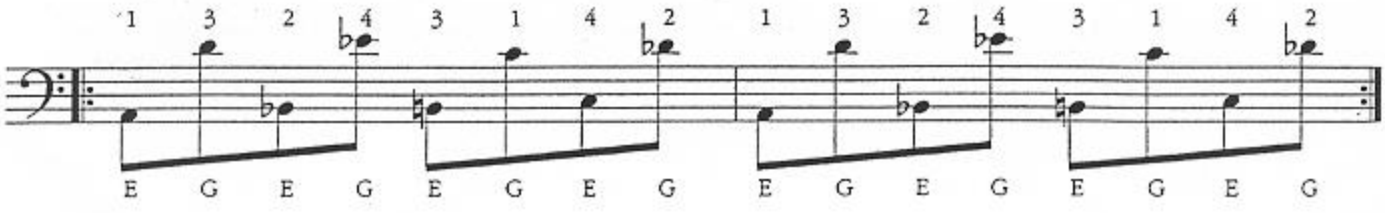
ay it rapidly.

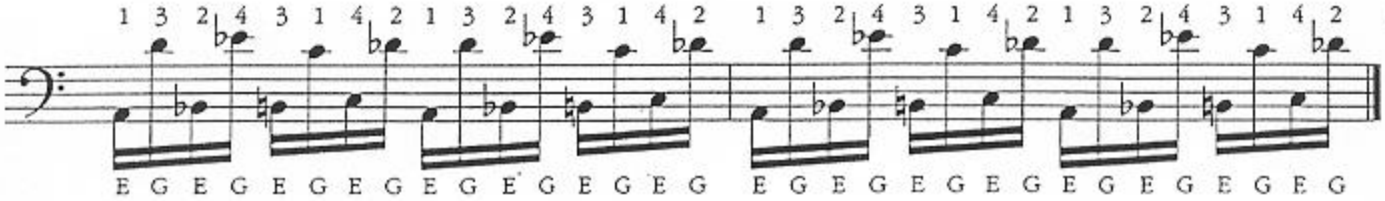
Spider in octaves and minor 6ths:



Spider in 11ths and minor 9ths:

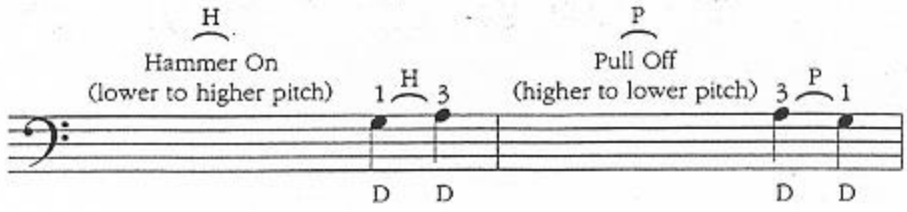




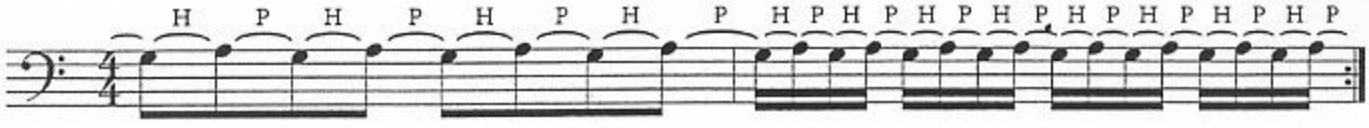


◢HAMMER ON/PULL OFF

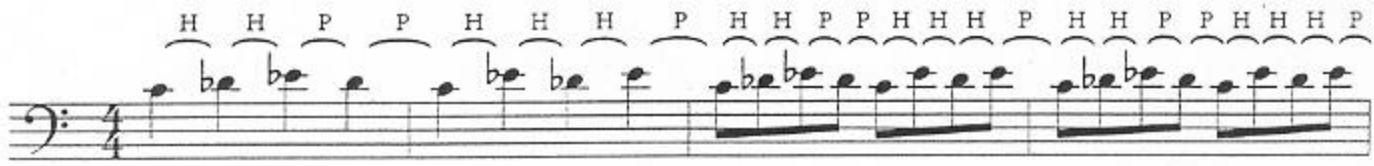
Another way of developing left hand dexterity is through the use of *hammer on/pull off* exercises. "Hammering on" is merely taking the finger and putting it straight into the bass neck. The "pull-off" that accompanies it, is pulled straight down with one fluid motion.



Let's practice this in time:



1st, 2nd, and 4th fingers on G string (C,D♭,E♭ respectively)—hold your 3rd finger down on the A string, 7th fret–E

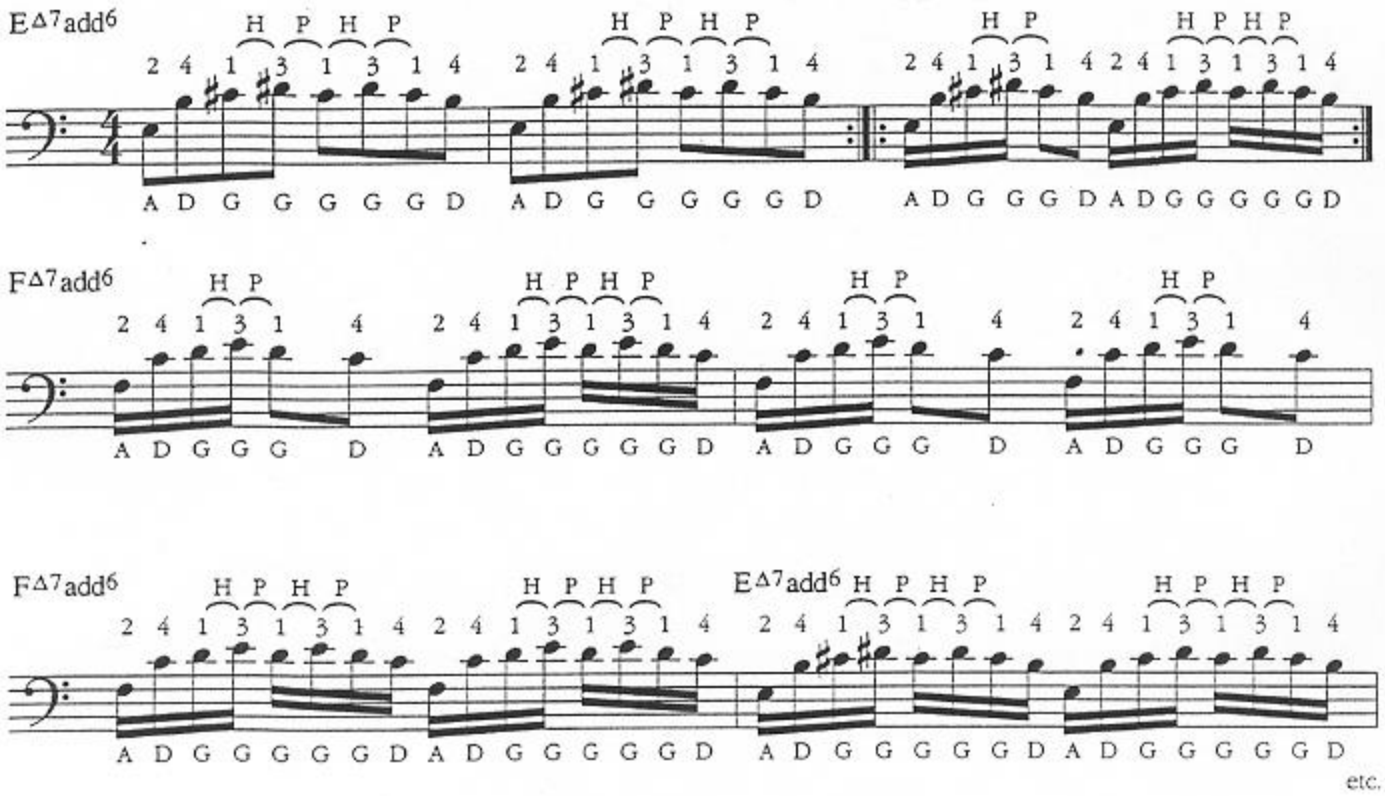


Now we'll turn the exercise over.
1st, 3rd, and 4th fingers on G string (C, D, E♭ respectively)—hold 2nd finger down on the A string, 6th fret–E♭

These exercises are going to build independence in each finger because you are isolating the fingers and working them—almost like isometric exercises.

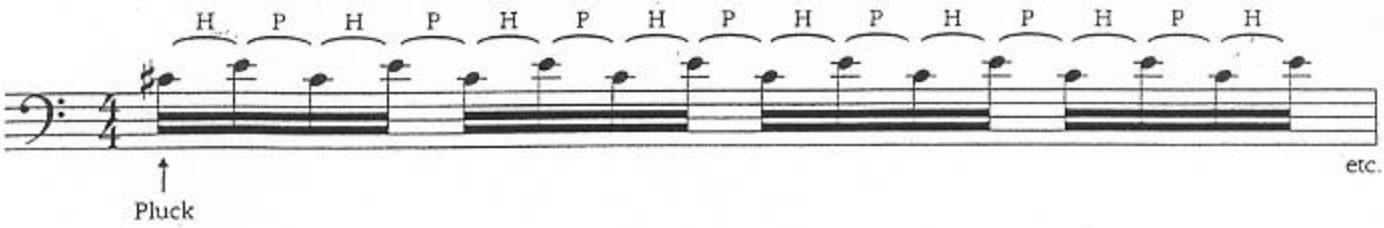
The next exercise is a variation on the hammer on/pull off idea, utilizing a chord. This will help strengthen the 3rd finger, which can be one of the weakest fingers.

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



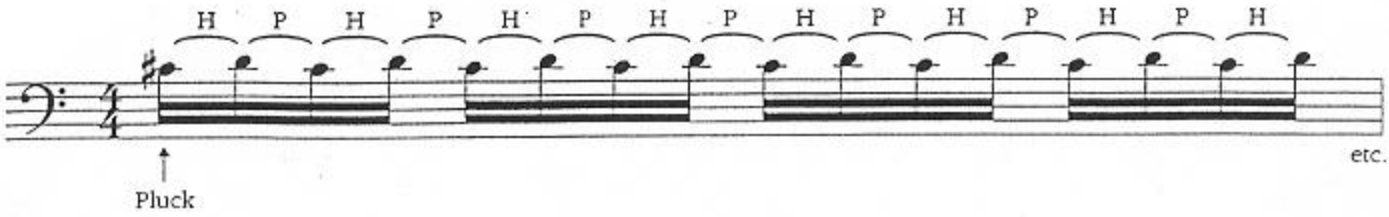
We can also isolate the 4th finger and do a simple pull off exercise to keep it in shape.

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



2nd finger—pull off exercise.

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



RIGHT HAND PICKING EXERCISES

Refer to SECTION 1 for left hand fingerings.

The following exercises focus on a basic alternating technique utilizing the 1st and 2nd fingers on the right hand. Take something simple like a scale and practice playing it straight up and 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.

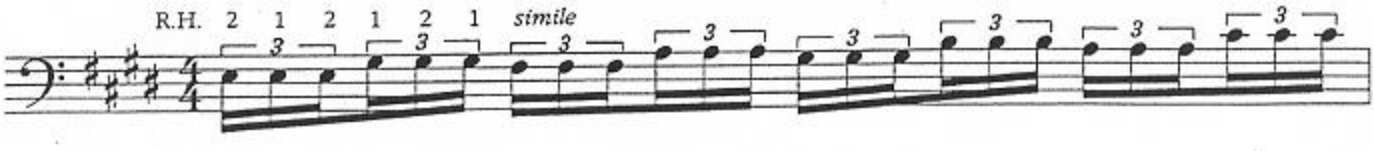
◢SCALES

E major scale in 8th-notes:

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

E major scale in 16th-notes:

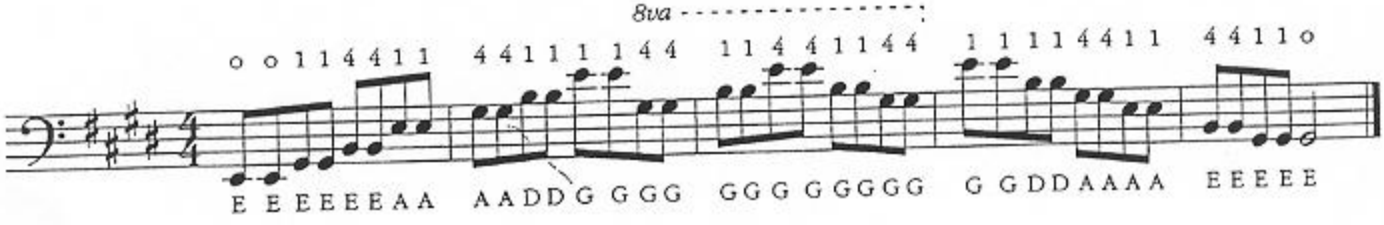
16th-note triplets in 3rds:

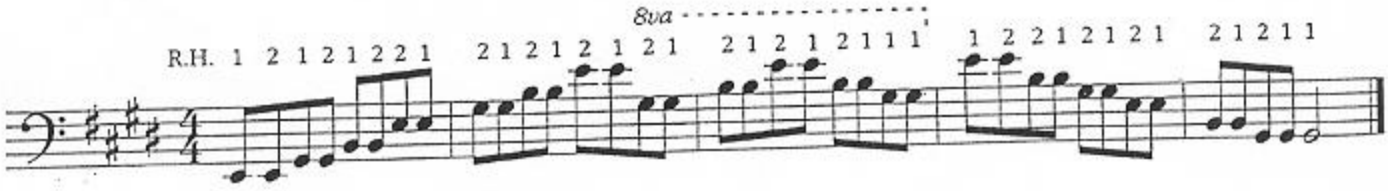


16th-notes alternating in 3rds—crossing back and forth:

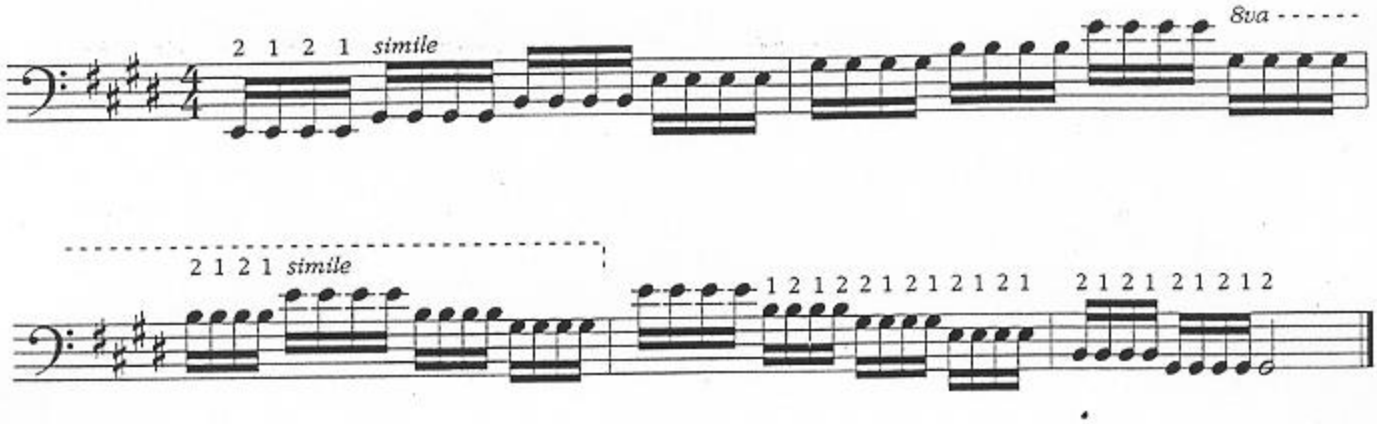
ARPEGGIOS

Two octave E major arpeggio in 8th-notes:

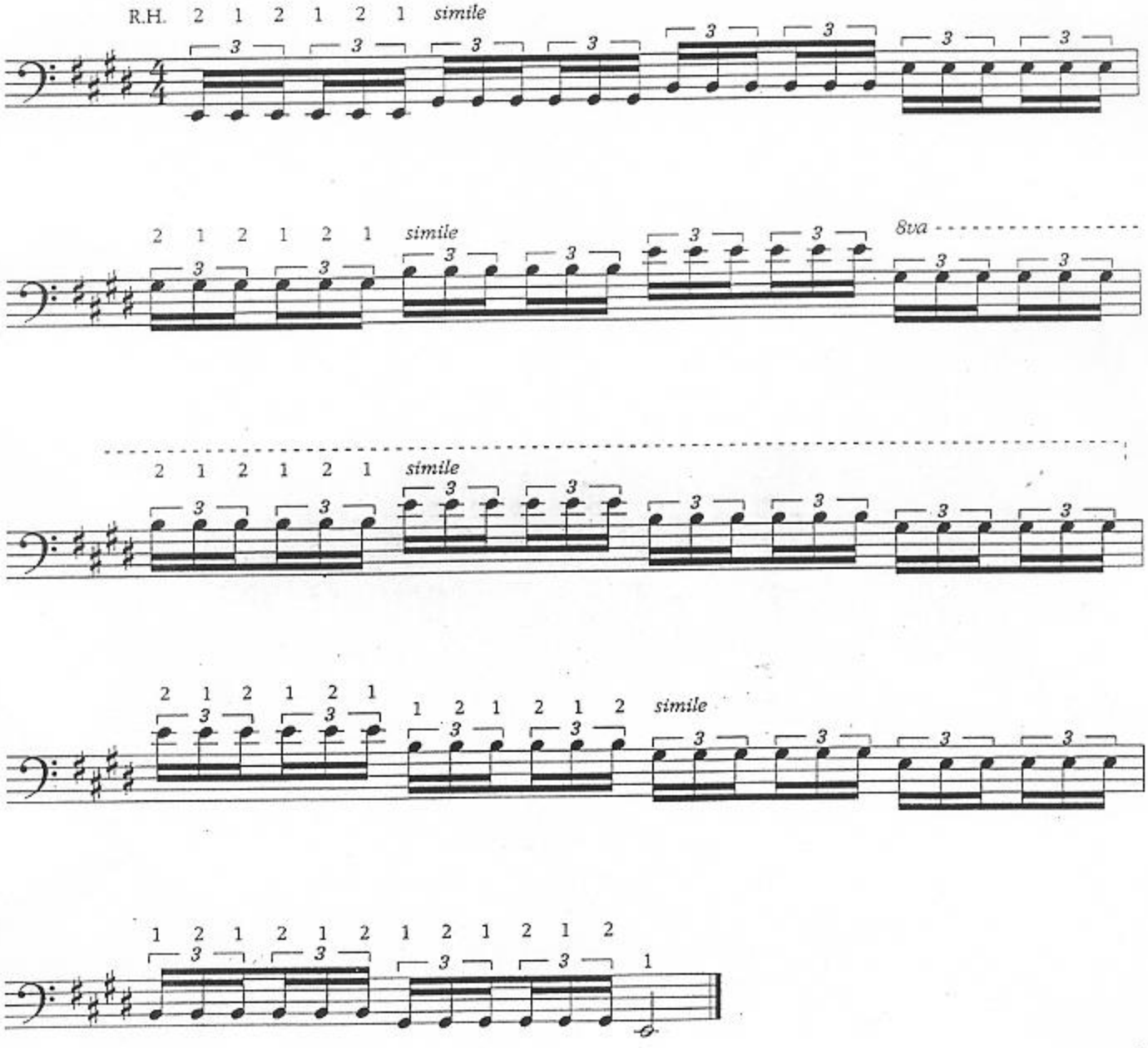




Two octave E major arpeggio in 16th-notes (same left hand fingerings):



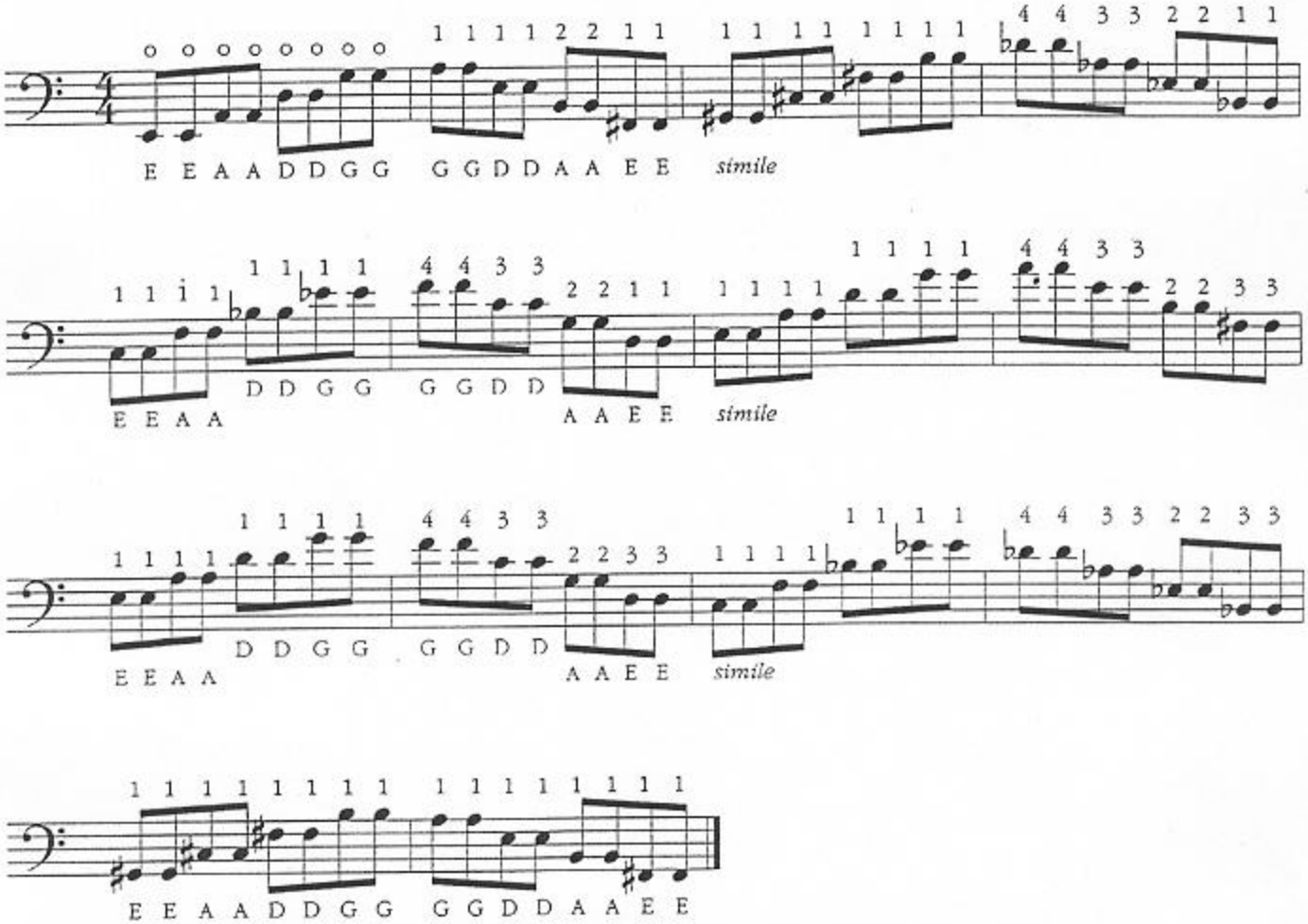
Two octave E major arpeggio in 16th-note triplets:



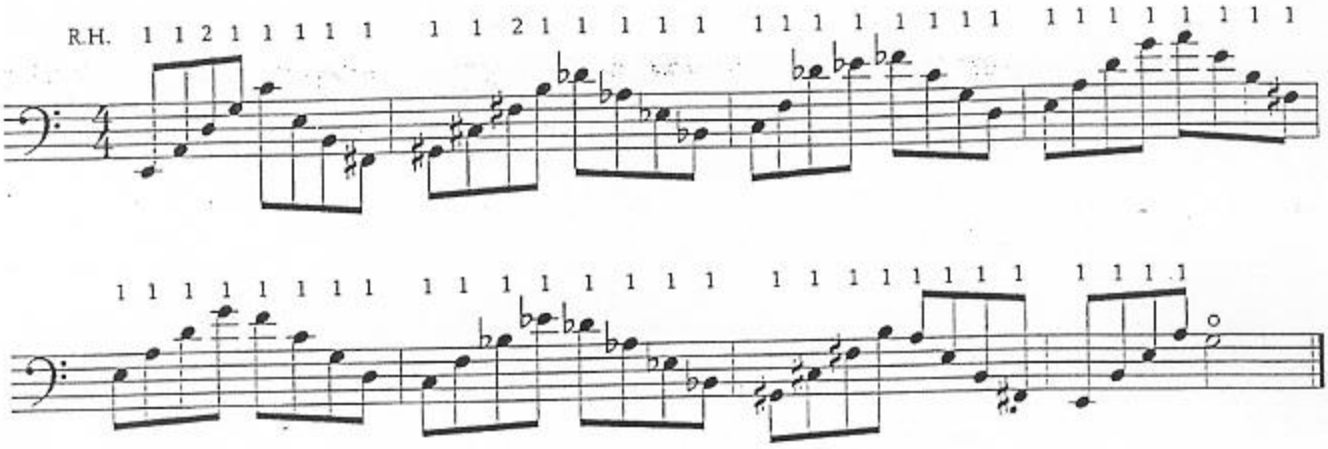
◢STRING CROSSING

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:



Moving more quickly through the progression:

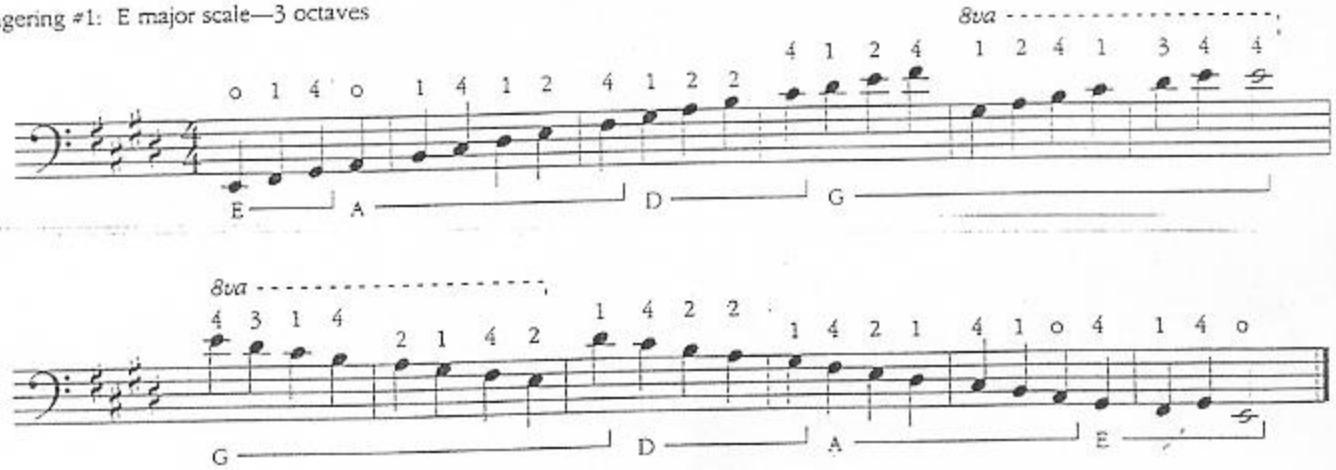


You can elaborate on any of these exercises by playing quarter-note triplets, 8th-note triplets, 32nd-notes, anything you want—the main thing is to get used to crossing up and back with the right hand.

SCALES

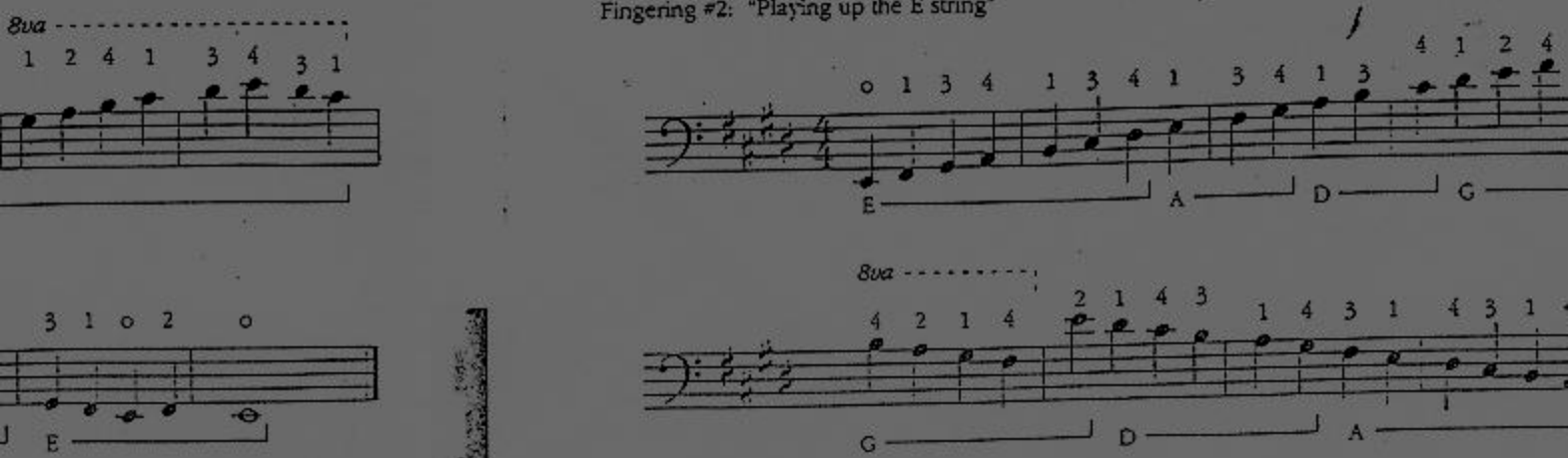
Scales are essential in the development of your technique on the bass.

Fingering #1: E major scale—3 octaves



I recommend that for scales, arpeggios, and everything that you practice, that you have several different fingerings so that as you get in a "jam" musically you can refinger a passage and make it playable.

Fingering #2: "Playing up the E string"

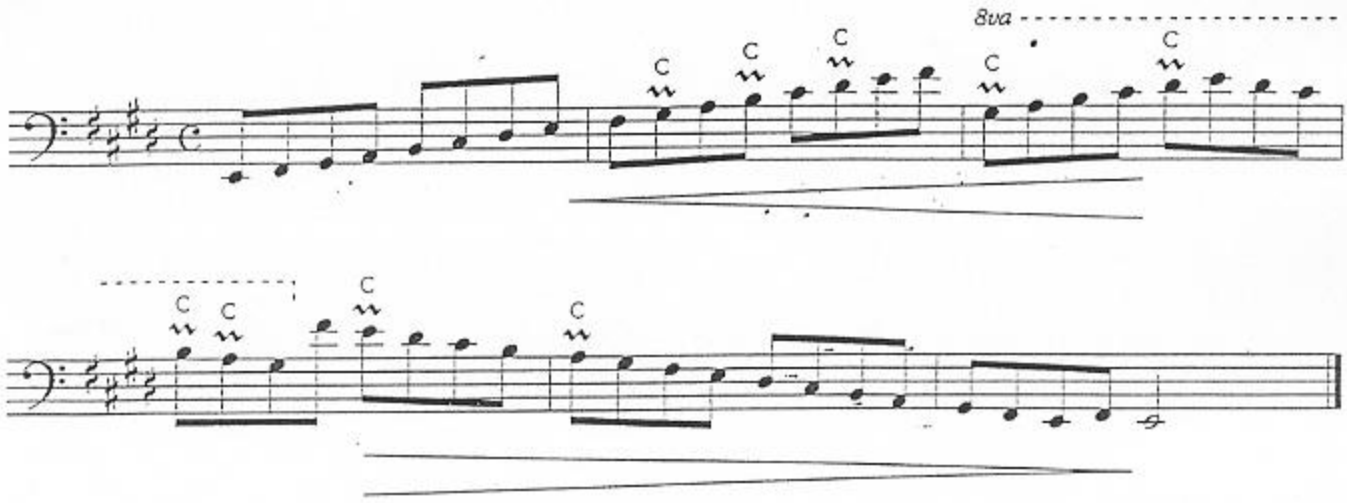


VIBRATO AND DYNAMICS

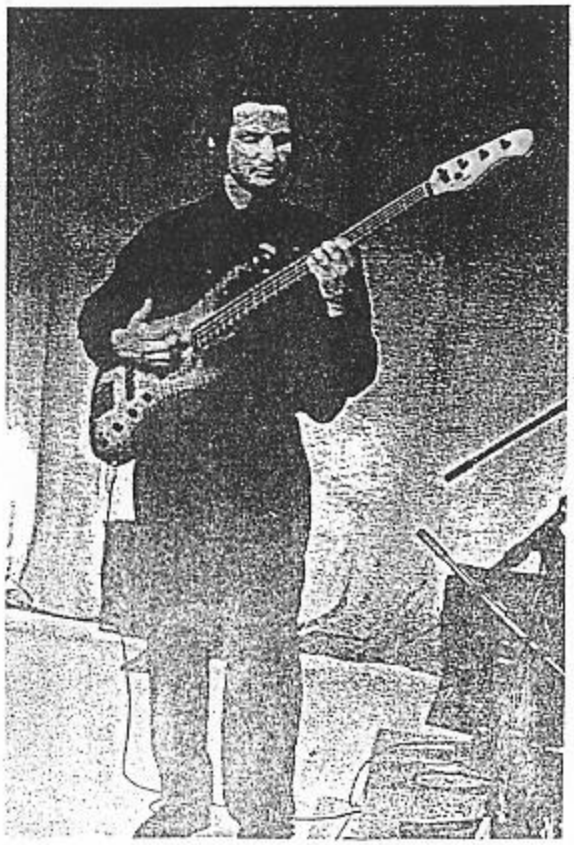
When practicing scales it's important to use dynamics and vibrato to make the scales "live" a little bit more, so they won't be so dry and unmusical. I basically use three types of vibrato. The first type of vibrato is *classical guitar vibrato* C, which is achieved by pressing the string on to the neck and moving the note side to side. Another vibrato is used more in current styles such as funk music F, where you "shake" the note with a light touch on the string from side to side. The third kind of vibrato, used in blues B, 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:



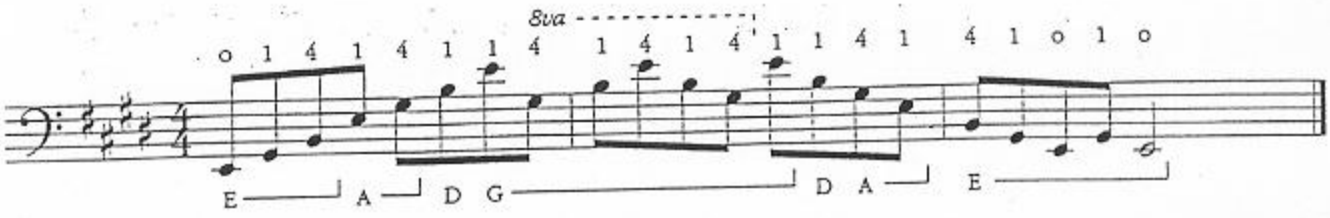
Notice the difference when you apply some vibrato and dynamics to the scale. It becomes music as opposed to a mere exercise.



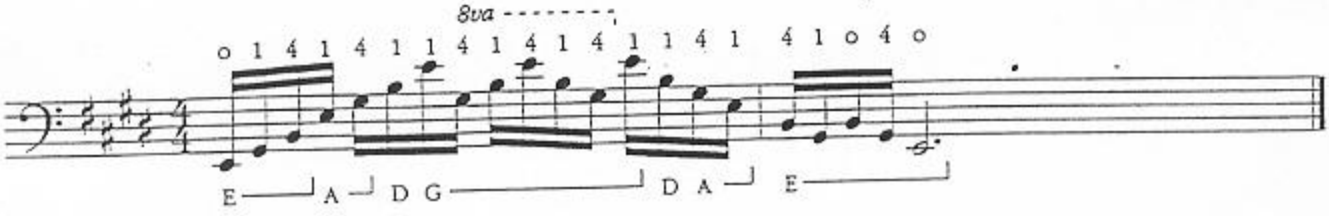
ARPEGGIOS

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

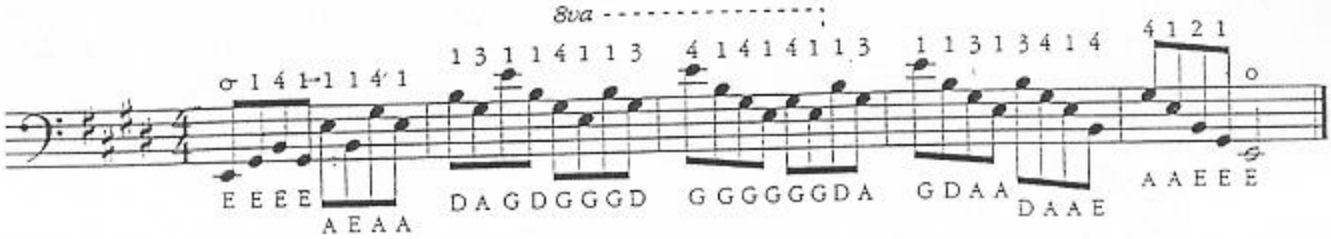
E major arpeggio in 8th-notes:



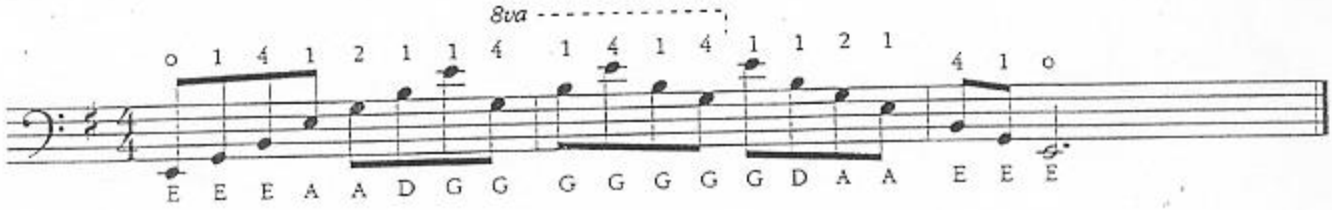
E major in 16th-notes:



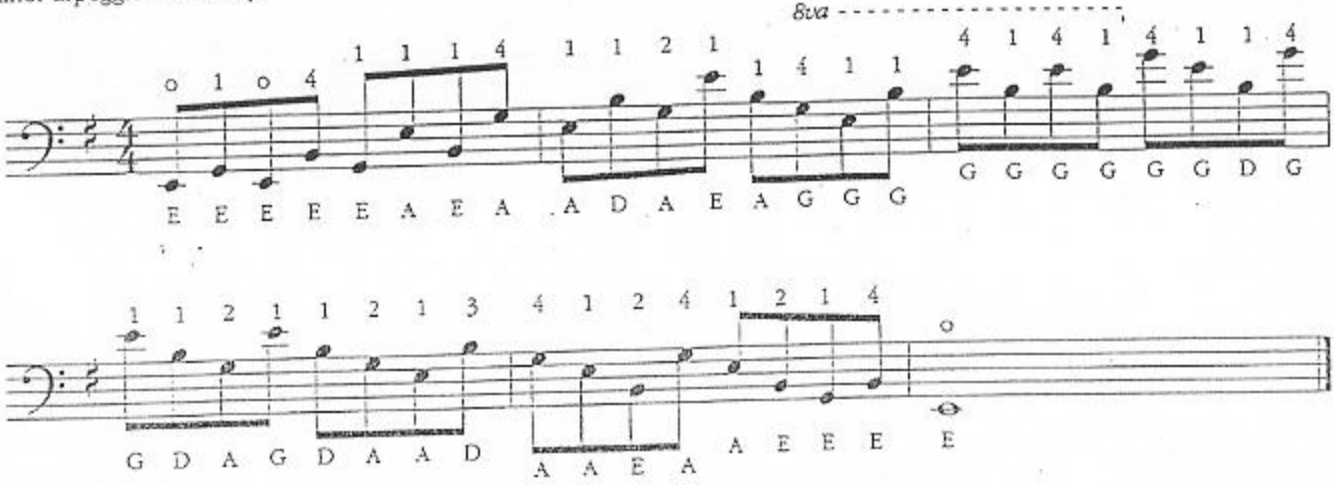
You can also break up the arpeggio like this:



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



E minor arpeggio broken up:

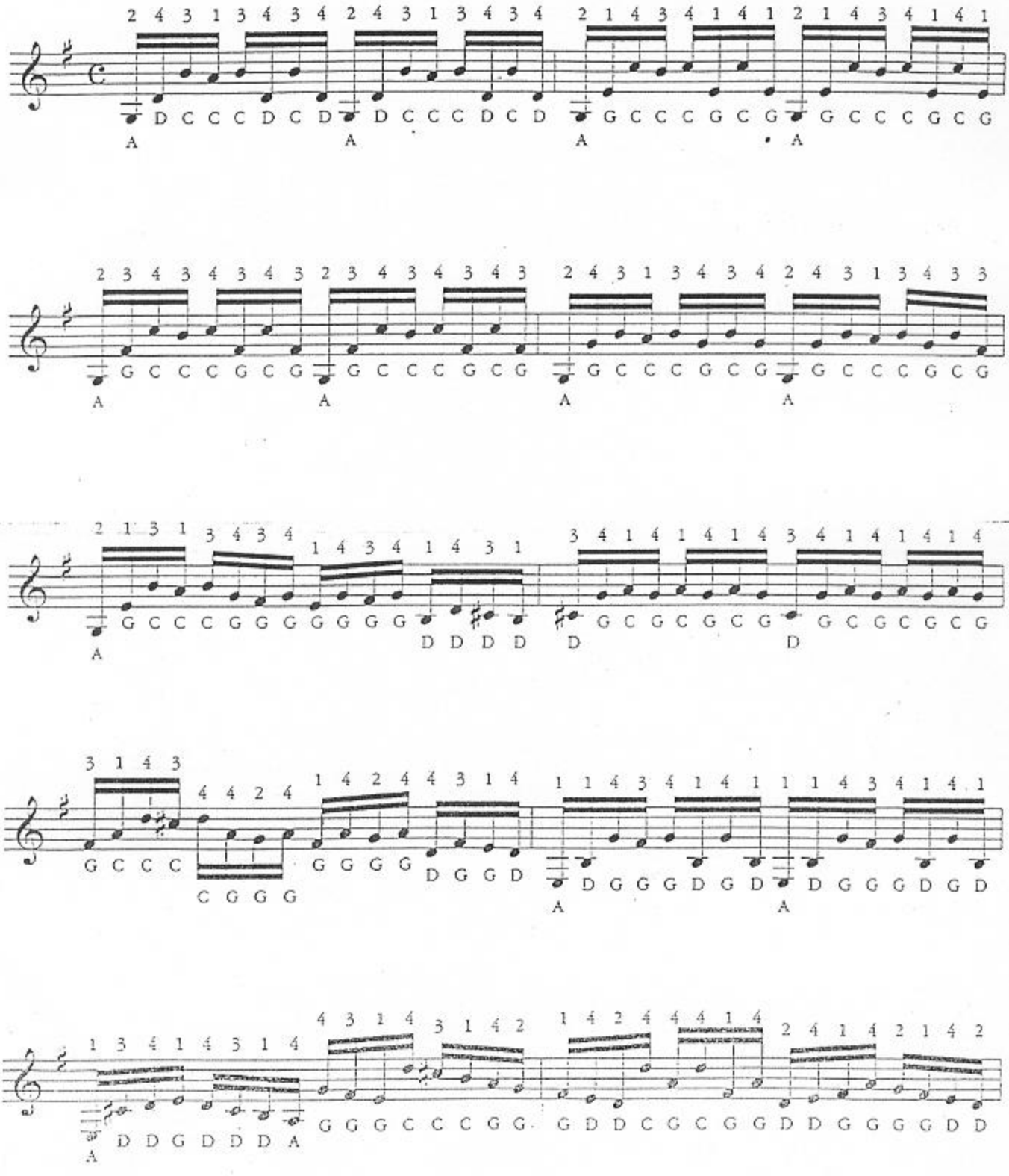


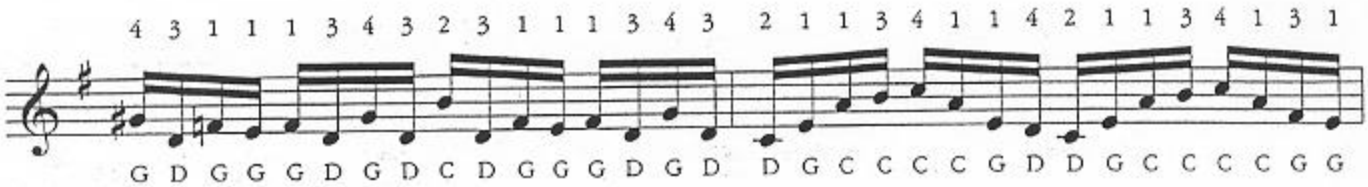
You will notice marked improvement when you practice these arpeggios in both your left and right hand. Remember to try to mak music with these exercises, beginning very slowly and gradually building up the tempo.

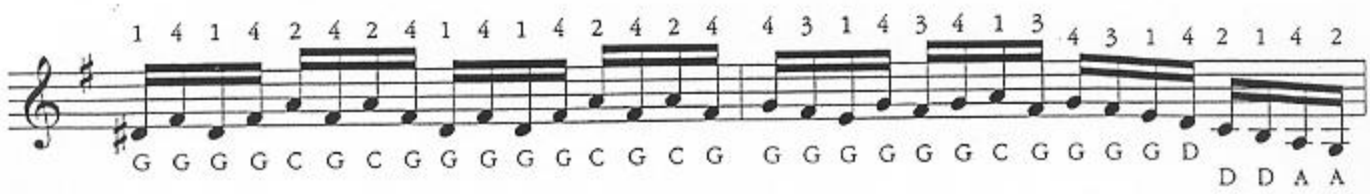
BACH CELLO SUITE NO.1 IN G MAJOR

Adapted for 6-string bass by John Patitucci

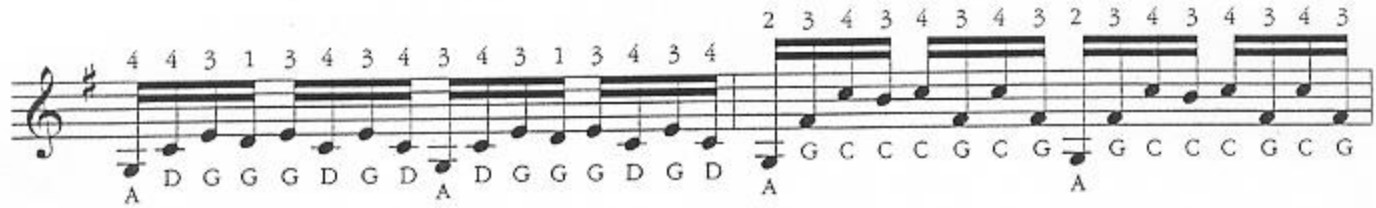
When playing this piece, the time should flow evenly in a freer style rather than strict metronomic time. Listen to Pablo Casals' recording of this piece to hear the use of rubato in his interpretation. Please notice that this transcription is written in treble clef due to it's high register on the six-string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

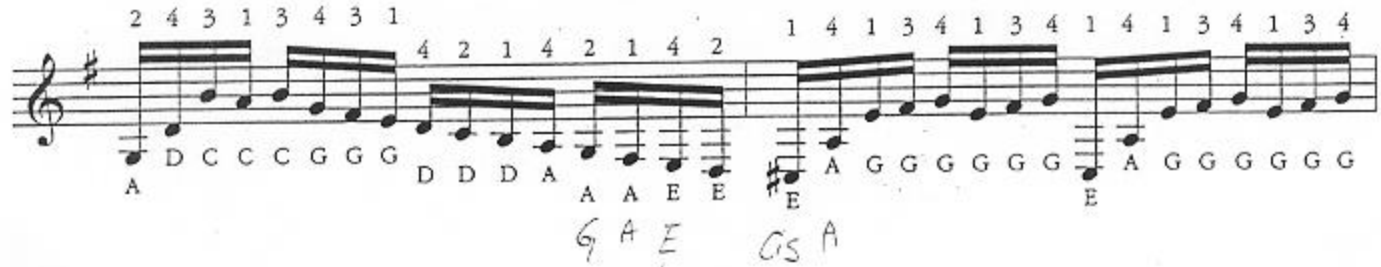


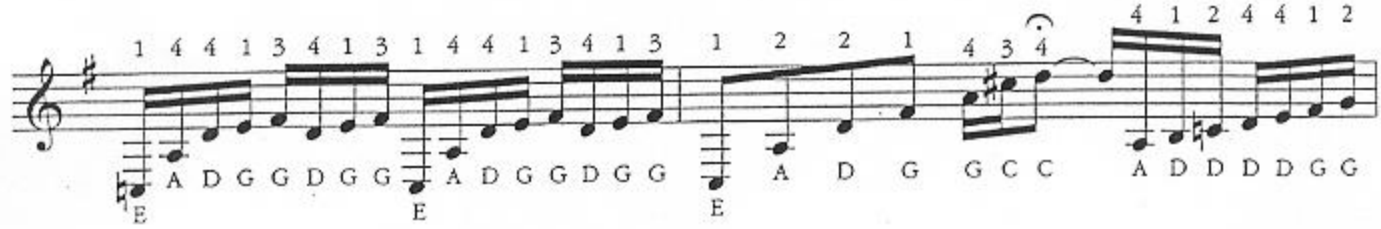

4 3 1 1 1 3 4 3 2 3 1 1 1 3 4 3 2 1 1 3 4 1 1 4 2 1 1 3 4 1 3 1
G D G G G D G D C D G G G D G D D G C C C C G D D G C C C C G G

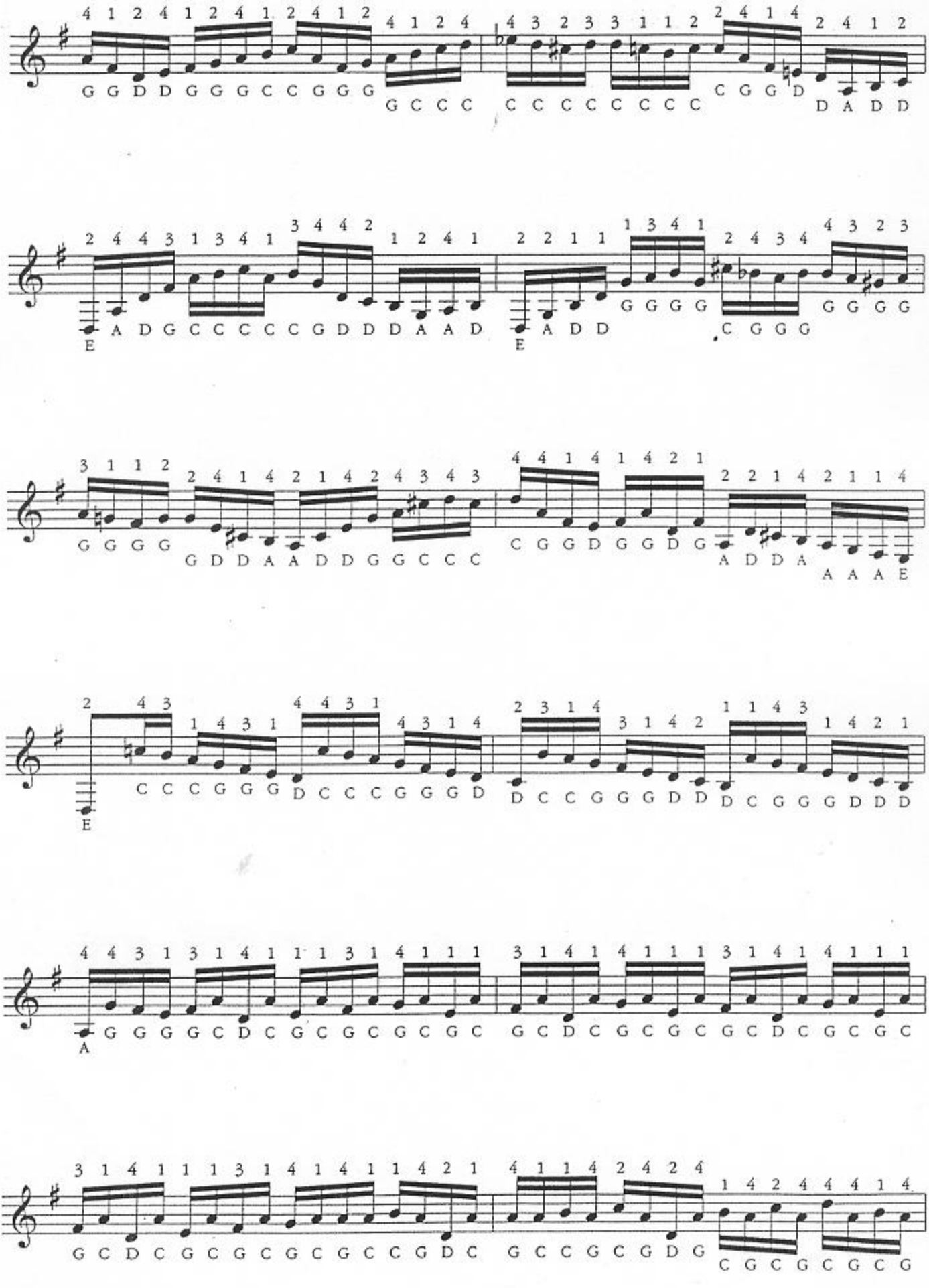

1 4 1 4 2 4 2 4 1 4 1 4 2 4 2 4 4 3 1 4 3 4 1 3 4 3 1 4 2 1 4 2
G G G G C G C G G G G G C G C G G G G G G C G G G D D D A A

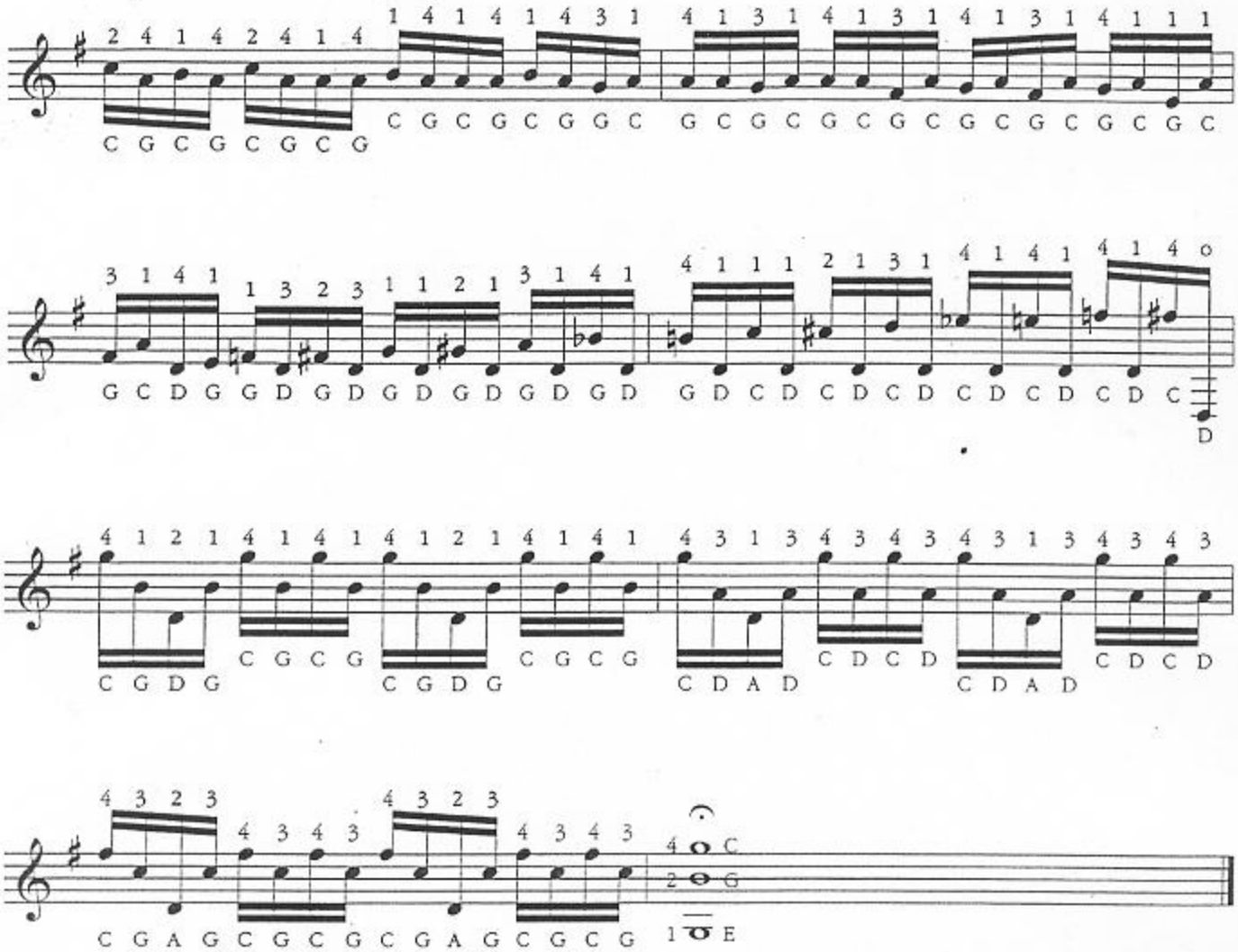
3 4 1 4 1 4 1 4 3 4 1 4 1 4 1 4 3 2 3 1 3 1 3 1 2 1 3 1 3 1 3 1
A D G D G D G D A D G D G D G D A D G G G D G D A D G G G D G D


4 4 3 1 3 4 3 4 3 4 3 1 3 4 3 4 2 3 4 3 4 3 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 E A G G G G G G G A G G G G G G
G A E G#5 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
E A D G G D G G E A D G G D G G E A D G C C A D D D D G 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 o
G C D G G D 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
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 4 3 4 3 2 3 4 3 4 3 4 C 2 G 1 E
C G A G C G C G C G A G C G C G

SECTION 2: TIME/GROOVES

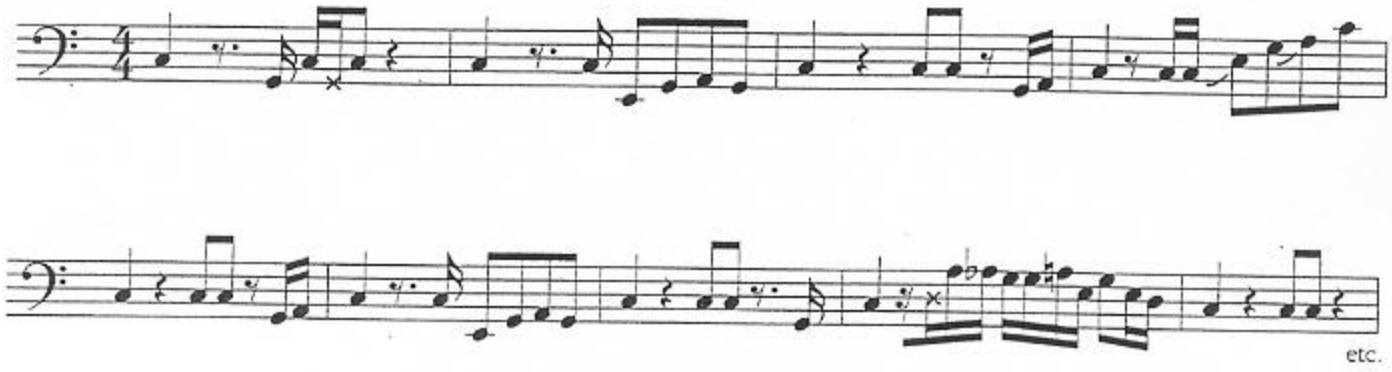
Time is the most important thing to work on as a bassist. It's important that your time is sturdy, solid and easy to play with. You and the drummer will provide the foundation for every group that you are a part of.

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 thei records. By saturating yourself with the playing styles and musical ideas of different great bassists, you will begin to learn wha grooving is.

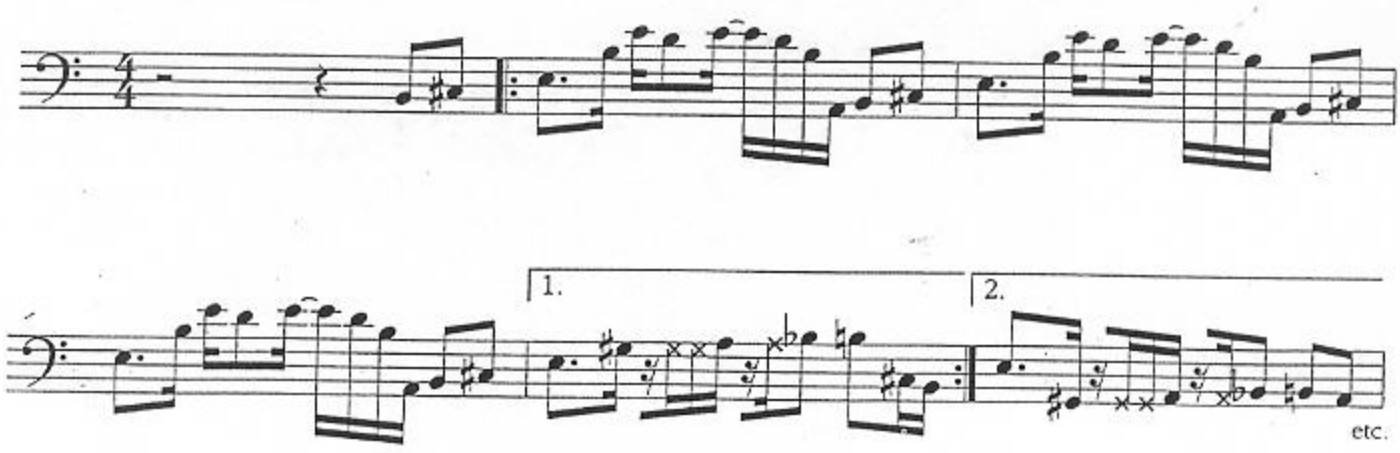
The first groove that Dave and I will play on the tape is in the style of *James Jamerson,* my first big influence on the bass. Jamerson was the king of the Motown sound, playing on many records in the '60s, including Diana Ross and the Supremes, The Temptations, The Jackson Five, Stevie Wonder...all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

◀ *James Jamerson*



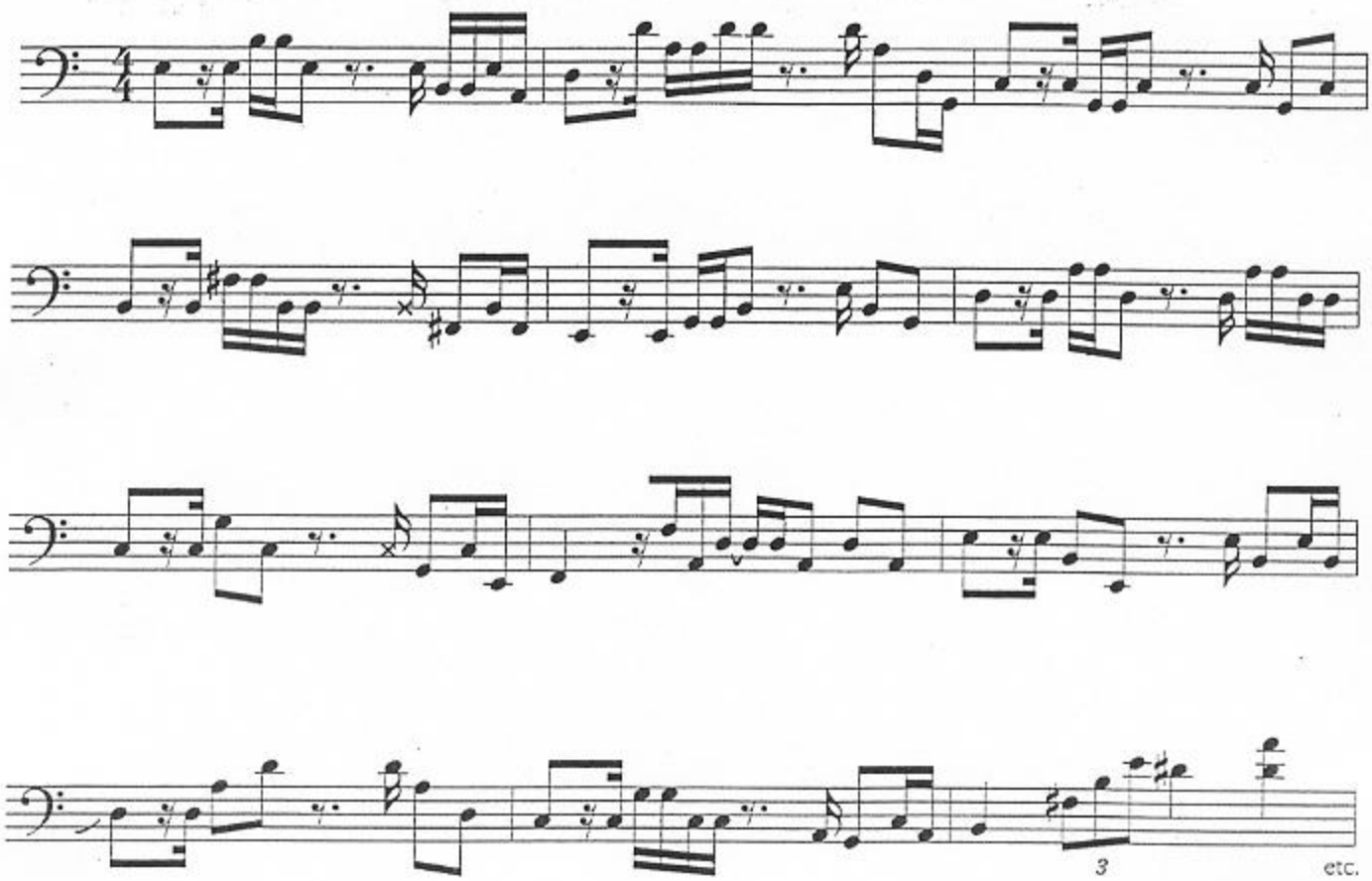
◀ *Jerry Jemmott*

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*

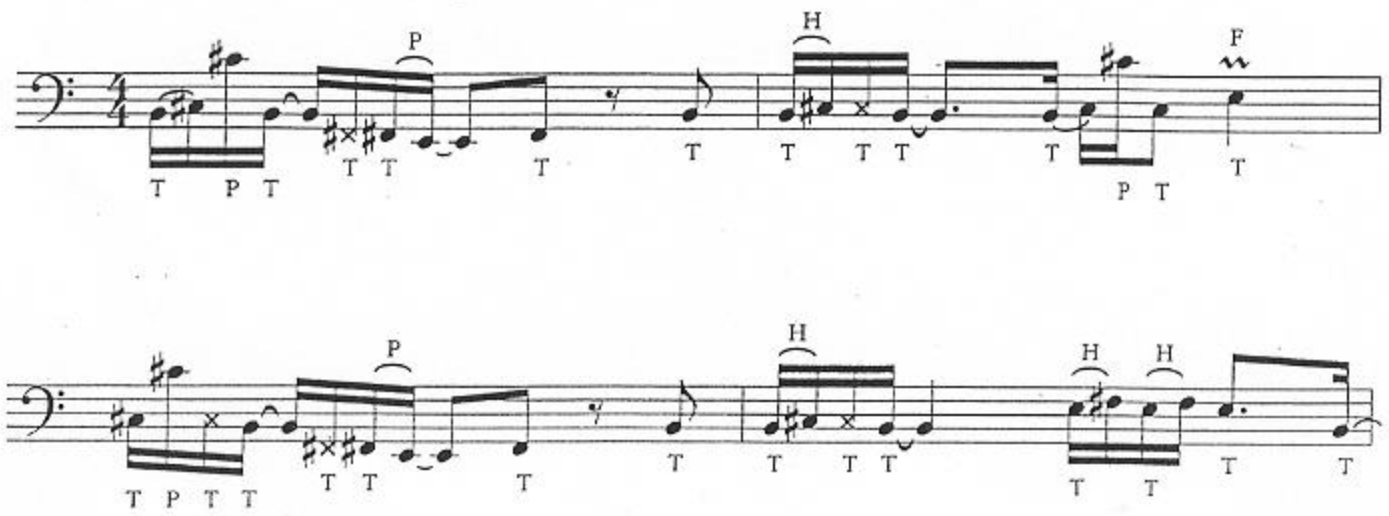
Chuck Rainey—like Jamerson and Jemmott—had a big influence on my playing. His use of 16th-notes in a fluid motion, and his use of double-stops, are particularly interesting. The next bass line incorporates both of these ideas.

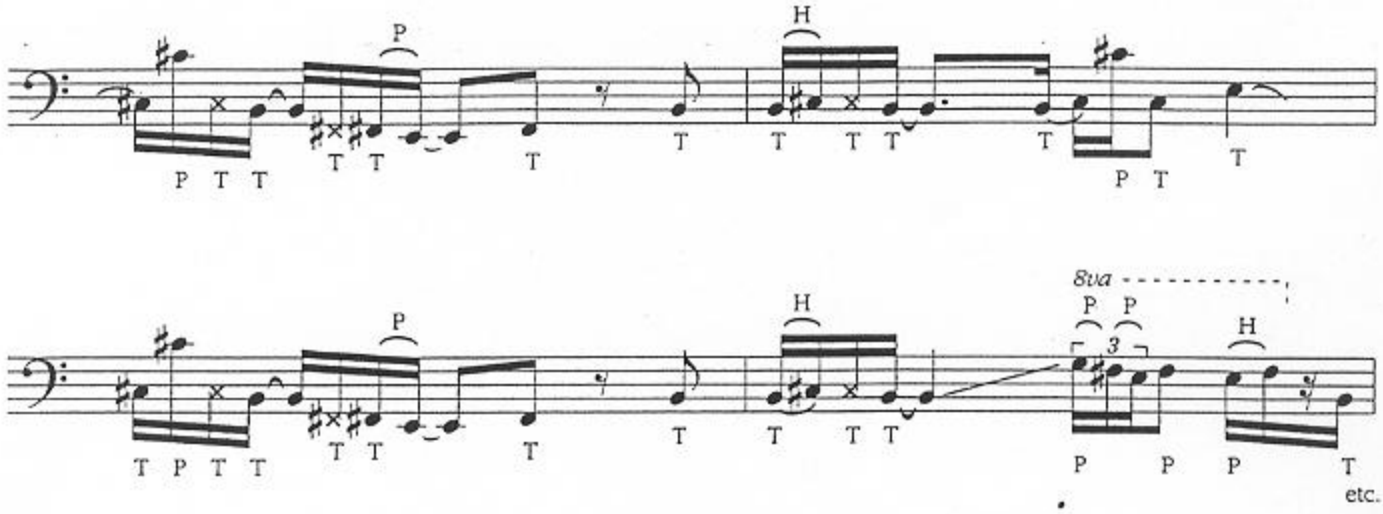


◢*Growing*

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.

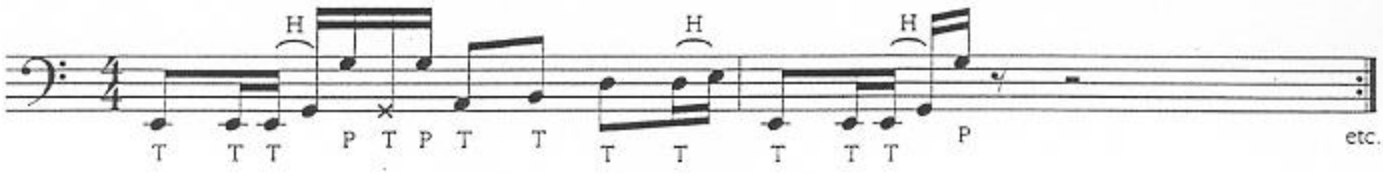
Hooking up with bass drum pattern: *Growing*





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.

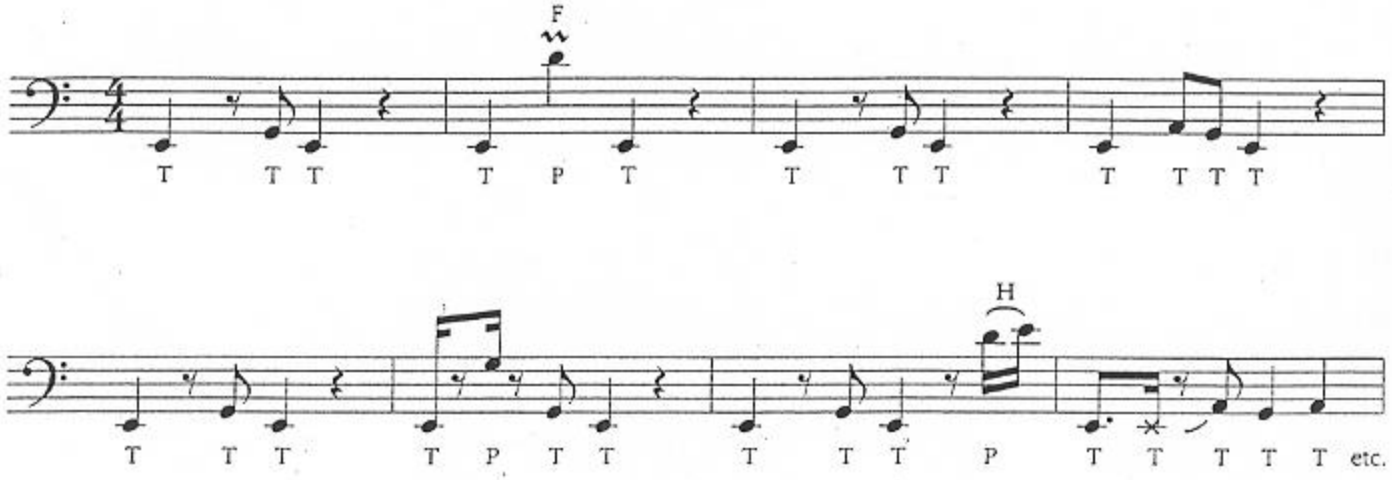
Playing off of the bass drum:



◢SLAPPING/POPPING

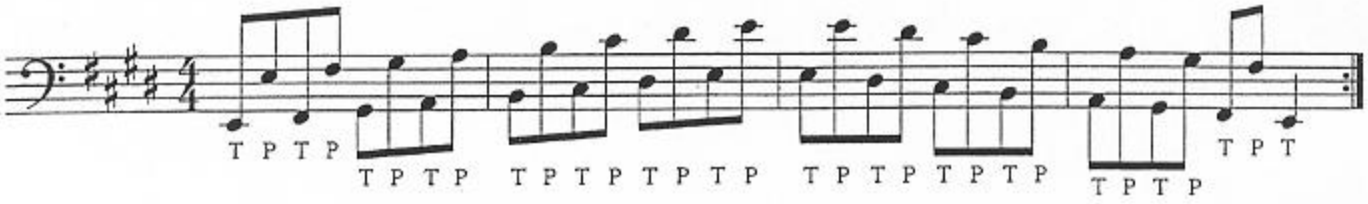
Thumb slapping and *popping* are part of a style that began in the '60s. The originator of the style was Larry Graham who played with Sly and the Family Stone, and later with his own Graham Central Station. The style was carried on by Chuck Rainey, Louis Johnson, Stanley Clarke and later on by Marcus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



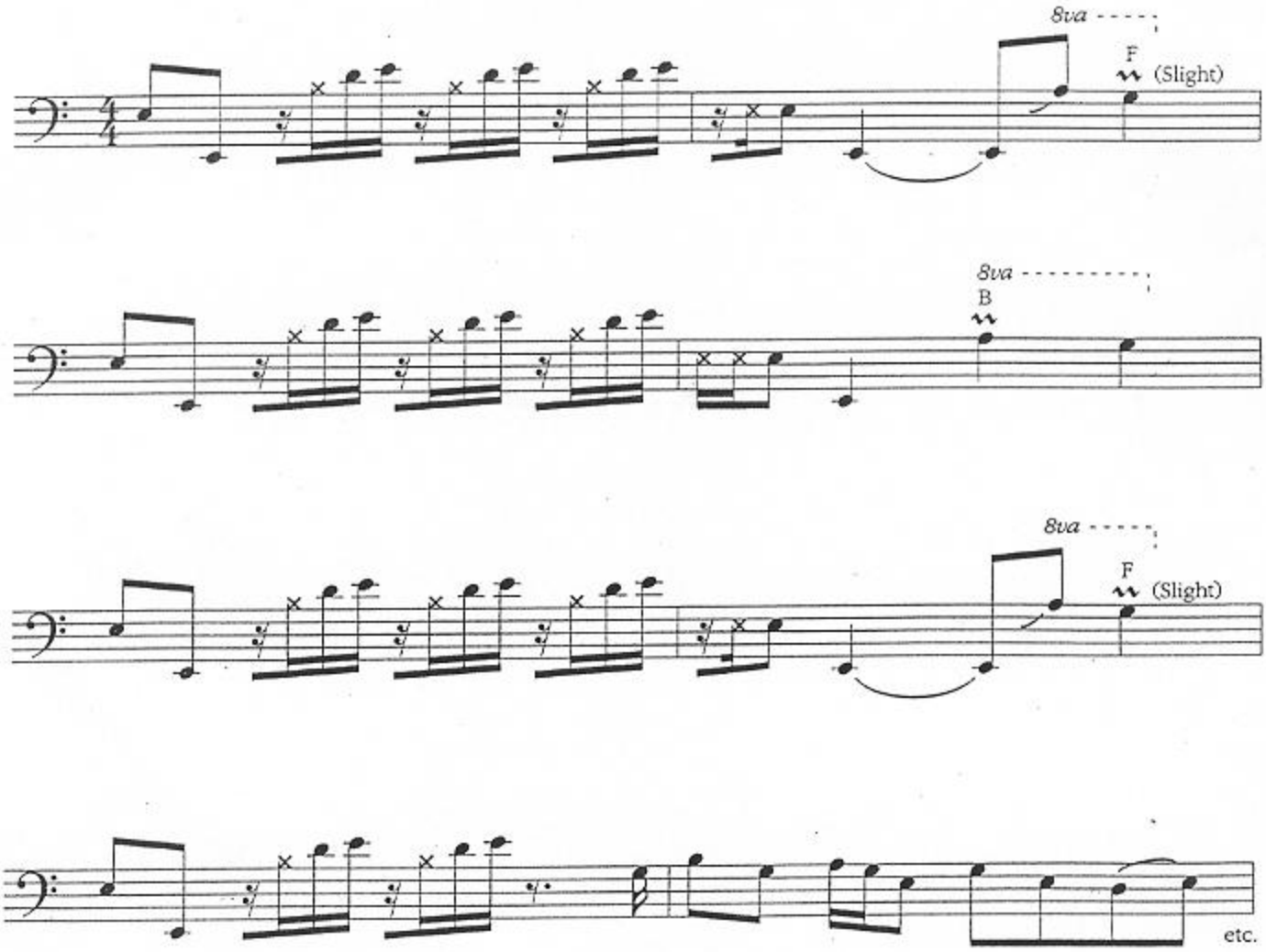
A good way to practice thumb slapping is to use a metronome or drum machine and practice the major scale in 8th-notes. To practice popping also use a major scale practiced in time. Now let's practice thumb slapping and popping by playing the major scale in octaves.

Slapping/Popping over major scale in octaves:



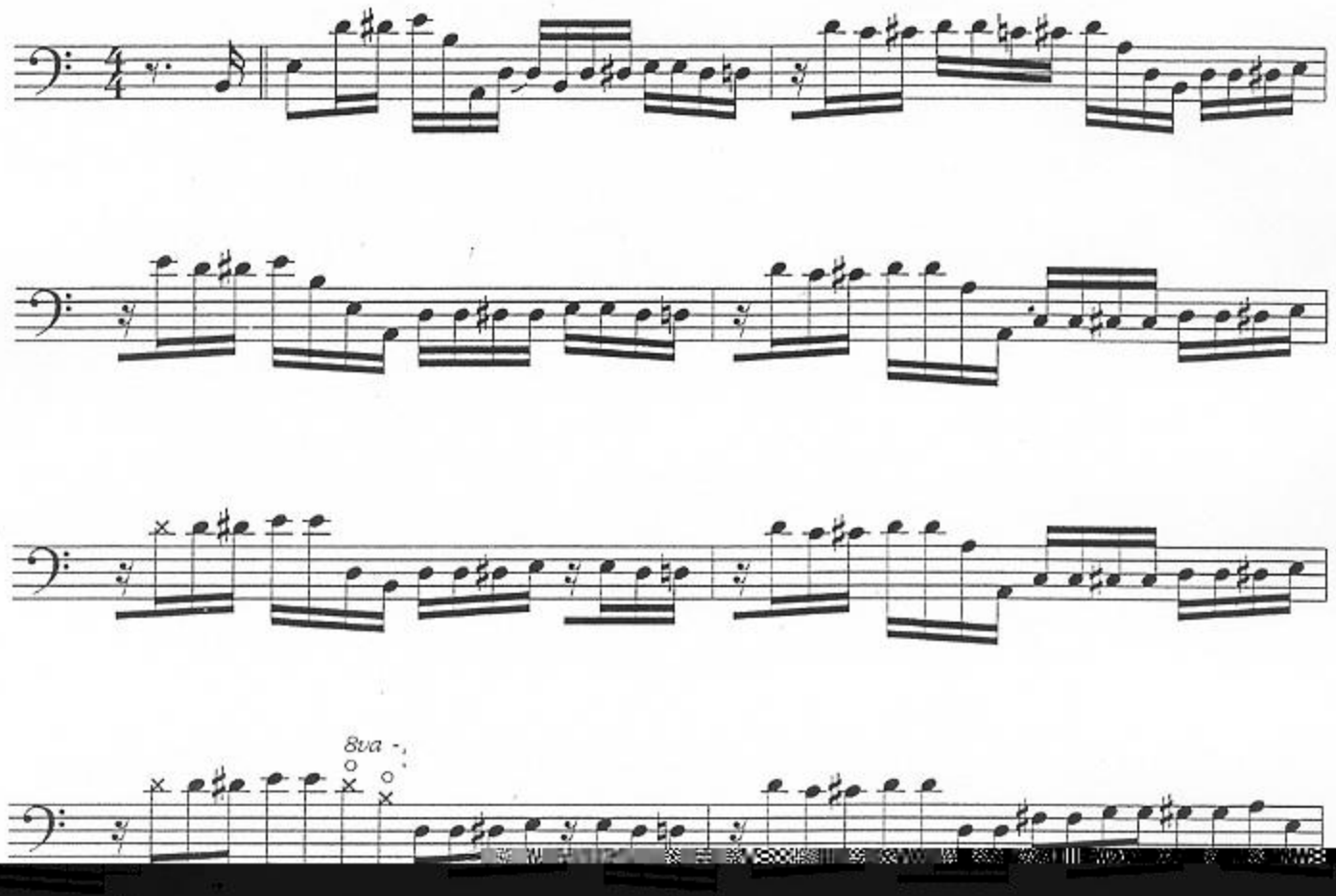
▲*Paul Jackson*

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.



◢*Francis Rocco Prestia*

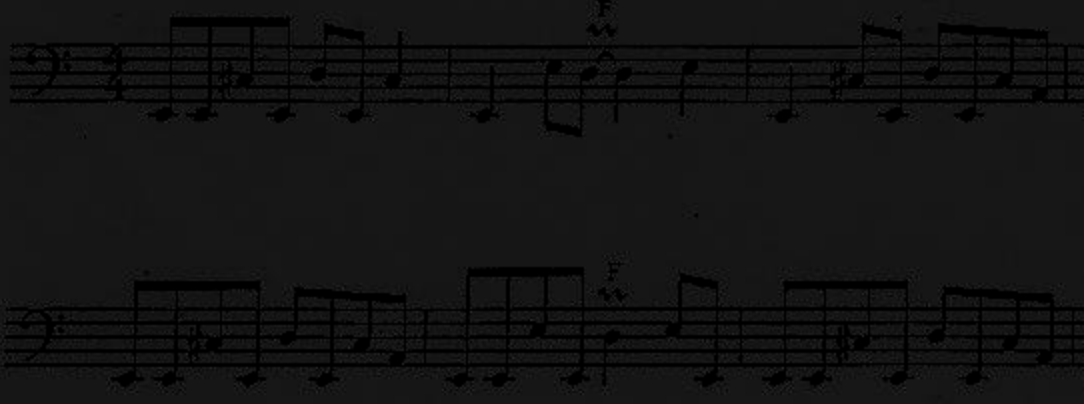
Francis Rocco Prestia, whose finger style funk became popular with Tower of Power in the '70s, is another important bassist. It's possible that he influenced the 16th-note percussive funk of Jaco Pastorius. The next bass line illustrates this kind of feel.



◢ROCK AND ROLL

Rock and roll music has given us many great bass players: Paul McCartney, John Entwhistle of the W
Today's influential rock bassists include players Geddy Lee and Billy Sheehan. Here is a basic rock an
note pulse.

8th-note rock groove:

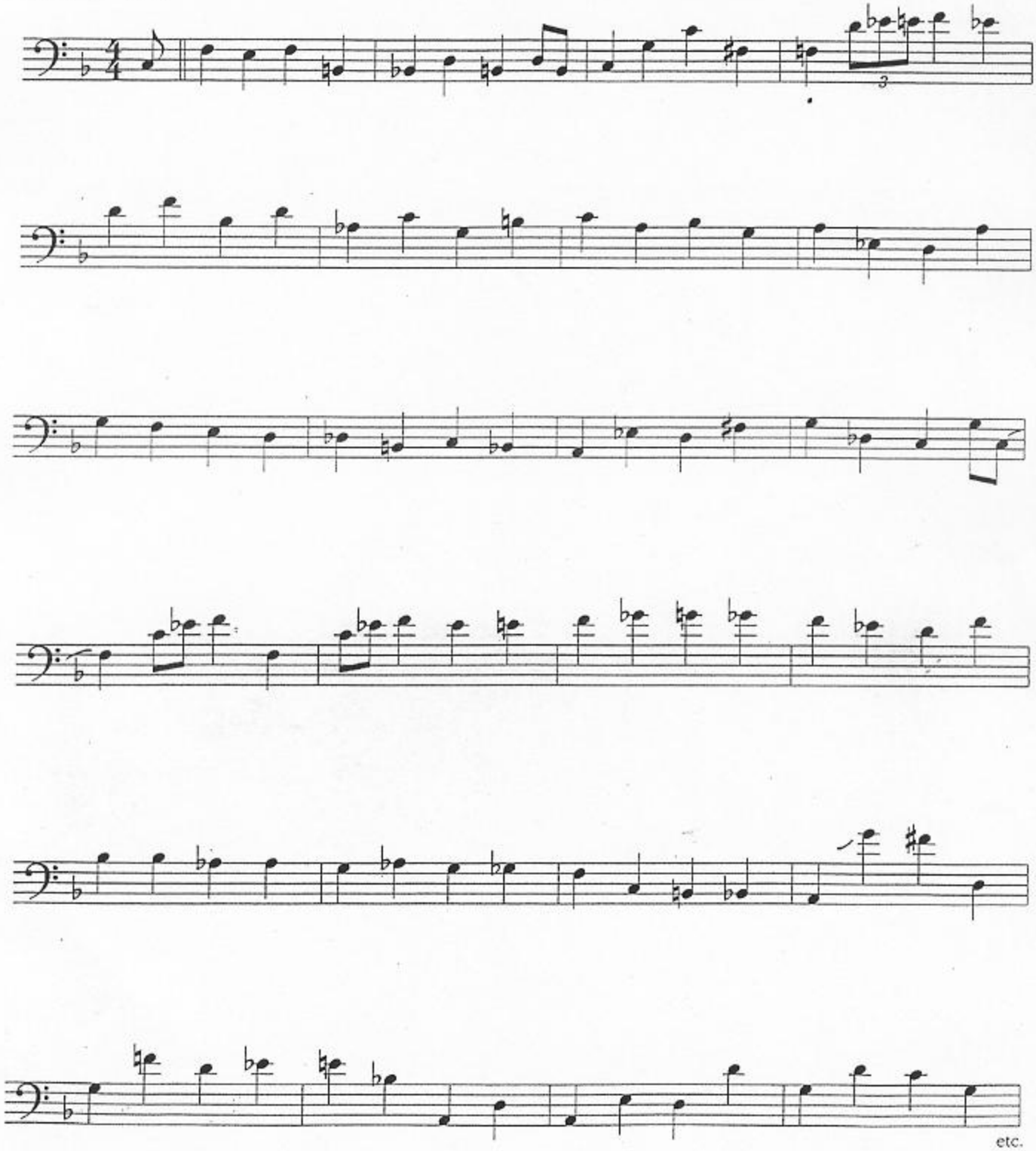


◢JAZZ/WALKING BASS

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.

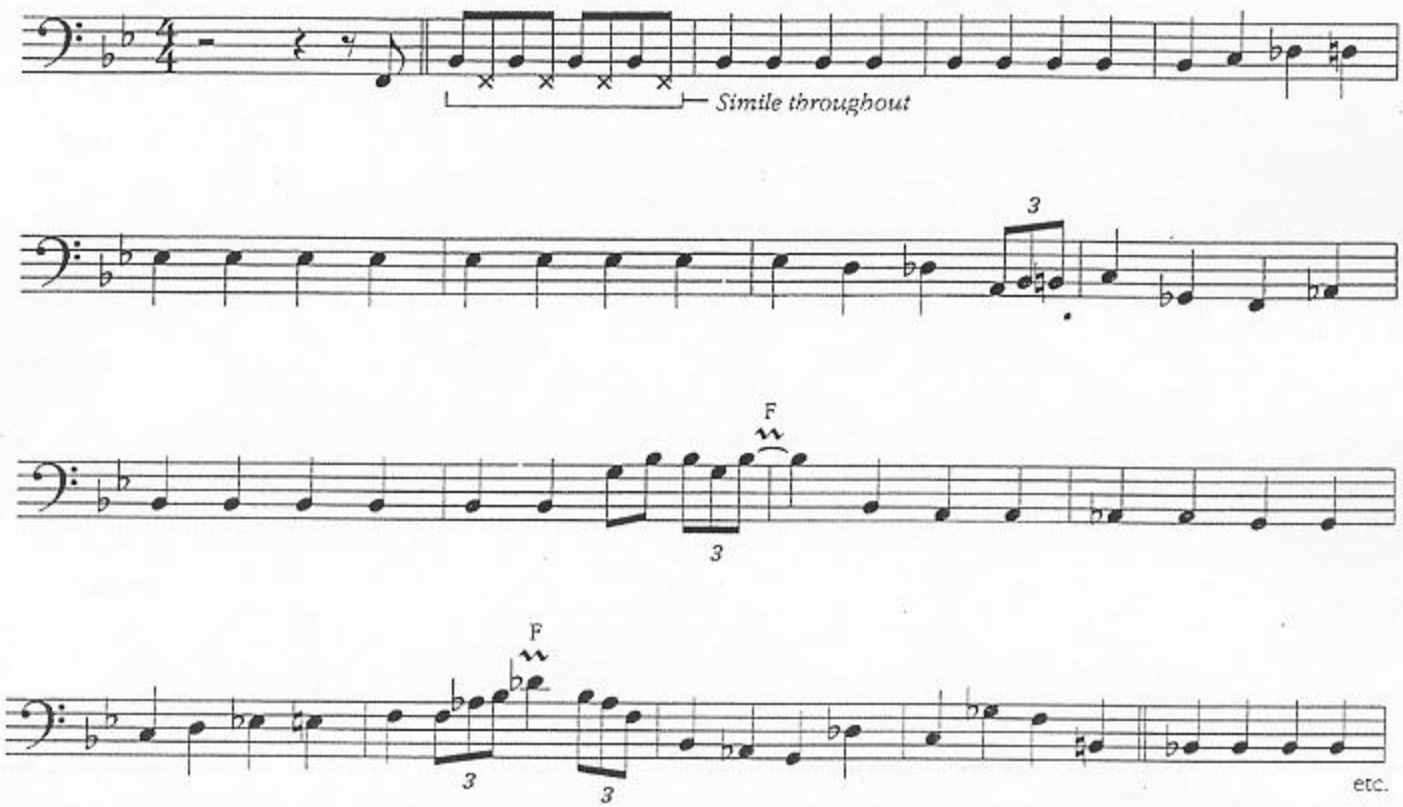
Walking bass (F blues)



◢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 th beat" feel.

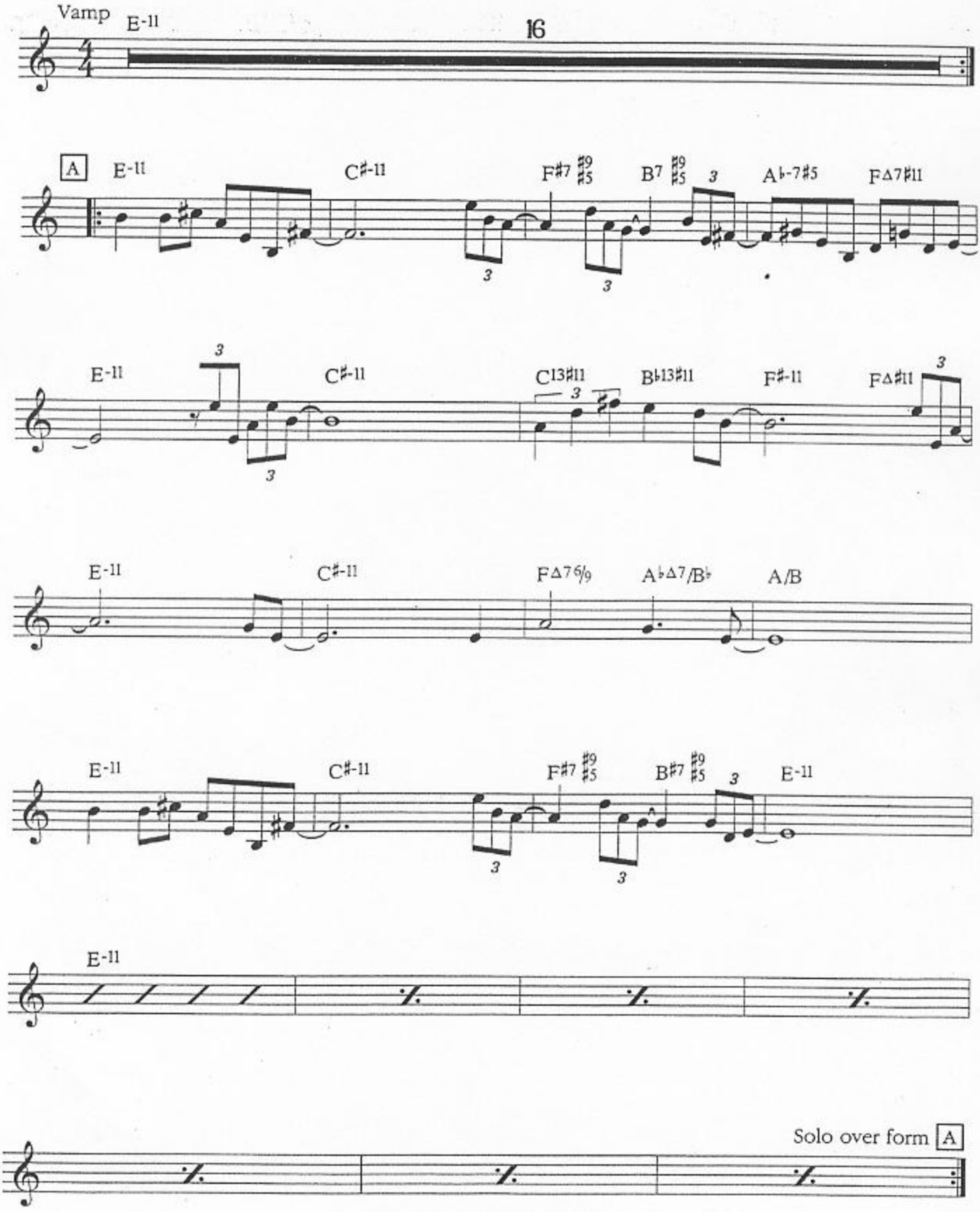
Shuffle (Swing feel)



Dave Weckl

"SEARCHING, FINDING"

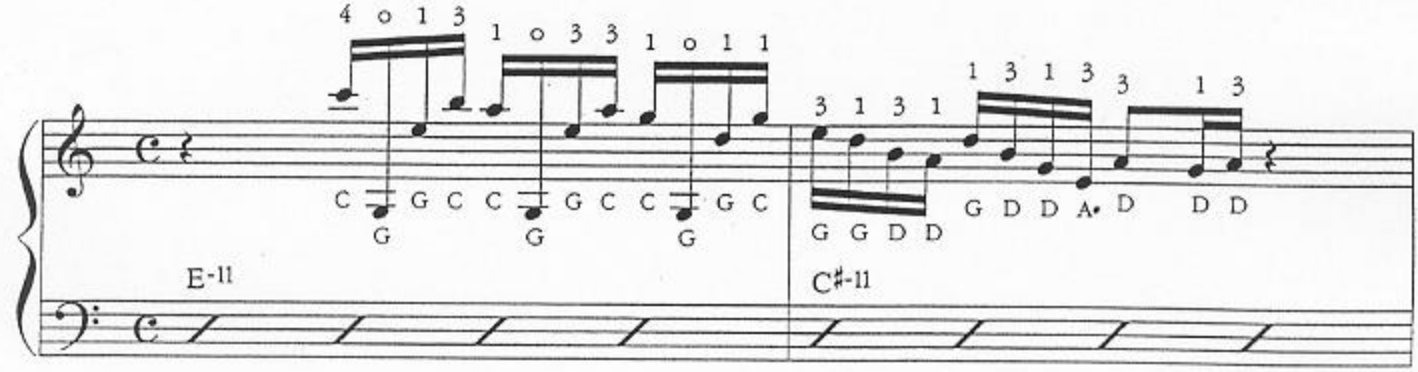
John Patitucci

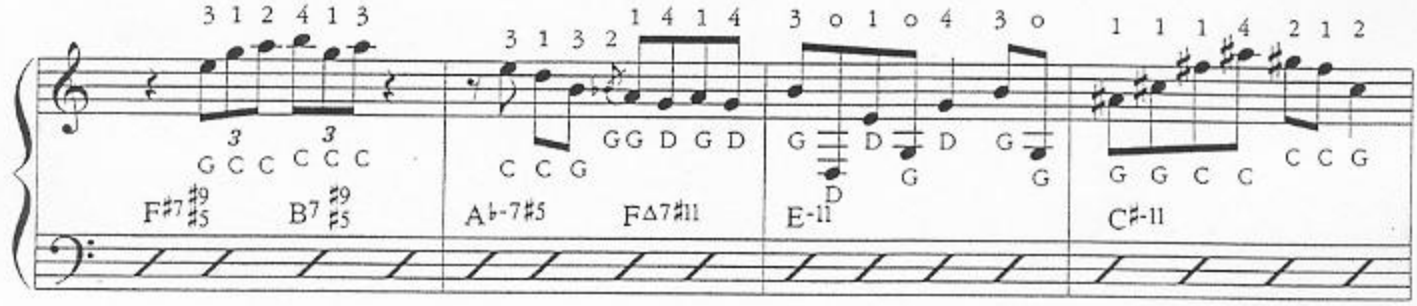


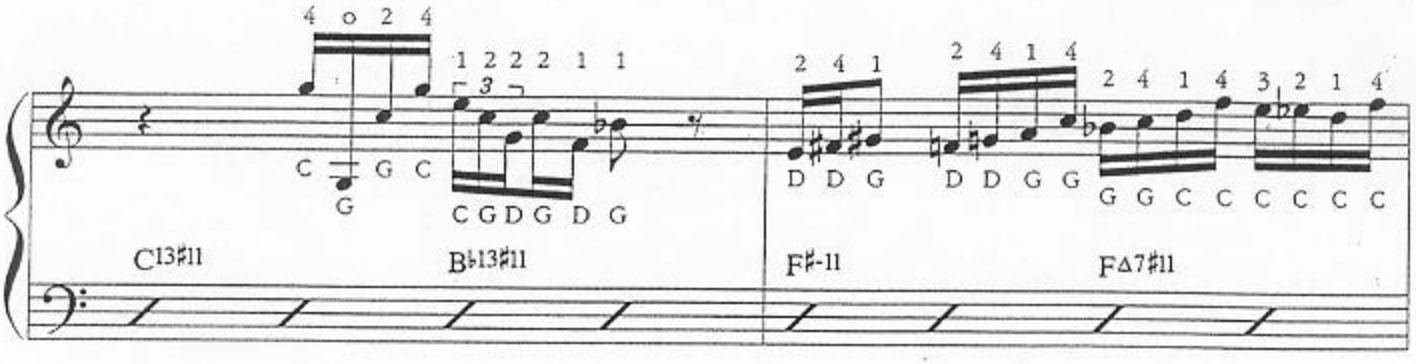
© 1988 Litha Music/Iccutitap
Used by Permission. International Copyright Secured.
Made In USA. All Rights Reserved.

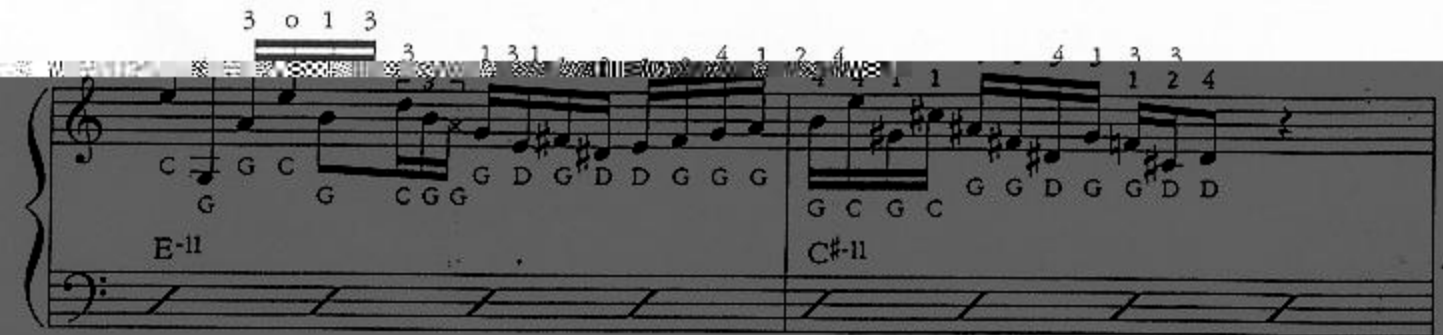
"SEARCHING, FINDING"

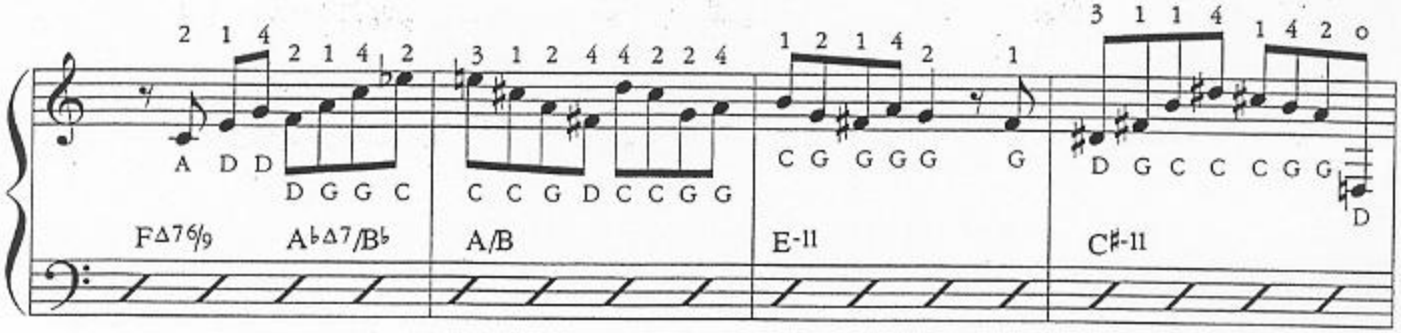
Bass solo following the saxophone solo:

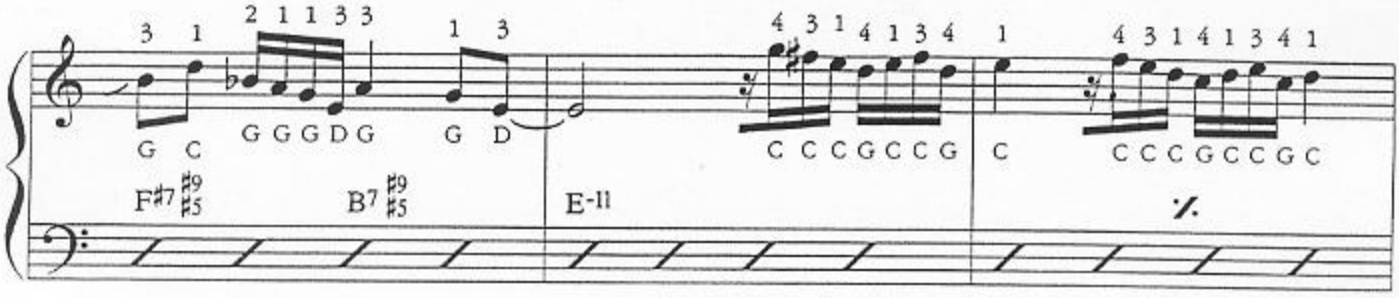


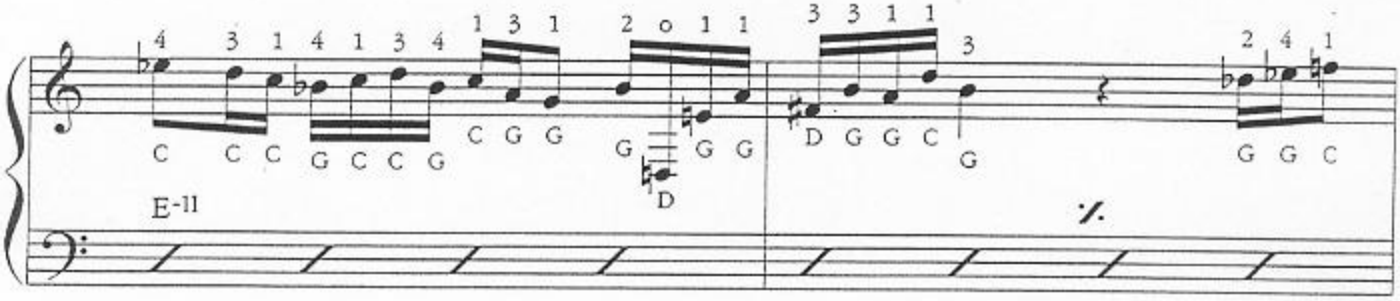


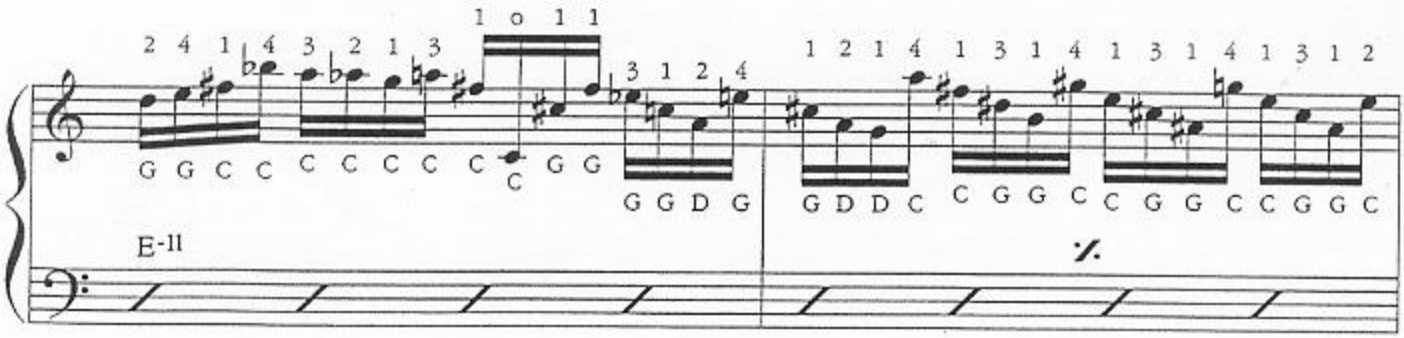


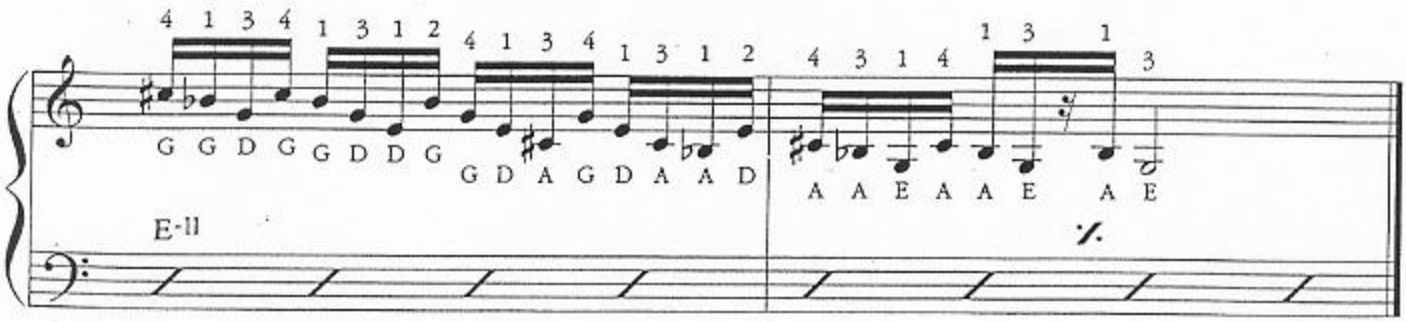



F△7 6/9
A♭△7/B♭
A/B
E-11
C♯-11


F♯7 ♯9 ♯5
B7 ♯9 ♯5
E-11


E-11


E-11


E-11

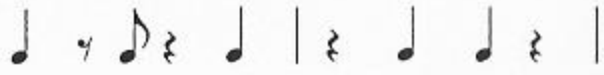
SECTION 3: LATIN, BRAZILIAN, AFRICAN AND REGGAE

LATIN

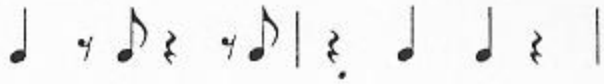
More than ever, Latin music is becoming an integral part of the bass player's vocabulary. The Latin influence can be found in all kinds of jazz and pop music today. To hear authentic Latin bass playing, check out Israel "Cachao" Lopez, Bobby Rodriguez ar Oscar Cartaya. Also look for records by Tito Puente, 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:



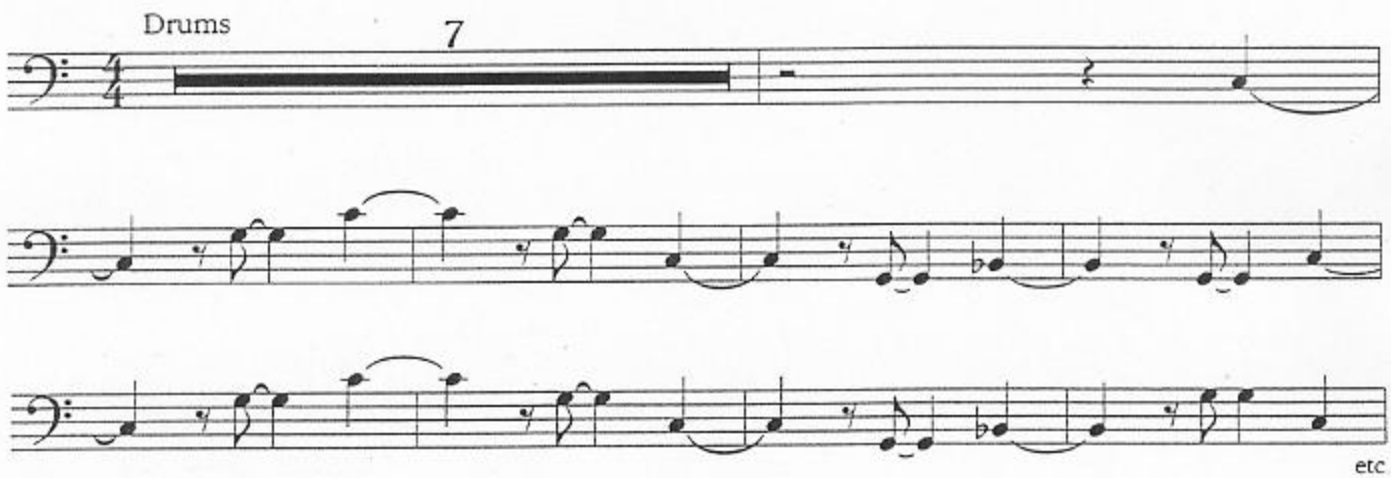
The "modern" version of the 3:2 clave is played:



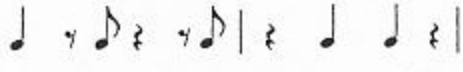
The 2:3 traditional or *son* clave is played:

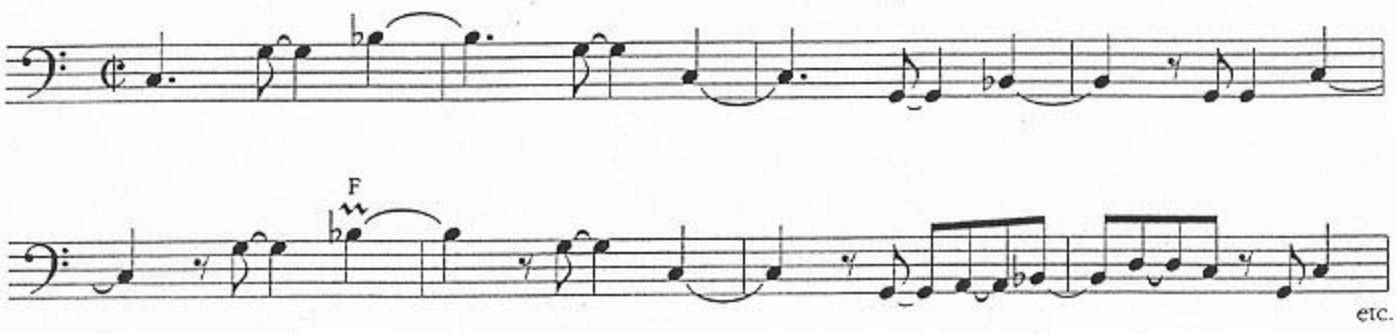
2:3 modern or *rumba* clave is played:

Tumbao



Tumbao–double time, from the drum cue:



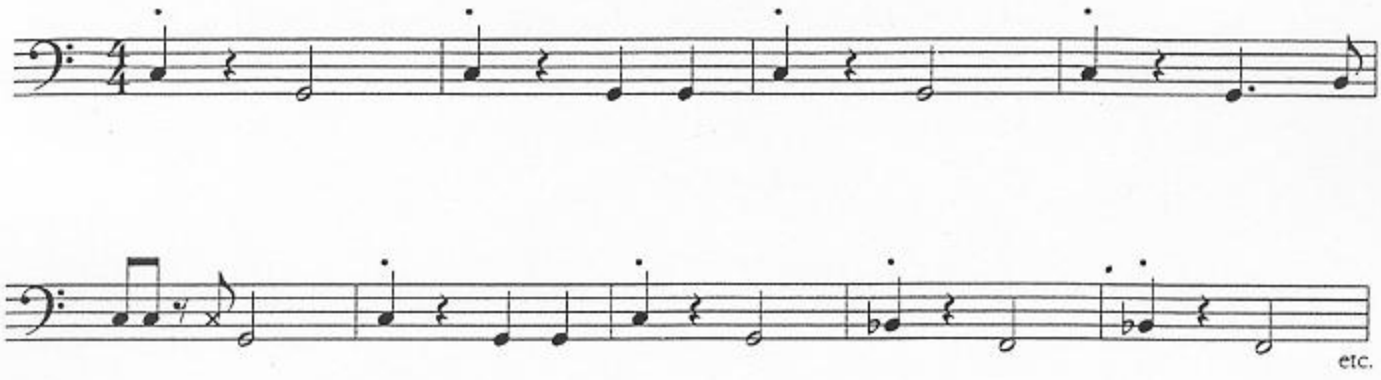


*For an in-depth study of Afro-Cuban rhythms, refer to ***Funkifying The Cláve: Afro-Cuban Grooves for Bass and Drums,*** by Lincoln Goines and Robby Ameen, also available from Manhattan Music/DCI.

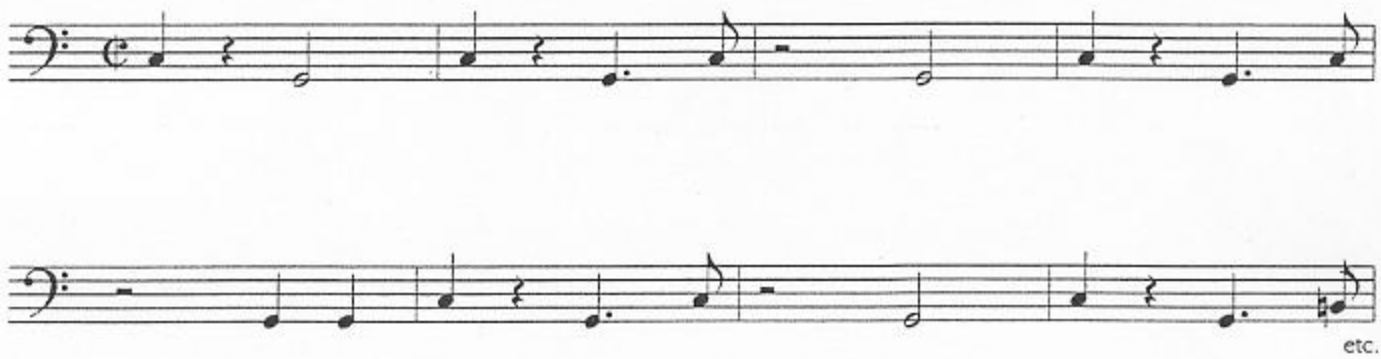
◢BRAZILIAN—SAMBA/BAIÃO

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

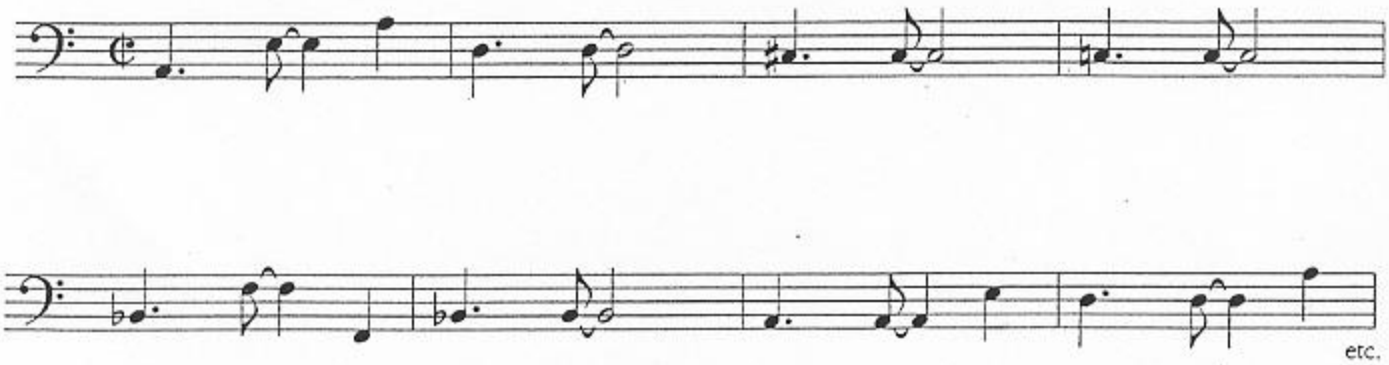


Samba–double time



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

Baião

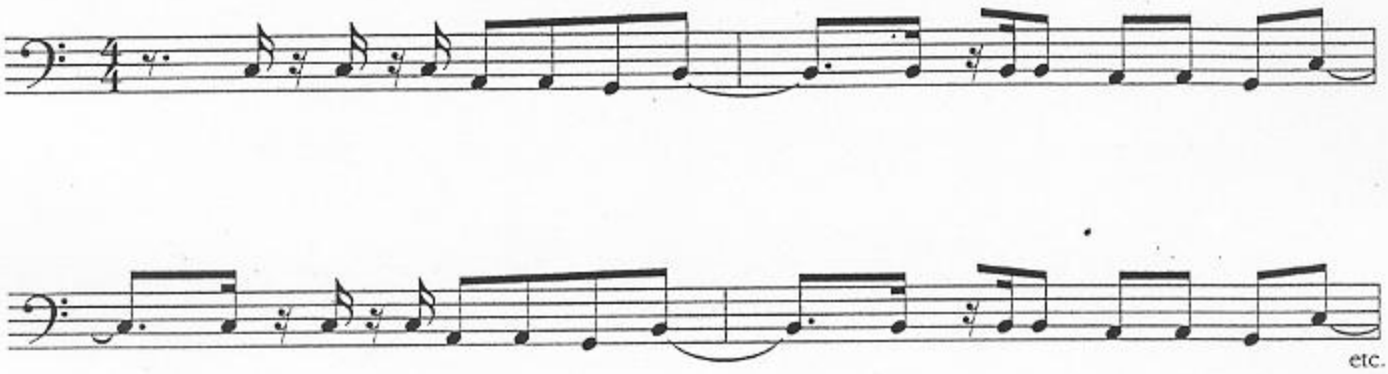


You can learn more about the music of Brazil by listening to the music of Airto and Flora Purim, Hermeto Pascoal, Milton Nascimento, and Brazilian "pop" stars like Djavan, Ivan Lins and Tania Maria.

◢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



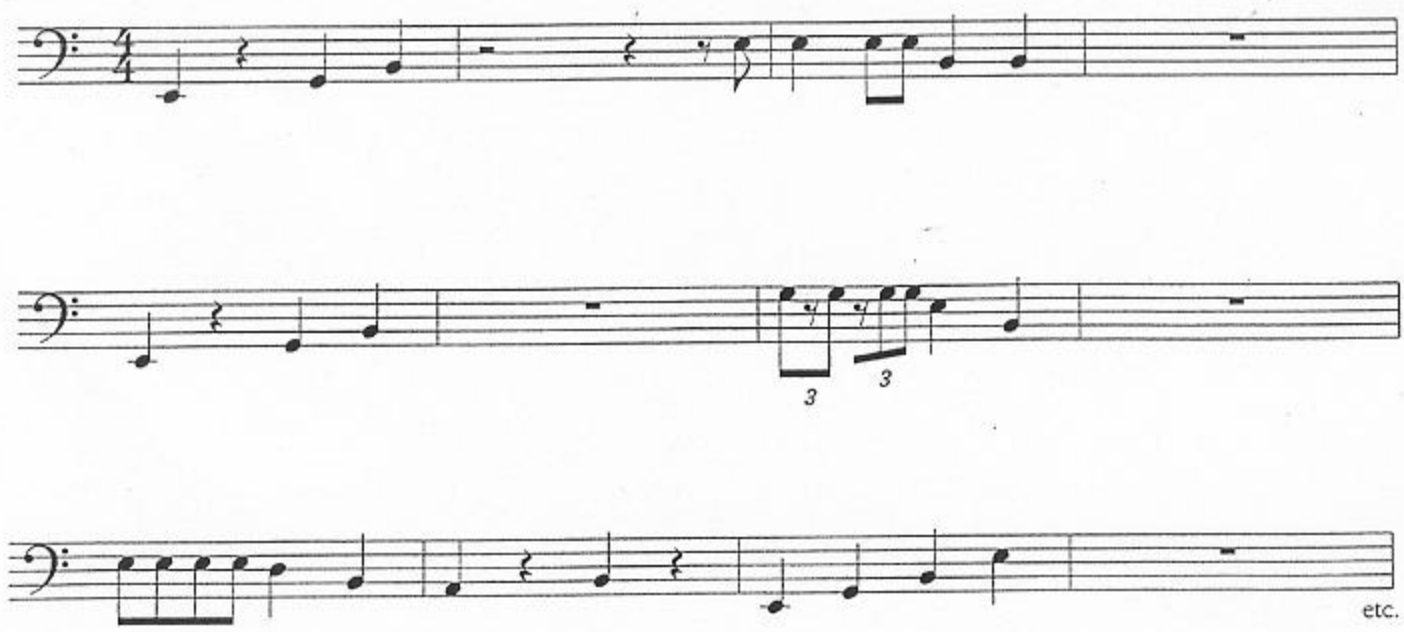
◢REGGAE

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.

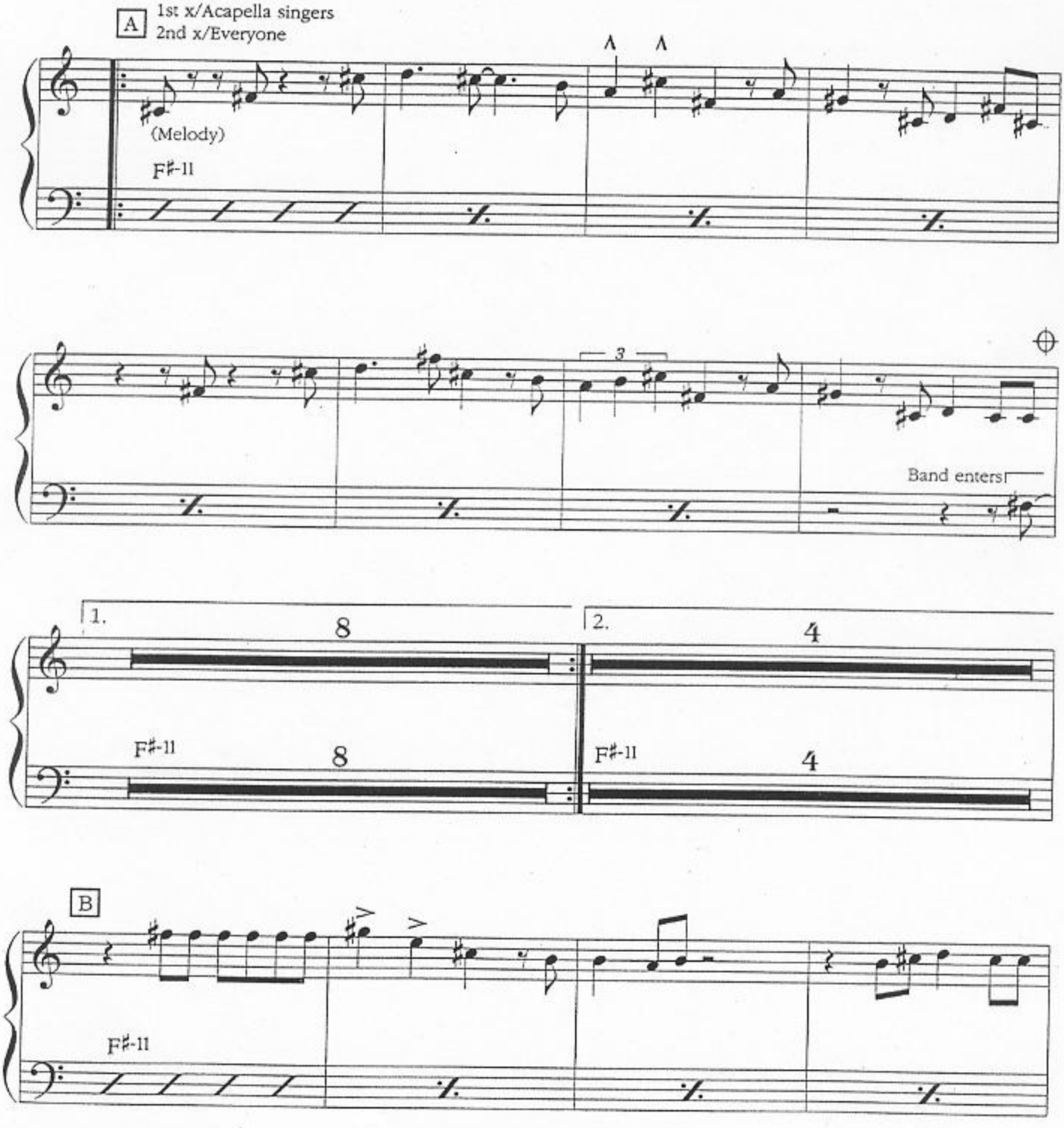
The next example is a reggae-shuffle, illustrating this right hand damping technique, and the free flowing style of reggae bass playing.

Reggae shuffle

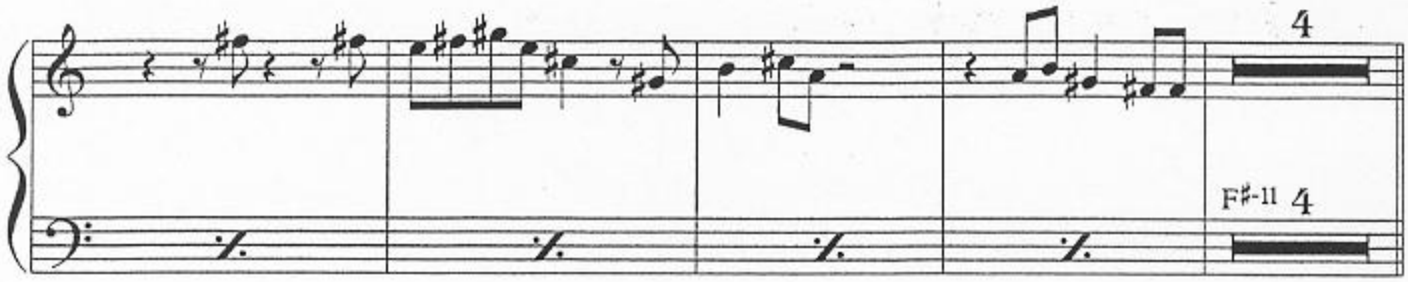


"KINGSTON BLUES"

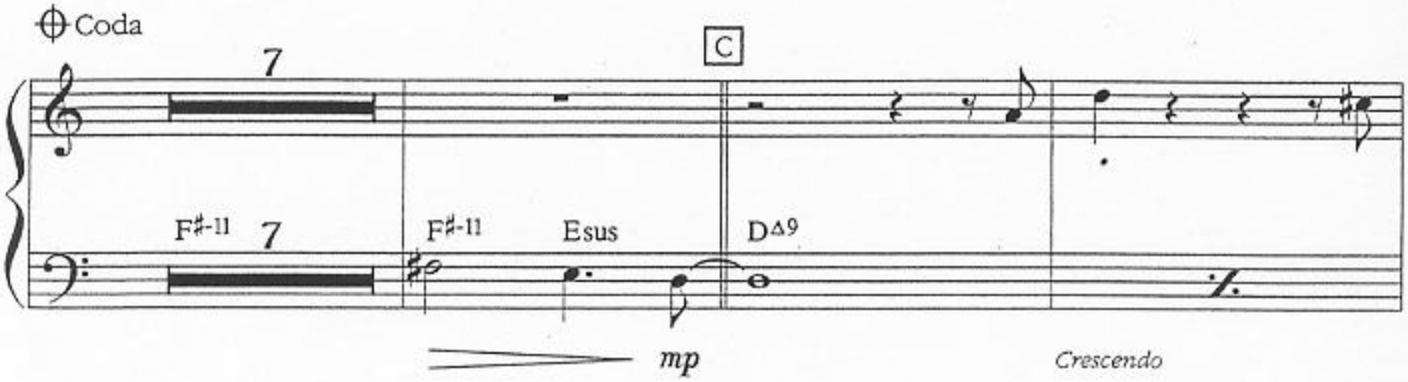
John Patitucci

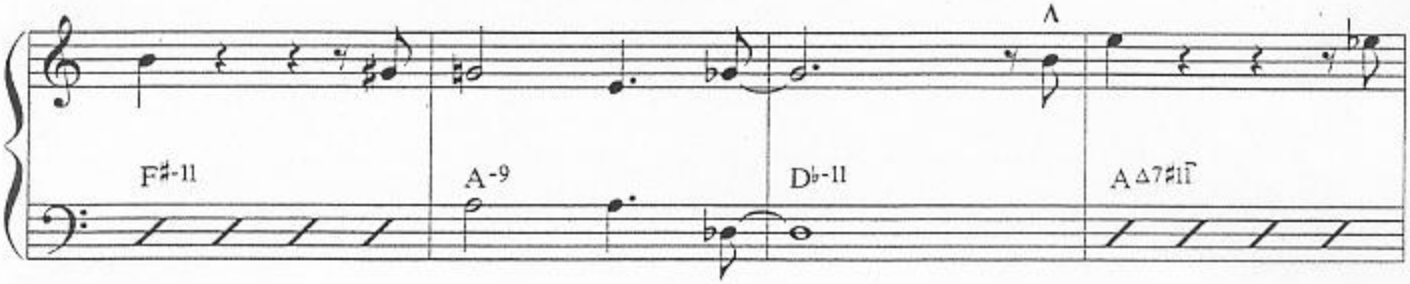


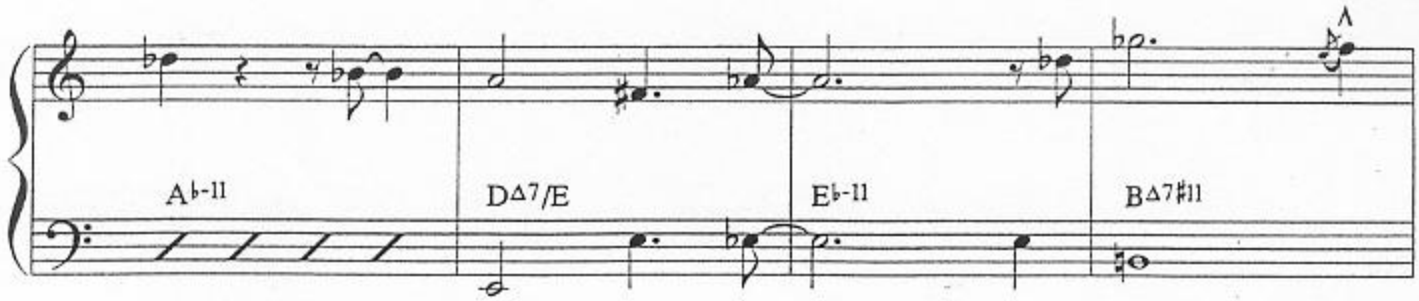
© 1989 Litha Music/Iccutitap
Used by Permission. International Copyright Secured.
Made In USA. All Rights Reserved.

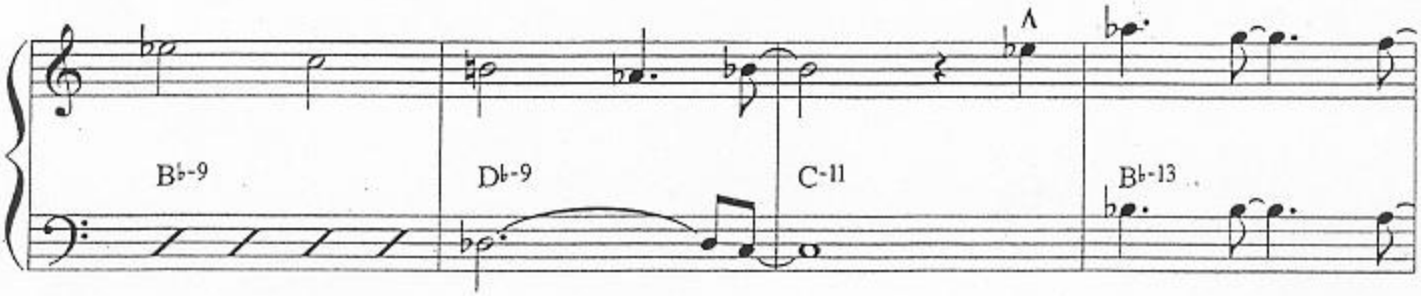

4
F♯-11 4

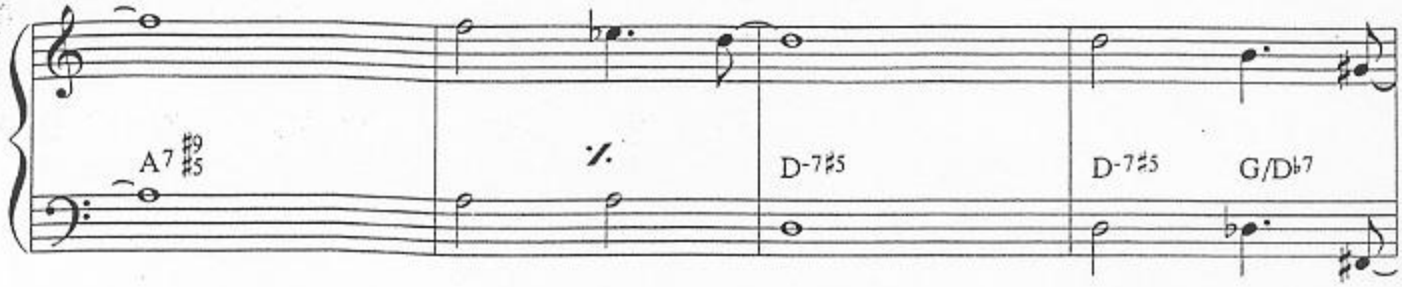
D.C. al Coda


Coda
7
C
F♯-11 7
F♯-11
Esus
D△9
mp
Crescendo


F♯-11
A-9
D♭-11
A△7♯11

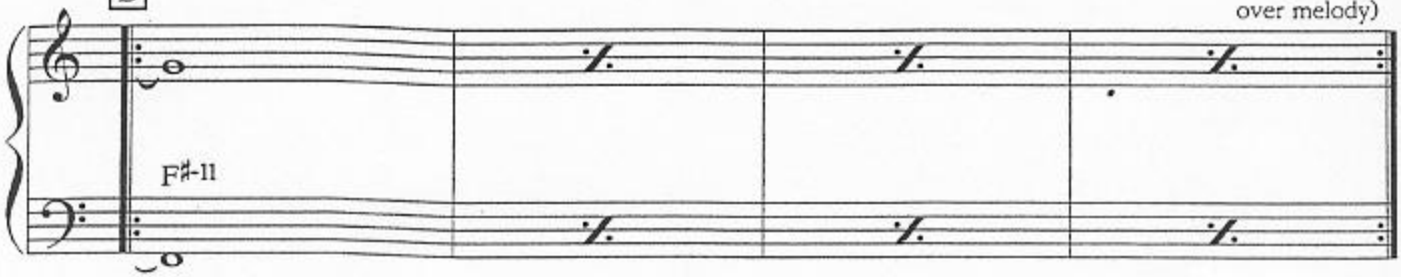
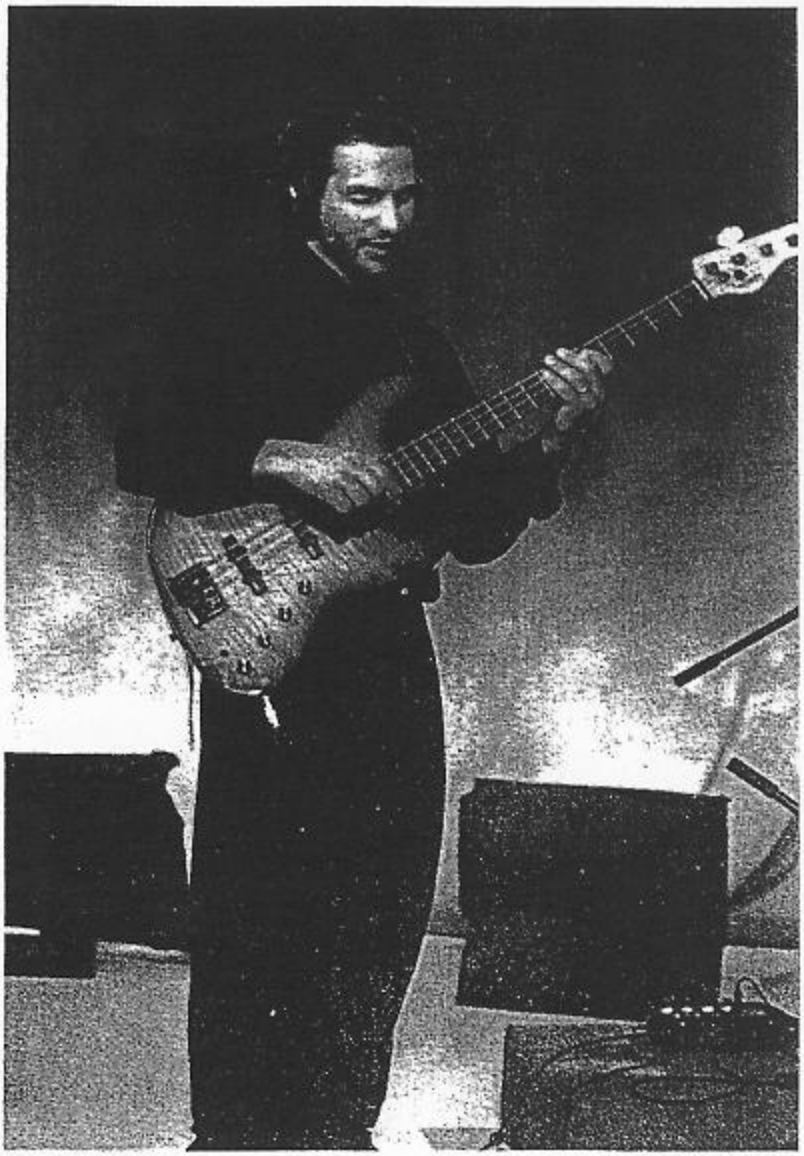

A♭-11
D△7/E
E♭-11
B△7♯11


B♭-9
D♭-9
C-11
B♭-13



Solo section (8x)

D

To A

(Vamp and fade over melody)