

# JOHN PATITUCCI

---

## ELECTRIC BASS

---

TRANSCRIPTIONS BY TROY MILLARD

*Kennel 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

<b>SECTION ONE: TECHNIQUE</b>	<b>5</b>	<b>SECTION TWO: TIME/GROOVES</b>	<b>20</b>
HAND POSITION	5	JAMES JAMERSON	20
LEFT HAND DEXTERITY BUILDERS	5	JERRY JEMMOTT	20
THE SPIDER	5	CHUCK RAINEY	21
HAMMER ON/PULL-OFF	7	GROWING	21
RIGHT HAND PICKING EXERCISES	9	SLAPPING/POPPING	22
SCALES	9	PAUL JACKSON	23
ARPEGGIOS	10	FRANCIS ROCCO PRESTIA	24
STRING CROSSING	12	ROCK AND ROLL	24
SCALES	13	JAZZ/WALKING BASS	25
VIBRATO AND DYNAMICS	14	SHUFFLE	26
ARPEGGIOS	15	SEARCHING, FINDING	27
BACH CELLO SUITE NO. 1 IN G MAJOR	16	SOLO TRANSCRIPTION	28
		<b>SECTION THREE: LATIN, BRAZILIAN, AFRICAN AND REGGAE</b>	<b>30</b>
		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

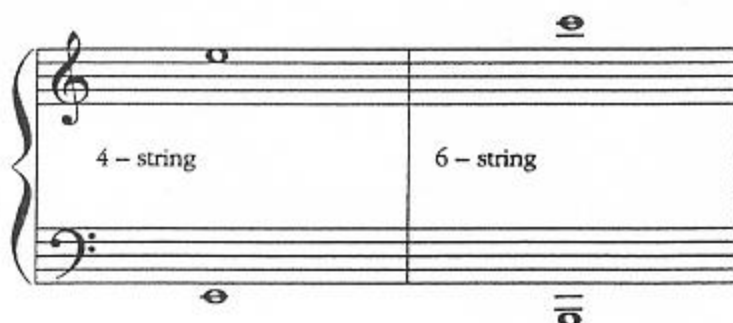
- 1 Song Excerpt
- 2 Hand Position
- 3 Left Hand Dexterity Builders
- 4 The Spider
- 5 Hammer On/Pull Off
- 6 Hammer On/Pull Off (continued)
- 7 Right Hand Picking Exercises
- 8 Arpeggios
- 9 String Crossing
- 10 Scales
- 11 Scales/Fingering #2
- 12 Vibrato and Dynamics
- 13 Arpeggios
- 14 Bach Cello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

### CD II

- 1 James Jamerson
- 2 Jerry Jemmott
- 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



$\text{w}$  = Left hand vibrato

$\text{H}$  = Hammer On

$\text{P}$  = Pull off

$\times$  = Muted ghost notes

$\text{Sva}$  ----- = Play octave higher than written

$\text{Svb}$  ----- = Play octave lower

$\text{T}$  = Thumb slap

$\text{P}$  = 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.

## 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:

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

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

### 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.

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

D G D G D G D G D G D G D G D G

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

D G D G D G D G D G D G D G D G

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

D G D G D G D G D G D G D G D G D G D G

Practice each exercise slowly—gradually working your way up the metronome or drum machine, until you can play it rapidly.

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 A G A G A G A G A G A G A G A G A G A G A G A G 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 E G E G E G E G E G E G E G E G E G E G E G E G 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 $\Delta$ 7add6

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

F $\Delta$ 7add6

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

F $\Delta$ 7add6 E $\Delta$ 7add6

A D G G G G D A D G G G G D A D G G G G D A D 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 scale is written in four measures. Above the notes, the right-hand picking patterns are indicated: 1 2 1 2 1 2 2 1, 2 1 2 2 1 2 1, 2 1 2 1 2 1 1 2, and 1 2 1 2 2 1 2.

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 scale is written in two measures. Above the notes, the right-hand picking patterns are indicated: 1 2 1 2 *simile* and 2 1 2 1 *simile*.

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 exercise is written in two measures. Above the notes, the right-hand picking patterns are indicated: 2 1 2 1 2 1 *simile* and 2 1 2 1 2 1 *simile*. The notes are grouped in triplets, and the first measure ends with a final note marked with a '2'.



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 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* instruction. 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* instruction. The second staff continues with fingerings 2 1 2 1 2 1, 2 1 2 1 2 1, and *Sua*. The third staff continues with fingerings 2 1 2 1 2 1, 1 2 1 2 1 2, and *simile*. The fourth staff concludes with fingerings 1 2 1 2 1 2 1 2 1 2 1 2 and a final note with a *1* fingering.

## ▲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 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 4 4 3 3 2 2 3 3 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



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





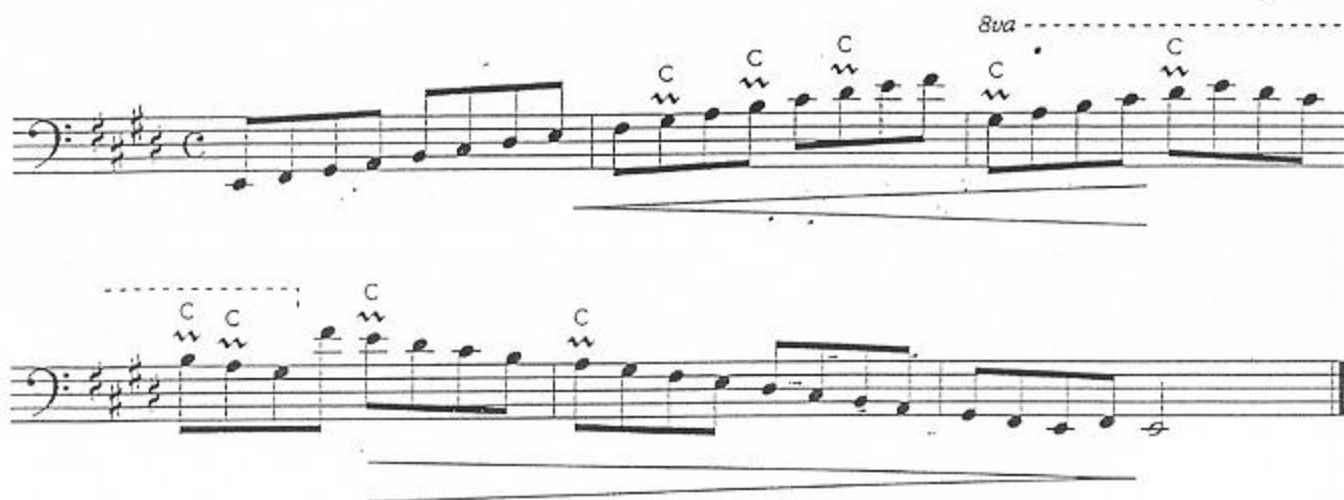
## ▲ VIBRATO AND DYNAMICS

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

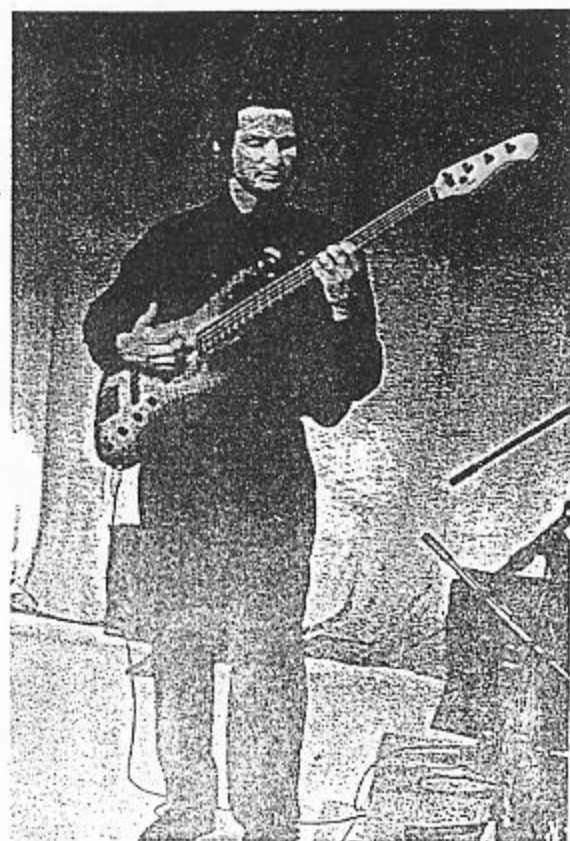
note side to side. Another vibrato is used more in current styles such as funk music , where you "shake" the note with a light touch on the string from side to side. The third kind of vibrato, used in blues , shakes the note up and down.

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:



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:

o 1 4 1 4 1 1 4 1 4 1 4 1 4 1 4 1 4 1 0 1 0

E A D G D A E

E major in 16th-notes:

o 1 4 1 4 1 1 4 1 4 1 4 1 4 1 4 1 4 1 0 4 0

E A D G D A E

You can also break up the arpeggio like this:

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

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

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

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

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

E minor arpeggio broken up:

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

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

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

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

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 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 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 A D G G D G G 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 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 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 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*.

Two staves of musical notation in bass clef, 4/4 time. The first staff shows a groove starting with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second staff continues the groove with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The notation includes various rhythmic patterns and accidentals, ending with "etc."

### ▲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 sequence of eighth and sixteenth notes with frequent double-stops. The second staff continues this pattern with more complex double-stops and sixteenth-note runs. The third staff features a mix of eighth and sixteenth notes with occasional double-stops. The fourth staff concludes with a triplet of eighth notes and a final double-stop, followed by the text "etc.".

### ▲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 with markings 'T' (triplet) and 'P' (pedal) under specific notes. Above the staff, 'P' and 'H' (hook) are marked over two-bar patterns. The second staff continues the groove with similar 'T' and 'P' markings and 'H' markings above the staff.

Two staves of musical notation for a bass line. The first staff shows a sequence of notes with 'P' and 'T' markings below. The second staff continues the sequence, including a triplet of notes marked 'P' and 'P' with a '3' and a 'Sua' label above, followed by an 'H' marking.

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:

A single staff of musical notation for a bass line in 4/4 time. It features a series of notes with 'T' markings below, interspersed with 'P' markings and 'H' markings above, indicating playing off 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.

Two staves of musical notation for a thumb/slap groove. The first staff shows notes with 'T' markings below and a 'P' marking below. The second staff continues the sequence with 'T' markings below and 'H' markings above.

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, and 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 vibrato) and a note marked 'F (Slight)' (finger style) with a wavy vibrato line underneath.

A musical staff in bass clef, 4/4 time, continuing the previous line. It features eighth notes with 'x' marks and ends with a note marked '8va B' (octave vibrato) and a note marked 'F (Slight)' (finger style) with a wavy vibrato line underneath.

A musical staff in bass clef, 4/4 time, continuing the previous line. It features eighth notes with 'x' marks and ends with a note marked '8va' (octave vibrato) and a note marked 'F (Slight)' (finger style) with a wavy vibrato line underneath.

A musical staff in bass clef, 4/4 time, continuing the previous line. It features eighth notes with 'x' marks and ends with a note marked '8va' (octave vibrato) and a note marked 'F (Slight)' (finger style) with a wavy vibrato line underneath. The line ends with the text 'etc.'.



### ▲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.

etc.

### ▲ROCK AND ROLL

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 (Bb). The notation illustrates a "walking the blues" pattern. 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 pattern with quarter notes. The third staff shows a similar pattern with some chromatic movement. The fourth staff features a triplet of eighth notes. The fifth staff continues with quarter notes and eighth notes. The sixth staff shows a sequence of eighth notes. The seventh staff concludes with quarter notes and a final chord marked with a sharp sign (#).

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 consists of four staves in bass clef, 4/4 time, with a key signature of one flat (B-flat). 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 quarter notes F2, E2, D2, C2, B1, A1, G1, F1, and a triplet of G1, F1, E1. The third staff continues with quarter notes D2, C2, B1, A1, G1, F1, E1, D1, and a triplet of C1, B0, A0, with an "F" dynamic marking above the triplet. The fourth staff continues with quarter notes G1, F1, E1, D1, C1, B0, A0, G0, and another triplet of F0, E0, D0, with an "F" dynamic marking above the triplet. 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]

# "SEARCHING, FINDING"

Bass solo following the saxophone solo:

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

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

E-II C#-II

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

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

F#7#9#5 B7#9#5 A#-7#5 F#7#11 E-II C#-II

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

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

C#13#11 B#13#11 F#-II F#7#11

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

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

E-II C#-II

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<sup>6</sup>/<sub>9</sub> A<sup>b</sup>Δ7/B<sup>b</sup> A/B E-II C<sup>#</sup>-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<sup>#</sup>7<sup>#9</sup>/<sub>5</sub> B7<sup>#9</sup>/<sub>5</sub> 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 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

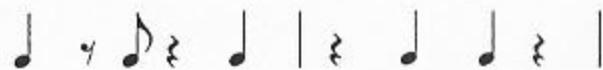
### ▲ LATIN

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

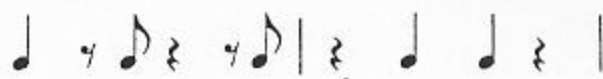
playing, check out Israel "Cachao" Lopez, Bobby Rodriguez or Oscar Cartaya. Also look for records by Tito Puente, R. Baretto, and the group Afro-Cuba.\*

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 the first system. The treble clef staff contains a melody with notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes: F#2, G2, A2, B2, A2, G2, F#2, E2, D2, C2. The melody is marked with a box 'A' and the text '(Melody) F#-11'. There are two 'A' markings above the melody in the second and third measures. The bass line has a slash in the second, third, and fourth measures.

Musical notation for the second system. The treble clef staff contains a melody with notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes: F#2, G2, A2, B2, A2, G2, F#2, E2, D2, C2. The melody is marked with a box 'A' and the text '(Melody) F#-11'. There is a '3' marking above the melody in the third measure. The bass line has a slash in the second, third, and fourth measures. The text 'Band enters!' is written below the bass line in the fourth measure.

Musical notation for the third system. The treble clef staff contains a melody with notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes: F#2, G2, A2, B2, A2, G2, F#2, E2, D2, C2. The melody is marked with a box 'A' and the text '(Melody) F#-11'. There are two 'A' markings above the melody in the second and third measures. The bass line has a slash in the second, third, and fourth measures. The text 'Band enters!' is written below the bass line in the fourth measure.

Musical notation for the fourth system. The treble clef staff contains a melody with notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes: F#2, G2, A2, B2, A2, G2, F#2, E2, D2, C2. The melody is marked with a box 'B' and the text '(Melody) F#-11'. There are two '>' markings above the melody in the second and third measures. The bass line has a slash in the second, third, and fourth measures.

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<sup>b</sup>-11

AΔ7#11

A<sup>b</sup>-11

DΔ7/E

E<sup>b</sup>-11

BΔ7#11

B<sup>b</sup>-9

D<sup>b</sup>-9

C-11

B<sup>b</sup>-13

Musical notation for a piano accompaniment section. The score is written on a grand staff with treble and bass clefs. The first measure contains the chord  $A7^{\#9\#5}$ . The second measure contains a repeat sign. The third measure contains the chord  $D-7^{\#5}$ . The fourth measure contains the chord  $D-7^{\#5}$ . The fifth measure contains the chord  $G/D^{\flat}7$ .

Solo section (8x)

To **A**

(Vamp and fade over melody)

Musical notation for a solo section. The score is written on a grand staff with treble and bass clefs. The first measure contains the chord  $D$  in the treble clef and  $F^{\#}11$  in the bass clef. The following three measures contain repeat signs in both the treble and bass staves.

