

A PRACTICAL GUIDE FOR STUDYING BASSIST JOHN PATITUCCI'S PERFORMANCE OF “LIKE SOMEONE IN LOVE”

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Abstract

Jazz pedagogy has always been associated with learning by ear. In fact, it is common for inexperienced jazz musicians to listen carefully to jazz masters and try to imitate them before experimenting on their instruments. However, as jazz education gained popularity, this approach spread beyond imitating previous performances on an instrument to transcribing performances in traditional notation. Unlike other transcription research, which provides the result through musical analysis, this study delivered three musical exercises– two-feels, walking basslines, and solo - that can be used for additional practice to gain a greater practical understanding of Patitucci's musical approach. By working on these bass exercises, jazz Bass players can become more proficient in Patitucci's performance methods.

The research method consists of three major strands: (1) transcribing the bass solo and accompaniment lines of John Patitucci's live performance of “Like Someone in Love,” (2) providing a comprehensive musical analysis of Patitucci's performance, and (3) create bass exercises drawn from a musical analysis of John Patitucci's performance. The researcher transcribed John Patitucci and Chuck Loeb's rendition of “Like Someone in Love” on ArtistWorks, a professional online music learning platform. The bass transcription of this research consists of 162 bars (5 choruses). As a result, the comprehensive musical analysis reveals several of Patitucci's musical techniques, such as the use of slide notes, the chromatic approach, the rootless technique, and double-time during this performance. The research approach of this study can be used by jazz performers and educators who wish to integrate musical knowledge drawn from the transcription process into musical exercise.

Keywords: Transcription / Jazz Bass / Jazz Pedagogy / John Patitucci / Like Someone in Love

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Introduction

Since the early days, jazz has been studied, performed, and passed down orally from generation to generation. Young jazz artists would listen to experienced musicians, whether live or in recordings, to learn to perform and develop their musical language. Ella Fitzgerald, for example, explicitly described her experiences: “I stole everything I ever heard, but mostly I stole from the horns.”¹ Importantly, this sentence is not merely about stealing, but emphasizes the oral tradition of studying jazz, underlining the importance of aural training as a crucial process for every jazz musician.

When jazz education began to emerge during the 1940s and 1950s², the process of acquiring jazz language still involved hearing, listening, and imitating what jazz masters performed, to which was added the use of transcription, a method that requires players to learn other jazz players' musical ideas by writing careful notations. This transcription process became a longstanding method of studying jazz music and has been a backbone for jazz education. As Jamey Aebersold, a prominent jazz educator, confirmed, “The jazz tradition has been passed down by imitation, and you can benefit greatly by transcriptions.”³

Furthermore, as a university lecturer with significant experience teaching jazz in college through the transcription method, the researcher can confirm the essential importance of this process for jazz learners. Learning transcriptions can provide jazz musicians with other benefits, including enhancing ear training skills, sharpening music notation skills, and improving specific musical skills, as some transcriptions can be complex and challenging to perform. Prominent jazz guitarist Pat Metheny further confirms the usefulness of transcription, noting that “especially for beginning improvisers, transcription can be a very effective tool for ear training.”⁴

This research illustrates the application of jazz transcription, taking as its subject a performance by John Patitucci, who is one of the most recognized jazz bassists of the present day. The transcription used in this study includes John Patitucci's entire performance, which consists of a two-feel walking bassline and solo sections, to explore the music more comprehensively. The composition selected for this bass transcription is the jazz standard

¹ Kaia Black, “Once a Diamond in the Rough, Lady Ella Reverberates and Shines,” accessed May 6, 2024, <https://npg.si.edu/blog/once-diamond-rough-lady-ella-reverberates-and-shines>.

² Alex Rodriguez, “A Brief History of Jazz Education, Pt. 1,” accessed May 3, 2024, <https://www.npr.org/sections/ablogsupreme/2012/10/26/163741653/a-brief-history-of-jazz-education-pt-1>.

³ Jamey Aebersold, *Jazz Handbook* (New Albany, IN: Jamey Aebersold Jazz, 2000), 34.

⁴ Pat Metheny, “Transcribing,” accessed May 15, 2024, <https://www.patmetheny.com/qa/questionView.cfm?quelD=2366>.

“Like Someone in Love,” composed by James Van Heusen, as played by Patitucci in a live performance duet with Chuck Loeb. In addition, the three musical exercises obtained from the transcription process can be further utilized by any jazz bassist who has a significant interest in John Patitucci’s performance style.

Literature review

The Application of Jazz Transcription

Acquiring a language and learning jazz improvisation are frequently correlated. Like newborns who learn a language from those speaking around them, jazz musicians spend time listening to jazz masters to develop their jazz language and improvisational materials. Later, jazz musicians may adapt such musical information to their own needs and express it through their own improvisation. Emphasizing this process, Walter Bishop Jr., an American jazz pianist, says the following about jazz improvisation:

It all goes from imitation to assimilation to innovation. You move from the imitation stage to the assimilation stage, when you take little bits of things from different people and weld them into an identifiable style-creating your own style.⁵

David Liebman, a renowned jazz saxophonist and educator, has stressed the importance of learning jazz language from jazz masters. In “The Complete Transcription Process,” Liebman explicitly explains that “for jazz, the most valuable form of imitation is a direct master-apprentice relationship in which the live model (master) demonstrates directly to the student, demanding immediate and exact repetition until mastered before moving on.”⁶

Later, after the emergence of formal jazz training, the concept of learning jazz through listening to music became more serious as it involved jazz students writing down the musical ideas that they heard played by jazz masters. This transcription method is a frequent feature of jazz improvisation courses. David Baker and Jamey Aebersold, two influential publishers of university-level jazz educational materials, stressed the significance of these transcription methods. For instance, in *Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and*

⁵ Paul F. Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*, Berliner (Chicago, IL: The University of Chicago Press, 1994), 120.

⁶ David Liebman, “The Complete Transcription Process,” accessed April 23, 2024, http://davidliebman.com/home/ed_articles/the-complete-transcription-process/.

Student, Baker notes that “the reasons become clearer as we see how jazz musicians have learned their art and profession in the past 50 years. Recordings were the first jazz textbook.”⁷ Jamey Abersold similarly underlines the importance of transcription: “Transcribing solos or portions of solos off recordings is one of the best ways to find out what the professional is doing to make things sound so good.”⁸ Consequently, transcribing solos has become one of the critical and best-known methods for learning to improvise jazz.

Biography of John Patitucci

Born in 1959 in Brooklyn, New York, John Patitucci started playing the electric bass at ten and began composing and performing at twelve. Later, at fifteen, Patitucci started playing the acoustic bass.⁹ He then also enrolled in Long Beach State University and San Francisco State University to study classical bass.¹⁰ Patitucci later embarked on his career as a studio musician and a jazz bass player, working with a renowned artist at that time, such as B. B. King, Bonnie Raitt, Chick Corea, Wayne Shorter, Herbie Hancock, Michael Brecker, George Benson, Dizzy Gillespie, Paul Simon, Dave Grusin, Natalie Cole, and to name a few.¹¹ Later, in 1986, he recorded his six solo albums for GRP Records and became internationally recognized for his multiple recordings with Chick Corea for the Elektric Band and the Akoustic Band.¹² Between 2002 and 2012, John Patitucci became involved in jazz college education, where he was appointed as a professor of jazz studies at the City College of New York.¹³

Patitucci has recorded numerous albums both as a solo artist and sideman. He is the winner of three Grammy Awards, having been nominated for over fifteen albums.¹⁴ Over the past few years, Patitucci has regularly performed with one of the legendary jazz quartets of this century, the Wayne Shorter Quartet, along with Danilo Perez on piano and Brian Blade on drums. Patitucci’s bassline goes beyond outline chord changes, and the sound of his basslines can be exciting and complicated for the listener. Many bass players consider Patitucci’s approach to have contributed

⁷ David Baker, *David Baker's Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student* (Van Nuys, CA: Alfred Music, 1989), iii.

⁸ Jamey Abersold, *Jazz Handbook* (New Albany, IN: Jamey Abersold Jazz, 2000), 6.

⁹ John Patitucci, “Biography,” accessed 29 March, 2024, <https://www.johnpatitucci.com/bio.html>.

¹⁰ Massimo Cavalli, “Double Bass and Electric Bass: The Case Study of John Patitucci” (PhD diss., The University of Évora, 2016), 188.

¹¹ Three Faces Management, “John Patitucci Biography 2023,” accessed April 17, 2024, https://www.johnpatitucci.com/epk/john_patitucci_long_bio_2023.pdf.

¹² Berklee College of Music, “John Patitucci,” accessed April 29, 2024, <https://college.berklee.edu/people/john-patitucci>.

¹³ The City College of New York, “History of the Jazz Program,” accessed April 27, 2024, <https://jazz.ccnysites.cuny.edu/history/>.

¹⁴ Yamaha Corporation, “John Patitucci,” accessed May 1, 2024, https://th.yamaha.com/en/artists/j/john-patitucci_yq.html.

significantly to the present-day development of walking basslines.¹⁵ Additionally, unlike other jazz double bass players, his bass solo technique can be melodic and provide an obvious musical statement to the audience. Later, Patitucci shared his thoughts on the idea behind a bass solo:

A lot of bass players don't know where to start when it comes to constructing a great solo," says John. "Even once they've learned their scales and they know 'the language,' rhythmically or harmonically - there's no statement, no answer - there's nothing to take the audience along with them."¹⁶

Bass Method Book

Among numerous jazz bass manuscripts, the researcher selected John Goldsby's *The Jazz Bass Book: Technique and Tradition*¹⁷ for this study. Renowned jazz bassist John Goldsby provided a thorough examination of the history, background, and characters of the style of jazz bass performances. As a result, jazz bassists received competent guidance on jazz bass technique, practice strategies, and artistic perspectives on jazz's philosophical and theoretical aspects that may heighten and navigate jazz bass analysis. In addition, Rufus Reid's *The Evolving Bassist*¹⁸ is a further resource for investigating the research methods employed for jazz bass analysis. Besides being a well-known jazz bassist, Rufus Reid is acknowledged as a leading jazz bass educator. In this book, Reid demonstrated multiple bass transcriptions of his solo, which jazz bassists can utilize to comprehend the concept of jazz bass improvisation. Afterward, the author included a few musical exercises that can be used as a template for developing bass exercises for efficient practice methods.

Objectives

This study has three main objectives:

1. To transcribe the bass solo and accompaniment lines of John Patitucci's live performance with guitarist Chuck Loeb in "Like Someone in Love"

¹⁵ Bass Musician, "John Patitucci Walking Bass," accessed May 2, 2024, <https://bassmusicianmagazine.com/2023/10/john-patitucci-walking-bass/>.

¹⁶ Scott's Bass Lessons, "The Soloing Concepts of John Patitucci," accessed April 30, 2024, <https://scottsbasslessons.com/courses/the-soloing-concepts-of-john-patitucci>.

¹⁷ John Goldsby, *Jazz Bowing Techniques for the Improvising Bassist* (Los Angeles: Alfred Music, 1990).

¹⁸ Rufus Reid, *The Evolving Bassist: A Comprehensive Method in Developing a Total Musical Concept for the Aspiring Jazz Bass Player* (Teaneck, NJ: Myriad, 2004).

2. To provide a comprehensive musical analysis of John Patitucci's two-feel, walking basslines, and bass solo;
3. To create bass exercises based on a musical analysis of John Patitucci's performance, which constitute the musical exercises of this research.

Methods

The research took place in three distinct phases:

1. The transcription process that provided insight into John Patitucci's bass practice
2. The musical analysis process that investigated Patitucci's performance in greater detail
3. The creation of bass exercises

Transcription Process

"Like Someone in Love" is a well-known composition from the Great American Songbook that is widely performed as part of the jazz standards repertoire. Composed by Jimmy Van Heusen in 1944, it was made famous in renditions by Frank Sinatra, Etta James, and Ella Fitzgerald.¹⁹ John Patitucci and Chuck Loeb's rendition of "Like Someone in Love" retains the original song form in A and B, 32 bars for one chorus. The total length of this performance is five minutes and forty-eight seconds.²⁰

The researcher transcribed John Patitucci's entire bass performance (162 bars; 5 choruses) to demonstrate a practical transcription process. The bass transcription also covers three main bass performance sections: including the two-feel, the walking bassline, and the bass solo. The bass performance was mainly transcribed using an upright bass and produced with the help of Anthem Score, which allows the user to slow down the video recording of the performance and accurately specify certain pitches using its "piano roll" function. The notes were then input into Sibelius notation software, making it possible to verify the accuracy of the bass transcription. The transcription of 162 bars of bass took approximately 32 hours. Please scan the QR code to download the bass transcription of John Patitucci's performance of "Like Someone in Love."

¹⁹ Jazz Standards, "Like Someone in Love (1944)," accessed May 10, 2024, https://www.jazzstandards.com/compositions-1/likesomeoneinlove.htm#google_vignette.

²⁰ To see John Patitucci and Chuck Loeb's rendition of 'Like Someone in Love,' see the ArtistWorks, "Chuck Loeb & John Patitucci: 'Like Someone In Love'," YouTube video, 6:25, August 4, 2017, <https://www.youtube.com/watch?v=Ui4sEvPz7e8>.



Figure 1 QR code the bass transcription of “Like Someone in Love”

Source: by author

Musical Analysis

The analysis in this study will focus on sixty-four bars of the bass accompaniment lines, including the two-feel and walking bassline section, and thirty-two bars of Patitucci's solo, in an effort to prevent the repetition of musical explanations. The musical vocabulary utilized in this analysis can also be found in common jazz bass method books, such as John Goldsby's *The Jazz Bass Book: Technique and Tradition* or Rufus Reid's *The Evolving Bassist*. The musical knowledge obtained from these three analyses is subsequently applied in the creation of the musical exercises.

Creating the Bass Exercises

The musical exercises were created on the basis of musical knowledge obtained through the transcription process. These musical exercises consist of three different parts. The first musical exercise can be utilized for a two-feel section, while the second might be applied to a walking bass performance. The third exercise aims to strengthen the stylistic aspects and characteristics of Patitucci's performance. In addition, to make these bass exercises more practical, the musical elements created for that exercise are developed from the superficial to the more sophisticated levels.

Analysis of John Patitucci's Performance in “Like Someone in Love”

Accompaniment Lines (Two-feel Basslines)

In the first four bars, John Patitucci begins his accompaniment lines with fewer musical ideas to introduce the performance and accompany the melody played by Chuck Loeb's guitar. The opening relies primarily on a two-feel technique, in which the bass part performs mainly the half-note pattern (mm. 2-3). The majority of the pitches in these basslines consist of the root notes for each chord. In addition, slide notes to the E and the A in m. 4 were employed to emphasize the bending sound frequently used in upright bass jazz performances (see Figure 2).



Figure 2 John Patitucci's two-feel bassline in mm. 1-4

Source: by author

Patitucci continues to construct more complex basslines in mm. 5-12, particularly the rhythm patterns to accompany the melody. These complex rhythmic basslines mainly contain syncopated beats in the upbeat of 2 and 4, eighth notes, and eighth note triplets. The use of the chromatic approach to emphasize the characteristic jazz resonance can also be seen within these basslines, particularly in the syncopated beats in the second beat of mm. 8 and 11 and the fourth beat of m. 12. For the eighth note and eighth note triplet patterns, Patitucci also stressed the dynamics by using the ghost note to create the attack and the sense of percussive sound. In addition, the use of a rootless technique, in which the first beat of the walking bassline is constructed on a scale tone other than the root of the chord, can also be discovered. For example, the first beat of m. 7 is built on the pitch C (b6) of the E⁷ chord and the first beat of m. 12 pitch is built on C#, the third in the Amaj⁷ harmony.

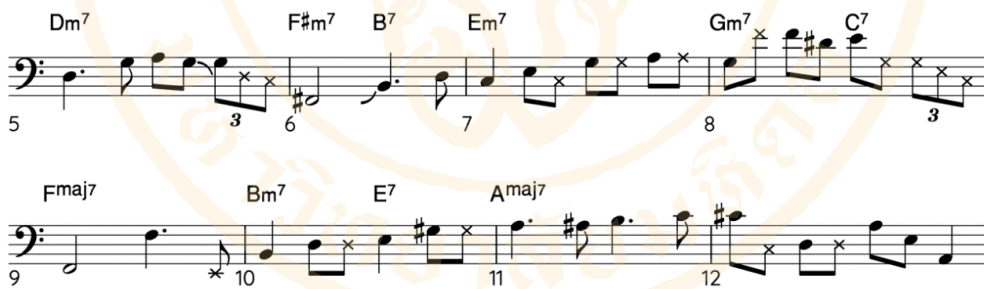


Figure 3 John Patitucci's two-feel bassline in mm. 5-12

Source: by author

Also, mm. 13-16 illustrate similar bass techniques that Patitucci previously utilized. These include the ghost note playing in the eighth note pattern, which is similar to m. 15 and m. 16, and the sliding technique performed similarly to m. 4, as can be observed in pitch A in m. 13. Furthermore, m. 16 shows the use of the chromatic method, which is evident in m. 8 and m. 11, from G# to G.



Figure 4 John Patitucci's two-feel bassline in mm. 13-16

Source: by author

Similar to the first half chorus (mm. 1-16), Patitucci begins his two-feel techniques with a few musical ideas before developing more complex rhythms by using ghost notes to play in the eighth notes context in the middle of this section (mm. 21-28). In addition, the chromatic approach, often employed in the previous section, can also be seen in mm. 24, 25, and 27. Interestingly, Patitucci also performed slide notes to express the bending sound in multiple places, such as m. 19 and m. 29. Figure 5 displays the similar techniques employed by John Patitucci in the second half of the first chorus (mm. 17-32).



Figure 5 John Patitucci's two-feel bassline in mm. 17-32.

Source: by author

Accompaniment Lines (Walking basslines)

During the second chorus of this performance, Patitucci begins using walking basslines to convey his improvisational ideas. These walking bassline techniques of Patitucci fundamentally consist of four quarter notes, where embellishments, such as ghost notes and eighth-note triplets, can be discovered in multiple places. Starting in mm. 33-36, Patitucci began building walking basslines by mainly using root and fifth notes in each chord. These root notes and fifth notes include the C note in the Cmaj7 chord, the E and B notes in the E7/B chord, the A note in the Am7 chord, the G note

in the Am7/G chord, the F# note and the F#m7b5 chord and the E and B notes in the Em7 chord. In addition, the use of a chromatic approach similar to the two-feel section can also be found in m. 35, in which the note F can be utilized as a chromatic note to the Em7 chord in m. 36 (see Figure 6).

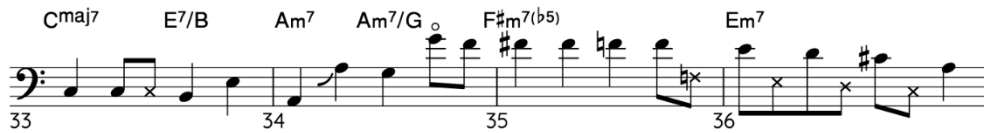


Figure 6 Patitucci's walking basslines in mm. 33-36

Source: by author

Later on, Patitucci continued to build the walking basslines using scales in mm. 38-39 and mm. 43-45. These scales include F# natural minor in F#m7, E natural minor in E-7, A major scale in Amaj7, and A natural minor in Am7. In addition, Patitucci uses modes to construct these basslines. For example, Dorian mode can be used in some of the minor 7 chords in this section. These include using D Dorian in m. 37, which contains the B note, and applying G Dorian in m. 40, which consists of the E note. In addition, Patitucci applied harmonic sounds to the walking basslines in this section to create a distinct resonance compared to regular four-beat in quarter notes. These harmonic notes were played in the G note in m. 43, and the B note in m. 48 (see Figure 7).

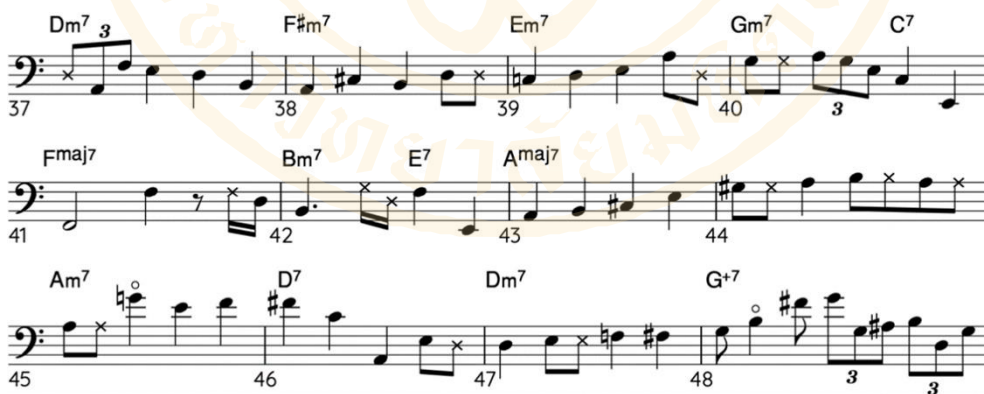


Figure 7 Patitucci's walking basslines in mm. 37-48

Source: by author

Like the two previous techniques employed from mm. 33-48, Patitucci uses a combination of root, fifth, and scales to build the walking basslines in the section. For instance, in mm. 49, 52, and 54, Patitucci played notes root and fifth of these chords to create the walking basslines.

Likewise, in mm. 50, 53, and 55, Patitucci constructs the walking bassline by employing scales of these chords. However, a critical aspect of Patitucci’s walking basslines from the beginning of the second chorus until this section uses eighth-note rhythm and ghost notes to create a syncopated and percussive feeling. These particular rhythms can be experienced in mm. 50, 51, 54, and 56 (see Figure 8).

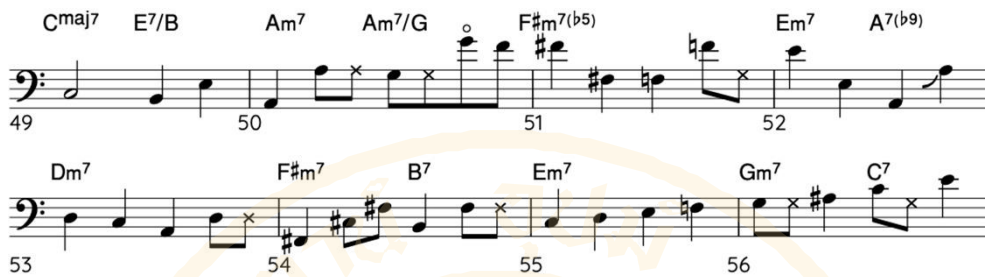


Figure 8 Patitucci’s walking basslines in mm. 49-56

Source: by author

As mentioned earlier in the two-feel basslines section, employing the chromatic approach can emphasize the character of chromaticism, which is widely found in jazz music. As a result, Patitucci’s walking bassline in “Like Someone in Love” includes this technique in many places. These include the chromatic approach from the pitch B \flat to B natural in mm. 58, the pitches D to E \flat in mm. 59-60, and the pitches C \sharp to D in mm. 63-64. Patitucci played the eighth notes triplet multiple times to create more interesting rhythmic ideas during the walking bass section. For example, these eighth notes triplet can be discovered in mm. 58 and 62, of which the use of chromatic and scale were employed to construct these basslines. Similar to the two-feel basslines, Patitucci employed the slide note techniques to express the bending sound commonly used in other African American musical practices, such as blues music. These sliding techniques can be seen in mm. 62 in the notes of A and G. (See Figure 9).

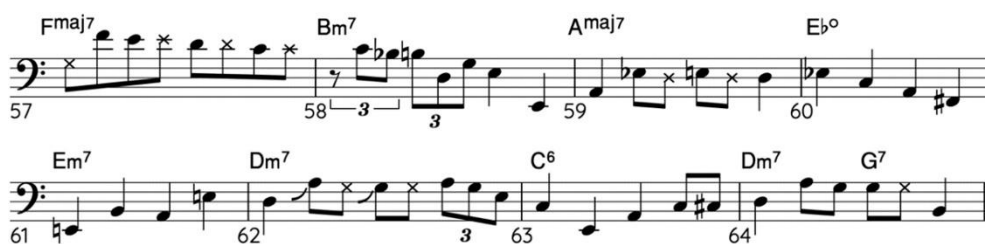


Figure 9 Patitucci’s walking basslines in mm. 57-64

Source: by author

John Patitucci's Bass Solo

The solo section of Patitucci’s performance in “Like Someone in Love” started in m. 98. At the beginning of his solo section, Patitucci played fewer musical ideas and focused on call-and-response, which are significant elements in jazz performance. The structures of these call-and-response techniques are based on the use of scales and modes over each chord. For example, Patitucci favorably uses the Dorian mode to solo over minor 7 chords, which can be seen in m. 102, where D Dorian was employed, and in m. 103, where F# Dorian was engaged. Interestingly, Patitucci also applied several tension notes to construct these call-response lines at the strong beats in multiple places. These tension notes include the 9th, 11th, and 13th— for example, the 9th note in m. 109 and m. 111, the 11th in mm. 102, 105, and m. 110, and the 13th in m. 105. In addition, Patitucci stresses these call response lines by playing in a high register, which is challenging for a jazz double bass player to perform these notes in a thumb position. These high notes are demonstrated in mm. 102, 103, 104, and mm. 106-109 in Figure 10.

Figure 10 John Patitucci’s bass solo in mm. 98-111

Source: by author

Employing a double-time feel is one of the interesting musical techniques utilized by John Patitucci in the solo section. To produce complex musical ideas in contrast to the call-and-response technique in the previous section, Patitucci employed double-time

feels in multiple places, such as in mm. 112, 113, and m. 119, which also played in the high register. These double-time feels were again constructed by scales and modes, for example, the D Dorian mode in m. 112 and F \sharp natural minor in m. 113. In addition, the chromatic approach was also used to emphasize the sound of chromaticism, which is commonly heard in jazz improvisation. These chromatic notes are used in several places, including m. 113 and m. 118.

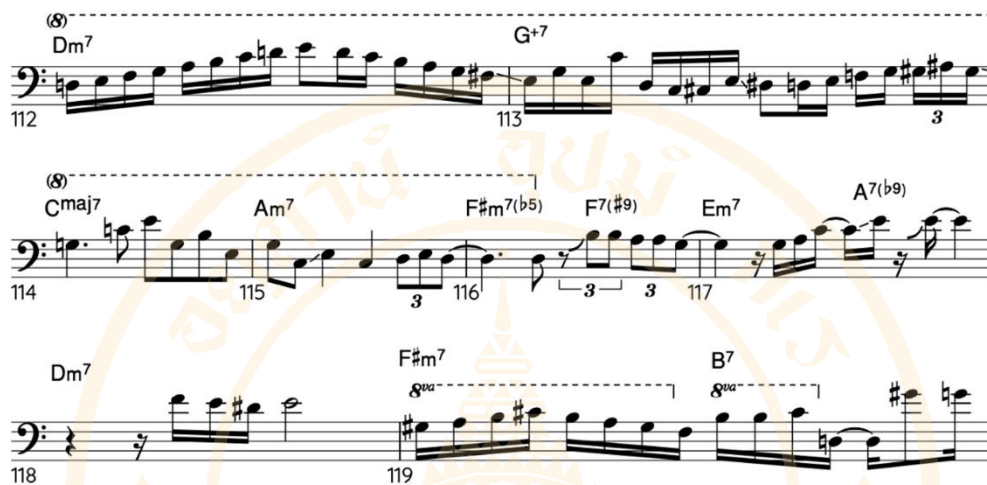


Figure 11 John Patitucci's bass solo in mm. 112-119

Source: by author

Later on, mm. 120-121 will encounter the application of a double-time approach. Patitucci built the melodic lines for these double-time melodies using a variety of intervallic techniques. These intervals, which can be seen in Figure 12 from the first beat of m. 120 to the first beat of m. 121, consist of major and minor seventh, perfect fifth, perfect fourth, major second, and third. They continuously build up in intervallic patterns. In addition, Patitucci also favorably uses the tension notes to start his solo melodic lines, for example, using the 9th note at the beginning of the soloing in m. 124, employing the $\sharp 11^{\text{th}}$ to start his solo line in m. 128, and applying the 11th into the first note of the solo pattern in m. 129. Interestingly, Patitucci's solo passage also references eighth-note triplet rhythms. Hence, these eighth-note triplet rhythms in mm. 124, 126, 127, 128, and 129 were able to create the contrast of rhythmic pattern ideas against the sixteen-note patterns employed in a double-time technique and the regular eighth notes pattern.

The musical score consists of three staves of bass clef notation. The first staff covers measures 120 and 121, featuring chords Em7 and Gm7. The second staff covers measures 122, 123, 124, and 125, with chords Fmaj7, Bm7, E7, Amaj7, and Eb07. The third staff covers measures 126, 127, 128, and 129, with chords Em7, A7(b9), Dm7, G7, C6, Dm7, and G7. The notation includes various rhythmic values, including eighth notes, quarter notes, and triplets, with some notes marked with '8va'.

Figure 12 John Patitucci's bass solo in mm. 120-129

Source: by author

The Bass Exercises

The musical exercises generated by using the knowledge obtained from John Patitucci's transcription and serving the musical exercises of this research are comprised of three separate sections: (1) the Two-feel bass exercise, (2) the Walking bass exercise, and (3) the three Bass solo exercises started from a simple musical idea to the difficult ones. These exercises can be employed by any bass player who is interested in John Patitucci's performance bass style.

The Two-feel Bass Exercise

As described earlier in the musical analysis section, John Patitucci often performed specific musical techniques during the melody part of the "Like Someone in Love" performance. In addition, the researcher produced one bass exercise for the particular section to help jazz bass players imitate Patitucci's performances and become fluent in Patitucci's two-feel languages. The two-feel bass exercises are divided into four categories: (1) the application of slide notes in mm. 1-8, (2) the employment of ghost notes in eighth-note patterns in mm. 9-16, (3) the use of triplet notes in mm. 17-21, and (4) the application of chromatic approaches mm. 19-29 (see Figure 13).

1
 5
 9
 13
 17
 21
 25
 29

Figure 13 The Two-feel Bass Exercise
 (The application of Patitucci's two-feel languages)

Source: by author

The Walking Bass Exercise

The results of Patitucci's bass transcription reveal that his walking bassline was mainly constructed by using four specific musical techniques, including (1) the utilization of a chromatic approach often found in second and fourth beats, (2) the application of Dorian mode to build the bassline in the min7 chord, (3) the employment of harmonic notes often in pitch G, and (4) the use of rhythmic embellishment consists of eighth note that played by using ghost note

and the eighth note triplet. As a result, the research created the walking bassline exercise to help jazz bass players understand Patitucci's bassline techniques in a practicing condition (see Figure 14).

The musical score consists of eight staves of bass notation. Above each staff are chord symbols: Cmaj7, E7/B, Am7, Am7/G, F#m7(b5), F7(#9), Em7, A7(b9) on the first staff; Dm7, F#m7, B7, Em7, Gm7, C7 on the second; Fmaj7, Bm7, E7, Amaj7 on the third; Am7, D7, Dm7, G+7 on the fourth; Cmaj7, E7/B, Am7, Am7/G, F#m7(b5), F7, Em7, A7(b9) on the fifth; Dm7, F#m7, Em7, Gm7, C7 on the sixth; Fmaj7, Bm7, E7, Amaj7, Eb° on the seventh; and Em7, A7(b9), Dm7, G7, C6, Dm7, G7 on the eighth. The notation includes eighth notes, quarter notes, and eighth note triplets. Some staves are marked with '(Dorian)' and a '3' for a triplet.

Figure 14 The Walking Bass Exercise

(The utilization of Patitucci's bassline techniques in a practicing condition)

Source: by author

The Bass Solo Exercises

Unlike the two-feel and walking bassline exercises, the researcher has composed jazz licks containing John Patitucci's improvisation musical language. These licks developed the musical phrases that Patitucci performed during his solo. In addition, they can be applied to jazz bassists when soloing in "Like Someone in Love," which is also one of the well-known

compositions in jazz standard repertoire. For instance, Patitucci executed a challenging bassline in a double-time context throughout mm. 112-113 and mm. 120-121 for the bass transcription, which is fascinating to study. As a result, as shown in Figure 15, the researcher started to explore such musical concepts and eventually composed original bass solo licks that could potentially be used with various chord changes.

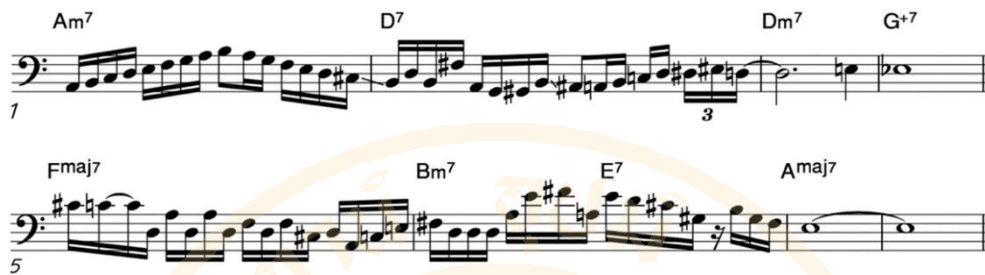


Figure 15 The Bass Solo Exercise 1

(The application of jazz licks containing John Patitucci’s improvisation musical language)

Source: by author

Another striking musical technique indicated during Patitucci’s bass solo is the use of tension in the strong accent beat to emphasize the sense of contemporary jazz performance style. As described earlier, Patitucci often used the 9th, 11th, and 13th to construct the melodic lines for his bass solo in multiple places. Therefore, to imitate such a solo manner, the researcher provided the two solo jazz licks that can be utilized in the first and the final four bars of “Like Someone in Love.” In addition, these two solo jazz licks can be utilized to develop or conclude a musical statement during a solo section (see Figure 16).



Figure 16 The Bass Exercise 2

(The illustration of two solo jazz licks incorporates tension notes in the strong accent beat)

Source: by author

The final bass solo strategy used in this research demonstrated complicated rhythmic concepts that were obtained from the performance analysis of John Patitucci. As illustrated in mm.124, 126, 127, 128, and 129 in Figure 12, the eighth triplet notes used during Patitucci’s bass solo are prominent. As a consequence, the researcher offered two musical exercises that can be applied by any jazz bassist to strengthen the rhythmic ideas similar to those in Patitucci’s solo. As displayed in Figure 17, this bass exercise consists of the eighth triplet notes as the primary rhythmic ideas in melodic phrases that suit bass solos. Later on, jazz bassists may apply these rhythmic patterns for practicing and then employ them to solo in “Like Someone in Love.” As a result, this bass exercise will help jazz bass players develop a musical vocabulary that resembles John Patitucci’s performances.



Figure 17 The Bass Exercise 3
 (The employment of John Patitucci’s complicated rhythmic concepts)
 Source: by author

Conclusion

The research has revealed two significant results. Firstly, the analysis of Patitucci’s performance of “Like Someone in Love” has shown the use of slide notes, ghost notes, the chromatic approach, the Dorian mode, the rootless technique, and eighth-note triplets, which are prominent during the two-feel and walking basslines section. In addition, John Patitucci constructs his melodic lines in the solo section by using tension notes such as the 9th, 11th, and 13th on the strong beat. The use of a double-time feel to create a complicated musical idea is another of the characteristic techniques in Patitucci’s solo. These double times can be constructed by using both scales and intervals. In addition, slide and harmonic notes, combined with eighth-note triplet patterns, are used in multiple places during Patitucci’s solo.

For those interested in the style Patitucci employs in “Like Someone in Love,” these three bass exercises – two-feels, walking basslines, and solo – can be used for additional practice

to gain a greater practical understanding of Patitucci's musical approach. By working on these bass exercises, players can become more proficient in Patitucci's performance methods. Finally, the researcher hopes this research approach can be applied to jazz performers and educators who wish to integrate musical knowledge from a transcription process into a musical exercise.

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