

MARQUIS  
V I O L I N S

Fine Stringed Instruments & Bows  
Since 1991

Bow Rehairings, Highly Endorsed by  
Mr. Martin Chalifour  
Principal Concertmaster of Los Angeles Philharmonic

Dealer, Restores, Makers & Appraiser of Fine  
Stringed Instruments and Bows

Contact: **Barry Hou**

Finance Options Available  
Consignments are Gladly Undertaken



Phone: 626-793-4567  
Toll Free: 877-279-2211

289 South Santa Anita Avenue  
Pasadena, California 91107

www.marquisviolins.com  
marquisviolins@aol.com

## Feeling 'Grateful'

A John Patitucci duet for  
acoustic and electric bass

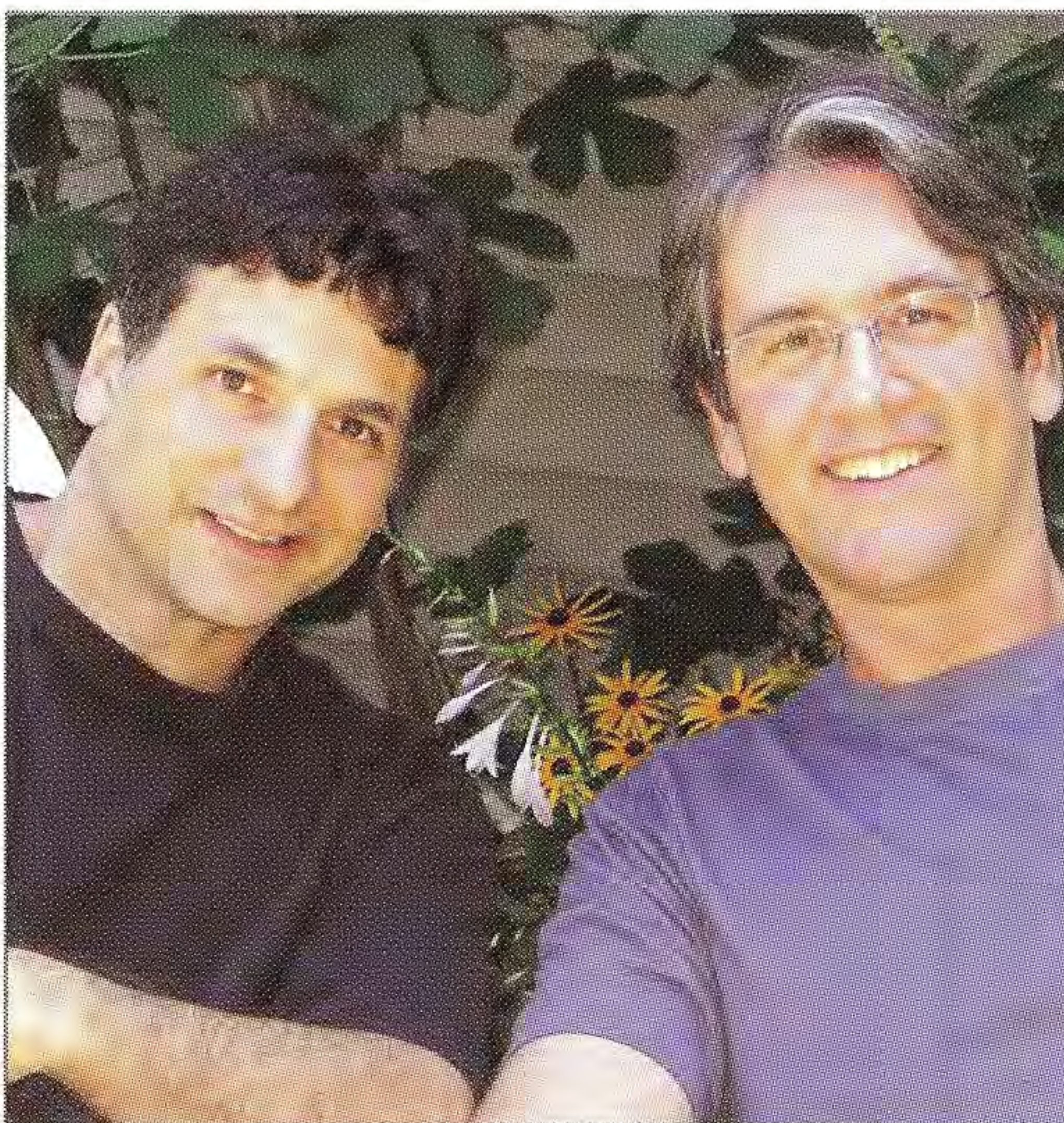
BY JEREMY MCCOY

**S**INCE HIS BREAKOUT DAYS 20 YEARS AGO as a member of Chick Corea's Elektric Band and Akoustic Band, John Patitucci has been recognized as one of the world's most versatile and eloquent jazz bass players. He started playing electric bass at age ten and picked up double bass five years later as his interest migrated from rock and soul to jazz. He went on to study classically with Charles Siani at San Francisco State University before leaving school to pursue what has become an unbroken chain of successes as performer, composer, and teacher.

Patitucci's long list of collaborators reads like a virtual *Who's Who* of the jazz world and his recordings have garnered dozens of awards, including two personal Grammys.

An important aspect of his musical imagination is his love of and earnest commitment to a wide spectrum of music. This has been essential to his work as a composer. His music is anchored in jazz idioms but draws from a broader musical language. Many of his works are perfectly suited to the performance sensibilities of classically trained musicians.

A few years ago, I began mulling over possible ideas for a recording of double bass. Most of the solo repertoire familiar to me had already been recorded multiple times by other artists. I hoped to offer something different that might also display a diversity of musical styles. With the very generous assistance of Patitucci and six other friends and colleagues, I settled on a program of duos featuring the double bass. I asked Patitucci to crossover to the classical side for Bottesini's *Gran Duetto No.3* (his classical recording debut!) and also to contribute one or two short compositions of his own, one of which I suggested should be for the combination of double bass with six-string electric (equally accomplished



**BASS BUDDIES:**  
John Patitucci (left)  
and Jeremy McCoy.

on both electric bass guitar and double bass, John is one of a very small group of players responsible for developing both the melodic and harmonic possibilities of the six-string electric bass). Patitucci felt that one of his recent compositions, "Grateful," might be adapted for this unusual combination.

"Grateful" (see page 34) is fraught with meaning for Patitucci. It was written in thanks for the narrow escape of his wife and two daugh-

# FINE BOW HAIR

- SPECIALISTS IN, TRIPLE KEY™ STALLION, DOUBLE KEY™ STALLION, KEY™ BRAND AND DELUXE DRAGON STALLION™
- SIBERIAN STALLION HORSETAIL HAIR
- MONGOLIAN HORSETAIL HAIR
- MANCHURIAN HORSETAIL HAIR
- ARGENTINE HORSETAIL HAIR
- SILVERGREY, SALT & PEPPER AND BLACK
- BOW HANKS AND BOW TIPS
- OVER 90 YEARS IMPORTING & SOURCING
- ALL PRICE RANGES AND MONEY BACK GUARANTEE
- VISA, MASTERCARD AND AMERICAN EXPRESS ACCEPTED

CONTACT:  
PATRICIA HENDRICKS AT (800) 229-5059

**THE WAGMAN PRIMUS GROUP, LP**

10 RUNWAY ROAD, SUITE I, LEVITTOWN, PA 19057 USA  
TEL: (215) 269-1600 FAX: (215) 269-1611 EMAIL: TRADING@WAGPRIM.COM  
WWW.WAGMANPRIMUS.COM



**WAGMAN  
PRIMUS**



EVERYTHING DOWN PAT: John Patitucci.

ters from a potentially tragic accident. This piece was conceived for a larger ensemble that included piano, but this bass duo version proved very satisfying. Given a resonant performance space, the sonic palette created by these two instruments seems ideally suited to the gentle, votive, contemplative nature of the piece. Our recorded performance can be heard on *Dialogues with Double Bass*, released on Bridge Records.

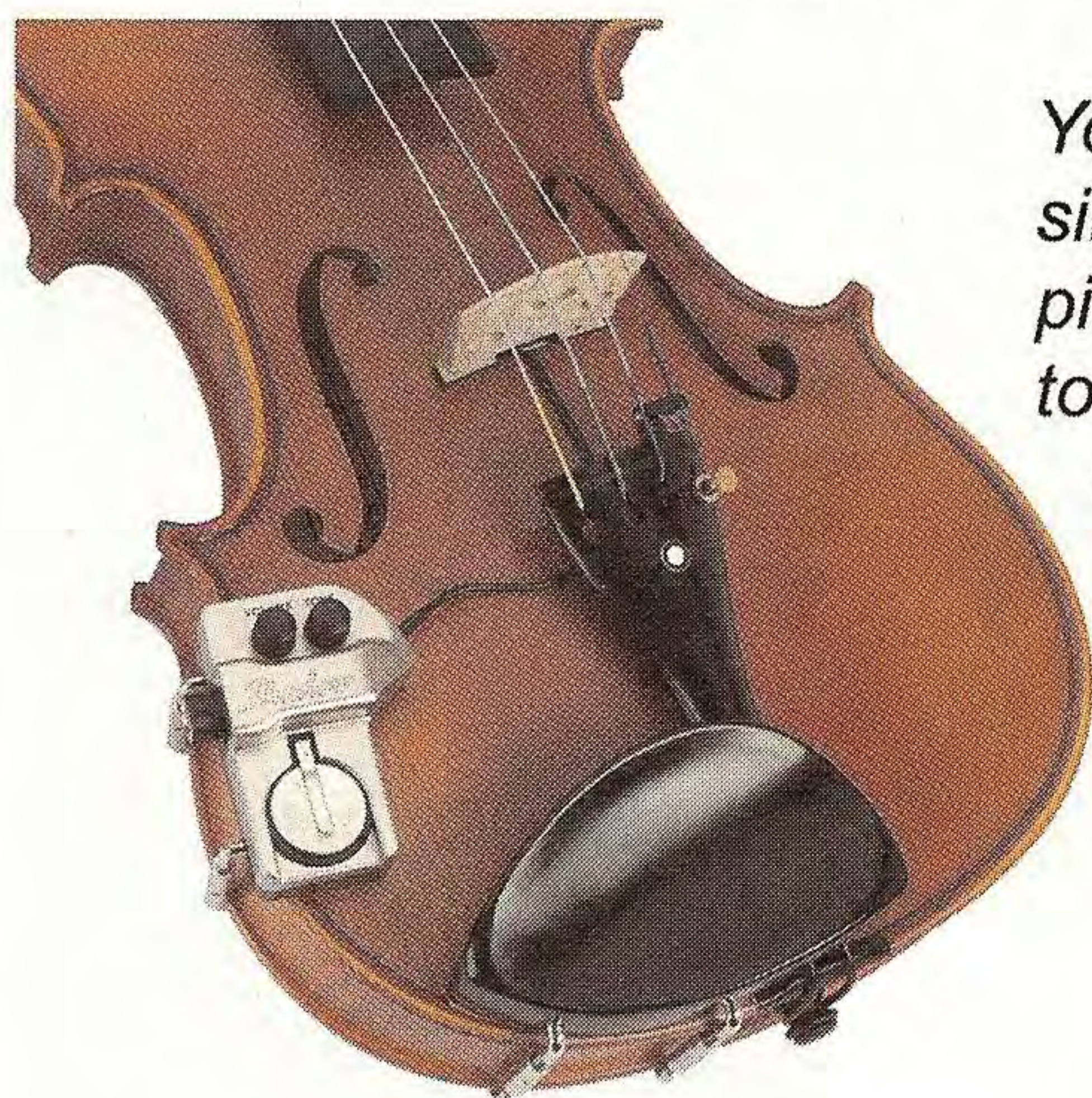
#### HOW TO PLAY IT

Looking at the printed music, you will see what is referred to as a lead sheet. The melodic line, played by the double bass, is printed in its entirety while the accompanying line of the six-string electric bass appears as a combination of written figures and chord symbols. The essential figures of the six-string part are dictated while elsewhere the voicing of the chords is left to the individual performer.

Finding effective voicings for these chords within the relatively thin texture of a duo requires a good deal of preparation. In the case of my performances of this piece with Patitucci, he tended to stick closely to the treatments he had discovered to be most pleasing, adding only a few spontaneous elements each time. A linear, walking-bass realization of the chord symbols (roots, thirds, fifths, and passing notes), as is most often the case for bass players reading from lead sheets, would not be very satisfying. In the absence of other harmonizing instruments, it is important that the six-string fill out the entire harmony.

The melody lies very well on the double bass, arriving or passing through many of thumb position's landmark harmonics. Coincidentally, it is a very beautiful effect to use harmonics wherever possible and match the stopped notes as closely as possible to the flageolet tone quality. The overall dynamic

**Shadow**<sup>®</sup>  
Technology with performance



*Your search is over! This is simply the clearest, warmest pickup system in existence today. The SH-945 active violin pickup system will astound you with its tonal quality with absolutely no noise, no hum and clean, clear reproduction.*

<http://www.shadow-electronics.com>

**Features:**

- Easy to install
- No modification of instrument
- One year battery life
- 1/4 inch output jack

Dealer inquiries welcome  
jjmelch@shadow-electronics.com  
PH: (877)-848-2624

should lay around mezzo forte, dropping below this only when the texture allows. A somewhat subdued quality is desired, but you should create this more with the color of the sound than with the dynamics.

Generate a gentle, singing sound by using smooth bow strokes closer to the fingerboard than to the bridge. A true *sul tasto* will not generate enough body of sound to balance well with the six-string electric bass, but playing against the resistance of the string (towards the bridge) will produce too colorful or complex a sound. Use vibrato sparingly to help enhance the desired reflective quality.

A somewhat subdued quality is desired, but you should create this more with the color of the sound than with the dynamics.

There will be three repetitions of the melody. Attempt to combine these sound elements differently on each pass. The sense of time should be quite loose, for an ethereal feel. Without losing the overall pulse, both voices should sensitively allow for the movement of the other. From a practical standpoint, this is important so that the melodic voice will accommodate the time required to build the full chords on the six-string.

After playing through the A section twice (using the second ending on the repeat) continue through the four bars of the B section into the "solo" marked *dolcissimo*. This is an improvised solo section for the six-string electric based on the nine bars and chord changes of the A section. Patitucci has written an accompanying line for the double bass (bars 1a-9a). Despite some inherent volume imbalance problems, I find that this section works best played pizzicato with arco interjections here and there to bring out some of the harmonics more clearly (for example, see bar 4a). The pizzicato notes need to be played quite strongly to balance the amplified sound of the electric bass and likewise the electric player must be sure to make any required adjustments. The choice of pizzicato heightens the contrast of this section and the quicker decay of the notes clears the sonic space for the soloing six-string.

Refer to the text accompanying the music on how to approach this and other improvised solos. After one or two repetitions of the solo section, return to the top for a third and final repetitions of the melody. □

[www.geigenbau-baumgartner.ch](http://www.geigenbau-baumgartner.ch)

**Atelier für Geigenbau - Roland Baumgartner**

Violins, Violas, Cellos and their Bows—  
Repairs and Restorations  
Consultations • Certificates • Appraisal

**Innere Margarethenstrasse 10  
CH-4051 Basel/ Switzerland**

**Phone +41 61 226 91 91 Fax +41 61 281 49 34**

## POWER CAN BE YOURS!

With Peter Zaret's patented bass bar

As reviewed in the May 2003 issue of *Strad Magazine* and the March 2004 issue of *Strings Magazine*, Dr. Zaret's amazing bass bar releases the power, depth, and brilliance of stringed instruments while allowing for an easier response. The bass bar can be retrofitted into existing instruments.

Fine selection of violins, violas and cellos in all price ranges with and without the new bass bar.

Exceptional sounding smaller size instruments for young string players

- 25 Years Experience
- Exceptional Quality
- Satisfaction Guaranteed
- Personalized Service by Peter Zaret, Graduate of Juilliard, Doctor of Musical Arts
- Expert Repairs
- National Rental/Purchase Program
- Orders Shipped Promptly Anywhere in US

For more information please visit our website at

[www.zaretandsonsviolins.com](http://www.zaretandsonsviolins.com)

**PETER ZARET & SONS VIOLINS, INC**  
**1-888-VIOLIN2 (846-5462)**

**5767 Mayfield Rd., Cleveland, OH 44124**  
**email: pzaret@adelphia.net**



# 'Grateful'

COMPOSED BY JOHN PATITUCCI

Since this piece is a lyric ballad, I aimed, above all, to make as beautiful a sound as possible. I also wanted to be very tuneful and address the harmony clearly as there would not be a chordal accompaniment per se. In addition, I wanted to be a contrapuntal voice to the double bass part. Of course, vibrato, touch, and dynamic variation are all critical to making the solo expressive and singing. I will give you some ideas about the harmony by using just the first chord change (B $\flat$ maj7#5) as an example of how I approach soloing on a piece like this.

Some people like to think of scale choices as always starting on the root of the chord and would say that the first chord calls for a B $\flat$  Lydian-augmented scale—a major scale with a raised 4th and 5th degree (B $\flat$ , C, D, E, F $\sharp$ , G, A, B $\flat$ ).

Instead, I typically think of this chord as being related to the familiar melodic minor scale. In this case, B $\flat$ maj7#5 is the chord built off of the third mode of the G melodic minor scale—in jazz we play the scale the same ascending and descending (G, A, B $\flat$ , C, D, E, F $\sharp$ , G).

I feel that by relating the fairly sophisticated chord sound of B $\flat$ maj7#5 to a very familiar scale, G melodic minor, we can demystify the sound and begin thinking of the entire instrument in terms of that sound. I do this to avoid licks and patterns that tend to start and end in the same register of the bass. This way you can play the chord/scale sound from the low E on any standard four-string bass and go up two or three octaves to get the feel of the sound

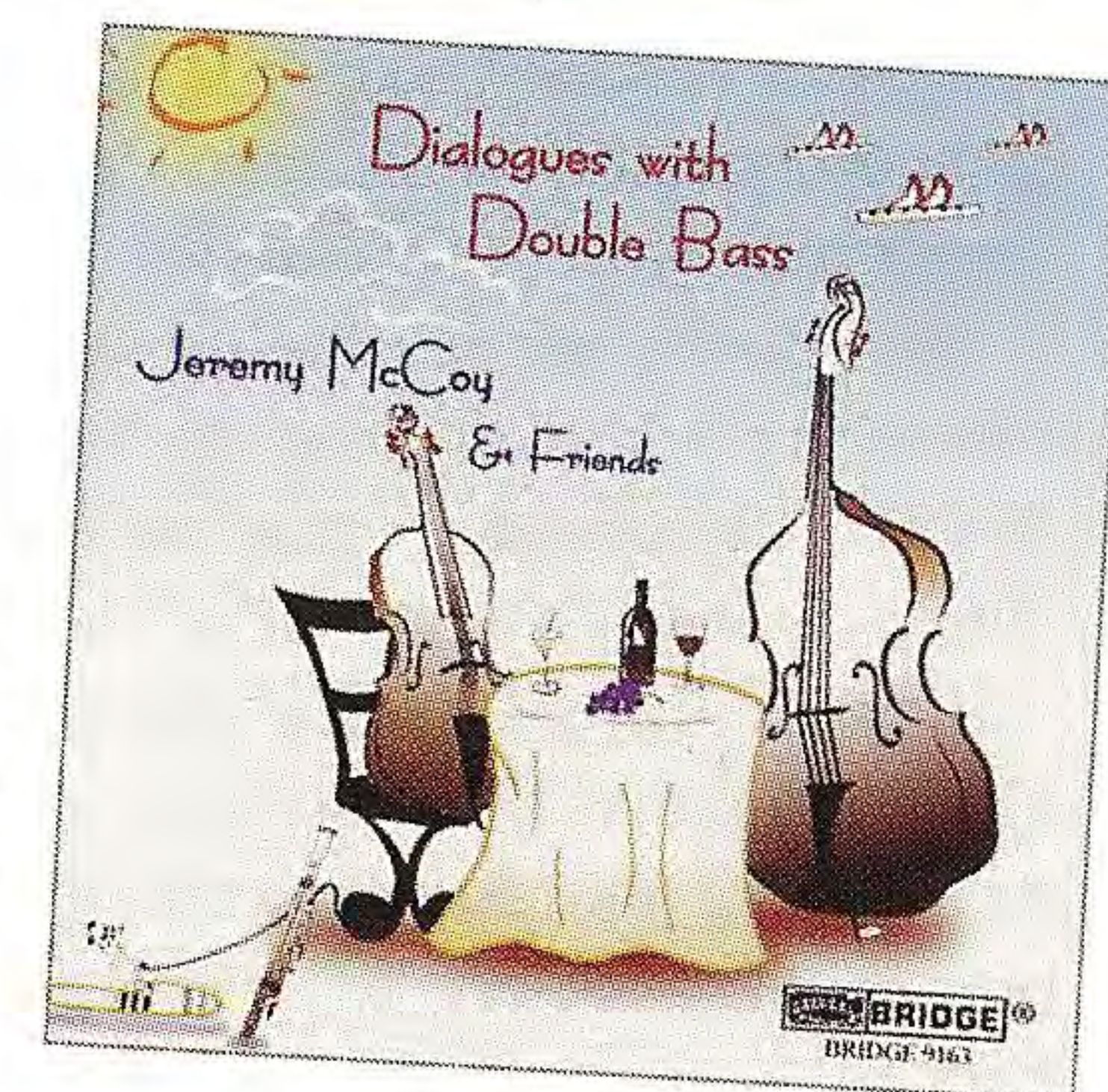
in all registers. This will help you avoid one of the pitfalls of many a bass solo: starting every idea on the root of the chord.

Horn players and pianists never seem to reemphasize the root as they solo. They play melodies and utilize the colorful extensions of the chord (7, 9, 11, and 13). They also create motifs (smaller melodic fragments) that are then developed in a compositional way. As bassists, we are always dealing with the root of the chord and this is our rightful role as providers of the foundation that grounds the music.

However, when improvising as a soloist, it becomes redundant to reiterate the root of each chord change and it blocks the natural flow of melody creation. I find it beneficial to think of chords in a more “global” way—a sound that encompasses the entire instrument.

If one hears a melodic fragment starting on any given note of the chord/scale, one should be able to find that note anywhere on the fingerboard. I think the player should learn to access each sound from any note or position in order to allow for maximum spontaneity and to enable quick reaction to the other players' accompaniment.

— John Patitucci



Slow Ballad

Section A

Chords: B $\flat$ maj7#5, Am11, A $\flat$ 7#5, Gm11, F $\sharp$ m7 $\flat$ 13, Fm13, Em7sus, G/E $\flat$

Section B

Chords: G/D, D $\flat$ m7 $\flat$ 5, Cm11, Fm11, D $\flat$ maj9

1. 2.

Fine

11

The musical score is written for Double Bass and 6-String Electric Bass. It consists of three systems of staves. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-11. The score includes various musical notations such as slurs, vibrato marks (V), and triplet markings (3). Chord symbols are placed above the staves to indicate the harmonic structure. The piece concludes with a 'Fine' marking and a fermata over the final notes.

[A] Improvised Solo

Bbmaj7#5      Am11      Ab7#5      Gm11      F#m7b13      Fm13

1a pizz. 4 4 1 1 2a 3a

dolcissimo  
(electric bass improvisation)

Em7sus      G/Eb      G/D      Dbm7b5      Cm11

4a arco 2 2 pizz. 5a 6a

Fm11      Dbmaj9      9a arco

7a 8a 6a

D.S. al Fine  
(take second ending)

[www.codabow.com](http://www.codabow.com)

 **Coda Bow**®  
the premier family of performance bows

Pioneering Performance™