

IGOR SARDI

**JACO PASTORIUS:
THE COMPLETE STUDY
VOLUME 1**



**A practical training to achieve the style and the
technics of the greatest bass player in history**

Index

| | |
|---|-----|
| Preface: | 3 |
| About me: | 4 |
| Jaco's discography: | 5 |
| Jaco's equipment and setup: | 7 |
| Chapter 1: Triads | 10 |
| Chapter 2: Chords with 7th, 9th, 11th, 13th | 31 |
| Chapter 3: Scales | 40 |
| Chapter 4: Left hand | 59 |
| Chapter 5: Right hand | 65 |
| Chapter 6: The study of Fretless Bass | 72 |
| Chapter 7: Natural Harmonics | 81 |
| Chapter 8: artificial (false) Harmonics | 87 |
| Chapter 9: Walking Bass | 90 |
| Chapter 10: Study of melodies and themes | 96 |
| Chapter 11: Jaco's cliché | 103 |
| Chapter 12: Compose Your own bass lines | 108 |
| Chapter 13: Playing "in & out" | 113 |
| Chapter 14: Modes and modal scales | 118 |
| Chapter 15: We apply the concepts studied in various musical genres | 124 |
| Chapter 16: Song analysis | 130 |
| Chapter 17: Play his songs | 136 |
| Thanks: | 147 |

Brief review of the triads

Major triads (examples in D)

First inversion
Second inversion

D
D/F[#]
D/A

8^{va}

Arpeggios starting from the root (in various parts of the keyboard and with different fingerings)

D

Starting from third (first inversion)

D/F[#]

Starting from fifth (second inversion)

D/A

Mixing the various possibilities and on several octaves

D *8^{va}* *etc.*

Minor triads (Example in D)

First inversion
Second inversion

Dm
Dm/F
Dm/A

Arpeggios starting from the root (in various parts of the keyboard and with different fingerings)

Dm

Exercises on extended chords

EXERCISES ON Maj7 CHORDS (1 - 3M - 5 - 7M)

EX 52 etc.

Emaj7 Fmaj7

EX 53 etc.

Emaj7 E^bmaj7 Dmaj7 D^bmaj7

gva *gva* *gva*

EX 54 etc.

Emaj7 Fmaj7

EXERCISES ON Minor7 CHORDS (1 - 3m - 5 - 7m)

EX 55 etc.

Em7 Fm7

EX 56 etc.

Em7 E^bm7 Dm7 D^bm7

gva *gva* *gva*

EX 57 etc.

Em7 Fm7

EXERCISES ON DOMINANT SEVENTH CHORDS (1 - 3M - 5 - 7m)

EX 58 etc.

E7 F7

Exercises on scales

MODAL SCALES OF THE MAJOR SCALE

EX 97 Major scale (Play in all keys)

E Ionian F Ionian

8^{va}

Bass

20 18 16 19 18 16 14 13 | 11 9 12 11 9 7 6 9 | 7 5 4 2 0 1 3 5

F[#] Ionian

8^{va}

1 3 5 7 8 5 7 8 | 10 12 14 15 12 14 15 17 | 18 16 15 13 16 15 13 11

G Ionian

9 13 11 9 8 6 9 7 | 6 4 3 5 7 3 5 7 | 9 10 7 9 10 12 14 11

etc. EX 98 Dorian scale

A⁺ Ionian E Dorian

8^{va}

12 14 16 17 19 18 17 15 || 0 2 3 0 2 4 5 7 | 9 10 7 9 11 12 14 16

etc. EX 99 Phrygian scale

F Dorian E Phrygian

8^{va}

17 14 16 17 19 20 19 17 | 15 13 12 15 13 12 10 13 || 19 17 16 14 17 15 14 12

F Phrygian

10 9 12 10 8 7 10 8 | 7 5 3 1 2 4 1 3 | 4 6 8 9 6 8 10 11

etc. EX 100 Lydian scale

E Lydian

8^{va}

13 15 16 13 15 17 18 20 || 0 2 4 1 2 4 6 7 | 9 11 8 9 11 13 14 11

Fretless bass study

♩ = 100

EXERCISES FOR INTONATION

EX 239 Octaves *etc.* ♩ = 50 *EX 240 Fifths*

Fretless B

etc. ♩ = 45 *EX 241 Thents* *etc.*

♩ = 50
EX 242 Alternating open strings

Chords (Octaves)

♩ = 80

EX 243

(A^b) (E^b) (D^b) (Cm) (B^bm) (E^b) (A^b)

♩ = 75

EX 244

(Cm) (B^bm) (A^b) (B^bm) (E^b) (A^b) (Gm) (Fm) (E^b) (D^b) (E^b) (A^b)

gva -----

♩ = 75

EX 245 Fifths

E^b5 F5 G5 B^b5 C5 E^b5 A^b5 G5 F5 B^b5 E^b5

gva -----

Chapter 7: Natural Harmonics

 See video n. 4

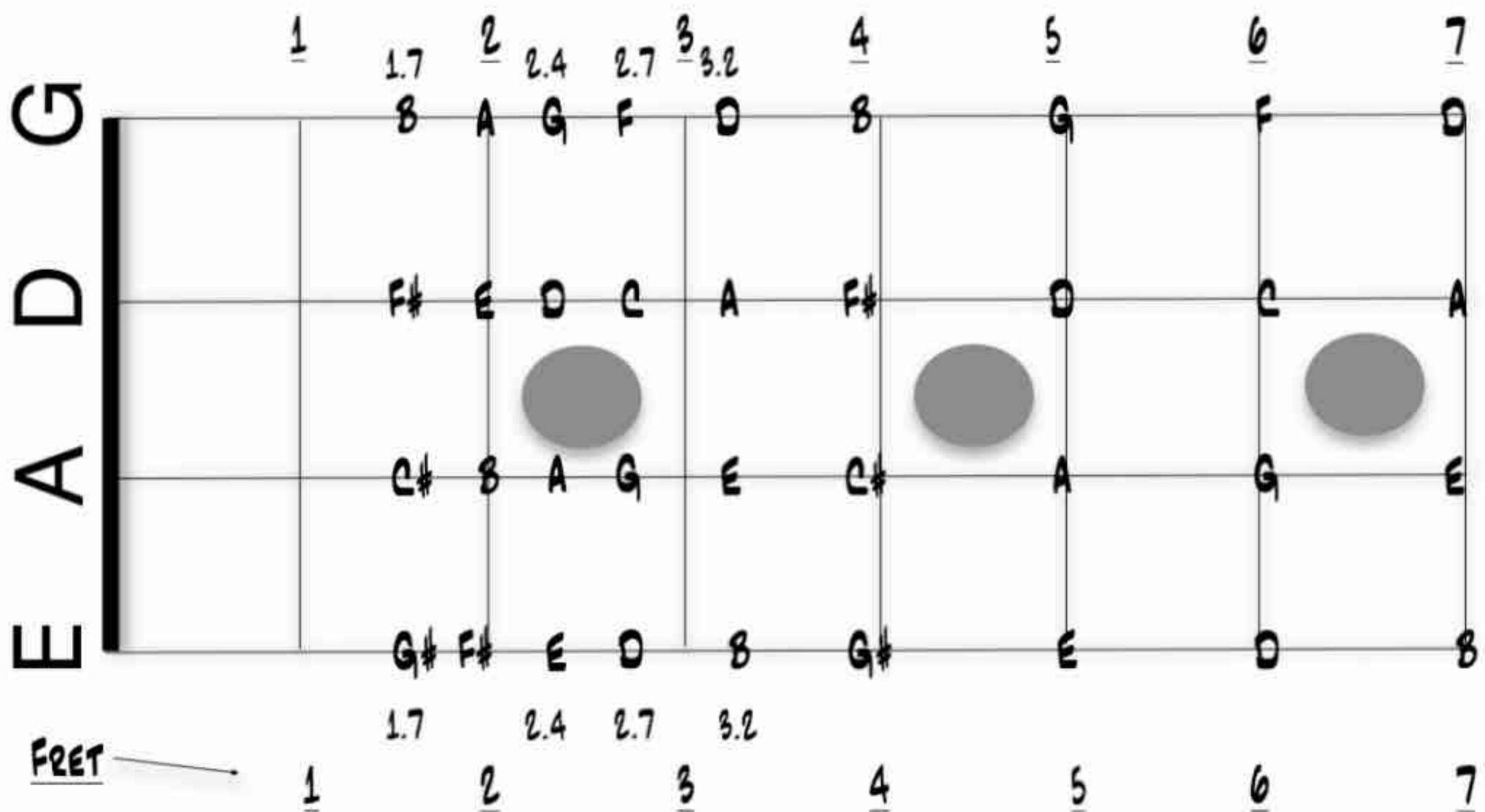
In this chapter we will deal with the topic of natural harmonics.

theoretical hints:

Trying to simplify the explanation as much as possible, we can say that natural harmonics are in practice a series of sounds with a precise pitch (multiples of a base note) and correspond to the natural frequencies of the harmonics of a vibrating string. When a sound is created by the vibration of any body, this is not really a single sound, but a sum of sounds that are sequentially multiples of the base note. However, these sounds are different from each other in terms of pitch (more or less high) and volume (or intensity). Summing up, then, to the “fundamental” sound there are others: which are precisely the harmonics. They determine the timbre of an instrument.

For example, if a string of length X emits a C, the same string also vibrates with a double frequency intensity (equal to length X / 2, second harmonic), emitting a C at the higher octave, and so on.

Below is a table to show you where exactly the harmonics are on our instrument!



To play the natural harmonics, lightly place a finger of the left hand on the string in the exact point where the note you want to play is located, and pluck the string normally with the right hand. Tip: to make the harmonic "come out" better, open the tone and possibly try to play with the bridge pickup open if you have one!

Melodies, themes etc from other instruments

About ♩ = 120

EX 305 Black Market - Joe Zawinul. @1976 Columbia. (Keyboard theme)

B^b7

Bass

About ♩ = 89

EX 306 Barbary Coast - Jaco Pastorius. (from Album Black Market). @1976 Columbia. (Horns part)

0:30

(D^b7)

About ♩ = 84

EX 307 Hejira - Joni Mitchell. @1976 Asylum Records (Guitar part)

C[#]m9

Compose grooves and phrases

♩ = 87

PHRASES USING PATTERNS WITH SEQUENCE OF INTERVALS

EX 328

(B \flat)

8^{va}

1

3

♩ = 80

EX 329

D

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

Substitutions

♩ = 60

Some advice on using minor arpeggios

EX 341 (Use Cm7 arpeggio - C - Eb - G - Bb = 1 - 3m - 5 - 7m of Cm)

Bass

Cm ^{8va} *tr*

EX 342 (Use Fm7 arpeggio - F - Ab - C - Eb = 4 - 6m - 1 - 3m of Cm)

Cm ^{8va} *tr*

EX 343 (Use Gm7 arpeggio - G - Bb - D - F = 5 - 7m - 9 - 11 of Cm)

Cm ^{8va} *tr*

EX 344 (Use Dm7 arpeggio - D - F - A - C = 9 - 11 - 13M (Dorian note!!!) - 1 of Cm)

Cm ^{8va} *tr*

EX 345 (Improvising some lines alternating the various arpeggios - Example Cm7 and Fm7)

Cm ^{8va}

etc. EX 346 (Example with Cm7 and Dm7)

^{8va}

Play "In & Out"

♩ = 80

EX 349 Use of major seventh on minor chords

E^bm *gva*

Bass

19 20 19 15 16 17 15 17 18 15 17 14 (14) 14 15 16 17 15 17 18 16 15 17 18

♩ = 92

EX 350 Minor pentatonic scale on dominant seventh chords

B^b7 *gva*

6 8 6 6 X X 4 6 X 6 7 8 6 5 6 8 X X 8 10 8 11 8 11 (11)

gva

6 8 6 7 X X 6 8 8 6 7 8 6 5 X 11 15 15 13 15 13 11 13 11 13 11 13 11 13

♩ = 65

EX 351 Tension and resolution on II - V - I

Dm *gva* G7

D Dorian GdimH/W

14 10 16 12 17 14 19 15 19 16 18 17 15 14 16 15 13 12 10

C *gva* Cmajor

10 10 9 12 9 X 9 X 10 10 8 7 5

How to use modal scales

♩ = 62

Groove using Dorian scale

EX 352

Fm7

8va

Bass

♩ = 92

EX 353

F#m

Groove using Phrygian scale

♩ = 100

EX 354

Fm7

Apply the concepts studied in various musical genres

♩ = 75

BALLAD AND MELODICAL PHARSES

EX 365

Chords: G, F#m7, Bm7, G, F#m7, Cmaj7/D

15^{ma}

Chords: G, F#m7, Bm7, G, F#m7, Cmaj7/D

8^{va}

Slightly Gliss.

♩ = 80

EX 366

Chords: E, A, E

8^{va}

Chords: E, A, E

8^{va}

REAGGAE GROOVE

♩ = 73

EX 367

Chords: A^bm, D^bm

Chords: A^bm

Chapter 16: Song analysis

- *A Remark You Made*⁸ (EX 379)

This instrumental ballad was composed by Zawinul, who later said that he had written it knowing that Jaco's way of playing the fretless would make the piece a masterpiece. The key is essentially E \flat major, but, as in almost all Weather Report songs, there are a lot of chords, and harmonically this piece is not easy either. After a brief introduction and a first part where Jaco plays his first melodic line, we arrive, in the ninth bar, in what I believe is one of the most beautiful, melodic and singable phrases ever played with a bass. By examining the notes in relation to the chords, it can be ascertained that the line starts from the tonic of Cm and arrives in vibrato at the next chord (A \flat). Basically we can say that the entire line is built on the natural minor scale of Cm.

B
0:37

Cm11 A \flat G/B Cm11/E \flat Fadd9 B \flat /A \flat Gm Cm7 A \flat /C G/B

In the part that precedes the coda, we arrive at the magnificent solo of Zawinul: the chords are 2, E \flat and D, and Jaco makes everything truly magical, playing them with his unmistakable style and reinforcing the harmonic part of the piece being at the same time melodic and never "intrusive". (EX 380)

The coda repeats section B.

⁸ Joe Zawinul, *A Remark You Made*. Weather Report. Heavy Weather, © 1977 Columbia Records