

**IGOR SARDI**

# **JACO PASTORIUS: THE COMPLETE STUDY**



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

**PDF Version**

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# Brief review of the triads

## Major triads (examples in D)

*First inversion*
*Second inversion*

D
D/F#
D/A

*8va*

Bass

*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 *8va* *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<sup>b</sup>maj7 Dmaj7 D<sup>b</sup>maj7

*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<sup>b</sup>m7 Dm7 D<sup>b</sup>m7

*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 Ionan F Ionan

*8<sup>va</sup>*

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<sup>#</sup> Ionan

*8<sup>va</sup>*

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 Ionan

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<sup>+</sup> Ionan E Dorian

*8<sup>va</sup>*

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<sup>va</sup>*

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<sup>va</sup>*

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. EX 240 Fifths

etc. EX 241 Thents etc.

EX 242 Alternating open strings

## Chords (Octaves)

♩ = 80  
EX 243

(A<sup>b</sup>) (E<sup>b</sup>) (D<sup>b</sup>) (Cm) (B<sup>b</sup>m) (E<sup>b</sup>) (A<sup>b</sup>)

♩ = 75  
EX 244

(Cm) (B<sup>b</sup>m) (A<sup>b</sup>) (B<sup>b</sup>m) (E<sup>b</sup>) (A<sup>b</sup>) (Gm) (Fm) (E<sup>b</sup>) (D<sup>b</sup>) (E<sup>b</sup>) (A<sup>b</sup>)

gva

♩ = 75

EX 245 Fifths

E<sup>b</sup>5 F5 G5 B<sup>b</sup>5 C5 E<sup>b</sup>5 A<sup>b</sup>5 G5 F5 B<sup>b</sup>5 E<sup>b</sup>5

gva

# Chapter 7: Natural Harmonics

 See video n. 4

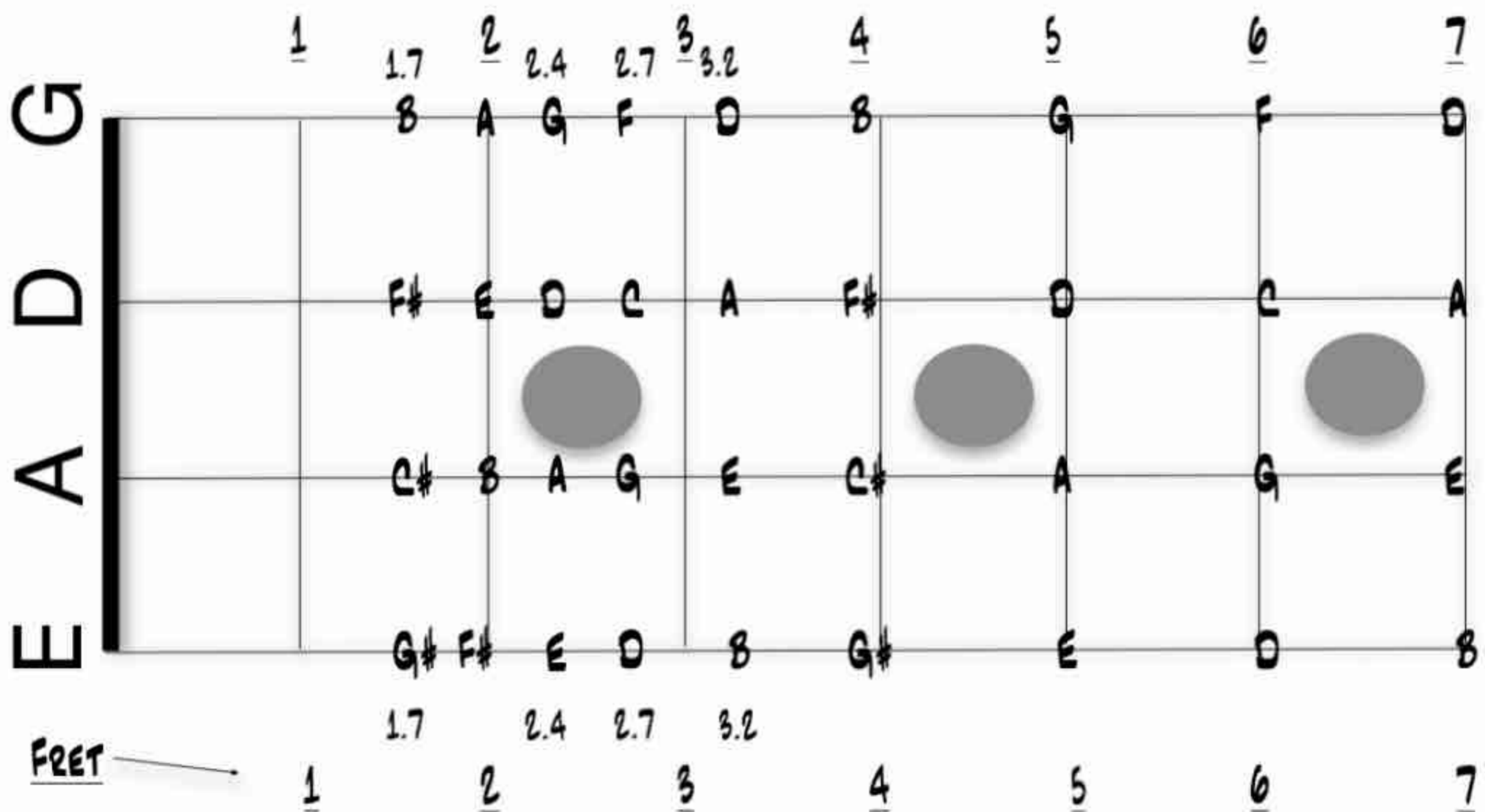
In this chapter we will deal with the topic of natural harmonics.

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<sup>b</sup>7

Bass

About ♩ = 89

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

0:30

(D<sup>b</sup>7)

About ♩ = 84

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

C<sup>#</sup>m9



# Jaco "cliché"

♩ = 105

**Jaco Classic staccato (with sixteenth notes and ghost notes)**

EX 311 In "The Chicken" style

Bass

♩ = 105

EX 312 Again in the style of "The Chicken", with the minor seventh on the downbeat of the first movement

♩ = 87

EX 313 In the style of "Barbary Coast", "Come On Come Over" etc.

♩ = 100

EX 314 Phrases in sixteenth notes on a dominant seventh chord (Examples in C7)

# Compose grooves and phrases

♩ = 87

## PHRASES USING PATTERNS WITH SEQUENCE OF INTERVALS

EX 328

(B<sup>b</sup>)

8<sup>va</sup>

1

3

♩ = 80

EX 329

D

8<sup>va</sup>

5

7

♩ = 77

EX 330

B<sup>b</sup>

8<sup>va</sup>

9

11

# 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 <sup>8va</sup> *tr*

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

Cm <sup>8va</sup> *tr*

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

Cm <sup>8va</sup> *tr*

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

Cm <sup>8va</sup> *tr*

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

Cm <sup>8va</sup>

etc. EX 346 (Example with Cm7 and Dm7)

<sup>8va</sup>

# Play "In & Out"

♩ = 80

EX 349 Use of major seventh on minor chords

E<sup>b</sup>m *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<sup>b</sup>7 *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

8<sup>va</sup>

Bass

8<sup>va</sup>

♩ = 92

EX 353

F<sup>♯</sup>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<sup>ma</sup>

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

8<sup>va</sup>

Slightly Gliss.

♩ = 80

EX 366

Chords: E, A, E

8<sup>va</sup>

Chords: E, A, E

8<sup>va</sup>

## REAGGAE GROOVE

♩ = 73

EX 367

Chords: A<sup>b</sup>m, D<sup>b</sup>m

Chords: A<sup>b</sup>m

## Chapter 16: Song analysis

### - *A Remark You Made*<sup>8</sup> (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.

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

