

# JACO PASTORIUS

## MODERN ELECTRIC BASS

Jaco Pastorius with Jerry Jemmott

### CD Track List

1	Introduction	20	Example 17
2	Interview	21	Example 18
3	Example 1	22	Example 19
4	Example 2	23	Example 20
5	Example 3	24	Example 21
6	Example 4	25	Interview
7	Example 5	26	Example 22
8	Example 6	27	Example 23
9	Example 7	28	Example 24
10	Example 8	29	Example 25
11	Example 9	30	Example 26
12	Example 10	31	Example 27
13	Example 11	32	Example 28
14	Example 12	33	"Narnia"
15	Example 13	34	Interview
16	Example 14	35	Example 29
17	Example 15	36	"Ragae"
18	Example 16	37	"Funky Blues"
19	Interview	38	"America"

Interview and text: Jerry Jemmott  
Revised edition transcriptions: Lincoln Goines  
Additional transcriptions and introduction: Mark Egan  
Initial transcriptions: Jerry Jemmott and Kjell Benner

Cover and interior photographs by Ebet Roberts.



Copyright © MCMXCI, MMVI Alfred Music Publishing Co., Inc.

All rights reserved.

Revised Edition

ISBN-10: 0-7692-4806-3 (Book & CD)  
ISBN-13: 978-0-7692-4806-6 (Book & CD)

# FOREWORD

The goal of this book is to make the contents of the interview portion of the video tape, *Jaco Pastorius: Modern Electric Bass*, more accessible to the serious musician who wishes to learn the art of electric bass playing and improvisation. Through the many examples and solos in the book, you will begin to understand the importance of thinking, more than feeling, in the creation of music. Then you will ultimately be able to understand and interpret what you feel, in addition to learning or *re-learning* how to play the electric bass in a very musical way.

The playing of random notes, “wiggling your fingers,” doesn’t require much thought, whereas the playing of specific patterns does. Just because a phrase or pattern was created with a sixteenth-note feeling doesn’t mean that you have to *practice* it at a fast speed. Proceed at your own speed, always using a metronome while practicing the material.

Knowledge of theory, harmony, chord and scale construction and use of the universal number system of scale steps is a must to facilitate the rapid and thorough learning of your instrument. A brief review is provided for the purpose of memorizing patterns by

scale degree or chord quality, interval sequence, etc. This number system speeds learning, execution and transposition to other keys and rhythms, in addition to providing a focus for ideas while improvising when accompanying and soloing.

Do yourself a favor! Rewrite the examples from the tape and include at the top of each note its scale degree and chord quality. You will be amazed at how much deeper your understanding will become when this is done. Transcribe the examples and solos yourself, always looking for some kind of pattern. This is excellent for ear training.

Your goal should be to *think fast*, as opposed to *playing fast*. Memorize the patterns by always asking yourself, “what’s the pattern, how many times, what is the sequence, which direction (ascending or descending), what’s next?”

When you pick up your instrument, always play something specific, such as a chord or arpeggio, part of a scale, song, etc. In other words, have something in mind (tell yourself what to do) and execute it flawlessly, but slowly at first. Good luck! Make it happen!

—Jerry Jemmott

# INTRODUCTION

It’s very rare for a musician to come along that has the genius and talent to revolutionize the approach to an instrument — Jaco was one of those special individuals.

I was fortunate to have been able to study and play with Jaco both in Miami and on tour with the Gil Evans Orchestra. The energy and feeling with which he approached the music along with his virtu-

osity and sound, is what was so inspiring to all of us.

Keep in mind when you’re practicing these exercises that it’s the *feeling* and *energy* you put into them that really brings the music to life. Use these ideas along with your own imagination to develop your own style of playing.

Thanks Jaco, your music lives on in the universe.

—Mark Egan

# BRIEF REVIEW

**W**estern music is based on the chromatic scale out of which the major scale is formed. The major scale is constructed with the following formula: in ascending order; root (1st scale

degree), whole-step, whole-step, half-step to the 4th degree, three consecutive whole steps to the 7th degree, and a half-step to the octave to complete the scale.

*Modal scales* are derived from the major scale, but start on different degrees, using the same pattern of whole and half-steps as the major scale. Below are the differ-

ent modes with their relative chords and their major scale starting points and construction.

<b>Ionian</b>	<b>I</b> 1-2-3-4-5-6-7-8—R-W-W-H-W-W-W-H
<b>Dorian</b>	<b>II</b> 2-3-4-5-6-7-8-2—R-W-H-W-W-W-H-W
<b>Phrygian</b>	<b>III</b> 3-4-5-6-7-8-2-3—R-H-W-W-W-H-W-W
<b>Lydian</b>	<b>IV</b> 4-5-6-7-8-2-3-4—R-W-W-W-H-W-W-W
<b>Mixolydian</b>	<b>V</b> 5-6-7-8-2-3-4-5—R-W-W-H-W-W-H-W
<b>Aeolian</b>	<b>VI</b> 6-7-8-2-3-4-5-6—R-W-H-W-W-H-W-W
<b>Locrian</b>	<b>VII</b> 7-8-2-3-4-5-6-7—R-H-W-W-H-W-W-W

Chords are built on every other note of a major scale such as 1-3-5-7-9-11-13-15 or 2-4-6-8-10-12-14-16. Notes above the first octave are the same as the notes in the first octave, except that they are an octave higher, so that 8=1, 9=2, 10=3, 11=4, etc.

Write out the scales, modes and chord constructions in reverse order. When transposing to other keys, don't forget to give the proper accidental which will agree with the scale formula you are using.

Chord construction for ascending 7th chords:

<b>Major</b>	root—major 3rd—minor 3rd—major 3rd
<b>Minor</b>	root—minor 3rd—major 3rd—minor 3rd
<b>Dominant</b>	root—major 3rd—minor 3rd—minor 3rd
<b>Diminished</b>	root—minor 3rd—minor 3rd—minor 3rd
<b>Half-Diminished</b>	root—minor 3rd—minor 3rd—major 3rd
<b>Augmented</b>	root—major 3rd—major 3rd—minor 3rd

If the distance between the root and the third scale degree is two whole-steps (major 3rd), the scale or chord quality is major. If the distance between the root and the third is one and a half-steps (minor

third), then the chord or scale is minor.

Diminished chords employ all minor thirds and the scale construction is W-H-W-H-W-H-W or H-W-H-W-H-W-H-W-H.

## KEY

- o – Let harmonic ring.
- x – Play as dead note.
- ◇ – Open diamonds indicate natural harmonics—where they occur indicates finger placement.
- – Filled notes denote standard notes.
- D – Strings used are shown below staff.

Numbers used are Jaco's left hand fingering.

## MAJOR SCALE MODES

C Ionian (1st degree)

1            2            3            4            5            6            7  
                   (9)                   (11)                   (13)

C $\Delta$ 7  
9 11 13

C Dorian (2nd degree)

1            2            b3            4            5            6            b7  
                   (9)                   (11)                   (13)

C-7  
9 11 13

C Phrygian (3rd degree)

1            b2            b3            4            5            b6            b7  
                   (b9)                   (11)                   (b13)

C-7  
b9 11 b13

C Lydian (4th Degree)

1            2            3            #4            5            6            7  
                   (9)                   (11)                   (13)

C $\Delta$ 7  
9 #11 13

C Mixolydian (5th Degree)

1            2            3            4            5            6            b7  
                   (9)                   (11)                   (13)

C7  
9 11 13

C Aeolian (6th Degree)

1            2            b3            4            5            b6            b7  
                   (9)                   (11)                   (b13)

C-7  
9 11 b13

C Locrian (7th degree)

1            b2            b3            4            b5            b6            b7  
                   (b9)                   (11)                   (b13)

C-7(b5) (C $^{\circ}$ 7)  
b9 11 13

## MELODIC MINOR SCALE MODES

C Melodic Minor

1            2            b3            4            5            6            7  
                   (9)                   (11)                   (13)

C- $\Delta$ 7  
9 11 13

C Dorian b2 (B $\flat$  Melodic)

1            b2            b3            4            5            6            b7  
                   (b9)                   (11)                   (13)

C-7  
b9 11 13