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different passes. I just remember that Jaco, Joe, and Wayne were always present, for anyone's overdubs or punches."

**HAVONA: SIX MINUTES OF
SUBLIME SUB-HOOK**

"Havona" begins with Zawinul's seemingly random synth-chord stabs, locked in when Acuña's cymbal-led kit enters, in bar 7 [see music, page 22]. Synth and kit roll on, building the suspense that's capped by Acuña's superb two-bar cymbal break, in bars 22 and 23. At last, Jaco's bass bursts forth (at letter A) with such deftness and presence it's hard to focus on Shorter and Zawinul's half-whole-note melody. Immediately, Jaco establishes his use of all the chord tones available: 3rds, major 7ths, and 2nds/9ths are as prevalent as roots, 5ths, and 3rds. Notes Christian McBride, who recorded the tune on upright for his CD *Sci-Fi*. "It's ingenious the way his note choices switch between being melodic and serving as the bass function. Bar 26 is a great example; he delays the note on the downbeat by first playing the 2nd and 6th. It shouldn't work on paper, but no matter how many times I perform the tune, I've got to play the bass line that way—it's part of the song. Strong-beat/weak-beat is simply not an obstacle for him! That gives credence to the bass line being as much of a melody as, or counter-melody to, his sparse written melody."

Janek Gwizdala agrees: "In a way, Jaco is soloing throughout the song. He's not sticking to an ornate bass line; he's developing motifs that are melodic you could make new compositions out of most of them." In fact, the two-bar length

of most of the changes seems designed to allow Jaco to fill or complete his phrase in the second measure (as in bars 34-35 and 36-37). Steve Bailey best puts it in perspective. "An interesting aspect is how Zawinul and Wayne Shorter let Jaco dominate the music and the mix; their solos are softer and panned to the sides, while the bass is hot throughout. Essentially, the track is just a bass line and a bass solo, with some accompaniment. It's almost not about the bass fitting the

music—it's about the music fitting the bass."

Bars 39 into 40 and 41 caught the ears of our panel, citing both the bluesy fill at the end of bar 39 (which Acuña somehow doubles on his snare) and Jaco's use of a quick *D* and then an *F#* pedal instead of the *A-B* pedal he uses most of the rest of the way. A mistake, perhaps? Not likely, because he could have punched a fix. In bar 44, we arrive at what Jimmy Haslip calls "the torturous turnaround lick." McBride marvels, "How do you

Six Other Recordings Of "Havona"

- 1. Jaco Pastorius Big Band: *Word of Mouth Revisited*, Heads Up, 2003 (Jimmy Haslip on bass)
- 2. Christian McBride: *Sci-Fi*, Verve, 2000 (Christian McBride)
- 3. Maurizio Rolli: *Mood Swings: A Tribute to Jaco Pastorius*, Wide Sound, 2003 (Maurizio Rolli)
- 4. Othello Mollineaux: *It's About Time*, Big World, 2003 (also included on *Gospel for J.F.P. III*, Moonjune 2005) (Marcus Willett)
- 5. Rocco Zifarelli: *Mysterious Voyage: A Tribute to Weather Report*, Tone Center/ESC, 2005 (Matt Garrison)
- 6. Atmos Trio: *Atmos Trio*, www.atmosmusic.com, 2006 (Jeff Obee)

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