


**A STUDY OF JOE PASS' APPROACHES OF MELODIC  
IMPROVISATION IN SEVEN SELECTED TUNES**


**WUNNUD WARAWAN**

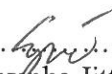
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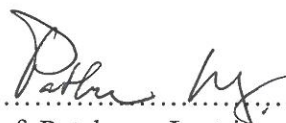
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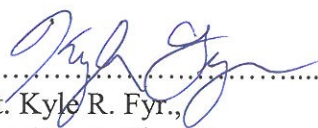
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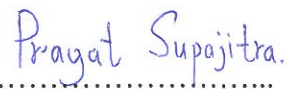
  
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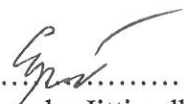
  
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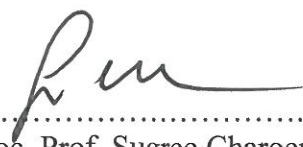
  
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Wunnud Warawarn

A STUDY OF JOE PASS' APPROACHES OF MELODIC IMPROVISATION IN SEVEN  
SELECTED TUNES

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ABSTRACT

This Graduate Recital Documents studied the jazz guitar performance and improvisation of Joe Pass in five standard tunes and two of his original compositions, which were performed in the researcher's Master Recital. The selected tunes were *A Foxy Chick And A Cool Cat*, *Nobody Else But Me*, *For Django*, *The Night Has A Thousand Eyes*, *Quiet Night Of Quiet Stars*, *Deep Purple*, *I Don't Stand A Ghost Of A Chance With You*.

These tunes reflected the characteristics of Pass' jazz language in traditional style, and this research, thus, focused on Joe Pass' approaches to melodic line and improvisation in difference ensemble combinations ranging from duet to quintet. The knowledge gained was also used to inform the researcher's performance in his graduate recital.

KEY WORDS: JOE PASS / MELODIC IMPROVISATION / WUNNUD WARAWAN

68 pages

การศึกษาแนวทางการสร้างทำนองในการบรรเลงคีตปฏิภาณในผลงาน 7 ชิ้นของ JOE PASS  
A STUDY OF JOE PASS' APPROACHES OF MELODIC IMPROVISATION IN SEVEN  
SELECTED TUNES

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ปร.ค.

บทคัดย่อ

วัตถุประสงค์ของรายงานการแสดงเดี่ยวฉบับนี้คือการศึกษาการบรรเลงกีตาร์แจ๊สและ  
คีตปฏิภาณ ของ Joe Pass ในเพลง jazz standard จำนวน 5 เพลง และผลงานประพันธ์ของ Pass  
เองอีกจำนวน 2 เพลง ซึ่งเพลงทั้งหมดได้ถูกนำมาใช้ในการแสดงเดี่ยวของผู้วิจัย

รายชื่อเพลงที่เลือกมามีดังนี้ *A Foxy Chick And A Cool Cat, Nobody Else But Me, For  
Django, The Night Has A Thousand Eyes, Quiet Night Of Quiet Stars, Deep Purple, I  
Don't Stand A Ghost Of A Chance With You.*

เพลงทั้งหมดที่กล่าวไปข้างต้นนั้นสะท้อนให้เห็นถึงความเป็นเอกลักษณ์ของภาษา  
ในการเล่นดนตรีแจ๊สของ Pass ในภาษาแบบ traditional ดังนั้นในงานวิจัยนี้จึงมุ่งศึกษาวิธีการ  
สร้างแนวทำนอง และการใช้คีตปฏิภาณการบรรเลงในวงแจ๊ส รูปแบบต่างๆ ตั้งแต่ช่วงคอเอท ไปจนถึง  
วงควินเตต ความรู้ที่ได้รับจากการศึกษานี้ได้ถูกนำมาประยุกต์ใช้ในการเตรียมตัวและจัดการ  
การแสดงเดี่ยวของผู้วิจัย

68 หน้า

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## CHAPTER I

### INTRODUCTION

#### 1.1 Introduction and Background

Considered to be in an exponent of traditional jazz guitar, Joe Pass has represent the jazz improvisational styles filled with bebop language and chord-melody ideas. Academically, the guitar performance of Joe Pass presents more traditional substances which are more straightforward for improvisational studies compared with that of the newer players. Joe Pass is also famous for his simultaneous performances of melodic lines and accompaniment, known as “chord-melody” playing. Since the 1970s, Joe Pass has released a highly renowned series of guitar solo albums entitled *Virtuoso*, which features his mastery of guitar solo playing. “The guitarist earned international standing with his 1973 solo album, “*Virtuoso*,” which he considered one of his best. He later used the same title, adding successive numbers, for other solo albums.” (Oliver, 1994). “*Virtuoso* was the recording to announce that Joe Pass had arrived. Pass had accomplished, using standard guitar performance techniques, to play lead melody lines, chords and bass rhythm simultaneously and at tempo, giving the listener the impression that multiple guitars were being played.” (Bailey, 2005).

Chord-melody is one of jazz guitar playing styles. It’s combined with harmony, melody and bass, which is similar to piano texture. “Pass’ technique was so dazzling that he was compared to pianist Art Tatum; his ideas came in a constant flow.” (Feather, 1994). In pianoless trio band this technique is really crucial.

Also Joe Pass had released many impressive albums such as *Eximious*, *Chops* and *For Django*. *Eximious* is an album by Joe pass and Niels-Henning Ørsted Pedersen, double bass player. This album showed how to manage the pianoless trio band. “Pass swings hard throughout, is consistently inventive within the bebop tradition, and indulges in close interplay with Pedersen. Together, these musicians make the wondrous seem effortless.” (Yanow, n.d.). Next album, *Chops*, was also performed by Joe pass and Niels-Henning Ørsted Pedersen in duet format. “Their duo

Pablo date is as exciting and full of inventive interplay as one would hope.” (Yanow, n.d.).

Lastly, *For Django* is an album by Joe Pass. “He focused on just swinging melodies. The solo guitar stuff was terrific, but laden with all those technicalities, it didn’t bounce as hard. As a backup, his playing was intentionally restrained in order to keep the spotlight on the star. However when Joe Pas had a band backing him up, and he was free to rip, his dexterity and harmonic bebop knowledge came to the forefront and the result was absolutely devastating.” (Halperin, 2015). In his Allmusic review, critic Scott Yanow wrote that the album was long considered a classic and that “Although Pass was actually more strongly influenced by Charlie Christian than by Reinhardt and he had already formed his own style, he has no difficulty fitting into the music.” (Yanow, n.d.). “And Pass began to receive greater recognition as an innovative mainstream guitarist whose clear roots in Charlie Christian brought a fresh perspective to music associated with the legendary Django Reinhardt.” (Kelman, 2006).

“During the swing era, guitar was beginning to be viewed as more than a timekeeping member of the rhythm section. Prior to the emergence of Django Reinhardt, most jazz guitarists had played brief, chord solos which were technically quiet modest by comparison with piano and horn solos. That changed with the appearance of Charlie Christian and Django Reinhardt.” (Gridley, 2000, p. 103, 104). They are generally held to have initiated the use of the guitar to play melodies and melodic lines improvisations over other instruments. Over the years, jazz guitarists have been able to solo in standard jazz idioms, such as bebop, cool jazz and so on. Melodic line improvisation also called single-note soloing. “‘Single-Note Soloing’ is another way of saying ‘Single-Note Playing’, which means playing one note at a time or, more accurately, playing successions of single notes, which form melodies.” (Greene, 1978, p. 3).

Joe Pass is known as magnificent performer apart from that he’s also pedagogue. Joe Pass also published his own books that show his conceptual in improvisation.

This present research aims to study the jazz guitar performance of Joe Pass in difference ensemble combinations such as jazz guitar quintet, quartet, trio, and duet.

Its main issues are Pass’ playing approaches in traditional jazz styles (e.g. Swings of different tempos, Latin, Waltz and Bossa Nova) and his melodic line improvisation. As a part of Master Recital preparation, this detailed study of Pass’ jazz guitar playing will be used to inform and construct an engaging, insightful performance.

### 1.2 Selection of Repertoire for Performance

For this master recital, seven standard tunes will be presented and two of them; *A Foxy Chick And A Cool Cat*, *For Django* will be his own composition. In selecting the songs to be included in this recital, the characteristics of Joe Pass’ guitar solo are taken into consideration. Upon some initial brief solo analysis, the researcher mainly chooses the songs whose Joe Pass’ guitar solo sections can well represent his own signature characteristics so that solo analysis can be easier to do in the later stage of the concert preparation. Although each of the tunes will not be played exactly like the original versions, the researcher’s guitar performance will be played using the styles of Joe Pass as much as possible.

The table below depicts the planned song arrangement as described earlier.

**Table 1.1** Selected pieces from Joe Pass album

No.	Song	Composer	Style	Remark for the Original Version
1	A Foxy Chick And A Cool Cat	Joe Pass	Medium Swing	This tune is come from <i>Eximious</i> album in trio format. It was released in 1982. Head part, guitar use chord melody to play. And improvisation part combines with single line and chord melody. Drums use brush to play. Bass in head part, have to fill space in tune.
2	Nobody Else But Me	Oscar Hammerstein and Jerome Kern	Medium Swing	This tune is come from <i>Simplicity</i> album in quartet format. It was released in 1967. Guitar use a melodic line to play in head and improvisation part. This tune has many useful melodic line and polished solo from Joe Pass.

**Table 1.1** Selected Pieces from Joe Pass album (Cont.)

3	For Django	Joe Pass	Waltz	This tune is come from <i>For Django</i> album in quartet format. It was released in 1964. Time signature is in $\frac{3}{4}$ . In original song use rhythm guitar perform by John Pisano to accompany. But researcher use piano instead.
4	The Night Has A Thousand Eyes	Jerry Brainin	Latin	This tune is come from <i>Joy Spring</i> album in quartet format. It was released in 1964. In improvisation part, band play in swing feels so materials that Joe use is bebop line in many chorus but never runs out of inventive ideas.
5	Quiet Night Of Quiet Stars	Antonio Carlos Jobim	Bossa Nova	This tune is come from <i>Chops</i> album in duet format. It was released in 1978. Bass have more interactive and support with guitar. In head part, guitar combines with melodic line and chord melody.
6	Deep Purple	Peter De-Rose	Medium Swing	This tune is come from <i>The Complete Pacific Jazz Joe Pass Quartet Sessions</i> album in quartet format. It was released in 2001. In head part, guitar plays with chord melody idea. Solo part mostly use melodic line.
7	I Don't Stand A Ghost Of A Chance With You	Victor Young	Medium Swing	This tune is come from <i>One for My Baby</i> album in quintet format. It was released in 1988. Saxophone and guitar play melody. In solo part, guitar use various sentimental melodic line.

### 1.3 Statement of Purpose

The purpose of the study is for the studies of the jazz guitar performance and improvisation of Joe Pass, which has not been widely available in the form of academic research. In additions, the analysis of his improvisation will be used to inform the researcher's Master Recital.

## 1.4 Objectives

1.4.1 To analyze the jazz improvisational styles of Joe Pass.

1.4.2 To use essential materials from the analyses of the seven selected songs in Master's recital performance.

## 1.5 Scope of the Study

In this Thematic paper will study in seven tunes from different albums. Major focus is his melodic line improvisation. *Quiet Night Of Quiet Stars* will be played in a duet format that includes electric guitar and double bass. *A Foxy Chick And A Cool Cat* will be played in a trio format that includes electric guitar, double bass and drums. The duet and trio formats stated above can be referred to as a "pianoless" format. As a result, the absence of the piano, which is the musical instrument capable of creating harmonies, implies that the guitar player will have to create harmonies by his own. Guitar chord-melody skills will be one of the important skills need for performing in these formats.

*Nobody Else But Me, For Django, The Night Has A Thousand Eyes, Deep Purple* has been played in a quartet format that includes electric guitar, piano, double bass and drums. And for last song of master recital; *I Don't Stand A Ghost Of A Chance With You* has been played in a quintet format that includes saxophone, electric guitar, piano, double bass and drums. With the piano, which is an instrument capable of creating harmonies, the guitar will have more freedom of improvising without worrying about the presence of the harmonies. Hence, the guitar improvisation in these songs will likely feature more of the fluent single note lines that show Joe Pass' signature jazz languages.

## **1.6 Expectation**

1.6.1 To specialize the improvisational style of Joe Pass.

1.6.2 To provide an academic work exclusively dealing with Joe Pass' improvisation.

1.6.3 To incorporate Joe Pass improvisational style into the researcher existing jazz guitar performance.

1.6.4 Successfully perform the master recital, both individually and as a group.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

As mentioned earlier in chapter I, amongst the qualities of Joe Pass' jazz guitar performance that the researcher finds to be the most inspiring and hence led to the conduct of this research are his chord voicing, prominent melodic improvisation, and unique ways of musical phrasing and solo development.

In conducting this research, the above qualities of Joe Pass' performance have been particularly studied in order to purposes set forth in the previous chapter. To carry out the work, several literatures have been reviewed, covering a range of Pass' musical elements. Most of the related literatures gathered for the study are in the form of textbook, jazz instruction media, and books on transcription and solo analysis. In all the literatures gathered, however, there is no academic research that exactly correlates the topics of interest. Hence, the review of related literatures in this chapter will not include academic research review.

Below are the reviews of the literatures related to the jazz performance style of Joe Pass.

#### 2.1 Textbooks

*Joe Pass Guitar Style* by Joe Pass and Bill Thrasher

*Joe Pass Guitar Style* (Pass & Thrasher, 1970) is a textbook published in 1970 and written by Joe Pass, together with Bill Thrasher. This book is considered to be an important volume on both the harmonic and melodic aspects of the modern guitarist with an emphasis on improvisation. *Joe Pass Guitar Style* is divided into two parts, to involve both the harmonic and melodic aspects of Joe Pass guitar style. Part one – harmony – includes the areas of chord construction, chord embellishment, chord substitution, chord connection and symmetric chords. These contents demonstrate the concept of Joe Pass' guitar accompaniment style. The major disadvantage of this

section, however, is the lack of sufficient examples. Instead, the section attempts to clarify Joe Pass' accompaniment ideas, hence requiring the readers to have adequate background knowledge and understanding in jazz theories so that the knowledge can be applied properly.

Part two, the melody, includes the issues of chord scale relationship, the application of various scales used commonly by Joe Pass, e.g. altered scale and whole tone scale, ear training, chord resolution, improvisation, various categories of the blues – traditional jazz blues, minor blues, modern blues, – the rhythm changes, 3/4 blues and various other issues regarding jazz guitar solo.

Described below are some of the major subjects included in the part two of this book:

**Chord scale relationship:** This part explains theoretically how scales can be used in a given chord or chord progression. Despite its extensive theoretical explanation of chord scale relationship, this part is likely to be quite incomprehensible for the beginners as the part mentions nothing about scale construction. In the researcher's point of view, in addition to the explanation of how scales are to be used, the description of each scale construction should also be included to help readers with basic jazz scale knowledge understand the concept more easily.

**Altered scales:** This part shows how Joe Pass improvises over the altered dominant chords using altered scale. He uses mostly on the passing tone and altered note, regardless of mode and scales. Nevertheless, one of the drawbacks of the explanation in this part is the lack of enough examples. For most beginners not familiar with the jazz improvisation in the advanced level, the sound of the altered scales are considered to be strange and quite difficult to understand. Therefore, additional examples should be provided to make the content more understandable for beginners.

**Ear training:** Joe Pass desires the reader to be familiar with the scales sound of each type of chord and scale. In the researcher's point of view, the content of this part may not sufficiently helpful in improving the reader's hearing skills because examples is not designed well. Instead, the content of this part maybe more appropriate as an explanation of how scales and arpeggios can be used in relation to the chord or chord progression.

Whole tone scales: This section describes how the whole tone scales can be used in various types of chords, as well as exemplifies a few jazz lines constructed from the whole tone scale. As with other section of this books, however, more examples should be given to help the reader better understand how whole tone scale is used in the style of Joe Pass.

Chord resolution: this section discusses how various types of dominant seventh and diminished seventh chords can be resolved. While learning processes in other sections explained previously can be somewhat deterred by the lack of examples, the chord resolution part provides several examples of the melodic lines that can be used in relation to the each type of chord resolution. Nevertheless, the major disadvantage of this part turns out to be the lack of sufficient explanation to help the readers to develop their own ideas of how the construct the solo line during the chord resolution.

Additional content is various examples of melodic lines used in the commonly used chord progression in jazz, such as traditional jazz blues, minor blues, modern blues, rhythm changes, and 3/4 blues. While the examples given in this additional part include some of the stylistically great jazz melodies, each example features an excessively long solo line without space, making practice of the line more difficult.

Focuses mainly on the jazz melodic lines used by Joe Pass, this book is more appropriate for intermediate player than for beginners due to the lack of explanation of the basic theoretical knowledge. In order to better understand and apply the subject matters of the book, the reader should have appropriate analytical skills. On the other hand, the major advantage of this book is that it was written by Joe Pass himself. As an author of the book, Joe Pass, has presented the concepts and methods of his melodic lines improvisation very clearly.

*The Joe Pass Guitar Method* by Joe Pass

A textbook written by Joe Pass himself, *The Joe Pass Guitar Method* (Pass, 1977) is divided into three parts, namely the scales, scale exercises, and scale application examples, which are detailed below.

In *the Joe Pass Guitar Method*, Joe Pass described basic scales for improvisation with the details that are more suitable for beginners. The substance of

the book includes the use of various scales such as major, jazz melodic minor, harmonic minor, and various types of dominant scales, among others. In addition to the theoretical explanation, Joe Pass also designed various scales exercises, patterns, and sequences that the researcher believes are effective in developing the basic skills for beginning to intermediate level jazz players. Furthermore, a variety of scales application examples, Jazz short melodies (aka “licks”), and solo transcriptions are provided to help the reader apply the knowledge gathered in real life situations.

The drawback of this book, however, is the lack of explanation to connect the basic knowledge given in the early chapters to the transcription. For example, the first part of the book includes the basic knowledge on scales and pattern while, e.g. the construction of scales and how scale patterns. Then, the latter part moves right to the transcription without sufficient explanation of how the knowledge in the first part can be applied.

Despite the presence of many valuable transcriptions, this book is not suitable for beginners since there are some gap between the knowledge for beginner (e.g. how to construct the scales and scale patterns) and the advanced player (e.g. the transcriptions).

## 2.2 Solo Transcription Books

*The Best of Jazz Guitar* (Marshall, 2000) and *The Best of Joe Pass* by Wolf Marshall

Both books are jazz solo transcription books that contain various songs and styles. These two books include many useful contents on improvisation such as chord melody and melodic lines. The book *The Best of Joe Pass* (Marshall, 2003) includes songs that researcher chooses to play in the Master Recital, such as *The Night Has a Thousand Eyes*, *For Django* and *Nobody Else but Me*. The advantages of these books are its convenience for study because these books are written in both music notation and guitar tablatures. Furthermore, the essential ideas for improvisation and songs information are included. Since the two books reviewed here are the solo transcription books, they lack the explanation of concepts, ideas, and solo analysis which may help the reader to apply the solo transcription in his/her own improvisation.

It would be ideal if the books bring and analyze some phases from the solo transcriptions.

## 2.3 Instruction Media

*Joe Pass Jazz Lines* by Joe Pass

*Joe Pass Jazz Lines* (Pass, 1989) is the series of Joe Pass' jazz guitar teaching videos and exercise books that include the contents such as Joe Pass' common melodic lines constructed using major, minor, static dominant seventh, altered dominant scale. These educational series provides several phases, examples, and etudes that include long phrases to be played on certain chords, chord changes, and turnarounds. Presented in both music notation and audio/video media, the *Joe Pass Jazz Lines* makes Joe Pass' jazz language somewhat easier to understand and makes jazz practices more comfortable.

As with other books reviewed above, the main disadvantage of this series is the lack of the explanation of the conceptual idea of Joe Pass' improvisation, such as chromatic approach, and mode and scales, for example. Moreover, the jazz patterns provided in this educational series are designed for the readers to memorize and play exactly what given in the audio/video media, while in real improvisation, jazz players are expected to be able to "alter" the practiced line/pattern a bit. Hence, the readers who do not have enough foundations in jazz improvisation will experience the problem of not being able to apply such patterns or lines in their real improvisation.

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1 Research Questions

The purpose of this study is to thoroughly analyze the melodic line improvisation of Joe Pass, and to provide his concept to performance practice.

Research questions are as follows:

3.1.1 In the process of improvisational skill development, how a jazz guitarist can ingrain the improvisational styles of Joe Pass into his/her playing?

3.1.2 What are the most interesting aspect of Joe Pass' melodic line improvisation of Joe Pass?

3.1.3 What are the musical characteristics, particularly those regarding the melodic lines, that set Joe Pass apart from other jazz guitar player in his era?

#### 3.2 Data Gathering Procedure

To achieved the purpose of this topics, Data gathering procedure are based on [1] song selections, [2] Joe pass' improvisation ideas and related theoretical.

From song selections, the researcher chooses seven songs that's comprehensive and have outstanding melodic line improvisation. So it will be easily to analyze. The data are gathered from two transcription books. *The Best of Jazz Guitar* and *The Best of Joe Pass* by Wolf Marshall are transcription books, which provide Joe Pass solo transcription so researcher can be benefit from that. In *The Best of Joe Pass* includes solo transcriptions from songs that researcher chooses to perform, such as *The Night Has a Thousand Eyes*, *For Django* and *Nobody Else but Me*.

The information of Joe Pass' improvisation ideas and related theoretical are gathered from two textbooks, and video instruction. *Joe Pass Guitar Style* by Joe Pass and Bill Thrasher, which is expedient textbook that shows Joe Pass improvisation ideas. It has two sections; part one is harmony and part two is melody. But researcher

mainly focuses in section two that is melody part. This section includes many gainful topics such as chord scale relationship, altered scale and chord resolutions. All topics feature Joe Pass' improvisation idea and his theoretical, as Joe Pass is an author of this textbook. Another textbook *The Joe Pass Guitar Method* by Joe Pass is more detail about scale that Joe Pass used. So researcher will bring his concept to analyze more easily. Last one is video instruction *Joe Pass Jazz Lines* by Joe Pass, This video present his melodic line evidently, which has a short phrasing over many chord types. This will help researcher easy to analyze and use his idea in actual performance.

### **3.3 Analyses**

The primary purpose of the analytical section are [1] to analyze the melodic line improvisation styles of Joe Pass from seven selected songs. [2] to demonstrate how Joe Pass approach his melodic line. [3] to serve as a basis for actual performance. All seven selected songs have a useful melodic line improvisation that will show jazz language, phrasing and most of all his signature line. So the processes can be categorized on these following:

3.3.1. To transcribe and practice focused on selected seven tunes by transcription books and researcher transcriptions.

3.3.2. To categorize materials into two harmonic ways that are harmonic generalization and harmonic specificity.

### **3.4 Organization of the Study**

Chapter I provides brief overviews about Joe Pass background, his improvisation styles and song selections. Chapter II reviews selected literature about melodic line improvisation. Chapter III discusses the methodology of this study. Chapter IV is focuses on the theoretical analysis of Joe Pass melodic line improvisation. Chapter V deals with performance issue. Chapter VI, the last chapter, provides conclusion of the study.

## **CHAPTER IV**

### **THEORETICAL ANALYSIS**

From the study of seven selected tunes by transcriptions which studies on melodic line improvisation of Joe Pass and his characteristics, all the materials can be categorized into two harmonic ways that are harmonic generalization and harmonic specificity.

Harmonic generalization is a material that melodies do not shown an exact harmony of chord progressions and use simple melody that can be played in a long linear melodic line over chord progressions. These materials will make improviser uncomplicated and more fluently on improvisation regardless of functions of each chords.

Harmonic specificity is a material that melodies will identify the individual chords and a melodic line will fit each chords and make a melody that go along with harmony more evidently. Naturally, harmonic specificity is more complicated than harmonic generalization.

Different combinations of harmonic generalization and harmonic specificity in improvisation can create a great variety of playing and characterize the style of the improviser. Improviser will have their own way to choose and mix between these two materials. All materials will discuss in details as follows.

#### **4.1 Harmonic Generalization**

Harmonic generalization is a linear melodic material that may be used over harmonic progressions. With this material, the specific implications of the harmony can be ignored and the primary pitches related to the tonal center, e.g. tonic triad, can be used with some diatonic and chromatic embellishment. Also, blues scales are considered to be one of the materials in harmonic generalization.

### 4.1.1 Progressions

Since harmonic generalization is a linear melodic line that can create a melody over long chord progressions. The harmonically generalized materials are used mainly over simple chord progressions such as chord progressions that do not generally contain non-diatonic notes. Chord progressions that Joe Pass uses generalized materials to play over are

- V7, II-7- V7- Imaj7
- Imaj7, V7- Imaj7, Imaj7- V7
- III-7- VI7- II-7- V7- I
- VI-7- bVI diminished7- V-7

### 4.1.2 Materials

There are two generalization materials that Joe Pass uses for improvisation as discussed below.

#### 4.1.2.1 Blues Scale built on tonic

Blues scale is constructed with Root, flattened third (b3), fourth, flattened fifth (b5), fifth (natural), and flattened seventh (b7). These chromatic flattened are regarded as ‘blues notes.’ “What is commonly called the blues scale would be better labeled the minor blues scale,” (Ligon, 2001, p. 88) as it is constructed from the minor pentatonic scale with one added chromatic tone that is flattened fifth scale degree, giving a minor flavor to a solo line. Despite its minor characteristics, the blues scale is also used as a harmonically generalized material in a major key, illustrated in the example below.

The image shows a musical staff in 4/4 time, starting at measure 78. It features three distinct melodic lines. The first line, labeled 'G Blues Scale', is marked with a bracket and includes a circled 'b' on the third note. The second line, labeled 'G Major Scale', is marked with a bracket and includes a circled '#'. The third line, labeled 'G Blues Scale', is marked with a bracket and includes a circled 'b' on the third note. Above the staff, three chords are indicated: Am7, D7, and Gmaj7. A circled '3' is placed below the staff at the end of the second line.

**Ex. 4.1:** Brainin, J. Measure 78-80. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

From Example 4.1, In G major key, Joe Pass uses G blues scale over II-7 (Am7) - V7 (D7) - Imaj7 (Gmaj7) progressions. Db, Bb and F are blue notes. To create a harmonic variety to the improvised line, typical major-scale materials are usually combined with elements from the blues scale, resulting in an alternate harmonic feel between major and minor. In measure 79-80, Pass plays G major scale between G blues scale.

**Ex 4.2:** Pass, J. Measure 5-8. *A Foxy Chick And A Cool Cat*, performed by Joe Pass in *Eximious*

As seen in Ex 4.2, In F major key, Joe Pass uses F blues scale over a long II-7- V7- Imaj7 progression that is from Gm7, C7 to Fmaj7. In measure 5, Joe Pass plays notes between Bb, Cb<sup>1</sup> and Ab on the first three beats. Cb (B) and Ab are not on diatonic scale. Cb is the flatted fifth scale degree while Ab is flatted third of the F major scale. These notes provide blues characteristics to the line. Then, he, in measure 6, plays a triplet descending blues landing on to F, the root of Fmaj7, in the next bar. In measures 7 and 8, Pass plays Fmaj7 arpeggio and then follows it with F blues scale over Gm7- C7.

<sup>1</sup> This note is respelled as B in the transcription and used as a part of descending chromatic line in measures 5, 6, and 8.

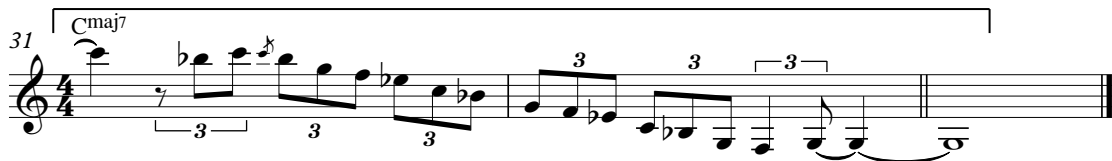
Eb Blues Scale



**Ex 4.3:** Kern, J. Measure 16. *Nobody Else But Me*, performed by Joe Pass in *Simplicity*

The above Example shows Joe Pass plays Eb blues scale over V7 (Bb7) of Eb major key. This line start from Bb and play up to Eb without b5<sup>th</sup>, and descend blues scale without b5<sup>th</sup> scale to low Eb.

C Blues Scale



**Ex 4.4:** Young, V. Measure 31-33. *I Don't Stand A Ghost Of A Chance*, performed by Joe Pass in *One for My Baby*

G Blues Scale



**Ex 4.5:** Brainin, J. Measure 63. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

From example 4.4 and 4.5, Joe Pass plays tonic blues scale over a tonic major 7th chord. In example 4.4, Pass plays C blues scale over Cmaj7 in key of C major. In example 4.5, Pass plays G blues scale over Gmaj7 in key of G major.

From example 4.1-4.5, Joe Pass mainly uses tonic blues scale at the end of each solo section to finish his phrasing.

#### 4.1.2.2 Triadic Generalization

Triadic generalization is a linear melodic line that focus on tertian triad and plays over simple chord progressions. “The primary pitches of the tertian triad are commonly used for linear melodic material in a way that generalizes the harmony” (Ligon, 2001, p. 70) of the original tonic key. For example, In the key of C major, C major triad have been generalized. Triadic generalization also use other notes not just triad but “these three notes are more important than the other diatonic and chromatic pitches.” (Ligon, 2001, p. 70) The other note which elaborate the triad are called non-essential tones.

Non-essential tones denote notes that are not parts of the present harmony and are used to elaborate a melodic line. They are also known as auxiliary tones or non-harmonic tones. Auxiliary tones have many variations such as passing tone (PT.), upper neighbor tone (UNT.), lower neighbor tone (LNT.), leading tone (LT.) and chromatic approaches (CH.).

C Triad Generalization

The musical notation shows a melodic line in 4/4 time over a chord progression: Em7, Am7, Dm7, G7, C, Eb7. The line starts with a triplet of notes (B, D, E) over Em7, followed by a triplet (F, G, A) over Am7. In measure 3, it features a lower neighbor tone (D) and an upper neighbor tone (B) over Dm7, followed by a triplet (C, D, E) over G7. Measure 4 has a passing tone (F) over G7, and measure 5 has a leading tone (B) over C. Measure 6 features a lower neighbor tone (D) and a passing tone (E) over C, and measure 7 features a lower neighbor tone (D) and an upper neighbor tone (B) over Eb7. Fingerings and triplet markings are indicated throughout the line.

**Ex 4.6:** Young, V. Measure 5-7. *I Don't Stand A Ghost Of A Chance*, performed by Joe Pass in *One for My Baby*

As seen in Ex 4.6, From measures 5-7, the chord progressions are III-7- VI7- II-7-V7- I in the key of C major, which are Em7, Am7, Dm7, G7 and C. Joe Pass uses C triadic generalization, a solo line composed of C, E and G and other elaboration notes over these progressions. However, these three notes in the C major triad are essential in this phrasing. In measure 5, Pass uses B and D as leading tone and upper neighbor tone respectively. In measure 6, Pass uses D and F as lower neighbor tone and passing tone. In measure 7, Pass uses two none harmonic tones (D and B) agian in the line occuring on C major chord.

G Triad Generalization

**Ex 4.7:** Brainin, J. Measure 4-5. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

From the above Example, In measure 4-5, Joe Pass uses G triad generalization over V11 (D11) to Imaj7 (Gmaj7) progressions of G major key. G triad are G, B, D and all three notes are important notes of this line. The other notes are an auxiliary tones. In measures 4, C, A and F are passing tone. The line have been resolved form G (beat four of measure 4) to D (beat two of measure 5) by using F, E as passing tones and Eb as chromatic approaches. In measure 5, C, A and F are passing tone, upper neighbor tone and leading tone.

G Triad Generalization

**Ex 4.8:** Brainin, J. Measure 117-120. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

Ex 4.8 portrays similar approach. Here, In measure 117-120, Joe Pass uses G triad generalization over Imaj7 (Gmaj7) to V11 (D11) progressions of G major key. G triad is construct with G, B and D. The others notes are auxiliary tones.

Am Triad Generalization

Sequence

**Ex 4.9:** Jobim, A. C. Measure 37-38. *Quiet Night Of Quiet Star*, performed by Joe Pass in *Chops*

From Ex 4.9, On VI-6 (Am6) - bVI diminished7 (Abdim7) - V-7 (Gm7) progressions in the key of C major, Joe Pass plays all sequence that are same pattern start from triad note go to leading tone and back to triad note. A, C, E are important note of Am triad generalization. The other notes are auxiliary tones.

## 4.2 Harmonic Specificity

“Melodies that utilize the identifying pitches of individual chord as guide tones, arpeggiate the chords, and comply with voice leading principles are considered to be harmonically specific.” (Ligon, 2001, p. 179) Joe Pass uses these materials to specifically address the harmony where the melodic material correlates with the harmonic material. “With a good understanding of individual chord structures and the tones necessary to modulate from one key to the next, an improviser can create expressive melodies that use the dramatic elements of functional harmony as a guide for melodic material.” (Ligon, 2001, p. 179)

### 4.2.1 Solo ideas on chords with tonic function

In most of the jazz standards, chords that are considered to have a tonic function include chord I, i, iii and vi. Joe Pass frequently used the solo idea based on chord I to improvise on tonic functioning chord progressions, such as;

- Imaj7, III-7
- II-7- V7- Imaj7
- III-7- VI-7

and have materials to use as follows

4.2.1.1 Arpeggio Line (3579)

Arpeggio line (3579) is the line that constructed with third, fifth, seventh and ninth of Imaj7. For example, 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> and 9<sup>th</sup> in Cmaj7 are E, G, B, D.



Ex 4.10: De-Rose, P. Measure 15. *Deep Purple*, performed by Joe Pass in *The Complete Pacific Jazz Joe Pass Quartet Sessions*

As seen in Ex 4.10, Joe Pass starts line with A that is fifth of Dmaj7 and descend line to G then target note F#. Pass arpeggiates 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> and 9<sup>th</sup> (F#, A, C#, E) line and resolves to third (D#) of B7.



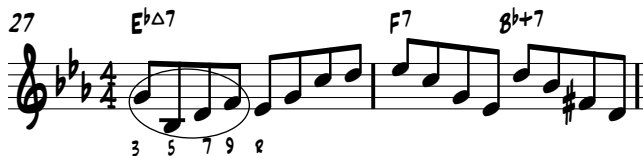
Ex 4.11: De-Rose, P. Measure 21-22. *Deep Purple*, performed by Joe Pass in *The Complete Pacific Jazz Joe Pass Quartet Sessions*

From the above Example portrays similar approach. Joe Pass plays 3579 line over Imaj7 (Dmaj7). Pass uses fifth (A) and passing tone (G) to approach the arpeggio line 3579 same with example 4.10 and resolve to root (D) in Dmaj7. In F#-7b5, Pass also plays 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> and 9<sup>th</sup> of Dmaj7 that are F#, A, C# and E in upper octave and resolve to D. C# is not exist in F#-7b5 but Pass uses to repeat the 3579 line of Dmaj7 by ignoring harmonic function which also called extended of Dmaj7 chord.



**Ex 4.12:** Kern, J. Measure 7. *Nobody Else But Me*, performed by Joe Pass in *Simplicity*

From Ex 4.12, *Nobody Else But Me* is in Eb major key and in measure 6 it's modulated to D major key by II-7 (Em7) – V7 (A7) of VIIImaj7 (Dmaj7). In measure 7, Joe Pass plays 3579 line of Dmaj7 and resolves to root (D).



**Ex 4.13:** Kern, J. Measure 27. *Nobody Else But Me*, performed by Joe Pass in *Simplicity*

As seen in Ex 4.13, In measure 27, Joe Pass arpeggiates 3579 line of Ebmaj7, starts with third (G) and uses octave displacement to fifth (Bb) then continues a line to seventh (D), ninth (F) and lands to root (Eb).



**Ex 4.14:** Young, V. Measure 29. *I Don't Stand A Ghost Of A Chance*, performed by Joe Pass in *One for My Baby*

The above Example shows Joe Pass plays 3579 line of Imaj7 (Cmaj7) over III-7 (Em7). Third, Fifth, Seventh and Ninth are E, G, B, D that can be

Root, 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> of Em7. With this structure, Em7 arpeggio can be played on Cmaj7 that is Imaj7.

#### 4.2.1.2 Major Scale

Joe Pass uses tonic major scale to produce a long line over chord progressions. As seen in Ex. 4.15. Joe Pass plays C major scale line on III-7 (Em7) – VI-7 (Am7) progressions of C major key.

C Major Scale

**Ex 4.15:** Young, V. Measure 29. *I Don't Stand A Ghost Of A Chance*, performed by Joe Pass in *One for My Baby*

In measure 29, Pass plays C major scale starts with fifth (G) and then plays fourth (F) that is an avoid note on upbeat, follows by 3579 line, resolves to root then continues the line by scale without fourth.

E Major Scale

**Ex 4.16:** Pass, J. Measure 45-48. *For Django*, performed by Joe Pass in *For Django*

From Ex 4.16, Joe Pass plays E major scale line over II-7 (F#m7) – V7 (B7) – Imaj7 (Emaj7) progressions in E major key. In measures 45-46, Pass plays chord tones (Root, 3<sup>rd</sup>, 5<sup>th</sup>) on downbeats and uses other notes in E major scale to create a line before going to Emaj7. Then Pass plays seventh and ninth to approaches the root on upbeat of beat one then arpeggiates Root, 5<sup>th</sup>, 7<sup>th</sup> and 9<sup>th</sup>. In

measure 48-50 Pass inserts the note E in moving melodic line despite the change of harmony, suggesting pedal-point effect.

C Major Scale

**Ex 4.17:** Jobim, A. C. Measure 35-36. *Quiet Night Of Quiet Star*, performed by Joe Pass in *Chops*

The above Example portrays similar approach. Here, In measures 35-36, Joe Pass plays C major scale line over Imaj6 (Cmaj6) of C major key. Note that there is the use chromatic auxiliary tones (Db and Ab) outside C major scale.

#### 4.2.2 Solo ideas on non-tonic chords in major keys

In jazz music, there are three categories of harmonic functions: tonic, subdominant, and dominant. Each of them has its own characteristics and particular use. Subdominant chords include II and IV while V and VII are considered dominant. This section deals with improvising on non-tonic chords in major keys.

Apart from triads, seventh or ninth chords built on second and fourth scale degrees the major scale can still function as subdominant. II and IV can be used interchangeably. In many cases, Joe Pass substitutes the II-7 and V7 in the II-7– V7 progressions with the following chords:

##### 4.2.2.1 IV major 7th or major 9th

When improvising on non-tonic areas in a major key, a major 7th or major 9th arpeggios based on the 4<sup>th</sup> degree of the key center are frequently used. For example, in the progression Dm7- G7 in the key of C major, the improvised line may be constructed from Fmaj7 or Fmaj9 arpeggio instead of Dm7.

The image shows a musical staff in 4/4 time with a key signature of two flats (Bb and Eb). The staff is labeled 'Abmaj7' at the top. It contains measures 9 and 10. Measure 9 starts with an Fm7 chord and contains the notes C, Eb, G, Ab, G, F, Eb, C. Measure 10 starts with a Bb7 chord and contains the notes Bb, Ab, G, F, Eb, C, Bb, Ab. A circled note in measure 10 is labeled '3# PT.'. The staff ends with an Em7 chord.

**Ex 4.18:** Jobim, A. C. Measure 9-10. *Quiet Night Of Quiet Star*, performed by Joe Pass in *Chops*

As seen in Ex. 4.18, Joe Pass plays Abmaj7 scale line over Fm7- Bb7 of Eb major key. In measure 9, Pass arpeggiates the Ab major chord from C, Eb, G, to Ab over an F minor7 chord, and then follows it with a descending Ab major scale. In measure 10, the notes G and Bb are actually 7<sup>th</sup> and 9<sup>th</sup> of Abmaj7 respectively. On the fourth beat of that bar, this line eventually moves to D, a chord tone and third of Bb7.

The image shows a musical staff in 4/4 time with a key signature of two flats (Bb and Eb). The staff is labeled 'Abmaj7' at the top. It contains measures 45 and 46. Measure 45 starts with an Fm7 chord and contains the notes G, F, Eb, C, Bb, Ab, G, F. Measure 46 starts with a Bb7 chord and contains the notes Bb, Ab, G, F, Eb, C, Bb, Ab. A circled note in measure 46 is labeled '3 8va PT.'. The staff ends with an Em7 chord.

**Ex 4.19:** Jobim, A. C. Measure 45-46. *Quiet Night Of Quiet Star*, performed by Joe Pass in *Chops*

Ex. 4.19 portrays similar approach. Here, Pass plays Abmaj7 scale line over Fm7- Bb7 of Eb major key. In measure 45, Pass starts a line with 9<sup>th</sup> and 7<sup>th</sup> then approaches to root on beat two and follows it with an ascending Abmaj7 arpeggio. Then, Pass uses A as a chromatic passing tone to resolve to the root (Ab). In measure 46, Pass again plays the similar arpeggio pattern in a higher register on Bb7 chord.

**Ex 4.20:** Young, V. Measure 14. *I Don't Stand A Ghost Of A Chance*, performed by Joe Pass in *One for My Baby*

The above Example shows Joe Pass creating the line on Fmaj7 and G7 over II-7 chord in the first two beats and again over V7 in the last two. (Note that the music is in C major key.) In other words, Pass plays a IVmaj7- V7- IVmaj7- V7 progression instead of II-7- V7 chord progressions. Pass begins a line with root, 3<sup>rd</sup>, 5<sup>th</sup>, and 7<sup>th</sup> (F, A, C, E) of Fmaj7 on beat one, and then uses A# as leading tone to approach B, the third of G7. On beat three, Pass arpeggiates fifth, third, and root of Fmaj7 (C, A, and F) and move to E, the seventh, on beat four. Then he eventually proceeds to the chord tones of G7 to resolve to the tonic maj7 chord at the end of the phrase.

**Ex 4.21:** Brainin, J. Measure 121-122. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

In measure 121 of Ex 4.21, Joe Pass plays Fmaj7 arpeggio Dm7 and G7 chords in C major key. It is interesting to note that he uses Gb as a chromatic passing note to smoothly connect the two set of ascending broken chords in different voice register. This line built on a substitute chord

Also Joe Pass uses others material based on familiar tunes to improvise on non-tonic function in major key as well, which will be discussed in the following section.

#### 4.2.2.2 Jazz licks in major key

A jazz lick is a melodic idea from a widely recognized tune. Many jazz improvisers use jazz licks in their solos. In Pass' case, he uses familiar jazz licks from *Honeysuckle Rose* and *Cry Me A River* in his solo lines. The former is a song composed by Fats Waller. The melody of provide an abundant resource of jazz licks familiar to jazz improvisers, and Joe Pass uses them extensively to create his own idoms.

### Honeysuckle Rose

Fats Waller

The musical score for "Honeysuckle Rose" is presented in four systems. The first system (measures 1-5) is marked with a boxed 'A' and contains the following chords: Gm7, C7, Gm7, C7, Gm7, C7, C7, F6, Gm7(b5), F6. The second system (measures 6-12) features a first ending (measures 6-8) with chords G7, C7, F6, Am7, D7 and a second ending (measures 9-12) with chords F6, Gm7(b5), F6, Gm7(b5), C7(b9), F7, marked with a boxed 'B'. The third system (measures 13-18) contains chords Bb7, G7, C7. The fourth system (measures 19-22) is marked with a boxed 'A' and contains chords Gm7, C7, Gm7, C7, Gm7, C7, C7. The fifth system (measures 23-26) contains chords F6, Gm7(b5), F6, G7, C7, F6, Gm7(b5), F6.

Ex 4.22: Waller, F. *Honeysuckle Rose* lead sheet.

Fats Waller

**A**

5 F<sup>6</sup> Gm<sup>7</sup>(b<sup>5</sup>) F<sup>6</sup> G<sup>7</sup> C<sup>7</sup> 1. F<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> 2. F<sup>6</sup> Gm<sup>7</sup>(b<sup>5</sup>) F<sup>6</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>(b<sup>9</sup>)

**Ex 4.23:** Waller, F. Measure 1-2. Jazz lick in *Honeysuckle Rose* A section.

In the A section, a familiar jazz lick occurs on repeated II-7-V7 progression in measures 1 and 2.

Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

4 3 5 7 13

**Ex 4.24:** Construction of the jazz lick from *Honeysuckle Rose*.

Ex 4.24 illustrates how the lick from *Honeysuckle Rose* is constructed. It descends from fourth, third and leap to fifth then ascending to seventh of Gm7 chord and resolves to thirteenth of C7.

*Cry Me A River* is a song composed by Arthur Hamilton. Joe Pass brings some jazz licks from this song to use in his context. This section discusses the use of a well-known lick in the original song, and it will then deal with how Pass applies the lick in his contexts.

# Cry Me A River

Arthur Hamilton

**A** Cm Ab/C Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>)

6 Cm<sup>7</sup> F<sup>9</sup> B<sup>9</sup> B<sup>b</sup>7(sus4) 1. E<sup>b</sup>6 G<sup>+7</sup> 2. E<sup>b</sup>6 D<sup>7</sup>(#9)

**B** Gm<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) E<sup>b</sup>7(#11) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>b</sup>(#9) D<sup>7</sup>(b<sup>9</sup>)

14 Gm<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) E<sup>b</sup>7(#11) D<sup>7</sup>(b<sup>9</sup>) Gmaj<sup>7</sup> Dm<sup>11</sup> G<sup>7</sup>(sus4) G<sup>7</sup>

18 **A** Cm Ab/C Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

22 Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Cm<sup>7</sup> F<sup>9</sup> B<sup>9</sup> B<sup>b</sup>7(sus4) E<sup>b</sup>6

Ex 4.25: Hamilton, A. *Cry Me A River* lead sheet.

**A** Cm Ab/C Cm<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>)

6 Cm<sup>7</sup> F<sup>9</sup> B<sup>9</sup> B<sup>b</sup>7(sus4) 1. E<sup>b</sup>6 G<sup>+7</sup> 2. E<sup>b</sup>6 D<sup>7</sup>(#9)

Ex 4.26: Hamilton, A. Measrue 1-2. Jazz lick in *Cry Me A River* A section.

In Ex. 4.25, the melody in the first two bars is cry-me-a-river lines that Joe Pass uses in his improvisation. This melody originally occurs on a minor7 chord, but Pass often uses this line over dominant7 chord instead.

**Ex 4.27:** Hamilton, A. Measure 1-2. *Cry Me A River* line construction over C minor7

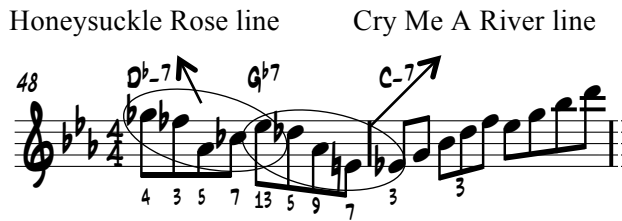
A cry-me-a-river line starts by descending from ninth, root, fifth, third and then moves to ninth, root on lower octave over Cm7.

**Ex 4.28:** Hamilton, A. *Cry Me A River* line construction over F dominant7

When using this cry-me-a-river line in a major key, the notes are all diatonic. The line is constructed with thirteenth, fifth, ninth and seventh of F7. If the same line occurs on B7, an altered dominant seventh chord, it will make more tensions and colors to the sound.

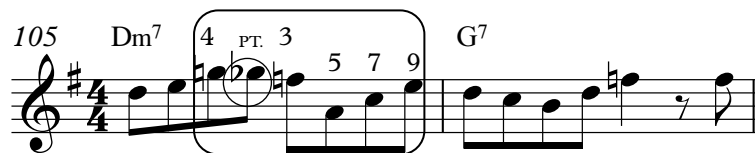
**Ex 4.29:** Kern, J. Measure 23. *Nobody Else But Me*, performed by Joe Pass in *Simplicity*

As seen in Ex 4.29, Joe Pass plays a honeysuckle-rose line over II-7 (Bbm7) - V7 (Eb7) in Ab major key. In measure 23, Pass uses it over Bbm7 chord and resolves to Bb, the fifth of Eb7.



**Ex 4.30:** Kern, J. Measure 48-49. *Nobody Else But Me*, performed by Joe Pass in *Simplicity*

Ex 4.30 illustrates how Pass plays two jazz licks consecutively. The former occurs over II-7 (D $\flat$ m7) and V7 (G $\flat$ 7) in C $\flat$  major, and the latter starts after the resolution to Eb or third of Cm7.



**Ex 4.31:** Brainin, J. Measure 105. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

The above example shows Joe Pass starts honeysuckle-rose line on beat two of measure 105. Pass plays G $\flat$  as passing tone on upbeat to approach F and continues the honeysuckle-rose line.

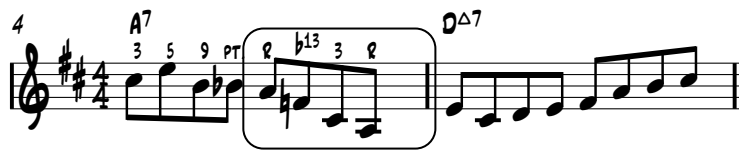
#### 4.2.3 Solo ideas on dominant in minor key

Joe Pass plays a solo idea on dominant in minor key over V7 chord progressions that can resolve to Imaj7 or Iminor7 and have materials to use as follows

##### 4.2.3.1 Triadic line

Joe Pass uses major triad and augmented triad to create a tensions on melodic line.

## A+ Triad



**Ex 4.32:** De-Rose, P. Measure 4. *Deep Purple*, performed by Joe Pass in *The Complete Pacific Jazz Joe Pass Quartet Sessions*

From Ex 4.32, Joe Pass starts a line with 3<sup>rd</sup>, 5<sup>th</sup> and 9<sup>th</sup> and uses B $\flat$  as passing tone goes to A. Then Pass plays A+ triad descending line that are A, C#, F. F is flat thirteenth of A7.

## A+ Triad



**Ex 4.33:** De-Rose, P. Measure 32. *Deep Purple*, performed by Joe Pass in *The Complete Pacific Jazz Joe Pass Quartet Sessions*

Ex 4.33 portrays similar approach. Here, Joe Pass starts a line with Root, 9<sup>th</sup> and 3<sup>rd</sup> of E $\flat$ 7 and uses G $\sharp$  as passing tone goes to A. Then Pass plays A+ triad descending line that are A, C#, F. F is flat thirteenth of A7.

## G+ Triad



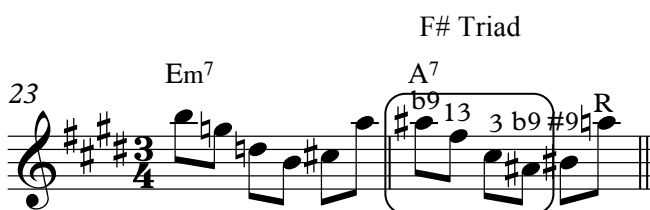
**Ex 4.34:** Young, V. Measure 2. *I Don't Stand A Ghost Of A Chance*, performed by Joe Pass in *One for My Baby*

As seen in Example 4.34, In measure 1, Joe Pass starts the G+ triad line on upbeat of beat four. In measure 2, Pass plays descending line of G+ triad that are G, B, D#. D# is an augmented fifth that is flat thirteenth of G+7 chord. And in between G+ triad line have Ab that is flat ninth include to this line.



**Ex 4.35:** Brainin, J. Measure 144. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

From Ex 4.35, In measure 143, Joe Pass plays Em7 arpeggio line over Gmaj7. On measure 144, Pass uses Am7 arpeggio on the first two beats over D7 then continues with D+ triad that are D, F#, A#. A# is flat thirteenth of D7.



**Ex 4.36:** Pass, J. Measure 24. *For Django*, performed by Joe Pass in *For Django*

The above Example, In measure 24, Joe pass uses F# triad line over A7. F# triad is constructed with F#, A#, C#. F# is thirteenth, A# is flat ninth and C# is the third of A7. Pass starts triadic line with flat ninth and lands to lower flat ninth then continues the line by sharp ninth and leap to root.

Bb Triad

The musical notation shows a melodic line in 3/4 time. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The line begins with a measure containing an Em7 chord and a triplet of eighth notes. The second measure features an A7 chord with a flat ninth (b9), a sharp eleventh (#11), and a flat thirteenth (b13), with a circled triplet of eighth notes. The third measure contains a C#m7 chord and a triplet of eighth notes. The number '55' is written above the first measure.

**Ex 4.37:** Pass, J. Measure 56. *For Django*, performed by Joe Pass in *For Django*

As seen in Ex 4.37, In measure 56, Joe Pass begins line with F# and on upbeat Pass arpeggiates Bb major triad that are Bb, D, F makes a tension flat ninth, eleventh and flat thirteenth over A7. Pass continues the line by using sharp eleventh (Eb). On upbeat of beat four, Pass plays Ab that is fifth of C#m7.

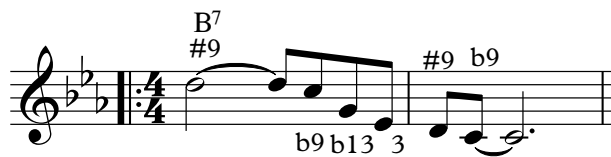
Example 4.32 - 4.37 can be summarized the triadic line ideas that Joe Pass uses as below:

**Table 4.1** Triadic line idea

V7	Triad	Notes in triad	Function of notes over V7
A7	A+	A, C#, F	Root, 3, b13
G+7	G+	G, B, D#	Root, 3, b13
D7	D+	D, F#, A#	Root, 3, b13
A7	F#	F#, A#, C#	13, b9, 3
A7	Bb	Bb, D, F	b9, 11, b13

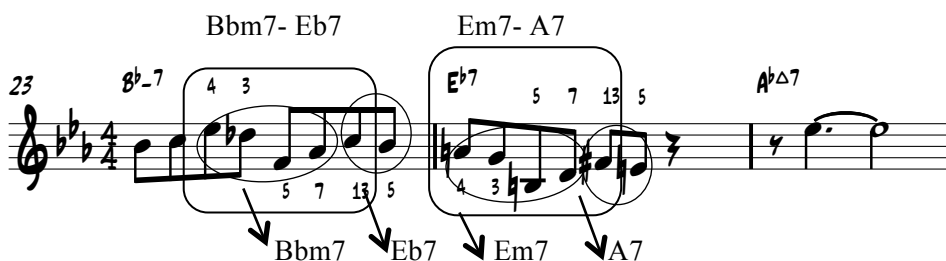
#### 4.2.3.2 Jazz licks in minor key

As mentioned before on jazz lick in major key, Joe Pass also uses jazz lick from *Honeysuckle Rose* and *Cry Me A River* in minor key. These licks can make a tension on the line. The color of the line will change from original licks that in major key.



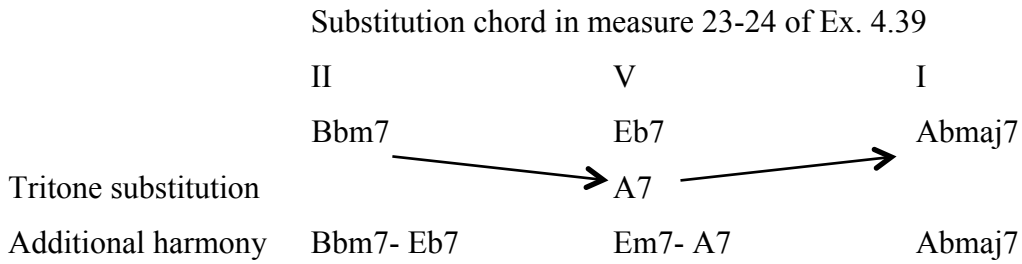
Ex 4.38: Hamilton, A. *Cry Me A River* line construction over B dominant7

Cry-me-a-river-line has three tensions that are flat ninth (D), sharp ninth (C) and flat thirteenth (G) over B7. Joe Pass uses this idea to improvise over dominant 7th in minor key context.



Ex 4.39: Kern, J. Measure 23-24. *Nobody Else But Me*, performed by Joe Pass in *Simplicity*

The above Example shows Joe Pass combines honeysuckle-rose line in major and minor key together over II-7 (Bbm7) - V7 (Eb7) of Ab major key. In measure 23, Pass uses honeysuckle-rose line over Bbm7 chord and resolves to fifth (Bb) of Eb7. In measure 24, Pass substitutes the chord progression by using Em7-A7 instead of Eb7 and plays honeysuckle-rose line over it then resolves to fifth (E) of A7. The tensions on Eb7 chord are #11<sup>th</sup> (A), b13<sup>th</sup> (B), #9<sup>th</sup> (F#) and b9<sup>th</sup> (E).



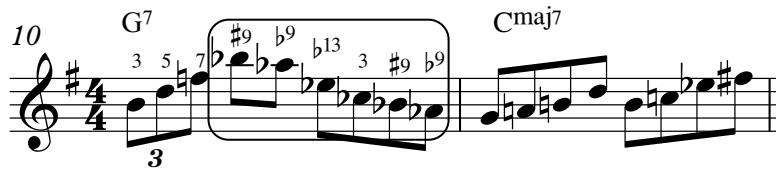
**Ex 4.40:** De-Rose, P. Measure 14. *Deep Purple*, performed by Joe Pass in *The Complete Pacific Jazz Joe Pass Quartet Sessions*

From Ex 4.40, In measure 14, Joe Pass begins line with root and seventh then follows with cry-me-a-river line over A7 and resolves to fifth (A) of Dmaj7.



**Ex 4.41:** Pass, J. Measure 54. *For Django*, performed by Joe Pass in *For Django*

As seen in the Example above, Joe Pass plays a line from *Cry Me a River* over B7. This descending line starts with sharp ninth (D), flat ninth (C), flat thirteenth (G), third (Eb) and sharp ninth (D), flat ninth (C) on lower octave then resolve to seventh (D) of Em7.

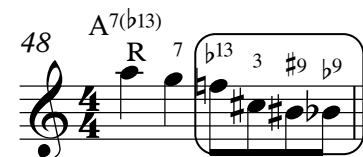


**Ex 4.42:** Brainin, J. Measure 10. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

From Ex 4.42, Joe Pass starts with 357 line of G7 then plays cry-me-a-river line over G7, resolves to fifth (G) of Cmaj7.



**Ex 4.43:** Jobim, A. C. Measure 34. *Quiet Night Of Quiet Star*, performed by Joe Pass in *Chops*



**Ex 4.44:** Jobim, A. C. Measure 48. *Quiet Night Of Quiet Star*, performed by Joe Pass in *Chops*

From example 4.43 and 4.44, Joe Pass also plays some parts of cry-me-a-river line to create line such as #9<sup>th</sup>, b9<sup>th</sup>, b13<sup>th</sup>, 3<sup>rd</sup> line and b13<sup>th</sup>, 3<sup>rd</sup>, #9<sup>th</sup>, b9<sup>th</sup> line.

#### 4.2.4 Other types of dominant 7th chords

Dominant 7<sup>th</sup> chords also include of backdoor dominant 7th and secondary dominant 7th chords. The so-called backdoor dominant 7th chord is built on the flatted 7<sup>th</sup> scale degree, which is, for example, Bb7 in C major key, and tends to resolves up a whole step to tonic keys. The secondary dominant chords are dominant chords of the respective keys of any scale degrees other than the first or tonic. Joe Pass plays and creates improvisation ideas over these types of dominant chords in the following manners:

##### 4.2.4.1 Triadic line

In general, Pass uses an augmented triad over backdoor and secondary dominant 7th chords to create #11<sup>th</sup> tensions in his melodic line. The augmented triad is built on a whole-step lower scale degree of the dominant 7th chord and arpeggiated, creating a triadic line of an augmented triad on a dominant 7th chord.

E+ Triad

58      F#7      Am7

5 9 7 #11

**Ex 4.45:** Pass, J. Measure 58. *For Django*, performed by Joe Pass in *For Django*

To clearly illustrate, the above Example shows how Pass uses a broken E augmented triad over F#7 chord in E major. Note that F#7 is V7/V of E major key. The E augmented triad includes E, G#, and B#, the #11<sup>th</sup> of F#7 chord.

Eb+ Triad

**Ex 4.46:** Brainin, J. Measure 108. *The Night Has A Thousand Eyes*, performed by Joe Pass in *Joy Spring*

Ex 4.46 portrays a similar approach. Here, Pass plays an Eb augmented triad over an F7 chord in G major. F7 is bVII7 or the backdoor dominant 7th chord in G major key that resolves to III-7 (Bm7), a substitution for Imaj7. The note B or the fifth of this Eb augmented triad is a tension (#11<sup>th</sup>) of F7.

#### 4.2.4.2 Melodic Minor Scale

Joe Pass also uses melodic minor scale over these two types of dominant 7th chords to create a lydian dominant line. The tone center of the line is built on a perfect fifth higher the tonic other dominant 7th. For example, if the dominant chord is D7, V7/V in C major, the tone center of the melodic minor scale is A.

A Melodic Minor

**Ex 4.47:** Pass, J. Measure 12. *For Django*, performed by Joe Pass in *For Django*

According to Ex 4.47, Joe Pass starts a line in measure 11 with R3579 line or an ascending Am7 arpeggio. In measure 12, Pass the uses an A melodic minor scale over D7, which is a backdoor dominant7 of E major key. The note G# of this A melodic minor is also #11<sup>th</sup> of D7.

A Melodic Minor

**Ex 4.48:** Pass, J. Measure 17-18. *For Django*, performed by Joe Pass in *For Django*

As seen in Ex 4.48, Joe Pass uses A melodic minor line over D9 (bVII7). In measure 17, Pass starts a line with seventh (G#) and ninth (B) and on beat three, Pass arpeggiates R3579 line of A melodic minor and resolves to seventh. Note that G#s is the #11<sup>th</sup> of D9.

### 4.3 Conclusion

All materials discussed in this paper are essential materials that Joe Pass frequently uses in the selected tunes. He uses each material selectively and imaginatively to create interesting lines. The combination of harmonic generalization and harmonic specificity creates unique characteristics in his improvisation.

○ = Harmonic Generalization, □ = Harmonic Specificity

# I Don't Stand A Ghost Of A Chance

Victor Young

*♩ = 116*

Chords and annotations in the score:

- Measures 1-4:  $C^{maj}$  (Octave Displacement),  $G^{+7}$ ,  $Em^{7(b5)}$ ,  $A^7$ ,  $Em^7$ ,  $Bb^7$
- Measures 5-8:  $Em^7$ ,  $Am^7$ ,  $Dm^7$ ,  $G^7$ ,  $C$ ,  $Eb^7$
- Measures 9-12:  $Dm^7$ ,  $G^7$ ,  $C^{maj}$ ,  $G^{+7}$  (Octave Displacement)
- Measures 13-16:  $Em^{7(b5)}$ ,  $A^7$ ,  $Fm^7$ ,  $Bb^7$ ,  $A^7$ ,  $Dm^7$ ,  $D\#o^7$ ,  $C^{maj}/E$  (Octave Displacement)
- Measures 17-20:  $F\#m^{7(b5)}$  (Sequence),  $B^7$
- Measures 21-24:  $Em^7$ ,  $Ebm^7$ ,  $Dm^7$ ,  $G^7$
- Measures 25-28:  $C^{maj}$  (Octave Displacement),  $G^{+7}$ ,  $Em^{7(b5)}$ ,  $A^7$ ,  $Fm^7$ ,  $Bb^7$
- Measures 29-32:  $Em^7$ ,  $Am^7$ ,  $Dm^7$ ,  $G^7$



## **CHAPTER V**

### **PERFORMANCE ISSUE**

The Master Recital “Joe Pass Time” Concert by Mister Wunnud Warawan was held on Thursday, September 29, 2016 at A113 Room, College of Music, Mahidol University, Salaya. The recital program was as follows:

Joe Pass Time by Wunnud Warawan

#### **Program**

1. *A Foxy Chick And A Cool Cat*, Composed by Joe Pass
2. *Nobody Else But Me*, Composed by Oscar Hammerstein and Jerome Kern
3. *For Django*, Composed by Joe Pass
4. *The Night Has A Thousand Eyes*, Composed by Jerry Brainin
5. *Quiet Night Of Quiet Stars*, Composed by Antonio Carlos Jobim
6. *Deep Purple*, Composed by Peter De-Rose
7. *I Don't Stand A Ghost Of A Chance With You*, Composed by Victor Young

#### **Musicians**

Wunnud Warawan	Guitar
Kritamet Kittiboonyatiwakron	Saxophone
Thitiwat Jornputtanont	Piano
Phoowich Tawasinchanadech	Bass
Tossaporn Singhakritpisal	Bass
Thitirat Dilokhattakarn	Drums

The recital committee was comprised of Dr. Rattanai Bampenyou as Major Advisor, Dr. Karnyupha Jittivadhna as Co-Advisor, Dr. Prayat Supajitra as the external committee member, Darin Pantoomkomol from Jazz Department, College of Music, Mahidol University. The Master Recital had held for approximately an hour.

## **CHAPTER VI**

### **CONCLUSION**

#### **6.1 Conclusion of Thematic Paper in terms of Theoretical Analysis**

From the theoretical analysis in seven selected tunes of Joe Pass, researcher categorized the melodic line improvisation of Pass into two categories which are 1) Harmonic Generalization and 2) Harmonic Specificity.

In Harmonic Generalization, Pass using the technic of Blues Scale and Triadic Generalization which he normally plays it over simple chord progressions.

In Harmonic Specificity, his solo idea could be categorized into four categories according to the chord functions which are tonic function, non-tonic chord in major, dominant in minor key and other dominant<sup>7</sup>. Joe Pass using varieties of solo technic on those chord function such as Arpeggio line (3579), Major Scale, IV Major<sup>7</sup> or IV Major<sup>9</sup>, Jazz Lick, Triad Line and Melodic Minor Scale. The most interesting aspects in Joe Pass playing are that he uses simple improvisation idea and technic in each solo but still he can create a smooth and melodiously melodic line.

By categorize Pass' melodic line improvisation into those two categories, the researcher could understand how Pass had designed and planned his solo playing, and those are two main musical characteristics that set Pass apart from other jazz guitar player in his era.

## **6.2 Conclusion in terms of Master Recital**

The overview of master recital reflects the understanding in Joe Pass solo style, melodic line improvisation, communication between each types of jazz ensembles and practiced skill of researcher. Feedback from audiences and committee are as below.

In terms of researcher personal performance, researcher could not convey Pass' language and characteristics well enough due to the time limitation in guitar practicing so the language shown was mixed between modern style which researcher is familiar with and traditional style that is the characteristic of Pass. Besides, researcher performs an unclear melody and improvisation line due to the lack of hand skill. This happens also in chord voicing that the melody performed was still unclear due to the complexity and that the chord voicing is not in the absorption of researcher.

In terms of band performance, the band volume was not balanced as there was no amplifier for Piano and Saxophone therefore the voice from those two music instruments are lower than others. Also, musicians are lack of understanding in Joe Pass' solo style and music style, thereby, they performs with an inconstant dynamic along the recital which Joe Pass frequently plays with a stable dynamic, indeed. In addition, Joe Pass uses bebop style of music language but when the band performed, the language revealed a rather modern sound.

Overview of the master recital concert, researcher is satisfied with performance, diverse song selection and ordering, various types of jazz ensembles. This master recital also provides researcher better understanding in Joe Pass playing style, melodic line improvisation and communication of each types of jazz ensembles ranging from duet to quintet. All of these could bring about the better guitar performance in the future as researcher could combine wider understanding of Joe Pass' style into researcher's own solo style.

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## **APPENDIX**

## CONTENTS

### **Solo transcriptions of:**

- *A Foxy Chick And A Cool Cat*
- *Nobody Else But Me*
- *For Django*
- *The Night Has A Thousand Eyes*
- *Quiet Night Of Quiet Stars*
- *Deep Purple*
- *I Don't Stand A Ghost Of A Chance With You*

# A Foxy Chick And A Cool Cat

♩ = 120

Joe Pass

**Staff 1:** Fmaj7, Bb7, Gm7  
**Staff 2:** 6 C7, 3, 3, 3, Fmaj7, D7, Gm7, C7  
**Staff 3:** 9 Fmaj7, Bb7  
**Staff 4:** 13 Gm7, C7, Fmaj7, D7, Cm7, F7  
**Staff 5:** 17 Bbm7, Eb7, Fmaj7, Bbm7  
**Staff 6:** 22 Eb7, Am7(b5), D7(b9), Gm7, C7, Fmaj7 (8va)  
**Staff 7:** 26 Bb7, Gm7  
**Staff 8:** 30 C7, Fmaj7, D7, Gm7, C7 (2nd Chorus)

# NOBODY ELSE BUT ME

BY OSCAR HAMMERSTEIN AND  
JEROME KERN  
SOLO BY JOE PASS

♩ = 145

**A** 1ST CHORUS  
1:00

1 E<sup>b</sup>Δ7 A<sup>b</sup>7 G-7 C7 F-7

4 B<sup>b</sup>7 F-7 B<sup>b</sup>7 E-7 A7 DΔ7

8 A-7 D7 GΔ7 A<sup>b</sup>-7(b9) D<sup>b</sup>7 DΔ7

12 D<sup>b</sup>-7 G<sup>b</sup>7 C-7 F7 F-7

**B**

16 B<sup>b</sup>7 E<sup>b</sup>Δ7 A<sup>b</sup>7 G-7 C7 F-7

20 B<sup>b</sup>7 F-7 B<sup>b</sup>7 F-7 B-7 E7 B<sup>b</sup>-7

24 E<sup>b</sup>7 A<sup>b</sup>Δ7 D<sup>b</sup>7 E<sup>b</sup>Δ7

28 F7 B<sup>b</sup>+7 E<sup>b</sup>Δ7 A<sup>b</sup>7 G-7 C7 F-7

32 A-7(b9) D7 G-7 C7 F-7 Bb7 EbΔ7

36 F-7 Bb7 EΔ7 A7 G-7 C7 F-7

**A** 2ND CHORUS

40 Bb7 F-7 Bb7 E-7 A7 DΔ7

44 A-7 D7 GΔ7 Ab-7(b9) Db7 DΔ7

48 Db-7 Gb7 C-7 F7 F-7

52 Bb7 EΔ7 A7 G-7 C7 F-7

**B**

56 Bb7 F-7 Bb7 F-7 B-7 Eb7 Bb-7

60 Eb7 AbΔ7 Db7 EbΔ7

64

F7 B<sup>b</sup>+7 E<sup>b</sup>Δ7 A<sup>b</sup>7 G-7 C7 F-7

68

A-7(b<sup>9</sup>) D7 G-7 C7 F-7 B<sup>b</sup>7

71

E<sup>b</sup>Δ7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7

# For Django

Joe Pass

♩ = 138

*I* C#m7 F#7 Am7 D7

5 F#m7 B7 Emaj7 G#+7 C#m7

10 F#7 3 Am7 3 D7 F#m7 B7 Emaj7

16 D9 F#m7 B7 F#m7

22 B7 Em7 A7 C#m7 F#7

27 Am7 D7 F#m7 B7 Emaj7 G#+7

2nd Chorus

33 C#m7 3 F#7 Am7 D7 F#m7 B7

39 Emaj7 G#+7 C#m7 F#7 Am7 3 D7

45 F#m7 B7 Emaj7 D9 3

50 F#m7 B7 F#m7 B7 Em7 3

2

56 A<sup>7</sup> C<sup>#m7</sup> F<sup>#7</sup> Am<sup>7</sup>

60 D<sup>7</sup> F<sup>#m7</sup> B<sup>7</sup> Emaj<sup>7</sup> G<sup>#+7</sup>

Detailed description: The image shows a musical score for the piece 'Wunnud Warawan'. It consists of two staves of music in treble clef, with a key signature of three sharps (F#, C#, G#). The first staff begins at measure 56 and contains four measures. The first measure has a chord symbol A<sup>7</sup>. The second measure has a chord symbol C<sup>#m7</sup> and contains a triplet of eighth notes. The third measure has a chord symbol F<sup>#7</sup> and also contains a triplet of eighth notes. The fourth measure has a chord symbol Am<sup>7</sup>. The second staff begins at measure 60 and contains five measures. The first measure has a chord symbol D<sup>7</sup> and contains a triplet of eighth notes. The second measure has a chord symbol F<sup>#m7</sup>. The third measure has a chord symbol B<sup>7</sup>. The fourth measure has a chord symbol Emaj<sup>7</sup>. The fifth measure has a chord symbol G<sup>#+7</sup>. The score ends with a double bar line.

# The Night Has A Thousand Eyes

♩ = 120

Jerry Brainin

Gmaj7 D7 1 Gmaj7  
 3 D11 Gmaj7  
 7 D11 Dm7 G7 3  
 11 Cmaj7 F7 Bm7 E7 Am7 D7  
 15 Gmaj7 Am7 D7 Gmaj7 D11  
 20 Gmaj7 D11  
 24 Dm7 G7 Cmaj7  
 28 F7 Gmaj7 Bb7 Am7 D7 Gmaj7  
 32 Cm7 F7 Bbmaj7  
 36 Bbm7 Eb7 Abmaj7

2

41 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> E<sup>7</sup> Am<sup>7</sup>

46 D<sup>7</sup> Gmaj<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> 2nd Chorus

51 D<sup>11</sup> Gmaj<sup>7</sup>

55 D<sup>11</sup> Dm<sup>7</sup> G<sup>7</sup>

59 Cmaj<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

63 Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> D<sup>11</sup>

68 Gmaj<sup>7</sup> D<sup>11</sup>

73 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> F<sup>7</sup> Gmaj<sup>7</sup> Bb<sup>7</sup>

78 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Cm<sup>7</sup>

F<sup>7</sup> Bbmaj<sup>7</sup> Bbm<sup>7</sup>

82

86 Eb<sup>7</sup> Abmaj<sup>7</sup> Am<sup>7</sup>

The image displays a musical score for the piece 'Wunnud Warawan'. It consists of 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The score includes various chords such as Am<sup>7</sup>, D<sup>7</sup>, Gmaj<sup>7</sup>, E<sup>7</sup>, D<sup>11</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Cmaj<sup>7</sup>, F<sup>7</sup>, Bm<sup>7</sup>, Bbmaj<sup>7</sup>, Bbm<sup>7</sup>, and Abmaj<sup>7</sup>. There are also annotations for '2nd Chorus' and '3' (triplets). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

3

90  $D^7$   $G^{maj7}$   $E^7$   $A^{m7}$

94  $D^7$   $G^{maj7}$   $D^7$  3rd Chorus  $G^{maj7}$

99  $D^{11}$   $G^{maj7}$

103  $D^{11}$   $D^{m7}$   $G^7$   $C^{maj7}$

108  $F^7$   $B^{m7}$   $E^7$   $A^{m7}$   $D^7$   $G^{maj7}$   $A^{m7}$   $D^7$

113  $G^{maj7}$   $D^{11}$

117  $G^{maj7}$   $D^{11}$

121  $D^{m7}$   $G^7$   $C^{maj7}$   $F^7$

125  $G^{maj7}$   $B^b7$   $A^{m7}$   $D^7$   $G^{maj7}$

129  $C^{m7}$   $F^7$   $B^b^{maj7}$   $B^b^{m7}$

134  $E^b7$   $A^b^{maj7}$   $A^{m7}$   $D^7$

4

139 Gmaj7 E7 Am7 D7

143 Gmaj7 D7 Gmaj7 4th Chorus

147 D11 Gmaj7 D11

152 Dm7 G7 Cmaj7 F7

157 Bm7 E7 Am7 D7 Gmaj7 Am7 D7 Gmaj7

162 D11 Gmaj7

167 D11 Dm7 G7 Cmaj7

172 F7 Gmaj7 Bb7 Am7 D7 Gmaj7

177 Cm7 F7 Bbmaj7 Bbm7

182 Eb7 Abmaj7 Am7

186 D7 Gmaj7 E7 Am7

190 D<sup>7</sup> Gmaj<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> 5

The musical notation is written on a single staff in G major (one sharp). It consists of eight measures. The first measure has a D7 chord and a quarter note G4. The second measure has a Gmaj7 chord and a quarter note A4. The third measure has a D7 chord and a quarter note B4. The fourth measure has a Gmaj7 chord and a quarter note C5. The fifth measure has a D7 chord and a quarter note B4. The sixth measure has a Gmaj7 chord and a quarter note A4. The seventh measure has a D7 chord and a quarter note G4. The eighth measure has a Gmaj7 chord and a quarter note G4. The piece ends with a double bar line.

# Quiet Night Of Quiet Star

Antonio Carlos Jobim

♩ = 180

Am<sup>6</sup>  
I

Ab<sup>07</sup>

5 Gm<sup>7</sup> C<sup>7</sup> F<sup>07</sup> Fmaj<sup>7</sup> Fmaj<sup>7</sup>

9 Fm<sup>7</sup> Bb<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(b13)

13 D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

17 Am<sup>6</sup> Ab<sup>07</sup> Gm<sup>7</sup>

22 C<sup>7</sup> F<sup>07</sup> Fmaj<sup>7</sup> Fmaj<sup>7</sup> Fm<sup>7</sup>

26 Bb<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>

30 G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>

34 G<sup>7</sup> C<sup>6</sup> Am<sup>6</sup>

38 Ab<sup>07</sup> Gm<sup>7</sup>

2nd Chorus

2

42 C<sup>7</sup> F<sup>o7</sup> Fmaj<sup>7</sup> Fmaj<sup>7</sup> Fm<sup>7</sup>

46 B<sup>b7</sup> *8va* Em<sup>7</sup> A<sup>7(b13)</sup> D<sup>7</sup>

51 Dm<sup>7</sup> G<sup>7</sup> Am<sup>6</sup> A<sup>b<sup>o7</sup></sup>

56 Gm<sup>7</sup> C<sup>7</sup> F<sup>o7</sup> Fmaj<sup>7</sup>

60 Fmaj<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>

63 Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

67 Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>

70 G<sup>7</sup> C<sup>6</sup>

# DEEP PURPLE

COMPOSED BY PETER DE-ROSE  
SOLO BY JOE PASS  
TRANSCRIBED BY WUNNUD WARAWAN

$\text{♩} = 190$   
**A** 1ST CHORUS

5  $D\Delta7$   $F\#-7bs$   $B7$

9  $E-7$   $G-6$   $F\#-7$   $F\#7$

13  $E-7$   $A7$   $D\Delta7$   $B7$   $E-7$   $A7$

**B**

17  $D\Delta7$   $E-7$   $A7$

21  $D\Delta7$   $F\#-7bs$   $B7$

25  $E-7$   $G-6$   $F\#-7$   $F\#7$

29  $E-7$   $A7$   $D\Delta7$   $B7$   $E-7$   $A7$

2ND CHORUS

**A** 33  $D\Delta 7$   $E^b\circ 7$   $E-7$   $A7$

37  $D\Delta 7$   $F\#-7b5$   $B7$

41  $E-7$   $G-6$   $F\#-7$   $F\circ 7$

45  $E-7$   $A7$   $D\Delta 7$   $B7$   $E-7$   $A7$

**B** 49  $D\Delta 7$   $E^b\circ 7$   $E-7$   $A7$

53  $D\Delta 7$   $F\#-7b5$   $B7$

57  $E-7$   $G-6$   $F\#-7$   $F\circ 7$

61  $E-7$   $A7$   $D\Delta 7$   $B7$

64  $E-7$   $A7$   $D\Delta 7$   $E^b\circ 7$   $E-7$   $A7$

# I Don't Stand A Ghost Of A Chance

Victor Young

$\text{♩} = 116$

1 *Cmaj7* *G+* *Em7(b5)* *A7* *Fm7* *Bb7*

5 *Em7* *Am7* *Dm7* *G7* *C* *Eb7*

8 *Dm7* *G7* *Cmaj7* *G+7*

11 *Em7(b5)* *A7* *Fm7* *Bb7*

13 *Em7* *A7* *Dm7* *G7* *Cmaj7*

16 *A7* *Dm7* *D#o7* *Cmaj7/E*

20 *F#m7(b5)* *B7*

23 *Em7* *Ebm7* *Dm7* *G7*

25 *Cmaj7* *G+7* *Em7(b5)* *A7* *Fm7* *Bb7*

29 *Em7* *Am7* *Dm7* *G7*

2

31 Cmaj7

The musical notation shows a sequence of notes on a single staff in treble clef. It begins with a whole note chord labeled '31 Cmaj7'. This is followed by four measures of eighth-note triplets: (Bb, A, G), (F, E, D), (C, B, A), and (G, F, E). The next two measures continue with eighth-note triplets: (D, C, B) and (A, G, F). The final two measures feature quarter-note triplets: (E, D, C) and (B, A, G). The piece concludes with a whole note chord and a double bar line.

## **BIOGRAPHY**

<b>NAME</b>	Mr. Wunnud Warawan
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