

RHYTHM CHANGES

Rhythm changes are normally played at very fast tempos, so the chord patterns vary, depending on the player. The chart shows two BASIC "rhythm" patterns:

The musical score consists of four staves of chords, each with a treble clef and a key signature of one flat.

Staff 1:

- (G7+5+9) (-5-9)
- Bb B° Cmi7 C#° -5-9 D7 (Bb) D mi7 G7 C7 F7
- Bb G mi7 Cmi7 F7 (Bb) D mi7 G7 Cmi7 F7

Staff 2:

- F mi7 Bb 7 E° E° mi F7
- D7 (Bb) D mi7 G7 C7 F7

Staff 3:

- 2 Bb E° Bb A mi7 D'7 D mi7 G7
- Bb F7 Bb D7 G7

Staff 4:

- G mi7 C7 Cmi7 F7

repeat first eight bars

As usual, the chord symbols in each chorus represent the harmonic THINKING in the melody line.

Notice the bridge (starting at bar 17) consists of a single two-bar phrase, repeated through the chords:

The musical score consists of two staves of sixteenth-note patterns. Chords are labeled above the staff, and some are annotated with specific voicings or inversions. The chords include:

- Bar 1: B_b, C m7, C 7-9, F 7+5 -9, D 7-5 -9, G 7-9, C 7-9, F 7-9
- Bar 2: B_b 9, B_b 13-9, E_b 6, A 7, D 7-9, G 7-9, C 7+5 -9, F 7-9
- Bar 3: B_b, B^o, C m7, C[#] o, B_b, G m7, C 9, F 7+5+9 (-9)
- Bar 4: F m7, B_b 7, E_b, E_b mi, B_b
- Bar 5: A m7, D 9, D 7+5(+9) -5(-9), D m7, G 9, D_b 9-5 (G 7+5+9) (-5-9)
- Bar 6: G m7, C 9, C 7+5+9 -5-9, C m7, F 9, B 9-5 (F 7+5+9) (-5-9)
- Bar 7: B_b ma9 (D m7), G 7-9, C m7, F 7-9, D+, G+, C+, F+
- Bar 8: F 7+5+9 (-9), B_b 7, E_b 7, E^o, B_b, G m7, C 9, B_b

The sheet music consists of eight staves of musical notation, likely for trumpet or saxophone, arranged vertically. Each staff begins with a clef (G or C), a key signature of one flat (B-flat), and a 4/4 time signature. The music is divided into measures by vertical bar lines. Above each staff, a series of chords is listed, indicating the harmonic progression. The lyrics, which appear to be in parentheses, are placed below the chords. The first staff starts with Bb, followed by a measure of eighth-note patterns. The second staff starts with Bb 7, followed by E♭ ma7, Eb mi7(6), Bb ma7, D mi7, G 7, C mi7, and F 7. The third staff starts with Bb, followed by C mi7, A 7, D mi7, G 7+9, C mi7, and F 7+. The fourth staff starts with Bb, followed by Bb 9(-5), Eb, C mi7, F 13, and Bb (ma7). The fifth staff starts with D 7, followed by (13), A mi7, D 7-9, G 7, D mi7, D mi9, and G 7. The sixth staff starts with C 7, followed by G mi7, G mi9, C 7, F 7, C mi7, C mi9, and F 7. The seventh staff starts with Bb ma7, followed by C mi6, F 9, D 7, G 7, C mi7, and F 7+5+9 (-9). The eighth staff starts with Bb ma9 (D mi7), G 7+5+9 (-9), C mi7, F 7+5, Bb, and ends with a final measure of eighth-note patterns.

B_b ma7 C mi7 F 7-9 B_b G 7-9⁺⁵ G mi7 G_b mi7
 (D mi)

F mi7 B_b 7 E_b 6 A 7 D mi7 G 9 C mi7 F 7
 B_b D mi7 C mi7 F 13 D mi7 G mi9 C mi7 F 13

B_b B_b 9 E_b E_b mi7 A_b 9 B_b
 D 7+ +9 (-9) D mi9 G 9+5 (-5)

C 7 (13) (-5) (+5) (ma7) C 7 F 13 C mi7 F 9
 B_b (G mi7) C mi7 F 13 D mi7 G 7 C mi7 F 7
 B_b B_b 7 E_b ma7 E_b mi (E^o) B_b ma7

The chords in the unmarked measures are just standard "rhythm" changes. The phrase which begins in bar 8 is re-stated during the next few bars. Don't over-analyze this: just play it and LISTEN.

Bb ma7 C mi7 F7 D mi7 G 7+9 C mi7 F7

Bb ma7 Bb 7 Eb Eb mi (D mi7) Bb ma7 etc.

C mi7 F9 Bb

D +7 G +7

C +7 F +7

Finish the chorus with something of your own. Below are two examples of two-bar phrases which can be repeated through a line of dominant 7th chords. Try them on the bridge, above.

D7 G7 C7
etc.

D7 G7
etc.

3/4 BLUES

This is another set of blues changes, in 3/4 time.

The solos are designed to be played consecutively, so the last bar in each chorus may contain the "pickups" to the ensuing chorus.

INTRO:

The musical score consists of three staves of music for trumpet. The first staff starts with B♭ major 7th (B♭ ma7) and continues with B♭ minor 7th (+7) and E♭ major 7th (E♭ 7). The second staff starts with A♭ major 7th (A♭ ma7), followed by A minor 7th (6) (A mi7(6)), D13, and ends with B minor 7th (B mi7). The third staff starts with E 7+5(+9) (-5)(-9), followed by E♭ minor 9th (E♭ mi9), A minor 7-5 (A mi7-5), and (D 7).

G F# mi6/B7 F# mi7-5 B7-9

E mi (+7) E mi7 A7 D mi7 G7 +9 (-9)

Cma7 Cmi7 (+7)

Bb ma7 Bb mi (+7) Bb mi7 E \flat 7

Ab ma7 A mi7 D13 (-5)

G ma7 F mi(+7) Bb 9 Eb ma7 D 7+5-9

G (b) B7-9
 E mi7 A9 A 7-9 D mi7
 G7 Cma7
 Cmi7 F7 Bb
 Ebb mi7 Eb 7(-9)
 Ab ma7 Ami9 (+7)
 D 7-9 B m7 E 7+9 A 7-9+5 (-5) Ami7 D7
 V

G F# mi7-5 B7
 A7-9 A9 G7-9
 Cma7 Cmi7

F7

Bb

Bb mi7

Eb 7(-9) Ab ma7

A mi+7

A mi9 D7 G(B mi7)

Bb 7

Eb ma7

Ab 7-5

G

F# mi7-5

B7

E mi7

A7

D mi7

G7

C ma7

C mi7

F13-9

Bb ma7

gliss.

Bb mi7

Eb 9-5

Ab ma7

G(B mi7)

Bb 13

Eb ma7

D7+5

Ab ma7

D7+9 (-9)

A page of musical notation for a solo instrument, likely piano, featuring six staves of music. The notation includes various chords and rests, with specific chord names labeled above certain measures. The chords labeled are: G, F# mi7-5, B7-9, E mi7, A7, D mi7, G 7 +9 (-9), C ma7, C mi7, F9, Bb ma7, Bb mi7, Eb 9, Ab, A mi7, D13, G (B mi7), Bb 7, Eb ma7(6), Ab 9, and G.

Solo

as Recorded by Joe Pass on Pacific Jazz PJ-85 album "For Django".

This chart shows some of the basic chordal thinking used in the solo. With chord embellishment and substitution, variations are almost limitless. No chord symbols are indicated throughout the solo, so you must do your own analysis.

F E7 Eb7 D7 G7
F C+ F (Eb7) D7 G7
C7 1 F Gmi7 C7 2 F Bmi7-5 E7-9
A mi Bmi7-5 E7-9 A mi D9 G13
Cma7 +5 D13 G13 Gmi7 C7 C13
C A7 Dmi G7 C7 Gmi7 C7
Fma7 E7+9 Eb13 D13
F C+ F D7
G13 Db9-5 C9 G13 -5 C7+9
G7 C7 F D7+9 Gmi7 C7

A

Bridge

Tacet

B

Bridge

8va.....

loco

Bridge

D

Bridge

Born Joseph Anthony Passalaqua (one of 5 children) in New Brunswick, New Jersey, Joe grew up in a steel mill town. He began playing the guitar at the age of 9. To help support his family, he started playing professionally at 14. He practiced 6 hours a day. Being an avid fan of Django Reinhardt, it was natural that he first played in "Hot Club of France" type of groups. Listening to Django probably helped form his ear training for the beautiful melodic lines he creates. He plays no "trick" licks — every note means something. Because of this, Joe is one of the few guitarists who is admired by all instrumentalists. His work was later influenced by Charlie Parker, Dizzy Gillespie, Coleman Hawkins, and others. In 1963, his fame grew as leader of "Sounds of Synanon Tour" and he won Down Beat's New Star Award. Joe was virtually discovered by Leonard Feather (author of *ENCYCLOPEDIA OF JAZZ*) and recorded many fine albums — *CATCH ME*, *12-STRING GUITAR, FOR DJANGO, SIMPLICITY, SIGN OF THE TIMES, STONE JAZZ*. He was featured on *BRASSAMBA, FOLK 'N FLUTE* (with Bud Shank), *MOMENT OF TRUTH, PORTRAITS, ON STAGE* (with Gerald Wilson), and *SOMETHIN' SPECIAL, ON TIME, OUT FRONT, JAZZ AS I FEEL IT* (with Les McCann). He has also been a sideman with George Shearing, Louie Bellson, Groove Holmes, Carmel Jones, Frank Sinatra, Julie London, Della Reese, Johnny Mathis, Leslie Uggams and many others. Joe has appeared regularly on such TV shows as: *JAZZ SCENE USA, THE STEVE ALLEN SHOW, THE WOODY WOODBURY SHOW, THE JOHNNY CARSON SHOW, THE GEORGE SHEARING SHOW*, as well as his own personal appearances.

Bill Thrasher, who lives in Santa Barbara, spent much tedious time writing and correlating this book with Joe. He is a successful teacher, guitarist, illustrator and an all-around intellectual artist. These two have been good friends for a long time and got together to write this book which will be of invaluable help to all musicians. Bill's work proves him to be an extremely talented "great".

Joe currently is doing studio work, personal concerts, and teaching. He is happily married to the former Alison Ditwiler, has one son, Joey, age 2 years and resides in Van Nuys, California. Joe's music reflects honest beauty and rock-solid authority which comes from years of practicing and professional experience, not to mention that special ingredient: MUSICAL GENIUS. In these pages you will find much evidence of one of the world's great guitarists.



BILL THRASHER



JOE PASS