

## JAZZ LINES FOR MAJOR CHORDS

Example 1



Example 2



Example 3



## MAJOR LINES

## Example 4

Cmaj<sup>7</sup>

## Example 5

H.O. P.O.



## Example 6

H.O.



## Example 7

H.O. H.O. H.O.



3

## MAJOR LINES

## Example 8

Cmaj<sup>7</sup>

## Example 9



## Example 10



## Example 11



4

## MAJOR LINES

## Example 12

Cmaj<sup>7</sup>

## Example 13



## Example 14



## Example 15



5

## MAJOR LINES

## Example 16

Cmaj<sup>7</sup>

## Example 17



## Example 18



6

# MAJOR ETUDE

## Example 19

Cmaj<sup>7</sup>

Musical notation for Example 19, measures 1 through 12. The key signature is C major (Cmaj<sup>7</sup>). The notation is in 4/4 time. Measures 1-4 are on the first staff, measures 5-8 on the second, and measures 9-12 on the third. Measure numbers 1 through 12 are printed below the staff. Phrasing slurs are present over measures 5-6 (labeled P.O.), 7-8 (labeled H.O.P.O.), and 11-12 (labeled H.O. P.O.).

7

## MAJOR ETUDE

### Ex. 19 continued...

Musical notation for Example 19 continued, measures 13 through 24. The key signature is C major. The notation is in 4/4 time. Measures 13-15 are on the first staff, measures 16-17 on the second, measures 18-20 on the third, and measures 21-24 on the fourth. Measure numbers 13 through 24 are printed below the staff. Phrasing slurs are present over measures 14-15 (labeled H.O. P.O.), 18-19 (labeled H.O. P.O.), 20-21 (labeled H.O. P.O.), and 23-24 (labeled H.O. P.O.). A triplet of eighth notes is marked with a '3' over it in measure 22.

8

## MAJOR ETUDE

25 26 27

28 29 30

31 32 33 34

35 36 37

9

## MAJOR ETUDE

Ex. 19 continued...

38 39 40 41

42 43 44

45 46 47

48 49 50

ritard.....

10

## Cm7



11

## Cm7



**Example 25**

The musical notation for Example 25 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The final note, C4, is followed by a trill indicated by a wavy line and a 'tr' marking. The trill oscillates between C4 and Bb4. Above the trill, there is a '8va' marking with a dashed line indicating an octave shift.

## MINOR LINES

## Example 27

Cm<sup>7</sup>

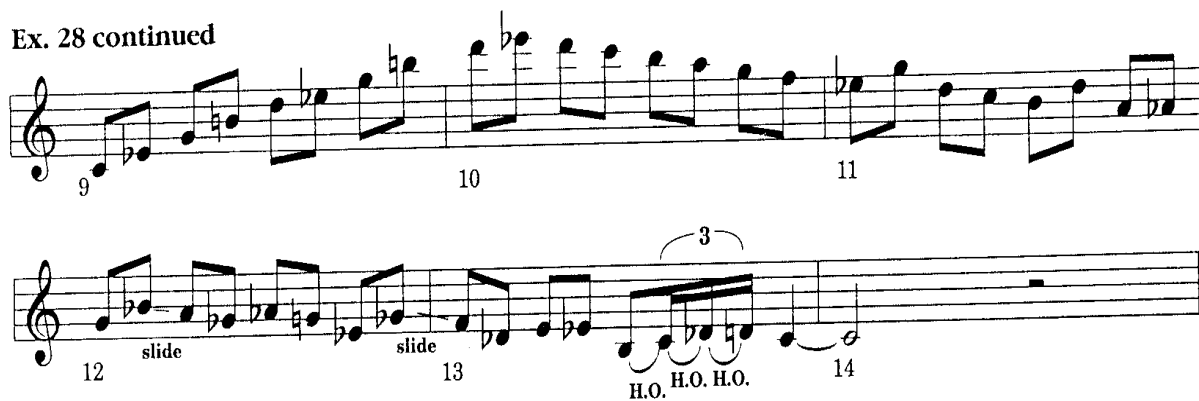
## Example 28

Cm<sup>7</sup>

13

## MINOR LINES

## Ex. 28 continued



## Example 29

Cm<sup>7</sup>

## Example 30



14

# MINOR ETUDE

## Example 31

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Chords: Cm7, G7#5, Cm7, Cm7, G7#5 etc...

Performance techniques: P.O., P.O., P.O., P.O., P.O., P.O., P.O., H.O. P.O., P.O., slide

## MINOR ETUDE

### Ex. 31 continued...

16 17 18 19 20 21 22 23 24 25 26

Performance techniques: P.O., P.O., H.O., H.O., H.O., H.O., H.O., H.O., H.O., P.O., H.O. P.O., H.O., H.O.



## MINOR ETUDE

Measures 27-39 of the 'MINOR ETUDE' piece. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The notation includes various jazz techniques:
 

- Measure 27: Quarter notes, eighth notes, and a half note.
- Measure 28: Quarter notes, eighth notes, and a half note.
- Measure 29: Quarter notes, eighth notes, and a half note.
- Measure 30: Quarter notes, eighth notes, and a half note.
- Measure 31: Triplet of eighth notes (labeled 'H.O. H.O. P.O. P.O.'), followed by a quarter note and an eighth note.
- Measure 32: Quarter notes, eighth notes, and a half note.
- Measure 33: Quarter notes, eighth notes, and a half note.
- Measure 34: Quarter notes, eighth notes, and a half note.
- Measure 35: Quarter notes, eighth notes, and a half note.
- Measure 36: Quarter notes, eighth notes, and a half note.
- Measure 37: Triplet of eighth notes (labeled 'P.O. P.O. P.O.'), followed by a quarter note and an eighth note. The measure is marked 'ritard.....'.
- Measure 38: Triplet of eighth notes (labeled 'rubato'), followed by a quarter note and an eighth note.
- Measure 39: Triplet of eighth notes (labeled 'ritard.....'), followed by a quarter note and an eighth note. The measure ends with a double bar line.

17

## JAZZ LINES FOR STATIC DOMINANT 7TH CHORDS

## Example 32

Example 32: A musical line for a G7 chord in 4/4 time. The notation starts with a G7 chord symbol. The line consists of eighth and quarter notes, ending with a quarter rest.

## Example 33

Example 33: A musical line in 4/4 time. The notation consists of eighth and quarter notes, ending with a quarter rest.

## Example 34

Example 34: A musical line in 4/4 time. The notation consists of eighth and quarter notes, ending with a quarter rest.

18

## DOMINANT LINES

## Example 35



## Example 36



19

## DOMINANT LINES

## Example 37



## Example 38



## Example 39



# STATIC DOMINANT ETUDE

## Example 40

Example 40 musical notation, measures 1 through 10. The notation is in 4/4 time, featuring a G7 chord. The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1 through 10 are indicated below the staff. The notation includes articulation marks such as slurs and accents, and specific phrasing labels like "H.O." and "P.O." above measures 8 and 10.

21

## DOMINANT ETUDE

### Ex. 40 continued...

Continuation of Example 40 musical notation, measures 11 through 23. The notation continues in 4/4 time, featuring a G7 chord. The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 11 through 23 are indicated below the staff. The notation includes articulation marks such as slurs and accents, and specific phrasing labels like "slide", "H.O.", and "P.O." above measures 11, 14, 18, 21, and 23.

## DOMINANT ETUDE

Measures 24-35 of the Dominant Etude. The notation includes various musical symbols such as notes, rests, and accidentals. Specific markings include "slide" under measure 25, "P.O." (Pentatonic Octave) above measures 27-28, and "H.O." (Harmonic Octave) above measures 26, 33, and 34. Measure numbers 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, and 35 are indicated below the staff. A page number "23" is located at the bottom right of the page.

## DOMINANT ETUDE

Ex. 40 continued...

Measures 36-48 of the Dominant Etude. The notation includes various musical symbols such as notes, rests, and accidentals. Specific markings include "G7" above measure 36, "P.O." (Pentatonic Octave) above measures 43-44, and "H.O." (Harmonic Octave) above measure 45. Measure numbers 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48 are indicated below the staff. A page number "24" is located at the bottom left of the page.

## DOMINANT ETUDE

Measures 49-62 of the Dominant Etude. The notation is in treble clef with a key signature of one flat (Bb). Measure 49 starts with a quarter rest, followed by eighth and sixteenth notes. Measures 50-52 continue the melodic line. Measure 53 features a triplet of eighth notes and a P.O. (Pentatonic Octave) marking. Measures 54-55 also contain triplets and P.O. markings. Measure 56 has an H.O. (Harmonic Octave) marking. Measure 57 continues the melodic flow. Measure 58 has a P.O. marking. Measure 59 continues the line. Measure 60 has a slide marking. Measure 61 continues the melodic line. Measure 62 ends with a triplet of eighth notes.

25

## DOMINANT ETUDE

Ex. 40 continued...

Measures 63-72 of the Dominant Etude, continuing from Ex. 40. Measure 63 starts with a G7 chord and a triplet of eighth notes. Measures 64-66 continue the melodic line. Measure 67 has a P.O. marking. Measure 68 has a P.O. marking and a triplet. Measure 69 has P.O. and H.O. markings and a triplet. Measure 70 has H.O. and P.O. markings and a triplet. Measure 71 has H.O. and P.O. markings and a triplet. Measure 72 ends with a quarter rest.

26

# ALTERED DOMINANT LINES

## Example 41

G<sup>7</sup>alt.

1 2 3 4 5 6 7 8 9

ritard.....

## Example 42

27

# ALTERED DOMINANT LINES

## Example 43

G<sup>7</sup>alt.

## Example 44

## Example 45

1 2 3 4 5

28

## ALTERED DOMINANT LINES

## Example 46



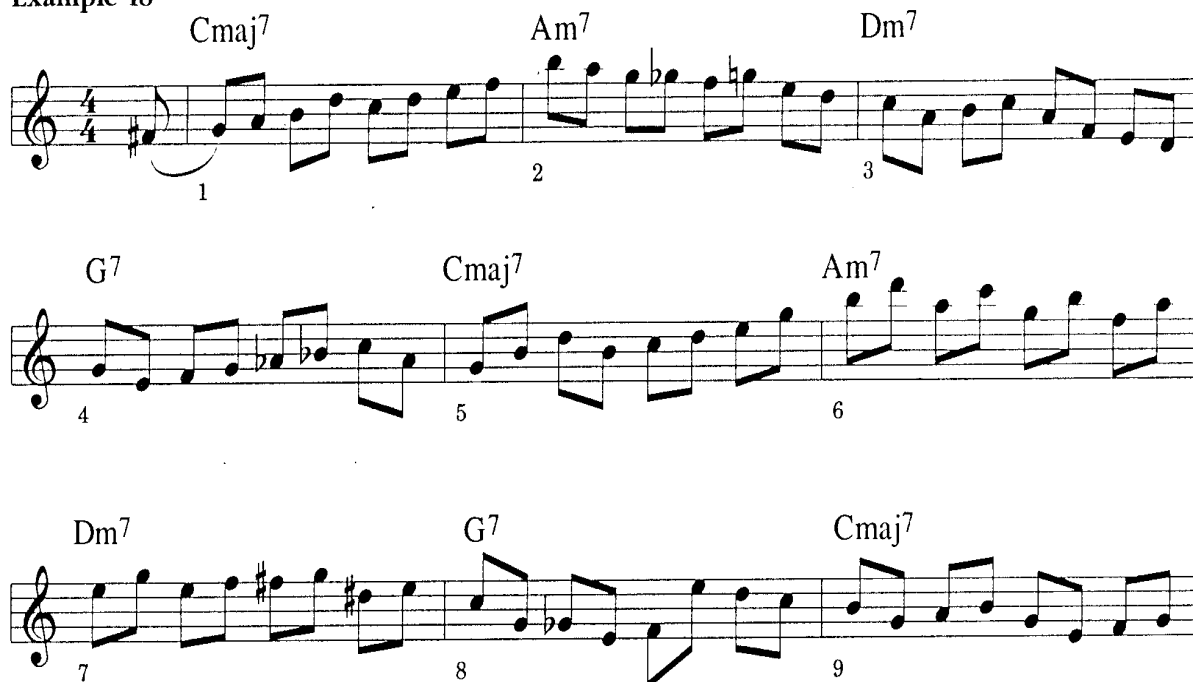
## Example 47



29

## TURNAROUND ETUDE

## Example 48



30

## TURNAROUND ETUDE

Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

10 11 12

Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

13 14 15 3

G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup>

16 17 18 3 3

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

19 20 21 3

31

## TURNAROUND ETUDE

Ex. 48 continued...

Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

22 23 24

Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

25 26 27 3

G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

28 29 30 31

G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup>

32 33 34

32



## TURNAROUND ETUDE

Measures 35-46 of the Turnaround Etude. The notation is in treble clef with a key signature of one flat (Bb). The measures are numbered 35 through 46. Chord changes are indicated above the staff: Dm7 (35), G7 (36), Cmaj7 (37), Am7 (38), Dm7 (39), G7 (40), Cmaj7 (41), Am7 (42), Dm7 (43), G7 (44), Cmaj7 (45), and Am7 (46). The melody features various rhythmic patterns, including triplets and sixteenth notes.

33

## TURNAROUND ETUDE

Ex. 48 continued...

Measures 47-60 of the Turnaround Etude. The notation is in treble clef with a key signature of one flat (Bb). The measures are numbered 47 through 60. Chord changes are indicated above the staff: Dm7 (47), G7 (48), Cmaj7 (49), Am7 (50), Dm7 (51), G7 (52), Cmaj7 (53), Am7 (54), Dm7 (55), G7 (56), Cmaj7 (57), Am7 (58), Dm7 (59), and G7 (60). The melody continues with various rhythmic patterns, including triplets and sixteenth notes.

34

## TURNAROUND ETUDE

61 Cmaj7 62 Am7 63 Dm7 64 G7 65 Cmaj7 66 Am7 67 Dm7 68 G7 69 Cmaj7 70 Am7 71 Dm7 72 G7

35

## TURNAROUND ETUDE

Ex. 48 continued...

73 Cmaj7 74 Am7 75 Dm7 76 G7 77 Cmaj7 78 Am7 79 Dm7 80 G7 Rubato 81 (A13#11) 82 (Db9#11) 83 (A13#11)

77 ritard.....

36

## TURNAROUND ETUDE

(D $\flat$ 9#11) 84  
 (D9#11) 85  
 (Dm7 $\flat$ 5) 86  
 (G7alt.) 87  
 88  
 89  
 (Cmaj7) 90  
 91  
 92

37

# SCALES FOR ALTERED DOMINANT 7TH TURNAROUNDS

E7#5#9 A13 $\flat$ 9  
 D7#5#9 G7#5#9

38

# ALTERED DOMINANT TURNAROUND

## Example 49

Example 49 musical notation showing measures 1 through 7. The notation is spread across three staves. The first staff contains measures 1, 2, and 3. The second staff contains measure 4. The third staff contains measures 5 and 6. Chord symbols are placed above the notes: E7#9#11 above measure 1, A13b9 above measure 2, D7#5#9 above measure 3, G7#5#9 above measure 4, E7#9#11 above measure 5, A13b9 above measure 6, and D7#5#9 above measure 7. Triplet markings (3) are present over measures 1, 2, 3, 4, 5, 6, and 7.

39

## ALTERED DOMINANT TURNAROUND

### Ex. 49 continued...

Ex. 49 continued... musical notation showing measures 8 through 17. The notation is spread across four staves. The first staff contains measures 8 and 9. The second staff contains measures 10 and 11. The third staff contains measures 12, 13, and 14. The fourth staff contains measures 15, 16, and 17. Chord symbols are placed above the notes: G7#5#9 above measure 8, E7#9#11 above measure 9, A13b9 above measure 10, D7#5#9 above measure 11, G7#5#9 above measure 12, E7#9#11 above measure 13, A13b9 above measure 14, D7#5#9 above measure 15, G7#5#9 above measure 16, and E7#9#11 above measure 17. Triplet markings (3) are present over measures 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17.

40

## ALTERED DOMINANT TURNAROUND

18  $A13b9$   $D7\#5\#9$

20  $G7\#5\#9$   $E7\#9\#11$

22  $A13b9$   $D7\#5\#9$

24  $G7\#5\#9$   $E7\#9\#11$

25

41

## JAZZ LINES

**JOE PASS** continues to be one of the most influential and respected jazz guitarists in the world. He is known equally for his incredible **single line improvising** as well as brilliant chordal playing.

This **Grammy Winning** guitarist has recorded numerous solo albums and has performed with legendary jazz artists including; **Oscar Peterson, Ella Fitzgerald, Dizzy Gillespie, Duke Ellington, Stephane Grappelli, Sarah Vaughan, Ray Brown** and **Count Basie**.



Now for the first time guitarists have the unique opportunity to learn literally **hundreds of melodic ideas** from one of the true masters of jazz guitar. In **JAZZ LINES**, Joe discusses the scales and arpeggios he uses when improvising. As notated in the accompanying booklet, Joe also demonstrates **non-stop improvised lines** for: major 7th, minor 7th, static and altered dominant 7th chord types plus a special section on turnarounds.

This is the video you've been waiting for and will surely give you some **real insight** into how Joe **'thinks'** while improvising.