

Joe Pass Lesson

transcribed by JC Massaux

Music by Rick Beato

STANDARD TUNING

♩ = 130

EX.1: DESCRIBING THE II MINOR CHORD

3rd inv. 1st inv. 3rd inv. 2nd inv.

Gm7 D7b9 Gm7 D7b9

E-GT *mf*

1st inv. 2nd inv. 2nd inv. 1st inv. 3rd inv. 3rd inv.

Gm7 Gm7 C7 D7b9 Gm7 Gm7 Gm9 Gm7

EX.2: DESCRIBING THE V DOMINANT CHORD

1st inv. 2nd inv.

C7b9 C7b9

3rd inv.

EX.4: VOICE LEADING (USING DIMINISHED CHORDS)

3rd inv. 1st inv. Root inv. 2nd inv. 1st inv.

Gm7 D7b9 Gm7 D7b9 Gm7

10 11

3 5 6 8 10
4 5 7 9 10
5 5 5 7 8

EX.5:

sub for Emin7b5 Root inv. 1st inv. Root inv.

Gm6 Gm7 Gm7 Gm7

t9 T11

12 13

5 6 8 10 6 5 5 5 5 5 5 5



EX.6: DOMINANT 7TH CHORD WALKING BASS USING THE CIRCLE OF 5THS

upper neighbor tone upper neighbor tone upper neighbor tone upper neighbor tone

G7 C7 F7 Bb7

14 15

10 9 8 9 8 7 6 7

6 5 4 5 4 3 2 3

Eb7 Ab7 Db7 Gb7

16 17

6 5 4 5 4 3 2 3

B7 **E7** **A7** **D7** **G7**

18 19 20

EX.7: USING THE LOWER NEIGHBOR TONE

Lower neighbor Lower neighbor tone Lower neighbor tone

G7 **C7** **F7** **Bb7**

21 22

Eb7 **Ab7** **Db7** **Gb7**

23 24

B7 **E7**

25

A7 **D7** **G7**

26 27

EX.8: MIXING BOTH (UPPER/LOWER NEIGHBOR TONE)

upper neighbor tone

upper n. tone

lower n. tone

lower n. tone

upper n. tone

lowr n. tone

28

29

30

31

32

33

34

EX.9: MIXING BOTH ON EACH CHORD (UPPER/LOWER NEIGHBOR TONE)

low n.t.

low n.t.

up n.t.

up n.t. low n.t.

up n.t.

up n.t. low n.t.

35

36

E \flat 7

A \flat 7

37

6 5 5 3 4 4

EX.10: ADDING CHROMATICS

low n.t.

chromatic -----

chromatic -----

G7

C7

F7

B \flat 7

38 up n.t. 39 up n.t. low n.t.

10 9 9 7 8 8 10 9 8 7 6 7 5

low n.t.

chromatic -----

E \flat 7

A \flat 7

D \flat 7

G \flat 7

40 up n.t. P5 low n.t. 41

6 5 5 3 4 6 3 4 3 2 2

EX.11: CLIMBING UP/DOWN OVER G DOM7

G7(N \flat 5) D7 \flat 9 E \flat 7(\flat 9) G/ \flat

G7(N \flat 5)/ \flat F/ \flat

G7/D

42 43

4 3 5 6 7 7 5 10 10 10 10 10 10 10 8 9 10 10

G/D

G9 D7 \flat 9(\flat 13) G

G/ \flat

G/D

44 45

12 9 10 14 15 16 16 12 12 12 12 12 12 11 10 9 9 13 12 11 10 10

G7(N05)/B F/C G7/D G/B Eb7(b9) D7b9 G7(N05)

46

47

10 10 10 10 10 7 6 5 4 4
10 7 8 9 9 5 5 4 3 3
7 8 9 10 10 7 6 5 3 3

EX.12: GMIN7 LINE (SUM UP)

3rd inv.

Root inv.

1st inv.

2nd inv.

Gm7

Gm7

Gm7

Gm7

48

3 6 10 13
3 6 8 11
3 7 8 12
3 5 8 12

EX.13: II-V IN G MAJOR WALKING BASS

Am7

D7

49

50

5 5 5 4 5 4 6 5 4 4
5 7 8 5 4 5 5 4 4

Gmaj7

G/D

Gmaj7

51

52

4 3 3 3 4 2 1 3 4 2 1 4 2 1 3
4 3 3 3 4 2 1 3 4 2 1 4 2 1 3
3 4 2 2 2 1 5 4 5 2 5 3

EX.14: II-V IN GMAJOR (VARIATION I)

AM7 AM (1ST INV.) D7

GMAJ7

EX.15: II-V IN GMAJOR (VARIATION II)

AM7 D7

GMAJ7 EM7 G/D GMAJ7

EX.16: II-V IN GMAJOR (VARIATION III)

AM7 D7

G6(9) F9 E7(#9) E7(#9)/B

62

LET RING

LET RING

63

EX.17: II-V IN GMAJOR (VARIATION IV - EXTENDED RUN)

AM7 D7

64

65

G6(9) F9 E7(#9) E7(#9)/B

66

LET RING

LET RING

67

AM7 D7

68

69

GMA7

F7

Eb7(#9)

E7(#9)



70

71

LET RING

4 4 3 1 1 0 7 6 8 7 7 6

AM7

D7

72

73

5 5 4 5 4 5 4 6 5 4 5 4

GMA7

EM7

G/D

GMA7

74

75

4 4 2 7 5 7 6 3 4 5 2 5 3

EX.18: II-V IN GMAJOR (VARIATION V)

Root inv.

Root inv.

1st inv. (sub)

Root inv.

3rd inv.

3rd inv.

AM7 AM9(NOS) CMA7/E Eb7(13) D7(13) D7(#5)(#9) D7(#5)(b9) root inv ---

76

77

Root inv.

5 12 12 13 12 12 13 11 10 10 10 11 11 10

2nd inv. Root inv. Root inv. Root inv. Root inv. Root inv.

G6(9) **D^b7(13)** **C7(13)** **B7(#5)** **F7(#9)** **E7(#9)**

AM7 **D11** **D7b9**

or Gmaj9 (1st inv.)

Bm7(#5)

EX.19: II-V IN GMAJOR (VARIATION VI/PEDAL POINT)

D11 **D7b9**

Gmaj9 (1st inv.)

Bm7(#5)

EX.20: IImin7b5-V7/II GOING TO THE IImin7 IN THE KEY OF GMAJOR

(associated II chord) (V7/II) (IImin7)

Bm7b5 **E7b9** **Am7**

EX.21: IImin7-V7/II GOING TO THE IImin7 IN THE KEY OF GMAJOR

Bm7(#5) **Bm7b5** **E7b9** **Amin7**

EX.22: II-V IN GMAJOR (VARIATION VIII)

or Amin7 (1st inv.)

Am7 **C6** **D11** **D7b9**

LET RING

EX.23: PEDAL POINT I

G6/D **CM7(b5)** **Bm7b5** **E7b9** **AM7**

LET RING

EX.24: PEDAL POINT II

G6/D **CM6** **Bm7b5** **E7b9** **AM7**

LET RING

EX.25: PEDAL POINT III

AM7 **D11** **D7b9**

LET RING

G6/D **CM6** **Bm7(b5)** **E7b9** **AM7**

LET RING

EX.26: USING F9 (TRITONE SUBSTITUTE FOR B)

F9 **E7(#9)** **E7b9** **AM7**

103

104

EX.27: DOM DIM SCALE

Using D dom diminished scale over B/C

B/C **b9** **#9** **b5** **6 or 13** **b7**

105

106

EX.28: USING THE B/C CHORD

Bb6(#5) **E7b9** **AM7** **B/C** **G6(9)**

passing chord

107

108

109

EX.29: PASSING CHORDS COMING FROM THE DOMINANT DIMINISHED SCALE

B/C **D/Eb** **F/F#** **Ab/A** **F/F#** **D/Eb** **B/C**

110

111

EX.30: DOMINANT DIMINISHED CHORD MELODY

8/C D/E \flat F/F \sharp A \flat /A

112

113

114

115

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EX.31: GMA1 LINE

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EX.32: SAME LINE ON THE BEAT

119

120

121

G6

EX.33: II-V STYLE LINE IN GMAJOR

AM7

122

123

G6

124

125

G6

EX.34: II-V STYLE LINE IN GMAJ02

Bbm7 **AM7**

126

127

3

V

6 6 6 6 5 9 10 9 8 7 10 9 7

07

128

3

1

2

V V (V) V V

8 9 8 9 7 6 7 6 8

GMAJ7 **G6**

129

130

V V V V V V V V

7 10 7 8 9 9 7 10 7 10 9 7

($\text{♩} = \text{♩}^{\text{3}}$)

EX.35: BOP LINE

AM7

131

V V V V V V V V

6 7 5 4 6 7 4 5 7 5 8 7 8 7 6

07

132

V □ V (7) (7) V □ V □ V □ V

5 7 4 7 6 4 5 8 5 6 7 5 7 6 5 7

133

□ V V □ □ V □ □ V □

5 5 4 7 6 4 7 7 5 7 4

EX.36: DOM DIMINISHED ARPEGGIOS

AM7

134

□ (7) □ (7) □ □ V □ V □ V □ □ V

5 6 4 7 5 4 7 5 7 8 5 7 8 5 7

135

□ □ V □ □ V □ □ V V □

8 5 7 4 5 4 5 7 4 5 7 4 6 7 4

136

V □ V V □ V □

6 3 4 6 3 5 6 3 5 2 3

EX.37: DOM DIMINISHED SCALE

137

1 4 2 1 3 4 1 2 4 1 2 4

138

3 4 1 2 3 4 1 2 3 4 1 2 3 4

139

3 4 1 2 3 4 1 2 3 4 1 2 3 4

EX.38: INTERVALLIC APPROACH

140

8 6 7 5 5 8 4 6 7 5 5 8 8 6 7 5

141

5 8 4 7 7 5 6 4 4 7 3 6 6 4 5 3

142

(♩ = ♪)

EX.39: GMAS7 STYLE LINE

145

(♩ = ♪)

EX.40: MAS. BOP LINE

AbMAS7

148

(7) V □ V □

6 3 3 6 5 4 3 4

149

□ V □ V □ V □ V □ V □ V □ V

3 6 5 8 5 6 5 8 8 9 8 11 15 14 13 12

151

(7) V V □ V □ V □ V □ V □ V □

11 13 11 13 12 13 10 12 13 10 11 13 10 11 11

EX.41: MIN. BOP LINE (SURROUNDING CHORD TONES)

Bbm7



153

□ □ □ □ □ □ □ □

8 5 6 8 4 6 11 8 9 11 8 9

154

V V V V V V V V V V V V
 15 16 13 14 13 15 14 13 15 15 13 15 12 16

EX.42: DOM. BOP LINE

Bb7

155

V V V V V V V V V V V V V V V V
 10 11 9 10 11 9 10 11 10 8 9 5 8

157

V V V V V V V V V V V V V V V V
 6 5 6 5 7 6 5 8 6 5 8 7 5 8 5 7 4

EX.43: DESCENDING THE CHROMATIC SCALE IN 3RD'S

159

V V V V V V V V V V V V V V V V
 6 4 5 3 4 7 3 6 7 5 6 4 5 7 4 6

160

7 5 6 4 5 8 4 7 8 6 7 5 6 9 5 8

161

9 7 8 6 7 9 5 8 9 7 8 6 7 5 6

EX.44: ASCENDING THE CHROMATIC SCALE IN 3RD'S

162

6 8 7 9 8 5 9 6 5 7 6 8 7 4 8 5

163

4 6 5 7 6 3 7 4 3 5 4 6 5 3 6 4

164

3 5 4 6 5 2 6 3 2 4 3 5 4 6 5 7

EX.45: ARPEGGIOS (ROOT 6)

Amaj7

4 5 4 7 6 7 6 5 4 5 4 5 6 7 6 7 4 5 4 5

A7

5 4 7 5 7 6 5 8 5 8 5 6 7 5 7 4

167 Amin7

168 Amin7b5 or A half diminished

169 A diminished 7

170 AminMaj7

171 Amaj7#5

172 A7#5

A7b5

173

EX.46: ARPEGGIOS (ROOT 5)

Dmaj7

174

D7

175

Dmin7

176

Dmin7b5

177

D diminished 7

Dmaj7#5

179

2 1 4 1 2 2 1 4 4 1 3 2 1 4 1

5 4 8 6 7 7 6 9 10 9 6 7 7 6 8 4

D7#5

180

Musical score for 'The Rose Tree' (180 measures). The score is written for two staves. The upper staff contains the melody, and the lower staff contains the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and repeat dots at the end of the lower staff.

D7b5

181

2 1# 3 1 3 4# 1 4 4 4 1 4 3 1 3 1

5 4 6 5 7 7 4 8 10 8 4 7 7 5 6 4