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HOW HIGH THE MOON

As Recorded by Joe Pass

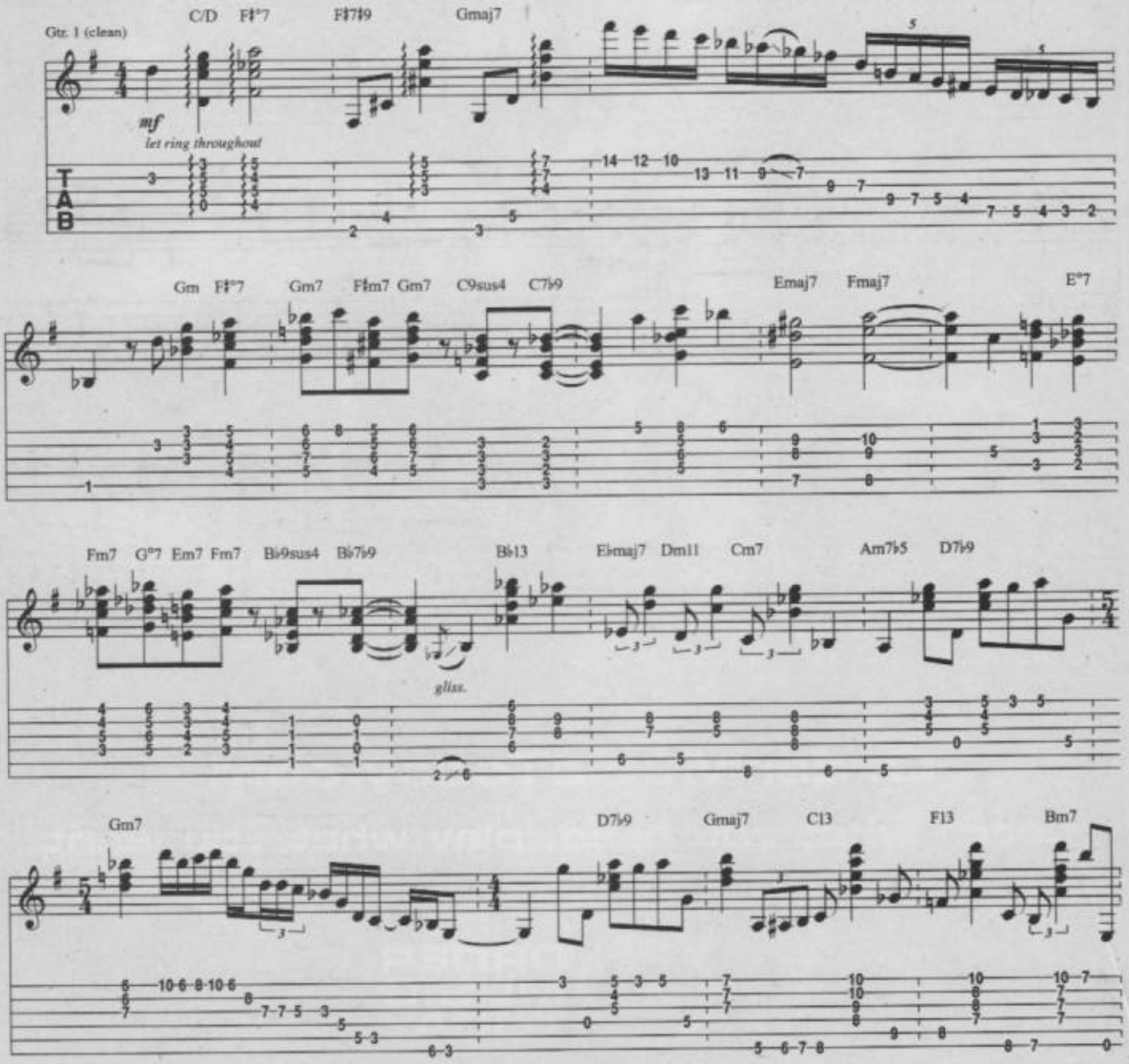
(From the Pablo Recording VIRTUOSO)

Transcribed by Adam Perlmutter

Words by NANCY HAMILTON
Music by MORGAN LEWIS

Chorus 1

Free Time (♫ = ♩ ♪)



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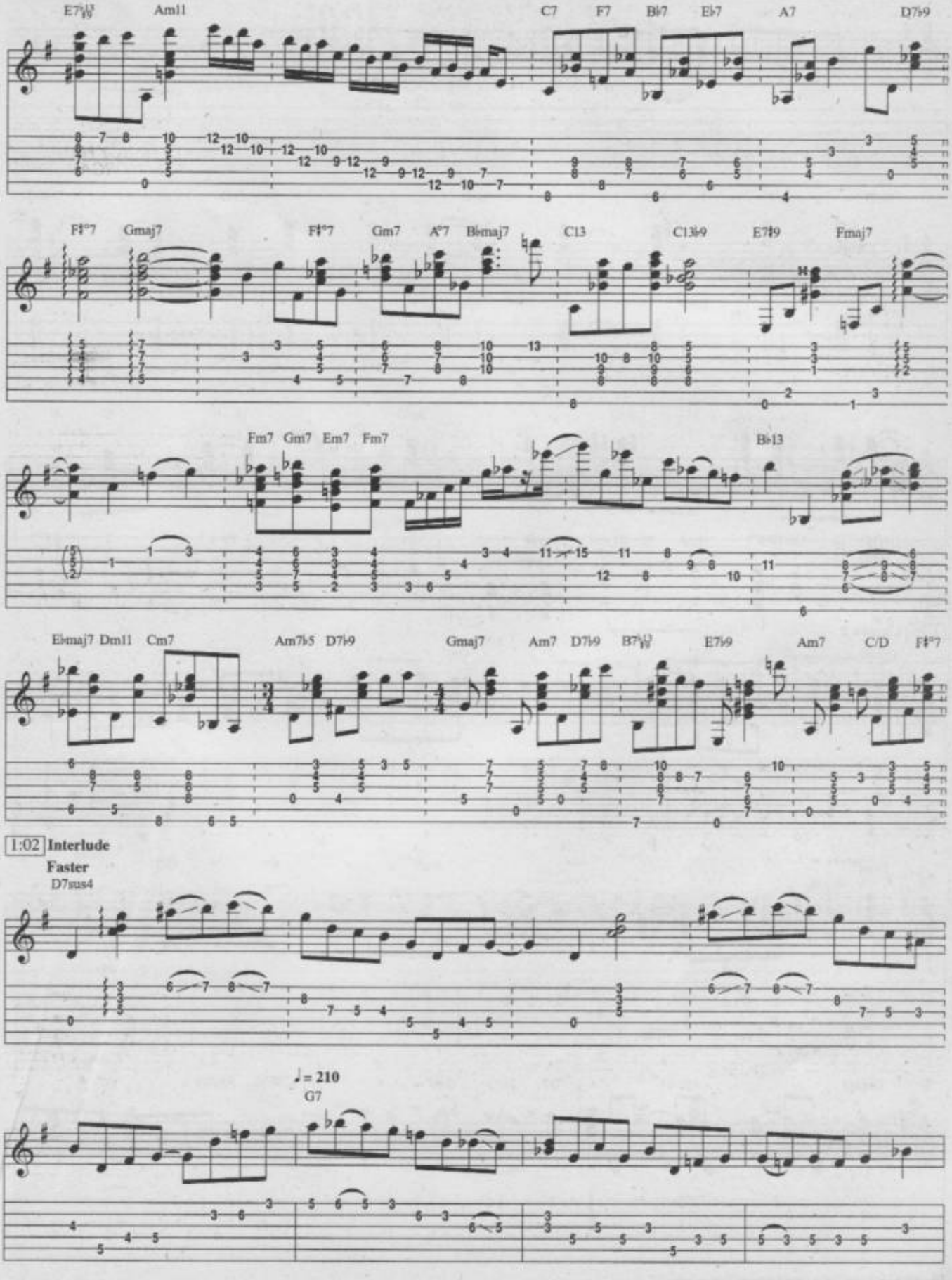
E7♭9
Am11
C7
F7
B♭7
E♭7
A7
D7♭9
F♯°7
Gmaj7
F♯°7
Gm7
A°7
B♭maj7
C13
C13♭9
E7♯9
Fmaj7
Fm7
Gm7
Em7
Fm7
B♭13
E♭maj7
Dm11
Cm7
Am7♭5
D7♭9
Gmaj7
Am7
D7♭9
B7♭9
E7♭9
Am7
C/D
F♯°7
1:02 Interlude
Faster
D7sus4
♩= 210
G7

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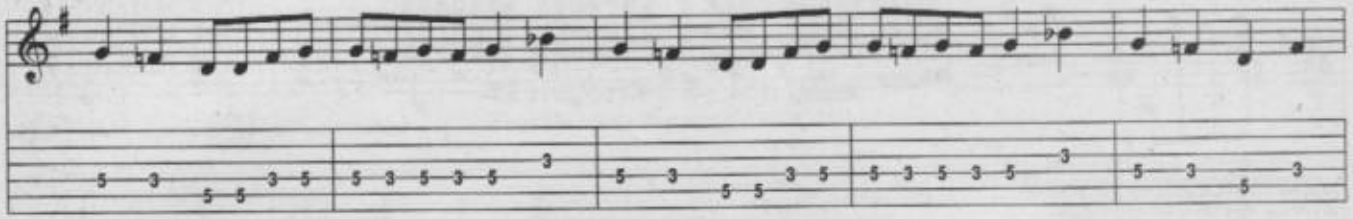
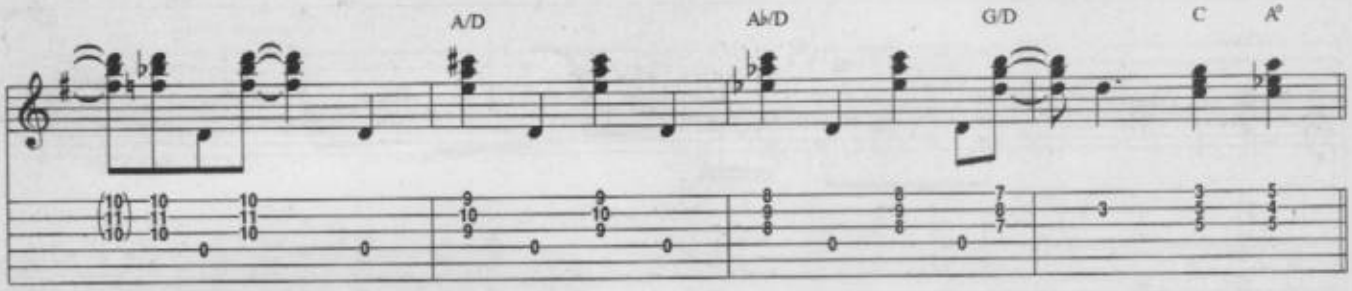
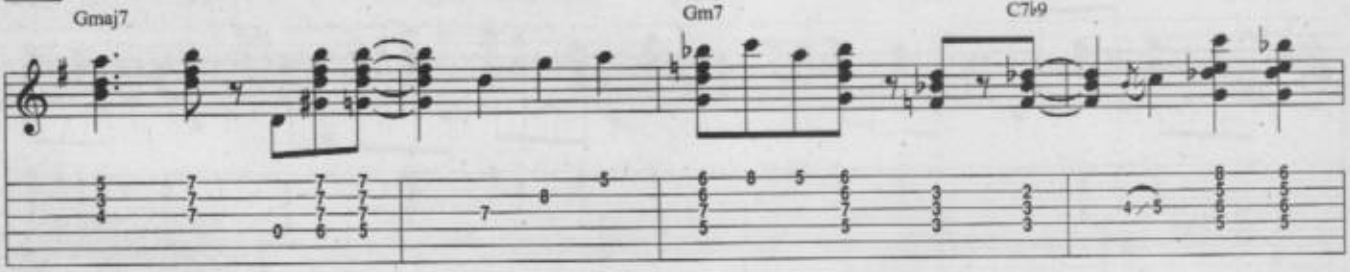
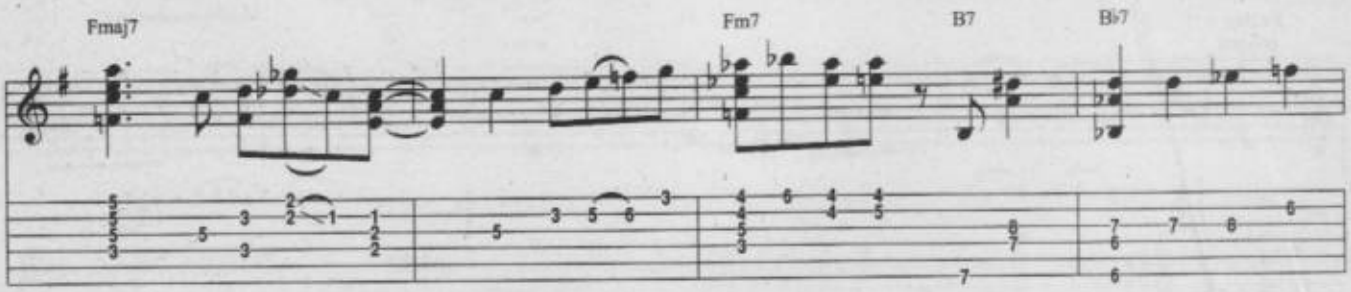
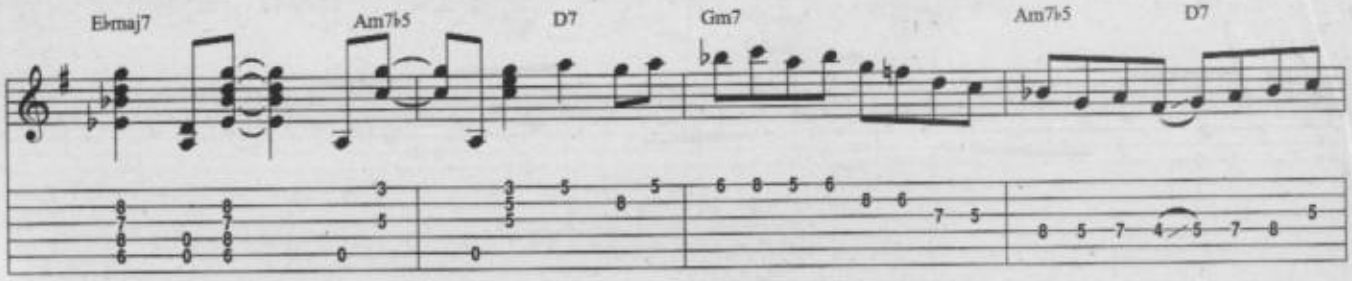


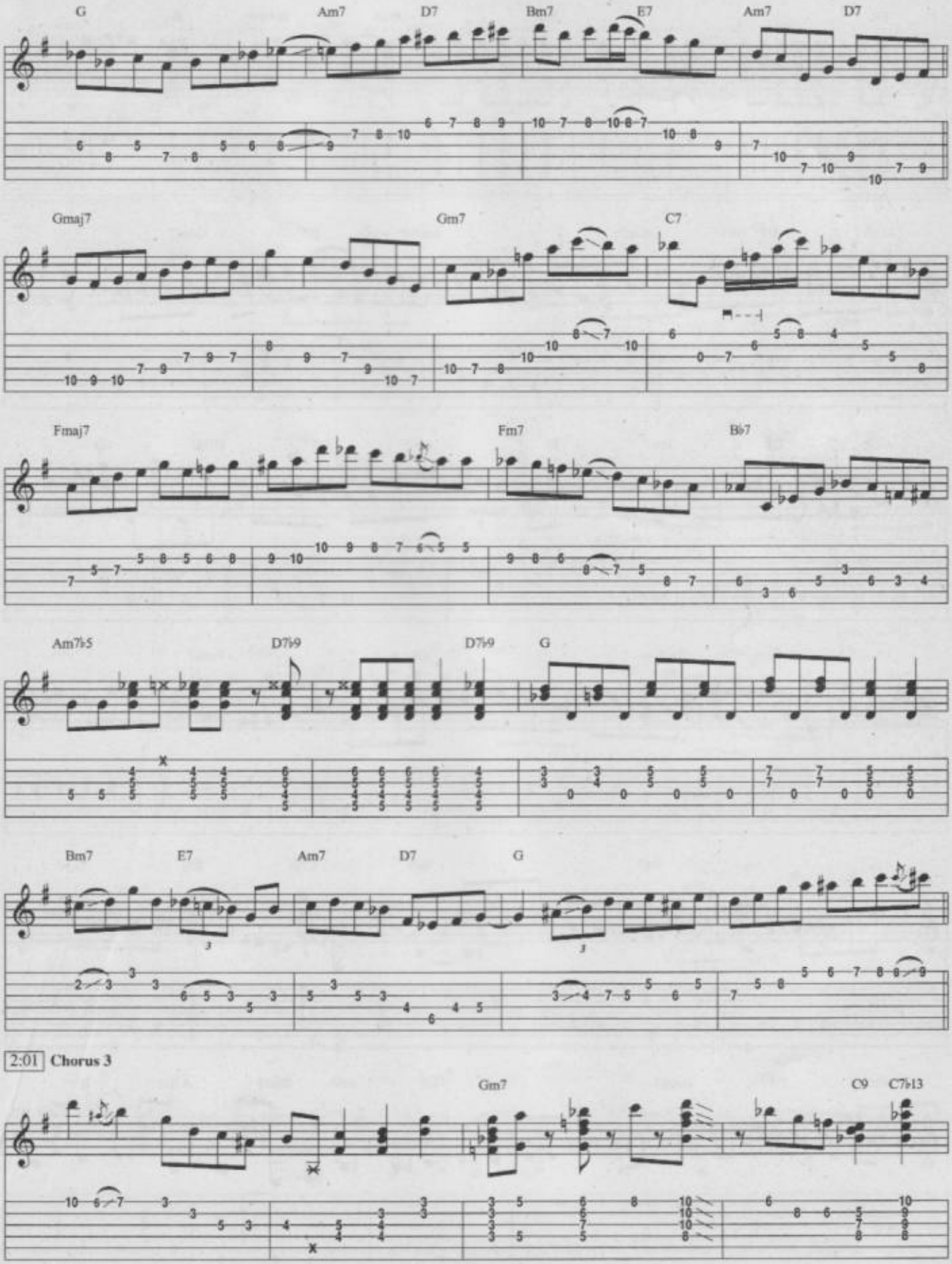


1:26 **Chorus 2**








G
Am7
D7
Bm7
E7
Am7
D7
Gmaj7
Gm7
C7
Fmaj7
Fm7
B♭7
Am7♭5
D7♭9
D7♭9
G
Bm7
E7
Am7
D7
G
2:01 Chorus 3
Gm7
C9
C7♭13

How High The Moon

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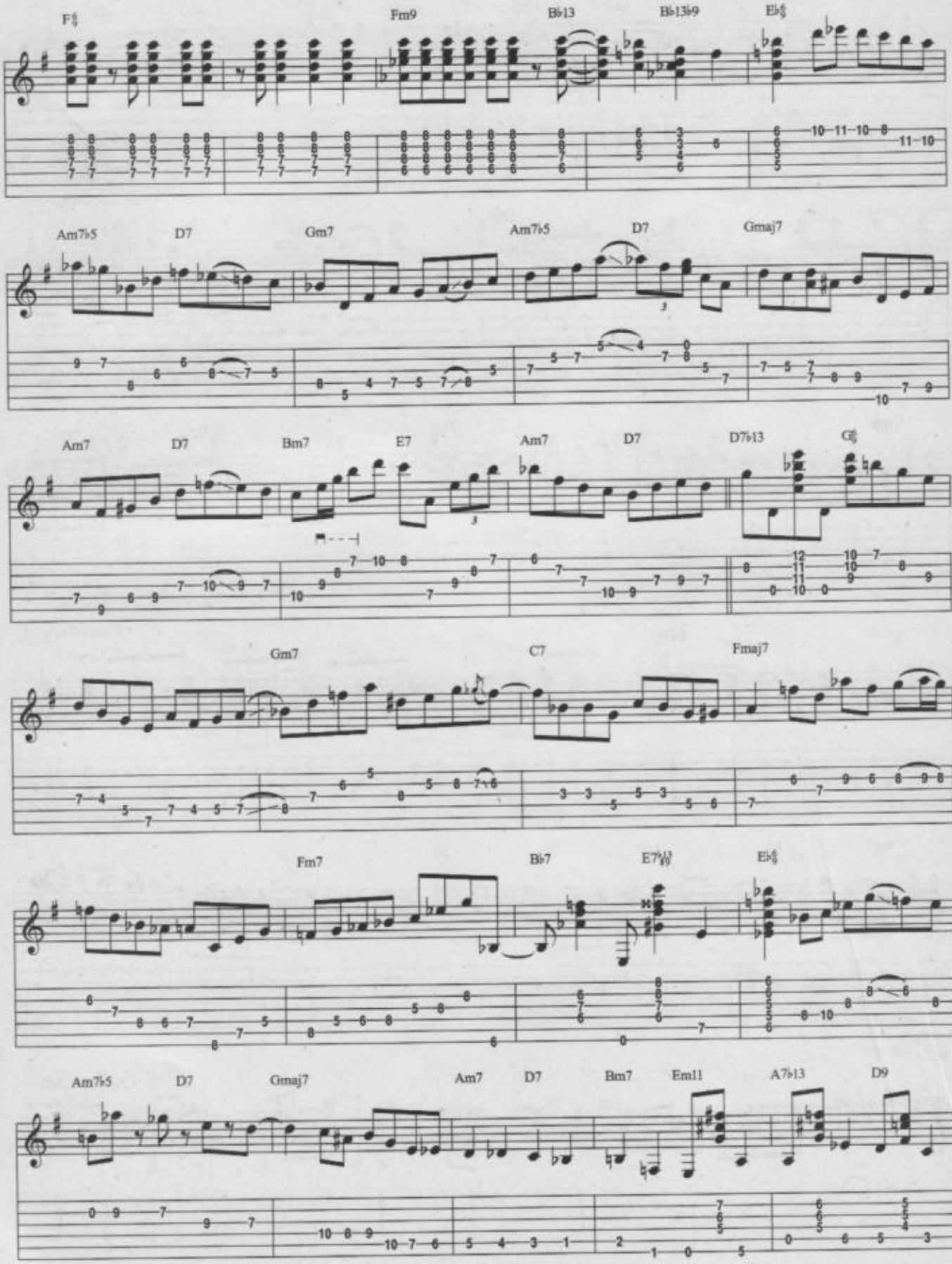

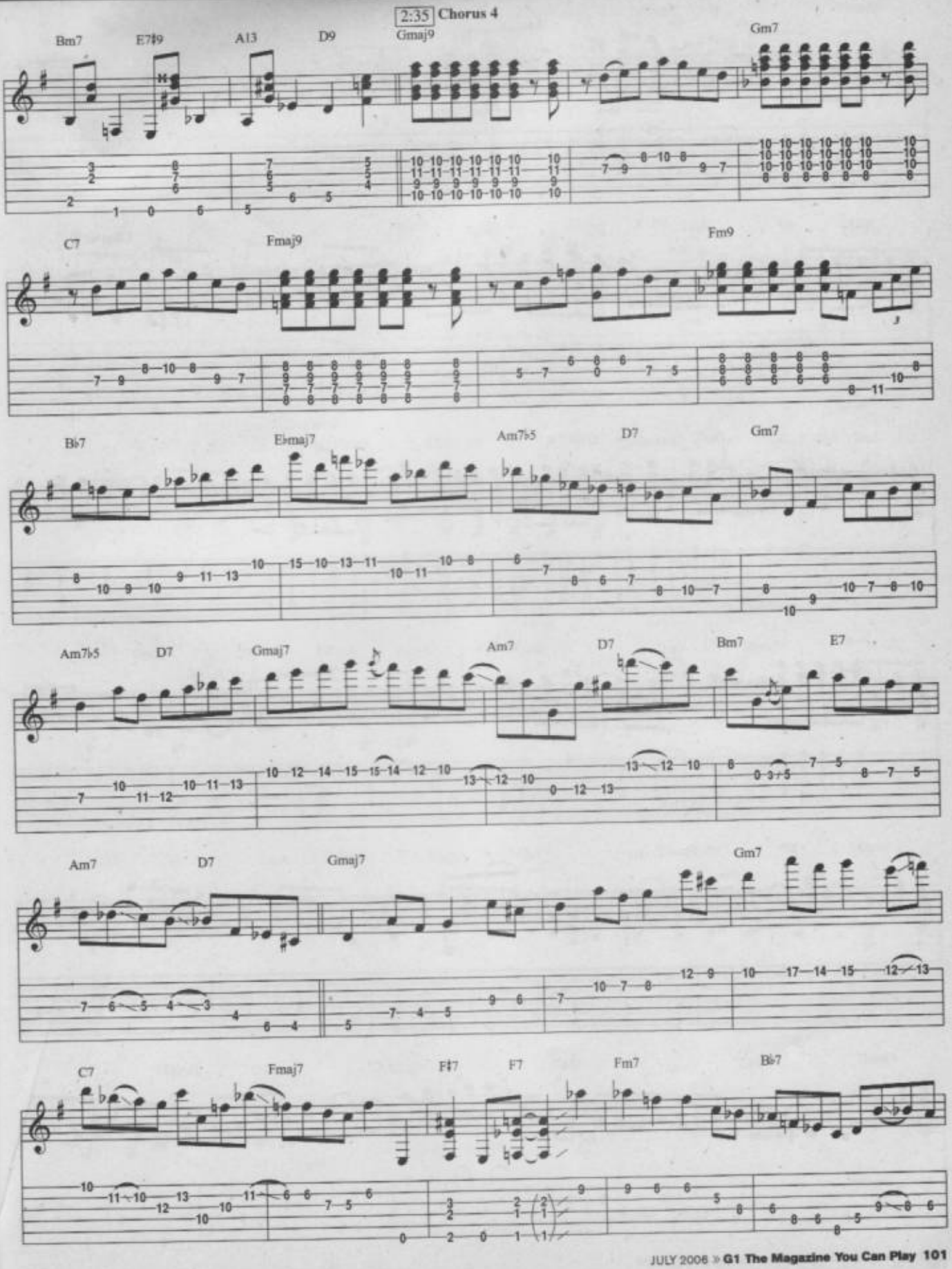
2:35 Chorus 4
Bm7
E7♯9
A13
D9
Gmaj9
Gm7
C7
Fmaj9
Fm9
B♭7
E♭maj7
Am7♭5
D7
Gm7
Am7♭5
D7
Gmaj7
Am7
D7
Bm7
E7
Am7
D7
Gmaj7
Gm7
C7
Fmaj7
F♯7
F7
Fm7
B♭7

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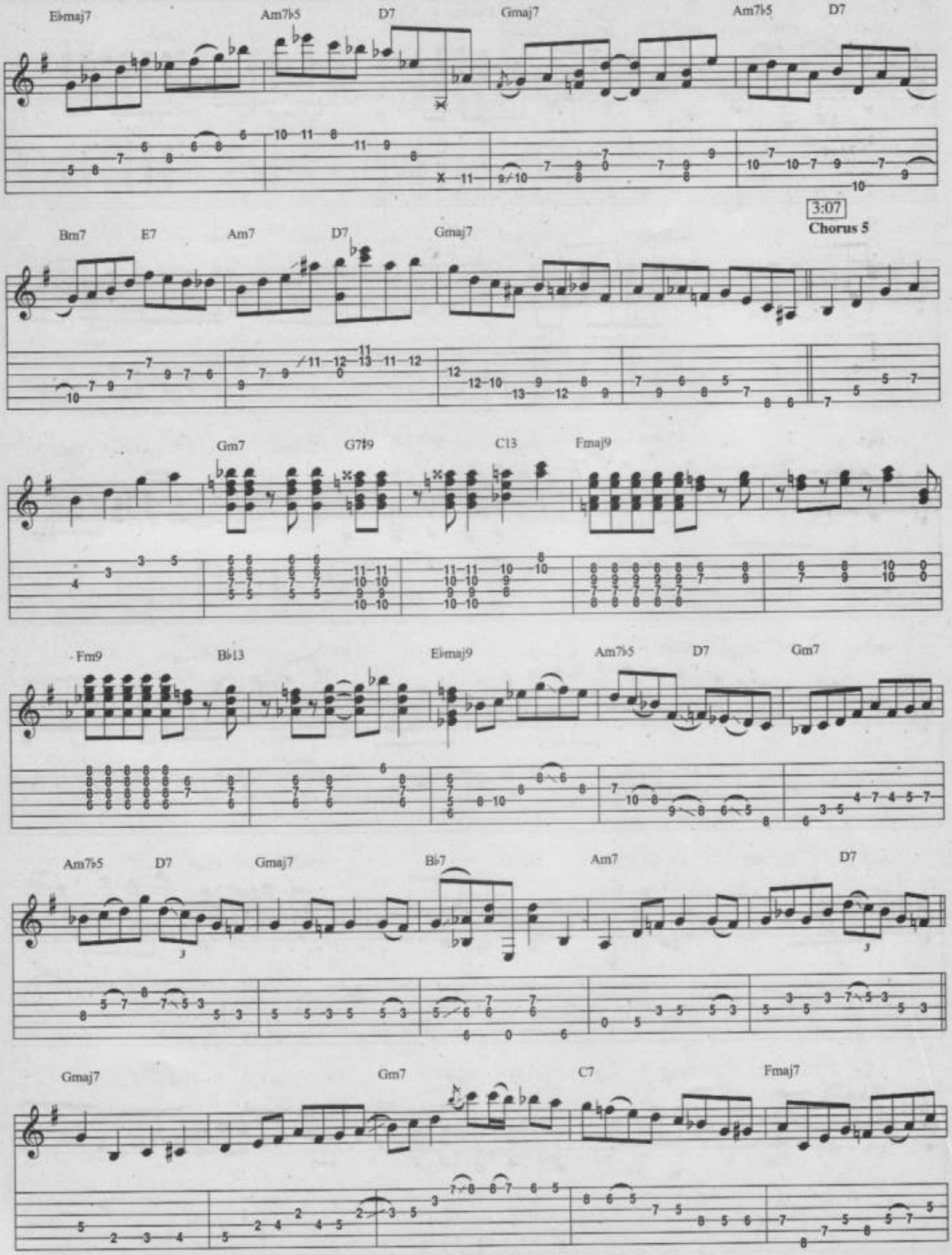

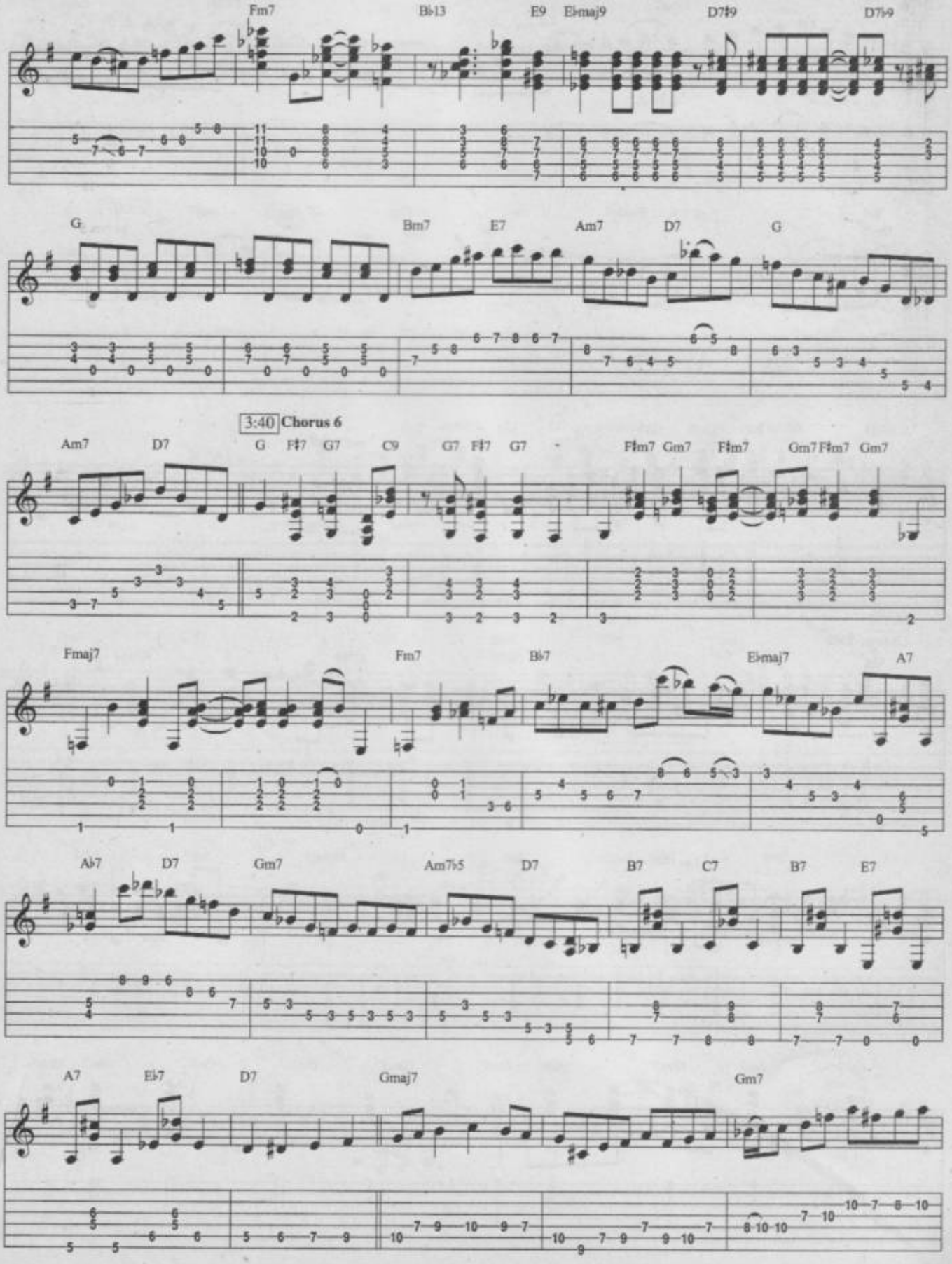
Fm7 B♭13 E9 E♭maj9 D7♯9 D7♭9
G Bm7 E7 Am7 D7 G
3:40 Chorus 6
Am7 D7 G F♯7 G7 C9 G7 F♯7 G7 F♯m7 Gm7 F♯m7 Gm7 F♯m7 Gm7
Fmaj7 Fm7 B♭7 E♭maj7 A7
A♭7 D7 Gm7 Am7♭5 D7 B7 C7 B7 E7
A7 E♭7 D7 Gmaj7 Gm7

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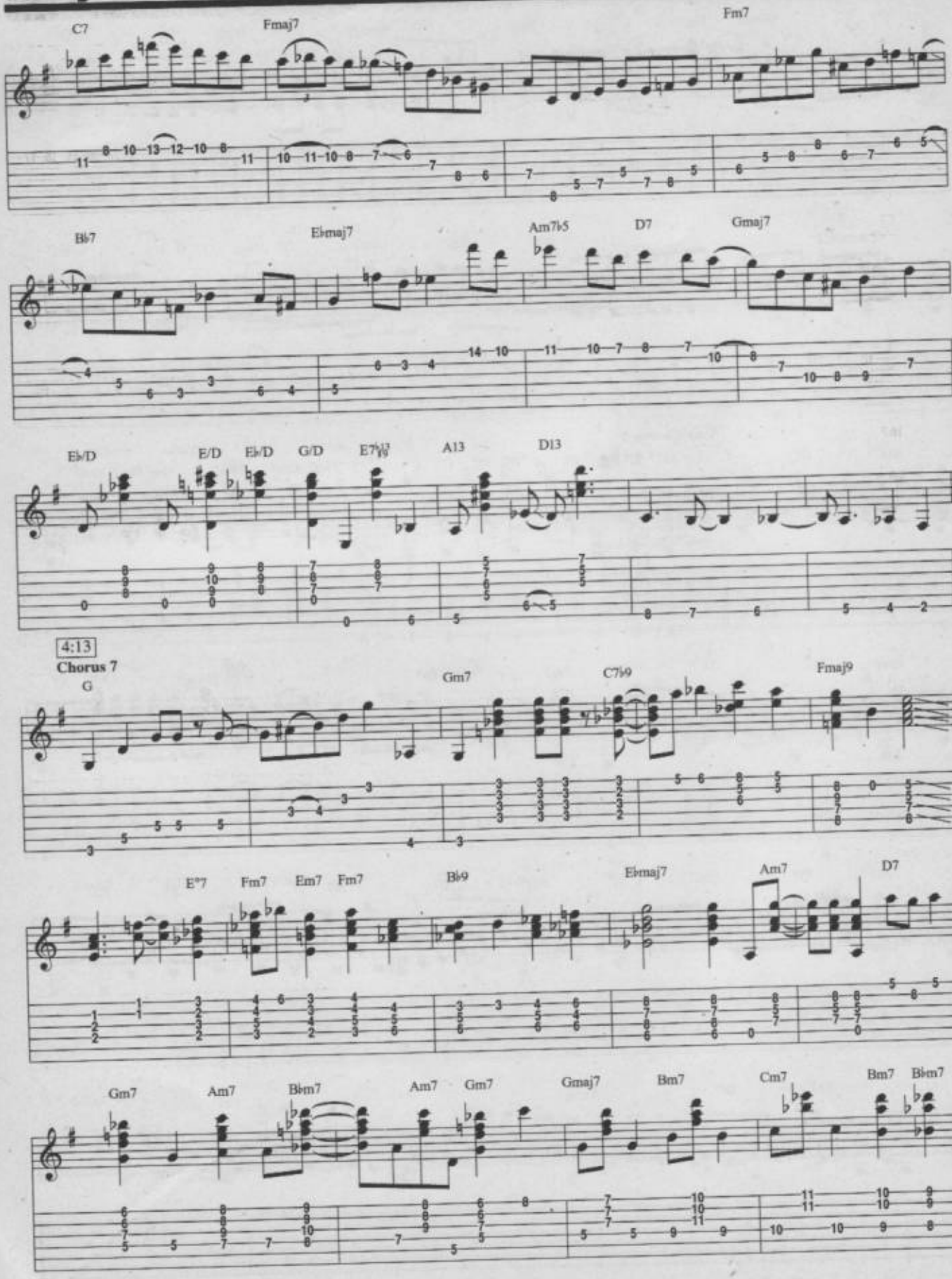
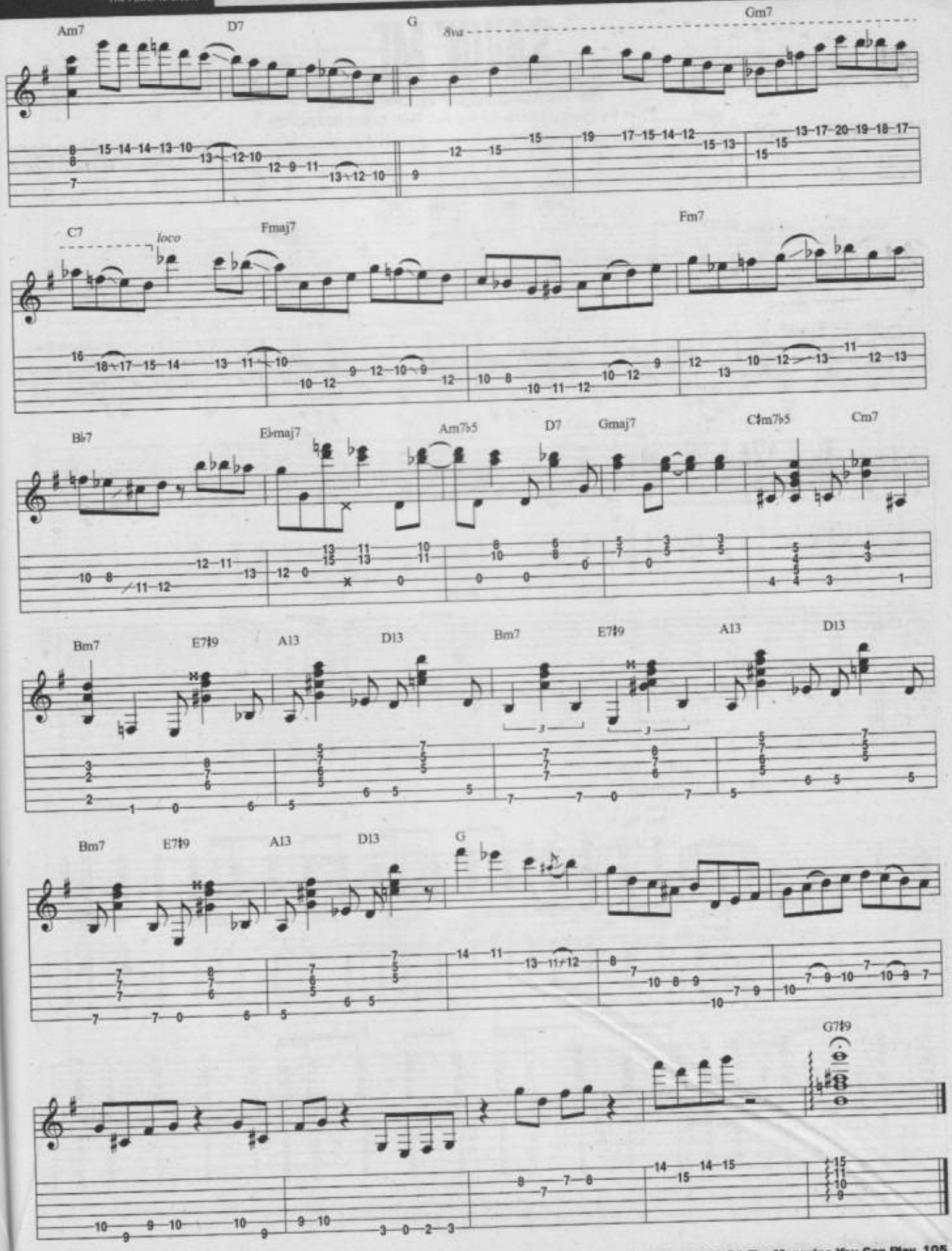
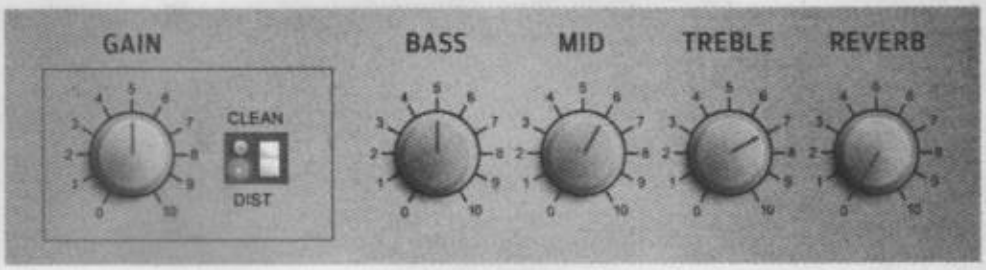



Am7
D7
G
8va
Gm7
C7
loco
Fmaj7
Fm7
B♭7
E♭maj7
Am7♭5
D7
Gmaj7
C♯m7♭5
Cm7
Bm7
E7♯9
A13
D13
Bm7
E7♯9
A13
D13
Bm7
E7♯9
A13
D13
G
G7♯9

"Fat Bottomed Girls" Queen



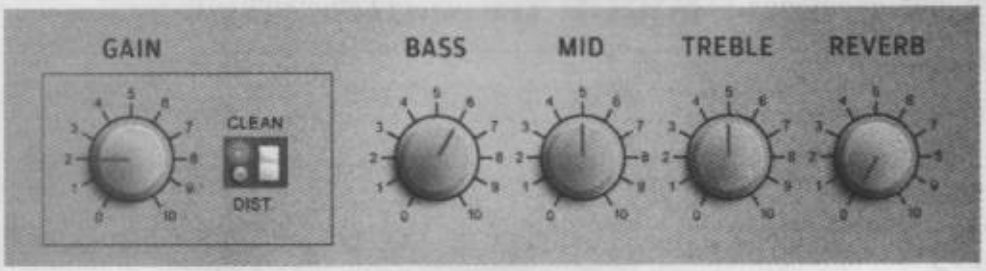
KEY NOTES This is rural Appalachian country music, slowed down a bit and played on an electric rather than an acoustic guitar. The drop-D tuning supports the tonal center of D, and although the vocal intro clearly announces D major, the guitar plays riffs based on the D Dorian mode (D–E–F–G–A–B–C), adding a touch of blues via low C and F notes bent slightly sharp. Most of the guitar lines are played in open position, with the 1st, 2nd, and 3rd fingers. This style demands that you pick only the strings indicated—no slop allowed!—and execute the numerous slides and pull-offs with as much volume and rhythmic accuracy as the picked notes. The instruction "let ring throughout" means that you should hold fretted notes as long as possible—in other words, don't deaden them with your pick hand. Follow this mandate, and you'll find that your 3rd finger will pretty much remain glued to the note D (B string, 3rd fret) while your 1st and 2nd fingers work their magic on the bottom three strings.

ALBUM
Jazz
(Hollywood)

BIG PICTURE By the time Queen had recorded "Fat Bottomed Girls," the trend toward playing rural styles in slowed-down, amped-up settings had been well established—most famously by Led Zeppelin and their boozy brand of blues. Queen's take is notable for its British-music-hall vocalizing—a feat they could pull off just as well live in concert as in the studio with multiple overdubs. If you want to hear the real deal in Appalachian country music, check out the soundtrack to *O Brother, Where Art Thou?* and follow the trail of Ralph Stanley's banjo work with both the Stanley Brothers and the Clinch Mountain Boys.

—DOUGLAS BALDWIN

"How High the Moon" Joe Pass



KEY NOTES With 1973's *Virtuoso*, the first of four remarkable solo albums on the Pablo label, Joe Pass, after having spent decades in obscurity, established himself as a major musical force; he also rewrote the book on playing jazz guitar without accompaniment. His improvisatory style, which involved playing melodies, chords, and bass parts simultaneously, can be heard to especially great effect on "How High the Moon." The clinic begins immediately—notice how Pass places the melody at the top of the smartly voiced C/D, F♯7, F♯7♯9, and Gmaj7 chords in bars 1 and 2. Then hear, in bar 3, how he fills in the spaces between the melody's notes with some seemingly effortless single-note flurries that outline the underlying harmony. Also noteworthy is Pass's jaw-dropping command of walking bass lines, which can be heard in bars 28–32 of the third chorus, and bars 13–16 of the sixth chorus. To cop Pass's precise execution here, use hybrid picking. Also, let the bass notes ring for their full duration; this will create the illusion of more than one guitar being played at once.

ALBUM
Virtuoso
(Pablo)

BIG PICTURE Since there's no rhythm section providing any sense of a consistent pulse, Pass plays his first chorus very freely. Listen carefully to how he stretches the time throughout this section. Be aware that the rhythms are approximate; they have been notated to conform to the original rhythms of the chord progression. Since this is the case, don't worry about copping the rhythms exactly—just go for the overall feel. For the remainder of the tune, Pass tightens up the time with a hard-driving swing feel, alternating between single-note lines and chord melodies, in order to keep the arrangement sounding full and interesting. To get his mellow yet snappy tone, it's best to use a hollow-body archtop (set to the neck pickup), flat-wound strings (.011 or heavier), and a small jazz pick (like a Dunlop III). A solid-state amp with no reverb is also ideal. —CHRIS BUONO