

THE MELLOW TONE GUITAR RECITAL

KANT DATCHAUDOM

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Graduate Recital Document
entitled
THE MELLOW TONE GUITAR RECITAL

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THE MELLOW TONE GUITAR RECITAL

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ABSTRACT

The purposes of this graduate recital were to study and present the sounds and styles of Peter Bernstein music. This study was done via the analysis of their improvisations and compositions. This study can be use to develop improvisations and arranging techniques, and compositions for this recital and all guitar player. The studies were made using the following music:

1. "Little Green Men" by Peter Bernstein from album Heart's Content
2. "Carrot Cake" by Peter Bernstein from album Earth Tones
3. "My Ideal" by Richard Whiting, Leo Robin and Newell Chase
4. "Yesterdays" by Jerome Kern, with lyrics by Otto Harbach

The analysis of these selections showed that Peter Bernstein music style resembles the Hard Bop Jazz style. This research could be a guideline for jazz musicians who are interested in the Hard Bop Jazz and Modern Jazz music or the Peter Bernstein's music.

The guitar recital enclosed in digital form was given in room A112 recital, at the College of Music, Mahidol University, on April 30th, 2015, at 1PM.

KEY WORDS: JAZZ GUITAR / PETER BERNSTEIN

59 pages

การแสดงดนตรีเดอะเมลโล่โทน

THE MELLOW TONE GUITAR RECITAL

กานต์ เดชอุดม 5337986 MSMS/M

ศศ.ม. (ดนตรี)

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บทคัดย่อ

จุดประสงค์ของการแสดงเดี่ยวกีตาร์แจ๊สในระดับมหาบัณฑิตมีวัตถุประสงค์เพื่อนำเสนอการศึกษา ลักษณะเด่นและวิธีการในการบรรเลงคีตปฏิภาณที่อยู่บนพื้นฐานคอร์ดที่มาจากเพลงแจ๊สในมาตรฐานของ Peter Bernstein การศึกษาในครั้งนี้ได้ทำการวิเคราะห์จากบทเพลงต้นฉบับและจากกระบวนการบรรเลงคีตปฏิภาณของ Peter Bernstein การศึกษาในครั้งนี้เป็นประโยชน์ในการพัฒนาการฝึกการบรรเลงคีตปฏิภาณ การเรียบเรียงเสียงประสาน รวมไปถึง บทเพลงที่คัดเลือกมาศึกษาได้แก่

1. Little Green Men by Peter Bernstein from album Heart's Content
2. Carrot Cake by Peter Bernstein from album Earth Tones
3. My Ideal by Richard Whiting, Leo Robin and Newell Chase
4. Yesterdays by Jerome Kern, with lyrics by Otto Harbach

จากการศึกษาวิธีการบรรเลงของ Peter Bernstein พบว่ามีความคล้ายคลึงกับแนวดนตรี Hard Bop Jazz อยู่มาก โดยมีการผสมผสานทั้งภาษาและวิธีการในแบบ Modern Jazz เข้าไป การศึกษาในครั้งนี้มีความมุ่งหวังเพื่อการเป็นประโยชน์แก่นักเรียน นักศึกษา นักดนตรี หรือบุคคลทั่วไปที่มีความสนใจในดนตรีแจ๊ส โดยเฉพาะอย่างยิ่งดนตรีในลักษณะ Hardbop Jazz และ Modern Jazz และลักษณะการบรรเลงของ Peter Bernstein การแสดงเดี่ยวกีตาร์ในครั้งนี้จะถูกจัดขึ้น ณ ห้อง B112 วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันพฤหัสบดีที่ 30 เมษายน พ.ศ. 2558 เวลา 13.00 น.

59 หน้า

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CHAPTER I

INTRODUCTION

1.1 Background

In the early period of Jazz music the guitar was not a popular instrument. The banjo was the instrument which was widely used in early of Jazz music until Hard Bop era. The guitar became an outstanding instrument that could be used in accompaniment and soloing much later. There were many Jazz guitarists: Wes Montgomery, Jim Hall, Joe Pass, Herb Ellis, Kenny Burrell, Charlie Christian, Django Reinhardt and many others. Peter Bernstein is currently one of the leading influential guitarists. Peter Bernstein is an American Jazz guitarist based in New York City. Although Bernstein is part of the new generation of Jazz guitarists, his sound and style is obviously influenced from the previous Jazz epochs and instrumentalists including Wes Montgomery and Jim Hall.

The present Master of Music recital is entitled “The Mellow Tone” and is strongly influenced by Peter Bernstein, one of my most important influences. The recital presents original composition by Peter Bernstein and two standard songs arranged by Bernstein. An original composition will also be included in the performance. The tunes will not be note-for-note copies of improvisations by Bernstein but instead will only be influenced by his style.

1.2 Objectives

1.2.1 To study Peter Bernstein’s style of playing and arranging including improvisation line and harmony.

1.2.2 To apply the ideas from Peter Bernstein and the other influences to create an individual sound of improvisation and composition.

1.2.3 To present my original composition by using the ideas of Peter Bernstein.

1.3 Expectation

1.3.1 To be able to use influences from Peter Bernstein to create the original compositions.

1.3.2 To let the audience know my original composition that influenced by Peter Bernstein.

1.3.3 To express music through improvisation to the audience.

1.3.4 To deliver a professional level artistic performance to a general audience.

1.4 Scope

The scope of this performance is restricted to five tunes:

1.4.1 Little Green Men

Composed by Peter Bernstein

Album title: Heart's Content

1.4.2 Carrot Cake

Composed by: Peter Bernstein

Album title: Peter Bernstein / Earth Tones

1.4.3 My ideal

Composed by: Richard Whiting, Leo Robin and Newell Chase

Rearranged by: Kant Datchaudom

1.4.4 Yesterdays

Composed by: Jerome Kern, with lyrics by Otto Harbach

Rearranged by: Peter Bernstein

1.4.5 The Mellow Tone

Composed by: Kant Datchaudom

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Peter Bernstein Biography

Peter Bernstein is the most famous American jazz guitarist in the contemporary period. He received an early break while attending the New School when he met Jim Hall, who recruited him for a concert of guitarist as part of the 1990 JVC jazz festival in New York city, in which John Scofield and Pat Metheny were performing. Peter Bernstein quickly began playing with other jazz musicians such as Larry Golding, Joshua Redman, Melvin Rhyne, Mike LeDonne, Eric Alexander, Sam Yahel and many others. His first album as a leader is “Somethin’s Burnin” (1992).

Peter Bernstein was born in New York city on September 3, 1967. He began playing piano when he was 8 years old, then switched to guitar when he was 13 years old. Peter Bernstein started to study jazz music at Rutgers University with Ted Bunbar and Kenny Barron. He completed his degree at The New School in New York, where he met and studied with the great jazz guitarist Jim Hall. Peter Bernstein and Jim Hall were music partners and friends. They appreciated each other and performed as a duet many times.

2.2 Brief History of Jazz through Jazz Guitarists

1. New Orleans Jazz (Early 1910- 1930)

In the early New Orleans jazz style bands of the 1920s music instruments functioned within a structure of two groups in the following way;

- Melody is played by the horn section. The main instruments included trumpet, clarinet, trombone and saxophone.

- Rhythm Section consisted of piano, tuba, banjo and drums. Then the banjo was

replaced by guitar and the tuba was replaced by upright bass.¹

Guitarists began to take important roles in Jazz music beginning in the 1930s. The banjo and guitar functioned as harmony instruments and kept the rhythm at the same time. In this early period some bands featured both banjo and guitar at the same time. Starting in the 1930s the guitar became the main instrument for solo and accompanying instead of the banjo. This was because the guitar can create voicing chord variously and with more complexity than the banjo.

2. Swing (1930-1940)

In this period the jazz guitar began to replace the banjo in the rhythm section. The guitar can play more voicing chords, and sometimes can do interesting single line solos. This period is the most important turning point for jazz music. Louis Armstrong is the trumpet player who changed the world of jazz music forever by playing new accents. It came from the African-American's speaking accent. It was called "Swing". That was the name of this era. The great guitarists in the swing era include:

- Django Reinhardt (1910-1953) was a Belgian gypsy guitarist who is considered the greatest gypsy jazz guitarist of all time.

- Charlie Christian (1916-1942): Charlie Christian (Charles Henry) is the most well-known of the early amplified jazz guitarists. Charlie Christian was a key figure in the development of bebop in general (in the early 1940's). His New sound has supposedly influenced early bop recordings by great jazz musicians such as Dizzy Gillespie, Charlie Parker, Miles Davis and Thelonious Monk. Christian was influenced mainly by horn players of his time. He wanted to make his guitar sound like a tenor saxophone. That is why his improvisations blended so well in band constituted primarily of winds.

¹ Jazzhistory, "Jazz Style", historyjazz.com,
<http://www.historyjazz.com/>

3. Bebop (early 1940s – middle 1950s)

The bebop jazz had differences from swing. The band became smaller and style of play the music was absolutely different from swing jazz. The music was played in faster tempo and more aggressive sound and rhythm while harmony and melody were more complex. Saxophone is became a more popular instrument instead of the clarinet and the guitar was not a popular instrument in the bebop jazz band. However, it did not function only as rhythm section but also as a solo instrument as well. In the bebop jazz era great guitar players include:

- Tal Farlow (1921 – 1998): Tal Farlow is one of the great pioneers of bebop guitar. Tal Farlow had a unique approach and sound to playing. Tal Farlow came up on the international scene by being the member of Red Norvo trio from 1949 to 1953 and then he went to lead his own band. Although he was extremely talented he was always reluctant to play live. Some believe thought that is why he retired from music career and turned to his painting career in 1958.²

- Herb Ellis (1921-2010): A great, sensitive swinging bebop guitar player. Herb Ellis began to play guitar since he heard George Barnes on the radio. He picked up the instrument and immersed himself in jazz music. Finally, he heard the great Charlie Christian for the first time when he went to study in college. It was a major turning point in his life.³

4. Cool Jazz (1950)

Cool jazz or west coast jazz style is a term applied to modern styles. They use light, dry tone qualities, little or no vibrato, low levels of volume, and avoid high notes. Some of this music is more relaxed and melodic than bop.⁴ The most important guitarists of the cool jazz age are:

² Oliver White, "Top 20 Jazz guitarist", ultimatoguitar.com,
http://www.ultimate-guitar.com/columns/features/top_20_jazz_guitarists.html

³ Jazz guitar lessons, "Jazz Guitar Greats", jazzguitarlesson.net
<http://www.jazzguitarlessons.net/jazz-guitar-greats.html>

⁴ Ted Gioia, "A Story Of Cool Jazz in 100 Tracks", (1920s Jazz), 68.

- Jim Hall (1930 – 2013): The greatest cool jazz guitarist of all time. Jim Hall is the jazz guitarist with one of the most unique sounds. He does not play the ordinary bebop line. His sound approach and lines make him of the most important and original guitarist of his generation.

- Barney Kessel (1923 – 2004): Barney Kessel is one of leading jazz guitarist in the cool jazz period. He recorded with many musicians as a sideman and as leader. He had rich chords and inversions and chord melodies. He always played blues sound into his solos. His characteristics include harmonized melody, outstanding improvisation and strong rhythmic feel. These made him an all-around player who could fit in any band.⁵

5. Hard Bop (1950s)

In the early of 1950s Hard bop began to be popular. The hard bop is based on bebop music and with influences from Blues, Soul, Gospel, and Latin music. The difference from Bebop music can be summarized by the following:

1. Improvised lines are somewhat simpler than bop lines.
2. Drummers and the other rhythm section play with more activities.
3. Tone, sound, and colors are darker, weightier, and rougher than Bebop.
4. The forms of the compositions are less frequently identical to pop tune forms, and the chord progressions are more frequently original rather than being borrowed from pop tunes.

In the Hard Bop era there were many great jazz musicians such as Miles Davis, Clifford Brown, Horace Silver, Wayne Shorter, Sonny Rollins, John Coltrane, Paul Chambers, Roy Haynes, and Elvin Jones. There were the important guitarists such as Grant Green, Kenny Burrell, and Wes Montgomery. They were the main influence on young guitarist after their age, including famous jazz guitarists today such as George Benson, Pat Martino, Pat Metheny, Peter Bernstein, Kurt Rosenwinkel, and others.

⁵ Kaewsai Putimahtama, “Jazz guitar tribute to Barney Kessel”,(Mahidol University 2013), 4.

- Grant Green (1935 – 1979): Grant Green is one of the most important jazz guitarists in the jazz history. He had a bluesy tone and soul and distinctive voice in improvisation and complete mastery of the bebop language.

- Kenny Burrell (1931): One of the leading exponents of straight-ahead jazz guitarist, Kenny Burrell is a highly influential artist whose understated and melodic style are based on Bebop and Blues. Kenny Burrell is still alive and working as president emeritus of the Jazz Heritage Foundation and he is the founder and director of the Jazz Studies program at UCLA.

- Wes Montgomery (1923-1968): Wes Montgomery is respected and admired by guitarists of many styles throughout the world. He is the most influential bebop guitarist of past and present times. He is the one that changed the world of jazz guitar language. He came right after Charlie Christian and is considered by many to be the logical sequel in jazz guitar history.⁶

At the same time there were many outstanding guitarists, who being a part of jazz history and influenced for later generations of jazz musicians. There were more than two legends of jazz guitarists based on bebop music style. These included Joe Pass (1929-1994), who is the great jazz finger style player. He is the best of all time who play “chords – melody”. And Herb Ellis (1921-1979), who is also the great jazz guitarist in the Hard Bop era.

6. Jazz-Rock Fusion (1970s)

In the 60s and 70s Rock music became the main current of music that was most popular. There were many famous rock bands at that time who were the idols to the new generation of musicians. For example: The Beatles, Cream, Led Zeppelin, Jimmy Hendrix, and many others. Rock music also influenced jazz musicians. Miles Davis, as the pioneer of Fusion Jazz music, invented the new kind of

⁶ Jazz guitar lessons, “Jazz Guitar Greats”, [jazzguitarlessons.net](http://www.jazzguitarlessons.net),
<http://www.jazzguitarlessons.net/wes-montgomery.html>

Jazz that was the combination of Jazz and Rock music.⁷ Other great guitarists in this period include:

- John McLaughlin (1942): John McLaughlin is a British guitarist who played in rock and jazz band in England and later became well known in American music. John McLaughlin worked with the great Miles Davis on many albums, especially “In the Silent Way” and “Bitches Brew”. These albums are landmarks of Jazz-Rock fusion music. He later established his own band called “Mahavishnu Orchestra”. John McLaughlin has a unique sound and chords voicing and the characteristic of the guitar voice of John McLaughlin is different from the traditional jazz guitar sounds. He mostly uses solid body type of guitar instead hollow body guitar. That was the new way to create the sound in Jazz music at that time.

- Mike Stern (1953): is a leading American Jazz-Rock fusion guitarist. He was hailed as the Best Jazz Guitarist of 1993 by Guitar Player Magazine. Mike Stern started his first recording as a leader in 1985 in “Neesh” for the Japan based trio label. And after that he worked as a leader and side man with many great musicians such as David Sanborn, Jaco Pastorius, Bob Berg, Michael Brecker, and much more great jazz musicians. Today, Mike Stern is well known as a Fusion Jazz guitarist.

- Allan Holdsworth (1946): Allan Holdsworth is widely regarded by many contemporary musicians and fans as one of the 20th century’s most prominent guitarists. His style and sound of guitar is very unique. He developed the technique called “Legato” to be his signature style of guitar playing. Allan Holdsworth is an innovator in between and within the worlds of rock and jazz music.⁸

7. 1980s – 2000s Jazz Guitar

Since the 1980s until the present there have been many talented jazz guitarists. They have a unique musical voice and their spirituality is important too.

⁷ Danial Hardie, “*The Jazz Historyography*”, (iUniverse 2013), 47.

⁸ Prart Aroonrungsri, “*Overdrive Magazine*”, (PMG, 2009), 18.

The Jazz guitarists that deserve to be mentioned in this section are:

- George Benson (1943): is an American Jazz guitarist who is based in Bebop style. His style is followed and developed from Wes Montgomery's style. George Benson is also a great singer of pop-jazz music style.⁹

- Pat Martino (1944): Pat Martino is an instigator of the modern sound in jazz guitar. His was mainly influenced by the great musician such as Wes Montgomery and John Coltrane. He came up to the New York jazz scene in the early 60's. Pat Martino had brain surgery and amnesia for 8 years. And after a long time he recovered musical ability back and returned to the stage.

- John Scofield (1951): One of the most distinctive voices in the jazz guitar field ever. John Scofield has the individual sound and the way to approach improvisation uniquely. John Scofield has had many careers in music: jazz, fusion, funk, and blues. John Scofield is one of the big three jazz guitarist in his time, along with Pat Metheny and Bill Frisell. Scofield's trademarks of sound and voicing are instantly recognizable. He blended the bebop, funk, R&B, rock and blues music in a very unique way.

- Bill Frisell (1951): Bill Frisell is unique in his exploitation of variable timbre. The sound of Bill Frisell's music is very unique. His sound is considered by many to be close to a saxophonist's. His music includes characteristics of Rock, Country, and Blues music, noise music, among various other styles.

- Pat Metheny (1954): If anyone would like to mention the great of Jazz guitarist of all time, Pat Metheny would be on the list. Pat Metheny was born in Kansas City, United States Of America. Between 1974 and 1977 he was invited to play and record with Gary Burton's band. Metheny became well known as a young rising star of Jazz guitar. In that time, 1976, he had his own first album called "Bright Size Life" under ECM records as part of the trio band. This album was very successful and Metheny became well known at the leader of the "Pat Metheny Group". The Pat Metheny Group is collaboration between Pat and the pianist Lyle Mays. The first album under the title of "Pat Metheny Group" launched in 1978, under the ECM

⁹ LastFm , "George Benson" , last.fm,
<http://www.last.fm/music/George+Benson>

records company. Afterward, his music production has always been successful, winning 17 Grammy awards including 10 awards for the Pat Metheny Group. In 2013, “Pat Metheny Unity Group” is the name of his newest band. Pat Metheny is the great guitarist who inspired musicians such as Kurt Rosenwinkel, Lage Lund, Julian Lage, and many more.¹⁰

2.3 Peter Bernstein’s Discography

Table 2.1: Peter Bernstein’s Discography as a leader

Album	Musicians	Record Labels	Year
Somethin’s Burnin’	Brad Mehldau(P), John Webber(B), Jimmy Cobb(D), Peter Bernstein(G)	Criss Cross	1992
Signs of Life	Brad Mehldau(P), Christian McBride(B), Gregory Hutchinson(D), Peter Bernstein(G)	Criss Cross	1995
Brain Dance	Eric Alexander(Alt.Sax.), Steve Davis(Tr.), Billy Drummond(D), Larry Goldings(Organ), Peter Bernstein(G)	Criss Cross	1996
Earth Tones	Larry Goldings(Organ), Bill Stewart(D), Peter Bernstein(G)	Criss Cross	1997
Heart’s Content	Brad Mehldau(P), Larry Grenadier(B), Bill Stewart(D), Peter Bernstein(G)	Criss Cross	2002
Stranger in Paradise	Brad Mehldau(P), Larry Grenadier(B), Bill Stewart(D), Peter Bernstein(G)	Venus/Tokuma Records	2004
Monk	Doug Weiss(B), Bill Stewart(D), Peter Bernstein(G)	Xanadu Records	2008
Live At Smalls	Richard Wyands(P), John webber(B), Jimmy Cobb(D), Peter Bernstein(G)	Smalls Live	2010

¹⁰ Discogs, “Pat Metheny”, discogs.com,
<http://www.discogs.com/artist/20185-Pat-Metheny>

Table 2.1 Peter Bernstein's discography as a leader (cont.)

Album	Musicians	Record Labels	Year
Live At Smalls	Larry Goldings(Organ), Bill Stewart(D), Peter Bernstein(G)	Smalls Live	2011
Live at Cory Weeds' Cellar Jazz Club	Tilden Webb(P), Jodi Proznick(B), Jesse Cahill(D), Peter Bernstein(G)	Cellar Live Records	2013
Solo Live at Smalls	Peter Bernstein(G)	Smalls Live	2013

Table 2.2: Selected Peter Bernstein's discography as a sideman

Album	Musicians	Record Labels	Year
Intimacy of the Blues	Larry Goldings(Organ), Bill Stewart(D), Peter Bernstein(G), guest: David Newman(Tenor Sax.)	PolyGram Records	1991
Light Blue	Larry Goldings(Organ), Bill Stewart(D), Peter Bernstein(G)	Minor Music	1993
Camhinos Cruzados	Larry Goldings(Organ), Bill Stewart(D), Peter Bernstein(G), Guillermo Franco(Per.), Special Guest: Joshua Redman(Tenor Sax.)	Novus Records	1995
Freedom in the Groove	Joshua Redman(Sax), Peter Martin(P), Peter Bernstein(G), Christopher Thomas(B), Brian Blade(D)	Warner Bros. Record	1996
Big Stuff	Larry Goldings(Organ), Bill Stewart(D), Peter Bernstein(G)	Warner Bros. Record	1996
Kojo	Melvin Rhyne(Organ), Peter Bernstein(G), Kenny Washington(D)	Criss Cross	1997
Classmasters	Melvin Rhyne(Organ), Eric Alexander(Sax), Peter Bernstein(G), Kenny Washington	Criss Cross	1999
Sam Yahel Trio	Sam Yahel(Organ), Peter Bernstein(G), Brian Blade(D)	Criss Cross	1999

CHAPTER III

METHODOLOGY

3.1 Piece Selection

At the beginning of this performance preparation, songs are selected following the creation of the overall concept, which is to present the music that includes Peter Bernstein's compositions, my original compositions, and the re-arrangement of Peter Bernstein's compositions. Also, this recital aims to show the performer's solo improvisational ability. The songs were selected from three types of repertoire including:

1. Standard jazz repertoire
2. Peter Bernstein's composition
3. Re - arrangement and new original composition

The graduate master recital featured five pieces of music to perform within 60 minutes and will be performing by a quartet that includes the following instrument:

1. Electric Guitar
2. Piano
3. Double Bass
4. Drum set

Table 3.1 Repertoire for the recital

Songs	Style	Keys	Other Notes
Little Green Men	Medium up swing	Cm	-
Carrot Cake	Jazz – Funk	C	-
My Ideal	Ballad	Eb	Re – arrangement
Yesterdays	Medium swing	Dm	Re – arrangement
The Mellow Tone	Jazz – Funk	Dm	New Composition

3.2 Performance Preparation Methodology

The important target of this research is to imitate the style of playing and composition of Peter Bernstein. The researcher had proceeded as the following steps;

3.2.1 Research the musical form and style of Peter Bernstein's composition. This topic is included the analysis of musical form and the harmony from Peter Bernstein's composition

3.2.2 Trying to make the re-arrangement and create the original composition. The target of this topic is to re-arrangement two Jazz standard tunes and trying to create the new original composition by using the knowledge from Peter Bernstein. The following name is the Jazz standard tunes that were re-arrange and the new original composition;

- Yesterdays (Jazz standard)
- My Ideal (Jazz standard)
- The Mellow Tone (New Original Composition)

3.2.3 Practical Methodology

This topic is explained about the process to practice as personal practical. The performer had proceeded as following steps;

- Personal Practical

The first lesson of practice is started by memorize the chords progression and the melody of each songs and analyze chords and scales relationship for each songs.

- Musical Transcribe

The musical transcribe is mean make the transcription of Peter Bernstein music, especially on the introduction, melody, and harmony.

- Solos Transcribe

This part is like the musical transcribe topic But the main target is to make the transcription and analyze the solo improvisation of Peter Bernstein.

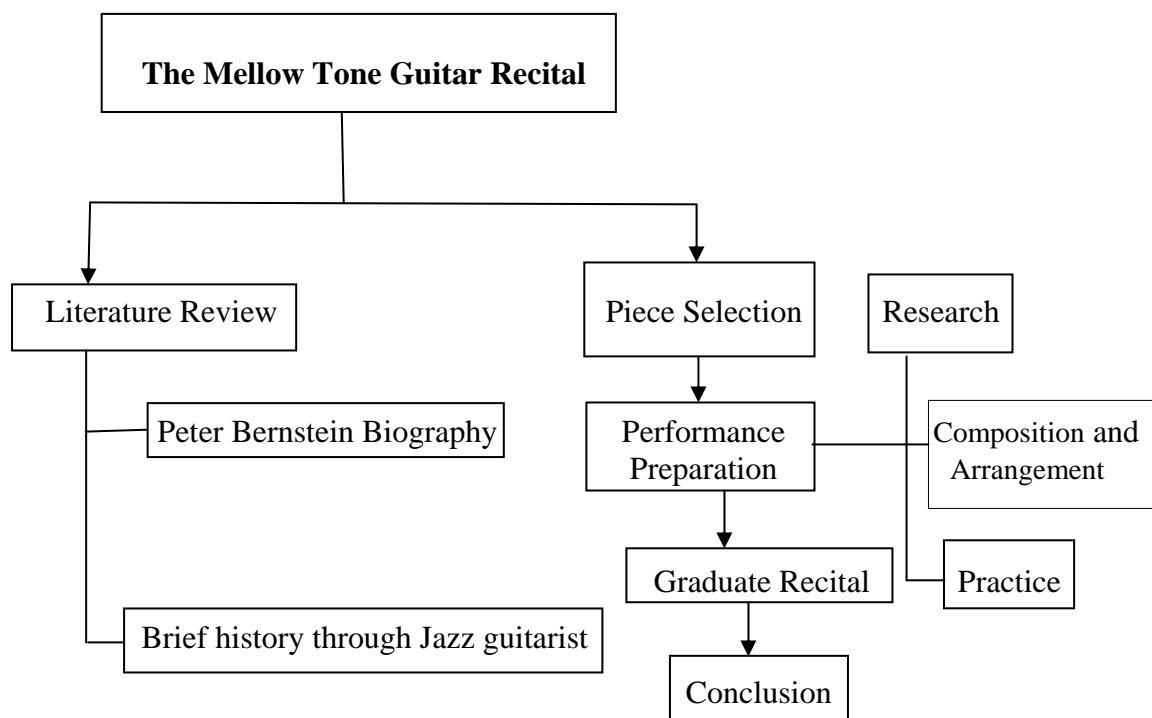
- Practical Exercise

The practical exercises were made by used the material and idea of Peter Bernstein, which are using for solo practice in every song in the recital.

3.3 Prepare the lead sheets for band rehearsal

This process is the last step that performer had proceeded. The lead sheet and the music files were sent to the band member to prepare themselves for doing with band rehearsal.

3.4 Conceptual Frame Work



CHAPTER IV

PERFORMANCE PREPARATION

This performance will demonstrate the musical styles of Peter Bernstein in various respects, including his styles of guitar performance, Jazz ensemble, and music compositions. In completing this recital, the studies of Peter Bernstein's idea of chords progression and melodic line are conducted to create the new composition, as well as to develop the performance and improvisational skills in the styles of Peter Bernstein. The preparation steps of this recital are as follows.

4.1 Research

4.1.1 Musical Form

Peter Bernstein's music is generally created using simple musical forms, such as the standard Jazz and blues form, typically with the length of 12, 16, or 32 measures. Despite the simplicity of the musical forms, Peter Bernstein usually puts some extra parts into his music – introduction, interlude, ostinato, outro, and/or ending – using unique compositional styles, making the music more interesting.

4.1.2 Composition (Peter Bernstein's composition)

The original compositions of Peter Bernstein are influenced from many kind of music such as; Blues, Funk, Hardbop Jazz music. In respect to the song harmony, Peter Bernstein's compositions are significantly influenced by Blues music. One of the examples of the Blues influence can be shown in his original composition "*Carrot Cake*", which is written on a 12-bar blues form. The chart below show the relationship between the original Blues changes and the changes that used in the original composition of Peter Bernstein in the song "*Carrot Cake*"

Example 4.1: The harmony of the original Blues (in the key of C)

Example 4.1 shows the harmony of the original Blues in the key of C. The progression is as follows:

- Measures 1-4: C7
- Measures 5-8: F7, F7, C7, C7
- Measures 9-12: G7, F7, C7, G7

Example 4.2: The Peter Bernstein's original composition called "*Carrot Cake*"

Example 4.2 shows Peter Bernstein's original composition called "*Carrot Cake*". The progression is as follows:

- Measures 1-4: C7
- Measures 5-8: F7, F7, C7, C7
- Measures 9-12: Bbm7, Eb7, Ab7, G7, C7, G7

In the last part of the song that can continue smoothly back to the top of the chord progression (in the case of the examples above, Chord I) again. In the next example, I would like to explain the idea of how he re-harmonizes the Blues turnaround in Peter Bernstein's way.

Example 4.3: Last 4 bars of the original blues.

Example 4.3 shows the last 4 bars of the original blues. The progression is as follows:

- Measures 9-12: G7, F7, C7, G7

Example 4.4: Last 4 bars of “Carrot Cake”

Musical notation for Example 4.4 showing a four-measure turnaround. Above the staff, arrows point to the following chord sequence: Bbm7, Eb7, Ab7, G7, C7, G7. The staff shows a treble clef with rests in the first four measures, followed by a double bar line.

To re-harmonize this turnaround part on the measures number 9 – 10, a series of chords constructed from the concepts of extended dominant or in classical music called “prolongation”, and tritone substitution is used in order to bring the harmony back to the top of the form (C7). Therefore, the harmony can be analyzed using Roman Numeral Analysis (RNA) as follows;

- The turnaround of the original blues used chords V7 – IV7 – I
- The turnaround of the “Carrot Cake” used chords bvii7 – V7of bVI7 – bVI7 – V7 - I

To analyze the turnaround of the “Carrot Cake”, bvii7 chord is the ii of bVI7 and then “Eb7” is the V7 of bVI7, the bVI7 is Ab7 chord, it is the tritone substitute of the G7 chord and then G7 resolved to the C7. The following example is the lead sheet of the “Carrot Cake”

Example 4.5: Lead sheet of “Carrot Cake”

Lead sheet for “Carrot Cake” in 4/4 time. It includes a “Drums-Intro” section with a drum line. The melody is written in treble clef. Chord progressions are indicated above the staff: C7, F7, Eb7, Ab7, G7, C7. The melody features triplet rhythms in measures 9, 13, and 17. The piece concludes with a double bar line.

At the introduction of this song, started by drum plays funky groove and then guitar play the motive phrasing over the “C7” chord and after 8bars of introduction, the band playing the melody.

Another example of the influence of the Blues on Peter’s composition is his tune called “*Little Green Men*”. The harmony was influenced by minor blues harmony.

Example 4.6: The harmony of the minor blues. (in the key of F minor)

Example 4.6 shows the harmony of the minor blues in F minor, consisting of three staves of music in 4/4 time. The first staff has four measures, each with an Fm7 chord. The second staff has four measures: the first two measures have Bbm7 chords, and the last two measures have Fm7 chords. The third staff has four measures: the first two measures have Db7 chords, and the last two measures have C7 chords.

Example 4.7: The Peter Bernstein’s original composition called “*Little Green Men*”

Example 4.7 shows Peter Bernstein’s original composition “*Little Green Men*”, consisting of three staves of music in 4/4 time. The first staff has four measures, each with an Fm7 chord. The second staff has four measures: the first two measures have Bbm7 chords, and the last two measures have Fm7 chords. The third staff has four measures: the first measure has C#m7, the second has F#7, the third has Em7, and the fourth has A7. The fifth measure has Gm7, the sixth has C7, the seventh has Bbm7, and the eighth has Eb7.

The examples above demonstrate the comparison of the chord progression between the original Blues or minor Blues and Peter Bernstein’s

compositions. It is observed that while the first eight measures of both forms are generally unchanged, the last four measures of both Blues form (generally called “turn around” among Jazz players) are usually re-harmonized. To analyze this turn around, Peter Bernstein used the concept of "minor third away" to create the turnaround of this song. The minor 3rd away is mostly use in jazz music for create harmony outside the tonal key.¹

He also uses the minor 3rd away at the introduction of this tune, the introduction part will be analyze in the next example. He started with "bVI7" chord same as the original minor Blues turnaround and used the “ii-V” idea to move on to the minor 3rd of bVI7 chord and used the same material to go to the first chord of the song(i7). The last chord in turn around before go back to the i7 chord is "Eb7" chord, this could be analyze by RNA as "bVII7". The “bVII dominant 7th” chord in jazz music called "back door dominant". The back door dominant is functional as V7 chord.

Although, he uses various approaches in re-harmonizing this “turn around”, the main purpose of most of his re-harmonization is to create the more complex harmony in the ordinary Jazz music form.

These are the examples of the basic idea of how Peter Bernstein creates his harmony. It is not the complex tune but the Peter Bernstein’s music style is not aim to show how to make the complicate composition, but he would like to express the song in his unique sound by his soul.

As mentioned above, about the idea of introduction created. Peter Bernstein brought the idea of minor 3rd away to create the introduction. The following example is the picture of the Little Green Men’s lead sheet.

¹ Hellmer, Jeffrey, Lawn, Richad, “*Jazz theory and practice*”, (Alfred, 2010), 52.

Example 4.8: The Little Green Men's lead sheet

The musical score is written in 4/4 time and consists of six staves of music. The first staff is labeled 'Intro' and contains the first four bars of the introduction. The chords are C7#9, Eb7#9, F#7#9, and A7#9. The second staff contains bars 5 through 8, which are a 'Fourth Harmony' section consisting of four chords: Fm7, Fm7, Fm7, and Fm7. The third staff contains bars 9 through 12, with chords Fm7, Fm7, Fm7, and Fm7. The fourth staff contains bars 13 through 16, with chords Bbm7, Bbm7, Fm7, and Fm7. The fifth staff contains bars 17 through 20, with chords C#m7, F#7, Em7, A7, Gm7, C7, Bbm7, and Eb7. The sixth staff contains bars 21 through 24, with chords Fm9, A7#11, Ab7, G7, and C7.

From the previous example, At the first eight bars are the song introduction. Peter Bernstein started the introduction with “C7#9” chord. It is the “V7” chord of this song. After “C7#9” chord the harmony moving up to the minor 3rd of “C7#9”. That is “Eb7#9” chord, and then the harmony keep go on in the same pattern to “F#7#9” and “A7#9” chord. These were the minor 3rd harmony movement and then, at the bar no.5 to no.8, Peter Bernstein used the “Fourth harmony” to get back to the first chord of the song (Fm7).

The “*Fourth Harmony*” or “*Fourth Chord*” in western classical music called “*Quartal Harmony*”, Fourth chord is the building of harmonic structures with a

distinct preference for the interval of the perfect fourth, the augmented fourth, the diminished fourth.²

4.2 Composition and Arrangement

This recital includes Peter Bernstein’s composition, standard Jazz repertoire and my original composition and arrangement, which will be described below.

4.2.1 Original Composition

In preparing for this recital, I wrote my original composition called “*The Mellow Tone*”. In writing the Mellow Tone, creating the song melody was the first process. The melody of “*The Mellow Tone*” is influenced by the style of Peter Bernstein’s melodies, which are usually written using vertical or intervallic movement. The song starts with eight measures of drums and bass ostinato introduction, leading to the main melody. The following example shows the melody of the song. The song introduction will be explained later.

Example 4.9: The melody of “*The Mellow Tone*”

The musical score for "The Mellow Tone" is presented in 4/4 time. It begins with a melodic phrase labeled "Melody" starting on the second measure. The score is divided into four systems, each with a treble clef and a key signature of two flats (Bb and Eb). Measure numbers 5, 9, 13, and 17 are indicated at the start of each system. Chord progressions are written below the staff, with some chords marked with a '3' for a triplet. The chords are: Dm7, Em7b5, A7b9, Dm7, Am7b5, D7alt. (measures 5-8); Gm7, Bb7#11, A7alt., Dm7, Dm7 (measures 9-12); Fm7, Bb7, Ebmaj9, Ebm7, Ab7#11, Bbmaj7 (measures 13-16); Fm7, Ab7#11, Dm7b5, G7alt., Cm11 (measures 17-20).

² Chip Henderson, “*Quartal harmony*”, Premierguitar.com.
<http://www.premierguitar.com/articles>

From the example, the melody was created using “D” Blues scale in the first eight measures. Due to the harmonic modulation in the last eight measures, other modes from the major and Jazz melodic minor scales are used in the second part of the song (from measure number nine) following Jazz chord/scale relationship principles.

Rhythmic devices are used extensively in this composition to make the melody part more interesting. From the pick-up bar and bar number four, rhythmic sequence is used to create a rhythmic repetition. The following example is the melody from pick-up to bar no.4.

Example 4.10: Melody from pick-up to bar no.4

Pick-up Dm7 Em7b5 A7b9 Dm7 Am7b5 D7alt.

Another example of the rhythmic device used in the melody part is the triplet eighth note with anticipation in the melody and the introduction of the song, giving the song a flavor of the Jazz music from the hard bop era. The following example is the melody of the first eight measures were using on the melody part is the triplet note, in melody was using many triple not for create the rhythmic and also using on the introduction of the song. The triplet note is the root of Jazz music rhythmic, the swing is came from triplet note, and in the Peter Bernstein’s music style is using a lot of triplet note on his music, sound the same as the hard-bop music was done. The following example is the melody of the first 8 bars.

Example 4.11: The melody at the first 8 bars.

13 Gm7 Bb7#11 A7alt. Dm7 Dm7

From the above example, there are many triplet notes on the melody, and the melody in this part is note to much to tough, but there are using the long note as

half note and quarter note, and have the rest to making a space for the melody. And the following example, would like to explain about the melody on last 8 bars.

Example 4.12: The melody at the last 8 bars.

The melody on the last 8 bars is using more complex rhythmic idea, the 8note and 16note is the main material for create the melody on this part, the concept of this part is to make the different feeling form the early part. So, there are too much notes on this part and less the space and louder dynamic.

After the melody was completed, chords progression was the next process to create this original composition. The idea of chords progression base from minor blues progression, because many tunes from Peter Bernstein composed were using idea from Blues music. The following example would be explaining by each four bars.

Example 4.13: Chords progression of bars no.1 to no.4 from “*The Mellow Tone*”

From the above example, chords progression in first four bars were used the idea of the minor blues progression but there are also using the idea of “ii – V – I” to connect the chord in the next bar. In bar no.3 was used ii – V of Dm7 chord and bar no.4 was used ii – V of Gm7.

Example 4.14: Chords progression of bars no.5 to no.8 from “*The Mellow Tone*”

From the above example, chords progression still used the idea of minor blues progression. In bar no.5 started with 4th chord and the next bar was used the idea of chord substitution, “Bb7#11” is the tritone substitution of the Em7 chord (Em7 is 2nd chord in the key of this song) and then goes to V7 chord to resolved to i7. The important question about “tritone substitution chord” is why Jazz musician play tritone sub. With “#11” tension note? The answer is “It is the sound of Jazz music, It is just the language of Jazz music, something in Jazz could not explain by music theory.

Example 4.15: Chords progression of bars no.9 to no.12 from “*The Mellow Tone*”

9 Fm7 Bb7 Ebmaj9 Ebm7 Ab7#11 Bbmaj7

In this part, the idea of composition is to make the different feeling from first 4 bars. But, it was create by using the ii – V in major key. The “ii – V – I” chords progression is the main idea to create the harmony and movement and also the modulation is the material to change the colour in this part. In the bar no.11, there is Ab7#11 chord. It is “black door dominant”. The “black door dominant” is bVII7 chord, the function of this chord is the same as V7 chord. The black door dominant should play in simple tension chord or #11 chord but should not play in b9,b13 chord.

Example 4.16: Chords progression of bars no.13 to no.16 from “*The Mellow Tone*”

13 Fm7 Ab7#11 Dm7b5 G7alt. Cm11

In the last line, there was used the idea of “tritone substitute” in the bar no.14. The “Ab7#11” chord is tritone substitute of Dm7b5 chord and then going to G7altered chord for resolved to the Cm11 chord in the end of the song.

This song will play in Jazz-Funk groove with medium tempo and will start the song with “ostinato” and drums groove and for the last time of melody, there is

short interlude play in unison. The following example would like to present the introduction and the interlude of the song.

Example 4.17: The introduction of “*The Mellow Tone*” will play as bass ostinato.

Bass ostinato and Drums groove

The last example is the music introduction will be play by Bass as an ostinato. The scale that using on the introduction is “A altered” mode and the rhythmic idea was used a lot of eighth notes and used the triple note as explained on melody part. The introduction has only one sequence but will be play repeat about 4 times before going to play the melody.

Example 4.18: The interlude of “*The Mellow Tone*” will play unison with all instruments.

17 Unison Interlude

That was the process to create the original composition called “*The Mellow Tone*”. And the last following example would like to show the entire score of this song.

Example 4.19: Lead sheet of “*The Mellow Tone*”

Bass ostinato and Drums groove

5

Melody

9 Dm7 Em7b5 A7b9 Dm7 Am7b5 D7alt.

13 Gm7 Bb7#11 A7alt. Dm7 Dm7

17 Fm7 Bb7 Ebmaj9 Ebm7 Ab7#11 Bbmaj7

21 Fm7 Ab7#11 Dm7b5 G7alt. Cm11

25 Unison Interlude

4.2.2 Arrangement

In this master recital has re-arrangement two Jazz standard songs, but they are not too much changing than original version. Because the main purpose for chosen to play these tunes is try to show how to play the exactly arrangement as Peter Bernstein did on his record especially the introduction part and melody, but the detail of the introduction of each will be explain in the next topic. So, the first song called “*Yesterdays*” would be performing in the version of Peter Bernstein arrangement. It is just changed the time signature from 4/4 to 6/8.

For the second song called “*My Ideal*”, there are changed feeling when the drummer solo improvisation. The time signature and the feeling had changed from ballad to medium swing and the other instruments play lick as unison for another instrument and will continue playing during drummer solo. The following example would like to show the unison lick in this part.

Example 4.20: The background rhythmic sequence for drums solo in “*My Ideal*” song.



This lick created from B Lydian dominant mode. It is tritone substitute of Fm7 chord and when the drummer would like to end the solo and back to play melody, band member will hit the Bb note at the last beat for resolve to Ebmaj7 chord and play head out through the end of the song.

4.3 Practical Method

4.3.1 Personal Practical

The process to practice as personal practice was started by memorize chords progression and melody of each songs and learning to identify chords and try to analyze chords and scales relationship from each songs before start practice the solo improvisation. The following tables present the example of chord and scale relationship for basic study, which will help the musicians to identify chords scales using for learning to improvisation.

Table 4.1 Chords and scales relationship in major scale.

Name	Degree	Scale	Notes	Scale Degrees
Cmaj7	I major7	Ionian	C D E F G A B	1 2 3 4 5 6 7
Dm7	II minor 7	Dorian	D E F G A B C	1 2 b3 4 5 6 b7
Em7	III minor 7	Phrygian	E F G A B C D	1 b2 b3 4 5 b6 b7
Fm7	IV major 7	Lydian	F G A B C D E	1 2 3 #4 5 6 7
G7	V dominant 7	Mixolydian	G A B C D E F	1 2 3 4 5 6 b7
Am7	VI minor 7	Aeolian	A B C D E F G	1 2 b3 4 5 b6 b7
Bm7b5	VII minor 7b5	Locrian	B C D E F G A	1 b2 b3 4 b5 b6 b7

Table 4.2 Chords and scales relationship in melodic minor scale (Jazz melodic minor)

Name	Degree	Scale	Notes	Scale Degree
Cm6	I minor 6	Jazz Melodic minor	C D Eb F G A B	1 2 b3 4 5 6 7
Dm7	II minor 7	Dorian b2	D Eb F G A B C	1 b2 b3 4 5 6 b7
Eb+maj7	bIII augmented major 7	Lydian Augmented	Eb F G A B C D	1 2 3 #4 #5 6 7
F7	IV dominant 7	Lydian b7	F G A B C D Eb	1 2 3 #4 5 6 b7
G7	V dominant 7	Mixolydian b13	G A B C D Eb F	1 2 3 4 5 b6 b7
Am7b5	VI minor 7 b5	Locrian #2	A B C D Eb F G	1 2 b3 4 b5 b6 b7
B7	VII dominant 7	Altered dominant	B C D Eb F G A	1 b2 b3 3 b5 b6 b7

In order to perform in this master recital, theme of this concert is play in the way of Peter Bernstein did, but not all exactly the same. The format for most of the songs in this recital are simple and usually start with the themes or head-ins which are normally played in chord melody style followed by single lines solo and chord melody solos and ended with simply head-outs. The themes or head-ins and head-outs will be play as Peter Bernstein did with exception for tunes that newly composed. For the example: the song called “*My Ideal*”, it is a ballad song and will play in simply way and will play the song introduction as Peter Bernstein did.

The introduction will be play in rubato and the single lines solos will be improvise but will not follow Peter Bernstein’s style exactly but some ideas will be kept. This goes for most of the tunes in the recital, one of Bernstein’s improvisation style will be adapt.

4.3.2 Musical Transcribe

Peter Bernstein has the distinctive sound and his expression through the solo improvisation and the song introduction is very unique that is why the simple songs are sounded different. That was the reason to have this topic. This topic would like to show how Peter Bernstein does with the introduction and melody of Jazz standard repertoire and his composition.

4.3.2.1. “*My ideal*” is the Jazz standard repertoire that many Jazz musicians were played this song and that was the first song to transcribe. This is the famous ballad song of all time. Peter Bernstein usually played this song without re-arrangement. Therefore, Transcribe and analyze the improvisation on the introduction is the short cut process that musicians should do, if anyone would like to imitating the style of musicians who you loves.

Example 4.21: Introduction of “*My Ideal*”

Intro Freely / rubato

4

7

10

13

F7alt.

AbmM7

Db7

Ebmaj7 Ab7#11

Db7 Cm7

B7#11

B-whole tone scale

3

3

3

From the above example, Peter Bernstein was played the introduction in rubato style. And he used the idea of the original melody to create a part of the introduction. In the next example will show the idea about using the melody in the introduction.

Example 4.22: From bars no.5 to no.9 used the idea of melody.

The top notes in the square are used the idea from original melody and the notes outside the square are used the chord tone notes and at the bar no.8 was used the scale that related with the chord to extended and developed the idea. Therefore, there are many harmony that could not identify. Because Those harmony that he played it does not concern to the original harmony. So, that could be he played those harmony by the sound he heard on his mind.

4.3.2.2. “*Yesterdays*” is the Jazz standard repertoire was re-arranged by Peter Bernstein. Peter Bernstein was changed only the time signature from 4/4 to be 6/8 and will be play in the medium swing tempo. In the *Yesterdays* music introduction will not play in exactly way as Bernstein did on his record but transcribed by many different versions such as; original recording version and live versions and chosen the favorite parts from various versions for re-created the introduction of this song. However, every parts of this introduction will be improvisation by using the idea of Peter Bernstein. And the following would like to give the lead sheet of this song.

Example 4.23: Lead sheet of “Yesterdays”

The musical score for "Yesterdays" consists of four staves of music in 6/8 time. The first staff contains the first four measures, with chords Dm7, Em7b5 A7alt, Dm7, and Em7b5 A7alt. The second staff contains measures 5-8, with chords Dm7, Dm7/C#, Dm7/C, Bm7b5, and E7. The third staff contains measures 9-12, with chords A7b9b13, D9, G13, and C9. The fourth staff contains measures 13-16, with chords Cm9, F7, Bbmaj9, Ebmaj9, Em7b5, and A7alt.

4.3.2.3. “Little Green Men”. This song has the impressive introduction ideas and the beauty melody line. From the research topic was described about the chords progression but in this topic would like to explain about the music introduction idea.

Example 4.24: The introduction of “Little Green Men”

The musical score for the introduction of "Little Green Men" consists of two staves of music in 4/4 time. The first staff is labeled "Intro" and contains the first four measures, with chords C7#9, Eb7#9, F#7#9, and A7#9. The second staff contains measures 5-8, showing a progression of chords: Eb7, Eb7, Eb7, Eb7, Eb7, Eb7, Eb7, and Eb7.

From above example, Peter Bernstein used the idea of minor 3rd for created the first 4 bars of the introduction. The first chord started with “C7#9”, it is the V dominant chord of this song. And then he played the root and b9 notes of each chords to move forward to the next chords, do the same thing till the end of the bar no.4 and the bar no.5 to bar no.8, Peter Bernstein used the idea of 4th harmony to create the progression back to the melody. The melody of the “Little Green Men” song is different from the other songs in this recital. Because most of the songs are sounds like the Blues, but this song has the modern Jazz sounding on their melody and

introduction. The melody from the first 8 bars of this song was used the Dorian mode with some chromatic approach note for create the song melody sounds like the modal Jazz. The following example will show the first 8 bars.

Example 4.25: The first 8 bars melody of the “*Little Green Men*”

The F Dorian mode was chosen to be the main scale for created the melody. At measure no.1-4 he used the same rhythmic idea to create the melody at measure no.5-8 and, the pitch is the only thing that changed. And the last 8 bars, the melody was used the scale – mode that related to the harmony. The following example would like to show the whole melody of this song.

Example 4.26: The melody of “*Little Green Men*”

After transcribed the introduction and memorized the chords of Jazz standard songs as played by Peter Bernstein, The original composition of Peter Bernstein is the next process to transcribe and memorize and analyze and preparing

the lead sheet for practicing with the band. The first example named “Carrot Cake” was selected to be performance in the concert.

Example 4.27: The melody of “Carrot Cake”

The “Carrot Cake” is such an easy song play in Jazz-Funk groove. There is chords progression almost like the original blues, but when Jazz musicians play the songs that does not have complex chords progression, they always used many material for create the solo improvisation of their own. The following table will present the optional scale for using improvisation in this song.

Table 4.3 Scale choices for “Carrot Cake” song.

Chord	Degree	Scale	Note	Scale Degree
C7	I dominant7	C minor pentatonic	C,Eb,F,G,Bb	1,b3,4,5,b7
		C major pentatonic	C,D,E,G,A	1,2,3,5,6
		A minor pentatonic	A,C,D,E,G	1,b3,4,5,b7
		C mixolydian	C,D,E,F,G,A,Bb	1,2,3,4,5,6,b7
F7	IV dominant	F major pentatonic	F,G,A,C,D	1,2,3,5,6
		D minor pentatonic	D,F,G,A,C	1,b3,4,5,b7
		G minor pentatonic	G,Bb,C,D,F	1,b3,4,5,b7
		F mixolydian	F,G,A,Bb,C,D,Eb	1,2,3,4,5,6,b7

Table 4.3 Scale choices for “*Carrot Cake*” song. (cont.)

Chord	Degree	Scale	Note	Scale Degree
Bbm7	bVII minor7	Bb dorian	Bb,C,Db,Eb,F,G,Ab,Bb	1,2,b3,4,5,6,b7
		Bb minor pentatonic	Bb,Db,Eb,F,Ab	1,b3,4,5,b7
		F minor pentatonic	F,Ab,Bb,C,Eb	1,b3,4,5,b7
Eb7	bIII dominant7	Eb major pentatonic	Eb,F,G,Bb,C	1,2,3,5,6
		C minor pentatonic	C,Eb,F,G,Bb	1,b3,4,5,b7
		Eb mixolydian	Eb,F,G,Ab,Bb,C,Db	1,2,3,4,5,6,b7
		Eb altered dominant	Eb,E,Gb,G,A,B,Db	1,b2,#2,3,#4,#5,b7
Ab7	bVI dominant7	Ab Lydian dominant	Ab,Bb,C,D,Eb,F,Gb	1,2,3,#4,5,6,b7
G7	V dominant7	G major pentatonic	G,A,B,D,E	1,2,3,5,6
		G minor pentatonic	G,Bb,C,D,F	1,b3,4,5,b7
		D minor pentatonic	D,F,G,A,C	1,b3,4,5,b7
		G mixolydian	G,A,B,C,D,E,F	1,2,3,4,5,6,b7
		G altered dominant	G,Ab,A#,B,C#,D#,F	1,2,3,#4,5,6,b7

4.3.3 Solo Transcribe

In addition to transcribe the introduction, the solos improvisation is the important process to practice for trying to imitate the Peter Bernstein’s sound. The song was chosen to transcribe the solo improvisation named “*Little Green Men*”, this song would be perform in the recital. The following example is some part of solos on “*Little Green Men*”.

Example 4.28: The example of solo improvisation on “Little Green Men”

The musical notation for Example 4.28 is presented in two staves. The first staff begins with a 'Pick Up' measure. The first four bars are labeled 'C7' and 'C altered mode'. The fifth bar is labeled 'Fm7'. The second staff starts at measure 5, with the first bar labeled '9th note'. The final two bars of the second staff are labeled 'Bbm7' and 'Bb dorian'.

The above example is the first 8bars of Peter Bernstein’s solo improvisation. This song is in F minor key, from the pick-up bars, Peter Bernstein used the “C altered” mode on “C7” chord to resolved to “Fm7” chord, at the first four bars of the song, he used the “C minor pentatonic scale” to solo over “Fm7” chord. The C minor pentatonic is the 5th degree of Fm7 chord. When performer using minor pentatonic of 5th degree on the minor chords, that will give you the tension notes to make your sound like modern jazz, for the example: Fm7 included notes; F – Ab – C – Eb and the C minor pentatonic include notes; C – Eb – F – G – Bb, the tension notes are G and Bb, that is the 9th and 11th of the Fm7 chord, and the “Bbm” chord Peter Bernstein was chosen the Bb dorian mode to using for solo over the Bbm7 chord.

And the next part is the last 6 bars of the first chorus and would love to show the 1st two bars of the 2nd chorus to show the transition of 1st chorus and 2nd chorus. The following example is the solo improvisation of Peter Bernstein.

Example 4.29: The example of solo improvisation on “Little Green Men” at bar no.9 to no.16

The musical notation for Example 4.29 is presented in two staves. The first staff starts at bar 9 with an 'Fm7' chord. A box highlights the first two bars of this staff, labeled 'F dorian'. The staff continues with 'C#m7', 'F#7', 'Em7', and 'A7' chords. The second staff starts at bar 13 with 'Gm7', 'C7', 'Bbm7', 'Eb7', and 'Fm7' chords.

From the example, Peter Bernstein was used the “Dorian” mode on the “Fm7” chord. That is the basic material and the last note of Fm7 chord is the chromatic note for resolved to the “C#m7” chord, on the last four bars of 1st chorus, the chords progression is the minor 3rd progression, and he was used the basic scale

relationship. For the example: dorian mode using for minor chords and mixolydian mode is using for dominant chords. And then he back to used the “C minor pentatonic” on the 1st two bars of the 2nd chorus. And the last example would like to show the last 10bars of the 2nd chorus.

Example 4.30: The example of solo improvisation on “*Little Green Men*” at bar no. 17 to 25.

The musical notation for Example 4.30 is presented in three staves of treble clef. The first staff (bars 17-19) features a melodic line starting with a whole rest, followed by eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. Above the staff, 'F dorian' is written above bar 17, 'F altered mode' above bar 18, and 'Bbm7' above bar 19. A box highlights the final two notes of bar 19, labeled 'Dbmaj7 Arpeggio'. The second staff (bars 20-22) continues the melodic line with eighth notes: C, D, Eb, F, G, Ab, Bb, C. Above the staff, 'Fm7' is written above bar 20, 'C#m7' above bar 21, and 'F#7', 'Em7', and 'A7' are written above bar 22. The third staff (bars 23-25) shows a melodic line with eighth notes: G, Ab, Bb, C, D, Eb, F, G. Above the staff, 'Gm7' is written above bar 23, 'C7' above bar 24, and 'Bbm7' and 'Eb7' are written above bar 25.

From the last example, on “Fm7” chord Peter Bernstein used the dorian mode and then he changed to play the “F altered mode” to resolved to the “Bbm7” chord, on the Bbm7 chord, Peter Bernstein was used the arpeggio to making the solo. The “Dbmaj7” arpeggio was used over the “Bbm7” chord, Dbmaj7 gave the tension note to the Bbm7 chord such as; “C” note, that is the 9th note of “Bbm7” chord. And the last 4bars that was used the same material as the first chorus such as; Mixolydian mode, Dorian Mode.

And the other song that was transcribed named “*Minor Changes*” composed by Peter Bernstein, in album “*Signs of Life*”. This song has 12bars Blues form as the early song, but chord changes is very complicate but chords progression base from the minor blues form. Firstly, would like to explain about the chords progression and chords substitution. The next example would like to show the comparison about chord progression between the “*Minor Changes*” and the original minor blues progression.

Example 4.31: Chord progression of the “*Minor Changes*” song and the original minor blues.

Minor Changes

Original minor blues

From the last example, the squares on the picture are cover the common chords between the “*Minor Changes*” song and minor blues progression, chord progression of “*Minor Changes*” was developed from the original minor blues progression. There are the same target chords but used the chord substitution to re-arrange the chord progression. And the next example would like to analyze the methodology of chord substitute on this song.

Example 4.32: Chord progression of “*Minor Changes*” from bar no.1 to no.8

The “*Minor Changes*” song is in Eb minor key, and the first idea to arrange chord progression of this song, He used the idea of Pop music progression, that is I – vi – ii – V progression. At the first two bars, he started with Ebm7(i) and then go to Cm7b5(vi), after the “vi” chord he used the “tritone substitute” of “ii” to resolved to the “V7” chord, and the tritone substitute chord is “B7” chord, and then V7 resolved to i7, and “B7” chord is V7 of “E69”, and that was the modulation idea, Peter Bernstein was modulate the key from Eb minor to E major in a few moment and then he go to “A7#11”, it is the IV of E69 and it is also tritone substitute of “Ebm7” chord, the “A7#11” was composed to resolved to “Abm7” chord. After the “Abm7” chord, Peter Bernstein used the tritone substitute again on “Gb7” to resolved to “Fm7b5 and Bb7alt.” that was “ii – V7 – i” of the song, and “Dbm7” and “Cm7b5” chords are going to hit the “B7” chord on the next line. And the next example would like to show the relation of chord progression at the bar no.5 to no.12.

Example 4.33: Chord progression of “*Minor Changes*” from bar no.5 to no.12

The musical notation shows two staves of music in Eb minor. The first staff covers bars 5 to 8, and the second staff covers bars 9 to 12. Chords are indicated by boxes above the staff. The progression is as follows:

- Bar 5: Abm7, Gb7, Fm7b5, Bb7alt., Ebm7, Dbm7, Cm7b5
- Bar 9: F#m9, B7, Bb7alt., Db7, Gb7, Bb7alt.

As explained above, the “Dbm7 and Cm7b5” chords are going to hit the “B7” but, Peter Bernstein used the “ii” of “B7” and it is “F#m9” chord, then B7 resolved to Bb7alt.(V7), the “B7” is the tritone substitute of “Fm7” chord, after hit the V7 chord, Peter Bernstein used the idea of “minor 3rd”(Db7 – Gb7) to avoid the tonic chord, the minor 3rd harmony is one of the way to get “outside” the primary harmony, and the last chord is “Bb7alt.” it is “V7” chord of this song.

That was the harmony analysis of the “*Minor Changes*” song, there are tough re-harmonize the chord progression, the most important material to using for re-harmonize the harmony in Peter Bernstein’s style is the “tritone substitute”, as explained above the tritone substitute was used in many times and the others ideas are the idea of “modulation” and “ii-V-I” and the “minor 3rd”. These material can be apply into another songs and can be adapt to using for solo improvisation, Peter Bernstein

does not use the complicated material, he just used the basic Jazz music theory to create his own music but his music has a very special characteristic and unique sound. So, that is the truth of the music, great music does not need to be complex, no need the deepest music theory, and sometimes people just say “less is more” And after analyzing the harmony, the solo improvisation note and the analytical of the improvisation will be shown on the next example.

Example 4.34: The solo improvisation of Peter Bernstein on “*Minor Changes*”.

The musical score for Example 4.34 is written in 4/4 time and consists of six staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various chords and rhythmic patterns:

- Staff 1:** Starts with a "Pick-Up" measure. Chords: Bb7alt., Ebm7, Cm7b5, B7, Bb7, Ebm7, B7, E69, A7#11. Features a triplet of eighth notes.
- Staff 2:** Chords: Abm7, Gb7, Fm7b5, Bb7alt., Ebm7, Dbm7, Cm7b5.
- Staff 3:** Chords: F#m9, B7, Bb7alt., Db7, Gb7, Bb7alt. Features a triplet of eighth notes.
- Staff 4:** Chords: Ebm7, Cm7b5, B7, Bb7, Ebm7, B7, E69, A7#11.
- Staff 5:** Chords: Abm7, Gb7, Fm7b5, Bb7alt., Ebm7, Dbm7, Cm7b5. Features multiple triplets of eighth notes.
- Staff 6:** Chords: F#m9, B7, Bb7alt., Db7, Gb7, Bb7alt. Features a triplet of eighth notes.

The previous example is the solo improvisation of Peter Bernstein on the song called “*Minor Changes*”. This song has complicated harmony, but actually the harmony base from the original minor blues, some people who see these harmonies will be scared to improvise on this song, but Peter Bernstein did not care about the harmony that was re-harmonized, he stuck to the original progression (minor blues)

and solo like he playing the original minor blues over these complicate harmony. The example no.15, there show the idea to using the only one scale through the song, Peter Bernstein used the Eb minor blues scale for solo improvisation on this song, that was surprise to heard the blues sounding through the complicate harmony, Peter Bernstein is the clever musician to choosing the note for improvisation. Although, he just used the only one scale but if you see the notes, you will see all note is on the right harmony, no matter how complex the harmony, Peter Bernstein just used the “common note” into the solo improvisation. That is a basically material, but it was the important point of the Peter Bernstein’s music style.

The musical transcribe and solo transcribe is the very important way to learn how to play like the artist that you liked, many great musicians usually transcribe the music from the elder musicians were made it, it is the way to find your sound if you do it with many musicians that you love to.

4.3.4 Practical Exercise

After transcribed the solos of Peter Bernstein from many songs, that was gave the idea of Peter Bernstein, for create the ii-V-I exercise some ideas were kept and some idea were leave, and now the “ii – V – I exercise” were created for solo improvisation practice. The practical exercises created from Peter Bernstein’s solo improvisation. These exercises will be in the key of F major.

Exercise 4.35: The ii – V – I exercise from Peter Bernstein.

The musical notation shows a ii-V-I exercise in F major. It begins with a 'Pick-Up' measure. The first measure is Gm7, the second is C7b9, and the third is Fmaj7. A box labeled 'C altered mode' covers the notes of the C7b9 and Fmaj7 chords. The notes are: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7.

The above exercise, Peter Bernstein was played pick-up beat by using the G dorian mode and when became to the Gm7 chord he using the “C altered mode” over the Gm7 and C7 chord and hit the 5th note of the Fmaj7 chord at the end.

Exercise 4.36: The ii – V – I exercise from Peter Bernstein.

From previous example, Peter Bernstein using the “Bbmaj7” arpeggio over the “Gm7” chord, the arpeggio of the Bbmaj7 chord is including the 3rd, 5th, 7th, 9th note of the Gm7 chord, and at the next bar, Peter Bernstein used the “C altered mode” over the “C7” chord to resolve to the “Fmaj7” chord.

Exercise 4.37: The ii – V – I exercise from Peter Bernstein.

From above example, Peter Bernstein was used the “D Pentatonic” scale to solo over the “Gm7” chord and used the “C altered mode” over the “C7” chord to resolve to the “Fmaj7” chord.

Exercise 4.38: The ii – V – I exercise from Peter Bernstein.

The last example is complicate than the early example, He used the idea of scale substitution, at the first bar he used the “Db mixolydian mode” over the “Gm7” chord. The “Db” is tritone of “G”, this is the tritone substitution, but actually when the Jazz musician played the tritone substitute, they usually played the “#11” note or “Lydian Dominant mode” instead of mixolydian mode but, sometime Peter Bernstein does not care about that, he mostly using the mixolydian on tritone substitute.

That was about the personal practice, for the ii – V – I exercises, should be practice each exercise in every keys that could help you to create a better solo

sounding and will be help to whom trying to imitate the sound of Peter Bernstein's style.

4.4 Lead Sheets for Band Rehearsal

This topic is the last topic of chapter 3. This topic would like to give you the all of lead sheets. The following lead sheet were given to the band member for using when the band rehearsal. The following example would like to show the lead sheets of all songs that will be performing in this master recital.

Example 4.39: The lead sheet of the "Little Green Men"

Little Green Men

The musical score for "Little Green Men" is presented in a lead sheet format. It begins with an "Intro" section in 4/4 time, marked with a key signature of one sharp (F#). The melody is written in the treble clef, and the chords are indicated by letters above the staff. The chords for the intro are C7#9, Eb7#9, F#7#9, and A7#9. The main body of the song starts at measure 5 and continues through measure 21. The melody is written in the treble clef, and the chords are indicated by letters above the staff. The chords for the main body are Fm7, Bbm7, C#m7, F#7, Em7, A7, Gm7, C7, Bbm7, Eb7, Fm9, A7#11, Ab7, G7, and C7. The score ends with a double bar line and repeat dots.

Intro

C7#9 Eb7#9 F#7#9 A7#9

5

9 Fm7 Fm7 Fm7 Fm7

13 Bbm7 Bbm7 Fm7 Fm7

17 C#m7 F#7 Em7 A7 Gm7 C7 Bbm7 Eb7

21 Fm9 A7#11 Ab7 G7 C7

Example 4.40: The lead sheet of the “*Mellow Tone*”

The Mellow Tone

Kant Datchaudom

Bass ostinato and Drums groove

The musical score is written in 4/4 time and consists of six systems of staves. The first system shows a bass ostinato with triplet markings. The second system introduces the melody, also with triplet markings, and includes the label 'Melody'. The third system continues the bass ostinato with a triplet marking. The fourth system continues the bass ostinato with a triplet marking. The fifth system continues the bass ostinato with a triplet marking. The sixth system is labeled 'Unison Interlude' and shows a single melodic line.

5
9
13
17
21
25

Chords: Dm7, Em7b5, A7b9, Am7b5, D7alt., Gm7, Bb7#11, A7alt., Dm7, Dm7, Fm7, Bb7, Ebmaj9, Ebm7, Ab7#11, Bbmaj7, Fm7, Ab7#11, Dm7b5, G7alt., Cm11

Example 4.41: The lead sheet of “*My Ideal*”

My Ideal

Musical score for "My Ideal" in 4/4 time, featuring a melody line with various chords. The score is divided into four systems of music.

System 1 (Measures 1-4): Ebmaj7, C7alt., Fm7, Db7#11, C7, F9

System 2 (Measures 5-8): Fm9, Bb7, Dm7b5, G7alt., Cm7, F7, B7#11, Bb7alt.

System 3 (Measures 9-12): Ebmaj7, C7alt., Fm7, Db7#11, C7, F9

System 4 (Measures 13-16): Fm9, Abm7, Ebmaj7, Ab7#11, Gm7, C7, B7#11, Bb7,13, Eb69

Drums solo interlude

Musical score for a Drums solo interlude in 6/8 time. The score consists of a single line of music with a treble clef and a key signature of two flats. The melody is composed of eighth and sixteenth notes, with a 7-measure rest indicated in the first measure.

Example 4.42: Lead sheet of the “*Yesterdays*”

Yesterdays

The lead sheet for "Yesterdays" consists of four staves of music in 6/8 time. The first staff contains measures 1-4 with chord symbols Dm7, Em7b5 A7alt. Dm7, and Em7b5 A7alt. The second staff contains measures 5-8 with chord symbols Dm7, Dm7/C#, Dm7/C, Bm7b5, and E7. The third staff contains measures 9-12 with chord symbols A7b9b13, D9, G13, and C9. The fourth staff contains measures 13-16 with chord symbols Cm9, F7, Bbmaj9, Ebmaj9, Em7b5, and A7alt.

Example 4.43: The lead sheet of the “Carrot Cake”

Carrot Cake

Peter Bernstein

Drums-Intro

5

Melody

9

13

17

Bb₇ Eb₇ Ab₇ G₇ C₇

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The Mellow Tone Guitar Recital by Kant Datchaudom was given on Thursday, April 30, 2015 at the room B112, College of Music, Mahidol University, Salaya. The recital program was as follows:

1. *Little Green Men*, Composed by Peter Bernstein
2. *Carrot Cake*, Composed by Peter Bernstein
3. *My Ideal*, Composed by Richard Whiting, Leo Robin, Newell Chase
4. *Yesterdays*, Composed by Jerome Kern
5. *The Mellow Tone*, Composed by Kant Datchaudom

The recital committee was comprised of Dr. Paul Cesarczyk, Dr. Christopher Schaub and Dr. Jiradej Setabundhu as the external committee member. The complete program was recorded on DVD. Approximately 30 People came to the recital.

5.2 Recommendations

In post-recital discussion the committee confirmed that the result of this graduate recital was good. The result was accepted as a fulfillment of the recital requirement of the Master Degree program. Some suggestions and recommendations for improvement were identified by the committee. While the overall sound of the band was good, at times the guitar could not be heard well in relation to the other instruments. The energy of the performance was not at its best. The committee acknowledged that while the overall improvisation skills were good, the performer concentrated too much on the technical elements, figures, and harmony without emotionally connecting to the music. This resulted in a performance

that often lacked "soul" and at times did not communicate the full extent of the musical gestures inherent in the performance of jazz music.

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APPENDIX

CONTENTS

Solo transcriptions, lead sheets of:

- *Carrot Cake* by Peter Bernstein
- *Little Green Men* by Peter Bernstein
- *Minor Changes* by Peter Bernstein

Carrot Cake, Head-in

Peter Bernstein

Intro

5

Melody

9

13

17

Bb₇ Eb₇ Ab₇ G₇ C₇

Carrot Cake

Pick Up

The musical score for "Carrot Cake" is written in 4/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The score includes various guitar chords and fretting techniques:

- Staff 1:** Starts with a rest, followed by a quarter note B-flat, a quarter note G, and a quarter note F. Chords C7 and C7 are indicated above the staff.
- Staff 2:** Measures 4-6. Includes chords C7, C7, and F7. A sixteenth-note triplet is marked with a '6' below it.
- Staff 3:** Measures 7-9. Includes chords F7, C7, and C7. A triplet of eighth notes is marked with a '3' below it.
- Staff 4:** Measures 10-12. Includes chords Bbm7, Eb7, Ab7, G7, and C7.
- Staff 5:** Measures 13-15. Includes chords G7, C7, and C7. A triplet of eighth notes is marked with a '3' below it.
- Staff 6:** Measures 16-18. Includes chords C7, C7b, and F7.
- Staff 7:** Measures 19-21. Includes chords F7, C7, and C7. A triplet of eighth notes is marked with a '3' below it.
- Staff 8:** Measures 22-24. Includes chords Bbm7, Eb7, Ab7, G7, and C7. A five-fret barre is indicated with a '5' and a line above the staff.
- Staff 9:** Measures 25-27. Includes chords G7, C7, and C7.
- Staff 10:** Measures 28-30. Includes chords C7, C7, and F7.

2

31

F7 C7 C7 C7

34

Bbm7 Eb7 Ab7 G7 C7

37

G7 C7

Little Green Men, Head in

Intro

The musical score is written in 4/4 time and consists of five staves of music. The key signature has one sharp (F#) and one flat (Bb). The first staff is an introduction with four measures of chords: C7#9, Eb7#9, F#7#9, and A7#9. The second staff contains four measures of chords: Eb7, Fm7, Gm7, and Ab7. The third staff contains four measures of chords: Fm7, Fm7, Fm7, and Fm7. The fourth staff contains four measures of chords: Bbm7, Bbm7, Fm7, and Fm7. The fifth staff contains eight measures of chords: C#m7, F#7, Em7, A7, Gm7, C7, Bbm7, and Eb7. The sixth staff contains five measures of chords: Fm9, A7#11, Ab7, G7, and C7.

5

9 Fm7 Fm7 Fm7 Fm7

13 Bbm7 Bbm7 Fm7 Fm7

17 C#m7 F#7 Em7 A7 Gm7 C7 Bbm7 Eb7

21 Fm9 A7#11 Ab7 G7 C7

Little Green Men

Pick Up C7

5 Bbm7

9 Fm7 C#m7 F#7 Em7 A7

13 Gm7 C7 Bbm7 Eb7 Fm7

17 Bbm7

21 Fm7 C#m7 F#7 Em7 A7

25 Gm7 C7 Bbm7 Eb7

29

33

37

Minor Changes, Head in

5 Ebm7 Cm7b5 B7 Bb7 Ebm7 B7 E69 A7#11

9 Abm7 Gb7 Fm7b5 Bb7alt. Ebm7 Dbm7 Cm7b5

13 F#m9 B7 Bb7alt. Db7 Gb7 Bb7alt.

Minor Changes

Pick-Up 3 Bb7alt. Ebm7 Cm7b5 B7 Bb7 Ebm7 B7 E69 A7#11

5 Abm7 Gb7 Fm7b5 Bb7alt. Ebm7 Dbm7 Cm7b5

9 F#m9 3 B7 Bb7alt. Db7 Gb7 Bb7alt.

13 Ebm7 Cm7b5 B7 Bb7 Ebm7 B7 E69 A7#11

17 Abm7 Gb7 3 Fm7b5 Bb7alt. Ebm7 Dbm7 Cm7b5 3 3

21 F#m9 3 B7 Bb7alt. Db7 Gb7 Bb7alt.

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