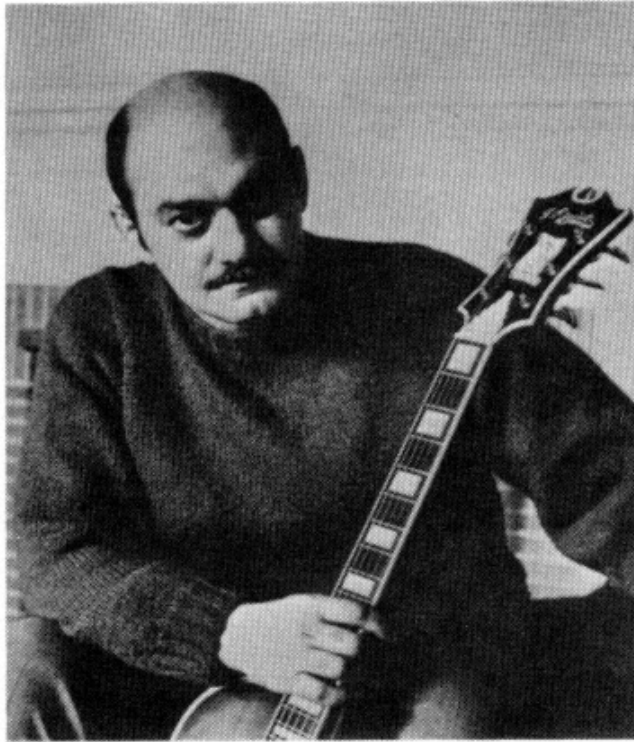


JAZZ GUITAR SOLOS

By JOE PASS





Biographical Sketches

After years of being a Jazz Star, this Poll-winning Internationally famous guitarist is now currently doing studio work, TV (featured on Virginia Graham, Pearl Bailey Shows) and was a soloist at the Hollywood Bowl (1970) playing for Rod McKuen and featured on Rod's tune, "Concerto For Guitar". Joe is featured with the Louie Bellson Orchestra also. His past credits include playing with: George Shearing, Bud Shank, Gerald Wilson, Frank Sinatra, and others. Joe's complete biography is in his first book, "JOE PASS GUITAR STYLE" which is considered by many musicians to be the most important book to teach Improvising. He is also teaching and working on material for future books. This talented man writes with rock-solid authority on all the beautiful and exciting ways of playing Jazz Guitar.

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Foreword

We live in an age of instant heroes; of musicians who pick up a guitar one week and have a million-selling record the next. Because too many of us tend to equate commercial success with artistic merit, we may sidestep the urgent necessity to acquire, along the way, that indispensable attribute known as craftsmanship.

Men like Joe Pass know there is a better way. The best guarantee of musical accomplishment, of maturity and security, can be found in a serious dedication to one's craft, a careful examination and analysis of the factors that go into the making of a great solo.

It is gratifying to the soul to be able to create an improvised line at all. It is many times more satisfying when the player knows how to add notes to chords, how to use passing notes, how to create new rules by breaking the old ones. Having followed the career of Joe Pass for a decade now, hearing him in every context from the Gerald Wilson orchestra to the George Shearing quintet to the dozens of studio groups and small jazz combos he has enlivened, I feel confident that any plectrist can gain valuable insights and inspiration from a study of this book, in which some of his greatest solos are reproduced note for note.

The pages that follow can help turn back the tide of instant heroes by helping to produce a new crop of patient, thoroughly qualified artists.

LEONARD FEATHER

Publisher's Note: Leonard Feather is the author of "The Encyclopedia of Jazz in the '60s," "The Book Of Jazz From Then Till Now," and a syndicated columnist for the Los Angeles Times-Washington Post News Service.

Introduction

The solos in this book are from some of my past recordings. The tunes are mostly originals, some are standard in which only the solo guitar work was written. These solos are meant for in-depth study in relation to which they are based.

There are no unusual chord patterns in the music. All of the chords are in their basic form. It's up to you to use the chord substitutes you think are best for each tune at the time you play. For instance, if you see an Eb chord, you could play Ebma7, 6/9, ma9; or Cm7, Cm9; or Gm9, etc. If you see a C7 chord, you could play C7b9, C7+9, C7+11, C9; or G-7 or Gb13, etc. You use these chords for improvising on the basic chord also.

There are many different fingerings for playing the same line. Everyone has his own ideas and habits about which note gets played on which string with what finger. Rather than try to present one way of fingering, all solos in this book are in one of three basic chord positions (with related fingerings). For example, in the key of F, use the first position from the 1st to the 5th frets, the fifth position from the 5th to the 8th frets, the eighth position from the 8th to the 12th frets, and so forth. Keep in mind that in most cases, your fingering will extend an extra fret or two in either direction beyond the normal three or four frets for each position.

It is very important for notes to be played within the related chord position across the strings. You can move from one chord position to the next on any string. I try to move so that when I arrive at a new position, there is a chord form under my fingers, i.e. the chord I am playing on, or the following chord.

This book is intended for study use and should not merely be used to memorize solos. Play and compare the solos with the basic chord patterns so that you can see their relationship in improvising. When you improvise, do not limit your playing to only notes in the chord. Good improvisation contains many different passing notes that normally don't fit in the chord. For example:

C7b9 is C, E, G, Bb and Db. When I improvise, I keep the basic chord sound in my mind, but use additional chromatic passing notes (i. e., D, Eb, F, Gb, A, B) for melodic flow. Refer to JOE PASS GUITAR STYLE for additional study along these lines.

This book has been written to assist the interested musician in the rewarding field of improvising. I hope it provides some pleasurable study.

JOE PASS

FORWARD PASS

Recorded on Bass Guitar
Written up 8va

Basic Changes

Dm7 Em7b5 A7 Dm7 Em7b5 A7 Dm7

Em7b5 A7 Dm7 Em7b5 A7 Bridge Am7b5 D9 D7b9

Fine

Gm7 Gm7 Gm7 C7 Fmaj7 Em7 A7

D.C.al Fine

Dm

Dm

D7 Gm7

C7 (b) F6 A7

Dm

Dm

1st Chorus

The 1st Chorus consists of four staves of music. The first staff begins with a melodic line in G minor, featuring a trill on the final note. The second staff continues the melodic development with a trill on the final note. The third staff features a melodic line with a trill on the final note. The fourth staff concludes the chorus with a melodic line and a trill on the final note.

Bridge

The Bridge consists of four staves of music. The first staff begins with a melodic line in G minor, featuring a trill on the final note. The second staff continues the melodic development with a trill on the final note. The third staff features a melodic line with a trill on the final note. The fourth staff concludes the bridge with a melodic line and a trill on the final note.


2nd Chorus

The 2nd Chorus consists of two staves of music. The first staff begins with a melodic line in G minor, featuring a trill on the final note. The second staff concludes the chorus with a melodic line and a trill on the final note.

Musical staff 1: Treble clef, key signature of two flats. Features a triplet of eighth notes and another triplet of eighth notes.

2nd Bridge

D.S. al Coda

 CODA
3rd Bridge

FOR DJANGO

Basic Changes

C#m7 F#7sus4 Am7 D9 F#7 b9+5 F#m7 B7+9 Emaj7

D#m7 G#7 C#m7 F#7 Am7 D9(A^bbass)G13 F#7 b9+5

F#7sus4 F13 Emaj7 D9 Db9 C9 B7b5 F#7

B13 B13b9 B13 Em7 A13 C#m7 F#7

Am7 D9 F#7b9+5 F#m7sus4 B7+9 Emaj7 G#7+5

♩=138 C#m7 F#7sus4 Am7 D9 F#7b9+5 F#m7B7+9

Emaj7 D#m7G#7 C#m7 F#7 Am7 D9 G13 A^b

F#7b9+5 F#7sus4 F13 Emaj7 D9 Db9 C9

B7b5 F#7 B13 (b9) B13 Em7 A 13

C#m7 F#7 Am7 D9 F#7b9+5 F#7sus B7+9

E maj 7 G#7+5 2nd Chorus



D.C. al Coda

⊕ CODA



NOBODY ELSE

E \flat A \flat 7 E \flat (G bass) C7+9 Fm7 B \flat 7 Fm7 B \flat 7 Em7 A13

Dmaj7 Am7 D7 A \flat 7b5 Gmaj7 A \flat m7b5 D \flat 7b9 D 6_9 D \flat m11 G \flat 13

Cm9 F13 Fm7 B \flat 7 E \flat 7 A \flat 7 Gm7 C7 Fm7 B \flat 7

Fm7 B \flat 7 B \flat 7 sus4 Bm7 E7 B \flat m7 E \flat 9 Em7 A13 A \flat maj7

A \flat m7 D \flat 9 E \flat 6_9 F7 B \flat 7+5 E \flat maj7 A \flat 7 Gm7 C7

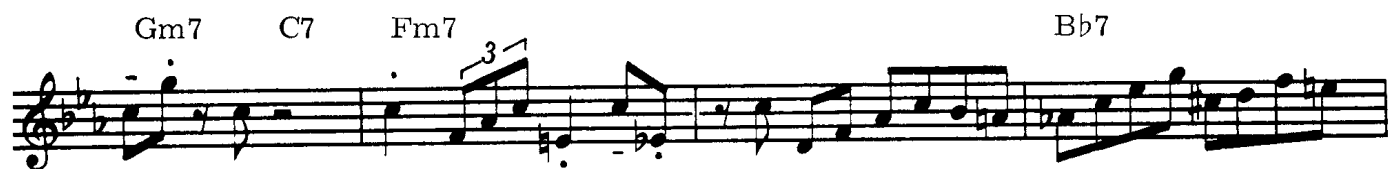
Fm7 Am7b5 D7 Gm7 C7 Fm7 B \flat 7 E \flat

$\text{♩} = 144$ E \flat

C7b9 Fm7 B \flat 7

Em7 A7b9 Dmaj7 Am7 D7 Gmaj7

A \flat m7b5 D \flat 7 Dmaj7 D \flat m7 G \flat 7 Cm7 F7





WHAT A SHAME

Basic Changes

C7 F7 C7 Gm7 C7 C+ F7 C C A7

D9 G9 C13 C+

F7 C A7 Dm7 Dm7 G7 C7 Dm7 b5

♩ = 124 C7 F7 C7 Gm7

C7 C+ F7 3 C

C A7 D9 G9 3

C13 (Bend)

C+ F7 3 3 3

C A7 Dm7 3 5

Dm7 G7 C7 Dm7 b5

CAVALERIE

Basic Changes

Db7 Db 7+9 G13

Gb 7 A13 Ab 13 Db

♩=195 Db 7

G13 Gb 7

A13

Ab 13 Db

The image displays ten staves of musical notation for a jazz guitar solo. The key signature is three flats (B-flat major/D minor). The notation includes various rhythmic patterns, accidentals, and fingerings such as triplets and first-position markings. The first staff begins with a treble clef and a key signature of three flats. The second staff features a triplet of eighth notes. The third staff shows a sequence of chords and single notes. The fourth staff continues with eighth-note patterns. The fifth staff has a similar eighth-note pattern. The sixth staff includes first-position markings (1) above certain notes. The seventh staff features a triplet of eighth notes. The eighth staff continues with eighth-note patterns and a triplet. The ninth staff shows a sequence of chords and single notes. The tenth staff concludes with a first-position marking (1) above a note.

This page contains ten staves of musical notation for a jazz guitar solo. The notation is written in a single system with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is characterized by intricate rhythmic patterns, including eighth and sixteenth notes, and frequent use of triplets. Various accidentals, such as flats and naturals, are used throughout the piece. The staves are arranged vertically, with each staff containing a line of music. The notation includes stems, beams, and various note heads, all rendered in black ink on a white background.

I AM WAITING

Basic Changes

C9 Eb7 C9 Ab13 Db9 C9

A single staff of music showing the basic changes for the piece. The staff contains six measures, each with a slash indicating a whole rest. Above the staff, the chords C9, Eb7, C9, Ab13, Db9, and C9 are written above their respective measures.

♩=112 C9

The first line of the guitar solo. It begins with a tempo marking of a quarter note equal to 112 (♩=112) and a C9 chord. The melody starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piece is in 4/4 time.

Eb13 C9

The second line of the guitar solo. It starts with an Eb13 chord, followed by eighth notes: F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4. The line ends with a quarter rest and a C9 chord.

Ab13 Db9

The third line of the guitar solo. It begins with an Ab13 chord and eighth notes: Bb4, C5, Bb4, Ab4, G4, F4, E4, D4. The line ends with a quarter rest and a Db9 chord.

C9

The fourth line of the guitar solo. It starts with a C9 chord and eighth notes: C5, Bb4, Ab4, G4, F4, E4, D4, C4. The line ends with a quarter rest and a C9 chord.

The fifth line of the guitar solo. It features a complex melodic line with eighth notes and triplets. The line ends with a quarter rest and a C9 chord.

The sixth line of the guitar solo. It continues the melodic line with eighth notes and triplets. The line ends with a quarter rest and a C9 chord.

The seventh line of the guitar solo. It features a complex melodic line with eighth notes and triplets. The line ends with a quarter rest and a C9 chord.

The eighth line of the guitar solo. It continues the melodic line with eighth notes and triplets. The line ends with a quarter rest and a C9 chord.

DJANGO

Basic Changes

Fm7 Gm7b5 C7 F7 Bb7 Eb7 Ab7 Db7 Gm7b5 C7

Fm7 Gm7b5 C7 F7 Bb7 Eb7 Ab7 Gm7b5 C7b9 Fm7

F7 F7b9 Bbm Bbm F7 Bbm F7b9 F7b9 Bbm Fm

F Pedal Bass-----

C7 F7 F7 Bbm7 C7 F7 Bb7 Eb7 Ab7 Db7 Gb7

Gb7 Db7 Db7 Gb7 Gb7 Db7 C7

♩ = 128 Fm7 Gm7b5 C7 F7 Bb7 Eb7 Ab7

Db7 Gm7b5 C7 Fm7 Gm7b5 C7

F7 Bb7 Eb7 Ab7 Gm7b5 C7b9

Fm7 F7 F7b9

Bbm

F7

Bbm F7b9 Bbm

Fm C7 F7 Bbm7

C7 F7 Bb7 Eb7

Ab7 Db7 Gb7 Db7

Gb7 Db7

C7

This page contains ten staves of musical notation for a jazz guitar solo. The notation is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The music is characterized by complex rhythmic patterns, including many triplets and sixteenth-note runs. The first staff begins with a triplet of eighth notes. The second staff features a triplet of eighth notes followed by a quarter note. The third staff has a triplet of eighth notes and a quarter note. The fourth staff contains a triplet of eighth notes and a quarter note. The fifth staff has a triplet of eighth notes and a quarter note. The sixth staff features a triplet of eighth notes and a quarter note. The seventh staff has a triplet of eighth notes and a quarter note. The eighth staff contains a triplet of eighth notes and a quarter note. The ninth staff has a triplet of eighth notes and a quarter note. The tenth staff concludes with a triplet of eighth notes and a quarter note, followed by a $\text{Db}13$ chord.

SIMPLICITY

JOE PASS (A.S.C.A.P.)

C#m7 C13 C7+5⁺⁹ G#13 G#7+5⁺⁹ C#13 C#7+5⁺⁹ F#13 F#7+5 A#13⁹

B13 B7+5 Emaj7 D#m11 G#7 D#m7 C13 C7+5⁺⁹ G#13 G#7+5⁺⁹

C#13 C#7+5 F#13 F#7+5⁹ B13 B13 B7+5 Bm7 E7 E7b9

Amaj7 Amaj⁶⁹ G#dim (A bass) G#dim (Abass) Amaj7

Amaj7 D7b5 D#m11 D7b5 C#m7 C13 C7+5⁺⁹

G13 G7+5⁺⁹ C13 C7+5 F13 F7+5⁹ B13 B13 B7+5 Emaj7

C#m7 C7 9+9 G#7 9+9 C#7 9+9

(counter line to 1st sixteen bars)

5th Fret 8th Fret 4th Fret 9th Fret

F#7 9+9 B7 9+9 Emaj7 D#m7 G#7

2nd Fret 7th Fret

C. E. D.

Basic Changes

C Bm7 E7 Am7 D7 Gm7 C7 F7 Bb7 Eb7 Ab7 Db9(b5)

Fm7 Abm7 Bm7 Bm7 E7 Ebmaj7

Bm7 Dm7 Fm7 Fm7 Bb7 Ebmaj7 Ab7 G7 G+

C Bm7 E7 Am7 D7 Gm7 F7 Bb7 Eb7 Ab7 Db9(b5)

♩ = 120

Piano enters

Horns 2x

C Bm7 E7

Am7 D7 Gm7 C7 F7 Bb7 Eb7 Ab7

5th Fret 3rd Fret 8th Fret 6th Fret 6th Fret 4th Fret

1. 2.

Db9(b5) Db9(b5)

Fm7 Abm7

Guitar solo

Bm7 Bm7 E7 Ebmaj7

Bm7 Dm7

Fm7 Fm7 Bb7 Ebmaj7 Ab7 G7 G+

C Bm7 E7 Am7 D7 Gm7

F7 Bb7 Eb7 Ab7 Db9(b5)

tr
p (*b*)
cresc.

Guitar solo

Guitar only

This page contains 11 staves of musical notation for a jazz guitar solo. The notation is written in treble clef and includes various rhythmic and melodic patterns. Key features include:

- Staff 1: A melodic line starting with eighth notes, followed by a quarter note, and ending with a half note.
- Staff 2: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note.
- Staff 3: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note.
- Staff 4: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) above the next three notes.
- Staff 5: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) below the next three notes.
- Staff 6: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) above the next three notes.
- Staff 7: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) above the next three notes.
- Staff 8: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) above the next three notes.
- Staff 9: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) above the next three notes.
- Staff 10: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) above the next three notes.
- Staff 11: A melodic line with eighth notes and quarter notes, featuring a flat (b) above the first note and a triplet (3) above the next three notes.

The main body of the solo consists of ten staves of musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of eighth and sixteenth notes, some beamed together, with a B-flat accidental above the final note. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes. The third staff features a sequence of eighth notes, some with sharp and flat accidentals. The fourth staff has a more melodic line with some rests. The fifth staff is a dense run of sixteenth notes. The sixth staff continues with eighth and sixteenth notes. The seventh staff has a melodic line with some rests. The eighth staff features a sequence of eighth notes with various accidentals. The ninth staff has a melodic line with some rests. The tenth staff concludes the main solo with a final note and a B-flat accidental.

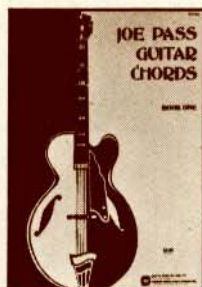
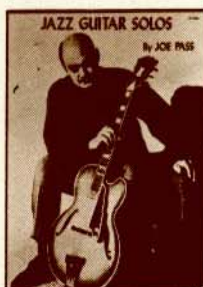
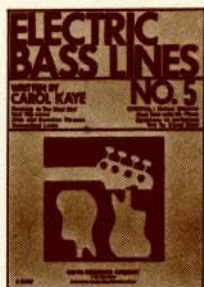
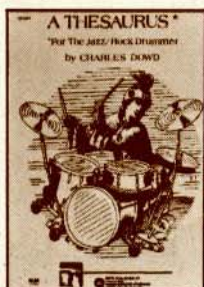
Drum solo

D.S. al Coda

⊙ CODA

The CODA section consists of two staves of musical notation. The first staff begins with a common time signature (C) and a treble clef. It contains a series of eighth and sixteenth notes, some beamed together, with a B-flat accidental above the final note. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes, and concludes with a final note and a B-flat accidental.

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