

JAZZ GUITAR SOLOS

By JOE PASS

Contents

FORWARD PASS	3
FOR DJANGO	6
NOBODY ELSE	9
WHAT A SHAME	12
CAVALERIE	13
I AM WAITING	16
DJANGO	17
SIMPLICITY	20
G. E. D.	21

\$4.95

Gwyn Publishing Co.
5555 D.T.C. Parkway, Suite 1017
Englewood, CO 80111

©Copyright 1971 by GWYN PUBLISHING COMPANY
International Copyright Secured Printed in U.S.A. All Rights Reserved

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 E \flat chord, you could play E \flat ma7, 6/9, ma9; or Cm7, Cm9; or Gm9, etc. If you see a C7 chord, you could play C7 \flat 9, C7+9, C7+11, C9; or G-7 or G \flat 13, 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:

C7 \flat 9 is C, E, G, B \flat and D \flat . When I improvise, I keep the basic chord sound in my mind, but use additional chromatic passing notes (i. e., D, E \flat , F, G \flat , 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 Pass Guitar
Written up by

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 F6 A7

Dm

Dm

1st Chorus

The 1st Chorus section consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily eighth-note based, with some sixteenth-note runs. The second staff continues the melodic line, featuring a sharp sign (#) above a note. The third staff includes two triplet markings, each labeled with the number '3'. The fourth staff concludes the chorus with a final melodic phrase.

Bridge

The Bridge section consists of four staves of music. It begins with a treble clef and a key signature of one flat. The melody is characterized by a mix of eighth and sixteenth notes, with several triplet markings labeled '3'. The bridge concludes with a final melodic phrase on the fourth staff.

2nd Chorus

The 2nd Chorus section consists of two staves of music. The first staff continues the melodic line from the bridge, featuring a sharp sign (#) above a note. The second staff concludes the piece with a final melodic phrase.



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

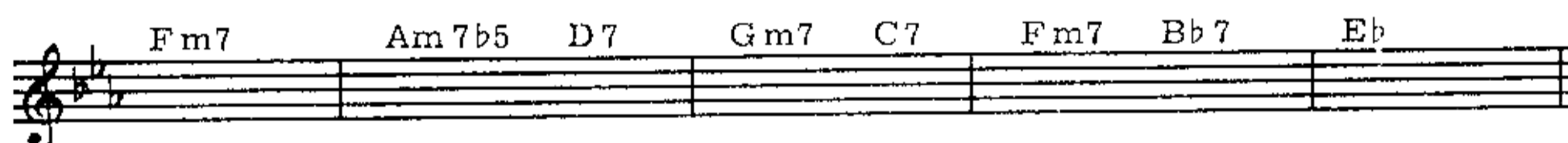
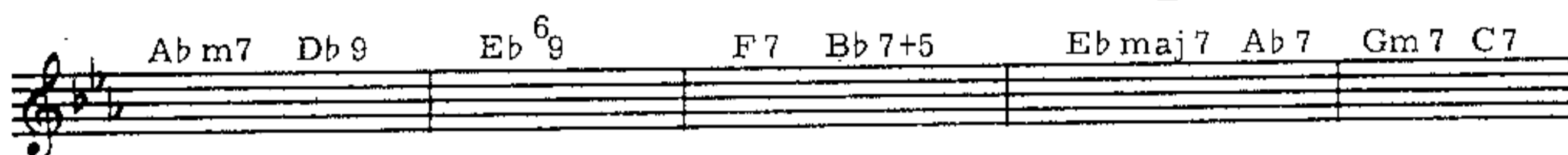
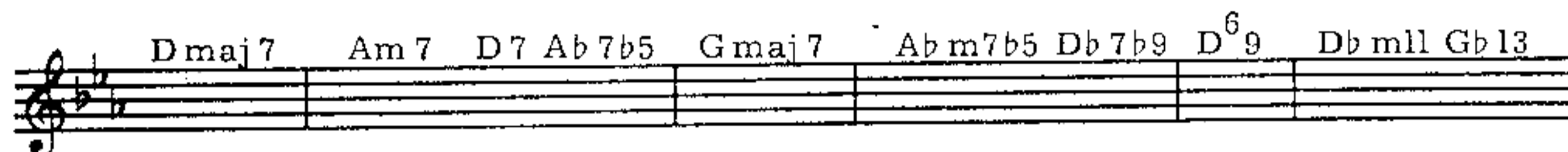
⊕ E maj7 G#7+5 2nd Chorus

The main musical score consists of seven staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is a complex melodic line featuring numerous triplets and slurs. The first staff begins with a triplet of eighth notes. The second staff continues the melodic flow with various rhythmic values. The third staff includes another triplet. The fourth staff shows a continuation of the melodic pattern. The fifth staff features a triplet and a slur. The sixth staff has a triplet and a slur. The seventh staff concludes the main section with a slur and the instruction "D.C. al Coda".

⊕ CODA

The Coda section consists of two staves of music in treble clef, with the same key signature and time signature as the main score. The first staff of the Coda begins with a quarter rest followed by a series of notes. The second staff continues the melodic line with a slur over the final notes.

NOBODY ELSE



The image displays seven staves of musical notation for guitar solos. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various chord symbols and technical markings:

- Staff 1:** Chords: E7, Bb7, Eb. Includes a triplet marking over the first three notes.
- Staff 2:** Chords: Gm7, C7, Fm7, Bb7. Includes a triplet marking over the last three notes.
- Staff 3:** Chords: Bb7, Bm7, E7, Bbm7, Eb7, Em7, A7, Abmaj7.
- Staff 4:** Chords: Abm7, Db7, Eb, F7, Bb7+5, Ebmaj7.
- Staff 5:** Chords: Gm7, C7, Fm7, Am7, D7, Gm7, C7. Includes a triplet marking over the first three notes of the Am7 chord.
- Staff 6:** Chords: Fm7, Bb7, Eb.
- Staff 7:** No chord symbols are explicitly labeled on this staff.



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 C

C A7 D9 G9

C13 (Bend)

C+ F7 Dm7

C Dm7 G7 C7 Dm7 b5

Dm7 G7 C7 Dm7 b5

CAVALERIE

Basic Changes

Db 7+9 G13

Db7

Gb7 A13 Ab13 Db

♩=195 Db7

G13 Gb7

A13

Ab13 Db

This page contains ten staves of musical notation for guitar solos. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, accidentals, and fingerings. The first staff begins with a treble clef and a key signature of two flats. The second staff features a triplet of eighth notes. The third staff has several quarter notes with flat accidentals. The fourth staff contains a series of eighth notes with various accidentals. The fifth staff continues with eighth notes and accidentals. The sixth staff includes a first-finger fingering (1) above a note. The seventh staff features a triplet of eighth notes. The eighth staff continues with eighth notes and accidentals. The ninth staff has a first-finger fingering (1) above a note. The tenth staff concludes with a first-finger fingering (1) above a note.

This page contains ten staves of musical notation for guitar solos. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic patterns, accidentals, and trills. The first staff begins with a treble clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes, often beamed together. There are several trills marked with a '3' and a slur. The notation is dense and complex, typical of jazz guitar solos. The page number '15' is located in the top right corner.

I AM WAITING

Basic Changes

C9 Eb7 C9 Ab13 Db9 C9

♩=112 C9

Eb13 C9

Ab13 Db9

C9

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

This page contains ten staves of musical notation for guitar solos. The notation is written in treble clef with a key signature of two flats (Bb and Eb). The music features a variety of chords and melodic lines, including triplets. The chords are labeled as follows:

- Staff 1: Bbm, F7
- Staff 2: Bbm, F7b9, Bbm
- Staff 3: Fm, C7, F7, Bbm7
- Staff 4: C7, F7, Bb7, Eb7
- Staff 5: Ab7, Db7, Gb7
- Staff 6: Db7
- Staff 7: Gb7, Db7
- Staff 8: C7
- Staff 9: (No chord labels)
- Staff 10: (No chord labels)

The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Triplet markings (a '3' over a group of notes) are used throughout the piece. The overall style is characteristic of jazz guitar improvisation.

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 two flats and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings. The final staff concludes with a chord labeled $\text{Db}13$.

SIMPLICITY

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

The musical score consists of ten staves of music in the key of C major. The first nine staves are single-line guitar parts with various chords and fret positions indicated above the notes. The tenth staff is a double-line guitar part with specific fret positions marked below the notes.

Staff 1: Chords: 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

Staff 2: Chords: B13, B7+5, E maj 7, D#m11, G#7, D#m7, C13, C7+5⁺⁹, G#13, G#7+5⁺⁹

Staff 3: Chords: C#13, C#7+5, F#13, F#7+5, B13⁹, B13, B7+5, Bm7, E7, E7b9

Staff 4: Chords: A maj 7, A maj 6⁹, G#dim (A bass), G#dim (Abass), A maj 7

Staff 5: Chords: A maj 7, D7b5, D#m11, D7b5, C#m7, C13, C7+5⁺⁹

Staff 6: Chords: G13, G7+5⁺⁹, C13, C7+5, F13, F7+5, B13⁹, B13, B7+5, E maj 7

Staff 7 (Double-line): Chords: C#m7, C7 9+9, G#7 9+9, C#7 9+9. Fret positions: 5th Fret, 8th Fret, 4th Fret, 9th Fret.

Staff 8 (Double-line): Chords: F#7 9+9, B7 9+9, E maj 7, D#m7, C#7. Fret positions: 2nd Fret, 7th Fret.

(counter line to 1st sixteen bars)

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)

$\text{♩} = 120$

Horns 2x

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 *cresc.*

Guitar solo

Guitar only

This page contains 12 staves of musical notation for guitar solos. The notation is written in treble clef and includes various notes, accidentals (sharps, flats, naturals), and triplets. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together. Several staves contain triplet markings, indicated by a bracket with the number '3' above or below the notes. The notation is dense and technical, typical of a jazz guitar solo. The page concludes with a double bar line on the final staff.



D.S. al Coda

⊕ CODA

