# 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
C. E. D. ..... 21


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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 aquire, 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.

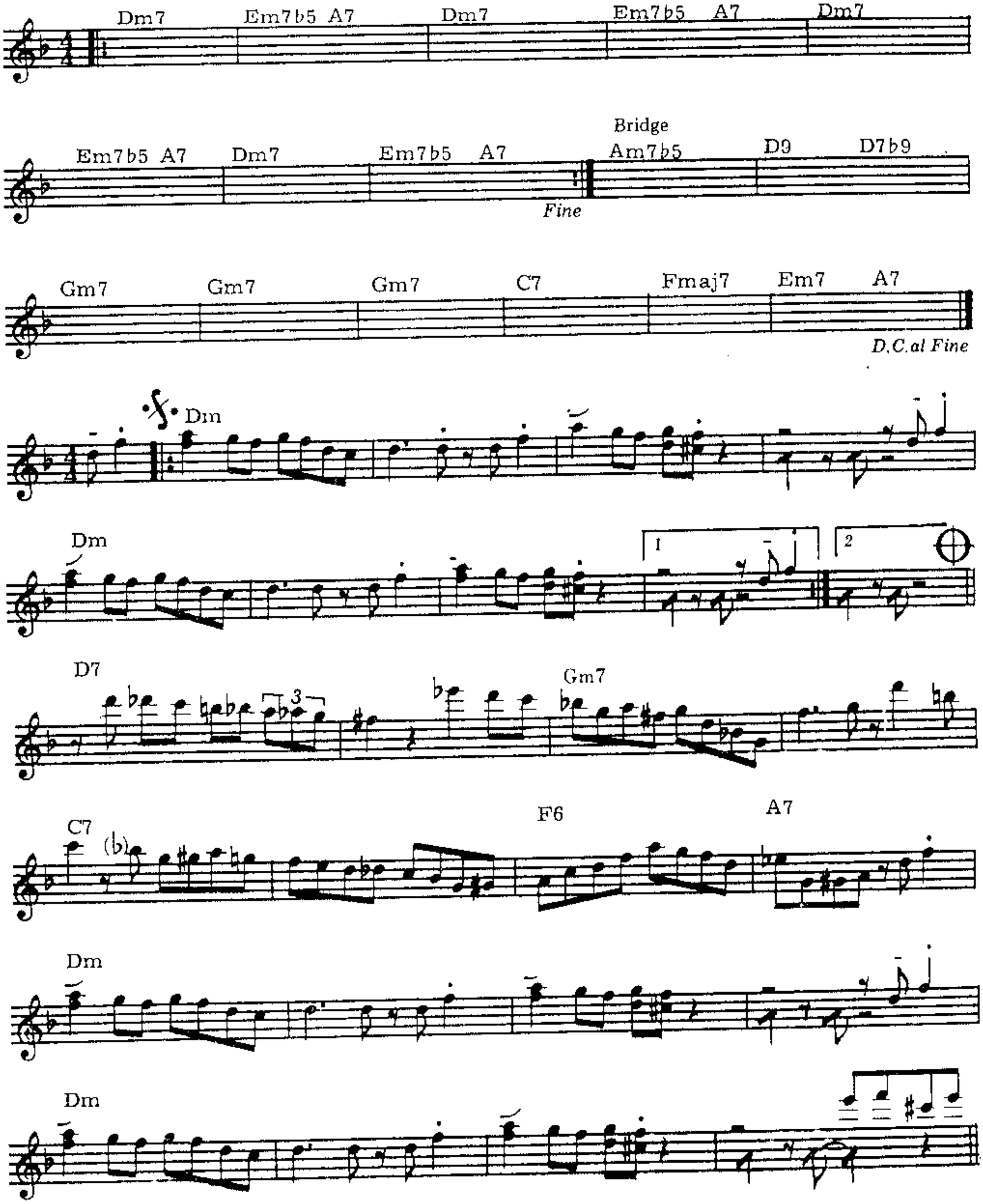
This book has been written to assist the interested musician in the rewarding field of improvising. I hope it provides some pleasurable study.

*JOE PASS*

# FORWARD PASS

Recorded on Pass Guitar
Written up 8va

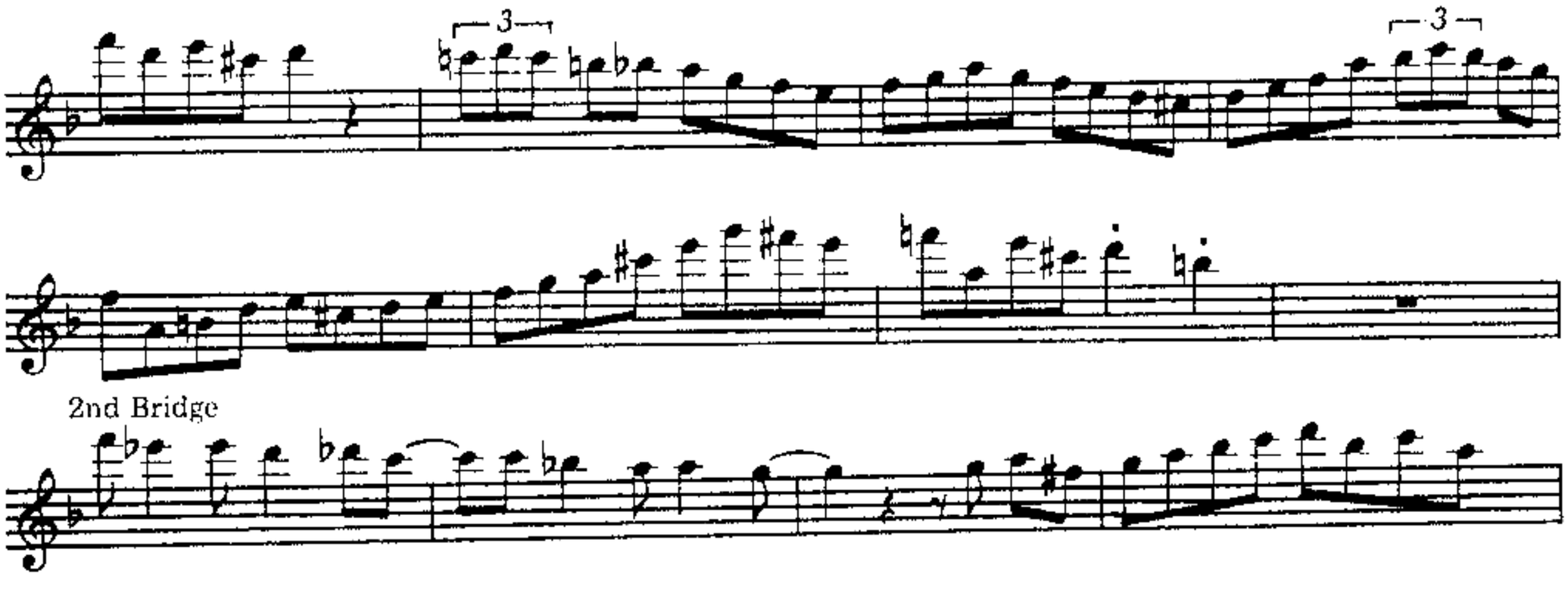
Basic Changes

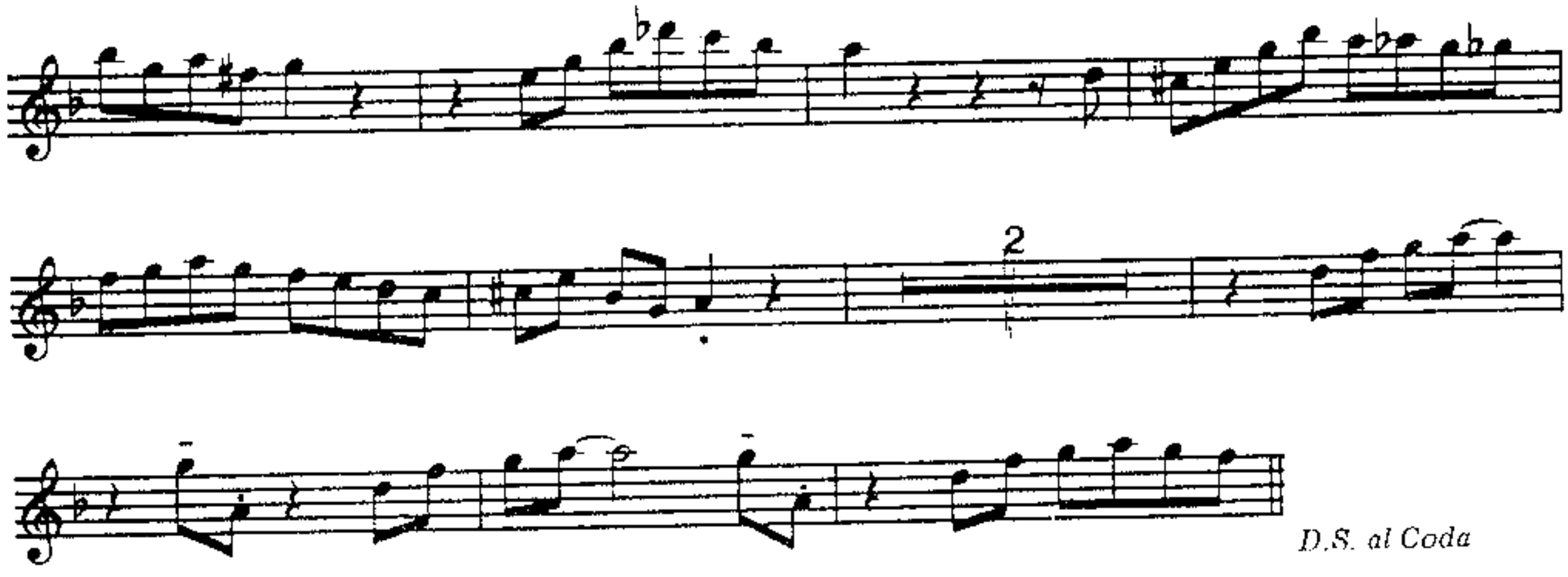


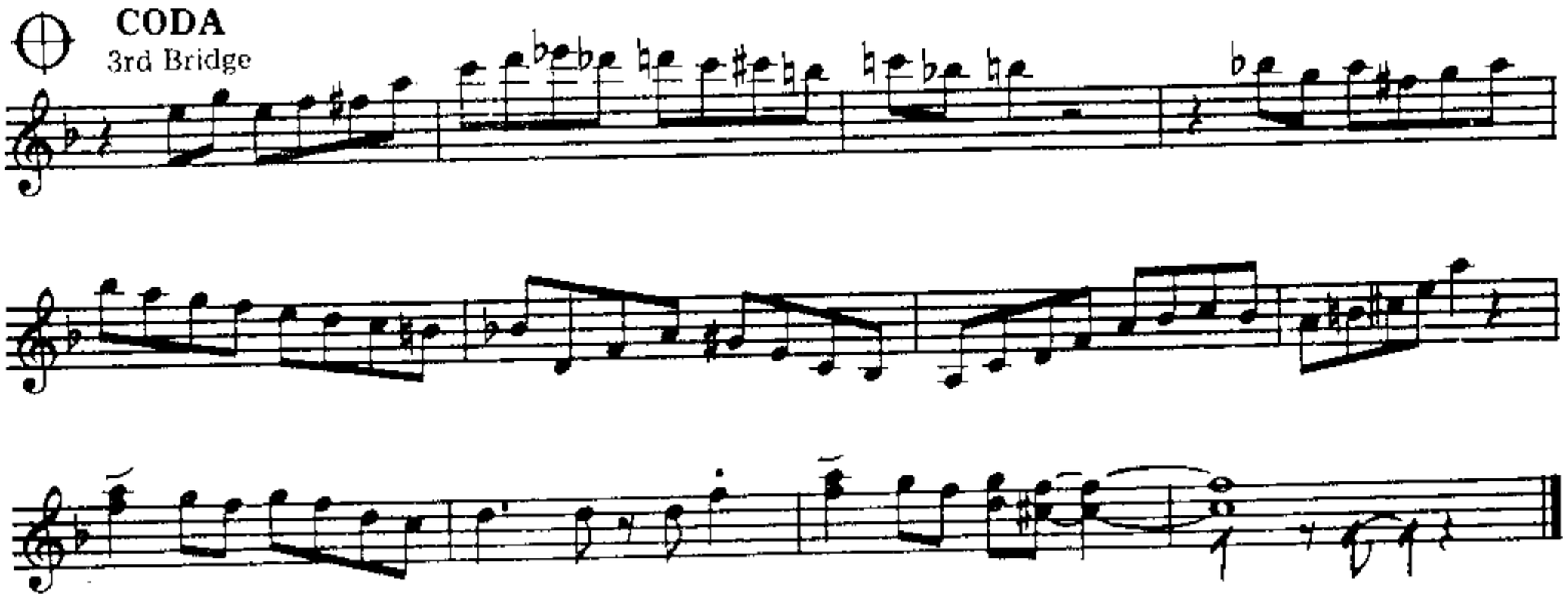
1st Chorus

Bridge

2nd Chorus

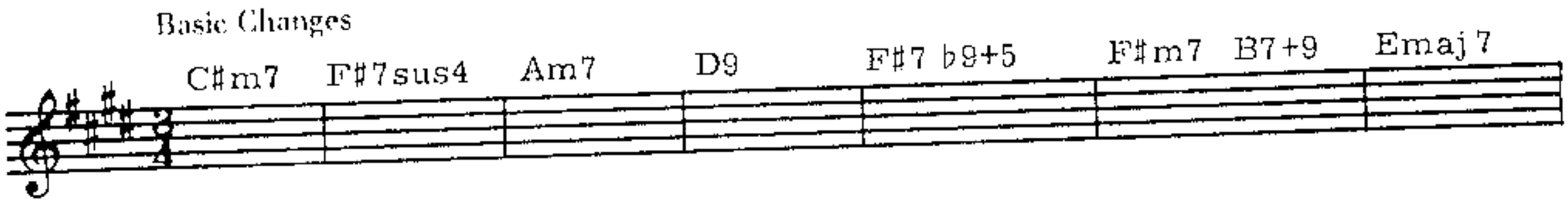

3
3
2nd Bridge

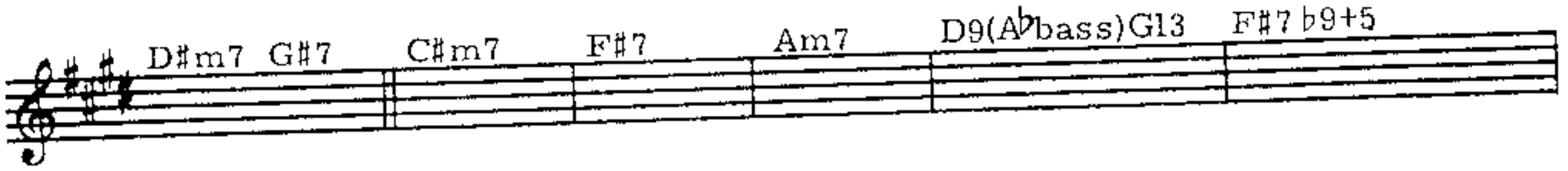

2
D.S. al Coda

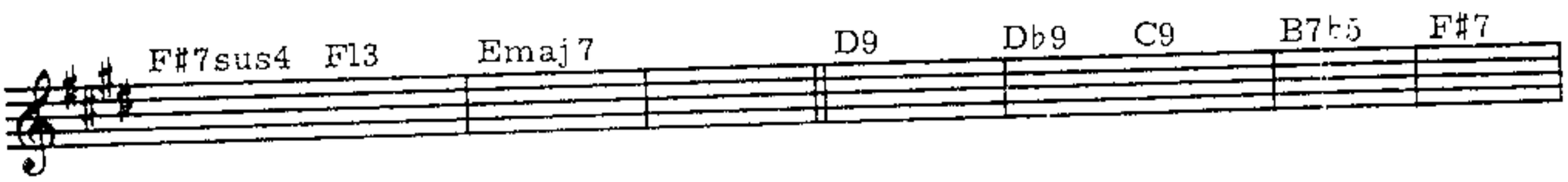

CODA
3rd Bridge

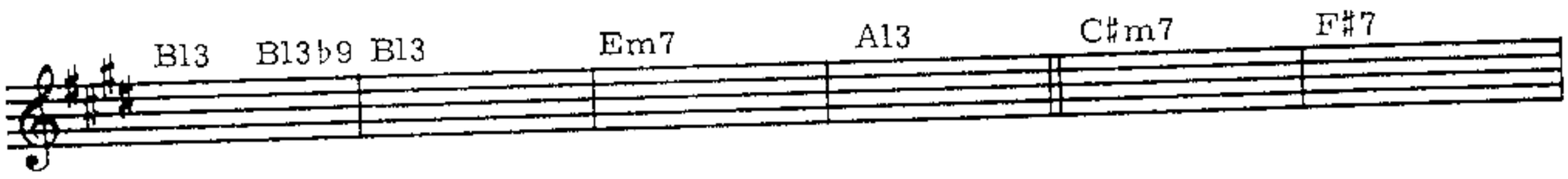
# FOR DJANGO

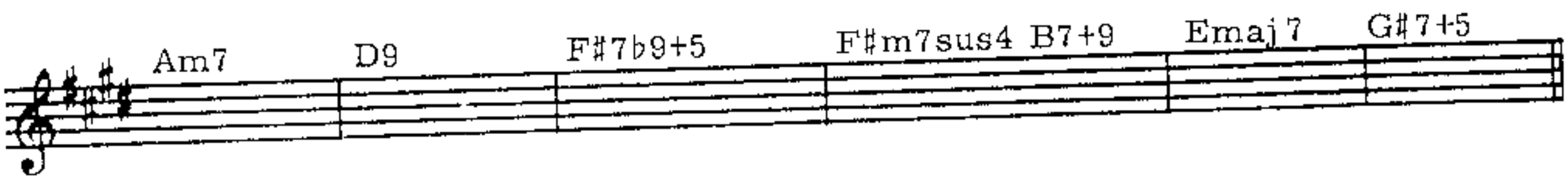
Basic Changes

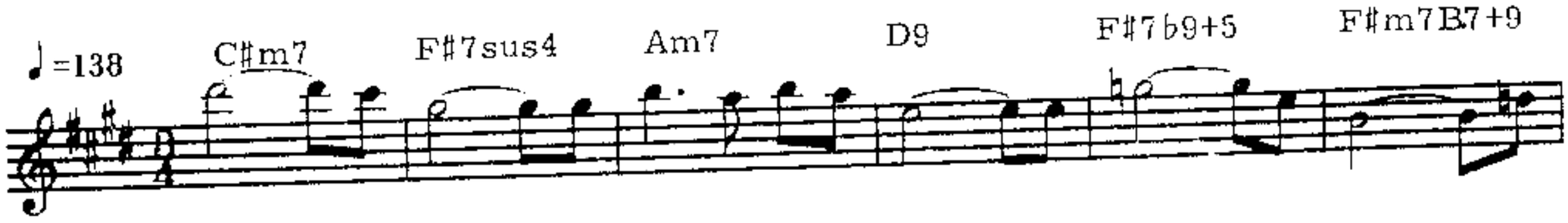


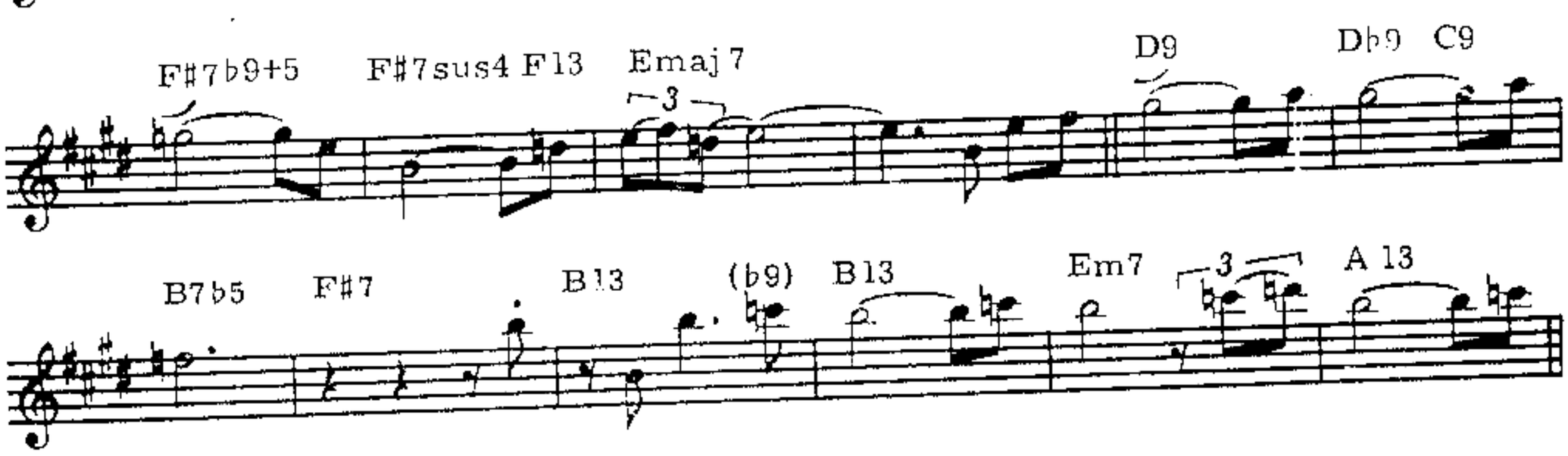



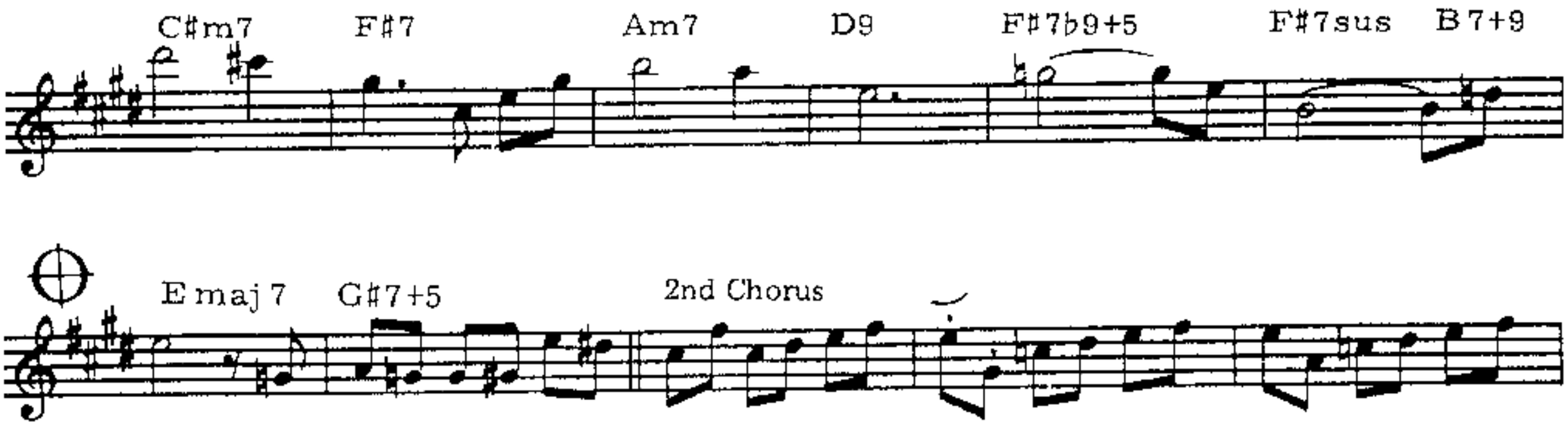



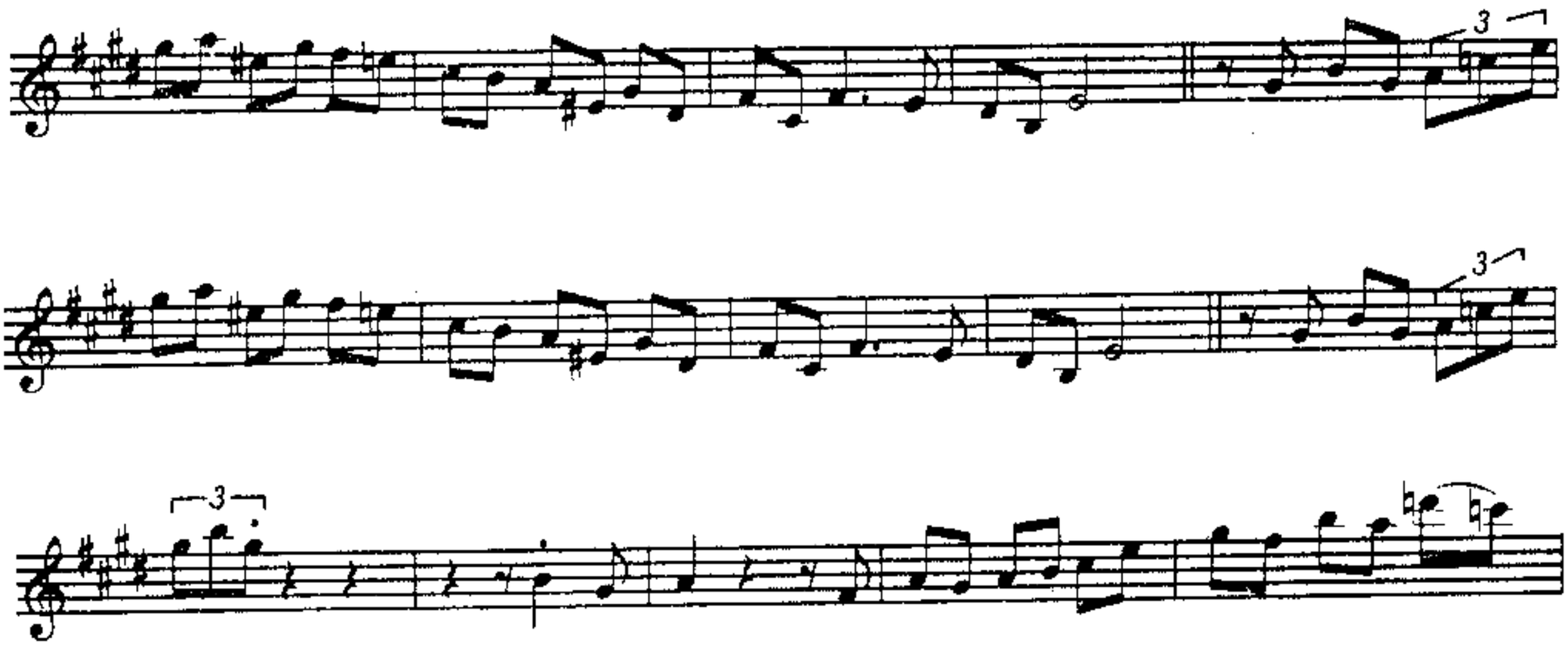



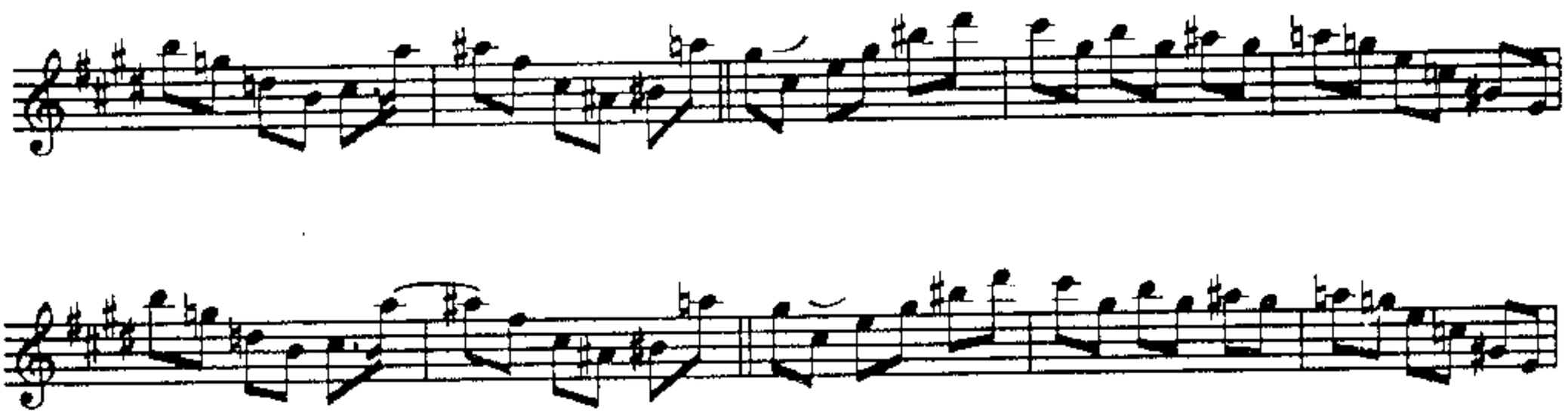



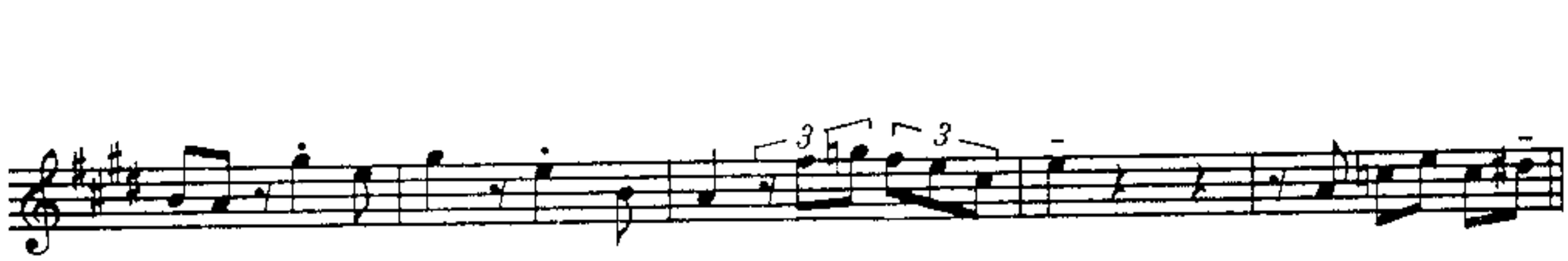




C♯m7
F♯7
Am7
D9
F♯7♭9+5
F♯7sus
B7+9
E maj 7
G♯7+5
2nd Chorus


3
3
3




3
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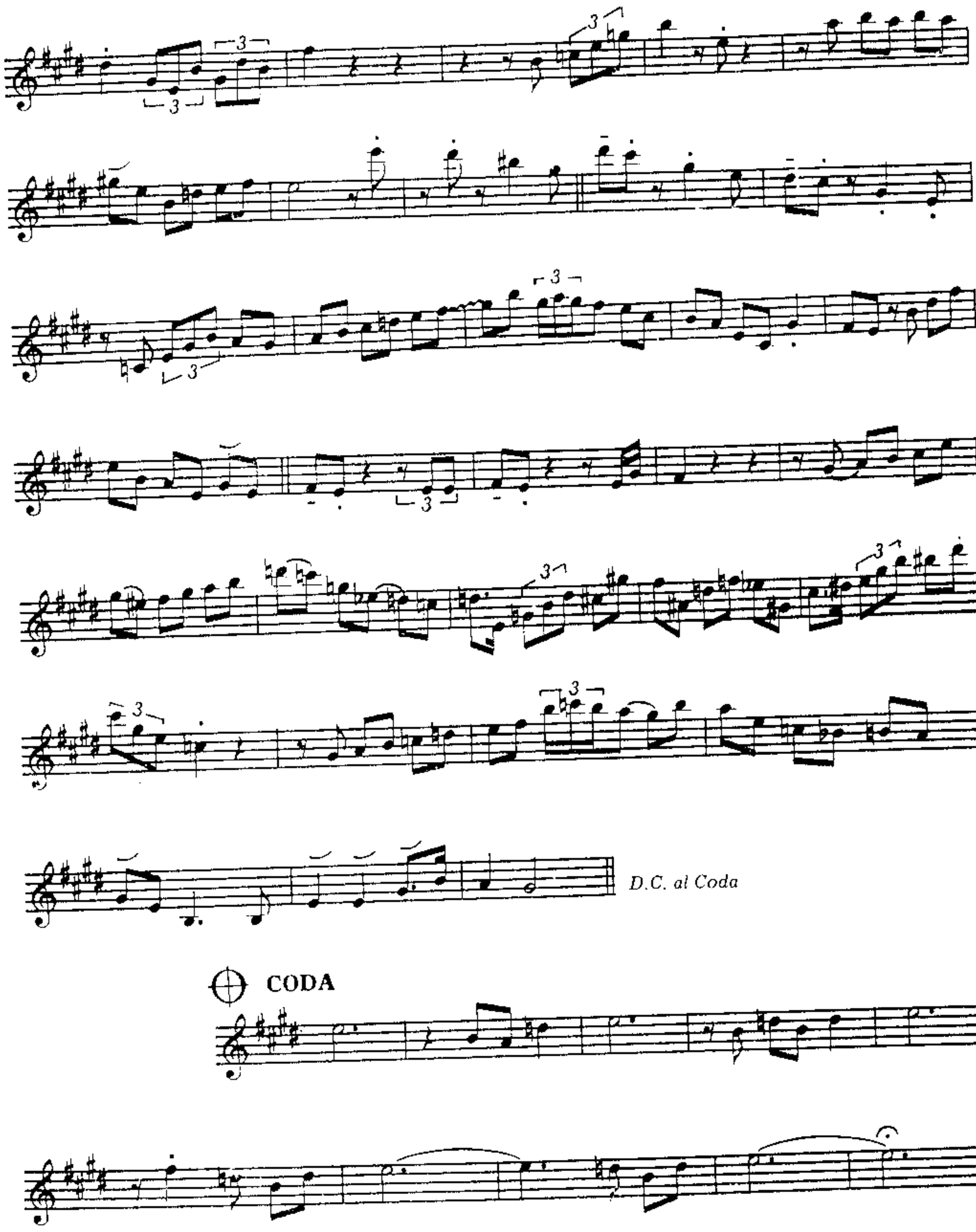
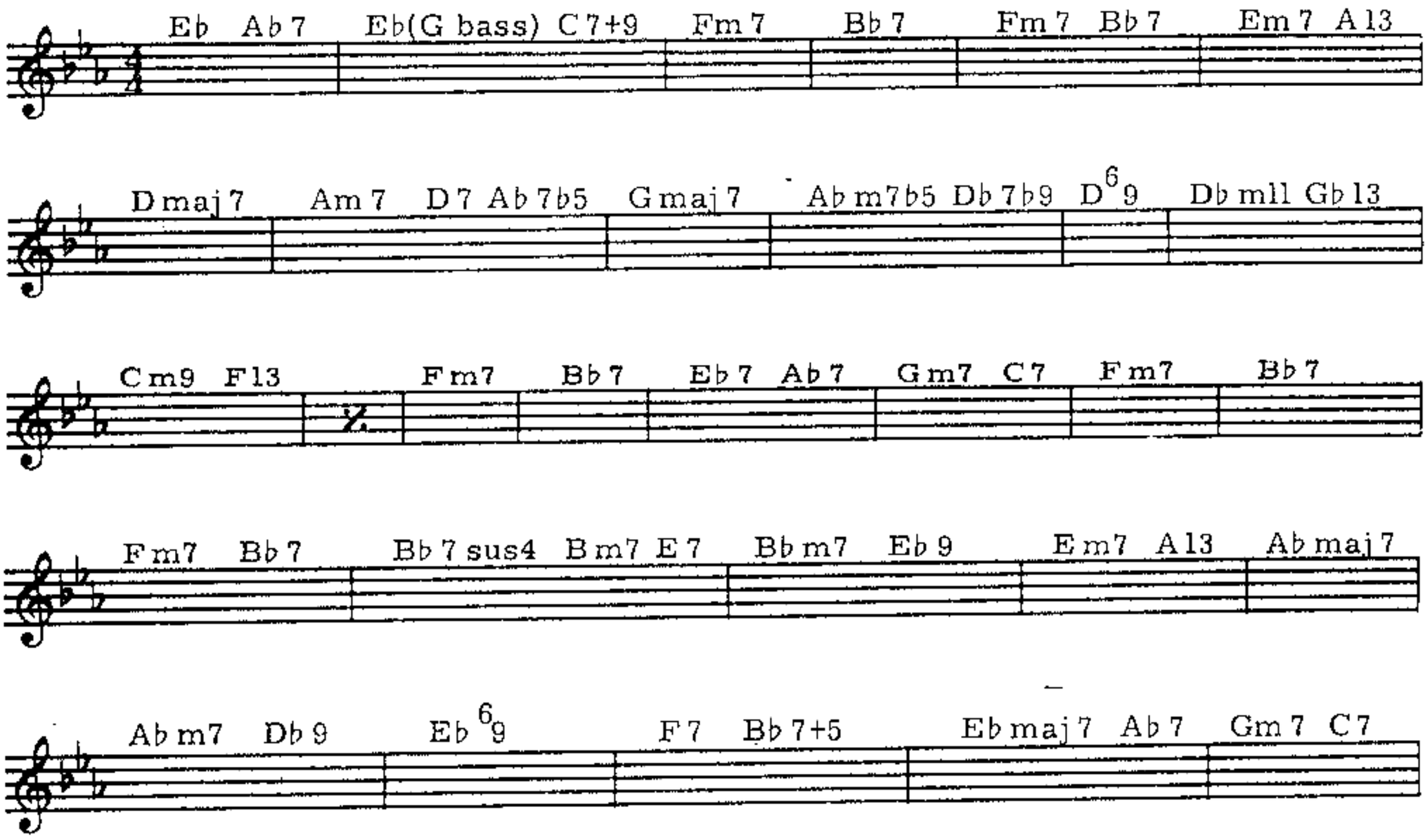
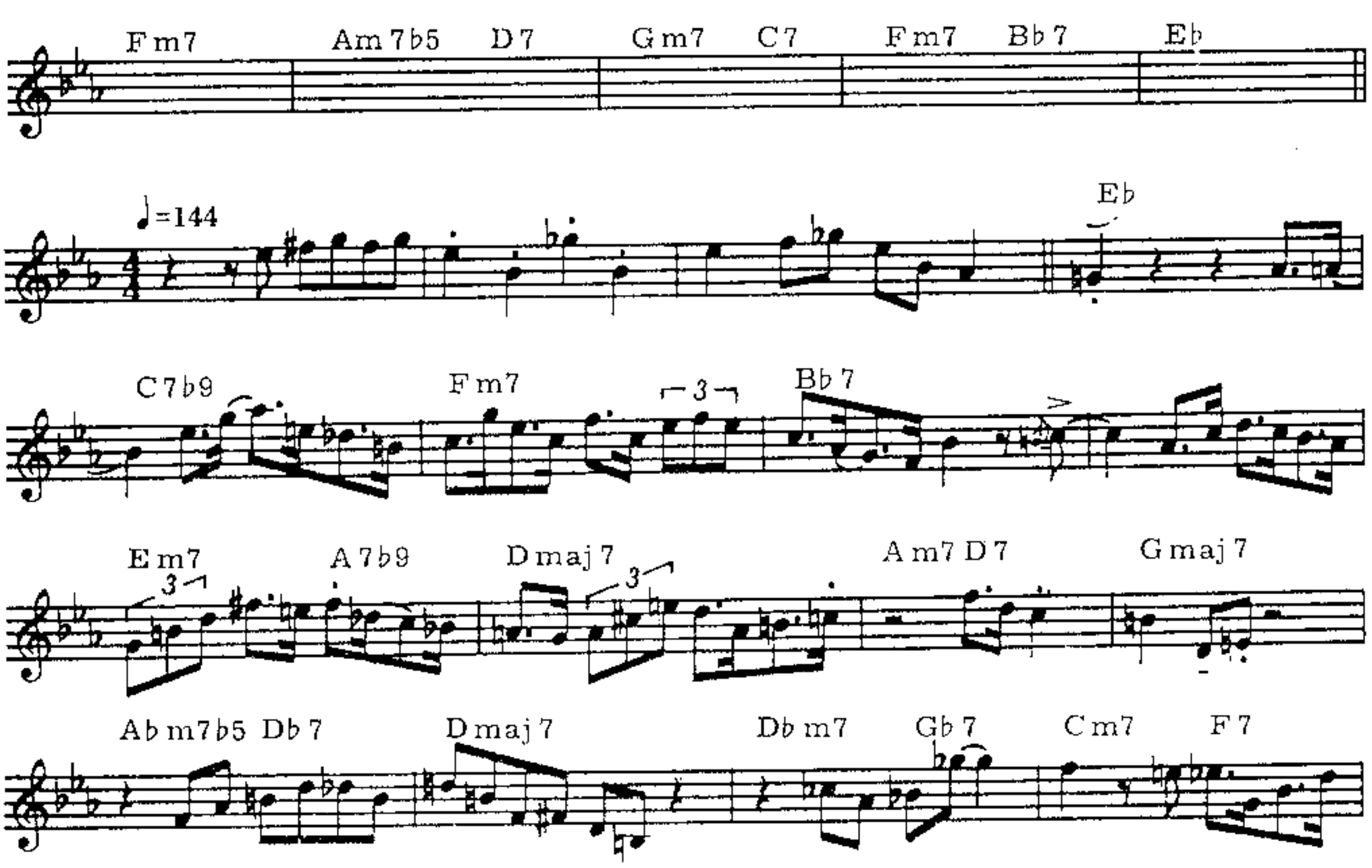
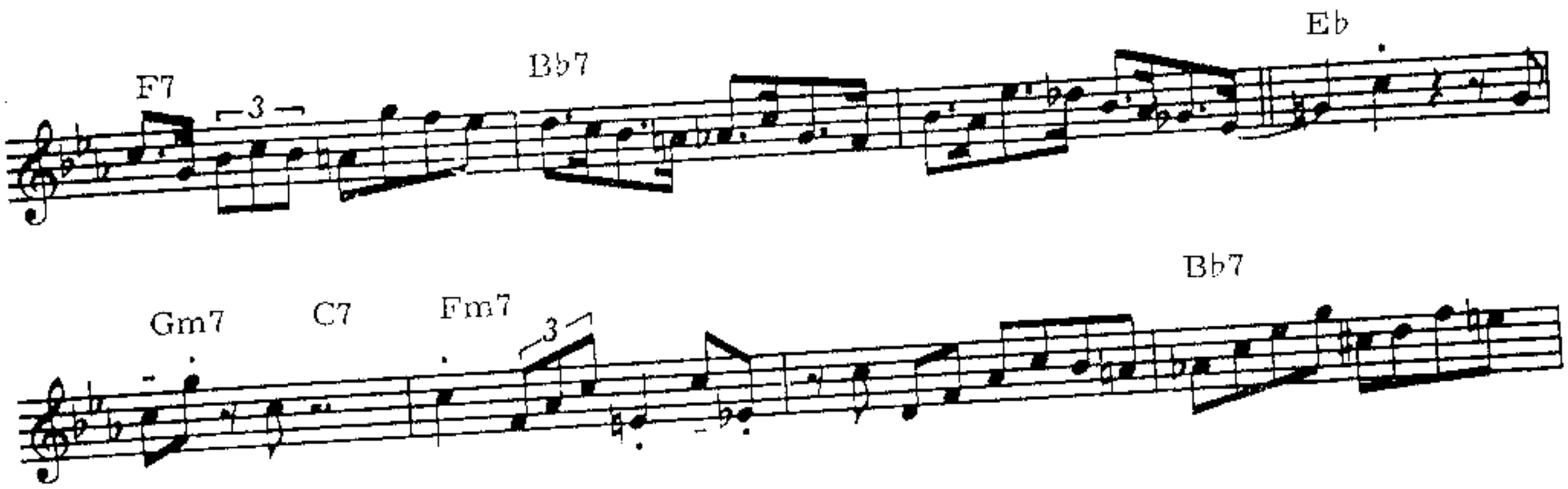

D.C. al Coda
CODA

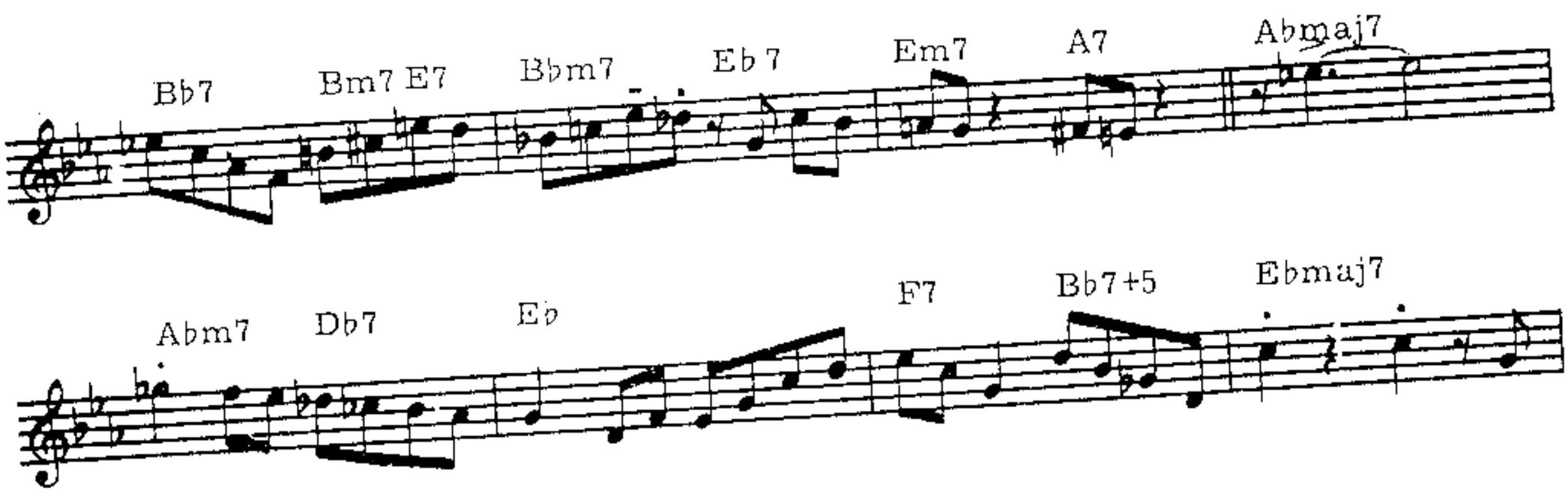
# NOBODY ELSE

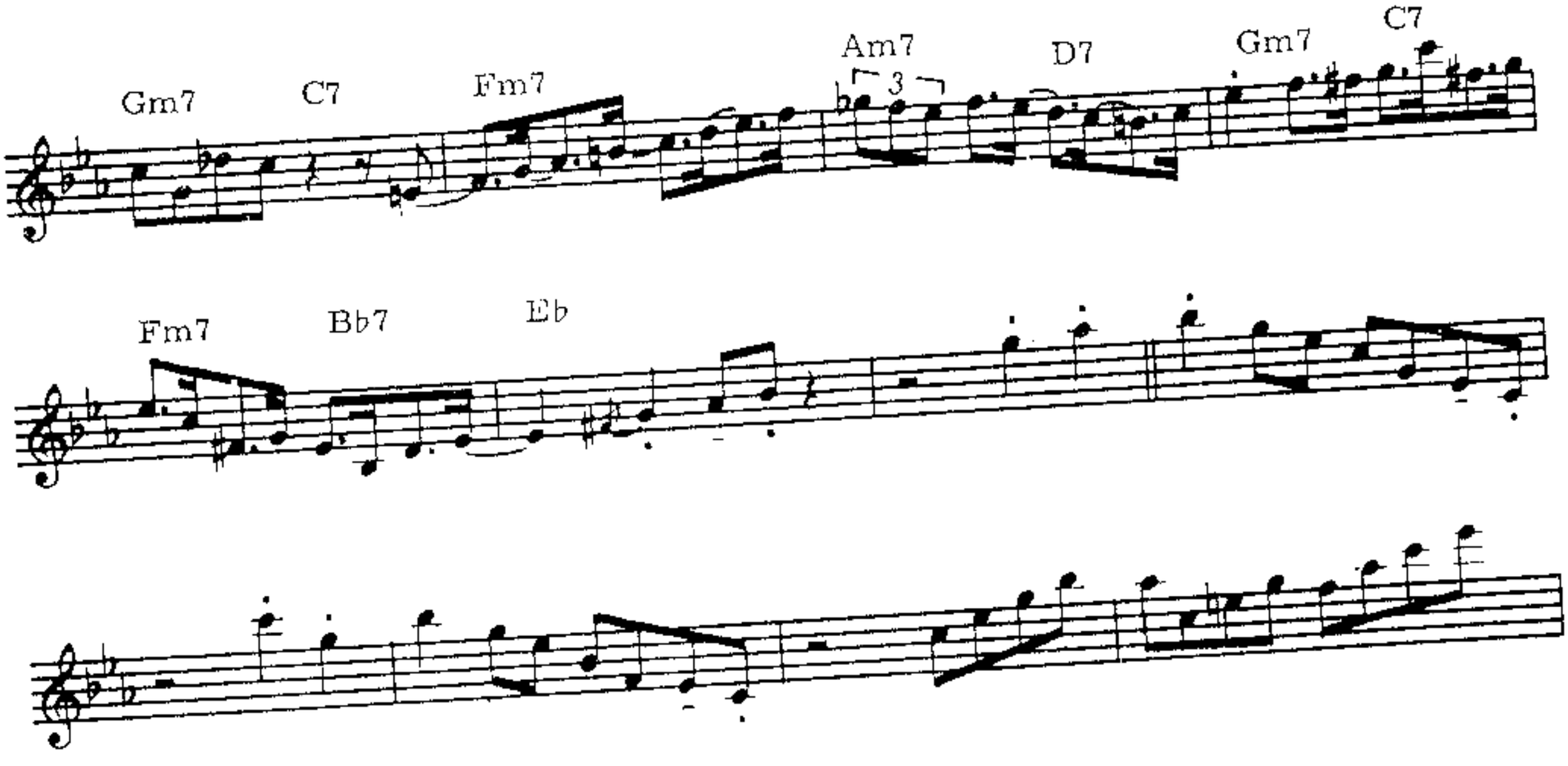

Eb Ab7 Eb(G bass) C7+9 Fm7 Bb7 Fm7 Bb7 Em7 A13
Dmaj7 Am7 D7 Ab7b5 Gmaj7 Abm7b5 Db7b9 D6/9 Dbm11 Gb13
Cm9 F13 Fm7 Bb7 Eb7 Ab7 Gm7 C7 Fm7 Bb7
Fm7 Bb7 Bb7sus4 Bm7 E7 Bbm7 Eb9 Em7 A13 Abmaj7
Abm7 Db9 Eb6/9 F7 Bb7+5 Ebmaj7 Ab7 Gm7 C7

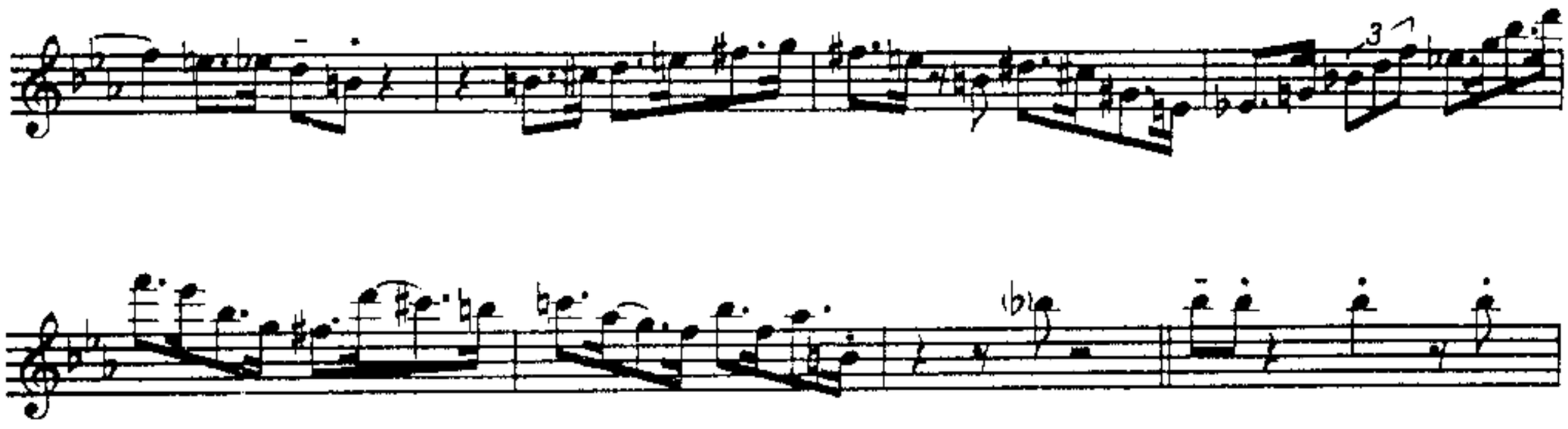

Fm7 Am7b5 D7 Gm7 C7 Fm7 Bb7 Eb
♩=144
Eb
C7b9 Fm7 3 Bb7
Em7 3 A7b9 Dmaj7 3 Am7 D7 Gmaj7
Abm7b5 Db7 Dmaj7 Dbm7 Gb7 Cm7 F7

10

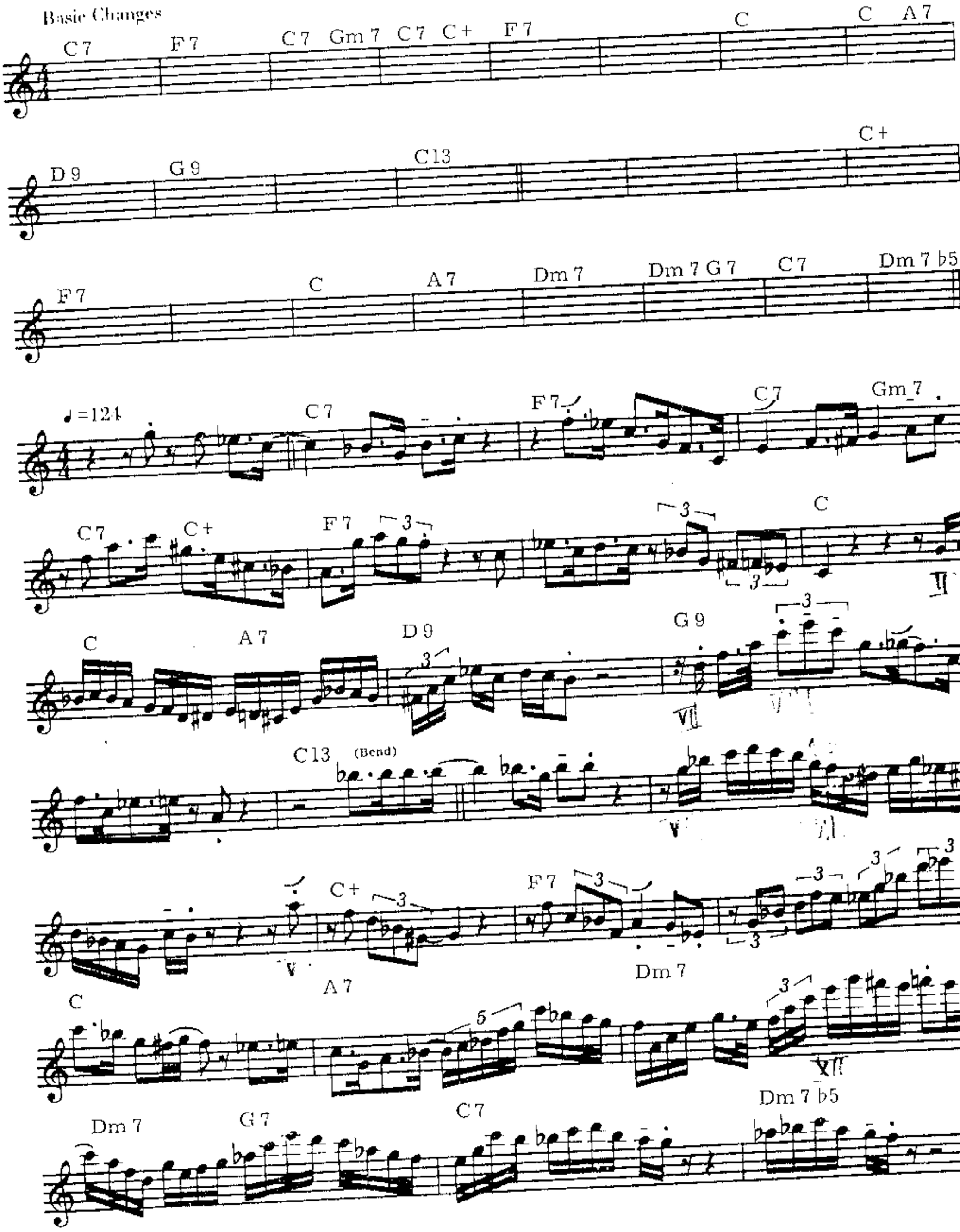

F7
Bb7
Eb
Gm7
C7
Fm7
Bb7


Bb7
Bm7 E7
Bbm7
Eb 7
Em7
A7
Abmaj7
Abm7
Db7
Eb
F7
Bb7+5
Ebmaj7


Gm7
C7
Fm7
Am7
D7
Gm7
C7
Fm7
Bb7
Eb

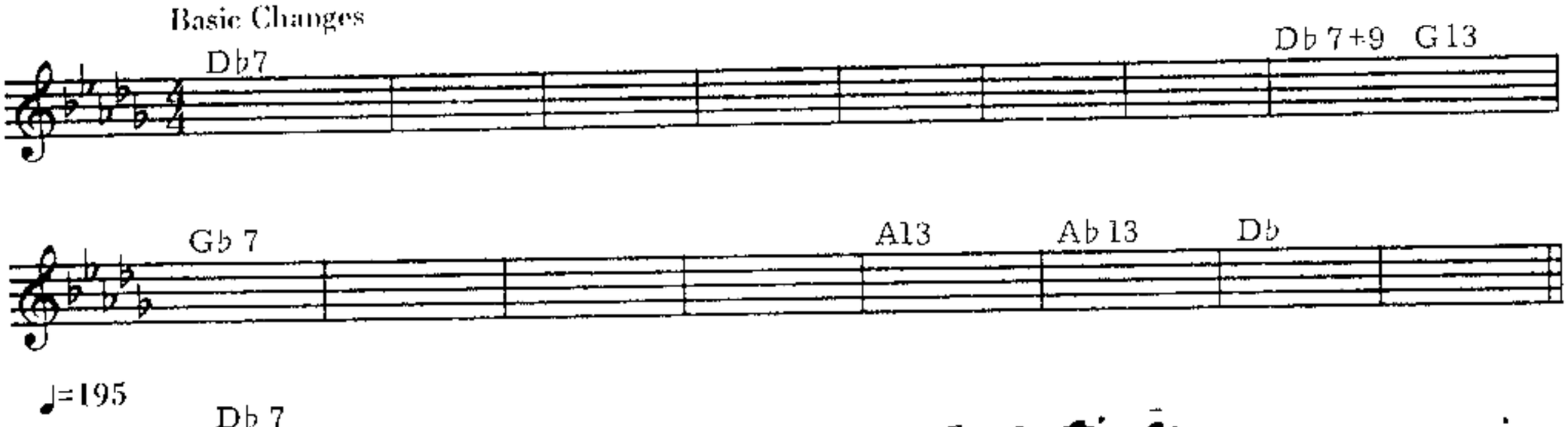


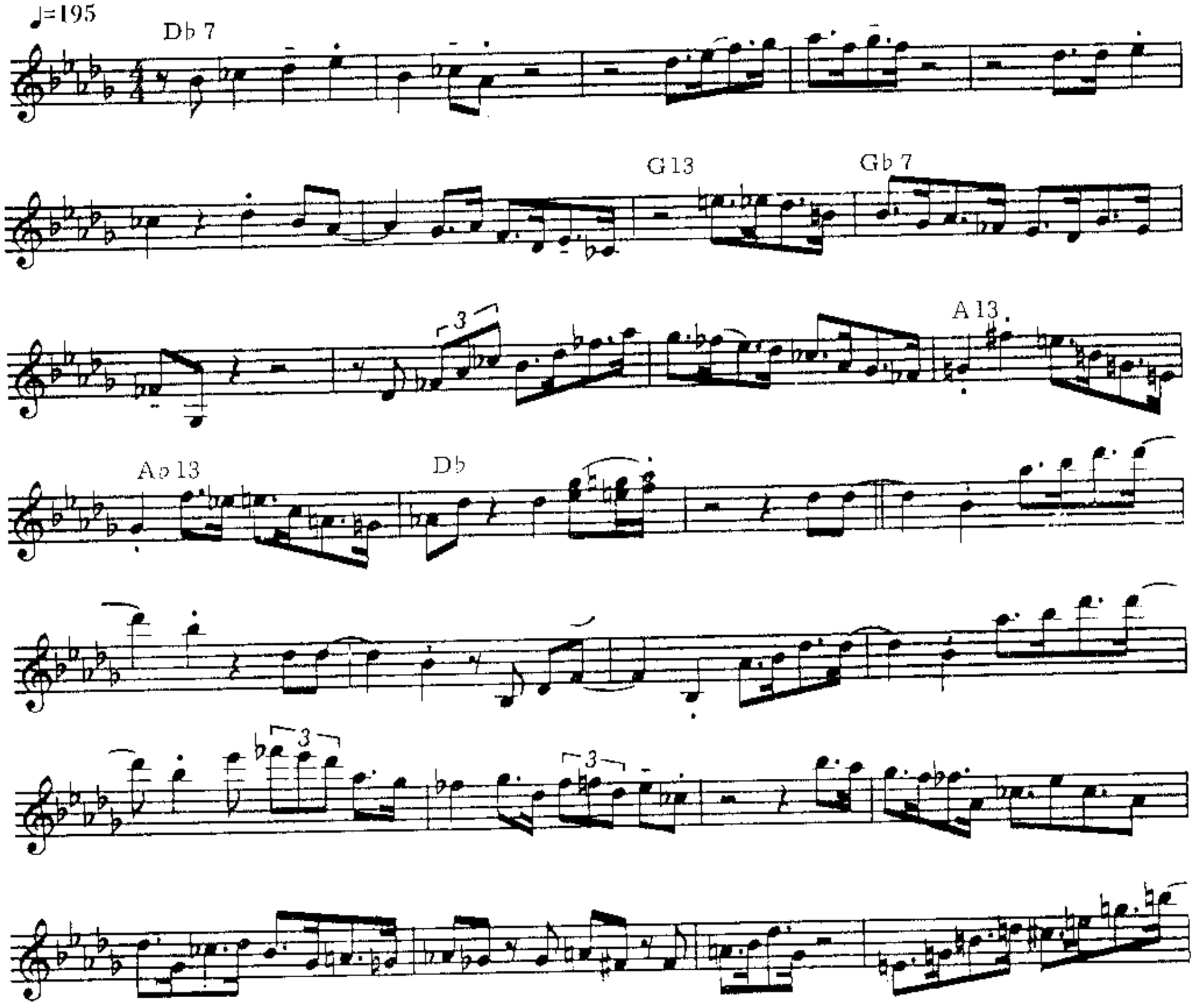
# WHAT A SHAME


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 C7 F7 C7 Gm7
C7 C+ F7 C
C A7 D9 G9
C13 (Bend)
C+ F7
C A7 Dm7
Dm7 G7 C7 Dm7 b5

# CAVALERIE

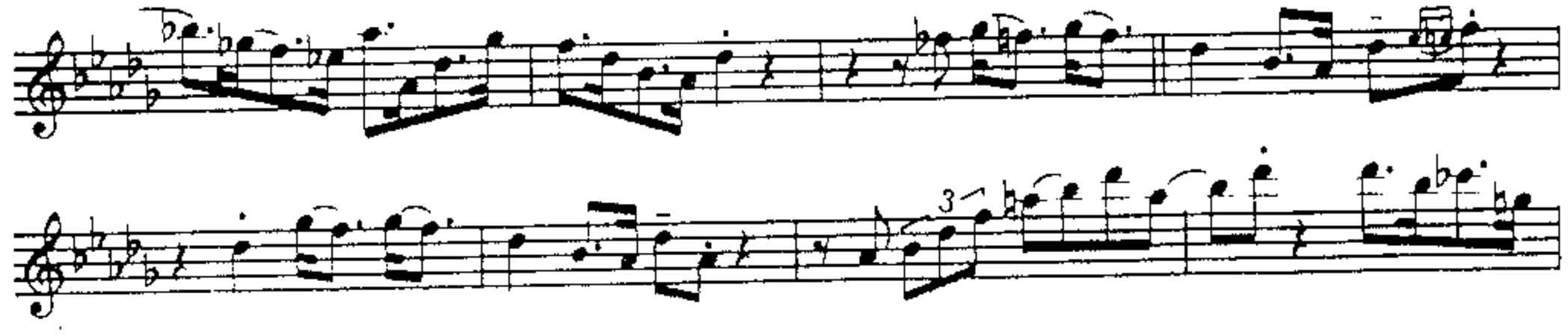
Basic Changes

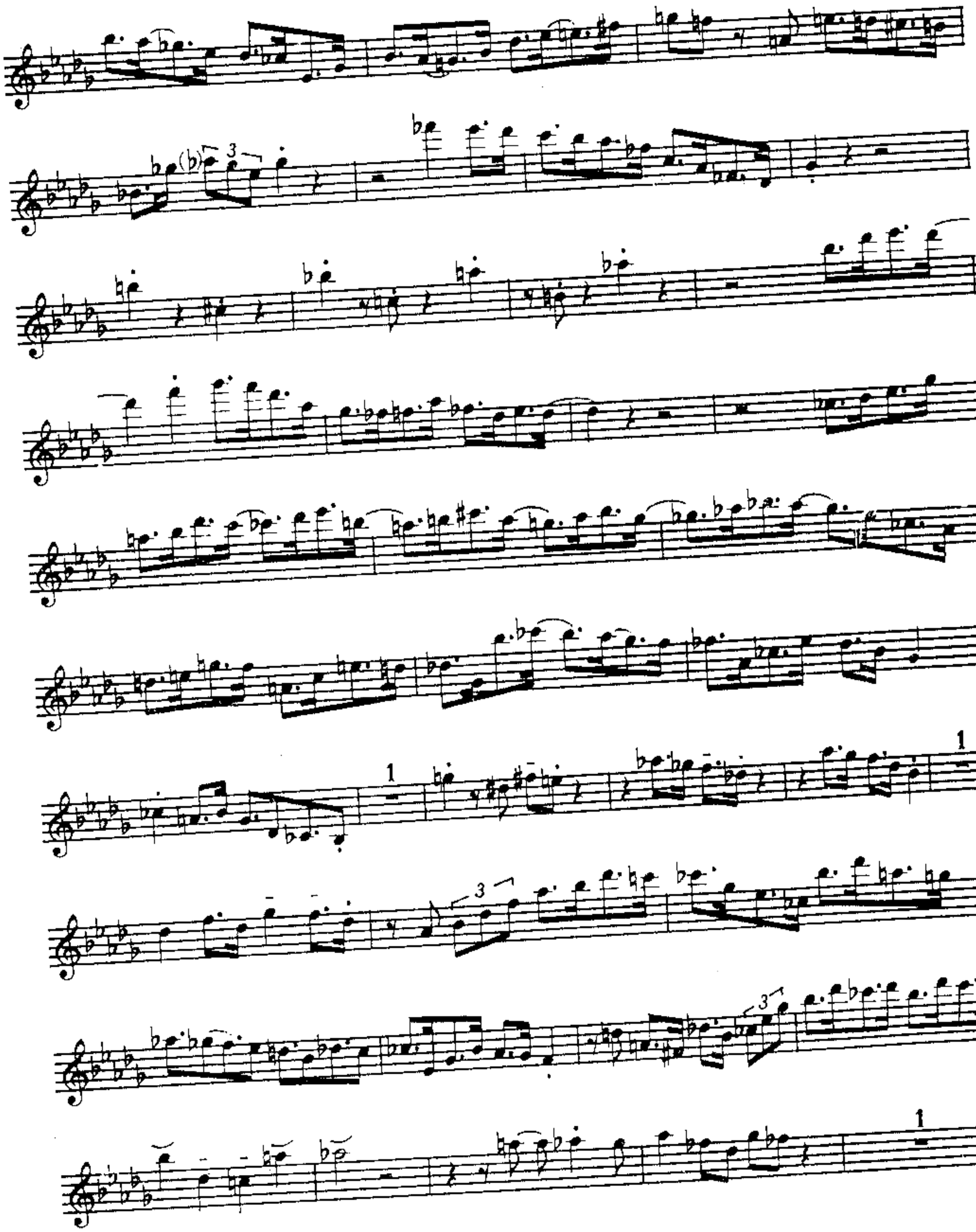


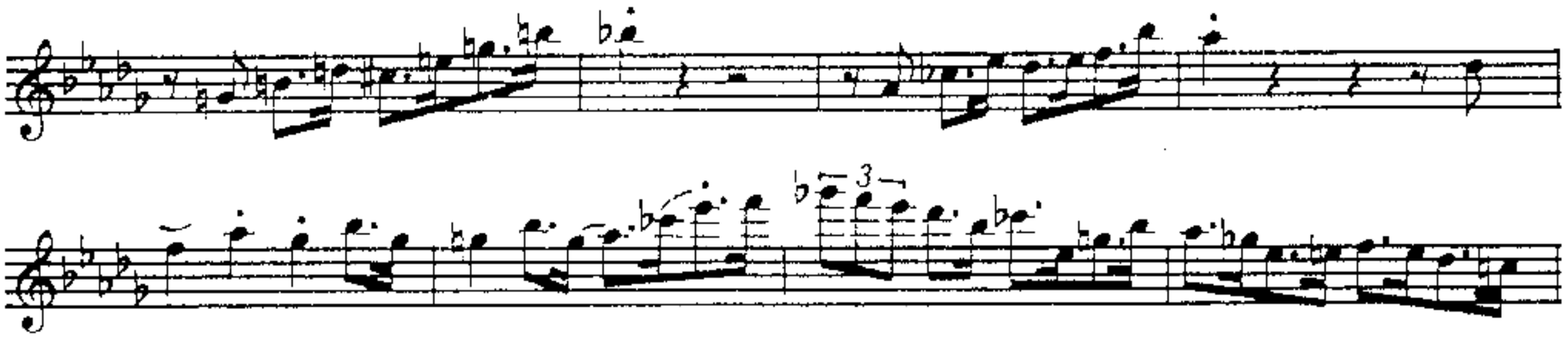



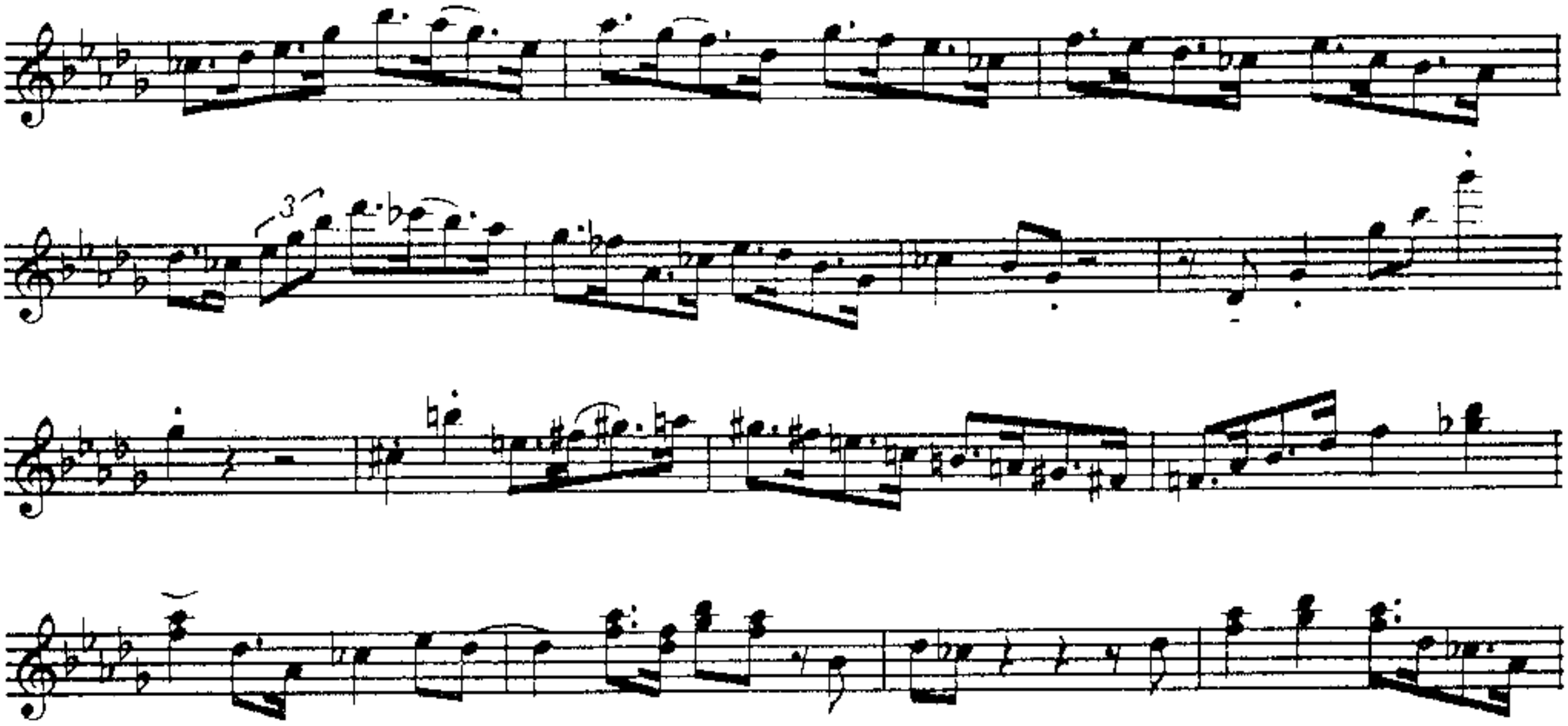


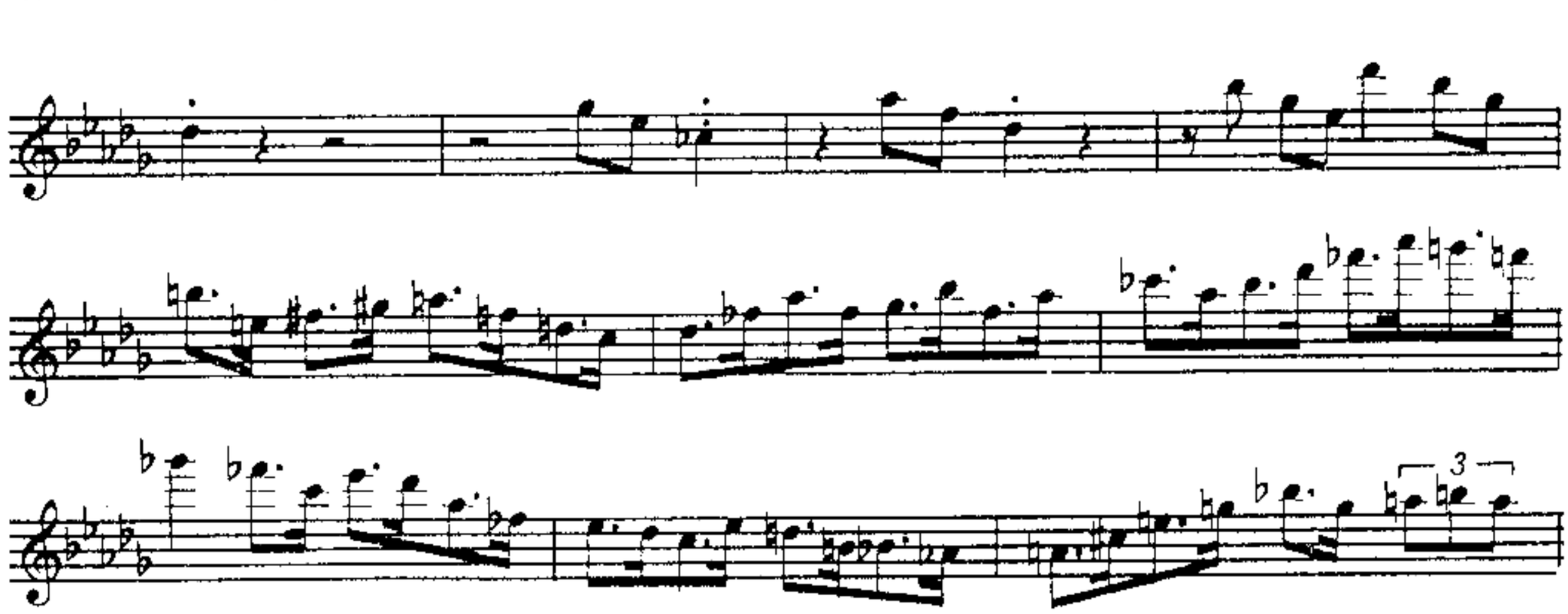


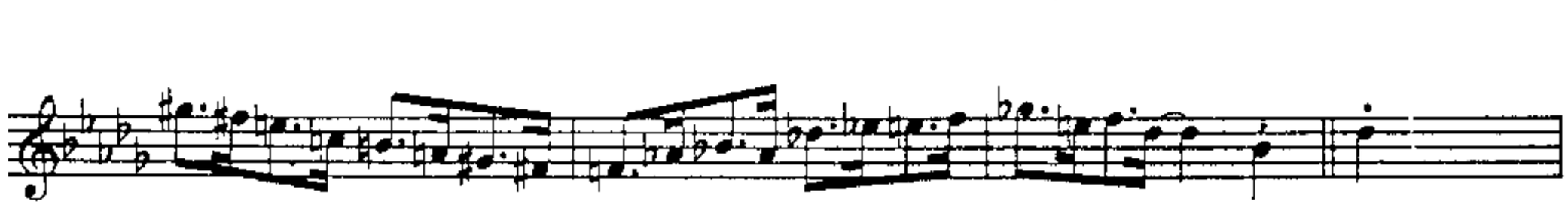












# I AM WAITING

Basic Changes

C9 Eb7 C9 Ab13 Db9 C9

♩=112 C9

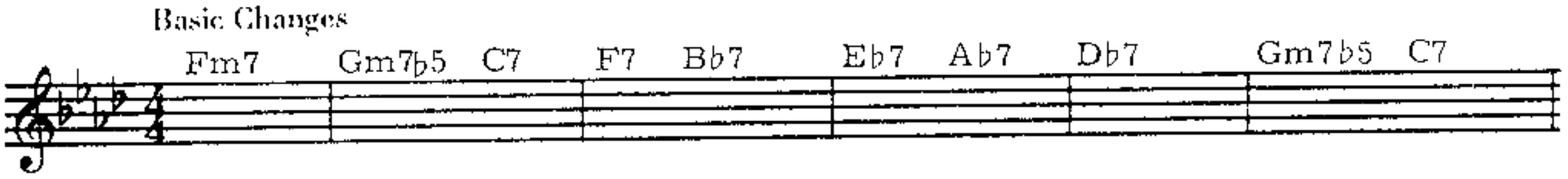
Eb13 C9

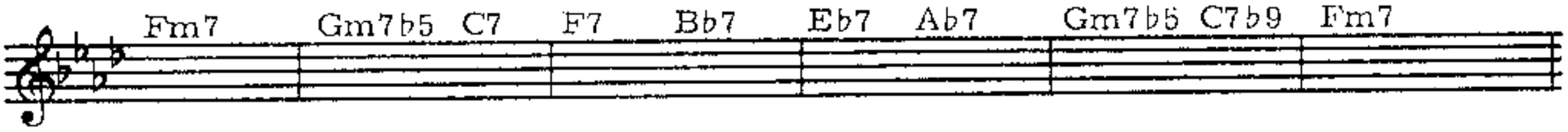
Ab13 Db9

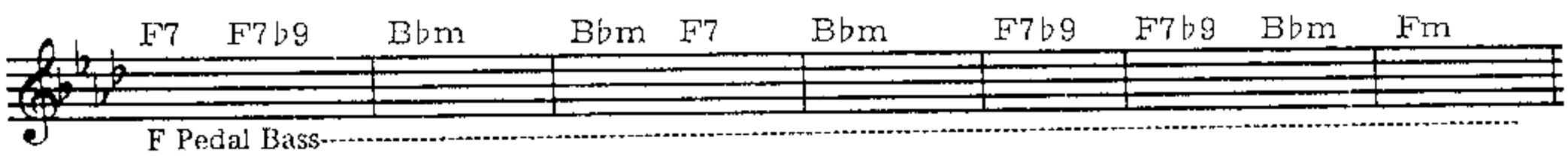
C9

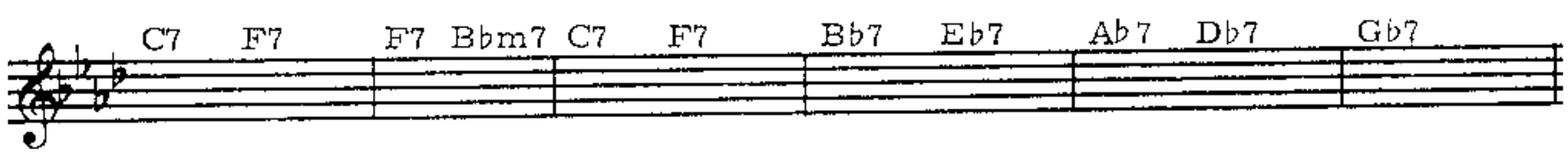
# DJANGO

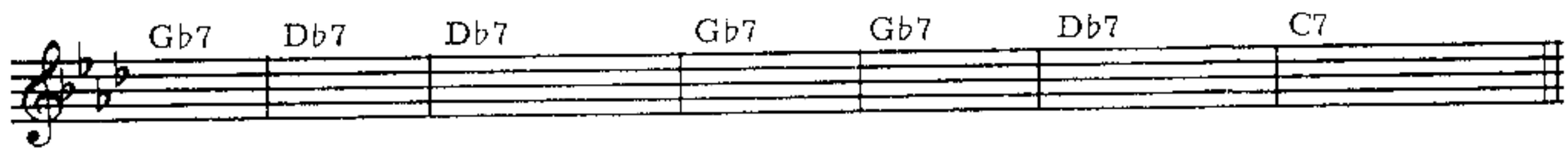
Basic Changes

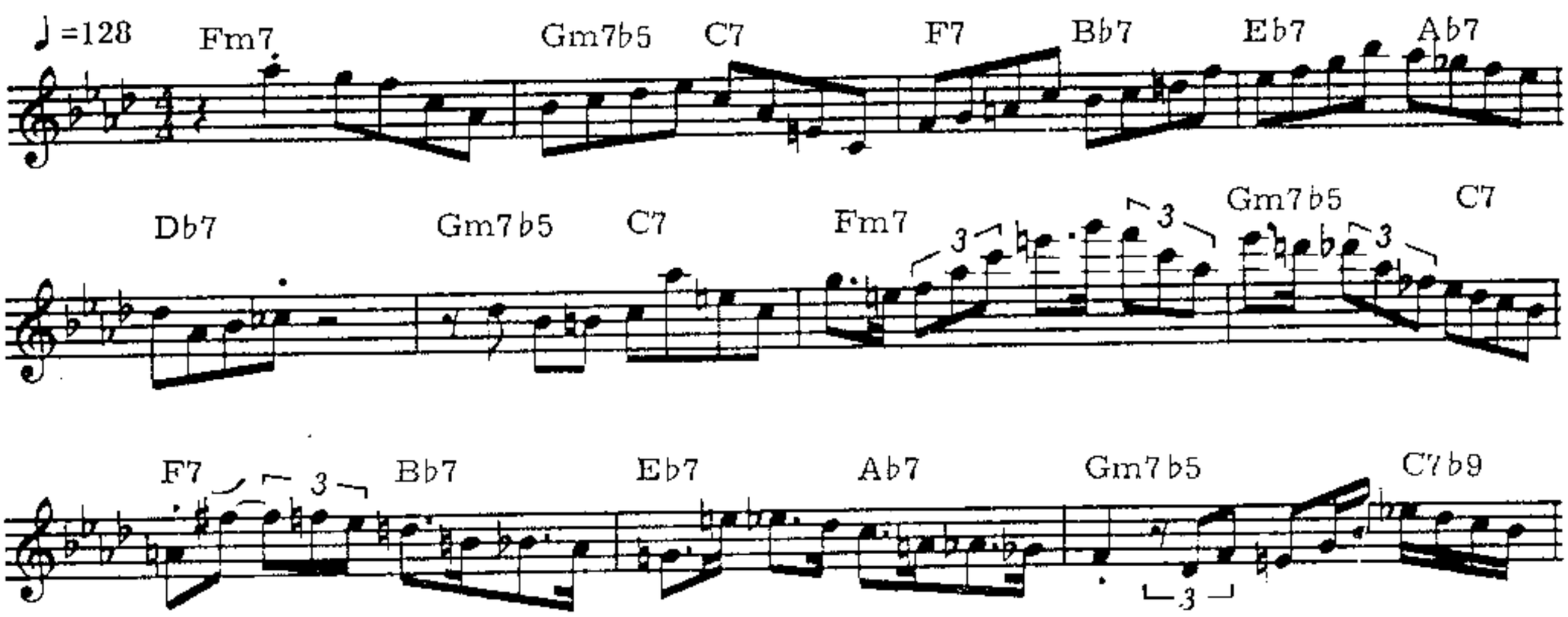


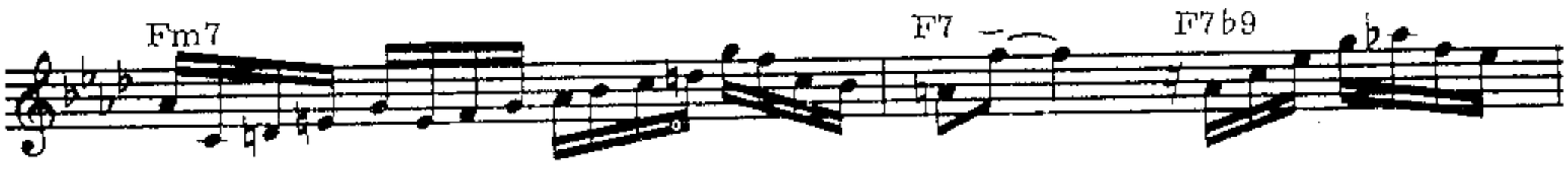



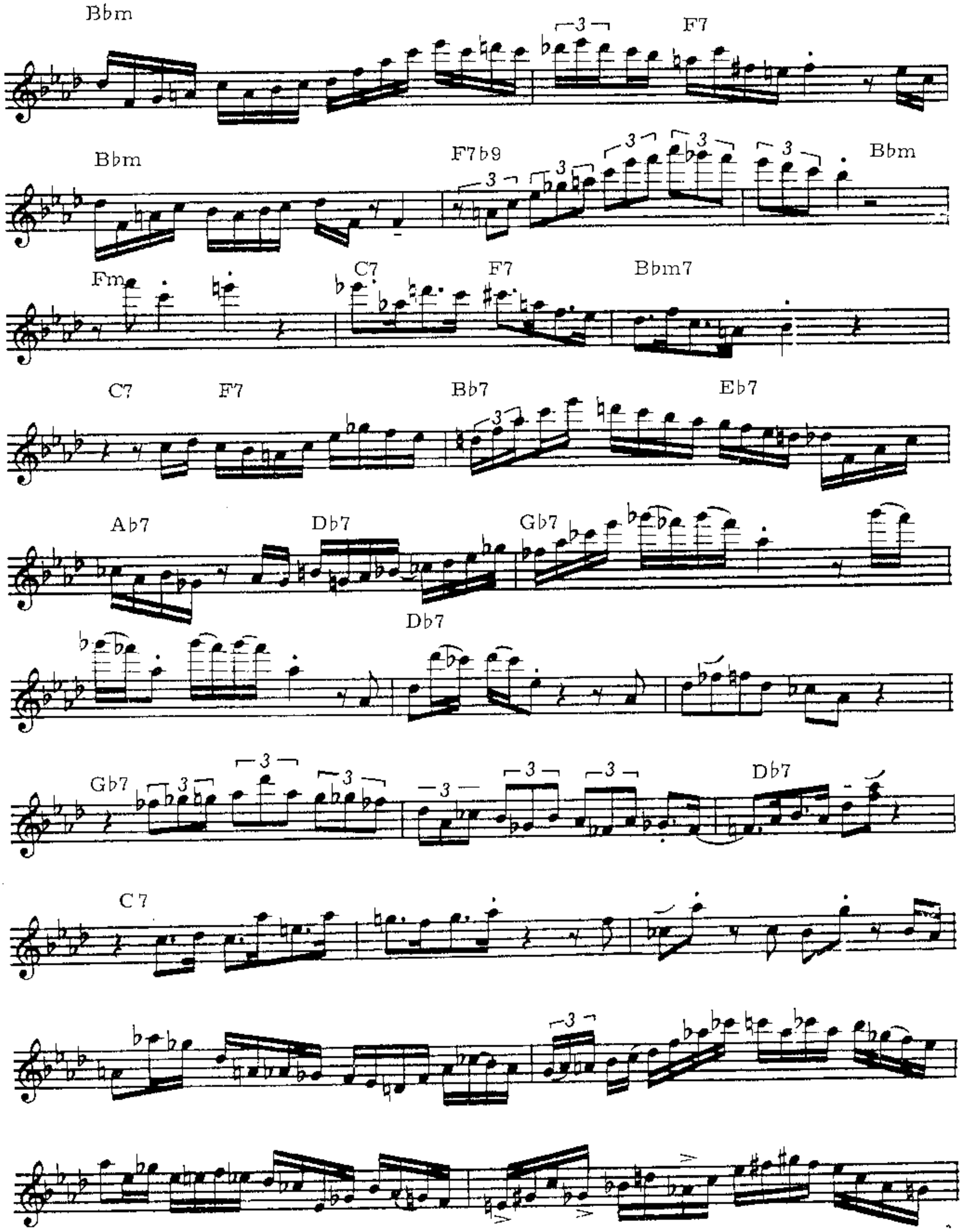




Bbm
F7
Bbm
F7b9
Bbm
Fm
C7
F7
Bbm7
C7
F7
Bb7
Eb7
Ab7
Db7
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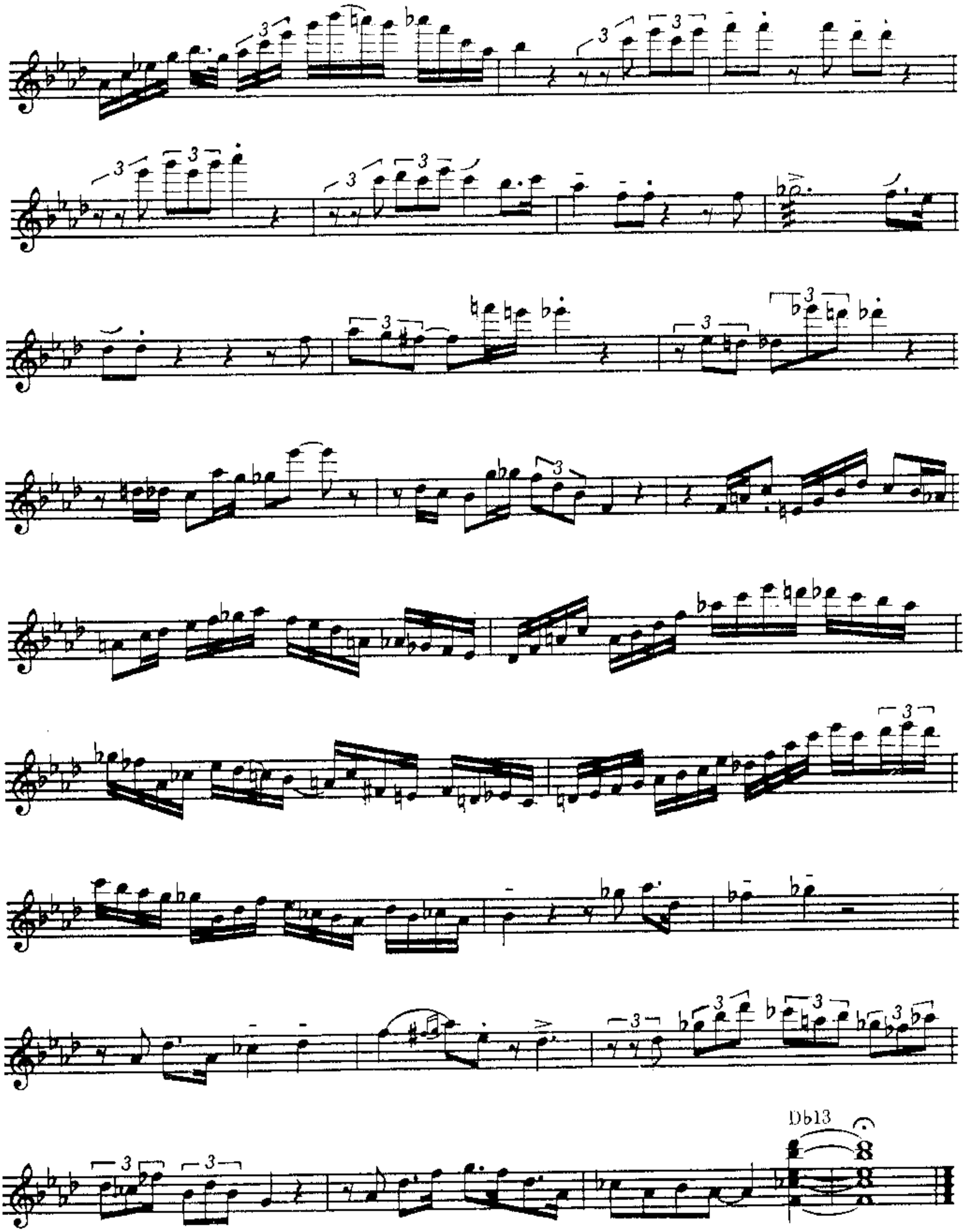
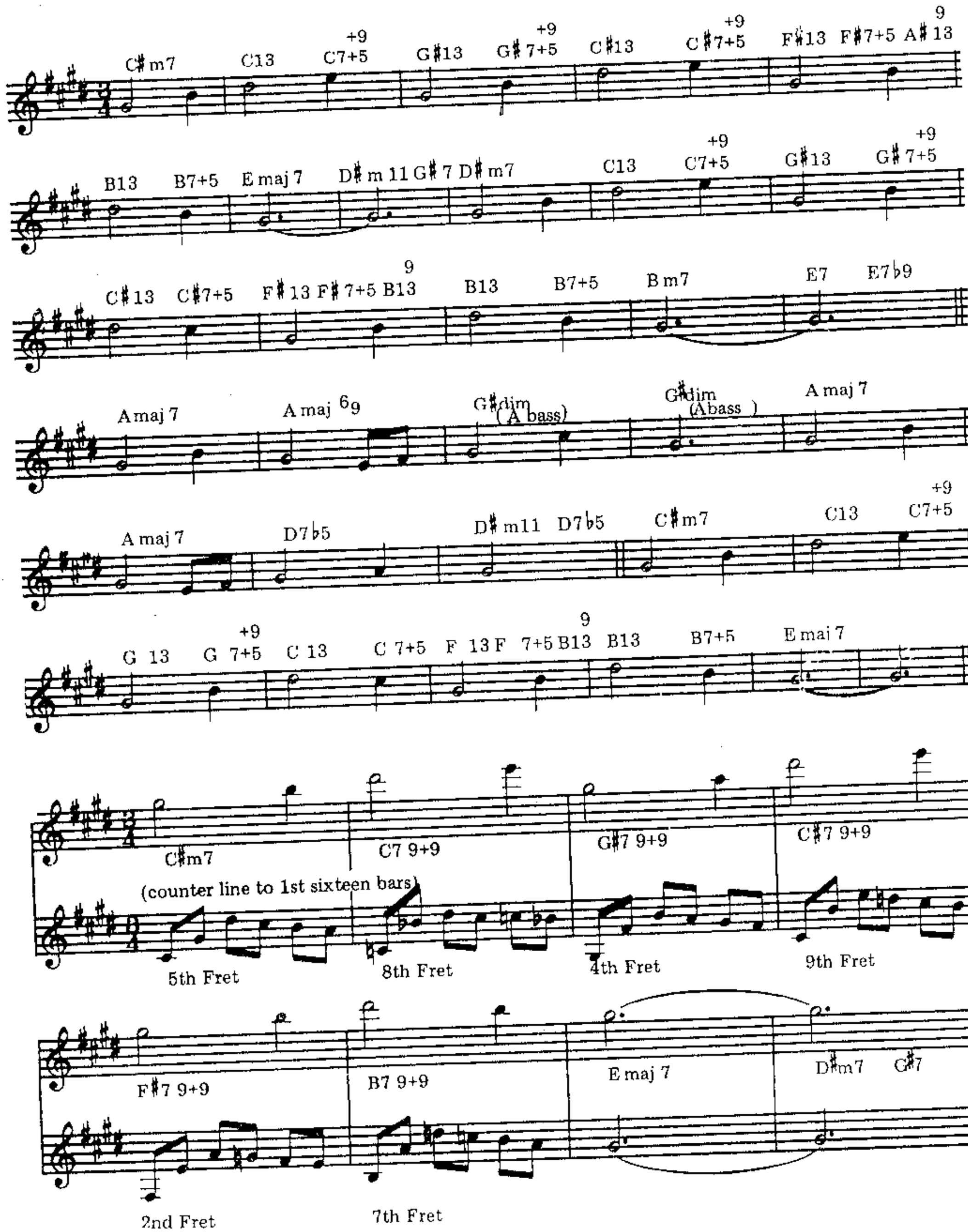
Db7
Gb7
Db7
C7

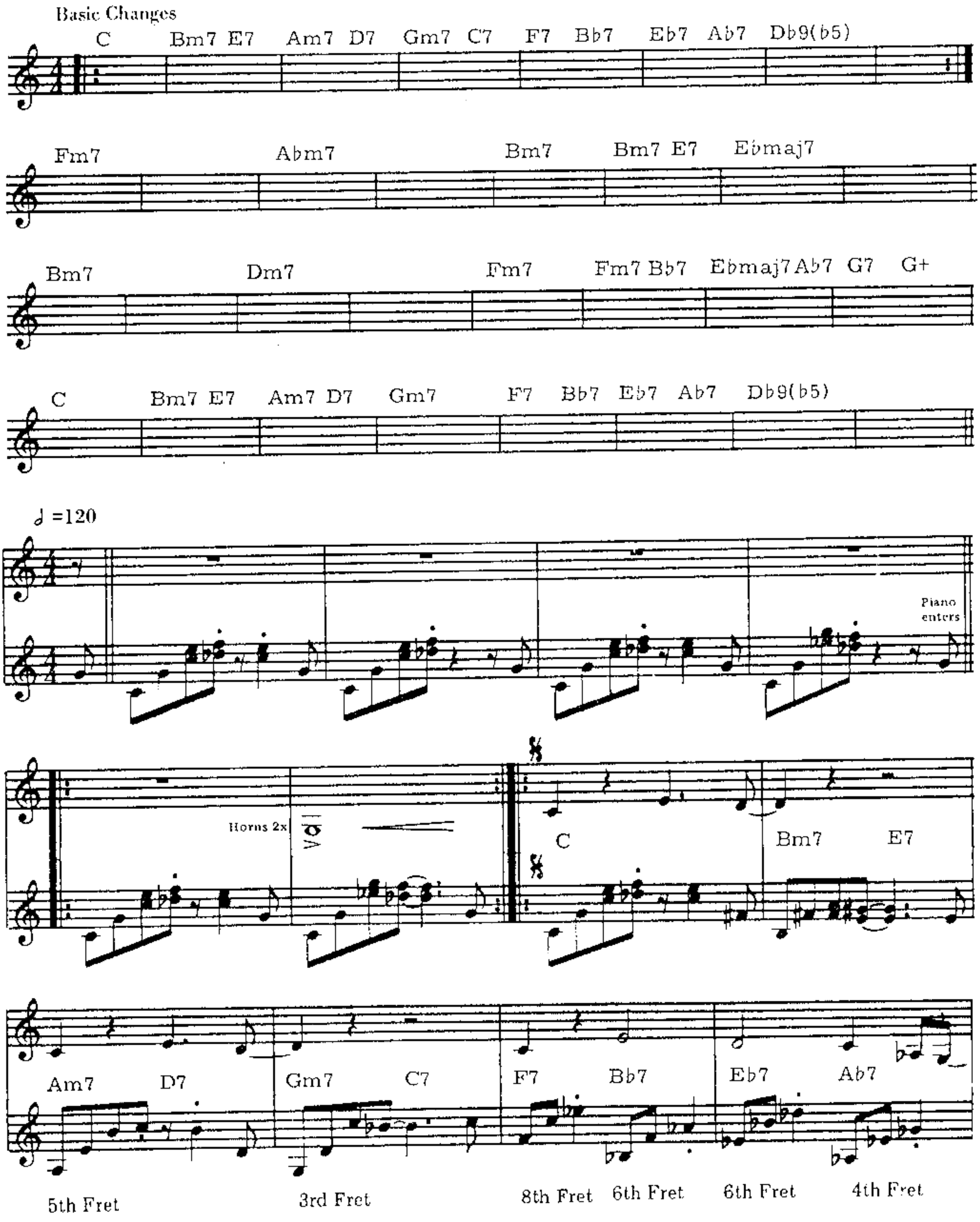

Db13

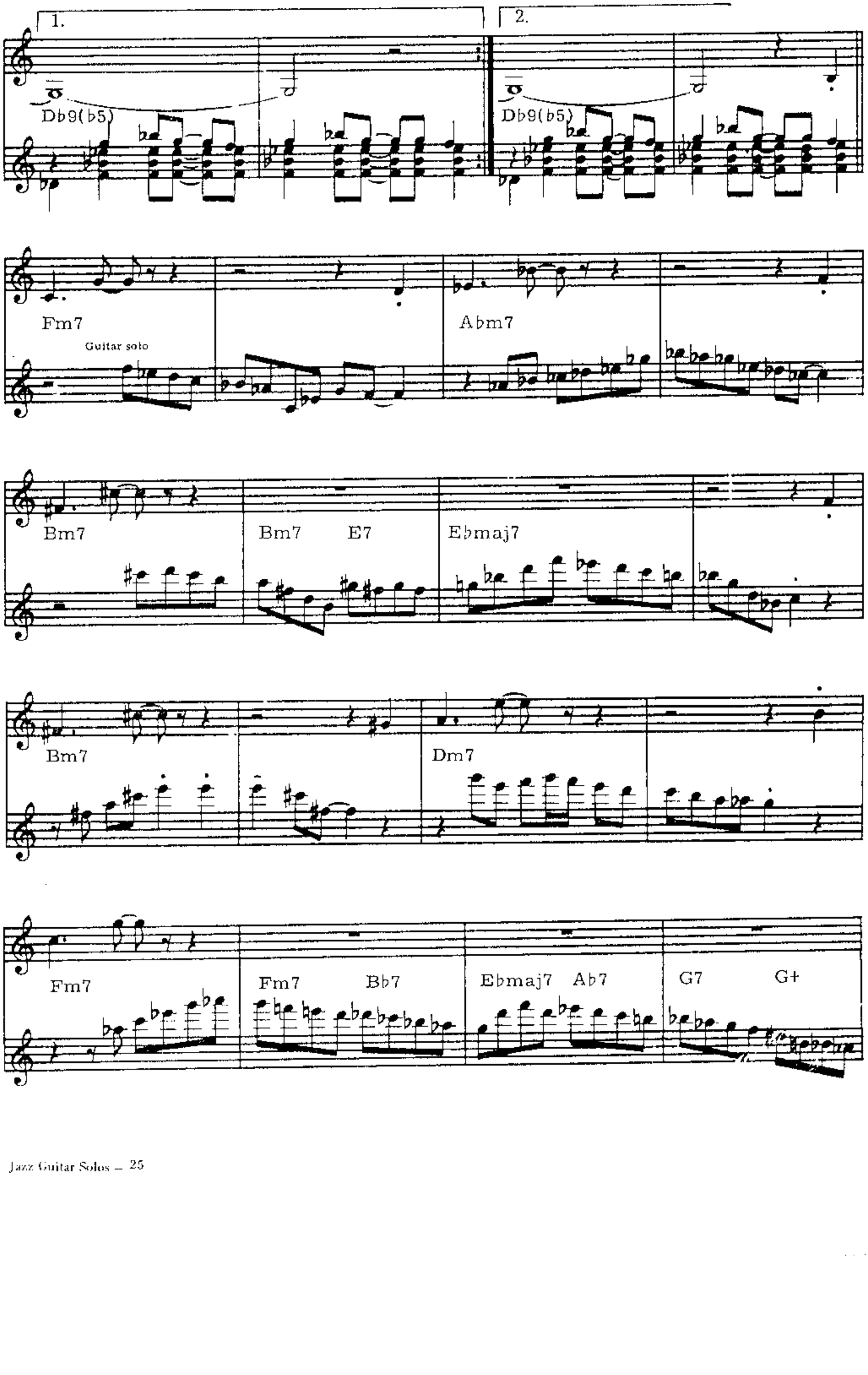
# SIMPLICITY

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



# 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
VOL
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
Guitar solo
Abm7
Bm7
Bm7
E7
Ebmaj7
Bm7
Dm7
Fm7
Fm7
Bb7
Ebmaj7
Ab7
G7
G+

C Bm7 E7 Am7 D7 Gm7

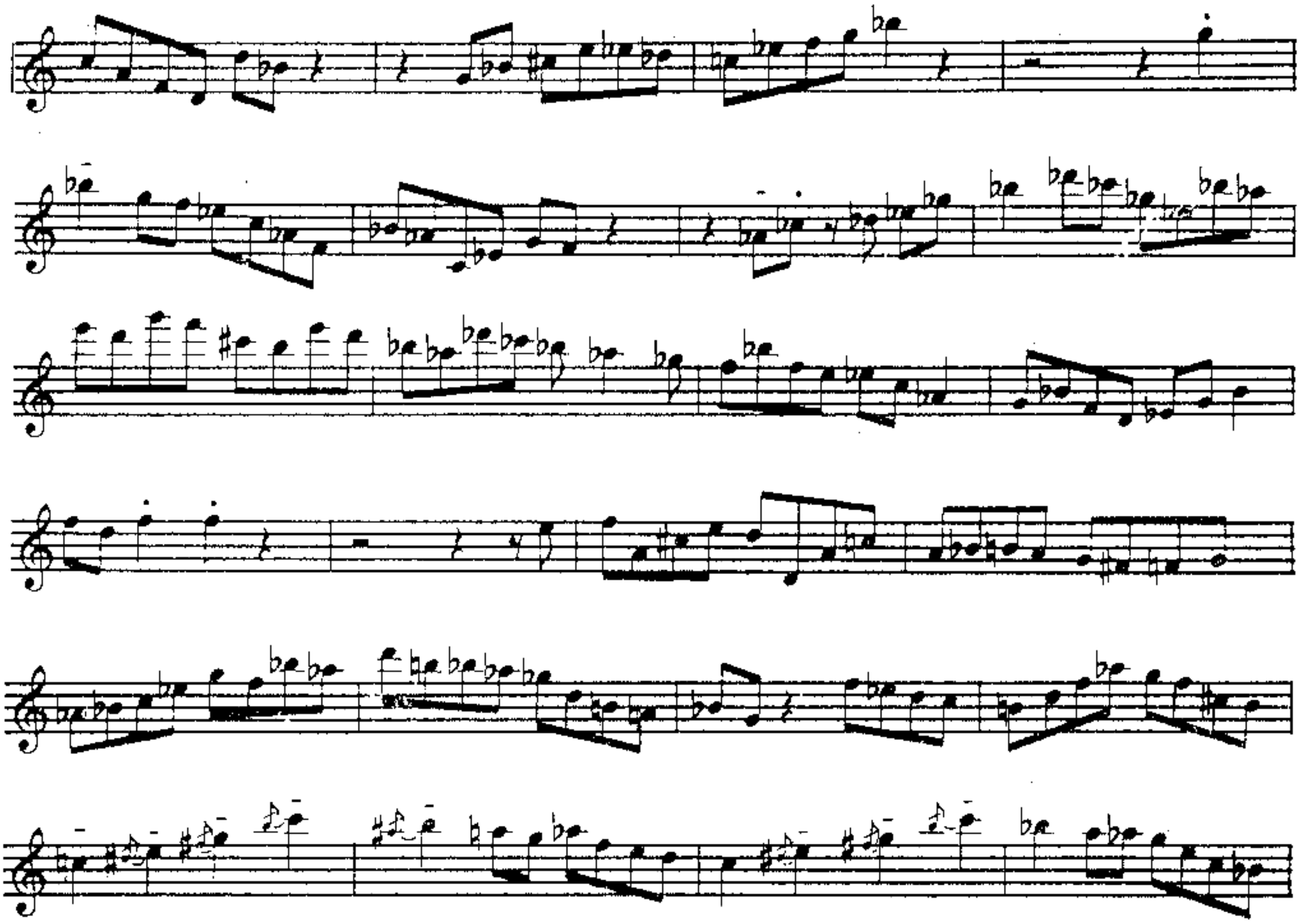
F7 Bb7 Eb7 Ab7 Db9(b5)

tr

p (b) cresc.

Guitar solo

Guitar only


Drum solo
D.S. al Coda
CODA