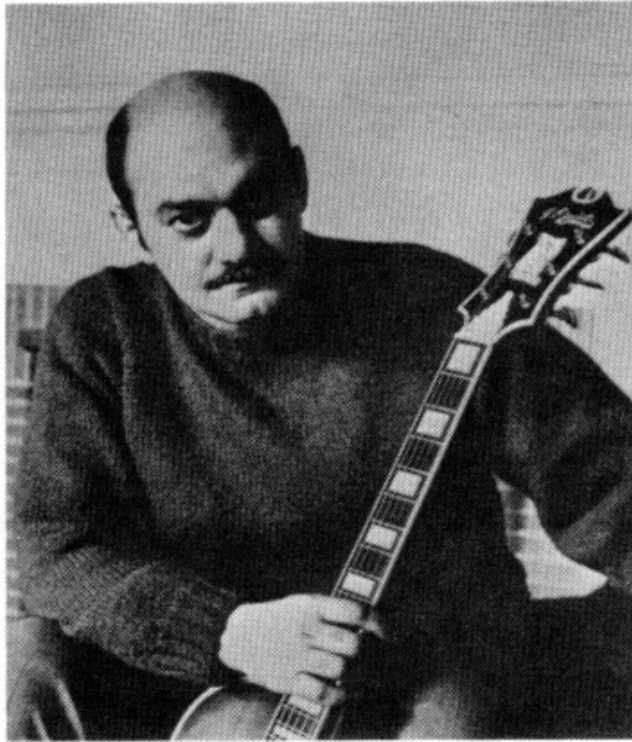


JAZZ GUITAR SOLOS

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.

most im
ing on m
authorit

inscribed: Bob Enevoldsen
to: Steve Merchant
Stan Sheldon
eter Kaye
hed by: Golden West Music Press

Music Tran
Cover Pho
Engraving
Layout: P
Lithograph

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



GWYN PUBLISHING CO.

Exclusive Selling Agent

WARNER BROS. PUBLICATIONS INC.

75 Rockefeller Plaza • New York, N.Y. 10019

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

Chord progression: Dm7 Em7b5 A7 Dm7 Em7b5 A7 Dm7

Chord progression: Em7b5 A7 Dm7 Em7b5 A7 Bridge Am7b5 D9 D7b9

Fine

Chord progression: Gm7 Gm7 Gm7 C7 Fmaj7 Em7 A7

D.C.al Fine

Chord: Dm

Chord: Dm

Chords: D7 Gm7

Chords: C7 (b) F6 A7

Chord: Dm

Chord: Dm

1st Chorus

Bridge

2nd Chorus

Musical staff 1: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. It features two triplet markings over groups of three notes.

Musical staff 2: Treble clef, key signature of one flat. Continuation of the melodic line from the first staff.

2nd Bridge

Musical staff 3: Treble clef, key signature of one flat. The first measure of this staff is marked with a 'b' (flat) above the staff, indicating a key change to two flats.

Musical staff 4: Treble clef, key signature of two flats. Continuation of the melodic line.

Musical staff 5: Treble clef, key signature of two flats. A measure with a '2' above it indicates a double bar line or a specific rhythmic marking.

Musical staff 6: Treble clef, key signature of two flats. Continuation of the melodic line.

D.S. al Coda



CODA

3rd Bridge

Musical staff 7: Treble clef, key signature of two flats. The first measure of this staff is marked with a 'b' (flat) above the staff, indicating a key change to three flats.

Musical staff 8: Treble clef, key signature of three flats. Continuation of the melodic line.

Musical staff 9: Treble clef, key signature of three flats. Continuation of the melodic line.

Musical staff 10: Treble clef, key signature of three flats. Continuation of the melodic line.

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#7 b9+5 F#m7 B7+9

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

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

B7b5 F#7 B13 (b9) B13 Em7 A13

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

E maj 7 G#7+5 2nd Chorus

The main body of the solo consists of seven staves of music in G major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by several trills and triplet markings. The first staff begins with a triplet of eighth notes. The second staff contains a trill on the second measure. The third staff has a triplet of eighth notes on the first measure. The fourth staff includes a triplet of eighth notes on the fourth measure. The fifth staff features a trill on the eighth measure. The sixth staff contains a triplet of eighth notes on the first measure. The seventh staff concludes with a trill on the eighth measure.

D.C. al Coda

⊕ CODA

The CODA section consists of two staves of music. The first staff begins with a quarter rest followed by a quarter note G, a quarter note A, and a quarter note B. The second staff continues with a quarter note C, a quarter note D, a quarter note E, and a quarter note F, ending with a double bar line.

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

The image displays eight staves of jazz guitar sheet music. The music is written in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. Chord annotations are placed above the staff lines, indicating the harmonic structure. Some annotations include a '3' with a slur, indicating a triplet. The staves are as follows:

- Staff 1: Chords: F7, Bb7, Eb. Includes a triplet of eighth notes.
- Staff 2: Chords: Gm7, C7, Fm7, Bb7. Includes a triplet of eighth 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 of eighth notes.
- Staff 6: Chords: Fm7, Bb7, Eb.
- Staff 7: No chord annotations.
- Staff 8: No chord annotations.



WHAT A SHAME

Basic Changes

Chord progression for the first system:

C7 F7 C7 Gm7 C7 C+ F7 C C A7

Chord progression for the second system:

D9 G9 C13 C+

Chord progression for the third system:

F7 C A7 Dm7 Dm7 G7 C7 Dm7 b5

Tempo: ♩ = 124

Chord progression for the first system:

C7 F7 C7 Gm7

Chord progression for the second system:

C7 C+ F7 C

Chord progression for the third system:

C A7 D9 G9

Chord progression for the fourth system:

C13 (Bend)

Chord progression for the fifth system:

C+ F7 C

Chord progression for the sixth system:

C A7 Dm7

Chord progression for the seventh system:

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

3

3

The image displays ten staves of musical notation for a jazz guitar solo. The music is written in a key with four flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various rhythmic patterns, accidentals, and fingerings. The first staff begins with a melodic line. The second staff features a triplet of eighth notes. The third staff contains several chords and rests. The fourth staff continues the melodic development. The fifth staff shows a sequence of eighth notes. The sixth staff includes a measure with a first-finger fingering ('1'). The seventh staff features a triplet of eighth notes. The eighth staff continues the melodic line with a triplet. The ninth staff includes a measure with a first-finger fingering ('1'). The tenth staff concludes the solo with a final chord and a first-finger fingering ('1').

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, 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. Chordal textures are indicated by vertical stems and dots, often appearing in pairs or groups. The solo progresses through various melodic and harmonic ideas, with some staves featuring more complex, dense textures and others providing more melodic relief. The overall style is highly technical and characteristic of Joe Pass's approach to jazz guitar.

I AM WAITING

Basic Changes

C9 Eb7 C9 Ab13 Db9 C9

A single staff of music showing the basic chord changes for the piece. The chords are C9, Eb7, C9, Ab13, Db9, and C9, each with a slash through it indicating a full bar rest.

♩=112 C9

The first line of the guitar solo, starting with a tempo marking of quarter note = 112. The melody begins with a C9 chord and features a triplet of eighth notes.

Eb13 C9

The second line of the guitar solo, featuring Eb13 and C9 chords. The melody continues with various rhythmic patterns and a triplet.

Ab13 Db9

The third line of the guitar solo, featuring Ab13 and Db9 chords. The melody includes two triplet markings over eighth notes.

C9

The fourth line of the guitar solo, featuring a C9 chord. The melody is characterized by a fast, ascending eighth-note run.The fifth line of the guitar solo, featuring multiple triplet markings over eighth notes.The sixth line of the guitar solo, featuring a triplet marking over eighth notes.The seventh line of the guitar solo, featuring a complex melodic line with various accidentals.The eighth line of the guitar solo, featuring two triplet markings over eighth notes.

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

Detailed description: This page contains ten staves of jazz guitar notation. The first staff begins with a Bbm chord and features a melodic line with a triplet of eighth notes. The second staff continues with Bbm and F7b9 chords, also including a triplet. The third staff shows Fm, C7, F7, and Bbm7 chords. The fourth staff has C7, F7, Bb7, and Eb7 chords. The fifth staff features Ab7, Db7, and Gb7 chords. The sixth staff includes Db7 and Gb7 chords with several triplet markings. The seventh staff starts with a C7 chord. The eighth staff continues with a triplet. The ninth and tenth staves show more complex melodic patterns with various accidentals and dynamics like accents and slurs.

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 quarter note followed by a triplet of eighth notes. The fourth staff contains a quarter note followed by a triplet of eighth notes. The fifth staff starts with a quarter note followed by a triplet of eighth notes. The sixth staff begins with a quarter note followed by a triplet of eighth notes. The seventh staff starts with a quarter note followed by a triplet of eighth notes. The eighth staff begins with a quarter note followed by a triplet of eighth notes. The ninth staff starts with a quarter note followed by a triplet of eighth notes. The tenth staff concludes with a Db13 chord, indicated by the text "Db13" above the chord symbol.

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
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

This page contains ten staves of musical notation for a jazz guitar solo. The notation is written in treble clef and includes various rhythmic and melodic patterns. The first staff begins with a series of eighth notes, followed by a quarter note and a half note. The second staff continues with eighth notes and quarter notes. The third staff features a sequence of eighth notes with a descending line. The fourth staff includes a triplet of eighth notes marked with a '3' and a bracket, followed by a quarter note and a half note. The fifth staff shows a sequence of eighth notes with a descending line. The sixth staff begins with a triplet of eighth notes marked with a '3' and a bracket, followed by a quarter note and a half note. The seventh staff features a sequence of eighth notes with a descending line. The eighth staff includes a sequence of eighth notes with a descending line. The ninth staff shows a sequence of eighth notes with a descending line. The tenth staff concludes with a sequence of eighth notes and a quarter note.

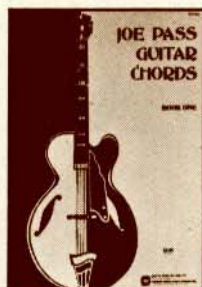
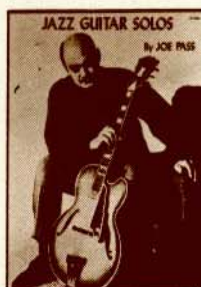
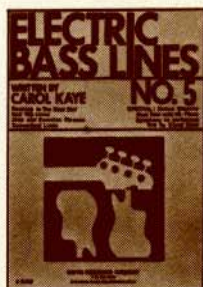
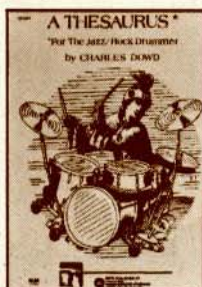
The main body of the solo consists of ten staves of music. It begins with a melodic line on the first staff, followed by a more rhythmic and technically demanding section on the second and third staves. The fourth and fifth staves continue the melodic development. The sixth and seventh staves feature a dense, fast-moving line. The eighth and ninth staves show a return to a more melodic but still technically complex style. The tenth staff concludes the main solo with a final melodic phrase.

Drum solo

D.S. al Coda

The CODA section begins with a C-clef and a common time signature. The first staff of the CODA contains a melodic line, and the second staff continues it with a final flourish and a fermata over the last note.

SOLOS, COMBOS & HOW TO'S FROM GWYN!



BRASS

THE CAT ANDERSON TRUMPET METHOD—
Anderson TF2014/3.95

DRUMS

A FUNKY PRIMER FOR THE ROCK DRUMMER—
Dowd DF2003/4.50
A THESAURUS FOR THE JAZZ ROCK DRUMMER—
Dowd DF2004/5.50
DRUMS: JAZZ + ROCK—Guerin DF2002/3.75

ELECTRIC BASS

EASY ELECTRIC BASS—Carroll/
Edited by Kaye GF2019/4.95
ELECTRIC BASS CASSETTE COURSE—Kaye ... GF2018/35.00
ELECTRIC BASS LINES NO. 1 CASSETTE
(2 cassettes) GF2012/15.00
ELECTRIC BASS LINES NO. 1—Kaye GF2011/2.95
ELECTRIC BASS LINES NO. 2—Kaye GF2013/3.95
ELECTRIC BASS LINES NO. 3—Kaye GF2014/3.95
ELECTRIC BASS LINES NO. 4—Kaye GF2015/3.95
ELECTRIC BASS LINES NO. 5—Kaye GF2016/3.95
ELECTRIC BASS TECHNIQUE—Hammick/
Edited by Kaye GF2020/5.95
HOW TO PLAY THE ELECTRIC BASS—
Kaye GF2009/3.95
HOW TO PLAY THE ELECTRIC BASS CASSETTE
(2 cassettes) GF2010/15.00
CAROL KAYE BASS PICKS...per dozen GF0083/2.40
PERSONALLY YOURS—Kaye GF2017/3.95

GUITAR

LAURINDO ALMEIDA GUITAR METHOD—
Almeida GF2032/5.95
JAZZ DUETS—Pass/Ellis GF2027/4.50
JAZZ DUETS CASSETTE—Pass/Ellis GF2028/9.00
JAZZ GUITAR SOLOS—Pass GF2024/3.95
JAZZ GUITAR PHRASES & SOLOS—
Pitman GF2030/3.95
JOE PASS CHORD SOLOS—Pass GF2026/3.95
JOE PASS GUITAR CHORDS—Pass GF2025/3.95
JOE PASS GUITAR STYLE—Pass GF2022/6.95
JOE PASS GUITAR STYLE CASSETTE GF2023/9.00

HARMONICA

TOMMY MORGAN BLUES HARMONICA—
Morgan HF2001/5.00

BLUES HARMONICA CASSETTE—
Morgan HF2002/8.00
TOMMY MORGAN CHROMATIC HARMONICA—
Morgan HF2004/4.75

IMPROVISATION

JAZZ IMPROVISATIONS FOR BASS CLEF INSTRUMENTS—
Most IF2009/4.75
JAZZ IMPROVISATIONS FOR TREBLE CLEF INSTRUMENTS—
Most IF2008/4.75
CONTEMPORARY EXERCISES FOR LEAD INSTRUMENTS IN
TREBLE CLEF—Most IF2010/3.75

JAZZ ENSEMBLE

CHIP SHOT—Medium Swing (Difficult)—
arr. Pitman JR2021/7.50
DUCK HOOK—Medium Fast (Difficult)—
arr. Pitman JR2022/7.50
HOLE-IN-ONE—Moderato Swing - Latin (Easy)—
arr. Pitman JR2023/6.50
POPULAR BRAZILIAN MUSIC—Almeida JR2025/5.95
ROY'S NASSAU - Slow Blues
(Intermediate) JF2024/7.00

KEYBOARD

CREATIVE KEYBOARD SOUNDS—Butler PF2011/3.50
CONTEMPORARY BASS LINES FOR ALL KEYBOARD
INSTRUMENTS—Kaye PF2013/2.50
HARMONIC EXERCISES FOR PIANO—
Fischer PF2010/4.50
JAZZ ROCK FOR KIDS—Collins PF2012/5.50
"STRAZZATONIC" ORIGINAL JAZZ PIANO SOLOS—
Strazzeri PF2015/3.95

PERCUSSION

LATIN PERCUSSION RHYTHMS & INSTRUMENTS—
Almeida DF2012/3.00
PERCUSSION SEXTET NO. 1—Coleman DF2010/3.50
PRELUDE & 2 DANCES FOR PERCUSSION ENSEMBLE—
Coleman DF2011/3.50
WORLD OF PERCUSSION (HARDBOUND)—
Richards DF2025/9.50

STAGE BAND

ALL ALONE—Estes (Intermediate) JR2027/9.50
GATO—Estes (Advanced) JR2029/10.95
PHANTOM SWEET—Estes (Advanced) JR2030/10.95
ROBIN—Estes (Intermediate) JR2028/9.50
SKINNY PINS—Estes (Intermediate) JR2026/9.50

WOODWIND

JAZZ FLUTE CONCEPTIONS—Most WF2007/5.75

