Joe Pass Jazz Guitar Solos 00 cover.jpg (1245x1641x16M jpeg)

JAZZ GUITAR SOLOS

GF2024

By JOE PASS

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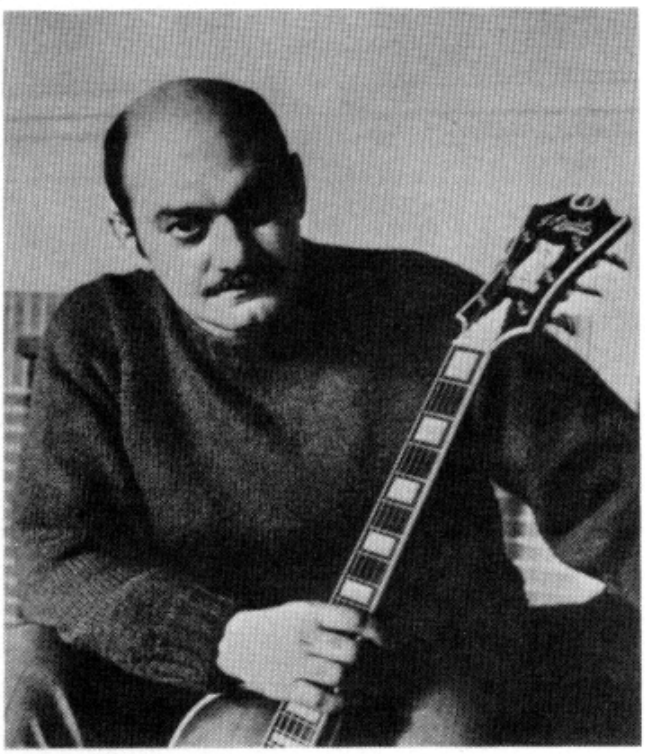

Biographical Sketches

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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to: *Steve Merchant*
: *Stan Sheldon*
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JAZZ GUITAR SOLOS

By JOE PASS

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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.

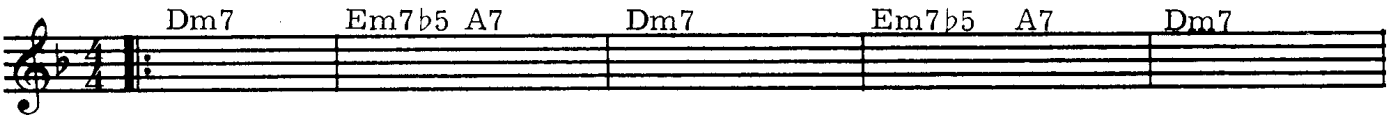
JOE PASS

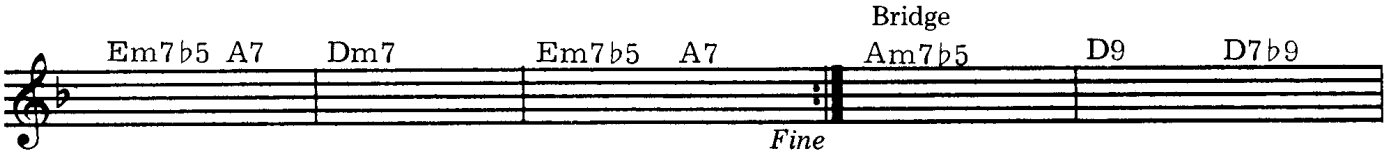
Joe Pass Jazz Guitar Solos 3.tif (2280x3186x2 tiff)

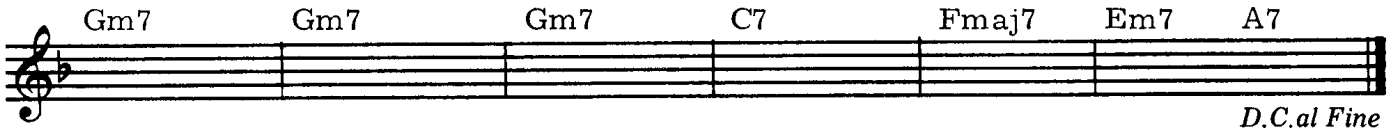
FORWARD PASS

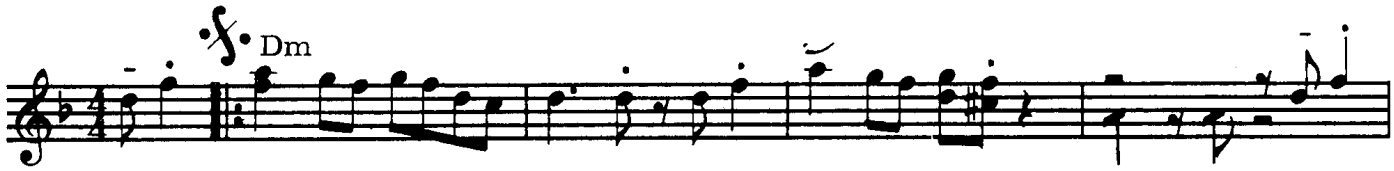
Recorded on Bass Guitar
Written up 8va

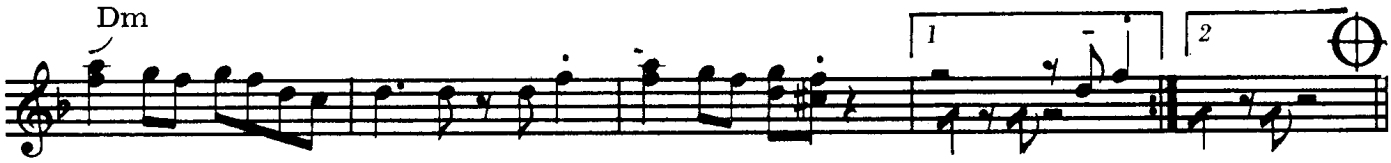
Basic Changes

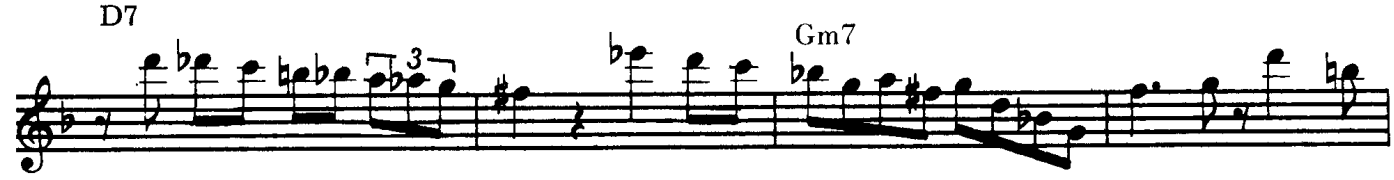


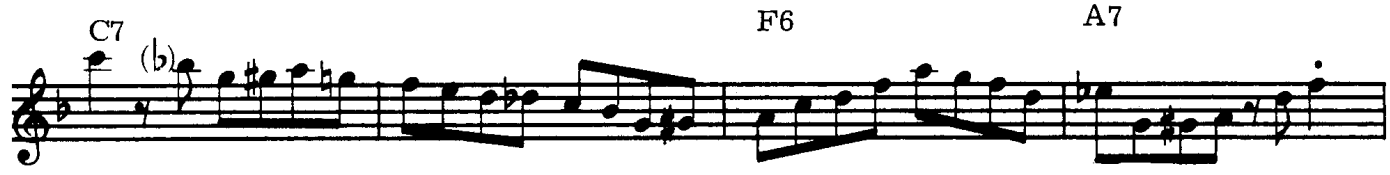


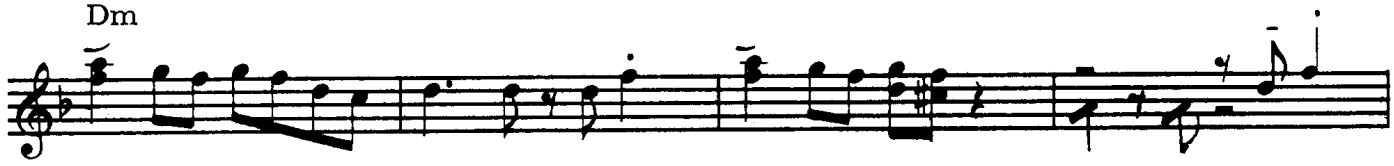


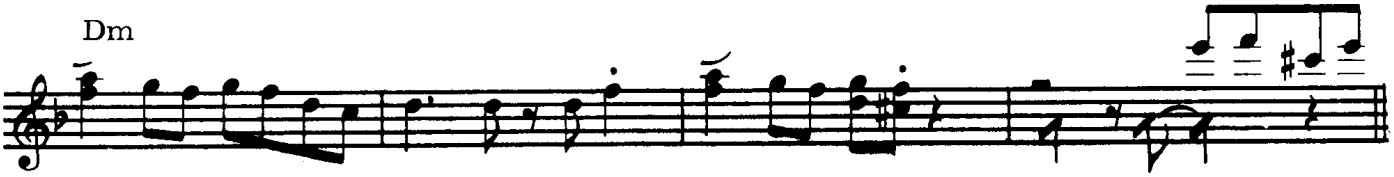












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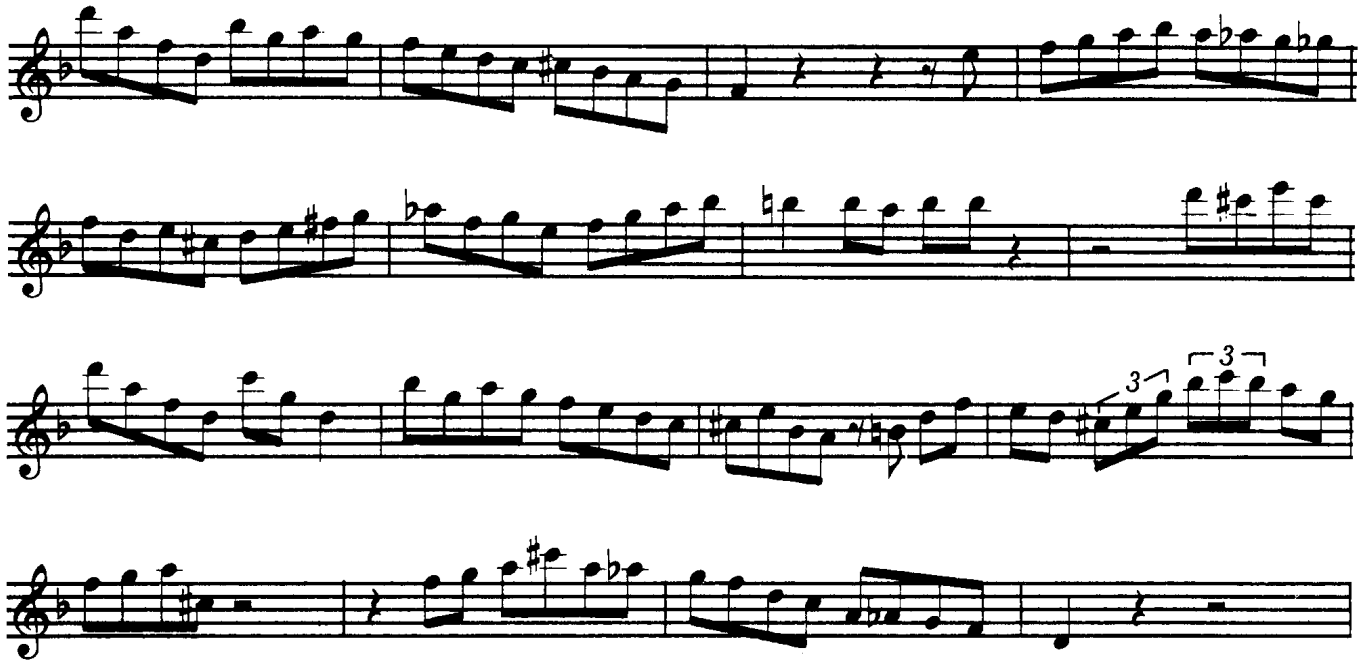
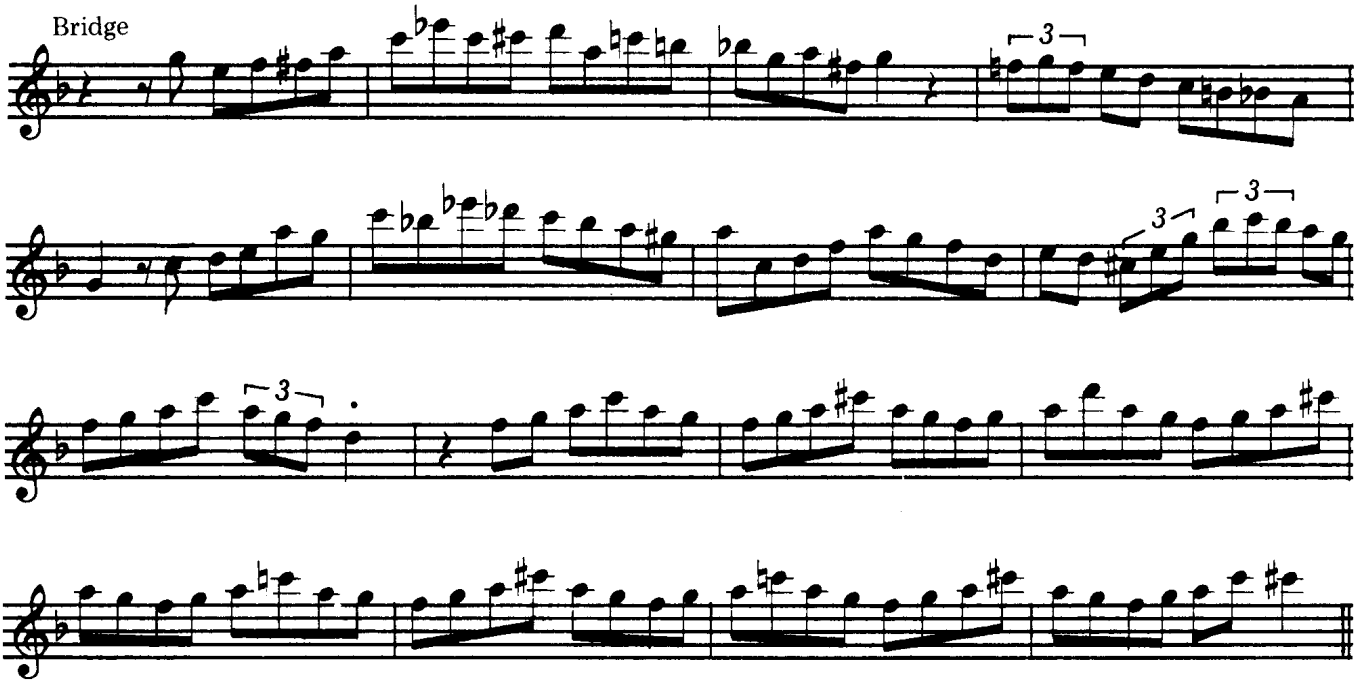


Bridge



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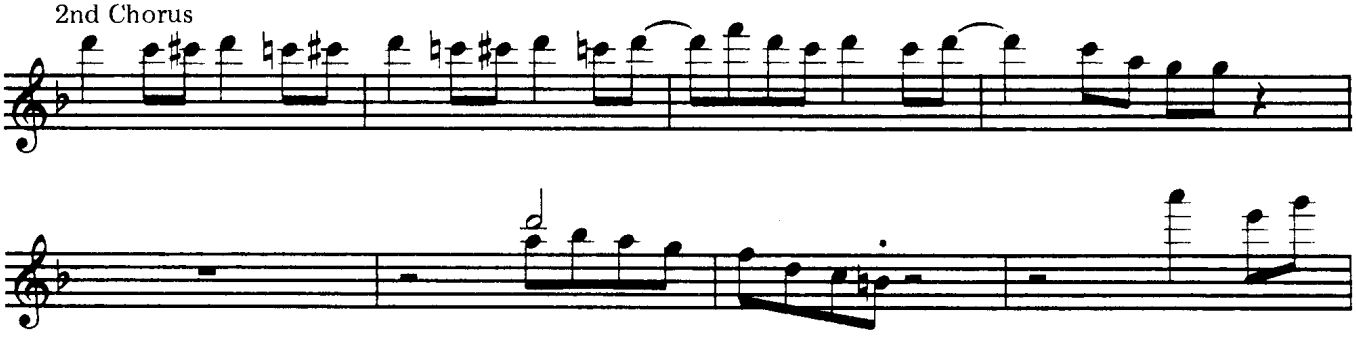

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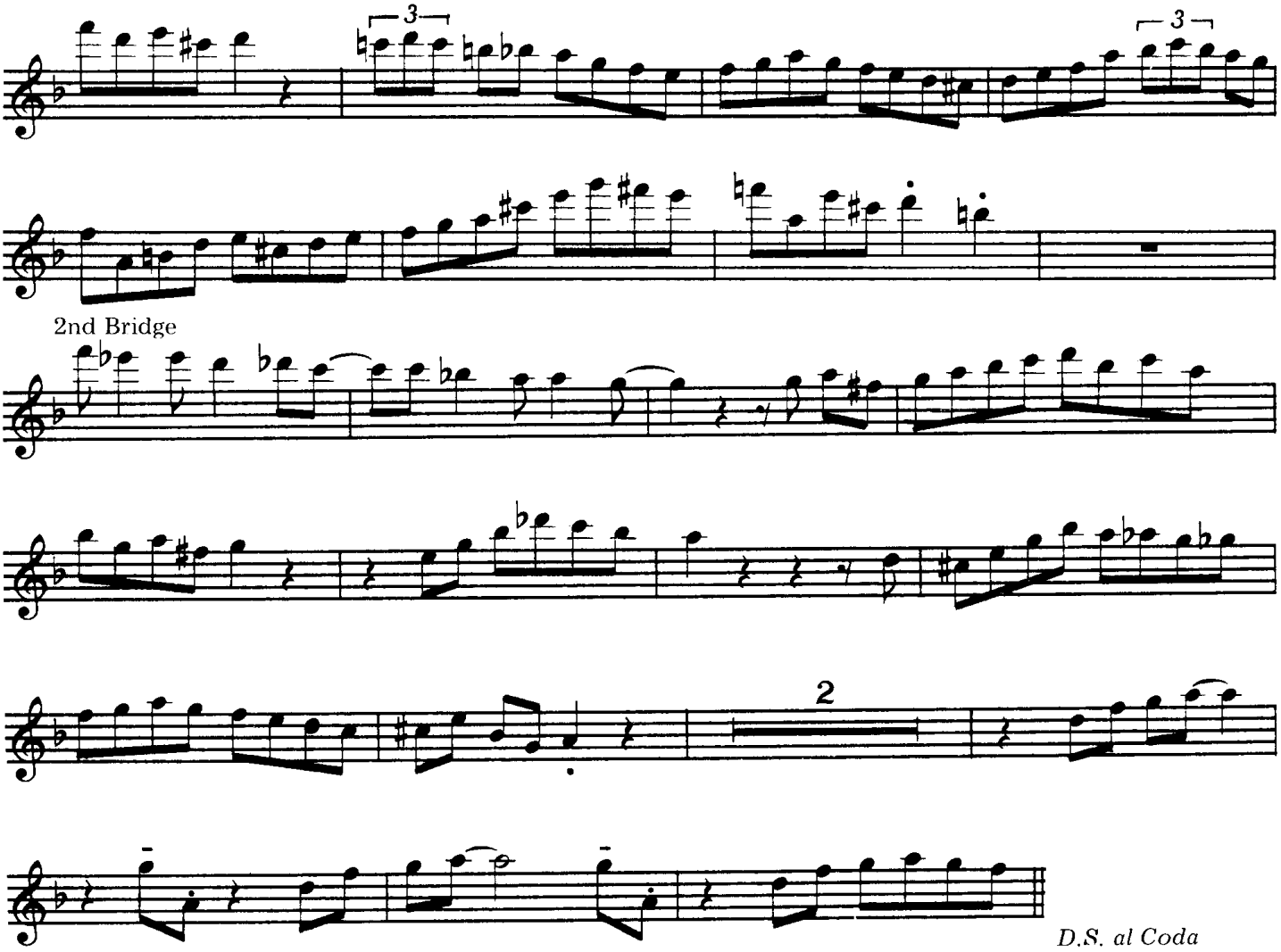
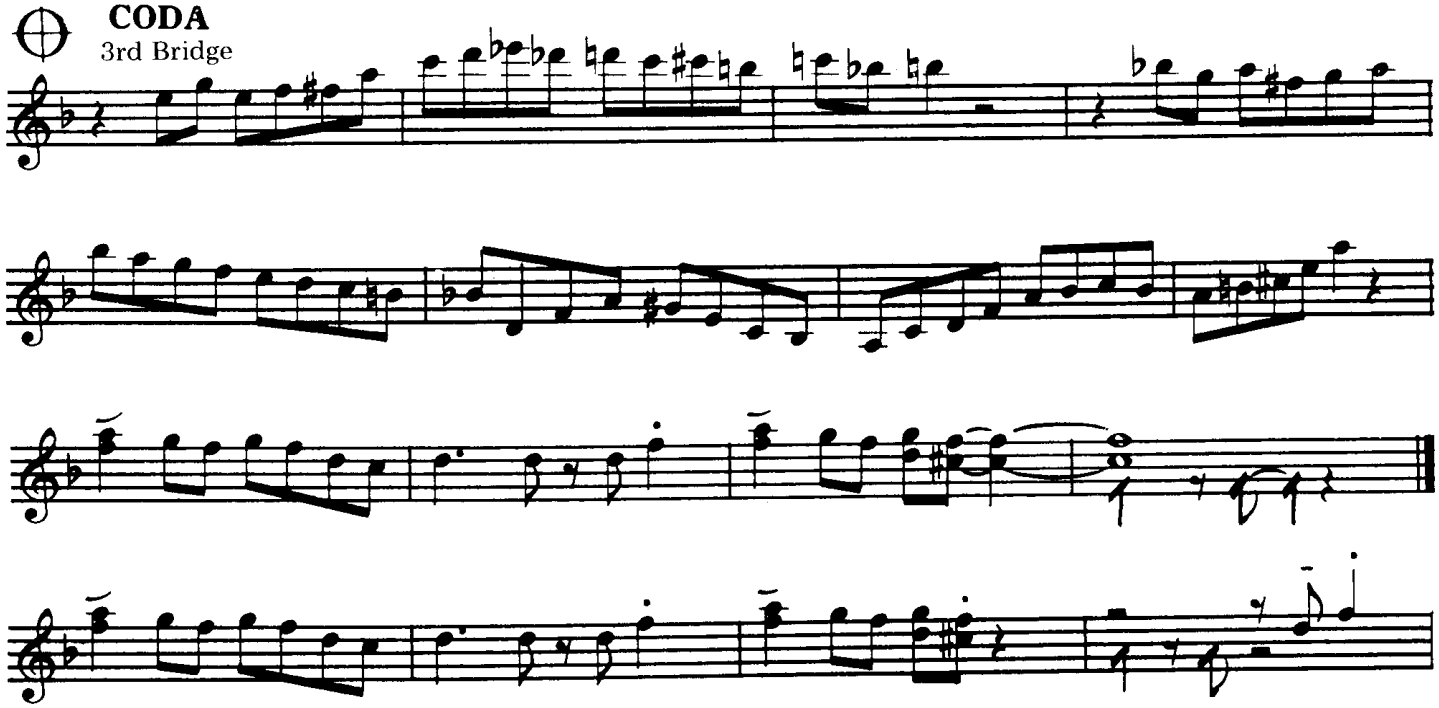


CODA

3rd Bridge



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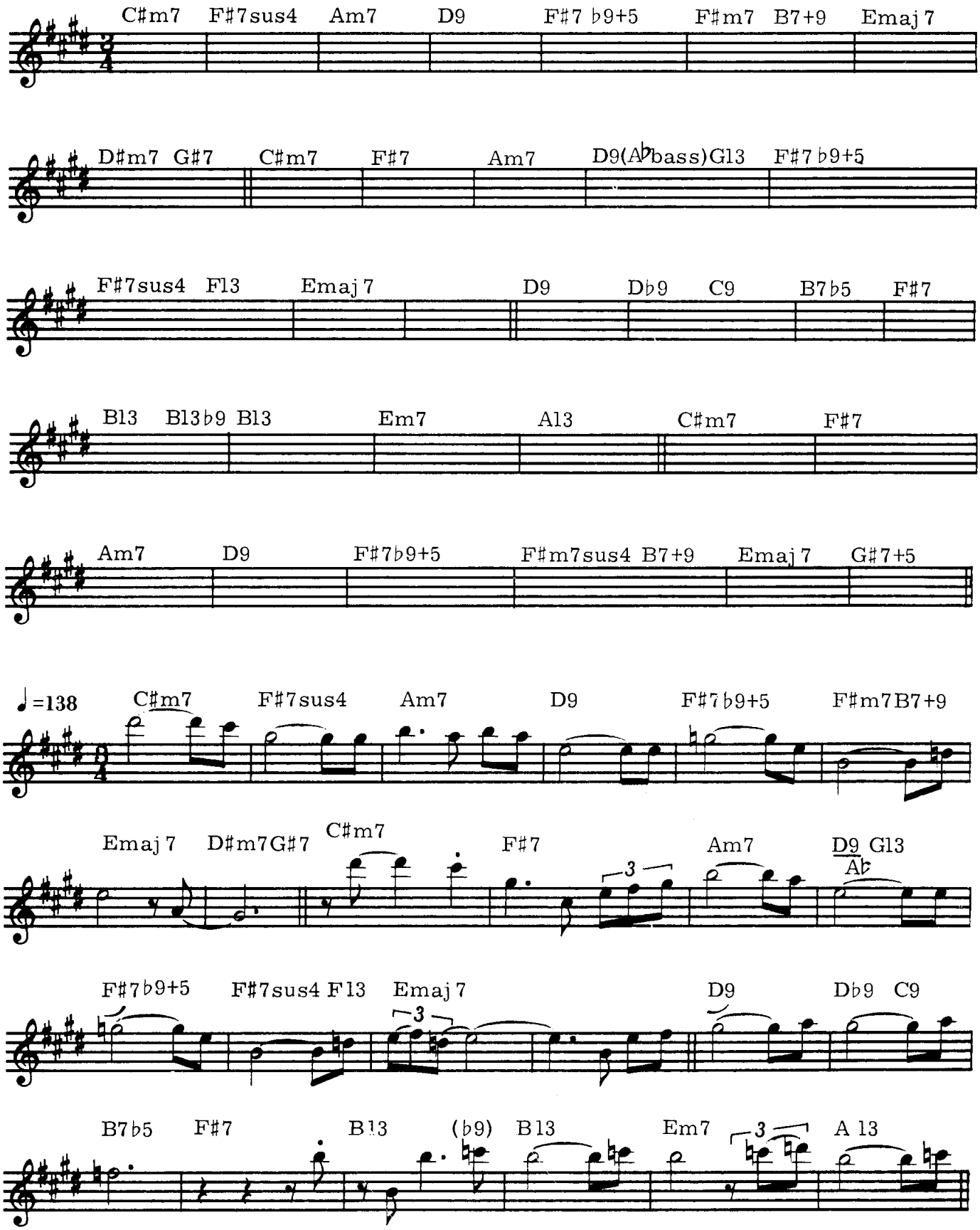
FOR DJANGO

Basic Changes



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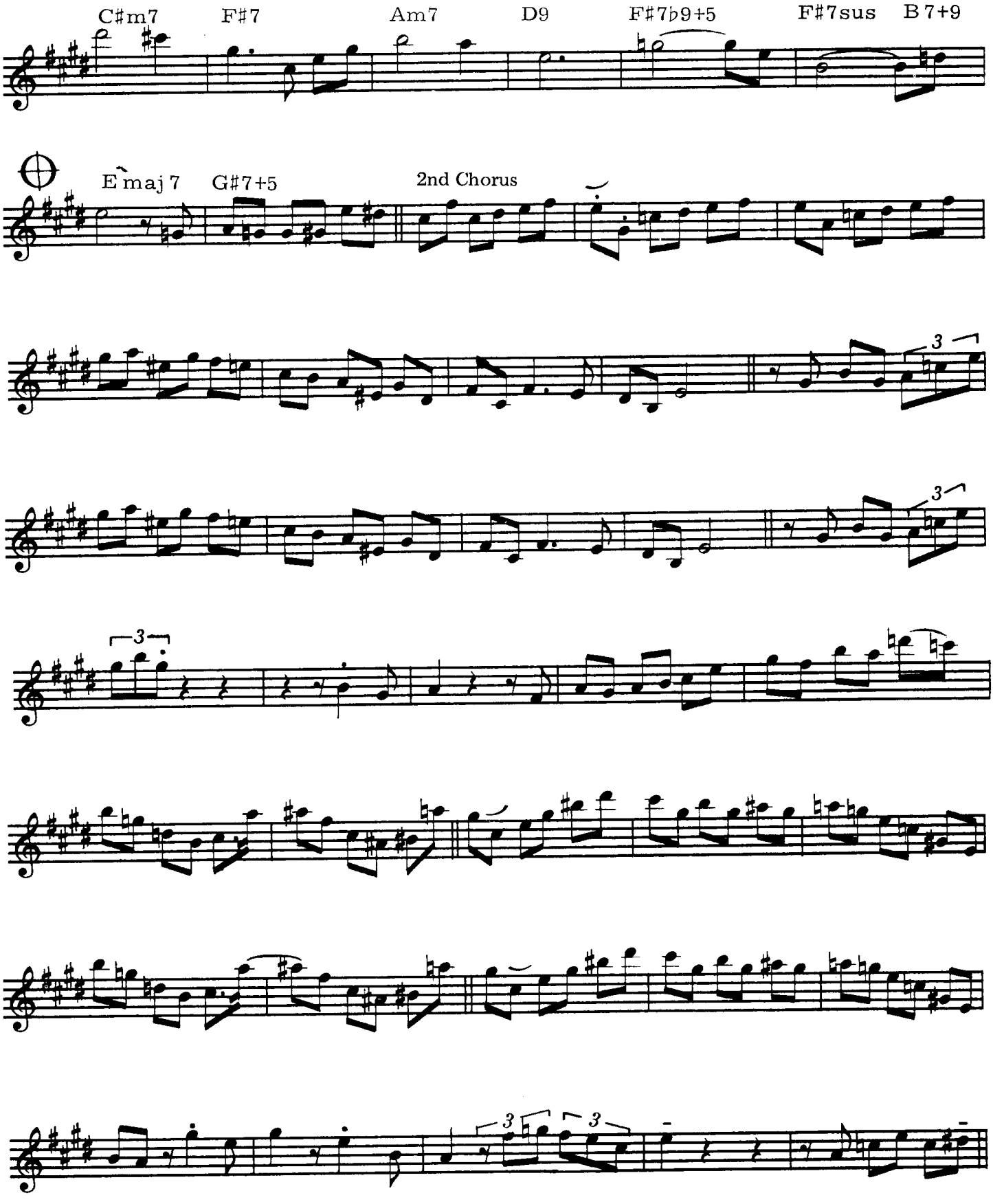

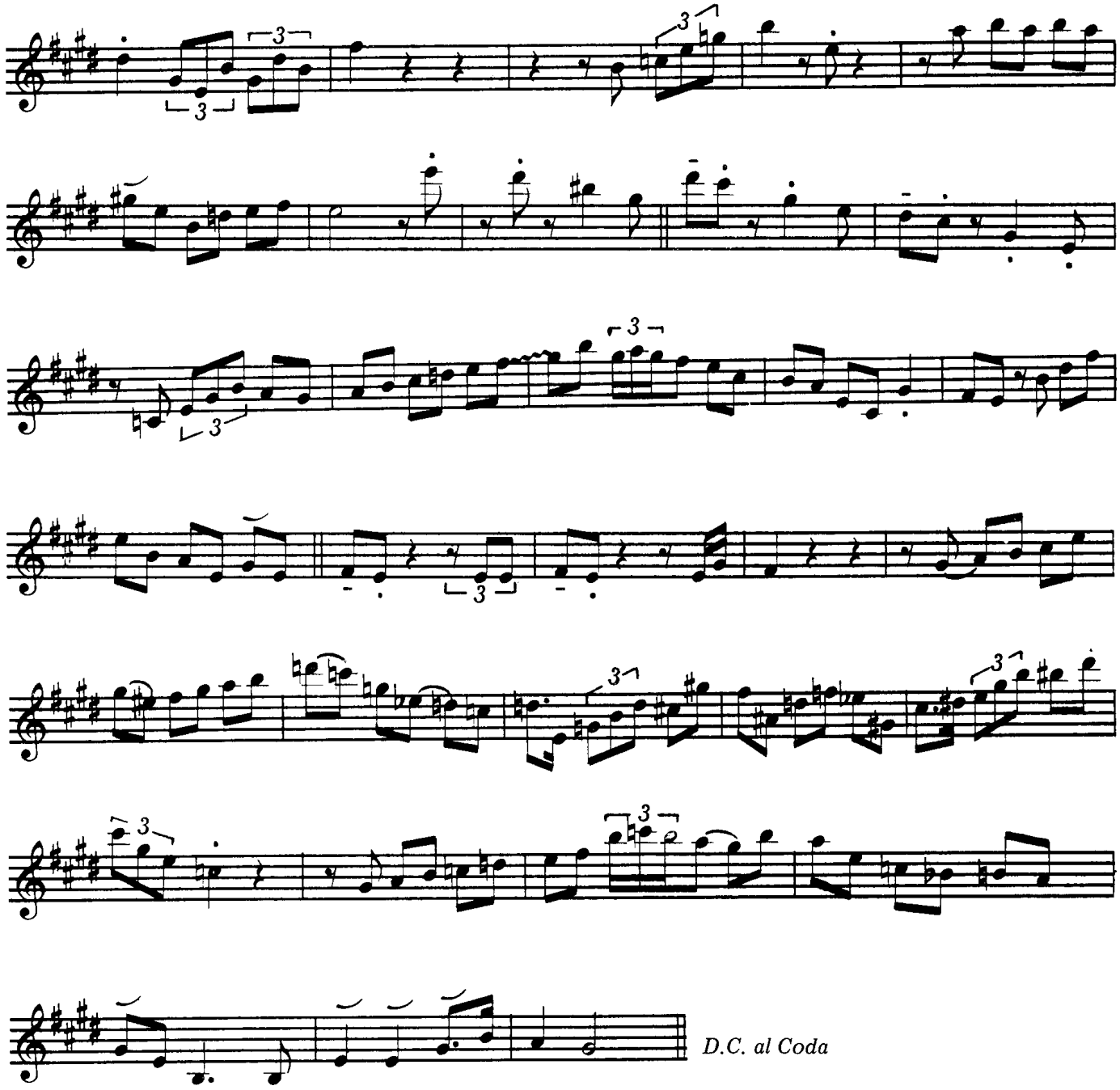

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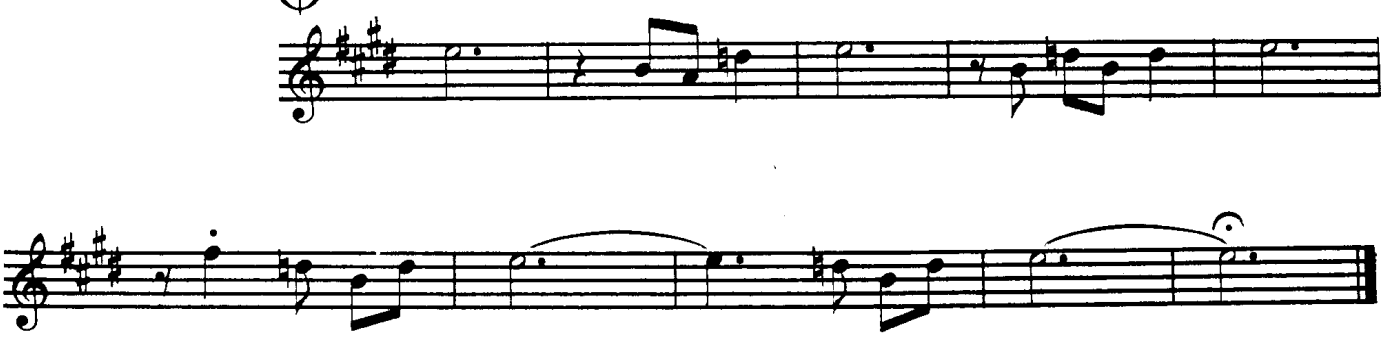

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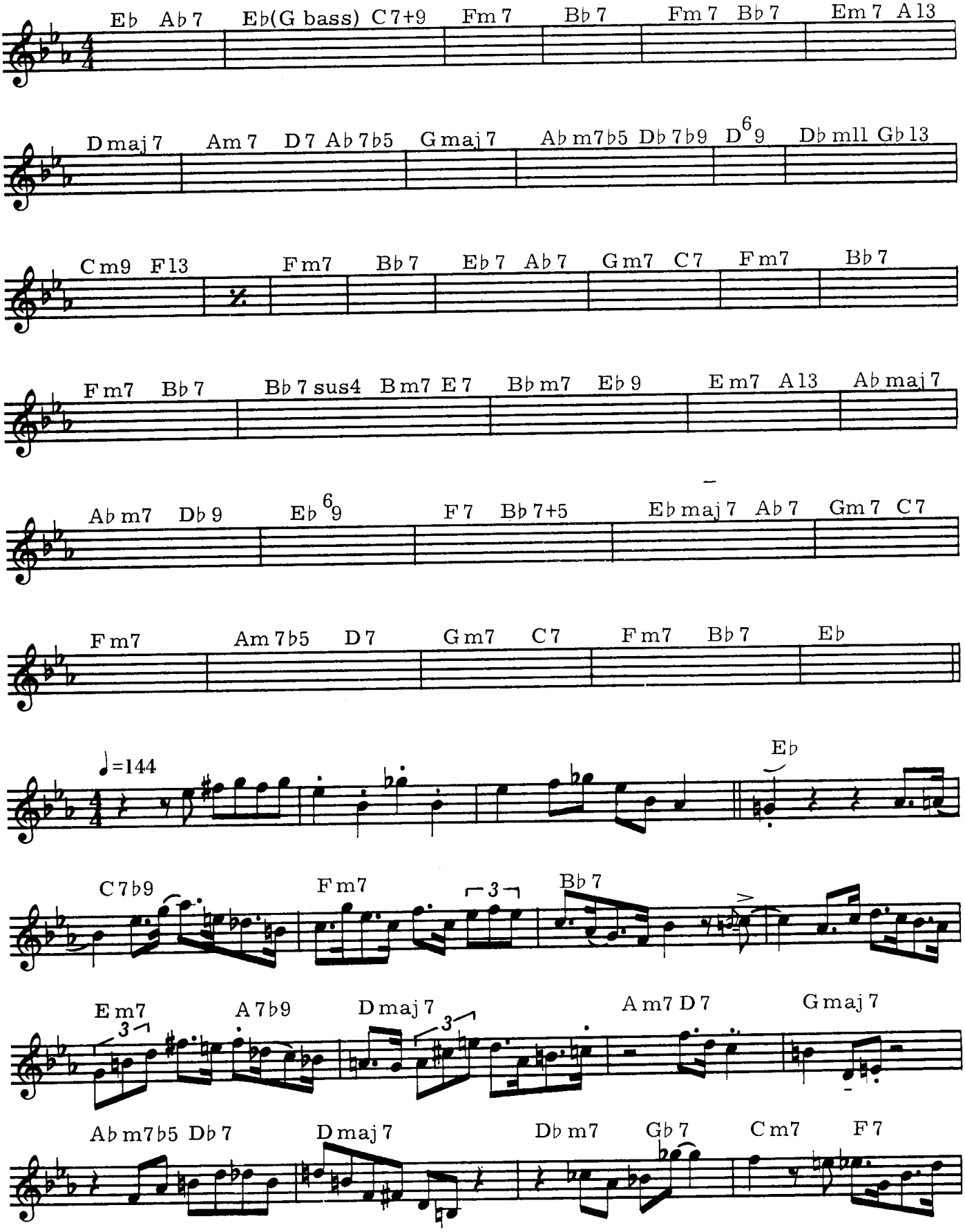

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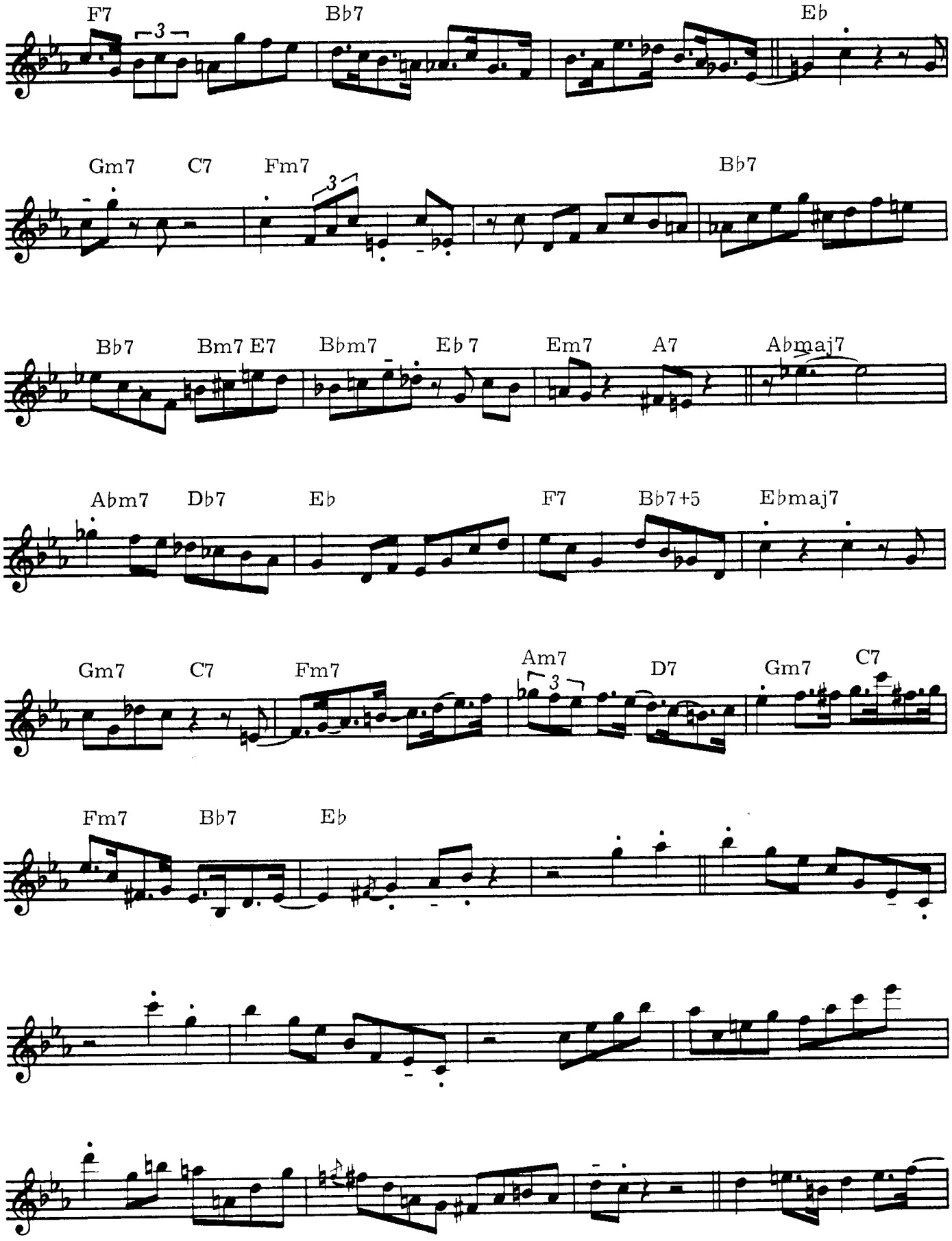

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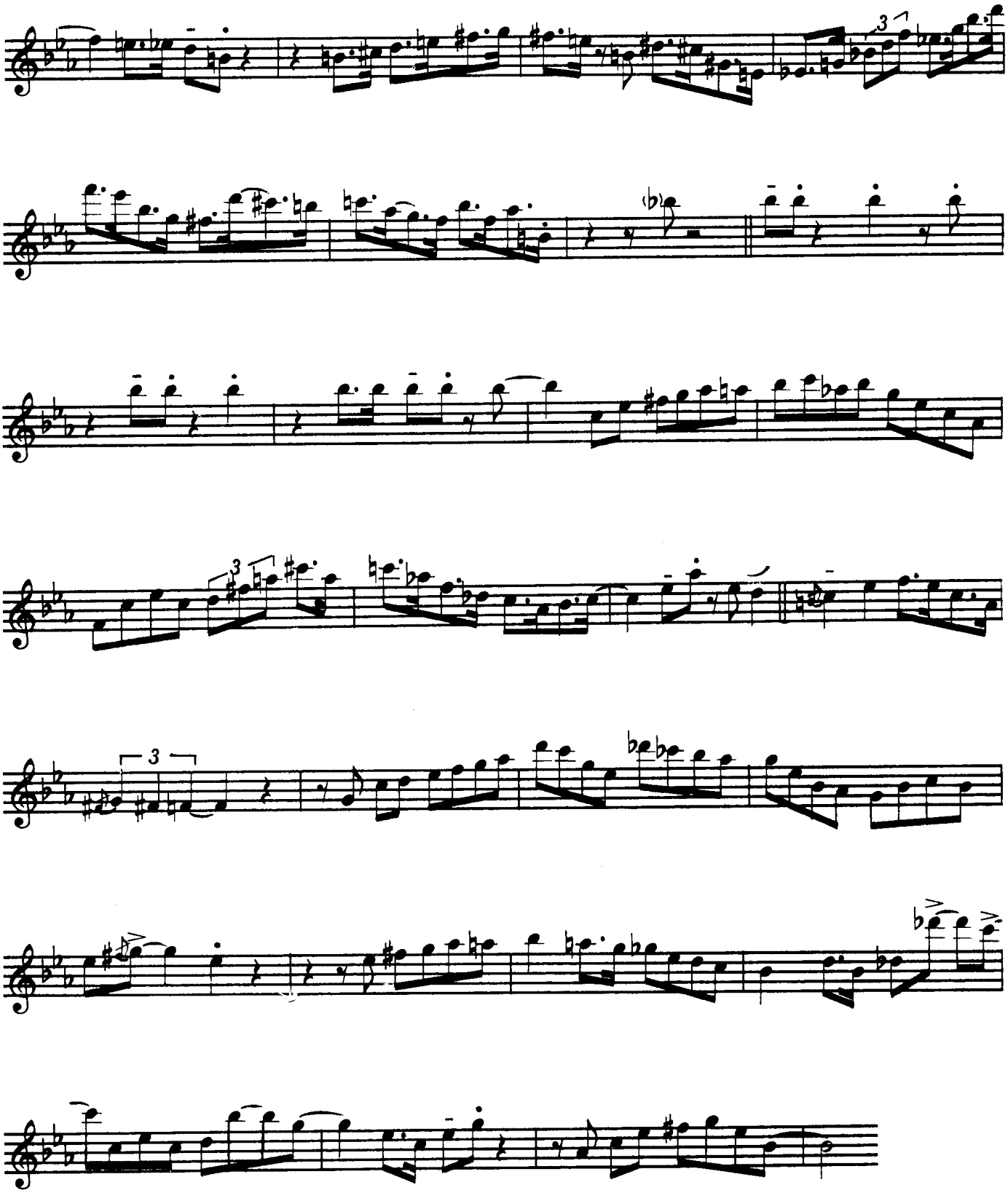

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WHAT A SHAME

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

C A7 Dm7

Dm7 G7 C7 Dm7 b5

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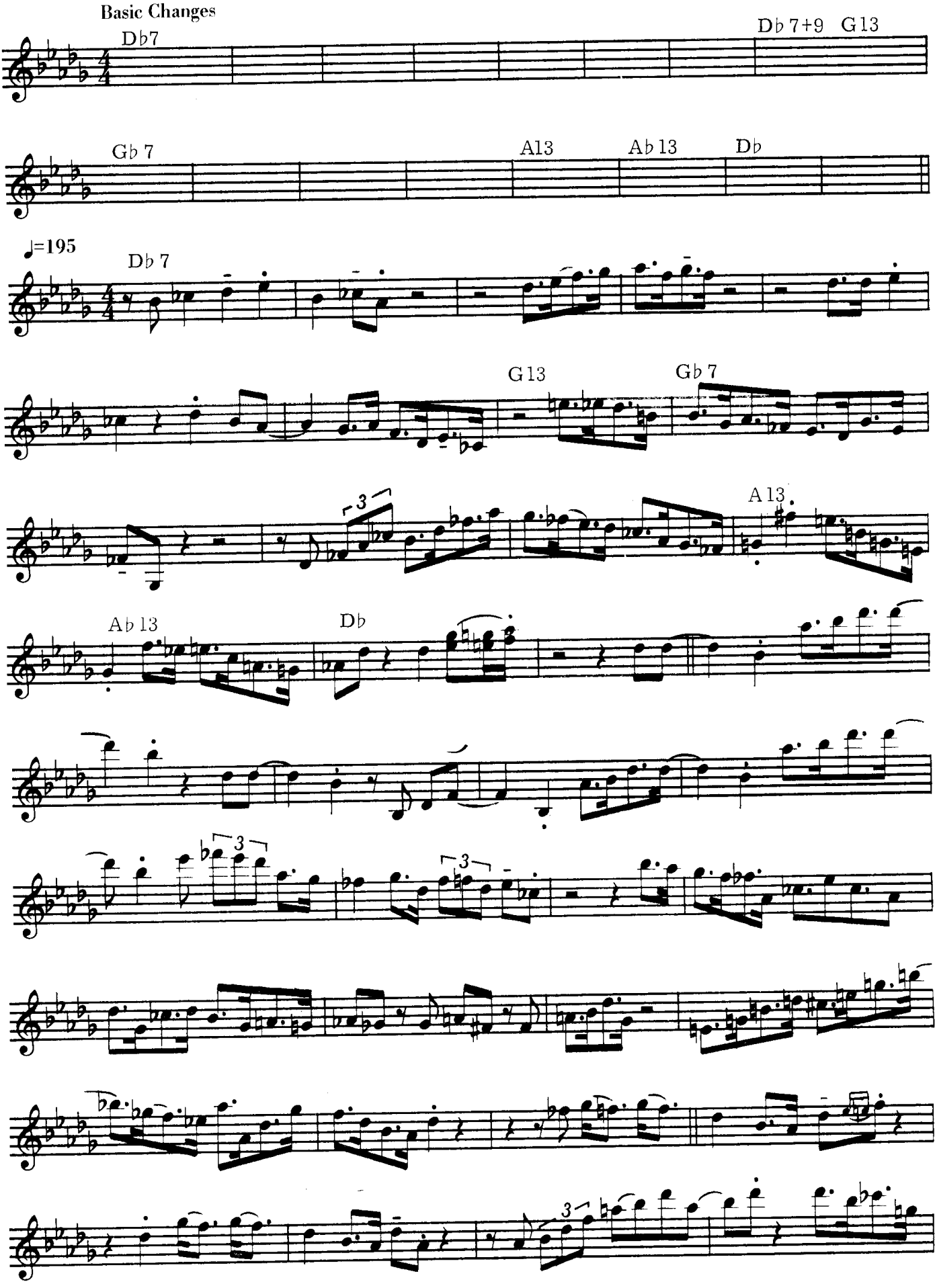
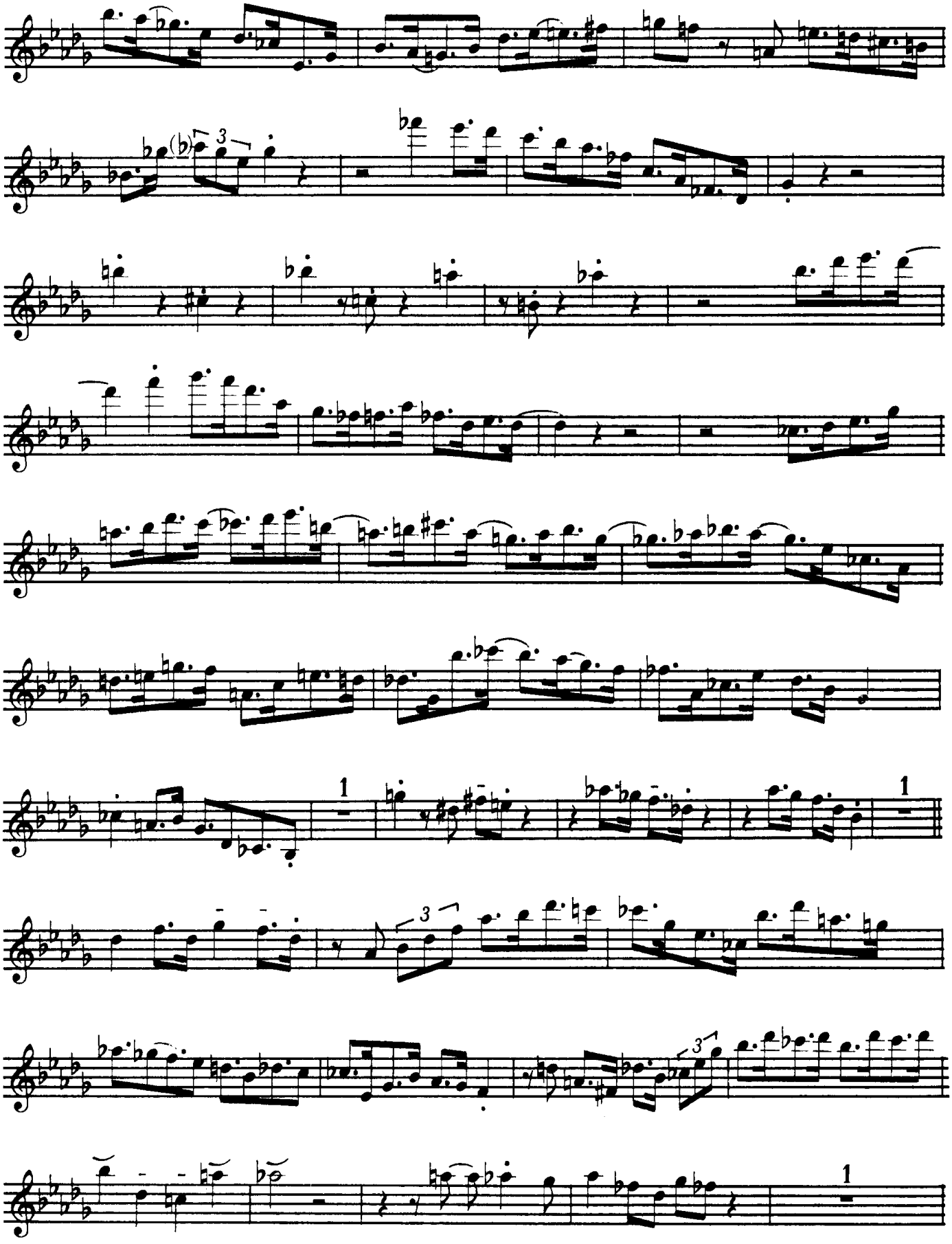
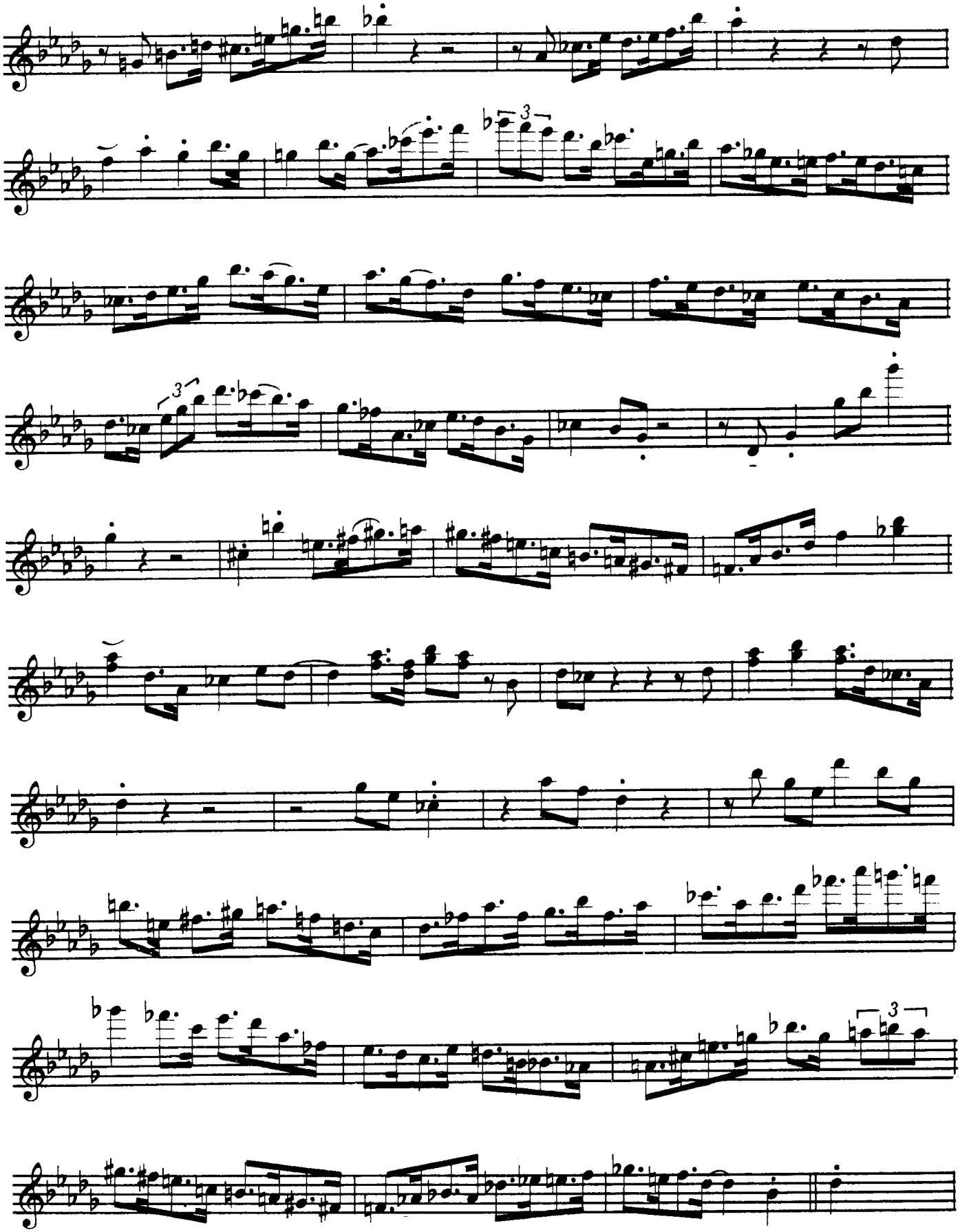
CAVALERIE

Basic Changes







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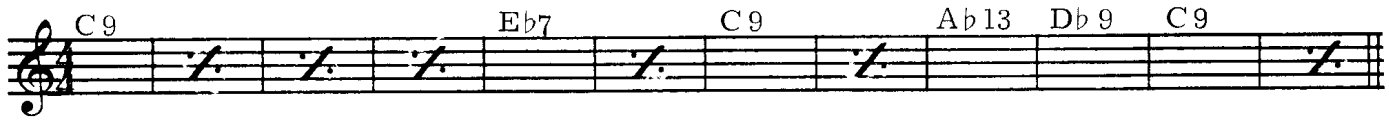
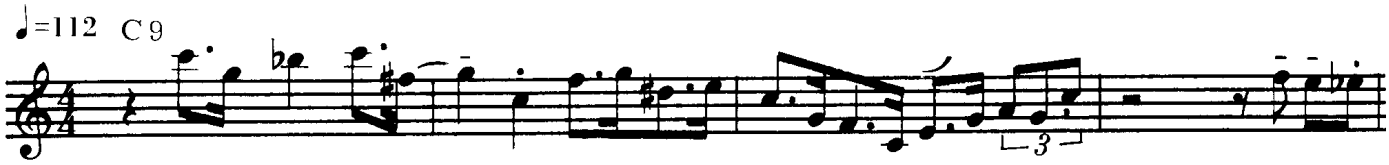
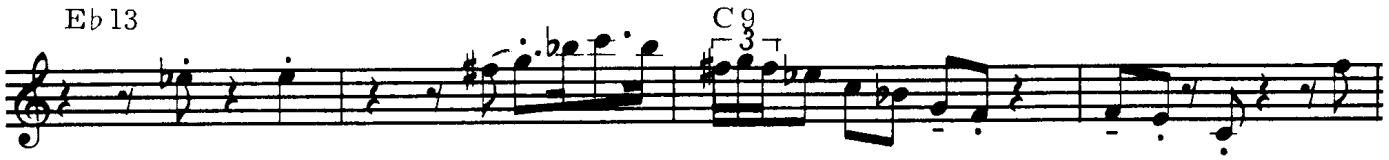
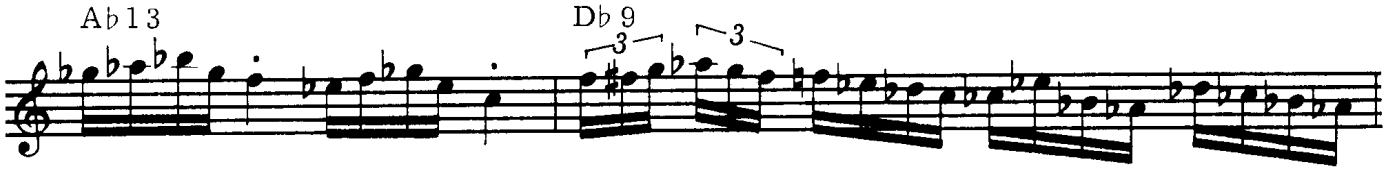
I AM WAITING

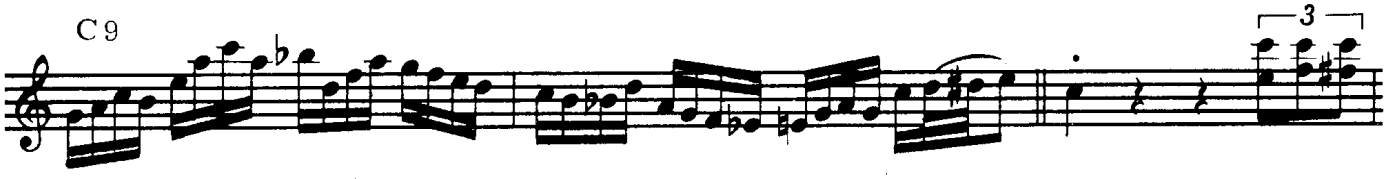
Basic Changes

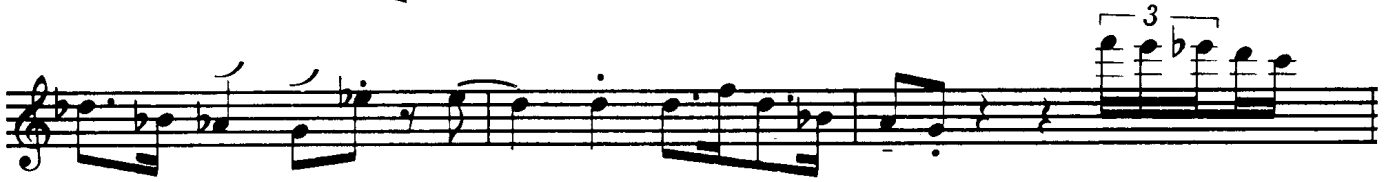


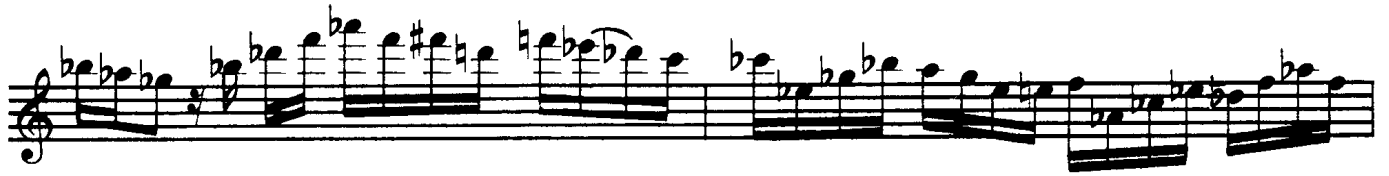


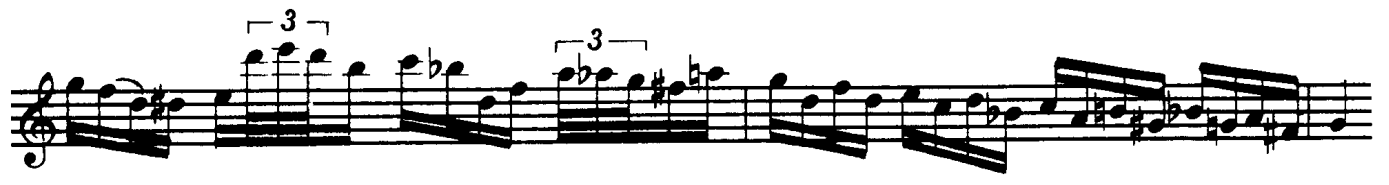












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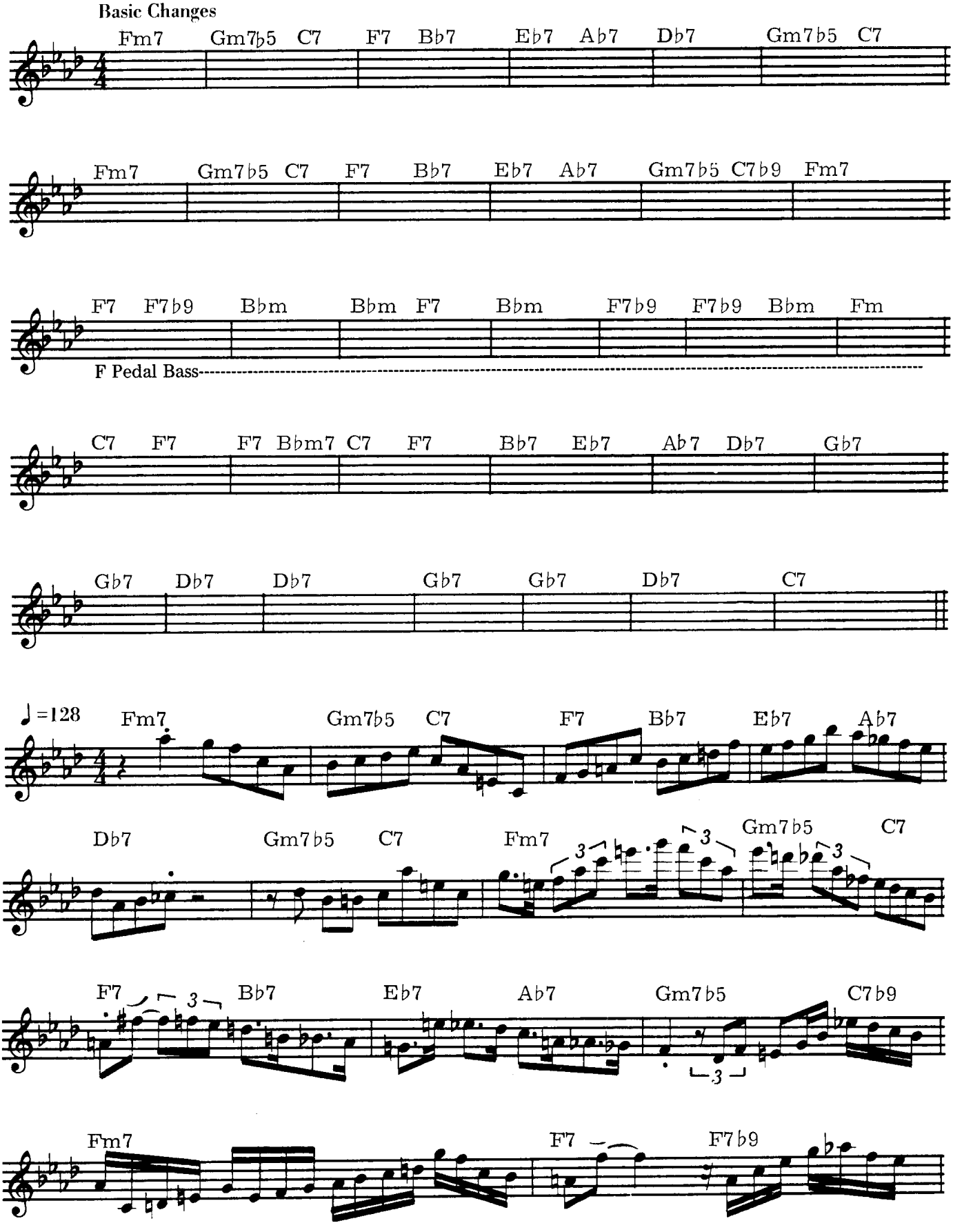
DJANGO



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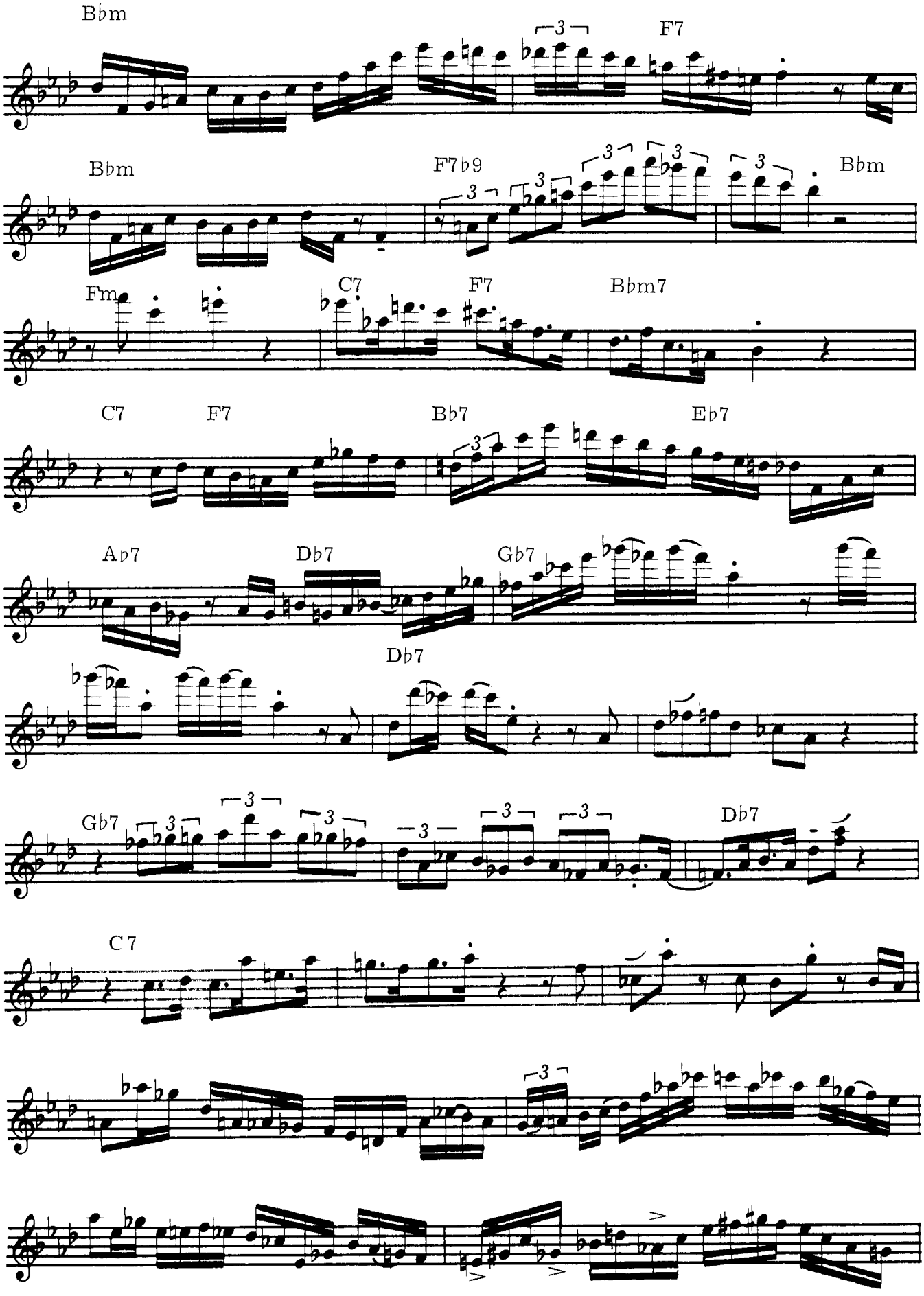

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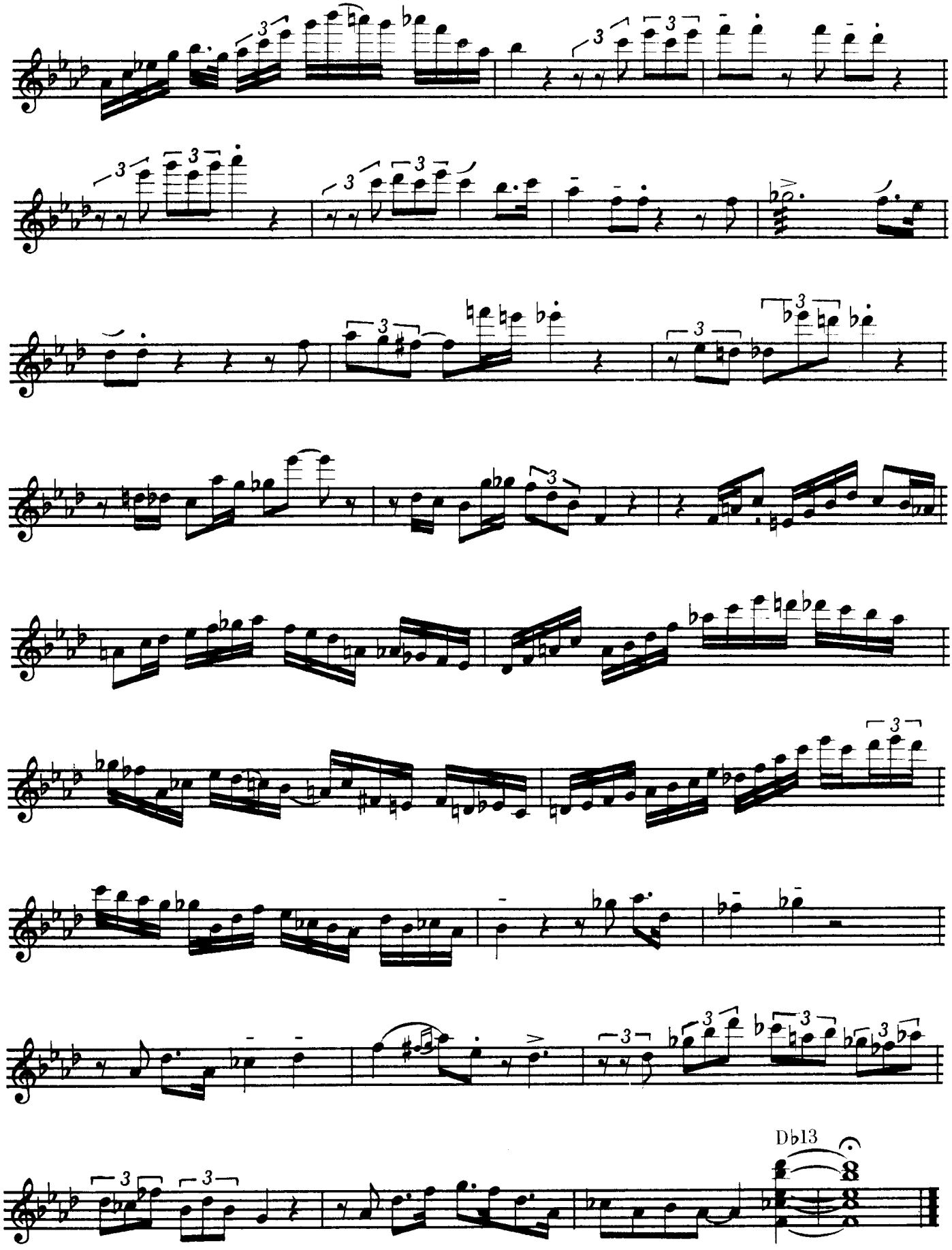

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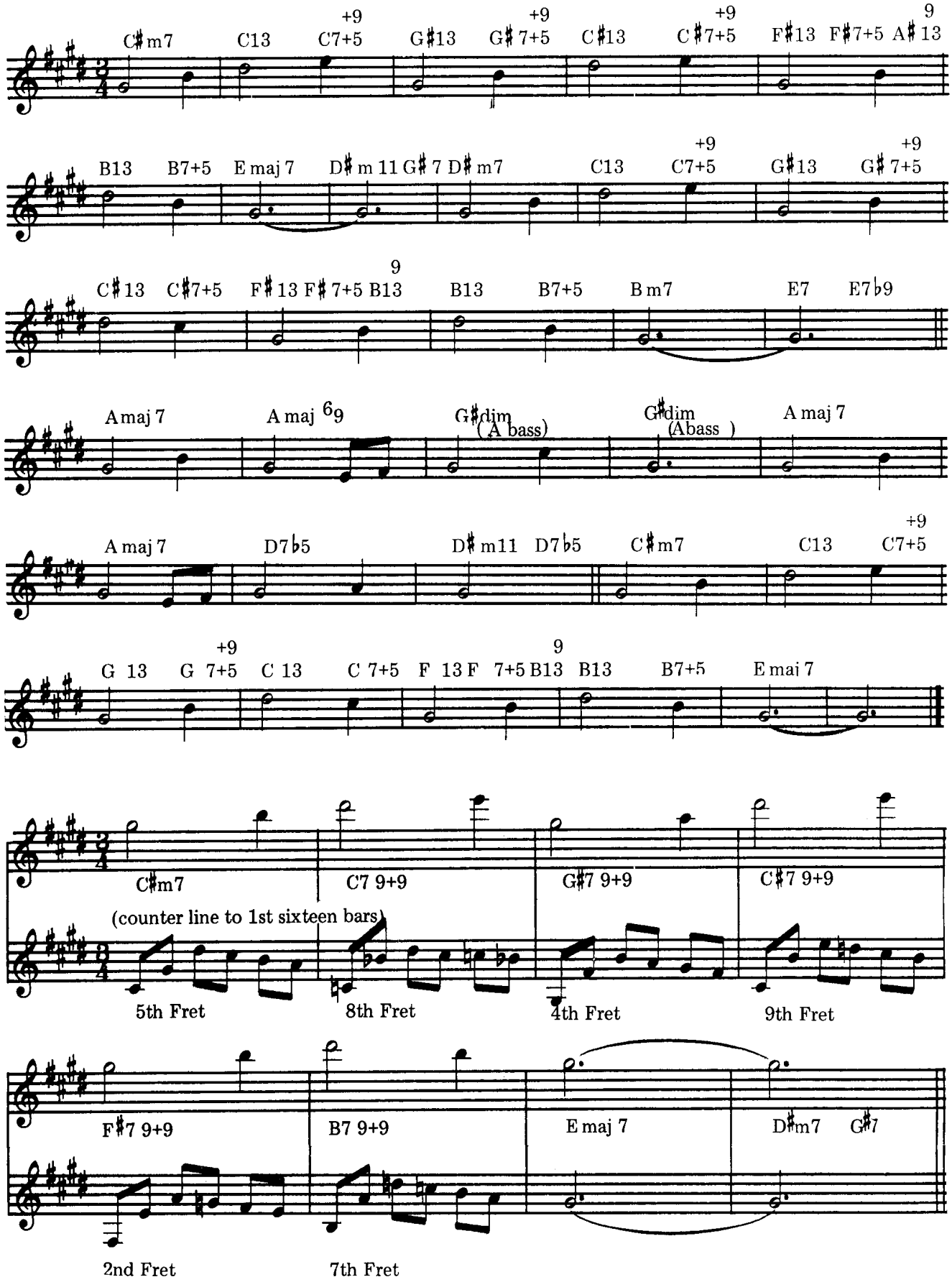
SIMPLICITY

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



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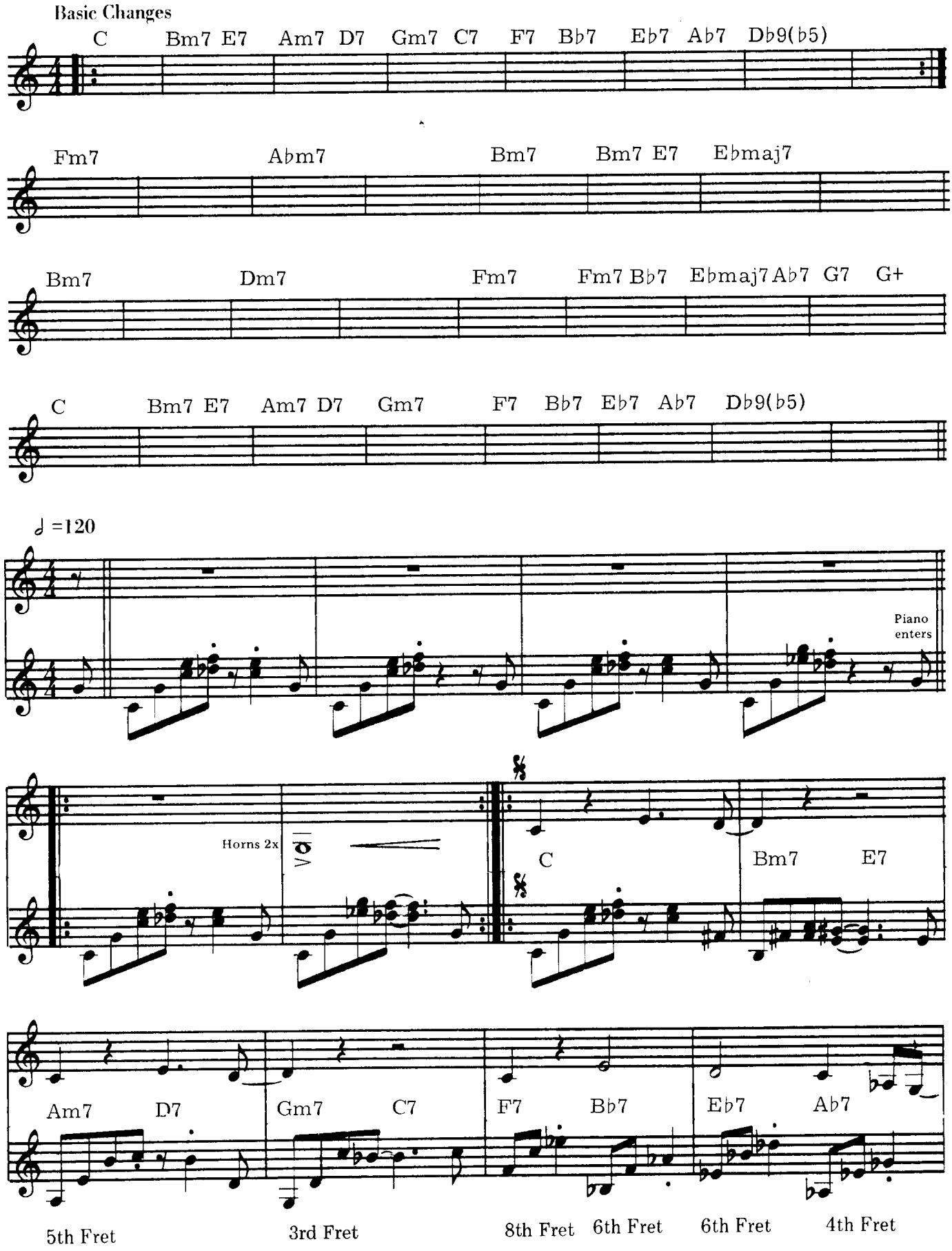
C. E. D.



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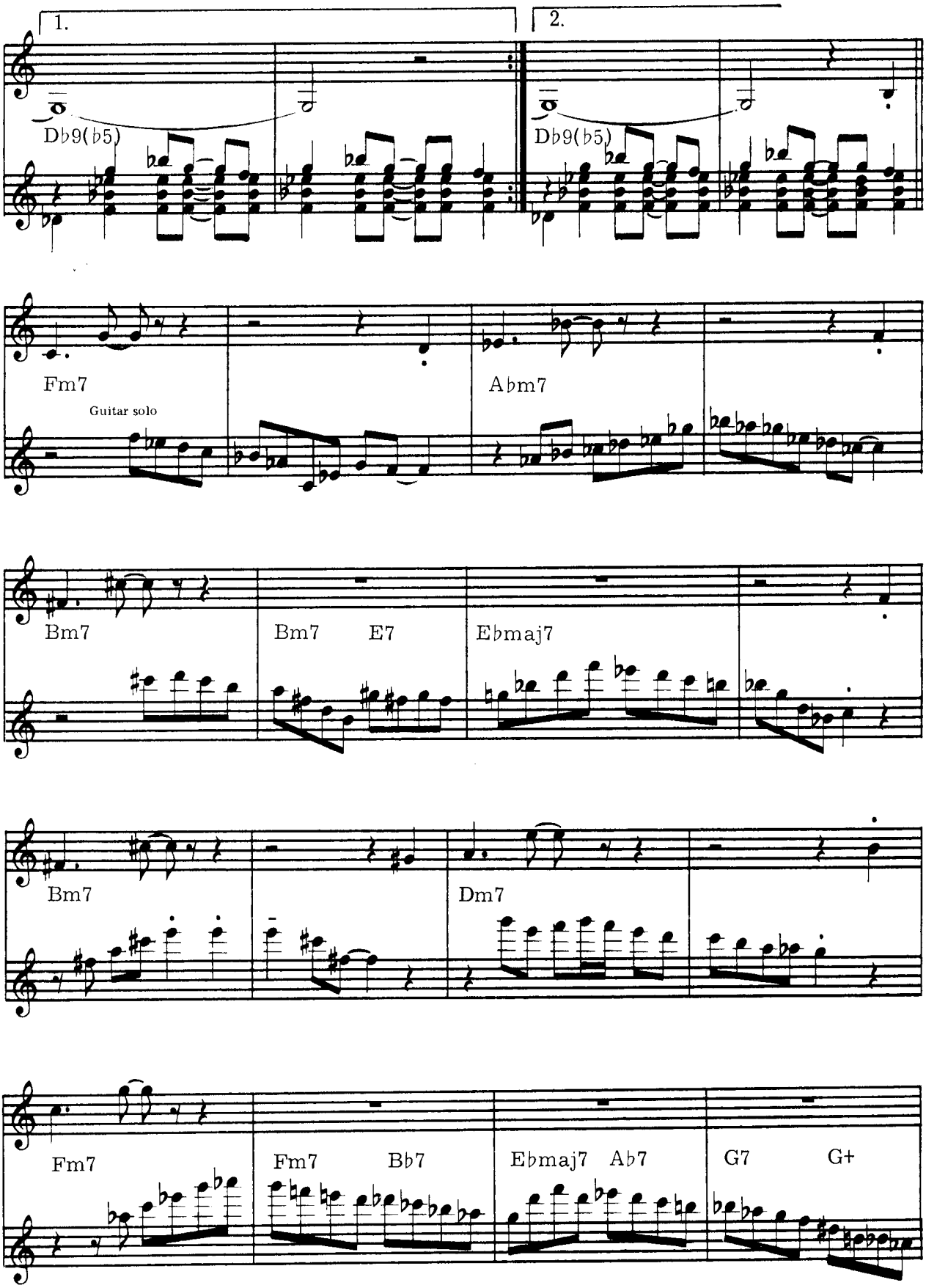

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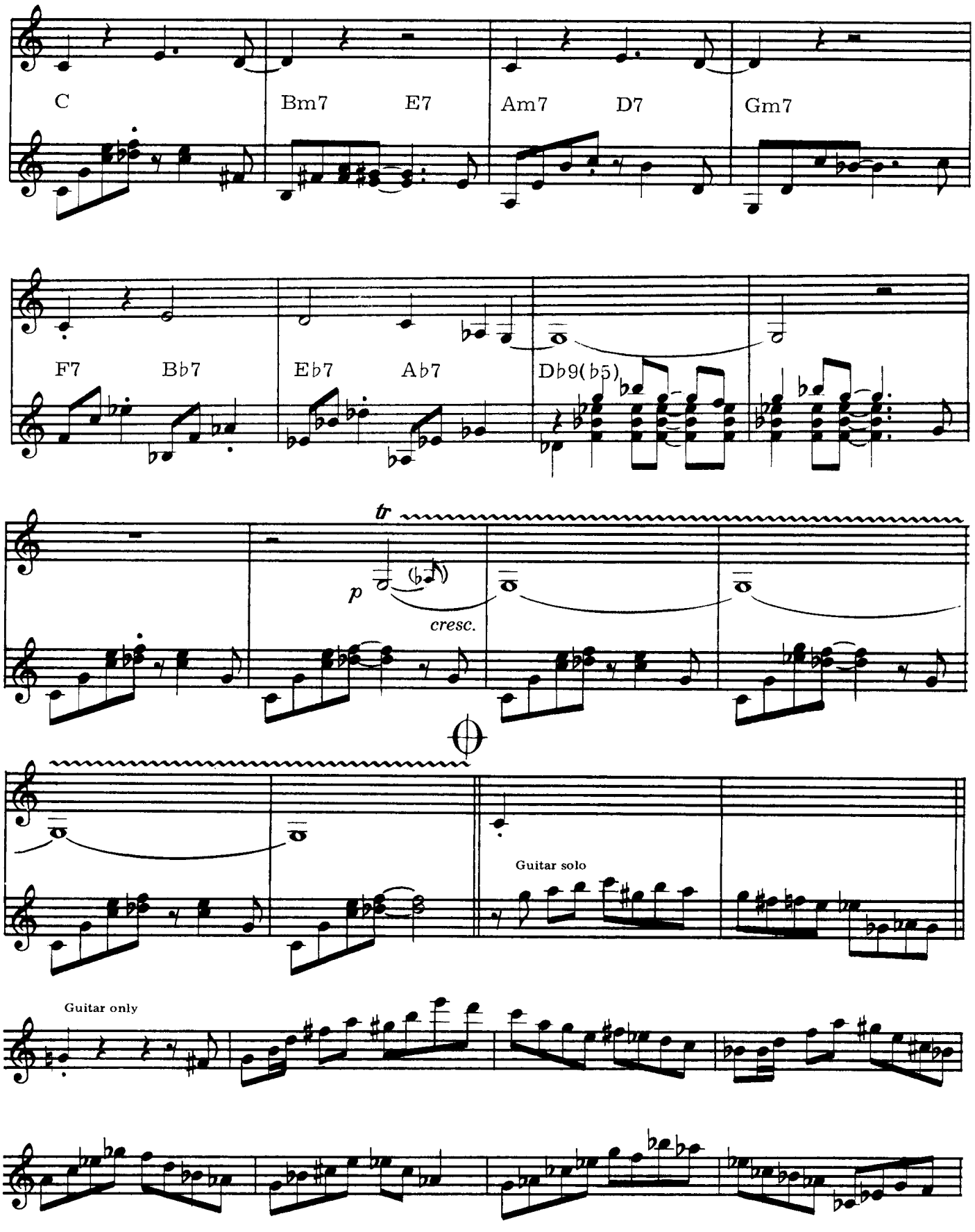

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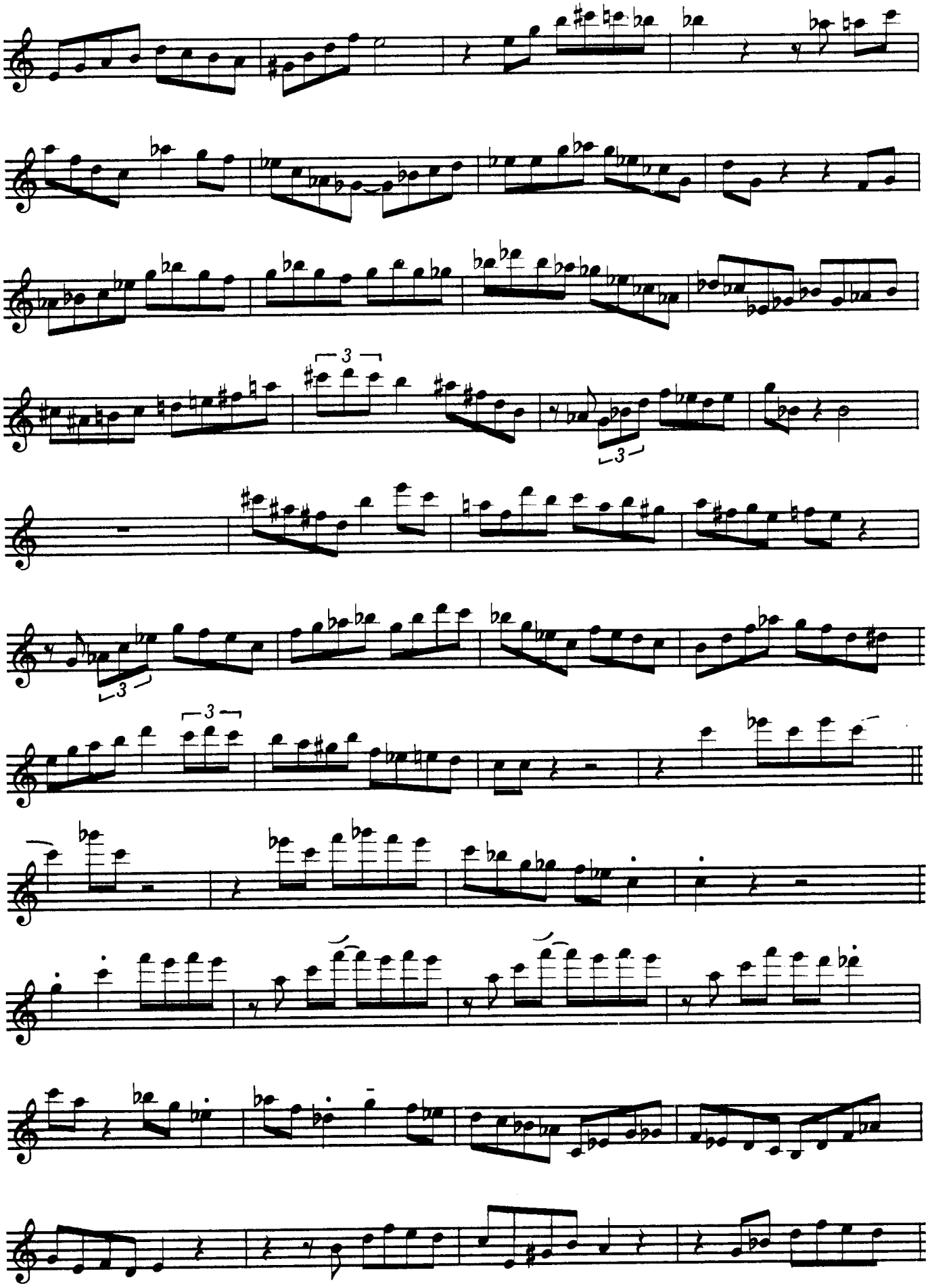

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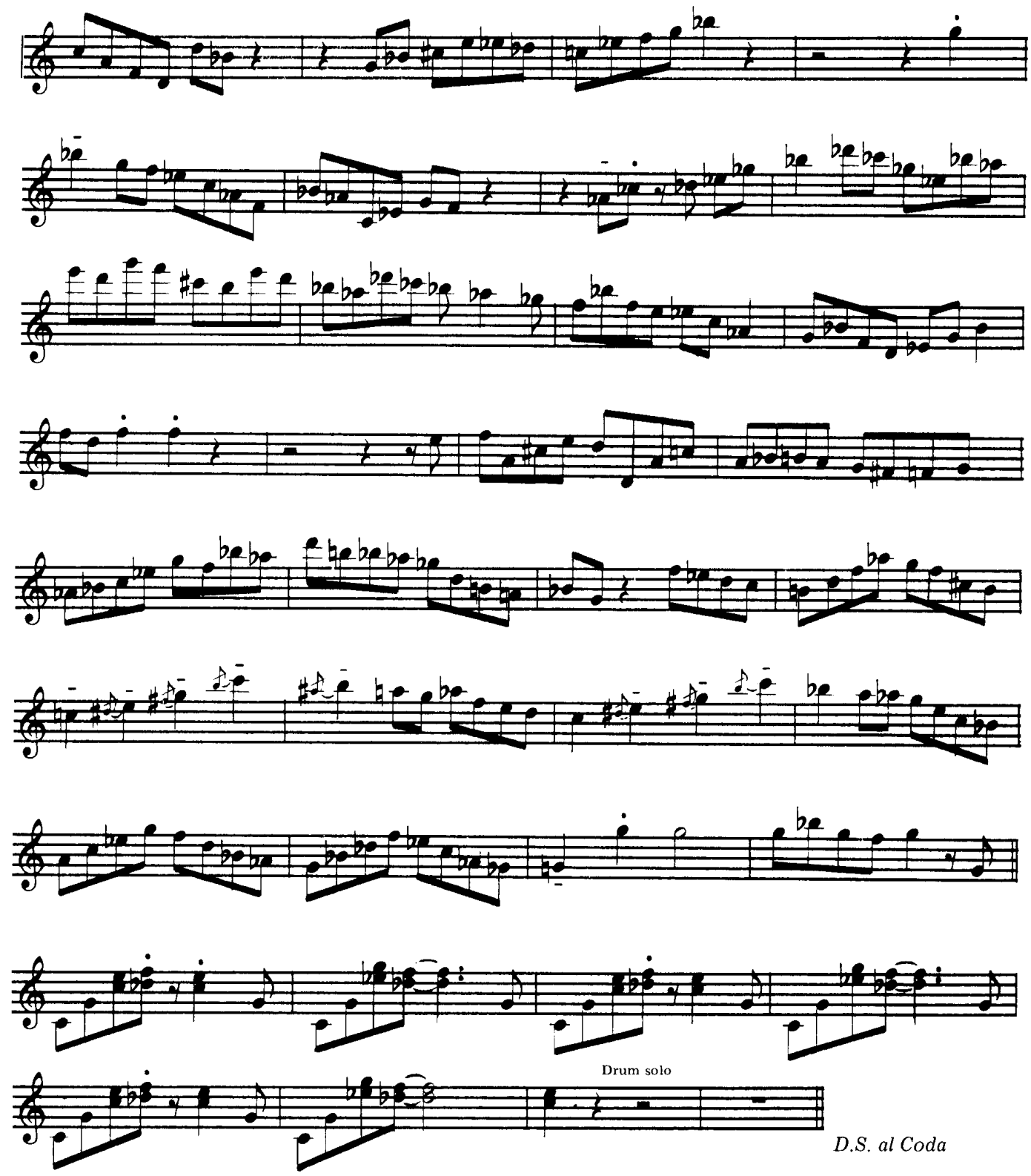

CODA

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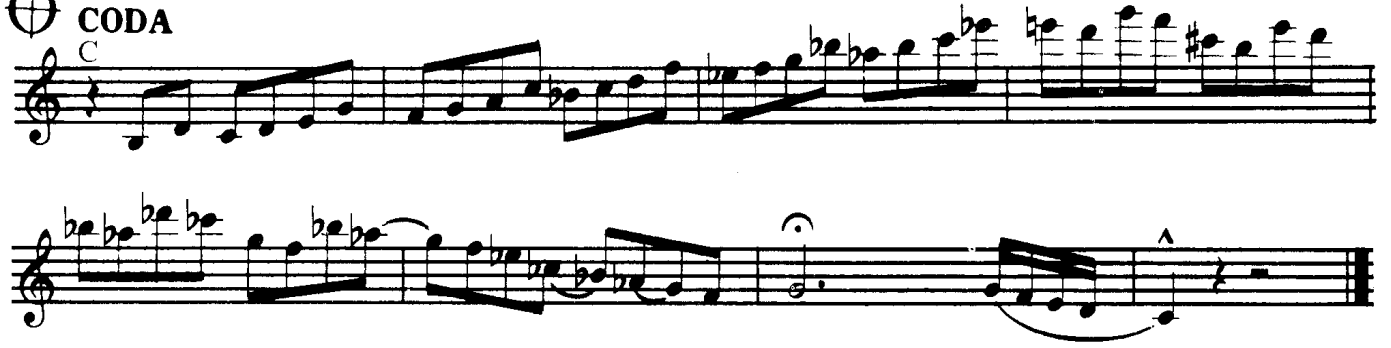
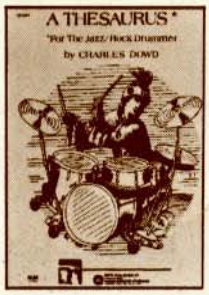
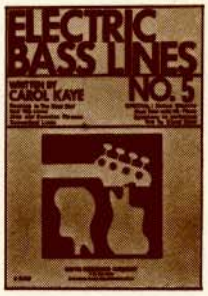
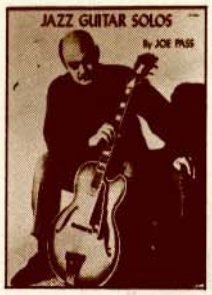
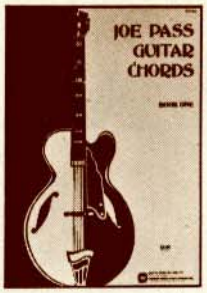


SOLOS, COMBOS & HOW TO'S FROM GWYN!









BRASS

THE CAT ANDERSON TRUMPET METHOD—Anderson TF2014/3.95

DRUMS

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ROY'S NASSAU - Slow Blues (Intermediate) JF2024/7.00

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HARMONIC EXERCISES FOR PIANO—Fischer PF2010/4.50

JAZZ ROCK FOR KIDS—Collins PF2012/5.50

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