

Contents

Introduction	iv
PART ONE: HARMONY	1
Chord Construction	1
Chord Embellishment	2
Chord Substitution	3
Chord Connection	5
Symmetric Chords	7
PART TWO: MELODY	11
Chord Scales	11
Altered Scales	15
Ear Training	16
Whole Tone Scales	22
Chord Resolutions	24
Improvising	32
Blues	35
Minor blues	37
Modern Blues	39
Rhythm Changes	45
3/4 Blues	50
Solo	55
Biographies	59

Introduction

Classical guitarists have had a few hundred years in which to evolve an organized, disciplined approach to playing: a "proper" method. The plectrum guitar, like jazz, is a product of this century, and the electric guitar is so recent an innovation that we're only beginning to recognize its possibilities as a legitimate instrument.

The early guitar players combined elements of the classic style with banjo or mandolin picking techniques to form a sort of guitar method. When I started learning to play, the instrument books available were very limiting.

Some thirty years later, when I began to have the time and inclination to teach a few students, I was shocked to discover that the situation had improved only slightly. With a couple of worthy exceptions, there was virtually nothing in existing guitar literature designed for the working musician, teacher, or even for the "middling" guitarist.

Experience is unquestionably the best teacher, but it should not be the serious student's only access to new knowledge. This slim volume is the first in a series of attempts to bridge the current gap between what is known and what is in print about playing guitar.

Music is an enormous subject, and no one can claim to know everything about it. Bill and I have spent, between us, about seventy years as working guitar players, and we're still learning. Our goal in this book, and in those to follow, is simply to share with you what we've managed to learn thus far.

The emphasis here is on improvisation, which seems the most neglected and widely misunderstood area of modern music, and on the ear training essential to mastery of that gentle art.

The chapters on chords, theory and harmony have been condensed from an original manuscript which was several hundred pages in length. These subjects will be treated in greater detail in subsequent volumes, as will the elements of technique, style, solo development, chord-melody solos, and much more about improvising.

No book can substitute for your own experience...there are too many things you can learn on a stand that cannot be translated into printed words. If this book provides a few new ideas, a different approach or a fresh viewpoint towards your playing, then it is a beginning...a good first step in what is hopefully the right direction.

May it please you.

A handwritten signature in black ink that reads "Joe Pass". The script is fluid and cursive, with the first letters of "Joe" and "Pass" being capitalized and prominent.



PART ONE: HARMONY

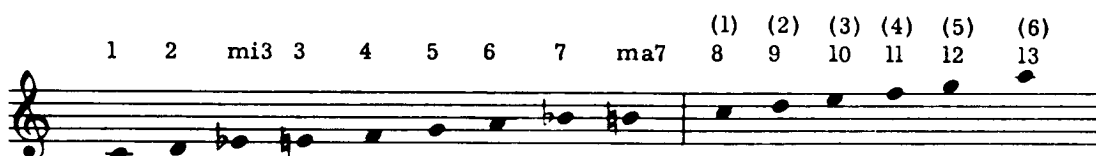
Intelligent improvising depends on a working understanding of the relationship between chords and melodic lines. The purpose of this section is to provide the necessary harmonic foundation for the solos in Part Two.

The chordal theory is presented in its briefest form, as it directly relates to the guitar. If some of the explanations differ from those in "formal" theory books, you're free to change the words to suit your own way of thinking. It is the idea that's important, not its explanation.

This material is designed more as a reference than a method. If these ideas are **TOTALLY** new to you, there may be other books you might investigate before finishing this one.

CHORD CONSTRUCTION

The C Major/Minor Scale



MAJOR CHORDS: add chord NAME to basic triad

major	1 3 5 (basic triad)	C	C E G
major 6th	1 3 5 and 6	C6	C E G A
major 7th	1 3 5 and ma7	Cma7	C E G B
added 9th	1 3 5 and 9	Cadd9	C E G D
major 9th	1 3 5 and ma7 and 9	Cma9	C E G B D
6th/9th	1 3 5 and 6 and 9	C6/9	C E G A D

SEVENTH CHORDS: add chord name to a 7th (or 9th) chord

7th	1 3 5 7	C7	C E G Bb
9th	1 3 5 7 and 9	C9	C E G Bb D
11th *	1 3 5 7 (9) and 11	C11	C E G Bb (D) F
13th **	1 3 5 7 (9) and 13	C13	C E G Bb (D) A

* in most guitar inversions, the 3rd is omitted from 11th chords. The 9th is often omitted from both 11th and 13th chords.

** in theory, a 13th chord also contains the 11th, but that tone is normally omitted in guitar fingerings.

MINOR CHORDS: add chord name to basic triad

minor	1 mi3 5 (basic triad)	Cm	C Eb G
minor 6th	1 mi3 5 and 6	Cm6	C Eb G A
minor (ma7th)	1 mi3 5 and ma7	Cm+7	C Eb G B

MINOR SEVENTH CHORDS: add chord name to a m7th chord

minor 7th	1 mi3 5 7	Cm7	C Eb G Bb
minor 9th	1 mi3 5 7 and 9	Cm9	C Eb G Bb D
minor 11th	1 mi3 5 7 and 11	Cm11	C Eb G Bb F

DIMINISHED SEVENTH chords are built by flatting all but the root of a 7th chord.

C7	1 3 5 7	C E G B \flat
* C $^{\circ}$	1 \flat 3 \flat 5 6 (\flat 7)	C E \flat G \flat A (B $\flat\flat$)

* may be written: Cdim, Cdim7, C7dim, C $^{\circ}$, C $^{\circ}$ 7, C7 $^{\circ}$

The word “AUGMENTED” in a chord name normally applies to the sharpened (augmented) 5th chord tone. **

C+, Caug	1 3 \sharp 5	C E G \sharp
C+7, C7+, C7aug	1 3 \sharp 5 7	C E G \sharp B \flat

** EXCEPTION: the AUGMENTED ELEVENTH chord is a regular 11th chord, but the 11th is sharpened.

C+11	1 3 (5) 7 (9) \sharp 11	C E (G) B \flat (D) F \sharp
------	---------------------------	----------------------------------

ALTERED CHORDS (sharp or flat 5th or 9th): just do as instructed.

C7+5-9	1 3 \sharp 5 7 \flat 9	C E G \sharp B \flat D \flat
C13-5-9	1 3 \flat 5 7 \flat 9 13	C E G \flat B \flat D \flat A

“SHORTCUT” CHORD SYMBOLS

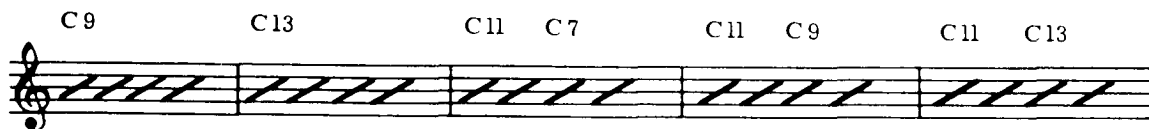
Cma7	C Δ 7
Cma9	C Δ 9
Cm7	C-7
Cm7-5	C ϕ

CHORD EMBELLISHMENT

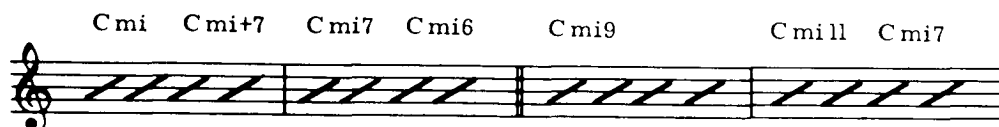
MAJOR CHORDS: add 6, ma7, 9 and (in blues) 7. To C major chord add the notes A, B, D or (blues) B \flat . For C major, play:



SEVENTH CHORDS: add 9, 13 or use 11 in sets: 11 to 7, 11 to 9, 11 to 13. To C7 add the notes D, A, or F. For C7, play:




MINOR CHORDS: add 6, 7, ma7, 9 or 11. To Cm add the notes A, B \flat , B, D or F. For Cm, play:



ALTERED CHORDS: the 5th may be sharpened or flatted in any chord.
the 9th may be sharpened or flatted in 7th chords.

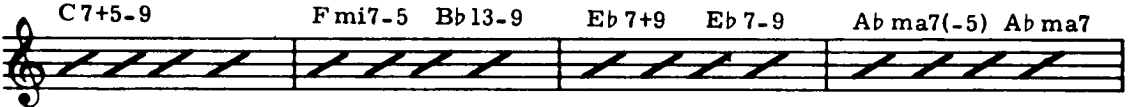
This sequence:

C7 Fmi7 Bb7 Eb7 Ab



may be played:

C7+5-9 Fmi7-5 Bb13-9 Eb7+9 Eb7-9 Abma7(-5) Abma7



Reduce all chords to their basic form:

Cma7, C6, Cma9, C6/9	reduce to C MAJOR
C9, C11, C13-9, C9-5	reduce to C SEVENTH
Cm7, Cm9, Cm11, Cm7-5	reduce to C MINOR

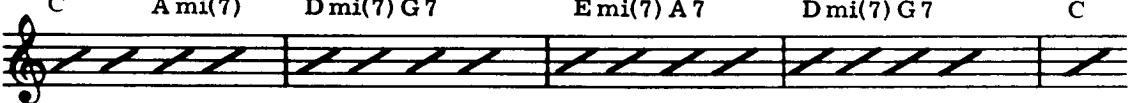
CHORD SUBSTITUTION

MAJOR CHORDS: Substitute RELATIVE MINOR or SECONDARY RELATIVE MINOR chords. For C use Am or Em

Optional:

C F G7 C A7 Dmi G7 C

C Ami(7) Dmi(7) G7 Emi(7) A7 Dmi(7) G7 C



MINOR CHORDS: Substitute RELATIVE MAJOR. For Am use C

This:

becomes:

C Ami Dmi G7 C

C C F G7 C



SEVENTH CHORDS: Substitute DOMINANT MINOR. For C7 use Gm

This:

becomes:

E7 A7 D7 G7

Bmi7 E9 Em11 A9 Ami Ami+7 Ami7 D9 Dmi9 G13-9




This rule may sometimes be reversed, as shown below:

This:

becomes:

C C7 F Fmi C

Cma7 Gmi7 C7-9 Fma7 F6 Fmi7 Bb9 Cma7



ALI. CHORDS: Substitute any chord which has as its root the FLAT FIFTH of the original chord.
For C use G \flat . The type of chord used (major, minor, seventh) depends upon the
desired harmony. A few examples:

Gma7 E mi7 A mi11 D7

B mi7 B \flat 7 A mi11 A \flat 7-5

Gma7 B \flat 9 E \flat ma7 A \flat 7-5

G6/9 B \flat 13 E \flat ma7 A \flat ma7-5

In places where the melody indicates no STRONG preference for chord type (as in the last two "turnaround" measures of a song where no melody exists), seventh chords may replace minors. Each of the following examples could be played in place of C Am Dm G7:

Cma7 A mi7 D mi9 G13

Cma7 A7+ D mi9 G7+

Cma7 A7+5 -9 D mi9 G7+5 -9

Cma7 A7+5 +9 D13 G13

E7+9(+5) A7+9 (-9) A \flat 7+5+9 (-9) G7+5+9 (-9)

Cma9 A13-9 D7+9 G13-9

A11 A13 A7+ D13(-9) G13 G9+5

E7+9(+5) A7+5 -9 D13 G13

E7+9 A13 D7+9 G13

Cma9 E \flat 13 A \flat ma7 D \flat 6/9(qua7)

SUBSTITUTE PATTERNS

The following patterns substitute for C major. There are many possible variations, so experiment.

Cma7
Dmi7
Emi7
Fma9
C⁶/9

Cma7
Dmi11
Emi7
Dmi9(11)
Cma7

variation:

Db 7+9(11)
Cma9

If C is moving toward G7, use this, or variations on it:

Cma7
Dmi7
Emi7
Ebmi11
Dmi7
G7+9

CHORD CONNECTION

SEVENTHS connect dominants, as shown below:

Optional:

E
E7
A
A7
Dmi
Dmi7
Gmi
Gmi7
C
C7
F
F7

AUGMENTED chords also connect dominants:

D
D+
G
G7+
C7
C7+
F
F7

DIMINISHED chords connect subdominants. Use the diminished chord with the SAME NAME as (1) the chord being entered or (2) the chord being left:

C
Cma7
C7
F
Fma7
F7
C
Cma7
C7
G
G7
G9

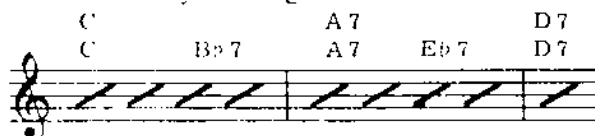
DIMINISHED chords also connect chromatically:

C
C#°
Dmi7
Dmi7
Eb°
Emi7
Emi7

MINOR chords connect the subdominant chord to the tonic chord:



ALL chords may be connected by moving into the chord from a half-step (one fret) above or below:



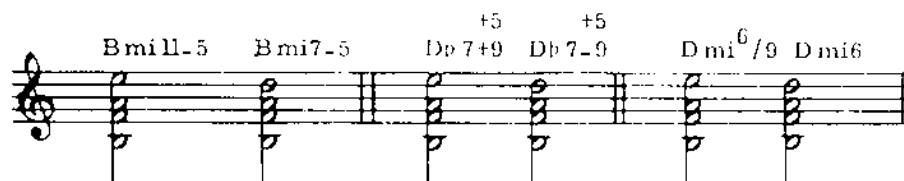
Here is a blues to illustrate the half-step (one fret) connection principle. The whole thing can be played using this one fingering:



Use other fingerings if you like. Try Am7 or A7+5±9 in the 9th measure.

Track 2

These are more than just one-fret "slurs". The "pickup" chord is D7 + 5 + 9, moving down to G13 and G9 in the 1st measure. The final chord in that measure is G7 + 5 + 9 or D913/D99. Analyze these chords:



BACK-CYCLING

Another way to add harmonic interest to a chord pattern is to “back-cycle” through the order of dominants (cycle of fifths). This should illustrate:

C			C7	F
variations:				
C			Gmi C7	F
C		A mi D7	Gmi7 C7	Fma7
Cma7	E7	A mi7 D9	G mi7 C9	F ⁶ /9
C ⁶ /9	Bmi7-5 E7+9	A mi7 D7-9	G mi9 C13-9	Fma9
Cma9 C ⁶ /9	Bmi7-5 Bb7-5	A mi11 Ab7-5	G mi11 Gb7-5	Fma7

NOTE: The principles of chord embellishment, substitution and connection are **THEORETICALLY** applicable to any given chord pattern. You'll find that some of them work nearly all the time, and some others less frequently. Try to use them in songs, and **LISTEN!** Your ear will tell you when it's right.

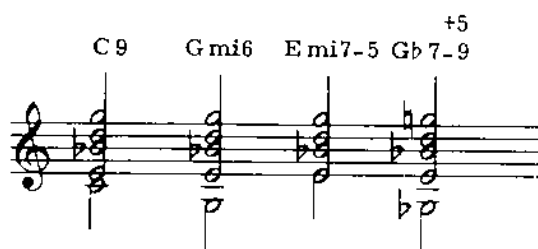
SYMMETRIC (CHROMATIC) CHORDS

Most chords can be moved up or down the fingerboard in almost any interval (half-steps, whole-steps, major or minor thirds) PROVIDED that the final chord in the symmetric sequence resolves properly into the following chord.

This study uses a single fingering throughout:

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation includes various accidentals (sharps, flats, and naturals) and rests. The system concludes with a double bar line.

Analyze the chords below. The top four tones in each are identical. Depending upon the bass-line used, the study above could be played against C7, Gm, Gb7 or Em chords.



If that study were played against a C7 chord, the bass-line could move symmetrically with the chords, or just pedal a "C" note:



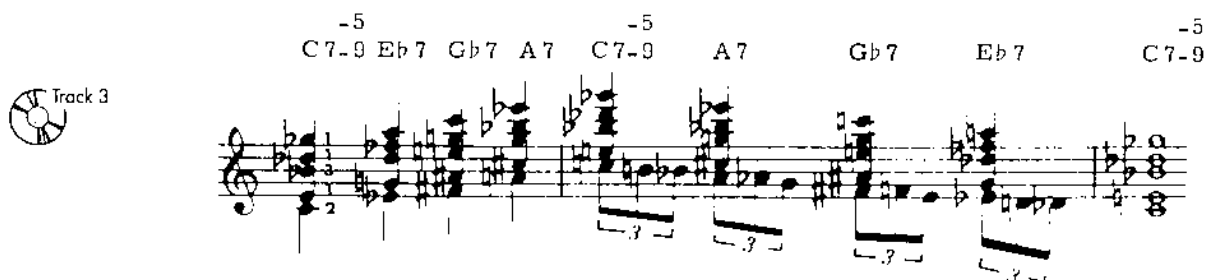
For the same chord (C7 -5) the G♯ bass note could move up with the chords, or be sustained as a pedal tone in the rhythm section:



"DIMINISHED" CHORDS

You know that a Diminished 7th chord moves up or down the fingerboard in minor third intervals. The same is true of ANY chord which has a "diminished" character (7 ♭9, 7 ♭5, 13 ♭9, 7 ♭5 ♭9, etc.)

C7 ♭5 ♭9 up and down in minor thirds:



The "C7" chord in the study above could resolve into an F chord at any of the "C7" points, or from either of the "Gb7" points. The "Eb7" and "A7" chords would not resolve well into F.

You needn't limit the symmetric motion to minor thirds. In the next study, F7 ♭9 moves quite a lot before resolving into B♭7 ♭9:



Add appropriate bass-notes to hear the true chord sound.

The next study is basically B7 to E7 to A7 to D7:

Track 5

-5 B7-9 B7 -5 E7-9 A7 -5 A7-9 D7 -5 D7-9

Track 6 In symmetric harmony, the chords move from one "good" point to another. What takes place between those points is up to your ear.

F13 up in minor thirds:

F13

F13 Ab13 B13 D13 F13

Try the same thing with F13-9:

F7+5+9 or B13 down in minor thirds. Resolve F7 into Bb, B13 into E:

Dm7 to G7 to C:

Dm7-5 G7+5+9 (-9) Cma9

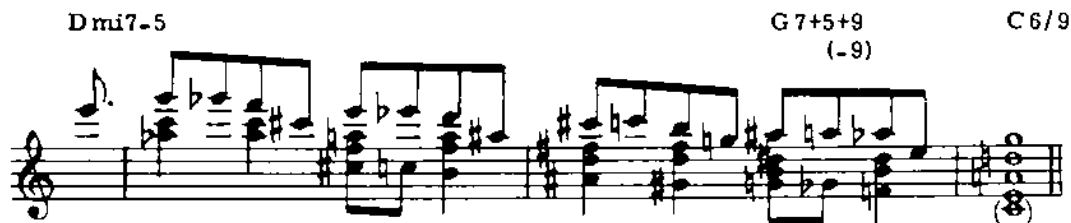
This fits	Fm6	to	Abm6	to	Ebma7	Reduce:	Fm/Abm	to	Eb
	Fm6	to	Bb11-9	to	Ebma7		Fm/Bb	to	Eb
	Dm7-5	to	G7+5-9	to	Cm9		Dm/G7	to	Cm



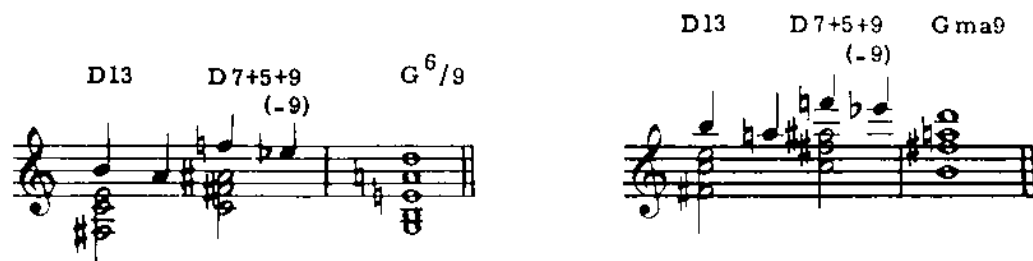
Fm7/Bb7 to Eb or Dm7/G7 to Cm:



Dm7/G7 to C:



D7 to G:



Ab7 to Db:



This study uses an Ebm triad moving symmetrically down in minor thirds. It could fit Ebm, C7, Gb7, Cm or Ab7 chords.

C7 -5- 9 down in minor thirds:



re-phrased:



variation:



These are just a few ideas, to help illustrate the point. The guitar is built a certain way, and lends itself to this kind of chordal thinking. Experiment until you get the feel of it. Your ear will tell you when it's right.

PART TWO: MELODY

Good improvising is humming or singing a melody in your mind while simultaneously playing that melody on the guitar. The sound must be in your ear and in your hand.

One of the goals of this part of the book is to provide you with some basic skills in coordinating the ear/hand relationship. More importantly, the studies and solos are designed to acquaint your ear with more MODERN sounds than are normally included in guitar books. You may have to do a lot of thinking and listening, but with a little effort you can force your ear into new harmonic ground faster than the normal process of on-the-job experience would take you there.

Every study should be transposed to all keys, and played in all possible fingerings and positions on the fingerboard. Studies which cover a range of one octave should be extended to two-octave or three-octave figurations, etc. Work them into your own music, improvise only after learning the patterns. Think in terms of SOUNDS always.

CHORD SCALES



Scale of G major:

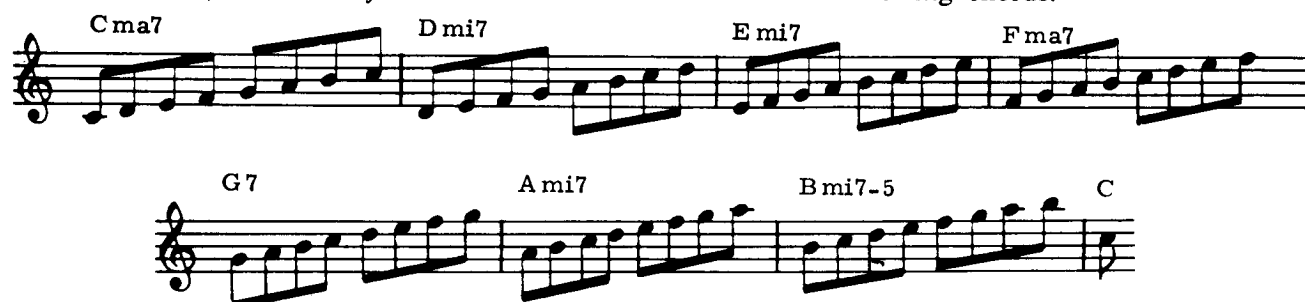


Altered to fit G7 chord:



Chord scales are formed by altering the root scale to conform to the SIGNIFICANT chord tones. When playing against a G7 chord, the G major scale is altered to include the 7th (F), rather than the ma7th (F#). The chord scale of G7-5 would be altered to include the flat 5th (D \flat).

The G7 chord scale contains no sharps or flats. It is equivalent to the scale of C major. Within certain limitations, the C major scale fits the sound of all the following chords:



Analyze each measure carefully. It will become apparent that the scale of C major does not ALWAYS apply to every chord shown in the example. A breakdown follows:

First measure fits C, C6, Cma7, Cma9, C 6/9

Second measure fits Dm, Dm7, Dm6, Dm9, Dm11. These sounds apply to any "Dm" chord going to G7 and C.

Third measure fits Em7 when used as Secondary Relative Minor substitute for C. If the chord were Em6 or Em9 the scale would include F# and C# (D major scale.)

Fourth measure fits any F chord (F6, Fma7) used as a substitute for Dm. For a true "F major," sound, the scale would include B \flat (F major scale).

Fifth measure fits G7, G9, G11, G13. All the unaltered "G7" chords going into C major.

Sixth measure fits Am, Am7, Am9 when used as substitutes for C. For Am6 the scale would include F# (G major scale).

Seventh measure fits Bm7-5 going into E7(+5-9) and Am. For this chord, use (a) the Am natural minor scale (same as C major scale) or (b) the Am harmonic minor scale.



Am harmonic minor scale fits these chords:



Combining the minor scales produces results like this:



Minor chord scales may resolve into major chords:



The reverse of that is often (but not always) true. Dm9 and G13, for example, each contain the MAJOR 3rd of C. While those chords may be resolved into a Cm chord, the line will imply a stronger minor sound if they include the MINOR 3rd (Eb). That is, G7+5 to Cm is a more minor-sounding resolution than G13 to Cm.

Minor chord scales are easy to form, if you keep in mind HOW the chord is being used. Notice the different chord scales used for Am in this study:

C major (Am natural minor) scale



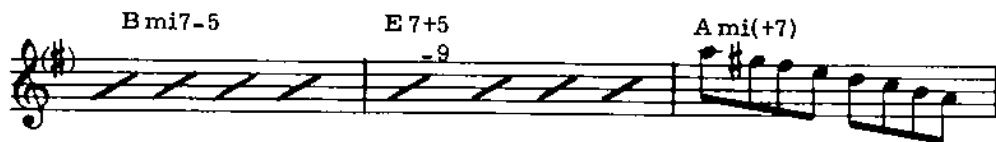
F major scale (Am is secondary relative minor to F)



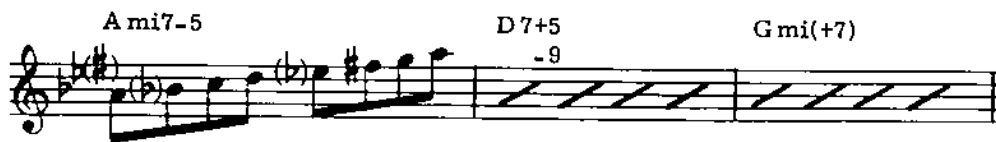
G major scale



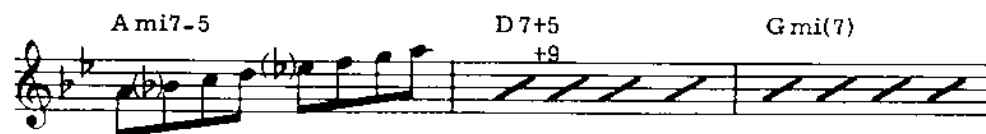
Am harmonic minor scale



Gm harmonic minor scale



Gm natural minor (Bb major) scale



(Ascending) Cm melodic minor scale (Cm6 = Am7 5)



The F# in this last example could be played as F#, to sound like the major 3rd of D7 and the major 7th of G.

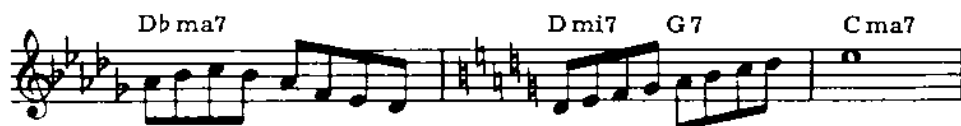
This study illustrates the implied chord-sounds in the C major scale. The scale, played from "C" to "C", sounds like C, Cma7, C6. Played from "D" to "D" it sounds like Dm, Dm6, Dm7, etc.



Below is a standard chord progression, showing the proper chord scales.



Ab major scale ----- Db major scale -----



----- C major scale -----

In the first measure above, the Fm7 chord could also be played using D \sharp instead of D \flat . (Scale of E \flat major).

Another example. In this study, the A7 chord in the 6th measure could be played using the Dm harmonic minor scale. That sounds more like A7 +5 -9:



G major scale ----- Em harmonic minor -----



D major scale ----- C major scale -----

NOTE: Thinking in terms of "equivalent" scales is fine for study purposes, while your ear is learning to "hear" chord scale sounds. When improvising, you should be aware of the chords as separate entities because (as later studies will show) there are certain sounds that might fit one kind of chord (seventh) but not all others (major or minor).

The practical value of these equivalents is that while you may be THINKING of G7, for example, your left hand works in the familiar habit patterns of the C major scale.

ALTERED SCALES Track 11

In the same way that chords can be altered (+5, -5, +9, -9 etc.) the chord scales may also be altered to include those sounds. The following studies move from a "pure" G7 scale to some more modern sounds.

G7 without leaving the chord



This uses both F# and F to heighten the "seventh" feeling:



Here the sharp 5th (D#) is added:



G7 with passing tones (+5, +9, m7)



G7-5



G7 (± 5 , ± 9)



Whole tones for G7 +5, G7 -5



Combination: whole tones and ± 9 , ± 9



G7+5 +9



G7 ± 5 ± 9



Keep your thinking simple on these. Each study has a certain sound of its own, but they are all basically G7 sounds. Think G7.

If some of these sound a little strange, go ahead to the Ear Training studies, come back and try these later.

EAR TRAINING

Most scale studies tend to take the ear away from the basic chord sound. In the following example, only the C major scale is used, but it SOUNDS as if the chords were moving from C to Dm7, Em7, F, etc.

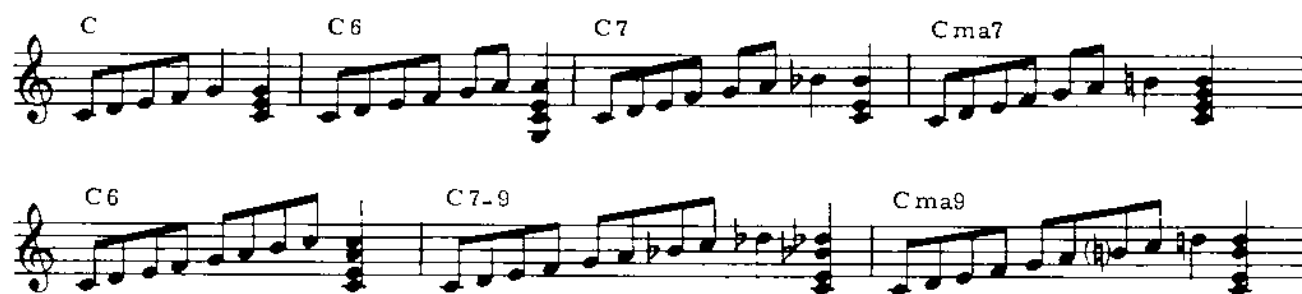


That same scale pattern may be played this way:



It isn't necessary to play the notes exactly as they appear above. Just try to keep hearing the chord root, C.

Another good study for ear training (and developing chord scales) is this one:



Use B \flat in that last measure and play C9. Then play up to E \flat and play C7 \flat 9, and so on.

A variation on the same idea:



Minor scales may be practiced in the same way, but there are three kinds of minor scales. Their differences involve the 6th and 7th scale tones:

NATURAL minor scale (Cm)



HARMONIC minor scale (Cm)



MELODIC minor scale (Cm)



In the following studies, the 6th and 7th scale tones may be played as flats or naturals. The notes which can be played both ways are marked with a "natural" sign in parenthesis (=):



Each line shows a chord, its scale and arpeggio. Recommended practice sequence: chord, scale, chord, arpeggio, chord. Transpose to all keys, fingerings and positions.

MAJOR CHORDS:

SCALE	CHORD	ARPEGGIO

SEVENTH CHORDS:

use D ^b ° for C7-9		

C7+9



C7+9
(-9)



C7-5



There are many variations possible in altered 7th chord scales. A few examples are shown below. Don't spend too much time on these until you've finished the more basic chord scales and arpeggios. This sounds more modern than the "pure" C7-5 scale above. This includes the sharp and flat 5th and 9th:

C7+5+9
(-5-9)



Even more modern sounding. End on different chords for variety:

C7-5 -9 9 +9



C7 (± 5 , ± 9)



C9-5



C9-5(-9)



C7+5



MINOR CHORDS:

Notes preceded by a “natural” sign in parenthesis (♮) may be played as ♭ or ♮. Try all combinations.

SCALE	CHORD	ARPEGGIO

Cm7-5 normally progresses to F7 and Bb or Bbm. Use the natural minor scale (same as Db major) or the harmonic minor scale. Experiment with the optional scale tones marked below:

When in doubt about the variations in altered minor scales, think of where the chords are progressing. Below are three versions of a Cm7-5 chord scale (note key signatures):



to F7 to Bbm



to F7 and Bbm



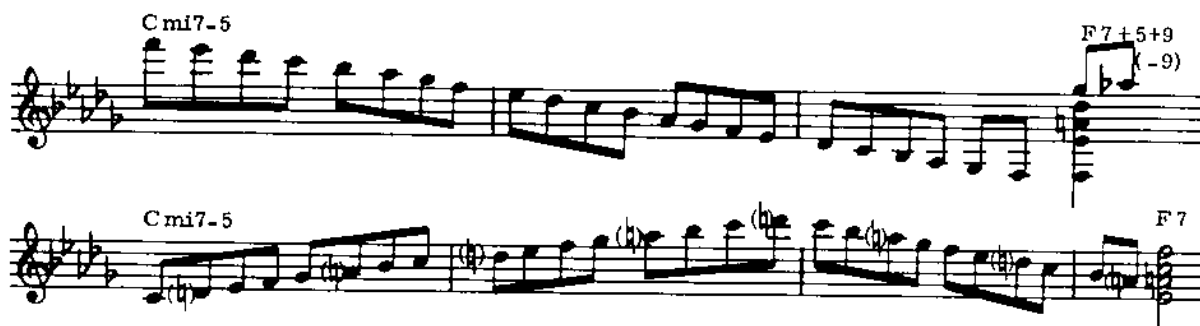
to F7 and Bb(major)

Line 1 uses the Bbm harmonic minor scale. Line 2 uses the natural minor scale (same as D major). In each of these two lines, the F7 chord might be played as F7+5-9.

Line 3 uses the Bb major scale, but G is flattened to conform to the chord sound. The F7 chord might be played as F13-9.

In the following study, line 1 uses Bbm natural minor scale, moving into F7+5-9 and Bbm.

The "D" note in line 2 may be played as D (Bbm harmonic minor scale) or as D#, going into F7 and Bb major.



Start and end these studies on different notes or beats for variety. Here are five variations on the same phrase:

1.



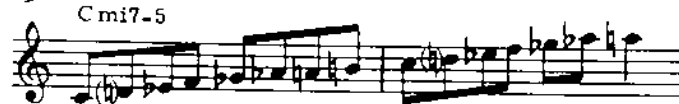
4.



2.



5.



3.



WHOLE TONE SCALES



Whole tone scales may be played over any #5 or b5 chord. Analyze the "C" whole tone scale below:

chord tone: 1 7 #5 -5 3 2 1

C9-5 C7-5 C7+5

The musical notation shows the C whole tone scale (C, D, E, F, G, A) on a treble clef staff. Above the staff, the notes are numbered 1, 7, #5, -5, 3, 2, 1. To the right, three chords are shown: C9-5, C7-5, and C7+5, each with its notes written out.

That scale fits C7+5, C7-5, C+ or C9±5 chords. When the #9 and b9 are used in combinations with whole tone passages, they fit ALL the "C7" chords: C7+5-9, C13-5-9, C7+5+9, etc.

C7+5+9

The musical notation shows the C7+5+9 scale on a treble clef staff, consisting of two lines of notes.

Combinations: C7±5±9

C 7+5+9
(-5-9)

etc.

The musical notation shows two lines of notes for the C7±5±9 combinations, with "etc." written at the end of each line.

The next four examples fit G+, G7+5, G7-5 or basically any "G7" chord:

etc.

The musical notation shows four lines of notes for the G7+5, G7-5, and G+ scales, with "etc." written at the end of the fourth line.



Whole tones move chromatically through dominant passages:

Four musical staves illustrating chromatic movement of whole tones through dominant passages. The notes are: G+, C+, F+, Bb+, etc. (Staff 1); G+, C+, F+, Bb+, etc. (Staff 2); G+, C+, F+, Bb+, Eb+, etc. (Staff 3); G+, C+, F+, Bb+ (Staff 4).

WHOLE TONE BLUES

Musical notation for 'Whole Tone Blues'. The first staff shows a melodic line with triplet patterns over G7, C7, and G7 chords. The second staff is a blank measure labeled 'fill in' and C7. The third staff shows a melodic line with triplet patterns over G7 and D7 chords. The fourth staff shows a melodic line with triplet patterns over C7 and G chords.

Improvise some whole tone combinations in the blank measures, above.

CHORD RESOLUTIONS Track 16

Here are four studies showing the resolution of G7 into C (or C7). Line 4 can go to Cm if the last note is changed to Eb. Lines 1 and 3 could also stay in G7. Try to play the chords with the melody, to help your ear.



G7 to Cm7/F7



"LEAD-IN" NOTES Track 17

In the transition from one chord scale to another, there is a "lead-in" note which signals the point of departure from the preceding chord, and implies the sound of the chord to follow.

In each of these examples, the "lead-in" is the first note in the second measure:

	G	Fmi7 Bb7	Eb
G to Eb			
	G7	Bbmi7 Eb7	Ab
G7 to Ab			
	G7	Bbmi7 Eb7	Ab
G7 to Ab			
	G7	Abmi7 Db7	Gb
G7 to Gb			



Track 18
See what you can do by changing one or two notes:

G7 to G \flat



G7 to D \flat



G7 to B \flat 7



Flat B, E and A in the first measure (above) for Fm7 to B \flat 7

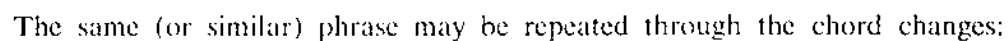
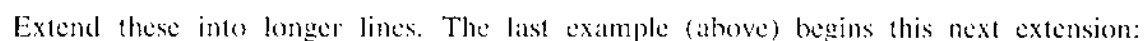
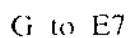
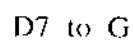
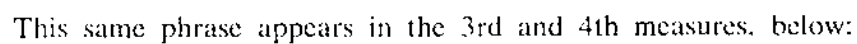


G7 to B \flat 7 (End on different chord tones for B \flat 7 9, etc.)



G7 to B \flat 7 (Try using B \flat , E \flat , A \flat in the first measure for Fm7 to B \flat 7)





G7 C7 F7 Bb7 Eb7 etc.

G7 C7 F7 Bb7 Eb7 etc.

G7 to C or Cm

G7 C Cm

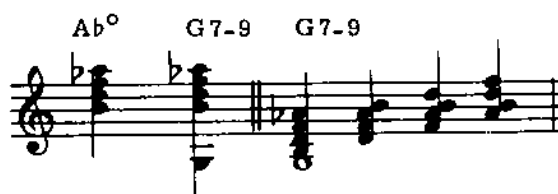
DIMINISHED CHORDS Track 20

E°

F°

Here are five practice patterns, ascending and descending. The first two use only the tones of the diminished seventh chord. The last three involve “slurs” into those tones from a half-step away:

DIMINISHED SUBSTITUTES



Notice the similarity between G7-9 and Ab°. Every 7-9 chord is (with root omitted) equivalent to a diminished chord one half-step higher. That is, diminished-sounding scales may be applied to 7-9 chords, and vice-versa.



Below is a common chord pattern, using 7-9 substitutes for the diminished chord. Note use of #5 in those chords.

G G#° Ami7 D7 G

Gma7 E7-9(+5) Ami7 D13-9 Gma7

G6 E7+5+9(-9) Ami9 D7+9(-9) G6

Gma7 E7-9+5(-5) Ami7 D13-9 Gma9

Gma7 E7-9+5(-5) Ami7 D7-5+9(-9) Gma7

Three more variations on the same pattern (G to G[♯] to Am7 to D7). Note the use of A7⁺⁹ for Am7:

Three staves of musical notation in G major, showing variations on a pattern. The first staff is labeled with chords: G, E7+5+9 (-9), A7+5+9 (-9), and D7+5+9 (-9). The notation consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second and third staves show further variations of the same melodic pattern.

Some 16th-note variations on the first two measures:

Five staves of musical notation in G major, showing 16th-note variations on the first two measures. The first staff is labeled with chords: G, G[♯], and A mi7. The subsequent staves show variations of the 16th-note pattern, with the second staff labeled with G, E7-9, and A mi7. The notation includes beamed 16th notes and rests.

In this study, E7 becomes Bm7-5/E7-9. This gets pretty far away from the original “diminished” sound, but may be used with discretion:

Three staves of music in G major. The first staff shows four measures with chords G, G^{#°}, A mi7, and D7. The second staff shows five measures with chords G, B mi7-5, E 7-9(+5), A mi7(-5), and D13-9. The third staff shows four measures with chords G, A mi7, A mi7-5, and D7+5-9.

CHORDAL THINKING



The chord shown above is Cm7-5. It is also Ebm6 or A^b9 with root omitted. When playing a line against that chord you can THINK in Cm:

or think in A^b: (note key signature)

or in Ebm:

Depending upon where the chord is progressing, you can THINK in terms of what is most familiar to you. Resolve Cm7-5 to F7-9/Bbm. Resolve A^b9 to D^b, and Ebm6 to A^b7/D^b.

Here is a line “translated” from thinking in G to thinking in D \flat . In this particular example, thinking in D \flat results in fewer accidentals, but that should not be your ONLY consideration. Think in terms of LOGICAL chord sequences: G7 \flat 5 to C, D \flat 7 \flat 5 to G \flat .



Some G7 lines. These fit G7 \flat 5, G7 \flat 5, G7 \flat 5 \flat 9, etc. “Translate” each from G to D \flat .



Extend this chord scale:



to this:



Two more examples. Try to play a chord with the melody, to help your ear, and resolve into an appropriate chord: G to C, D \flat to G \flat .



IMPROVISING

One way to develop improvisational skills is to take any common chord pattern and isolate it for study. Each of the following studies shows a chord pattern in the top line. Below it are some improvisations which fit the pattern.

When you've finished these, write out any chord sequence that seems to you a "common" pattern; then improvise.

Ami7 D7 Gmi7

C7 F

Ami D7 Gmi (+7)

Gmi7 C7-9 Fma9

Ami7-5 D7(+5-9) Gmi7-5

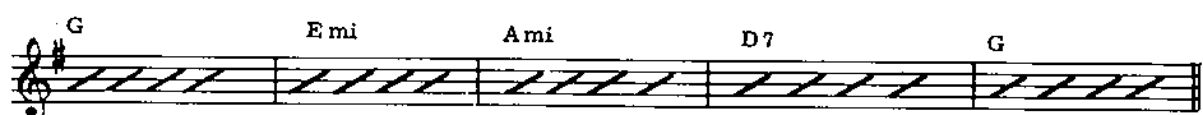
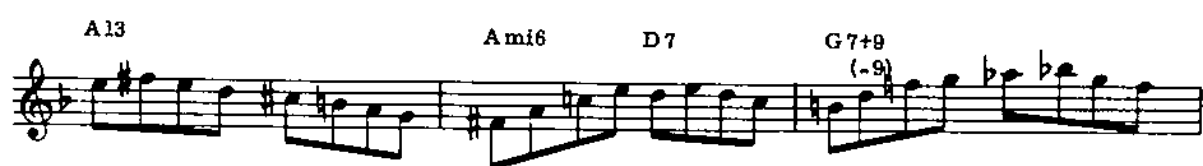
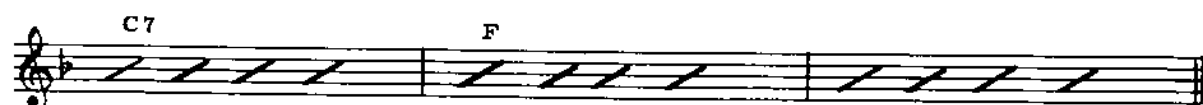
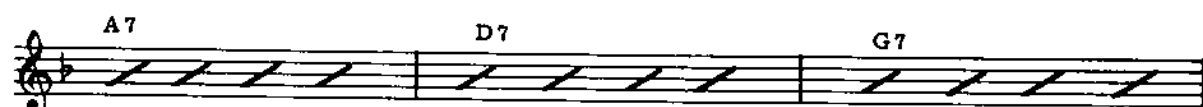
Db9 C+ F

Ami9 D13 D+ Gmi Gmi7

Gmi7-5 C7 F6

Ami7-5 D13-9 Gmi9 G7-5(+9)

8va C7-9 loco F



The next study fits the pattern: G to Em to Am to D7 (one bar each). No chord symbols appear because you are to make your own analysis.

The musical score is divided into two systems, each containing four staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the first four measures, the chords G, Em, Am, and D7 are indicated. The notation includes eighth and sixteenth notes, triplets, and rests. The second system continues the piece with similar notation and ends with a G chord symbol above the final measure.

BLUES

These solos are in straight 8th-notes. By eliminating rhythmic variety, you force the ear into building better melodies. 8th-note studies also tend to avoid the practice of playing memorized licks.

Chord symbols are for your analysis, not necessarily for accompaniment.

C7 +5 F7 C° C C9 Gmi9 C7

F7 C7 +5-5 A7-9

Dmi9 G13

1 C7 A7 Dmi7 G13 G7+

2 C7 +5 F7 +9 C° C

C7 9 13 F9 D7-9 Gmi7 C9 Gmi9 C7-5 C7-5-9

F7 D7 Gmi7 C7 Gmi7-5 C7-9

A7 13 +5 Dmi9 G7-9

1 E7+5+9 A7+5-9 D9 Db13

2 C7 C13

Chords: C7-5, C7, F9-5, F7, C7, C13 -5 +9-9, F9, +5, F7, D7, +5 -5, Gmi 11, C, C+, Bb mi6, Ami, D7, Ab mi, Db7, Cma9, A7+5+9 (-9), Dmi9, G7+5-9, 2 C, G7+5-9, G7-5.

This one is in 16th-notes. It gives you more to play on each chord:

Chords: Gmi7, C7, Gmi7, C7, F, Cmi9, Cmi7, F9, G7-5, C, C13-9, C7+9 (-9), C7-5, F7, G7+5 (-5), +9 (-9), C, A7+5+9 (-9), Dmi, A7-5, Dmi +7, Dmi7, Dmi7-5, Ab7+, G7+, C7, Eb13, Ab7, Db9.

MINOR BLUES

Chord symbols are for analysis, not accompaniment:

The musical score is written on 12 staves, each containing a line of music with various chord symbols above it. The key signature is two flats (Bb and Eb). The time signature is 4/4. The chords are as follows:

- Staff 1: Cmi, G7, -9 +9, Cmi, C7, -9 +9
- Staff 2: Fmi, G7+9 (-9), Cmi
- Staff 3: Ab9, 13, -5, G7+9 (-9), Cmi, D7-9, G7-9
- Staff 4: Cmi, C7
- Staff 5: Fmi, Dmi7-5, G7+5+9 (-5-9), Cmi, D7-9
- Staff 6: G7(+5-9), Cmi, 6, 7, Ab7(13), G7, D7-9, G7-5-9
- Staff 7: Cmi, Dmi7, G7-9, Cmi, C7-9
- Staff 8: Fmi, Fmi9, G7+9 (-9), Cmi
- Staff 9: Dmi7-5, D7-9, G7-9, Cmi, G7+

Cmi Dmi7-5 G7-9 Cmi D7-9 G7+

Fmi C7-9 Fmi G7+5 -9 Cmi G7-9 Cmi

D7-9 G7 G7-9 Cmi Dmi7-5 G7+5 (-5)

Cmi Dmi7-5 G7+ Cmi C7-5

Fmi(+7) Dmi7-5 G7+5 -9 Cmi

D7-9 G7+ Cmi Dmi7-5 G7-9

MODERN BLUES

The chords shown below represent one version of blues changes.



Basic: F E mi7 A7 D mi7 G7 C mi7 F7

A

Optional: F ma7 E mi9 A7+9 D mi7 G13 C mi7 F7+9

B

Optional: F ma7 F⁶/9 E mi9 A13 Eb 9-5 D mi9 G13 Db 9-5 C mi11 F13 B9-5

C

Bb Bb mi7 A mi7 D7

Bb ma7 Bb mi7 Eb 9 A mi7 D7+9

Bb ma9 Bb mi7 Eb 13 A mi7 D7-9

G mi7 C7 F D mi7 G mi7 C7

G mi9 C13 F ma7 D7+9 G mi9 C7+9

G13 Db 9+5 C13 C7-9 A7+9 D13 G7+9 C13

There are many possible variations. The chord symbols in the studies are to help your analysis of the melodic lines, but they'll give an approximation of the proper accompaniment.

These are designed to be played consecutively, so the final measure in each chorus may contain the "pickups" for the following chorus.

Chord symbols: Fma7, Emi11, A7+5+9 (-9), Dmi9, G13, Cmi7, F13 (-5)

Chord symbols: Bbma7, Bbmi7, Ami7 (F), A7mi7, Db7

Chord symbols: Gmi7, C7, (-9), Fma7, D7+5, Gmi7, C7+9 (-9)

Chord symbols: Fma7, A7+9 (-9), Dmi, G7, Cmi, F7

Chord symbols: Bbma7, Bbmi7, Eb9, Abma7, Abmi7, Db7

Chord symbols: Gmi7, C7, C7+9, C7, F, Gmi7, C7, F

Chord symbols: Fma7, Emi7-5, A7-9, Dmi7, Dbmi7, Cmi7, F7(+5)

Chord symbols: Bbma7, Bbmi7, Eb7, Fma7, D7-9+5 (-5)

Chord symbols: Gmi7, Gb7(-5), F, D7+9 (-9), Gmi7, C7(+5)

F ma7 E mi7 A 7-9 D mi7 G7 C mi7 F13

Bb ma7 Bb mi7 A mi7 D7 Ab mi7 Db 7

C7 (-9) F ma7 D7-9 G mi7 C7

F E mi7 A7 D mi9 G7 C mi7 F13

Bb ma7 Bb 6 Bb mi7 A mi9 Ab mi7

G mi G mi7 C+ F(A mi7) G mi7 (G7) C7+

D7+9 (-9)

F ma7 E mi A 7-9 +5 D mi7 G7

C mi7 F7+5 Bb ma7 Bb 6 Bb mi(+7) Bb mi7

A mi7 D7 Ab mi7 Db 7 G mi7

G mi9 C7(+5) F6 (D mi) G mi7 C13

F E mi7-5 A7(13) Dmi7 G7(13) Cmi7 F7

Bb (F7) Bb Bb mi7 A mi9 D13 Ab mi7(11)

Gmi (+7) (7) C7(-9) F D7+9 (-9) Gmi7 C7

F E mi7 A7 Dmi7 G7 Cmi7 F7+9 (-9)

Bb Cmi7 C#° Bb 6 Bb mi7 (11) (9) Eb 7(13)

A mi7 Ab mi7

Gmi7 C7 C13 C7+9 -9 (+5)

F A mi9 D7+9 +5 Gmi9 Gmi7-5 C7-9

F E mi7 A7 Dmi G7

Cmi7 F7-5+9 (-9) Bb ma7 Bb 6

Bb ma7 Eb 7 A mi7

Ab mi7 Ab mi9 Gmi7 C7-9 F D7-9 Gmi7 C7

F A7-5 A7+5 Dmi7 G7 Cmi7 F7
 Bb Bb mi (+7) Ami7
 Ab mi6 Gmi7 C13 Gmi 11(9) C7
 Fma7 D7-9 Gmi7 C7

This system contains four staves of music. The first staff has chords F, A7-5, A7+5, Dmi7, G7, Cmi7, and F7. The second staff has Bb, Bb mi (+7), and Ami7. The third staff has Ab mi6, Gmi7, C13, Gmi 11(9), and C7. The fourth staff has Fma7, D7-9, Gmi7, and C7. There are triplets in the second and fourth staves.

F A7+9 (-9) (+5) Dmi9 G7 +5 13
 Cmi7 F7 Bb ma7 Eb 9-5
 Ami7 Ab mi7 Db 9 Gmi7 C13
 Gmi 11 C13 F Bb F

fine

This system contains four staves of music. The first staff has chords F, A7+9 (-9), (+5), Dmi9, G7, and +5 13. The second staff has Cmi7, F7, Bb ma7, and Eb 9-5. The third staff has Ami7, Ab mi7, Db 9, Gmi7, and C13. The fourth staff has Gmi 11, C13, F, Bb, and F. There are triplets in the second, third, and fourth staves. The system ends with the word "fine".

Improvise in the blank measures:

F A 7-9 (+5) D mi G 7-5
 C mi F 9 B b C mi 7 F 7-9
 B b mi(+7) E b 7 A mi 7 D 7 (A b 7)
 G mi 7 C 7 F (C 7)

Modern blues are also played against this chord pattern. Use chord embellishment, substitution, etc.

F E mi 7 A 7 D mi 7 G 7 C mi 7 F 7
 B b B b mi 7 E b 7 A b A b mi 7 D b 7
 G b G mi 7 C 7 F A b (7) D b (7) G b (7)

RHYTHM CHANGES

Rhythm changes are normally played at very fast tempos, so the chord patterns vary, depending on the player. The chart shows two BASIC “rhythm” patterns:



(G7+5+9)

(-5-9)

Bb Bb

B° Gmi7

Cmi7 Cmi7

C#° -5-9 F7

D7 (Bb) Dmi7

G7 G7

C7 Cmi7

F7 F7

Fmi7 Bb7

Bb Bb7

Eb Eb

Eb mi E°

1

D7 (Bb) Dmi7

G7 G7

C7 Cmi7

F7 F7

2

Bb Bb

Eb F7

Bb Bb

A mi7 D7

D7 D7

D mi7 G7

G7 G7

Gmi7 C7

C7 C7

Cmi7 F7

F7 F7

repeat first eight bars

As usual, the chord symbols in each chorus represent the harmonic THINKING in the melody line.

Notice the bridge (starting at bar 17) consists of a single two-bar phrase, repeated through the chords:



Chord progression for Track 25:

Bb Cmi7 C7-9 F7+5-9 D7-5-9 G7-9 C7-9 F7-9
 Bb9 Bb13-9 Eb6 A7 D7-9 G7-9 C7+5-9 F7-9
 Bb B° Cmi7 C#° Bb Gmi7 C9 F7+5+9(-9)
 Fmi7 Bb7 Eb Ebmi Bb
 Ami7 D9 D7+5(+9)-5(-9) Dmi7 G9 Db9-5 (G7+5+9)(-5-9)
 Gmi7 C9 C7+5+9-5-9 Cmi7 F9 B9-5 (F7+5+9)(-5-9)
 Bbma9(Dmi7) G7-9 Cmi7 F7-9 D+ G+ C+ F+
 Bb7 Eb7 E° Bb Gmi7 C9 F7+5+9(-9) Bb

Bb Cmi7 F13 Bb ma7 (Gmi9) Cmi7 F9
 Bb7 Eb ma7 Eb mi7(6) Bb ma7 Dmi7 G7 Cmi7 F7
 Bb Cmi7 A7 Dmi7 G7+9 Cmi7 F7+
 Bb Bb9(-5) Eb Cmi7 F13 Bb(ma7)
 D7 (13) Ami7 D7-9 G7 Dmi7 Dmi9 G7
 C7 Gmi7 Gmi9 C7 F7 Cmi7 Cmi9 F7
 Bb ma7 Cmi6 F9 D7 G7 Cmi7 F7+5+9 (-9)
 Bb ma9 (Dmi7) G7+5+9 (-9) Cmi7 F7+5 Bb

B♭ ma7 C mi7 F7-9 ⁺⁵ B♭ (D mi) ⁺⁵ G7-9 G mi7 G♭ mi7

F mi7 B♭7 E♭6 ³ A7 D mi7 G9 C mi7 F7

B♭ D mi7 C mi7 F13 D mi7 G mi9 C mi7 F13

B♭ B♭9 E♭ E♭ mi7 A♭9 B♭

D7+ ⁺⁹ (-9) D mi9 G9+5 (-5) ³

C7 (13) (-5) (+5) (ma7) C7 F13 C mi7 F9

B♭ (G mi7) C mi7 F13 D mi7 G7 C mi7 F7 ³

B♭ B♭7 E♭ ma7 E♭ mi (E°) B♭ ma7 ³

The chords in the unmarked measures are just standard “rhythm” changes. The phrase which begins in bar 8 is re-stated during the next few bars. Don’t over-analyze this: just play it and LISTEN.

B♭ ma7Cmi7F7Dmi7G7+9Cmi7F7

B♭ ma7B♭7E♭E♭mi(Dmi7)B♭ ma7etc.

Cmi11F9B♭

D+7G+7

C+7F+7

Finish the chorus with something of your own. Below are two examples of two-bar phrases which can be repeated through a line of dominant 7th chords. Try them on the bridge, above.

D7G7C7

etc.

D7G7

etc.

3/4 BLUES

This is another set of blues changes, in 3/4 time.



Track 26

Chord progression for Track 26 (3/4 Blues):

- Measure 1: G
- Measure 2: F# mi7-5
- Measure 3: B7(-9)
- Measure 4: E mi7
- Measure 5: A7
- Measure 6: D mi7
- Measure 7: G7
- Measure 8: C
- Measure 9: C mi7
- Measure 10: F7
- Measure 11: Bb
- Measure 12: Bb mi7
- Measure 13: Eb7
- Measure 14: Ab
- Measure 15: A mi7
- Measure 16: D7
- Measure 17: B mi7 / G
- Measure 18: Bb7(-5) / E7
- Measure 19: Eb ma7 / A mi7
- Measure 20: Ab7(-5) / D7

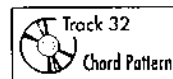
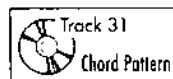
The solos are designed to be played consecutively, so the last bar in each chorus may contain the "pickups" to the ensuing chorus.



INTRO:

Chord progression for Track 27 (Intro):

- Measure 1: B mi7
- Measure 2: Bb13
- Measure 3: Eb ma7
- Measure 4: D7+5(+9) (-5)(-9)
- Measure 5: G ma9
- Measure 6: F# mi7-5
- Measure 7: B7-9
- Measure 8: E mi7
- Measure 9: A7-5 A13
- Measure 10: D mi7
- Measure 11: G13-9
- Measure 12: C ma7
- Measure 13: (6)
- Measure 14: C mi7
- Measure 15: F9



Bb ma7 Bb mi7 (+7) Eb 7

Ab ma7 Ami7(6) D13

Bmi7 E7+5(+9) (-5)(-9) Eb mi9 Ami7-5 (D7)

G F# mi6/B7 F# mi7-5 B7-9

E mi (+7) E mi7 A7 D mi7 G7 +9 (-9)

Cma7 Cmi7 (+7)

Bb ma7 Bb mi (+7) Bb mi7 3 Eb 7

Ab ma7 Ami7 3 D13 (-5)

Gma7 Fmi(+7) Bb 9 Eb ma7 D7+5-9

G B7-9
 Emi7 A9 A7-9 Dmi7
 G7 Cma7
 Cmi7 F7 Bb
 Bb mi7 Eb7(-9)
 Abma7 Ami9 (+7)
 D7-9 Bmi11 E7+9 A7-9+5 (-5) Ami7 D7

G F#mi7-5 B7
 A7-9 A9 G7-9
 Cma7 Cmi7

F7 Bb
 Bb mi7 Eb 7(-9) Ab ma7
 A mi+7b A mi9 D7 G(B mi7) Bb 7
 Eb ma7 Ab 7-5

G F# mi7-5 B7
 E mi7 A7 D mi7 G7
 C ma7 C mi7 F13-9
 Bb ma7 *Ellis* Bb mi7 Eb 9-5
 Ab ma7 A mi9 D7+5
 G(B mi7) Bb13 Eb ma7 Ab ma7 D7+9 (-9)

G F#mi7-5 B7-9
 Emi7 A7 Dmi7 G7+9(-9)
 Cma7 Cmi7 F9
 Bbma7 Bbmi7 Eb9
 Ab Ami7 D13
 G(Bmi7) Bb7 Ebma7(6) Ab9 G

Solo as Recorded by Joe Pass on Pacific Jazz PJ-85 album "For Django".

This chart shows some of the basic chordal thinking used in the solo. With chord embellishment and substitution, variations are almost limitless. No chord symbols are indicated throughout the solo, so you must do your own analysis.

Chord symbols for the solo:

Staff 1: F, E7, Eb7, D7, G7

Staff 2: C7, F, Gmi7, C7, F, Bmi7-5, E7(+5)

Staff 3: Ami, Bmi7-5 E7(+5), Ami, D9, G13

Staff 4: Cma7, A7+9, D13, G13, Gmi7, C7, Gmi7, C13

Staff 5: Fma7, E7+9, Eb13, D13

Staff 6: G13, Db9-5, C9, Fma7, D7+9, G13, C7+9

A

Bridge

Tacet

B

Bridge

8va

loco

Bridge

The musical score consists of ten staves. The first staff begins with a 'Bridge' section. The second staff has an '8va' marking. The third staff has a 'loco' marking. The fourth staff has a 'Bridge' marking. The fifth staff has a 'loco' marking. The sixth staff has a 'Bridge' marking. The seventh staff has a 'loco' marking. The eighth staff has a 'Bridge' marking. The ninth staff has a 'loco' marking. The tenth staff has a 'Bridge' marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation is dense, with many beamed notes and complex rhythmic patterns.

This musical score is written for guitar and voice. It consists of two main sections: a main melody and a bridge.

Main Melody: The first section begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. A box labeled 'D' is placed above the staff at the end of the first measure. The melody is composed of eighth and sixteenth notes, with some rests. The guitar accompaniment is written on a single staff below the melody, featuring chords and arpeggios.

Bridge: The second section is labeled 'Bridge' and begins with a treble clef and a key signature of one flat. The melody is written on a single staff. The guitar accompaniment is written on a single staff below the melody, featuring chords and arpeggios. The bridge section includes several measures with triplets and arpeggios.

Biographies

Born Joseph Anthony Passalacqua (one of 5 children) in New Brunswick, New Jersey, Joe grew up in a steel mill town. He began playing the guitar at the age of 9. To help support his family, he started playing professionally at 14. He practiced 6 hours a day. Being an avid fan of Django Reinhardt, it was natural that he first played in "Hot Club of France" type groups. Listening to Django probably helped form his ear training for the beautiful melodic lines he creates. He plays no "trick" licks—every note means something. Because of this, Joe is one of the few guitarists who is admired by all instrumentalists. His work was later influenced by Charlie Parker, Dizzy Gillespie, Coleman Hawkins, and others. In 1963, his fame grew as leader of "Sounds of Synanon Tour" and he won Down Beat's New Star Award. Joe was virtually discovered by Leonard Feather (author of ENCYCLOPEDIA OF JAZZ) and recorded many fine albums— CATCH ME, 12-STRING GUITAR, FOR DJANGO, SIMPLICITY, SIGN OF THE TIMES, STONE JAZZ. He was featured on BRASSAMBA, FOLD 'N FLUTE (with Bud Shank), MOMENT OF TRUTH, PORTRAITS, ON STAGE (with Gerald Wilson), and SOMETHIN' SPECIAL, ON TIME, OUT FRONT, JAZZ AS I FEEL IT (with Les McCann). He has also been a sideman with George Shearing, Louie Bellson, Groove Holmes, Carmel Jones, Frank Sinatra, Julie London, Della Reese, Johnny Mathis, Leslie Uggams and many others. Joe has appeared regularly on such TV shows as: JAZZ SCENE USA, THE STEVE ALLEN SHOW, THE WOODY WOODBURY SHOW, THE JOHNNY CARSON SHOW, THE GEORGE SHEARING SHOW, as well as his own personal appearances.

Bill Thrasher, who lives in Santa Barbara, spent much tedious time writing and correlating this book with Joe. He is a successful teacher, guitarist, illustrator and an all-around intellectual artist. These two have been good friends for a long time and got together to write this book which will be of invaluable help to all musicians. Bill's work proves him to be an extremely talented "great."

Joe is currently doing studio work, personal concerts and teaching. He resides in Van Nuys, California. Joe's music reflects honest beauty and rock-solid authority which comes from years of practicing and professional experience, not to mention that special ingredient: MUSICAL GENIUS. In these pages you will find much evidence of one of the world's great guitarists.



Joe Pass



Bill Thrasher