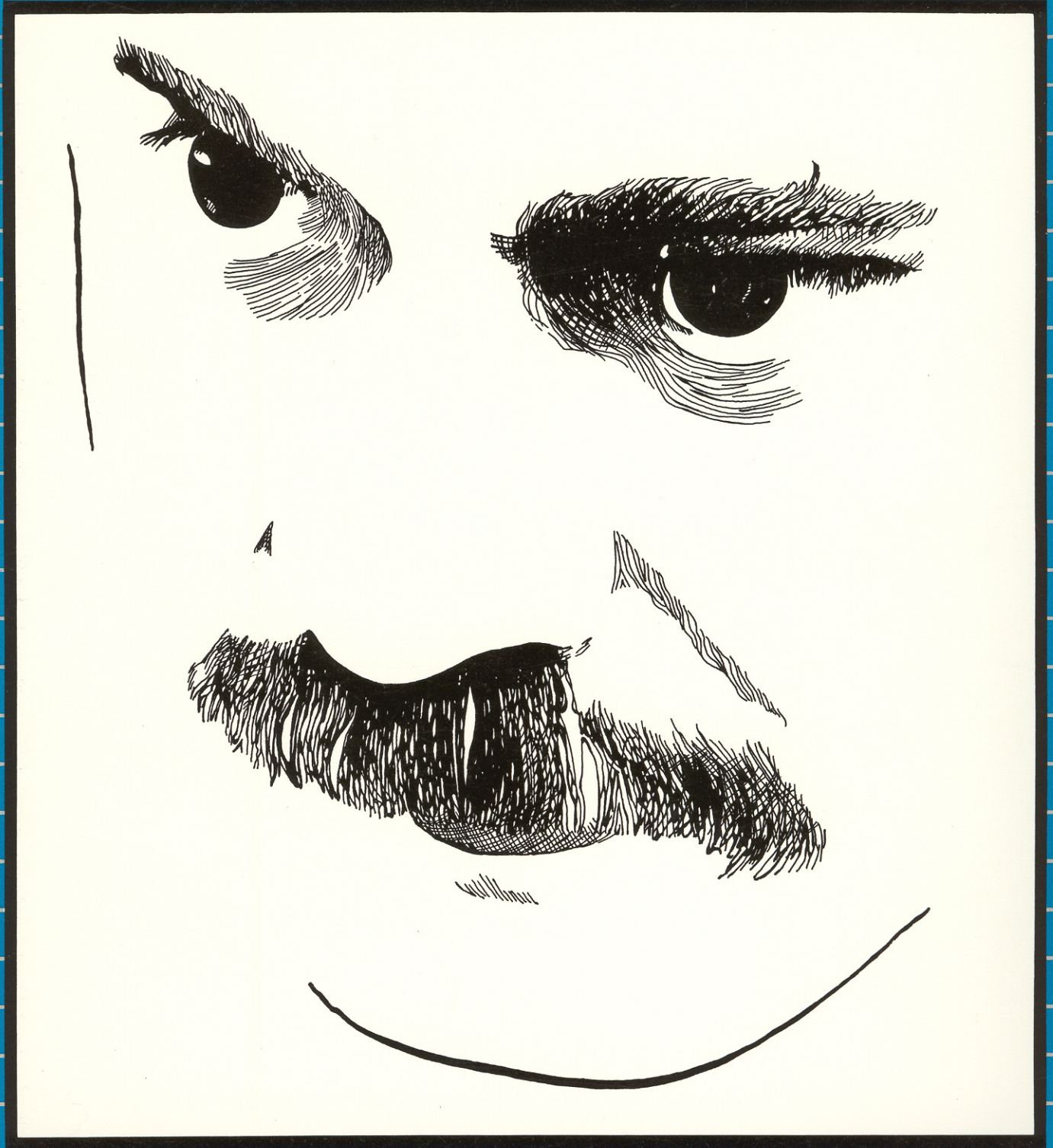


JOE PASS CHORD SOLOS

for Guitar, Vibes, and all Keyboard Instruments



BY JOE PASS



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This page of musical notation is for guitar, written in B-flat major. It consists of six staves of music. The notation includes various chords, melodic lines, and technical markings such as triplets and four-measure rests.

Staff 1: Bmi7, E9, Bb13 (triplet), Fmi7 Bb9, Ami7, Ab13, Abmi7.

Staff 2: Gmi7, C7+9, F, D7b9, Gmi7, C13, C7+9.

Staff 3: Fmaj7, Eb13, Eb9b5, Ami7, E7b9, Am, E7b9, Ami9, Eb9.

Staff 4: D13, 9 b9, Gmi7, (4), (4), (4), (4), (4).

Staff 5: Eb7b5, 13, Bbmi11, 3, maj7, Eb7b5, C7+9, Fmaj9, C#°7.

Staff 6: Dmi11, Gmi7, Eb7b5, C9, Eb7b5.

Gmi7 (4) Bbmi7 Eb9 C7+5+9 (3) (3)
 F6/9 Dmi7 D13 D+ Gmi11 (3) (5)
 C13 A7 Dmi9b5 G7b5 Dmi7 G13 Gmi7 (4) (4)
 Gmi7 C11 +9 A13 C13b9 F6/9 B13b9 (4) (3) (3)
 Bb13 E7+9 Ami7 D7 b9 +9 (3) (3)
 Gmi7 Eb7b5 (5) Bmi11 (3) (3) (3) C13b9 Fmaj9

Eb13 b5 Ami7 Eb9 D9 B°7 D7b9
 Gmi7 mi9 Abmi9 Gmi9 Gmi7
 (5) (4) (4) (4) (5) (4)

Bbmi7 C7 + b9 F6/9 maj7 6
 (5)

Fmaj9 6 maj7 E7+ 5+9 E7+9 B13 E7+ 5+9 Ami7
 (4) (5)

D7b9 Gmi9 C7b9 Fadd9 C°7 Gmi7
 3 (4) (4)

C13 +5b9 F6/9 Eb13 Eb9 D9
 (4) (5) 3

Ami7 Eb13 D13 b9 + Gmi7
 (4) (4)

6/9

Fmaj7 Bbmaj7 Eb9 Gmi7

(4)

Ami9 D9 Eb9 D9 Bb°7 A°7 Gmi7

(4)

Gmi7 Bbmaj7 Eb9

(4)

D13 + Gmi11

Fmaj7 C#°7 Dmi9

(4)

Abmi7 Gmi7

Emi7b5 A7+ Dmi7b5 G7b5 G13 Db9

(5)

C9 A°7 Gmi7 C°7 Gmi9 Abmi7 Gmi7 C13 b9 F6/9 maj7

(4) (4) (5)

Gmi7 C13 Fmaj9 E7+9 (4) 3 3 3 3

Ami7 (3) (3) Gmi7 C11 C9 Fmaj7 Emi7+ Dmi7 (5)

Bmi7b5 F7+9 E7+9 Ami7 G9+5 C9 F7 (4) (4)

C7+5+9 F6/9 Bb7 Bmi11 (4)

+5+9 E7 Ami7 G13 F13 E13 Ami11

Ami11 D9

SUNNY

Musical score for "SUNNY" in C major, 4/4 time. The score consists of six staves of music, each featuring a melodic line and guitar chords. The chords are indicated by letters above the staff, and the melodic line is written in treble clef. The score includes various chord voicings, including triads, dyads, and full chords, as well as melodic lines with triplets and sixteenth notes. The key signature is one sharp (F#), and the time signature is 4/4.

Chords and melodic lines are indicated across the staves:

- Staff 1: (4) Ami7 Abmi7 Gmi7 (3) C9 F6/9
- Staff 2: Bmi7b5 E7+9 Ami7 D9 Db9
- Staff 3: Gmi9 (3) Gb7 +9 Fmaj7 Bmi7b5 E13b9 Ami9
- Staff 4: Ami9 Gmi7 C13 b5 Fmaj9
- Staff 5: Bb13 Bmi7 E7 E7+9 F7+9 E7b9 E7+5+9 Ami9
- Staff 6: Ami9 G#7+ G7+ F#7+ F7+ E7+ (3) Ami7 Gmi7 (4)

Gmi7 C13b9 A13b9 F#7b9 Fmi7

(4) - - - - -

Fmaj7

Fmi7 Bb7+ Eb6/9 maj9 6 (3)

F13 Fmi7 3

Bb13 b5 Eb6 E9 3

(4) (5)

Eb6/9 E6/9 Bmi(maj7) Bmi7 E9 Eb6/9

WATCH WHAT HAPPENS

Chord labels and markings for the first six staves:

- Staff 1: Ebmaj7, F13 (4), F7b5
- Staff 2: F7, C7+9, F13, Fmi7, Fmi9 (3), Bb13 (4)
- Staff 3: Ebmaj9, Emaj9, Fmaj9, E13, Eb6/9
- Staff 4: Ebmaj9, F13 (5)
- Staff 5: Fmi7 (4), Bb7b9, Ebmaj9, Emai9 (5)
- Staff 6: Fmaj9 (5), F#maj9, Gmaj9 (5), G6 (4)

Chords and fingerings shown in the score:

- System 1: F9 (5), Gb13 (5), F13 (5), A13 (4), Bb13 (4), Ab13 (4), Gb13 (4), G13 (4), Db9 (4), B9 (4), C9 (3), Gb13 (3), C9 (3), F13 (4), Bb9 (5).
- System 2: Fmi7 (4), Bb13 (4), Bmi7 (4), Bbmi7 (4), Eb13 (5), B+9 (5).
- System 3: Bb9 (5), Fmi9 (5), Bb13 (5), B13 (3), Fmi9 (3), Bb13 (4), D9 (4).
- System 4: Eb9 (3), Bbmi7 (3), mi9 (3), mi7 (3), Eb9 (3), Bb°7 (3), Bb9 (3), Bbmi7 (3).
- System 5: Bb9 (3), Ab13 (3), G7+5 (3), Cm7 (2), mi9 (2), A13 (2).

BLUES

Bb13 E9 Eb9 Bb°7 Bb7

Fmi7 Bb7+5+9 Eb9 Eb13 Bbmi9 Eb9 F7+5+9

Bb7 Eb9 Ab13 Db13 C13b9

Cmi9 Gb13 F13 F7+ Bb7 G7b5 C7 F7 F7+

E13 Fmi7 Eb9 Bb° Bb7 F7+5+9

Fmi9 Bb7 Eb9 Eb11 Bbmi7 Eb13 E9 Eb9 Bb°7 B13

Bb9 Eb9 D7+9 G7+9 C13 Db13 C9

C7b9 Gmi9 C9 (4) F7 F#7 G7

G13 D7+9 G13 D13+5 G9 G7+5+9 G7+5

Ab13 G13 + C9 C13

C13

G7 C7 F7 C7 G7 C7

F7 C7 G7 C7 F7 C7

8

G13 Ab7 G7 Db13

C9 C7 B7 C9 C#9

(5) (4) (5) (4) (5) (4) (5) (4) (5) (4)

G9 D9+5 G9 D9+5 G9 C9+5 F9 C9+5 F9 F#9

G9 Eb9 D9 G7

This page contains seven staves of musical notation, likely for guitar, featuring various chords and melodic lines. The notation includes treble clefs, key signatures, and specific chord labels above the notes. Some measures are marked with a circled '4'.

Staff 1: Chords: C9, B13, C13, B9, C9, Gmi9, C9, Gmi7, Db9. Measure 1 is marked (4).

Staff 2: Chords: C9, Gmi7, G13, Gb13, F13. Measure 1 is marked (4).

Staff 3: Chords: G7, D7+9, G13. Measure 1 is marked (4).

Staff 4: Chords: G7, C13b9, G13, G7. Measure 1 is marked (4).

Staff 5: Chords: G13, G7, b5+9, G13, Dmi9, G9. Measure 1 is marked (4).

Staff 6: Chords: E9, G7+5+9, C7, C9, B13. Measure 1 is marked (4).

Staff 7: Chords: C13, C9, G°7, G13, Ab13. Measure 1 is marked (4).

BILLIE JOE

Chord labels and fret numbers for the guitar solo:

- Staff 1: G13, (4)
- Staff 2: G13, G9
- Staff 3: G9, 13, D9+, G9, D9+, G9
- Staff 4: G7, +, C9, B13, C13, Db13, (4)
- Staff 5: Gmi7, C9, D7+9, G7, (4)
- Staff 6: G7, b9

Chord labels and musical notation details:

- System 1: Eb6, Bbmi7, Eb9, Abmaj7, Ab7+5+9. Fingering: (5), (4), (5), (5), (4), (4).
- System 2: Db9, Ebmaj9, C13, C7b9. Fingering: (4), (4), (5), (4).
- System 3: Fmi9, Bb7, Gmi7b5. Includes triplets (3) and a long tied note.
- System 4: C7+9, Fmi7. Includes triplets (3) and fingering (4), (4), (5).
- System 5: B9, Bb13, Eb6, Ami7, Abmi7, Gmi7. Includes a sextuplet (6) and fingering (4), (5), (4).
- System 6: Gb9, F9, E9, Bb7b9, Ebmaj9. Includes various rhythmic markings and a final chord.

Abmi7 Db9 Ebmaj7 G7+5+9 C7+5+9

Fmi7 B13 Bb13 Eb6 Db9 Bb7+5+9

Ebmaj7 Eb6/9 E6/9 F6/9 E9 Eb9

Bbmi7 Eb9 Eb7b9 Ab6/9 Eb9 Abmaj7 Db9 Abmaj7

Abmaj7 Ami7 D9

Cmi7 maj9 mi7 F13 + Fmi7 C7b9

Fmi7 Bb7b9 Eb6 Bb9

MISTY

Chords and fingerings for the first staff:

- Fmi7
- B13
- Bb13
- Ebmaj7
- Bb7+
- Eb6/9

Chords and fingerings for the second staff:

- Bbmi7
- Eb13
- Abmaj9

Chords and fingerings for the third staff:

- Db9
- Ebmaj7
- Db9
- Cmi7
- C13

Chords and fingerings for the fourth staff:

- Fmi7
- B7
- Bb7
- Ab7b5
- G7
- C7b9+

Chords and fingerings for the fifth staff:

- Fmi7
- Bb7b9
- Ebmaj9
- Gmi7

Chords and fingerings for the sixth staff:

- Bbmi7
- Eb9
- Ab6/9
- Eb7b9
- Abmaj7

Introduction

The art of improvising chord-style solos is an important part of any musician's resources. This book has been written to improve that art. All the tunes are pop standards. A careful study of these solos should give you a thorough understanding of chordal playing and substitutions. It is a good study in voicing, as well as improvisation.

If you're not familiar with the tunes in the book, two outside sources would be helpful: (1) the sheet music of the tunes to learn the melody lines and basic chords—a general feeling for the tune is acquired and the improvisation can be compared with the original this way; (2) **Joe Pass Guitar Chords** which shows chords in both diagram and note form. In general, the top note of each chord is played on the first (E) string.

Some chords will have a number in parenthesis underneath the cluster to indicate which string the bottom note is on, i.e., the 5th string (Example No. 1). This chord starts with E on the 7th fret of the 5th string. The top note (A) is on the 10th fret of the 2nd string. This system is used to simplify finding the chord. Always look for the most natural fingering for the given string indication. (The string indications are for guitarists only.)

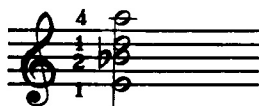
Where the same chord cluster moves up or down chromatically (by half-steps), the notation is made with X's rather than notes for easier reading (see Example Nos. 2 and 3). As a general rule, moving triads in this book are played on the 2nd, 3rd and 4th strings. For instance, the chords in Example 4 are played on these set of strings, not on the 1st, 2nd and 3rd strings. With the possible exception of "Billie Joe" and "Watch What Happens," strive for a jazz feel even though "straight eighths" were written as per Example Nos. 5 and 6. Some chordal tones are written enharmonically and therefore may not necessarily agree with the given chord name above. This is intended for easier reading only.

These solos were played finger style, but can also be played with pick and fingers or exclusively with a pick, ad-lib style. A gliss indication (see Example No. 7) always indicates a slide between the chordal tones while keeping the left-hand fingers on the strings as much as possible. (Keyboard players can omit glisses.) When you see a figure like Example No. 7, it is played in the following manner (regardless of notes): (1) the bottom notes of the first chord (down stem) should be held as much as possible; (2) the major melody notes (up stems) in this case are C, B, Bb, F and D; (3) the top notes of the last chords in the upper line are tied over to indicate that they are ringing while the melody notes on the bottom of the same stems are being played. There are no unusual chord fingerings used in this book. When playing above the 12th fret, most chords are some type of 9th—major, minor or dominant, with occasional extensions (added 11ths or 13ths).

We hope this book provides you with a better overall concept of chordal improvising and, at the same time, increases your pleasure and satisfaction in playing. A special thanks to my friend Bob Grebb, without whose valuable assistance this book would still be in my head!

Joe Pass

NO. 1



NO. 2 Played



NO. 3 Written



NO. 4



NO. 5 Written



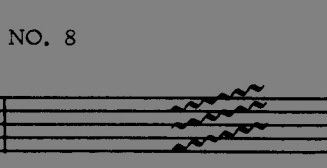
NO. 6 Played



NO. 7



NO. 8



Gmi7 C13 +5+9 b9 F6/9 Bmi11 E13 Bbmi9 Eb13 Db9
 D9 Ami9 Eb13 D13 +5+9 Gmi7
 Gmi7 Bbmi7 Eb7b5 Bbmi11 Eb7b5 C7+9
 F6/9 F[♭]7 F C[♭]7 Dmi7 E13 9
 Bb13 mi7 Ami7 D7+9 b9 mi11 C13 F6
 F6 Ebmi9 Ab13 Dbmaj7 Gb9 Gmi7 C7+5+9 B13b9 Bb13

(3) (5) (4) (5) (4) (5) (4) (5) (6) (5) (6) (5) (5) (6) (6)