

THE JOE PASS GUITAR METHOD



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Chappell & Co., Inc.

CONTENTS

- 3 SCALES
- 4 Major Scales
- 5 Melodic Minor Scales
- 6 Natural Minor Scales
- 6 Harmonic Minor Scales
- 7 Dominant 7th Scales
- 8 Augmented (Whole Tone) Scales
- 9 Diminished Scales
- 10 Dominant 7th Altered Scales
- 10 Picking
- 11 PRACTICE PATTERNS
- 11 Exercise in Thirds
- 11 Exercise in Scale Patterns
- 11 Various Combined Patterns
- 12 Study in 8th Notes
- 12 Improvised Patterns
- 13 Diminished Scale Pattern
- 13 Dominant 7th Scale Pattern
- 14 Exercise Using Chord Sequence
- 15 Example of Free Improvisation
- 17 CHROMATIC PATTERNS
- 18 SCALE LINES BASED ON CHORDS
- 20 CHORD SEQUENCES
- 22 BLUES LINES
- 22 JAZZ LICKS
- 24 JOE'S BLUES
- 29 BLUES FOR NINA
- 30 NOBS
- 31 ALISON
- 32 GRETE

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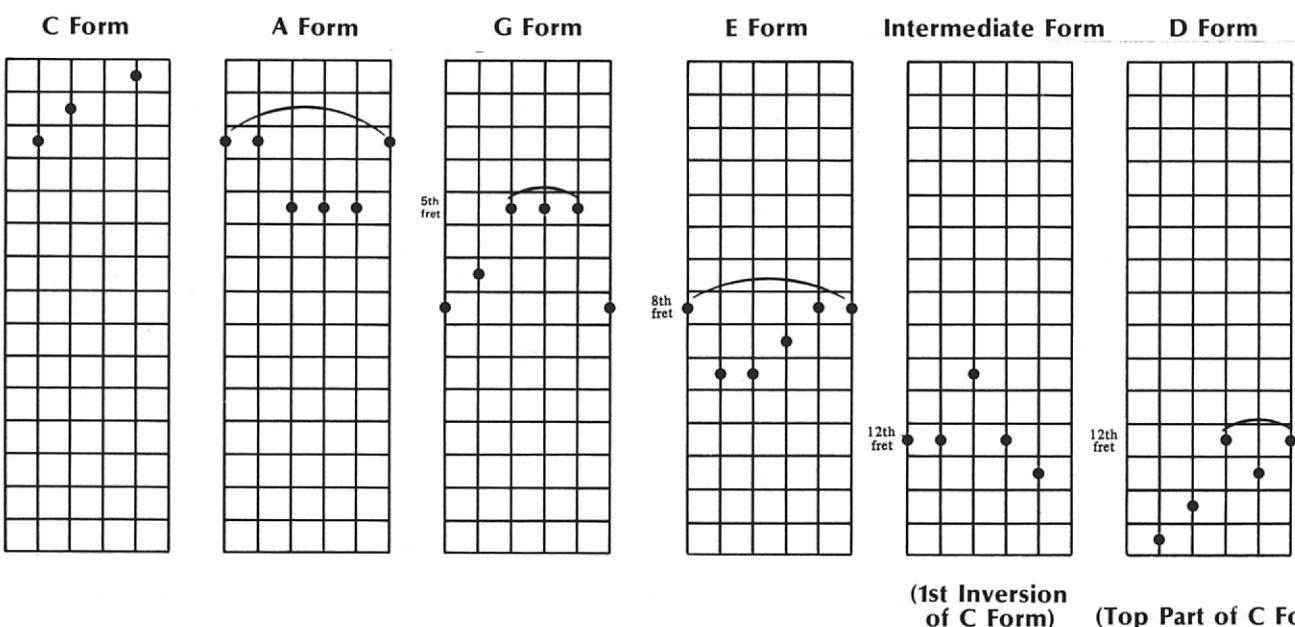
Scales

Scales and their Basic Chord Forms. In order to give the student some direction and help in developing an individual concept of improvising, it will be necessary for him to gain a full working knowledge of scales, melodic lines, harmonic patterns, and a plan for combining these elements into useful practice patterns. With the exception of the Blues solo and the short pieces which conclude this book, everything is written in eighth- and quarter-notes, making it easier for the student to see and hear the musical line as it develops.

Below are six diagrams which are usually learned by all

guitarists when beginning to play in first position, the Intermediate form not included.

All scales are played vertically within each form whose object is to provide a framework in which to function. Once the pattern in each Form is perceived the location of notes and pitches will become automatic and a familiarity with the fingerboard will be achieved. With the Chord Forms acting as points of anchor or reference, the ability to create an improvised scale or melody will be unhampered by the struggle to find the notes.



The numbers without circles indicate the fingers of the left hand: **1 2 3 4**

The numbers in circles indicate the strings:

(6) E	(5) A	(4) d	(3) g	(2) b	(1) e'
----------	----------	----------	----------	----------	-----------

4) **Major Scales.** The fingerings are intended as suggestions. There are no fixed fingerings and many different possibilities; those which best suit the player's hand should

eventually be adopted. For the C Form I always start with my 4th finger on the A string. All scales begin on the root C and all are given in the key of C.

C Form: Fingerings: 5, 4, 3, 2, 1, 2. The scale starts on the 8th fret of the A string (root C). The notes are: 4, 0, 3, 4, 0, 3, 0, 2, 4, 0, 2, 4, 2, 0, 4, 2. The 4th finger (C) is circled.

A Form: Fingerings: 5, 4, 3, 2, 1, 3, 4. The scale starts on the 8th fret of the A string (root C). The notes are: 1, 3, 4, 1, 3, 4, 2, 3, 1, 3, 4, 1, 3, 4. The 4th finger (C) is circled. The text "same fingering descending" is written below the staff.

Alternate fingering: start with the 2nd finger on the A string: 2-4 on A, 1-2-4 on d.

G Form: Fingerings: 6, 5, 4, 3, 2, 1, 3, 4. The scale starts on the 8th fret of the A string (root C). The notes are: 4, 1, 3, 4, 1, 3, 4, 1, 3, 2, 3, 1, 3, 4, 1, 3, 4. The 4th finger (C) is circled. The text "same fingering descending" is written below the staff.

Only one fingering is possible: the root C is on the 8th fret.

E Form: Fingerings: 6, 5, 4, 3, 2, 1, 3, 4. The scale starts on the 8th fret of the A string (root C). The notes are: 1, 3, 4, 1, 3, 4, 2, 3, 1, 3, 4, 2, 4, 1, 3, 4. The 4th finger (C) is circled. The text "same fingering descending" is written below the staff.

Alternate fingering: 2-4 on E, 1-2-4 on A, etc.

Intermediate Form: Fingerings: 4, 3, 2, 1, 3, 2, 1, 3, 2, 1. The scale starts on the 8th fret of the A string (root C). The notes are: 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 2, 3, 1, 3, 4, 1, 3, 4. The 4th finger (C) is circled.

Fingerings: 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1. The scale starts on the 8th fret of the A string (root C). The notes are: 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1. The 4th finger (C) is circled.

The fingering given above is the most practical, especially beginning 1 on g (10th fret).

D Form 5 4 3 2 1 2

8va -

1 3 1 4 3 1 4 3 1 4 2 1 2 4 1 3 4

3 4 5 6 1 5

The C and D Forms are related: starting with 4 on A (15th fret), it is identical with the C Form in the first position.

It is possible to move up or down a step for a note, so that each Form may encompass about 5 or 6 frets.

As familiarity with the fingerboard develops, the student will discover choices to be made regarding the same note. In the G Form the note B is possible on the d or g strings. It is

best to learn to play the scale both ways, subsequently appropriating the one which feels best. (If all possibilities were given, this book would be filled with nothing but numbers.) By mastering all the scales in the A — E — C/D Chord Forms, which are basically similar, the student will have covered the fingerboard quite thoroughly.

Other Scales. While all the Chord Forms are given for the Melodic Minor Scales of C, only the C Form is given for the Natural Minor and Harmonic Minor Scales. These scales should be repeated in all Forms; the fingering is the same as

MELODIC MINOR SCALES

C Form 5 4 3 2 1 2

4 0 2 4 0 2 0 2 4 4 1 3 1 4 3 1 1

3 4 5 6 1 5

F# Form 3 4 5 6 1 5

described for the Major Scales. Only the E Form is given for the Altered Dominant 7th Scale, but again, this must also be practiced in all the Chord Forms.

A Form 5 4 3 2 1 2

1 3 4 1 3 4 2 3 1 2 4 1 2 4 1 4

same fingering descending

G Form 6 5 4 3 2 1

4 1 2 4 1 2 4 1 3 4 2 4 1 3 4

same fingering descending

6|

E Form

same fingering descending

Inter. Form

D Form

NATURAL MINOR SCALE

C Form

HARMONIC MINOR SCALE

C Form

DOMINANT 7th SCALES

C Form

Fingerings for C Form:

- Top Staff: 4, 0, 3, 4, 0, 3, 4, 2, 4, 0, 2, 4, 2, 0, 4, 2
- Bottom Staff: 5, 4, 3, 0, 4, 3, 0, 4, 2, 0, 4, 2, 0, 2, 4, 0, 2, 4

A Form

Fingerings for A Form:

- Top Staff: 2, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 3, 4
- Bottom Staff: 5

same fingering descending

G Form

Fingerings for G Form:

- Top Staff: 4, 1, 3, 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 4
- Bottom Staff: 6, 5, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1

same fingering descending

E Form

Fingerings for E Form:

- Top Staff: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4
- Bottom Staff: 6

same fingering descending

Inter. Form

Fingerings for Inter. Form:

- Top Staff: 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 3, 4, 1, 2, 3, 4
- Bottom Staff: 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1

D Form

Fingerings for D Form:

- Top Staff: 4, 1, 3, 4, 1, 3, 4, 2, 4, 1, 2, 4, 2, 1, 4, 2
- Bottom Staff: 5

8va

8va

- Top Staff: 4, 3, 1, 4, 3, 1, 4, 2, 1, 4, 2, 1, 2, 4, 1, 2, 4
- Bottom Staff: 4, 3, 1, 4, 3, 1, 4, 2, 1, 4, 2, 1, 2, 4, 1, 2, 4

8] The Augmented, Diminished, and Dominant 7th Scales are influenced by the Dominant 7th Chord. For example, the chord G7+5 is augmented and can be interpreted linearly by an Augmented Scale. Likewise, G7**9** is a diminished chord against which a Diminished Scale can be employed. For improvisation the **9** and +9 go together. Against almost any Dominant 7th Chord, I will include the **b9**, +9, **b5**, or +5 in my lines, which is the Altered Dominant 7th Scale [See page 10] in most cases but the student is cautioned to use his ears. Applying what he has learned automatically, without

considering if it is appropriate, will never lead to any kind of distinguished style.

All scales should be practiced in all Forms either chromatically or in Form order: in chromatic order, play the scales of C in C Form, then Db in C Form, D in C Form, etc.; in Form order, play the scales of C in each of the Forms C-A-G-E-Intermediate-D. All scales should extend two octaves, beginning and ending on the root, except for C and Intermediate Forms.

AUGMENTED (Whole Tone) SCALES

C Form

Fingerings: (5) (4) (3) (2) (1) (2) (3)

Fingerings: (4) (5) (6) (5)

A Form

Fingerings: (5) (4) (3) (2) (1) (3) (2) (1) (1) (3) (4) (1) (3) (2) (1)

same fingering descending

G Form

Fingerings: (6) (5) (4) (3) (2) (1) (3) (2) (1) (3) (2) (1)

same fingering descending

E Form

Fingerings: (6) (5) (4) (3) (2) (1) (3) (2) (1) (3) (2) (1)

same fingering descending

Inter. Form

Fingerings: (4) (3) (2) (1) (3) (2) (1) (2)

Fingerings: (3) (4) (5) (6) (5) (4) (5) (4) (3)

D Form

Practice with definition in mind. Each note should be played evenly and clearly and the tempo increased very

slowly. This will train the fingers of the left hand to know where all the notes of the fingerboard are located.

DIMINISHED SCALES

C Form

A Form

same fingering descending

G Form

same fingering descending

E Form

same fingering descending

Inter. Form (4) (3) (2) (1) (2) (3)

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

D Form (5) (4) (3) (2) (1)

(2) (3) (4)

(5) (6) (5)

C DOMINANT 7th ALTERED SCALE E Form

(6) same fingering descending

G DOMINANT 7th ALTERED SCALE E Form

(6) same fingering descending

Picking. In my own playing I use alternate picking generally. When I shift from string to string, I use down-picking regardless of whether I am shifting to lower or higher strings. Picking is something the student will develop

through practice. However, it is essential to be aware of all the ways there are. My habit of alternate picking is peculiar to my style. The student must find his own which will best suit his personal concept.

PICKING EXAMPLE

(5) (4) (3) (3) (2) (2) (1) (1) (2) (2) (3) (3)

Practice Patterns

The **Practice Patterns** which follow will aid the student in developing his own ideas. It is recommended that these patterns be practiced in all keys and scales. By inventing his own patterns the guitarist will gain a sense of melodic construction that will be uniquely his own. This will be a great advantage in improvising.

Try taking a chord sequence such as C — A7 — Dmin — G7 — C and constructing an eighth-note exercise over four or eight bars. Then try to extend the chord sequence using

eighth- or sixteenth-notes. While striving to establish continuity and a melodic sense through scales and patterns, always keep in mind that the music must come from the head, not simply from the fingers running up and down the neck. It is important to sing or hum the musical ideas one wants to play while playing them [See page 14].

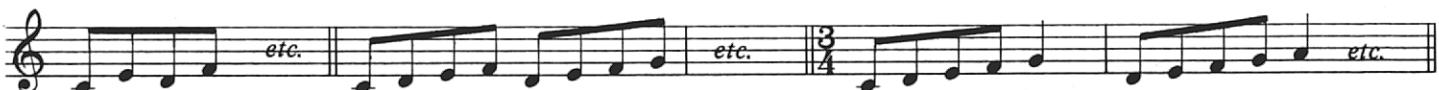
The following **Practice Patterns** should be practiced in all Chord Forms and keys. The first four examples can be extended at least to eight bars.

C MAJOR EXERCISE

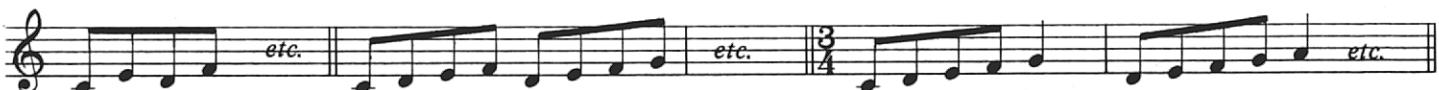


(Ascending and descending within
the limits of the Chord Forms)

EXERCISE IN THIRDS



EXERCISES IN SCALE PATTERNS



VARIOUS COMBINED PATTERNS



STUDY IN 8th NOTES A Form

The study consists of six staves of 8th-note music in common time (indicated by the '4' in the top left corner of each staff). The music is primarily composed of eighth notes, with occasional sixteenth-note figures and grace notes. The patterns include descending thirds, ascending scales, and various rhythmic groupings.

The above study can be played in any of the Chord Forms.
Note the various patterns: thirds, scales, trills, etc.

IMPROVISED PATTERNS A Form (C Minor)

The section contains four staves of music in common time (indicated by the '4' in the top left corner of each staff) and a treble clef. The music is more complex than the study, featuring various note values (eighth and sixteenth notes), articulations (staccato dots), and dynamic markings (fortissimo 'f' and piano 'p'). The patterns are designed to be improvised within the context of C minor chord forms.

Whole Tone Scale

A musical score for the Whole Tone Scale. It consists of three staves of music in 4/4 time, treble clef, and a key signature of one sharp (F#). The notes are primarily whole tones (two semitones apart), creating a continuous, melodic line. The first staff starts with a whole note followed by eighth notes. The second staff continues with eighth notes. The third staff begins with a half note, followed by eighth notes.

|13

DOMINISHED SCALE PATTERN

A musical score for a Domininished Scale Pattern. It consists of four staves of music in 4/4 time, treble clef, and a key signature of one sharp (F#). The notes are primarily half steps (one semitone apart), forming a descending scale pattern. The first staff starts with a half note followed by eighth notes. The second staff continues with eighth notes. The third staff begins with a half note, followed by eighth notes. The fourth staff concludes with a half note.

DOMINANT 7th SCALE PATTERN

A musical score for a Dominant 7th Scale Pattern. It consists of four staves of music in 4/4 time, treble clef, and a key signature of one sharp (F#). The notes are primarily half steps (one semitone apart), forming a descending scale pattern. The first staff starts with a half note followed by eighth notes. The second staff continues with eighth notes. The third staff begins with a half note, followed by eighth notes. The fourth staff concludes with a half note.

14| EXERCISE USING CHORD SEQUENCE

Cmaj7



A7

Dm7

G7



C

C7

Fmaj

Fmaj

Fm7

Bb7



Cmaj

A7

D7



G7

Cmaj

C7

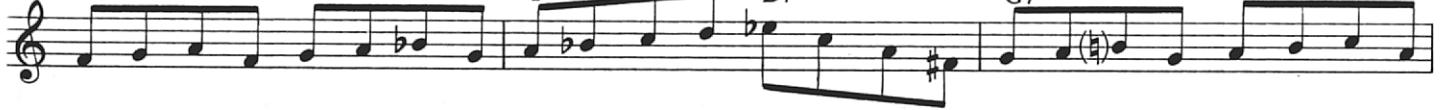


F

F

D7

G7



E7

Am

D7

G7



C

A7

Dm

G7

Cmaj7



G7

Cmaj7

C



C

C7

Fm

C



G7

D7

G7

C



The first staff starts with G7, followed by C, F, and G7. The second staff starts with C, followed by Db, Eb9, D7, and G7. The third staff starts with C, followed by G7, C, and a concluding melodic phrase.

EXAMPLE OF FREE IMPROVISATION

The student should try to create some melodic patterns of his own. Also, the underlying chord sequence for this study

should be analyzed, remembering that it can be broken down into three simple chord types: Major, Minor, and Dominant 7th (Aug./Dim.).

This section contains ten staves of musical notation, each showing a different melodic line over the same harmonic background as the example above. The staves are arranged vertically, with each staff starting on a different note and featuring various rhythmic patterns and articulations.

The musical score consists of ten staves of music, each starting with a measure number. The key signature changes throughout the piece, indicated by sharp and flat symbols.

- Staff 1:** Measure 16. Key: F major (no sharps or flats). Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 2:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 3:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 4:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 5:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 6:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 7:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 8:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 9:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.
- Staff 10:** Measures 16-17: eighth-note patterns with grace notes. Measure 18: eighth-note pattern with grace notes.

Chromatic Patterns

The following **Chromatic Patterns** and **Variations** are some which I still practice. The student should make up his own

starting with open E, then moving up by half-steps to extend the exercise.

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 0 1 2 3 4 0 1 2 3 4 etc.
 6 5 4 3 2 1

VARIATION I (up $\frac{1}{2}$ step)

1 2 3 4 4 1 2 3 4 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 etc.
 6 5 4 3 2 1

VARIATION II

1 1 2 3 4 1 1 2 3 4 1 1 2 3 4 1 2 3 4 1 1 2 3 4 1 1 2 3 4 etc.
 6 5 4 3 2 1

EXAMPLE 1

0 1 2 3 4 3 2 1 2 3 4 0 1 0 4 3 4 0 1 2 3 2 1 0 etc.
 6 5

EXAMPLE 2

etc.

EXAMPLE 3

etc.

EXAMPLE 4

Scales Based on Chords

The chords on which these scale lines are based should be played at the beginning and ending of each exercise. In moving from one position (Chord Form) to another, one can

shift to any string by using either the first finger or fourth finger to play two notes. This will place the hand on the next Chord Form.

C maj 9



SCALE LINE



ARPEGGIO



INTERVALS



ALTERED TONE



SHIFTING EXERCISE

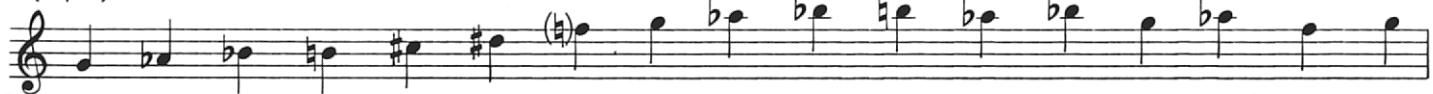
G13 4 3 1 4 2 4 3 1 shift 1 3 1 4 4 3 1 3 1

(1) E Form (2) (3) G Form (4) A Form (5) (6)

G(b9)



G(+9/+5)



DIMINISHED CHORD LINES or D7 ($b9/+9$), F7, A \flat 7, B7
There are only three Diminished Scales. The five examples

are all to be played against Dominant 7th Chords. Find the chords beyond the B7 given.

B7 or

B7 or

B7 or

B7 or

There are but two Whole Tone Scales. They will fit with all Dominant 7+5 Chords. Additional Augmented Scale Lines

should be developed by the student which will fit Dominant 7th Chords.

C AUGMENTED (whole tone)

C9(13) Dominant Scale Lines with added tones.

C^b5 Dominant Scale Lines with added tones.

The first staff shows a continuous line of eighth notes starting on C, with various accidentals (B-flat, A, D-flat, E-flat) appearing at different points. The second staff continues this pattern, ending with a half note G.

Cm(7/6/9) Minor Scale Lines with added tones.

The first three staves show eighth-note patterns with various accidentals, labeled with '(7th)', '(#7)', and '(6th) (9th)' above them. The fourth staff shows a simple eighth-note pattern starting on C.

Chord Sequences

The melodic/scale patterns, in the following examples, grow out of the chords at the beginning of each line, which should be apparent when they are played. It may help the student to develop his own ideas by first putting the changes on tape and playing lines against them or having

someone else play the changes with the student. These changes should be played out of tempo so that the student can establish a long line and fully realize the potential richness of each chord.

Cma7(6/9)

A single staff of musical notation in C major, showing a melodic line that begins with the notes of the C major chord (C, E, G) followed by a series of eighth-note patterns.

Cm9

A single staff of musical notation in C minor, showing a melodic line that begins with the notes of the C minor chord (C, E-flat, G) followed by a series of eighth-note patterns.

B7(+5/+9)

B♭13

B♭ma7

A7(+5/+9)

Dm7(♭9)

E7(+9)

Am9

D9(13)

Dm9

G13

D♭7(♭5/+9)

Cma9

Blues Lines

Though most students know these **Blues Lines**, they will serve as a reminder to those who may have forgotten them.

Pentatonic

Jazz Licks

The **Jazz Licks** will acquaint the student with some of the basic phrasing and germinal ideas. Most are based on the Dominant 7th Chord (C7) since many people seem to need guidance in their exploration of its possibilities, especially in distinguishing it from the major chord. Students are urged to memorize these licks, then try incorporating them into their own improvisations. All the phrases must be played within at least three Chord Forms and transposed

into all keys. They should be practiced repeatedly at a medium tempo until the student can sing them and hear them and feel them.

When playing a Dominant 7th Chord or Scale, one Chord Form must be kept in mind. By constantly using and thinking in terms of the Basic Chord Forms and simply flattening the seventh tone, the number of mistakes made in playing on the Dominant will be greatly reduced.

C7

C7

JAZZ LICKS

The image shows ten staves of musical notation for a solo instrument, possibly trumpet or flute. The music is in common time (indicated by '4' at the beginning of each staff). The key signature changes throughout the piece, with labels 'C7' and 'Cm' appearing above specific staves. The notation includes various note heads, stems, and bar lines. Articulation marks like dots and dashes are present, along with dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). Measure numbers are indicated by '3' below the staff in several places.

Phrase Feeling

A musical score for a single melodic line. The key signature is one sharp (F#). The time signature is 4/4. The melody consists of eighth and sixteenth notes, some with stems pointing up and some down, indicating different voices or rhythmic patterns. There are several fermatas (dots over notes) and a breve-like note with a vertical stroke through it.

24 | Phrase Variations

Joe's Blues

Joe's Blues is based on the blues in the key of G; the chord changes are basically G7 — C7 — D7. These appear in the first twelve bars to indicate the sequence. The following variants may be used in place of G7: G13, G9, G9(6), G7 +9, G7(b9). Db9 in the fourth measure can be played in the same way. In bar 8 Bm7 can be replaced by F13/F9/F+9/Fm9. Bm7 can be changed to a Dominant 7th (B7) or B9/B13. The substitutions can be made in the second half of bar 8. E7 can be replaced with E+9/Em9/E13/E9 or Bb9/Bb+9/Bb m9/Bb13/Bb9. Bar 9 can be altered in much the same way since these chords are interchangeable.

Students must be able to choose freely from the alternatives available not only in chording but also in solo improvisation. In **Joe's Blues** the student should check out each phrase against the chord he thinks is being used.

Joe's Blues

25

JOE PASS

Intro. *rubato*

Slow
in tempo

G7 C7 Cdim 3 G7

4 G7 Dflat9 5 C7

6 C7

8 Bm7 E7 9 Am7 10 D7

11 G7 12 D7 13 14

15 16 17

18 19 20

21 22

26

23

straight

8ths

25 26

27

28

29

(b)

b^o

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

47

48 (b) 50 51

52 53 delay 16 ths

54 55

delay triplets

56 57

58 59 60 61 62 63 64 65 66

67 68 69 70 71 72 73 74 75 76 77 78 79 80

81 82 83 84 85 86

28|

87

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Dr. solo
97 98-100 3 101

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121

Blues for Nina, Nobs, Alison, and Grete are simple melodies used as bases for improvisation. They are recorded on the Montreux Solo Album (Pablo) 1975. Throughout, +9/b9/13/9(6)/11/+5/b5 may be substituted for simple Dominants. All changes should be reduced to three- or four-note chords. And for better movement, voicings should lead into one another or have a common tone connecting them. **Nobs** contains several examples of this technique.

Blues for Nina

JOE PASS

Intro.

8va -

rubato

8va -

Fast 4
Gm7

in tempo

F#m7

Fm7

Em7

8va -

rubato

8va -

Nobs

JOE PASS

Triplet feel

The musical score consists of four staves of music for a solo instrument, likely guitar or piano. The first staff starts with an A7 chord. The second staff starts with a D7 chord. The third staff starts with an A7 chord. The fourth staff ends with an A7 chord. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines. The key signature is two sharps (F# and C#), and the time signature is common time (indicated by a '4'). The music is labeled 'Triplet feel'.

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EXAMPLE OF CHORD VOICING

A diagram illustrating chord voicings. It shows four chords: (C7), (F7), (B_b maj7), and (Eb). Arrows point from the labels to specific voicings of each chord. The (C7) chord has a C9 voicing. The (F7) chord has an F13 voicing. The (B_b maj7) chord has a B_bm7 voicing. The (Eb) chord has an Ebmaj7 voicing. The chords are shown in a vertical stack of three notes each, with bass notes at the bottom.

EXAMPLES OF VOICE LEADING

A musical example showing voice leading. It starts with a Dm7 chord, followed by a G7(13) chord, and then a G7(+5) chord. The notation shows the progression of notes over these chords, with arrows indicating the movement of individual voices between the chords. The key signature changes to one sharp (G major) for the G7 chords.

A musical example showing voice leading. It starts with a (Dm7) chord, followed by a (C13) chord, and then a G7(+5/b9) chord. The notation shows the progression of notes over these chords, with arrows indicating the movement of individual voices between the chords. The key signature changes to one sharp (G major) for the G7 chord.

Alison

31

JOE PASS

The musical score consists of ten staves of music for a single instrument, likely a piano or guitar. The music is in 4/4 time and uses a treble clef. The key signature changes frequently, indicated by B♭7, simile, To Coda, A7, Ab13, G13, F#13, D.S. al Coda, and Coda. The score includes various chords such as B♭7, G13, Cm7, F7, D7, G7, C7, F7, B♭, B♭7, E♭ Edim, Dm7, G7, Cm7, F7, Cm7, F7, and B♭. Performance instructions like 'simile' and 'To Coda' are included. The score ends with a final section labeled 'Coda'.

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EXAMPLE CHANGES FOR IMPROVISING

B♭7	G13	Cm7	F7	D7	G7	C7	F7	B♭	B♭7	E♭ Edim	1.	Dm7	G7	Cm7	F7	2.	Cm7	F7	B♭
##	##	##	##	##	##	##	##	##	##	##		##	##	##	##		##	##	##

Grete

JOE PASS

Slow 4

8va

D7

G

Gm7

D

E/D 3

E b/D

3

C/A

3

3

8va

Fine Fast 4

3

3

simile

Gm7

F#m7

Fm7

Em7

D. C. al Fine



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