

PART ONE: HARMONY

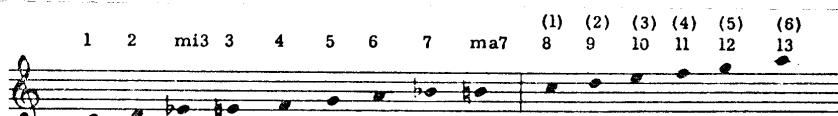
Intelligent improvising depends on a working understanding of the relationship between chords and melodic lines. The purpose of this section is to provide the necessary harmonic foundation for the solos in Part Two.

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 flattening all but the root of a 7th chord.

C7	1 3 5 7	C E G B \flat
* C°	1 b3 b5 6 (b7)	C E \flat G \flat A (B $\flat\flat$)

* may be written: Cdim, Cdim7, C7dim, C°, C°7, C7°

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

C+, Caug	1 3 #5	C E G \sharp
C+7, C7+, C7aug	1 3 #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) #11	C E (G) B \flat (D) F \sharp
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ALTERED CHORDS (sharp or flat 5th or 9th): just do as instructed.

C7+5-9	1 3 #5 7 b9	C E G \sharp B \flat D \flat
C13-5-9	1 3 b5 7 b9 13	C E G \flat B \flat D \flat A

"SHORTCUT" CHORD SYMBOLS

Cma7	CΔ7
Cma9	C9
Cm7	C-7
Cm7-5	CΦ

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 sharped or flatted in any chord.
the 9th may be sharped or flatted in 7th chords.

This sequence:

may be played:

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:

MINOR CHORDS: Substitute RELATIVE MAJOR. For Am use C

This:
becomes:

SEVENTH CHORDS: Substitute DOMINANT MINOR. For C7 use Gm

This:
becomes:

This rule may sometimes be reversed, as shown below:

This:
becomes:

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

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:

SUBSTITUTE PATTERNS

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

The first staff shows chords: Cma7, Dmi7, Emi7, Fma9, and C^{6/9}. The second staff shows: Cma7, Dmi11, Emi7, D^{mi9(11)}, and Cma7. The third staff is labeled "variation:" and shows: D^b7+9(11) and Cma9.

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

The staff shows a sequence of chords: Cma7, Dmi7, Emi7, Eb mill, Dmi7, and G7+9. The Eb mill chord is marked with a circled 'b' and a '5' superscript.

CHORD CONNECTION

SEVENTHS connect dominants, as shown below:

Optional:

The staff shows a sequence of chords: E, E7, A, A7, Dmi, Dmi7, Gmi, Gmi7, C, C7, and F. The E7, A7, Dmi7, Gmi7, and C7 chords are connected by diagonal lines, indicating they are dominant seventh chords connecting to the subsequent chords.

AUGMENTED chords also connect dominants:

The staff shows a sequence of chords: D, D+, G, G7+, C7, C7+, and F. The D+, G7+, C7, and C7+ chords are connected by diagonal lines, indicating they are augmented chords connecting to the subsequent chords.

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

The staff shows a sequence of chords: C, C, C7, F, F, F^o, C, C, C7, G^o, G^o, G7, and G9. The C, F, C, F, C, and G^o chords are connected by diagonal lines, indicating they are diminished chords connecting to the subsequent chords.

DIMINISHED chords also connect chromatically:

The staff shows a sequence of chords: C, C, C^{#o}, Dmi7, Dmi7, E^b^o, and Emi7. The C, C^{#o}, Dmi7, E^b^o, and Emi7 chords are connected by diagonal lines, indicating they are diminished chords connecting chromatically to the subsequent chords.

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:

G13 G9



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

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 D9/B13/D9. 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:				G mi C7	F
C					
C		A mi D7		G mi7 C7	F ma7
C ma7	E 7	A mi7 D9		G mi7 C9	F ^{6/9}
C ^{6/9}	B mi7-5 E 7+9	A mi7 D7-9		G mi9 C13-9	F ma9
C ma9	C ^{6/9}	B mi7-5 B♭ 7-5	A mi11 A♭ 7-5	G mi11 G♭ 7-5	F ma7

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:

A handwritten musical score page featuring a single treble clef staff. The staff contains a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The music is set in common time, indicated by a 'C' at the beginning of the staff. The paper has a light beige or cream color.

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, G^{b7} or Em chords.

A musical score for piano. The left hand part shows four chords: C9, Gm16, Emi7-5, and Gb7-9. The right hand part shows a bass line with notes B, A, G, and F. The score includes a key signature of one sharp, a tempo marking of 15, and a dynamic marking of forte (f).

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

moving bass pedal "C"

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

A musical score for two voices. The left voice part shows measures 11 through 14, starting with a treble clef, a key signature of one sharp, and a common time signature. The right voice part begins in measure 12 with a treble clef and a common time signature. The vocal parts consist of eighth-note patterns.

“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:

A musical score for piano featuring a melodic line on the treble clef staff and harmonic chords on the bass clef staff. The score includes the following markings:

- Measure 1: C7-9 Eb7 Gb7 A7 C7-9
- Measure 2: A7
- Measure 3: Gb7
- Measure 4: Eb7
- Measure 5: C7-9

Each measure has a "-5" above it, and the bass staff has a "-5" at the far right.

The "C7" chord in the study above could resolve into an F chord at any of the "C7" points, or from either of the "G_b7" points. The "E_b7" 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^b7-9.

F7-9

Bb 7-9 Eb 7-9 Ab 7-9 Db 7-9

Add appropriate bass-notes to hear the true chord sound

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

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:

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:

This fits Fm6 to Abm6 to Ebma7
Fm6 to Bb11-9 to Ebma7
Dm7-5 to G7+5±9 to Cm9

Reduce: Fm/Ahm to Eb
Fm/Bb to Eb
Dm/G7 to Cm

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

A musical score page featuring two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It also consists of two measures. The music is written on five-line staves with various note heads and stems.

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:

A musical score page showing two staves of music for orchestra. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a whole rest followed by eighth-note patterns. Measure 12 begins with a half note. Various dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo) are present, along with slurs and grace notes.

re-phrased:

A musical score page featuring two systems of music. The first system starts with a treble clef, a key signature of one flat, and a common time signature. It contains ten measures of music with various note heads and stems. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It also contains ten measures of music. The notation includes both vertical stems and horizontal dashes for note heads.

variation:

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. Measure 11 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measure 12 begins with a quarter note in the bass staff, followed by eighth-note pairs in the treble staff.

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_b).

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_b (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:

B mi7-5 E 7(+5) A mi(+7)

Combining the minor scales produces results like this:

B mi7-5 E 7+5 A mi C major

Minor chord scales may resolve into major chords:

Dm7-5 G7+5 Cma

Cm harmonic minor scale C major scale

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 (E \flat). 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

C A mi7 D mi7 G7

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

A mi7 D mi7 G mi7 C 7 F

G major scale

A mi7 D 7 G

Am harmonic minor scale

Musical staff showing a scale run. The first three notes are slurs, followed by a sixteenth-note pattern. Chords labeled above the staff are B mi7-5, E 7+5, and A mi(+7).

Gm harmonic minor scale

Musical staff showing a scale run. The first three notes are slurs, followed by a sixteenth-note pattern. Chords labeled above the staff are A mi7-5, D 7+5, and G mi(+7).

Gm natural minor (B♭ major) scale

Musical staff showing a scale run. The first three notes are slurs, followed by a sixteenth-note pattern. Chords labeled above the staff are A mi7-5, D 7+5, and G mi(7).

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

Musical staff showing a scale run. The first three notes are slurs, followed by a sixteenth-note pattern. Chords labeled above the staff are A mi9-5, D13-9, and G ma7.

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.

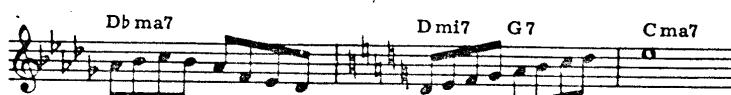
This study illustrates the implied chord-sounds in the C major scale. The scale, played from "C" to "C", sounds like C, Cma7, C6. Played from "D" to "D" it sounds like Dm, Dm6, Dm7, etc.

Musical staff showing a scale run. The first three notes are slurs, followed by a sixteenth-note pattern. Chords labeled above the staff are Cma7, A mi7, D mi7, G7, E mi7, A mi7, D mi7, and G13.

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# instead of Db. (Scale of Eb 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

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:

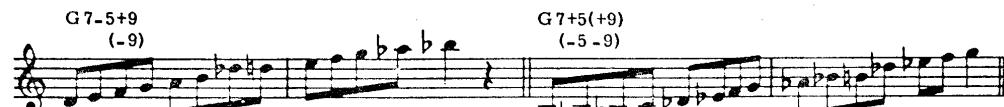
G7 with passing tones (+5, -9, ma7)

G7-5

G7-5

G7-3

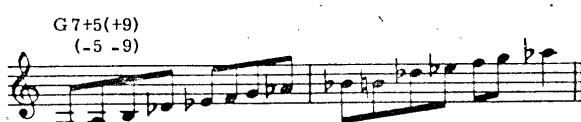
G7 ($\pm 5, \pm 9$)



Whole tones for G7+5, G7-5



Combination: whole tones and +9, -9



G7+5+9



G7 $\pm 5 \pm 9$

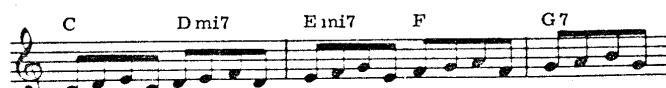


Keep your thinking simple on these. Each study has a certain sound of its own, but they are all basically G7 sounds. Think G7.

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_b in that last measure and play C9. Then play up to E_b and play C7+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 (♮):

Three staves of musical notation. The top staff shows a sequence of chords with a 'etc.' at the end. The middle staff shows chords labeled 'Cmi', 'Cmi6', 'Cmi7', and 'Cmi+7' with a 'etc.' at the end. The bottom staff shows chords labeled 'Cmi', 'Cmi6', 'Cmi7', and 'Cmi+7' with a 'etc.' at the end. The notation includes various note heads and rests, with some notes having a natural sign (♮) over them.

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
	C	
	C ma7	
	C ma9	
	C6	

SEVENTH CHORDS:

	C7	
	C9	
	C7-9	
use D♭° for C7-9	D♭°	

The first staff, labeled C7+9, shows an arpeggio starting on the root note C, followed by G, B, and D. The second staff, labeled C7+9(-9), shows an arpeggio starting on C, followed by G, B, D, and F# (the 9th). The third staff, labeled C7-5, shows an arpeggio starting on C, followed by G, B, D, and A (the 5th).

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:

An arpeggio starting on C, followed by G, B, D, F#, and A (the 5th and 9th).

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

An arpeggio starting on C, followed by G, B, D, F#, and A (the 5th and 9th), ending on a C7-5 chord.

C7 ($\pm 5, \pm 9$)

An arpeggio starting on C, followed by G, B, D, F#, and A (the 5th and 9th), ending on a C7 chord.

C9-5

An arpeggio starting on C, followed by G, B, D, F#, A, and C (the 5th and 9th), ending on a C9-5 chord.

C9-5(-9)

An arpeggio starting on C, followed by G, B, D, F#, A, and C (the 5th and 9th), ending on a C9-5(-9) chord.

C7+5

An arpeggio starting on C, followed by G, B, D, F#, A, and C (the 5th and 9th), ending on a C7+5 chord.

MINOR CHORDS:

Notes preceded by a "natural" sign in parenthesis (\natural) may be played as b or \sharp . Try all combinations.

SCALE CHORD ARPEGGIO

The image contains six staves of musical notation for C minor chords. Each staff consists of three parts: a scale, a chord, and an arpeggio. The chords are labeled above each staff: Cmi, Cmi7, Cmi7, Cmi6, Cmi9, Cm11, and Cmi7-5. The scales are in C minor (one flat). The chords are in C minor (one flat). The arpeggios show various ways to play the chords.

Cm7-5 normally progresses to F7 and B \flat or B \flat m. Use the natural minor scale (same as D \flat major) or the harmonic minor scale. Experiment with the optional scale tones marked below:

A single staff of musical notation for Cm7-5. It shows a scale with optional scale tones marked below the notes. The scale is in C minor (one flat).

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



to F7 to Bbm



to F7 and Bbm



to F7 and Bb(major)

Line 1 uses Bb harmonic minor scale. Line 2 uses the natural minor scale (same as Db major). In each of these two lines, the F7 chord might be played as F7+5-9. This is because the F7 chord is in Bb major, not the harmonic scale, but G is flattened to conform to the chord sound. The F7 chord might be played as F7+5-9.

In the following study, line 1 uses Bb natural minor scale, moving into F7+5±9 and Bbm. The "F7" might be played as F7+5-9 or as Db (Bb harmonic minor scale) or as D# going into F7 and Bb major.

These melodic studies can be played on different notes or beats for variety. Here are five variations on the Cm7-5 chord scale:

1. Cm7-5

4.

2.

5.

3.

WHOLE TONE SCALES

Whole tone scales may be played over any $\sharp 5$ or $\flat 5$ chord. Analyze the "C" whole tone scale below:

chord tone: 1 7 $\sharp 5$ -5 3 2 1

$C9-5$ $C7-5$ $C7+5$

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

$C7+5+9$

Combinations: $C7\pm 5\pm 9$

$C \quad 7+5+9$
 $(-5-9)$

etc.

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

etc.

Whole tones move chromatically through dominant passages:

Four staves of musical notation on treble clef staves. Each staff shows a sequence of notes moving chromatically through dominant chords. The first staff shows G+, C+, F+, and Bb+. The second staff shows G+, C+, F+, and Bb+. The third staff shows G+, C+, F+, Bb+, and Eb+. The fourth staff shows G+, C+, F+, and Bb+.

WHOLE TONE BLUES

A musical score for "WHOLE TONE BLUES". It consists of five staves of musical notation on treble clef staves. The score includes chords labeled G7, C7, and D7. The first staff shows a pattern of eighth-note chords. The second staff is labeled "fill in" and shows a series of eighth-note chords. The third staff shows a pattern of eighth-note chords. The fourth staff shows a pattern of eighth-note chords. The fifth staff shows a pattern of eighth-note chords.

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

CHORD RESOLUTIONS

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.

The image shows four separate lines of musical staff notation. Each line consists of a treble clef, a key signature of one sharp (F#), and a common time signature. The first three lines represent different harmonic progressions from G7 to C (or C7): Line 1 goes through D7, A7, and E7; Line 2 goes through E7, A7, and D7; Line 3 stays in G7. The fourth line represents a progression from G7 to F7. All lines feature eighth-note patterns with various slurs and grace notes.

G7 to Cm7/F7

A single line of musical staff notation for the transition from G7 to Cm7/F7. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The notation shows a series of eighth notes and sixteenth notes, with slurs indicating a continuous melodic line across the harmonic change.

"LEAD-IN" NOTES

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:

The image displays four examples of lead-in notes for chord transitions, each with a title and two staves of musical notation. The titles are: "G to Eb" (with a subtitle "G7"), "G7 to Ab" (with a subtitle "Bb mi7 Eb 7 Ab"), "G7 to Ab" (with a subtitle "G7 Bb mi7 Eb 7 Ab"), and "G7 to Gb" (with a subtitle "G7 Ab mi7 Db 7 Gb"). Each example shows a treble clef, a key signature of one sharp (F#), and a common time signature. The notation illustrates how a single note in the second measure serves as a "lead-in" to the new chord scale.

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

G7 to G_b

A musical staff in G clef. The first measure is labeled "G 7". The second measure starts with a note followed by a sequence of eighth notes. The third measure starts with a note followed by a sequence of eighth notes. The fourth measure starts with a note followed by a sequence of eighth notes.

G7 to D_b

A musical staff in G clef. The first measure is labeled "G 7". The second measure starts with a note followed by a sequence of eighth notes. The third measure starts with a note followed by a sequence of eighth notes.

G7 to B_b7

A musical staff in G clef. The first measure is labeled "G 7". The second measure starts with a note followed by a sequence of eighth notes. The third measure starts with a note followed by a sequence of eighth notes.

Flat B, E and A in the first measure (above) for Fm7 to B_b7

A musical staff in G clef. The first measure is labeled "F mi7". The second measure starts with a note followed by a sequence of eighth notes. The third measure starts with a note followed by a sequence of eighth notes.

G7 to B_b7 (End on different chord tones for B_b7-9, etc.)

A musical staff in G clef. The first measure is labeled "G 7". The second measure starts with a note followed by a sequence of eighth notes. The third measure starts with a note followed by a sequence of eighth notes.

G7 to B_b7 (Try using B_b, E_b, A_b in the first measure for Fm7 to B_b7)

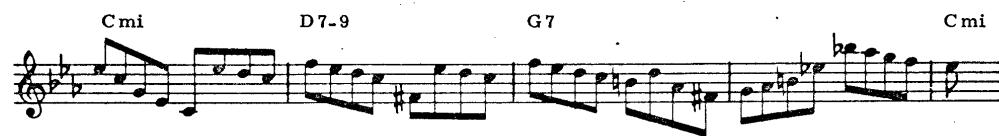
A musical staff in G clef. The first measure is labeled "G 7". The second measure starts with a note followed by a sequence of eighth notes. The third measure starts with a note followed by a sequence of eighth notes.

A musical staff in G clef. The first measure is labeled "G 7". The second measure starts with a note followed by a sequence of eighth notes. The third measure starts with a note followed by a sequence of eighth notes.

G7(-9) to Cm



This same phrase appears in the 3rd and 4th measures, below:



D7 to G

A mi7 D7

G



G to E7



Extend these into longer lines. The last example (above) begins this next extension:



The same (or similar) phrase may be repeated through the chord changes:

Two musical staves in G clef, 4/4 time, illustrating a repeating phrase through various chords. The top staff shows a sequence of chords: G7, C7, F7, Bb7, Eb7, followed by 'etc.'. The bottom staff shows a sequence of chords: G7, C7, F7, Bb7, Eb7, Ab7, Db7, followed by 'etc.'. Both staves feature eighth-note patterns.

G7 C7 F7 B_b7 E_b7
 etc.
 G7 C7 F7 B_b7 E_b7
 etc.

G7 to C or Cm

G7 C C_mi

DIMINISHED CHORDS

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.

Three more variations on the same pattern (G to G \sharp ^o to Am7 to D7). Note the use of A7+9 for Am7:

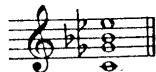
The image shows three staves of musical notation. The first staff starts with a G chord. The second staff starts with an E7+5+9 (-9) chord. The third staff starts with an A7+5+9 (-9) chord. The fourth staff starts with a D7+5+9 (-9) chord. Each staff consists of two measures of music.

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

The image shows four staves of musical notation. The first staff starts with a G chord. The second staff starts with a G \sharp ^o chord. The third staff starts with an A mi7 chord. The fourth staff starts with a G chord. Each staff consists of two measures of music, featuring various patterns of sixteenth notes.

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:

CHORDAL THINKING



The chord shown above is Cm7-5. It is also Ebm6 or Ab9 with root omitted.

When playing a line against that chord you can THINK in Cm:

or think in Ab: (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 Ab9 to Db, and Ebm6 to Ab7/Db.

Here is a line "translated" from thinking in G to thinking in D_b. In this particular example, thinking in D_b results in fewer accidentals, but that should not be your ONLY consideration. Think in terms of LOGICAL chord sequences: G7-5 to C, D_b7-5 to G_b.

Some G7 lines. These fit G7+, G7-5, G7+5-9, etc. "Translate" each from G to D_b.

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_b to G_b.

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.

A7 D7 G7

C7 F

A13 Ami6 D7 G7+9 (-9)

C7 F

E mi E mi7 A7 Ami D mi9 G7

C7(-5-9) F

G E mi Ami D7 G

G ma7 E mi9 Ami7 Ami9 D13 G ma7(6)

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 sheet music consists of two sections of eight staves each, separated by a horizontal line. Both sections begin with a staff in G major (one sharp) and end with a staff in G major. The first section starts with a staff labeled 'G' at the beginning, followed by 'G etc.' with a three-line bracket under the first two staves. The subsequent staves are labeled 'Emi', 'Ami', and 'D7' with three-line brackets under their respective groups. The second section also begins with a staff labeled 'G'. The music is composed of sixteenth-note patterns, primarily using the first and second fingers of the left hand. The right hand strums the strings. The overall style is technical and rhythmic, designed for fingerstyle guitar practice.

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.

The image shows two staves of blues guitar solos in G major. The top staff begins with a C7 chord followed by a sequence of chords: +5 F7, C°, C, C9, Gmi9, and C7. The bottom staff begins with an F7 chord followed by C7, +5-5, and A7-9. Both staves feature eighth-note patterns. The first staff concludes with a measure containing Dmi9, G13, 1C7, A7, Dmi7, G13, and G7+. The second staff concludes with a measure containing 2C7, +5 F7, +9 C°, and C. The bottom staff has a repeat sign and continues with a sequence of chords: 9, 13, F9, D7-9, Gmi7, C9, Gmi9, C7-5, and C7-5-9. This is followed by F7, D7, Gmi7, C7, Gmi7-5, and C7-9. The final section starts with A7, 13, +5, Dmi9, and G7-9, followed by 1E7+5+9, A7+5-9, D9, and Db13. The solo ends with a measure containing 2C7 and C13.

Handwritten musical score for 16th-note chords. The score consists of four staves of music. Chords are labeled above the staves. Measures include:
 - Top staff: C7-5, C7, F9-5, F7, C7, C13-5, +9-9.
 - Second staff: F9, +5, F7, D7, +5-5, Gmi11, C, C+, Bb mi6.
 - Third staff: Ami, D7, Ab mi, Db7, Cma9, A7+5+9 (-9), Dmi9, G7+5-9.
 - Bottom staff: 2 C, G7+5-9, G7-5.

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

Handwritten musical score for 16th-note chords. The score consists of six staves of music. Chords are labeled above the staves. Measures include:
 - Top staff: Gmi7, C7, Gmi7, C7, F, Cmi9, Cmi7, F9.
 - Second staff: G7-5, C, C13-9, C7-5.
 - Third staff: F7, G7+5 (-5), +9 (-9).
 - Fourth staff: C, A7+5+9 (-9).
 - Fifth staff: Dmi, A7-5, Dmi7, Dmi7, Dmi7-5, Ab7+, G7+.
 - Bottom staff: C7, Eb13, Ab7, Db9.

MINOR BLUES

Chord symbols are for analysis, not accompaniment:

C mi G 7 -9 +9 C mi C 7 -9 +9
 F mi G 7+9 (-9) C mi
 A b9 13 -5 G 7+9 (-9) C mi D 7-9 G 7-9
 C mi C 7
 F mi D mi7-5 G 7+5+9 (-5-9) C mi D 7-9
 G 7(+5-9) C mi 6 7 Ab 7(13) G 7 D 7-9 G 7-5-9
 C mi D mi7 G 7-9 C mi C 7-9
 F mi F mi9 G 7+9 (-9) C mi
 D mi7-5 D 7-9 G 7-9 C mi G 7+

C mi D mi7-5 G 7-9 C mi D 7-9 G 7+

 F mi C 7-9 F mi G 7+5 C mi G 7-9 C mi

 D 7-9 G 7 G 7-9 C mi D mi7-5 G 7+5 (-5)

C mi D mi7-5 G 7+ C mi C 7-5

 G 7+5
 F mi(+7) D mi7-5 -9 C mi

 D 7-9 G 7+ C mi D mi7-5 G 7-9

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:

B	F ma7	E mi9 A7+9 ⁺⁵	D mi7 G13	C mi7 F7+9 ⁺⁵
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Optional:

C	F ma7 F ⁶ /9	E mi9 A13 Eb 9-5	D mi9 G13 Db 9-5	C mi11 F13 B9-5
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Bb

	Bb	Bb mi7	A mi7	D 7

Bb ma7

	Bb ma7	Bb mi7 Eb 9	A mi7	D 7+9

Bb ma9

	Bb ma9	Bb mi7 Eb 13	A mi7	D 7-9 ⁻⁵

G mi7

	G mi7	C 7	F	D mi7	G mi7	C 7

G mi9

	G mi9	C 13	F ma7	D 7+9 ⁺⁵	G mi9	C 7+9 ⁺⁵

G13

	G13	C 13	A 7+9 ⁺⁵	D 13	G 7+9 ⁺⁵	C 13

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.

The image shows three staves of musical notation for a single instrument, likely a guitar or bass, with harmonic analysis written above the notes. The notation consists of sixteenth-note patterns. The harmonic analysis includes chord symbols and some numerical markings such as +5, -9, and (-5).

Staff 1:

- F ma7
- E mi11
- A 7 +5 +9 (-9)
- D mi9
- G13
- C mi7
- F13 (-5)
- Bb ma7
- Bb mi7
- A mi7 (F)
- Ab mi7
- Db 7
- G mi7
- C 7 (-9)
- F ma7
- D 7+5 (-9)
- G mi7
- C 7+9 (-9)

Staff 2:

- F ma7
- A 7+9 (-9)
- D mi
- G 7
- C mi
- F 7
- Bb ma7
- Bb mi7
- Eb 9
- Ab ma7
- Ab mi7
- Db 7
- G mi7
- C 7
- C 7+0
- C 7
- F
- G mi7
- C 7
- F

Staff 3:

- F ma7
- E mi7-5 A 7-9
- +5
- D mi7
- Db mi7
- C mi7
- F 7(+5)
- Bb ma7
- Bb mi7
- Eb 7
- F ma7
- D 7-9+5 (-5)
- G mi7
- Gb 7(-5)
- F
- D 7+9 (-9)
- G mi7
- C'7(+5)

F ma7 E mi7 A 7-9 D mi7 G 7 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 A 7 D mi9 G 7 C mi7 F13

 Bb ma7 Bb 6 Bb mi7 A mi9 Ab mi7

 G mi G mi7 C+ F(Ami7) G mi7 (G7) C7+

F ma7 E mi A7-9⁺⁵ D mi7 G 7

 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 Emi7-5 A7(13) Dmi7 G7(13) Cmi7 F7
 Bb (F7) Bb Bbm7 Ami9 D13 Ab mi7(11)
 Gmi (+7) (7) C7(-9) F D7+9 (-9) Gmi7 C7

F Emi7 A7 Dmi7 G7 Cmi7 F7+9 (-9)
 Bb Cmi7 C7 Bb6 Bb mi7 (11) (9) Eb7(13)
 Ami7 Ab mi7 C7+9 (+5)
 Gmi7 C7 C13 D7-9 Gmi9 Gmi7-5 C7-9
 F Ami9

F Emi7 A7 Dmi G7
 Cmi7 F7-5+9 (-9) Bb ma7 Bb6
 Bb ma7 Eb7 Ami7
 Ab mi7 Ab mi9 Gmi7 C7-9 F D7-9 Gmi7 C7

F A 7-5 A 7+5 D mi7 G 7 C mi7 F 7

 Bb Bb mi (+7) A mi7
 Ab mi6 G mi7 C13 G mi ll(9) C7

 F ma7 D 7-9 G mi7 C7

A 7+9
 (-9) (+5) D mi9 G 7 +5 13
 F C mi7 F 7 Bb ma7 Eb 9-5
 A mi7 Ab mi7 Db 9 G mi7 C13
 G mi ll C13 F Bb F
 fine

Improvise in the blank measures:

A musical staff in G clef and common time. It consists of five lines of music. The first line contains chords F, A7-9, (+5), D mi, and G7-5. The second line contains C mi, F9, Bb, C mi7, and F7-9. The third line contains Bb mi(+7), Eb 7, A mi7, D 7, and (Ab 7). The fourth line contains G mi7, C 7, F, and (C 7). The fifth line is entirely blank.

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

A musical staff in G clef and common time. It consists of three lines of music. The top line contains chords F, E mi7, A 7, D mi7, G 7, C mi7, and F 7. The middle line contains Bb, Bb mi7, Eb 7, Ab, Ab mi7, and Db 7. The bottom line contains Gb, G mi7, C 7, F, Ab (7), Db (7), and 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 B^o Cmi7 C#^o-5-9 B7 G7 C7 F7
 Bb Gmi7 Cmi7 F7 (Bb) Dmi7 G7 Cmi7 F7

Fmi7 Bb 7 Eb E^b mi 1 D7 (Bb) Dmi7 G7 C7 Cmi7 F7
 Bb Bb 7 E^b E^o (Bb) Dmi7 G7 Cmi7 F7

2 Bb Eb Bb A mi7 D7 D mi7 G7
 Bb F7 Bb D7 G7

Gmi7 C7 Cmi7 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:

Bb C mi7 C 7-9 F 7+5 D 7-5 G 7-9 C 7-9 F 7-9

Bb 9 Bb 13-9 Eb 6 A 7 D 7-9 G 7-9 C 7+5 F 7-9

Bb B° C mi7 C#° Bb G mi7 C 9 F 7+5+9
(-9)

F mi7 Bb 7 Eb Eb mi Bb
A mi7 D 9 D 7+5(+9)
(-5-9) D mi7 G 9 Db 9-5 (G 7+5+9)
(-5-9)

G mi7 C 9 C 7+5+9
(-5-9) C mi7 F 9 B 9-5 (F 7+5+9)
(-5-9)

Bb ma9
(D mi7) G 7-9 C mi7 F 7-9 D+ G+ C+ F+
Bb 7 Eb 7 E° Bb G mi7 C 9 (-9) Bb

Bb C mi7 F13 Bb ma7 (G mi9) C mi7 F9

Bb 7 Eb ma7 Eb mi7(6) Bb ma7 D mi7 G 7 C mi7 F7

Bb C mi7 A 7 D mi7 G 7+9 C mi7 F7+

Bb Bb 9(-5) Eb C mi7 F13 Bb (ma7)

D 7 (13) A mi7 D 7-9 G 7 D mi7 D mi9 G 7

C 7 G mi7 G mi9 C 7 F7 C mi7 C mi9 F7

Bb ma7 C mi6 F9 D 7 G 7 C mi7 F 7+5+9 (-9)

Bb ma9 (D mi7) G 7+5+9 (-9) C mi7 F 7+5 Bb

B_b ma7 C mi7 F⁺⁵
 B_b G⁺⁵
 (D mi) G mi7 G_b mi7

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.

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.

3/4 BLUES

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

The chords are listed above the staff:

- G
- F# mi7-5
- B7(-9)
- E mi7
- A7
- D mi7
- G7
- C
- C mi7
- F7
- Bb
- Bb mi7
- Eb 7
- Ab
- A mi7
- D7
- Bb mi7
- G
- Bb 7(-5)
- Eb ma7
- A mi7
- Ab 7(-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:

The chords are listed above the staff:

- B mi7
- Bb13
- Eb ma7
- D 7+5(+9)
(-5)(-9)
- G ma9
- F# mi7-5
- B7-9
- E mi7
- A 7-5 A13
- D mi7
- G13-9
- C ma7
- (6)
- C mi7
- F9

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

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

Cma7 C mi7 (+7)

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

Ab ma7 A mi7 3 D13 (-5)

G ma7 F mi(+7) Bb 9 Eb ma7 D 7+5-9

G

E min 7 A9 A7-9 D min 7

G7

C mi7 F7

Bb

Bb mi7 Eb 7(-9)

Ab ma7

Ami9 (+7)

D 7-9 B min E 7 +9 A7-9+5 Ami7 D 7

v

G

F# mi7-5 B7

A7-9 A9

G7-9

C ma7

C mi7

F7

Bb
Bb mi7
E♭ 7(-9) A♭ ma7
A mi7
A mi9 D7 G(B mi7)
Bb 7
E♭ ma7
Ab 7-5

G F# mi7-5 B7
E mi7 A7 D mi7 G7
C ma7 C mi7 F13-9
Bb ma7 Bb mi7 E♭ 9-5
Ab ma7 A mi9 D7+5
G(B mi7) Bb 13 E♭ ma7 Ab ma7 D7+9 (-9)

G F# mi7-5 B7-9
 E mi7 A7 D mi7 G 7 +9 (-9)
 C ma7 C mi7 F9
 Bb ma7 Bb mi7 Eb 9
 Ab A mi7 D13
 G (B mi7) Bb 7 Eb ma7(6) Ab 9 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.

A

Bridge

Tacet

B

Bridge

8va

loco > f

Bridge

D

Bridge

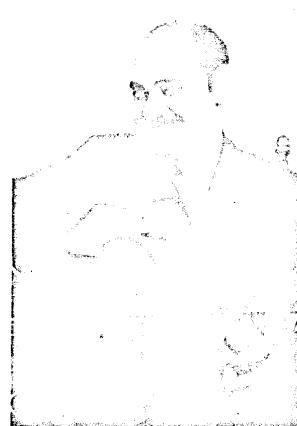
Born Joseph Anthony Passalaqua (one of 5 children) in New Brunswick, New Jersey, Joe grew up in a steel mill town. He began playing the guitar at the age of 9. To help support his family, he started playing professionally at 14. He practiced 6 hours a day. Being an avid fan of Django Reinhardt, it was natural that he first played in "Hot Club of France" type of 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, FOLK '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 currently is doing studio work, personal concerts, and teaching. He is happily married to the former Alison Ditwiler, has one son, Joey, age 2 years and 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.



BILL THRASHER



JOE PASS