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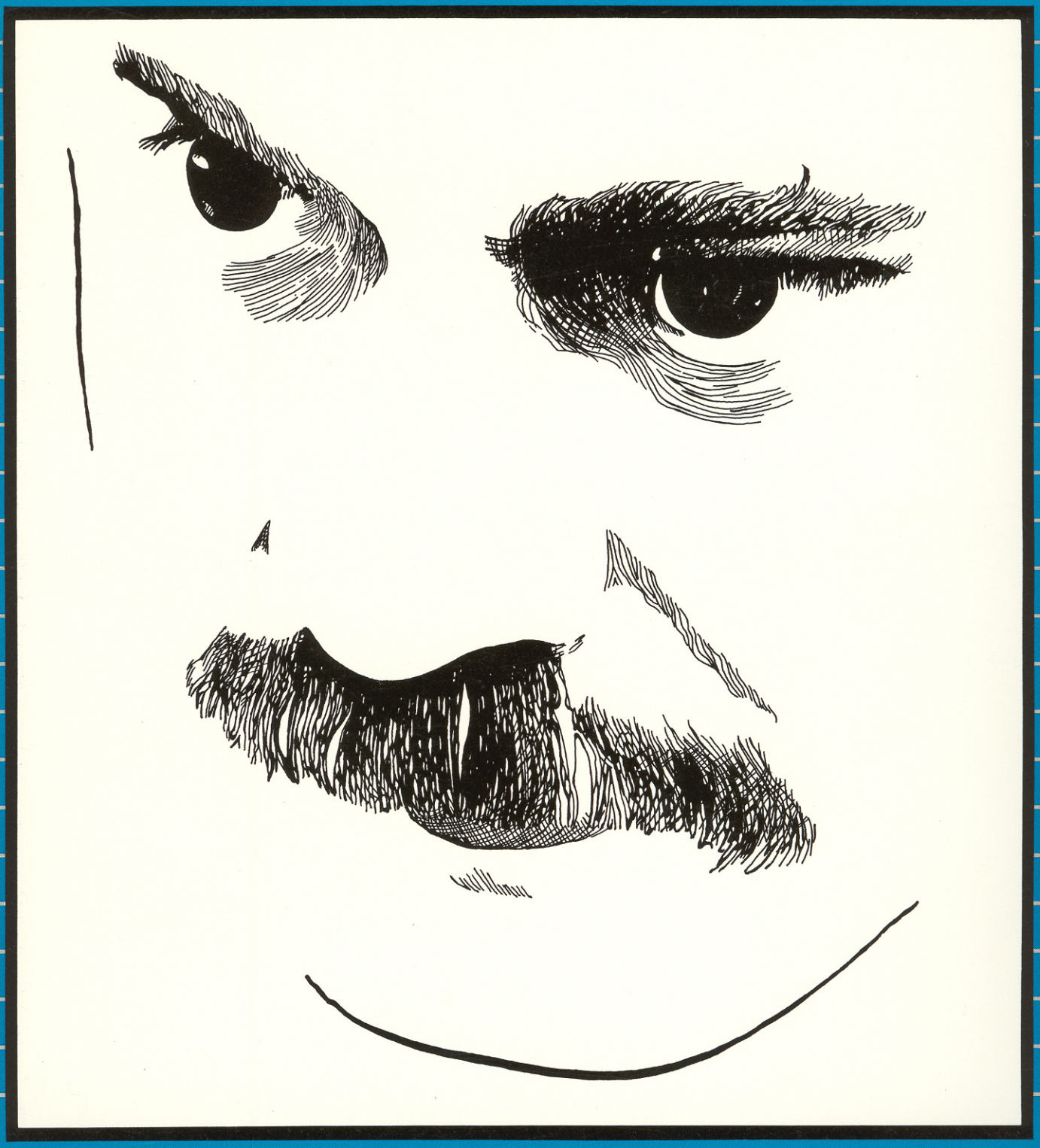
JOE PASS CHORD SOLOS

for Guitar, Vibes, and all Keyboard Instruments



BY JOE PASS

Alfred

Joe Pass Chord Solos

for Guitar, Vibes, and all Keyboard Instruments

by
Joe Pass

Contents

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Cover Illustration: *Bill Thrasher*

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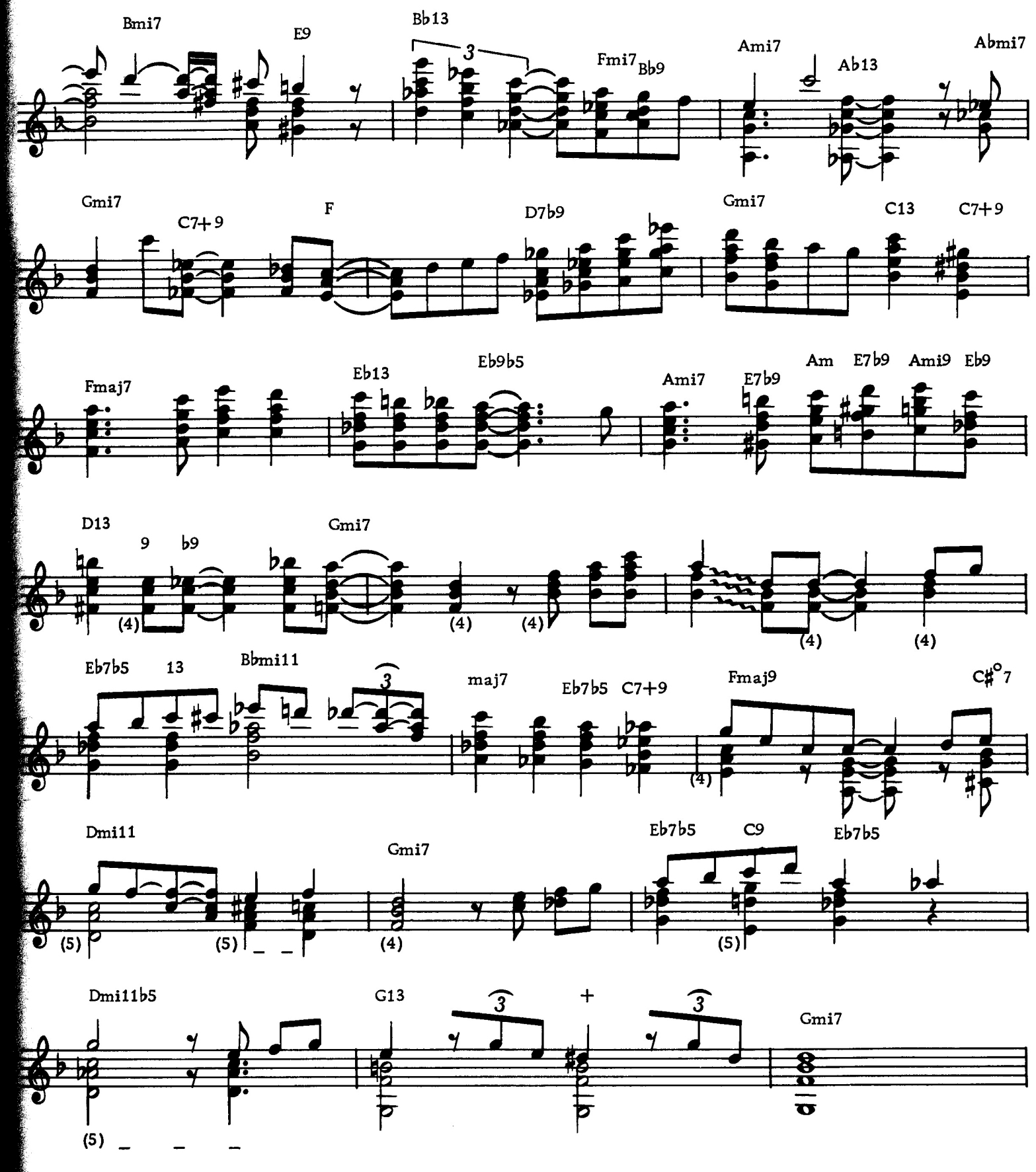
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F
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Gmi7
C13
C7+9
Fmaj7
Eb13
Eb9b5
Ami7
E7b9
Am
E7b9
Ami9
Eb9
D13
9
b9
Gmi7
(4)
(4)
(4)
(4)
(4)
Eb7b5
13
Bbmi11
3
maj7
Eb7b5
C7+9
Fmaj9
(4)
C#°7
Dmi11
(5)
(5)
Gmi7
(4)
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C9
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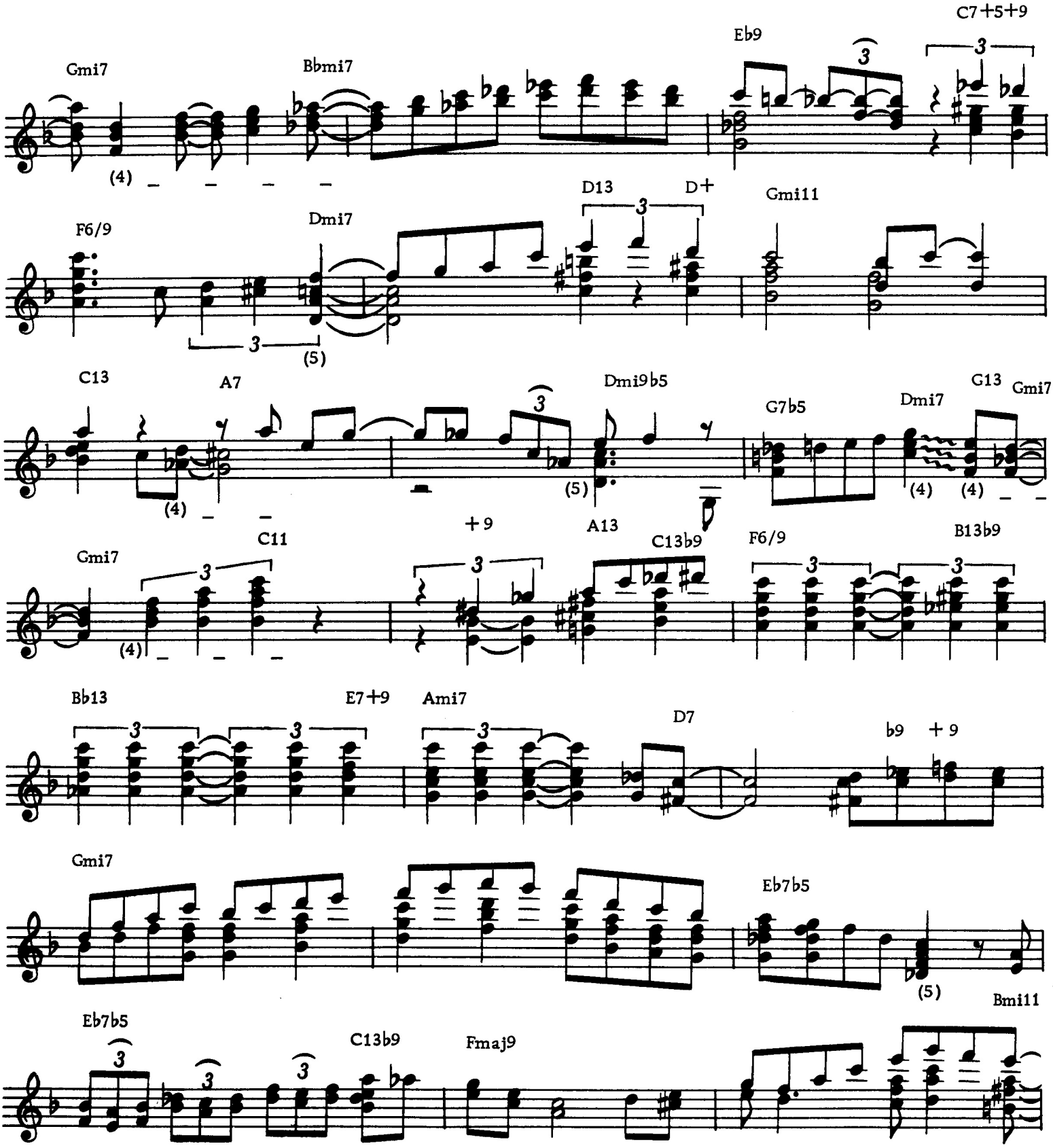
(5)
Dmi11b5
(5)
G13
3
+
3
Gmi7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C7+5+9
F6/9
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D13
D+
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G7b5
Dmi7
G13
Gmi7
Gmi7
C11
+9
A13
C13b9
F6/9
B13b9
Bb13
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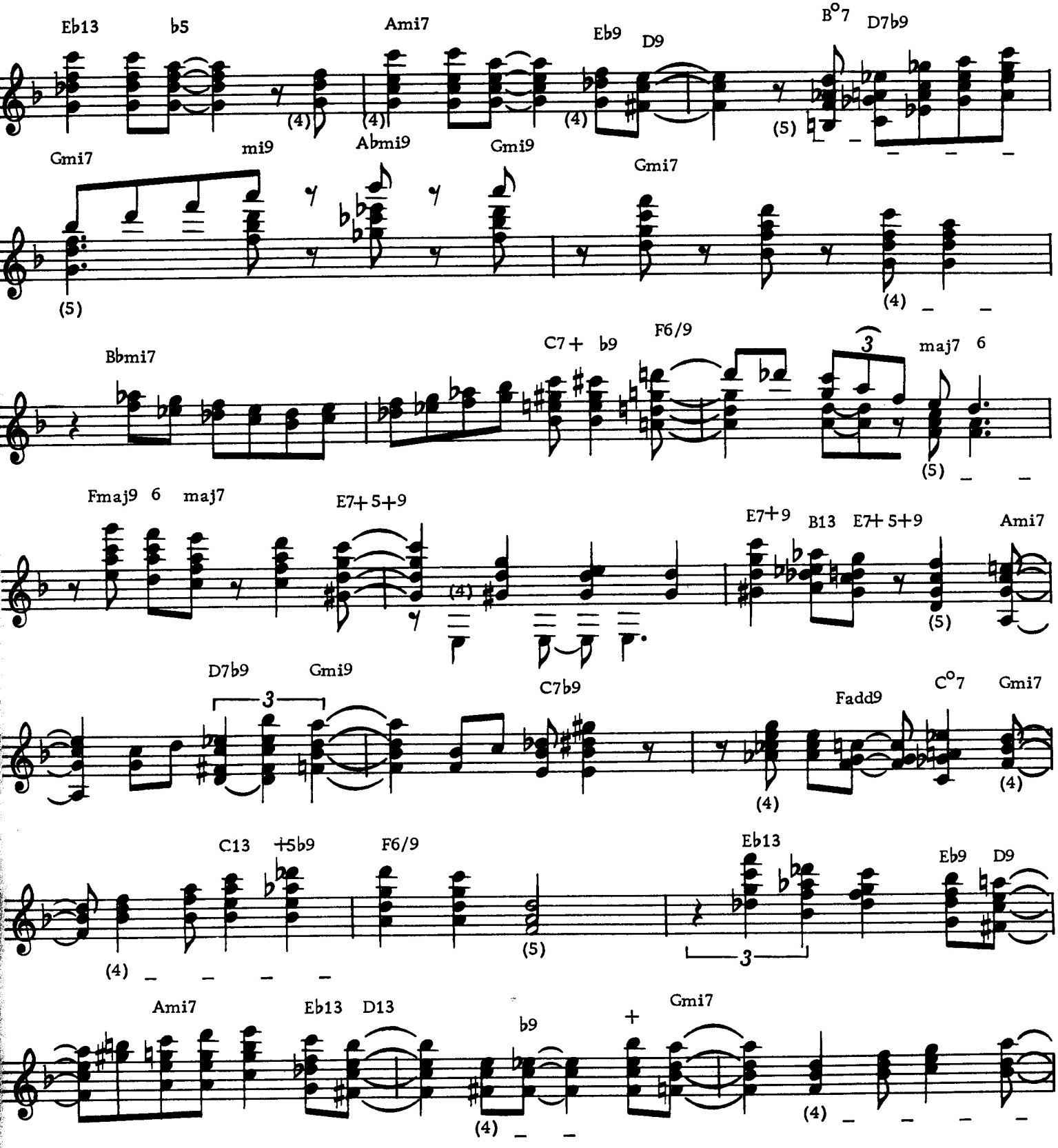
Fmaj9
Bmi11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C7+ b9
F6/9
3
maj7 6
Fmaj9 6 maj7
E7+5+9
E7+9
B13
E7+5+9
Ami7
D7b9
Gmi9
3
C7b9
Fadd9
C°7
Gmi7
C13
+5b9
F6/9
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Eb9
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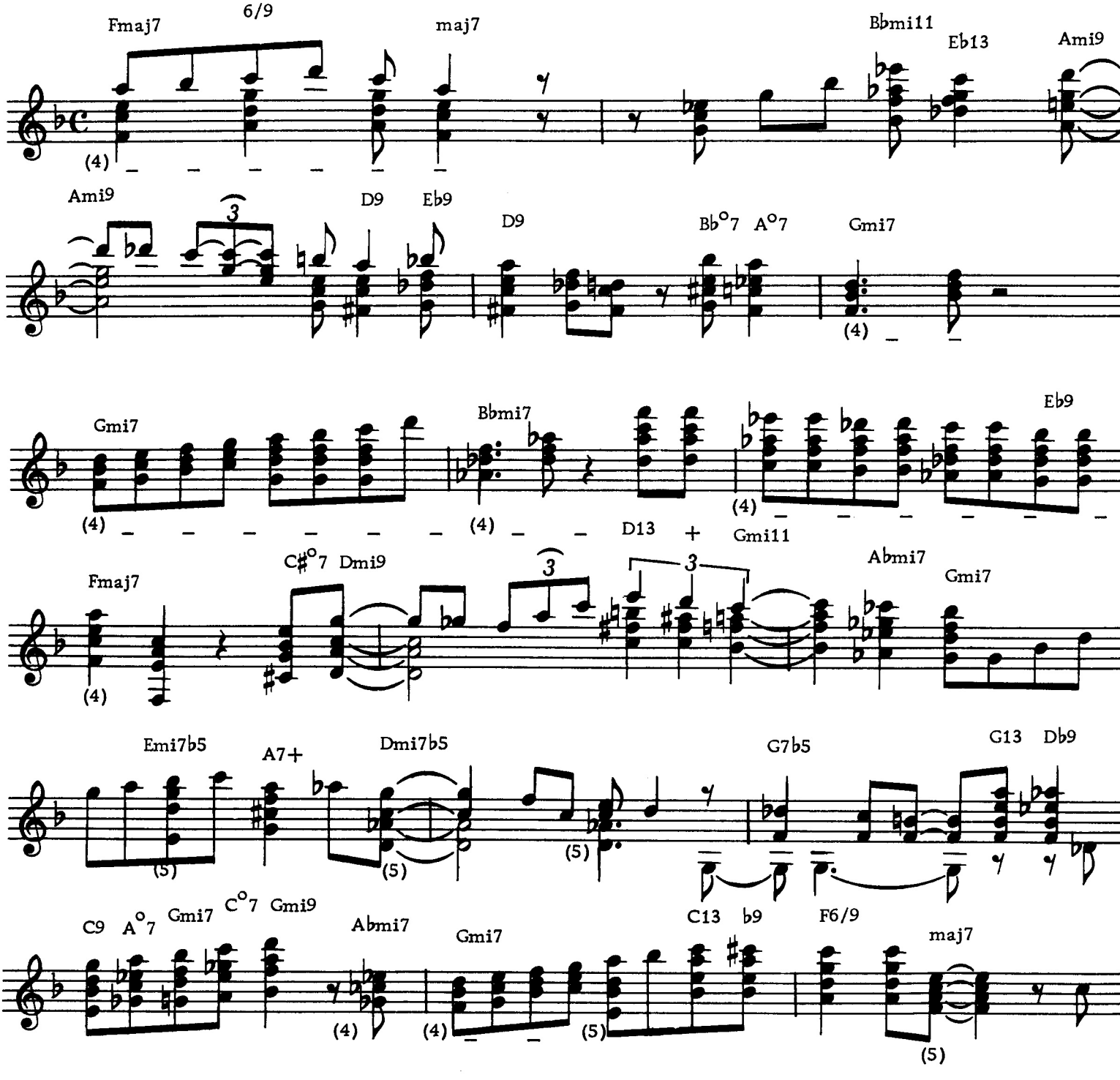
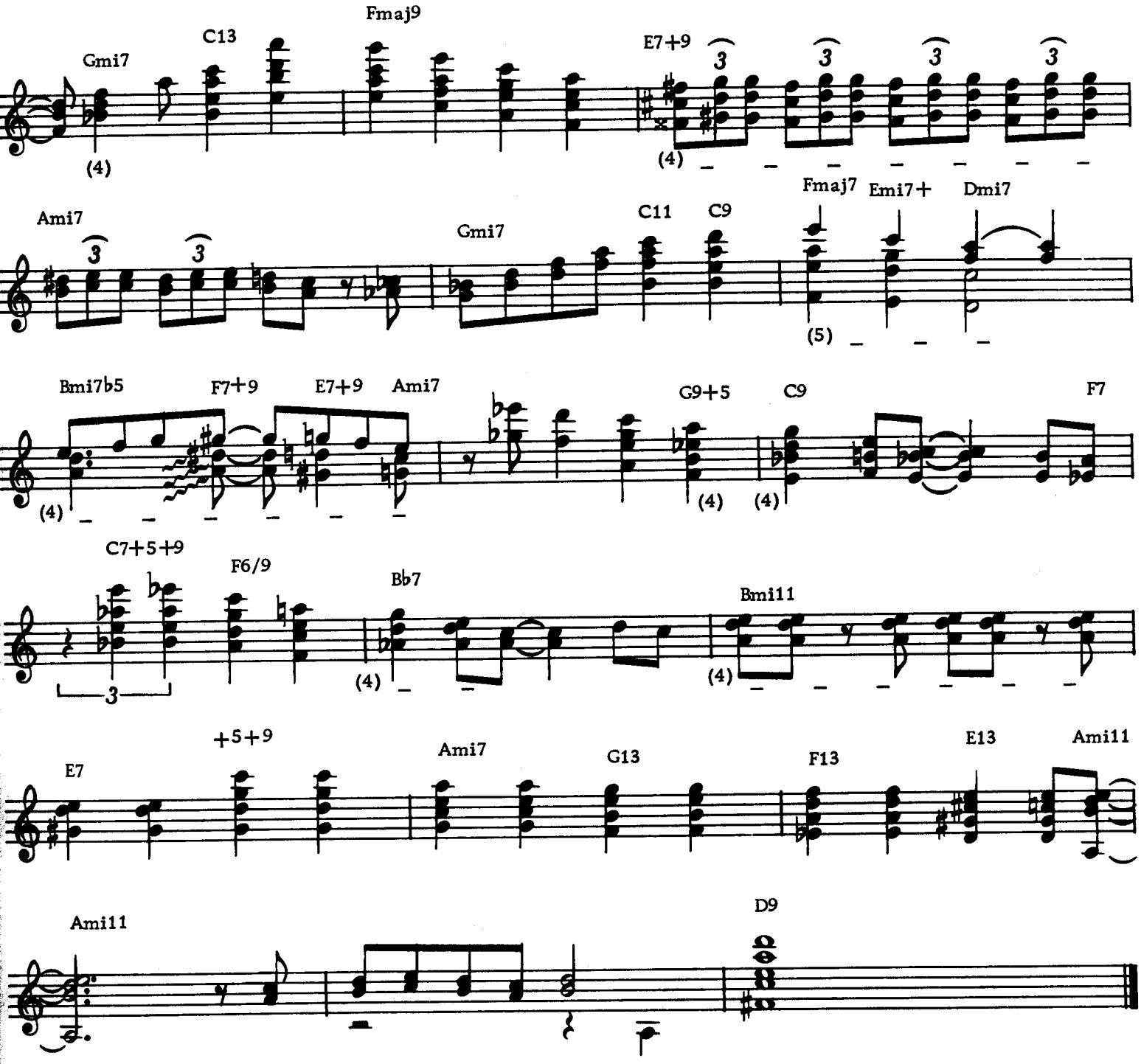
D13
b9
+
Gmi7

WINE AND ROSES

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C9
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F7+9
E7+9
Ami7
G9+5
C9
F7
C7+5+9
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E7
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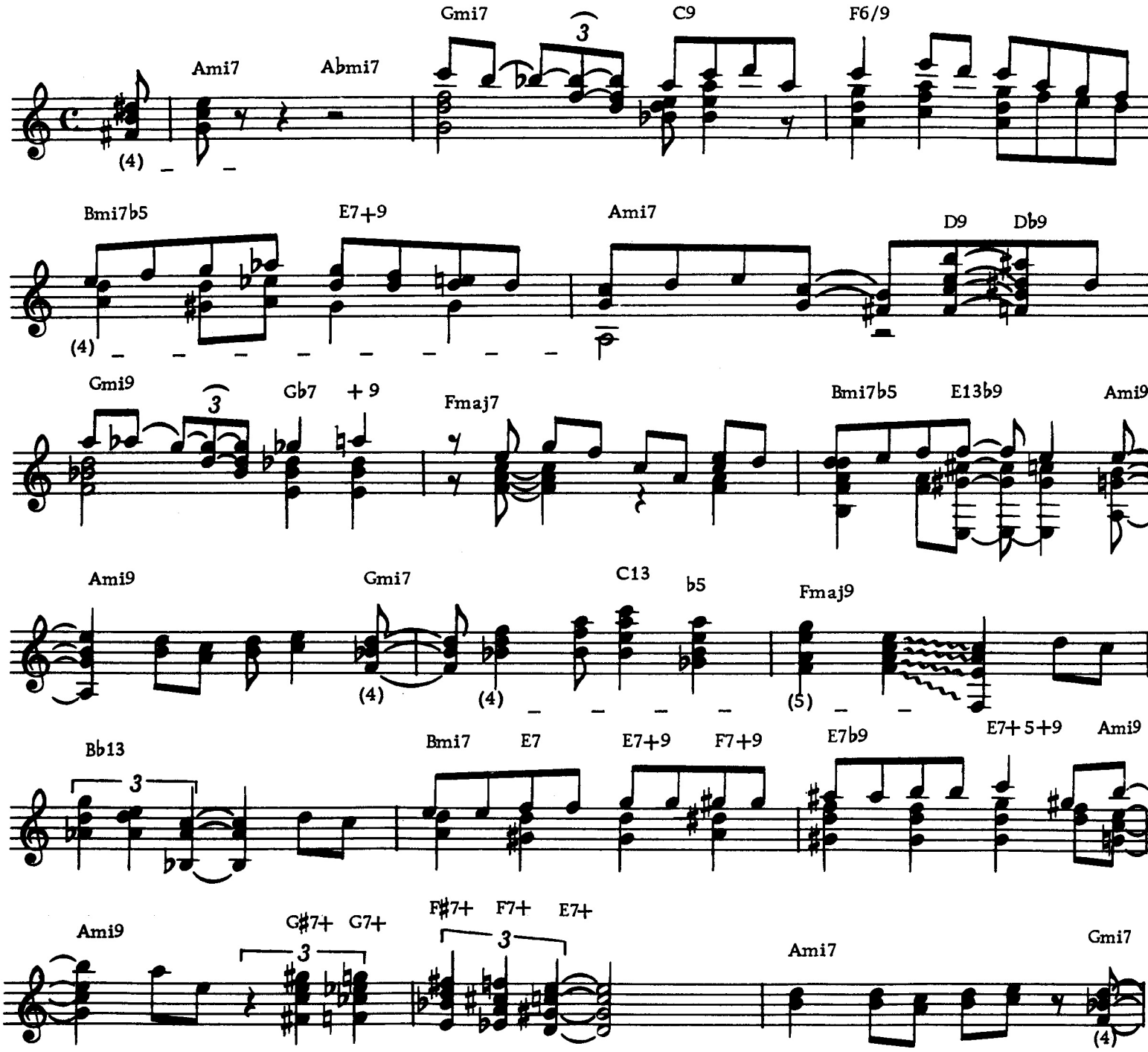
F13
E13
Ami11
Ami11
D9

SUNNY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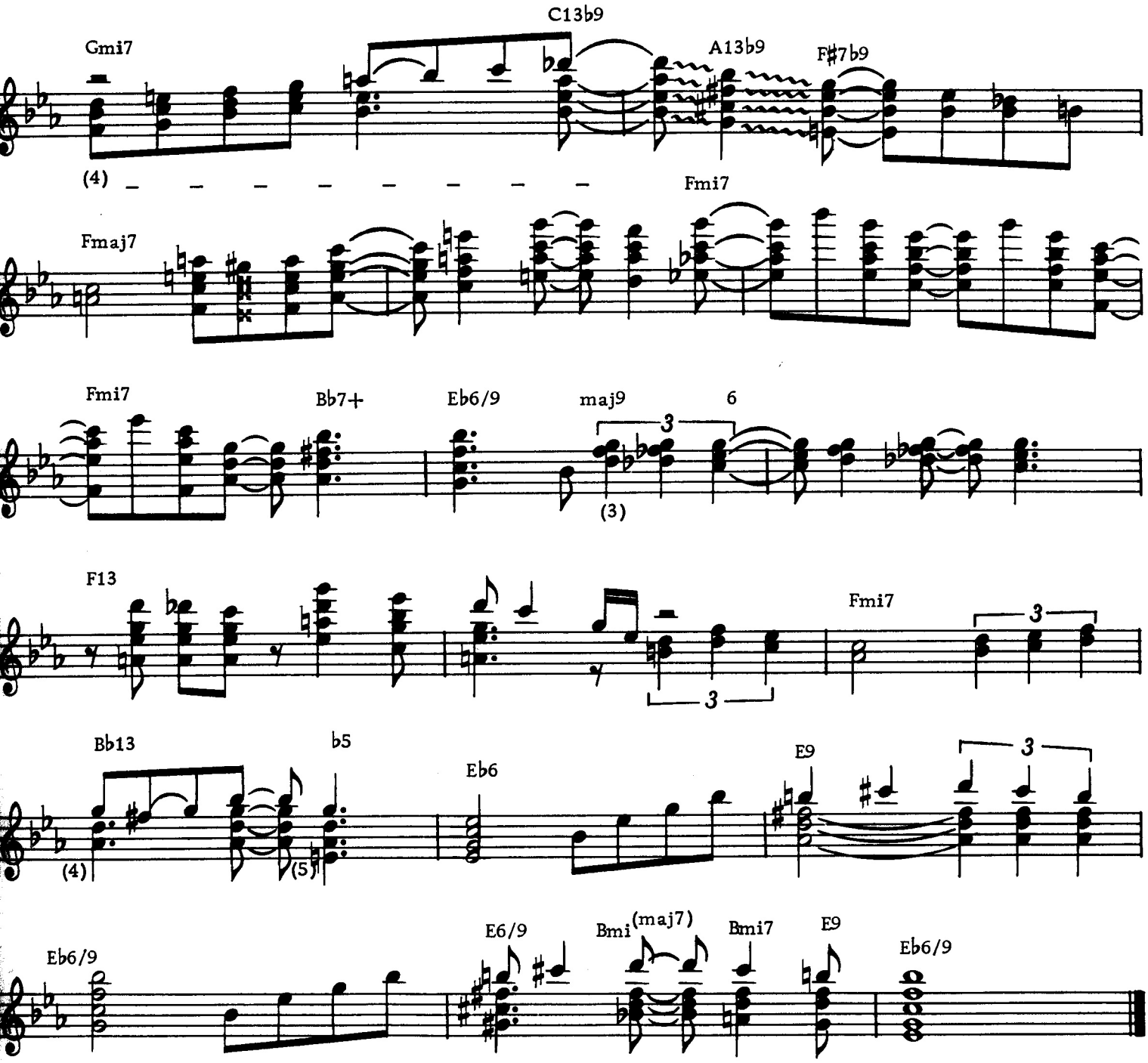
Gmi7
C9
F6/9
Bmi7b5
E7+9
Ami7
D9
Db9
Gmi9
Gb7
+ 9
Fmaj7
Bmi7b5
E13b9
Ami9
Ami9
Gmi7
C13
b5
Fmaj9
Bb13
Bmi7
E7
E7+9
F7+9
E7b9
E7+ 5+9
Ami9
Ami9
G#7+
G7+
F#7+
F7+
E7+
Ami7
Gmi7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A13b9
F#7b9
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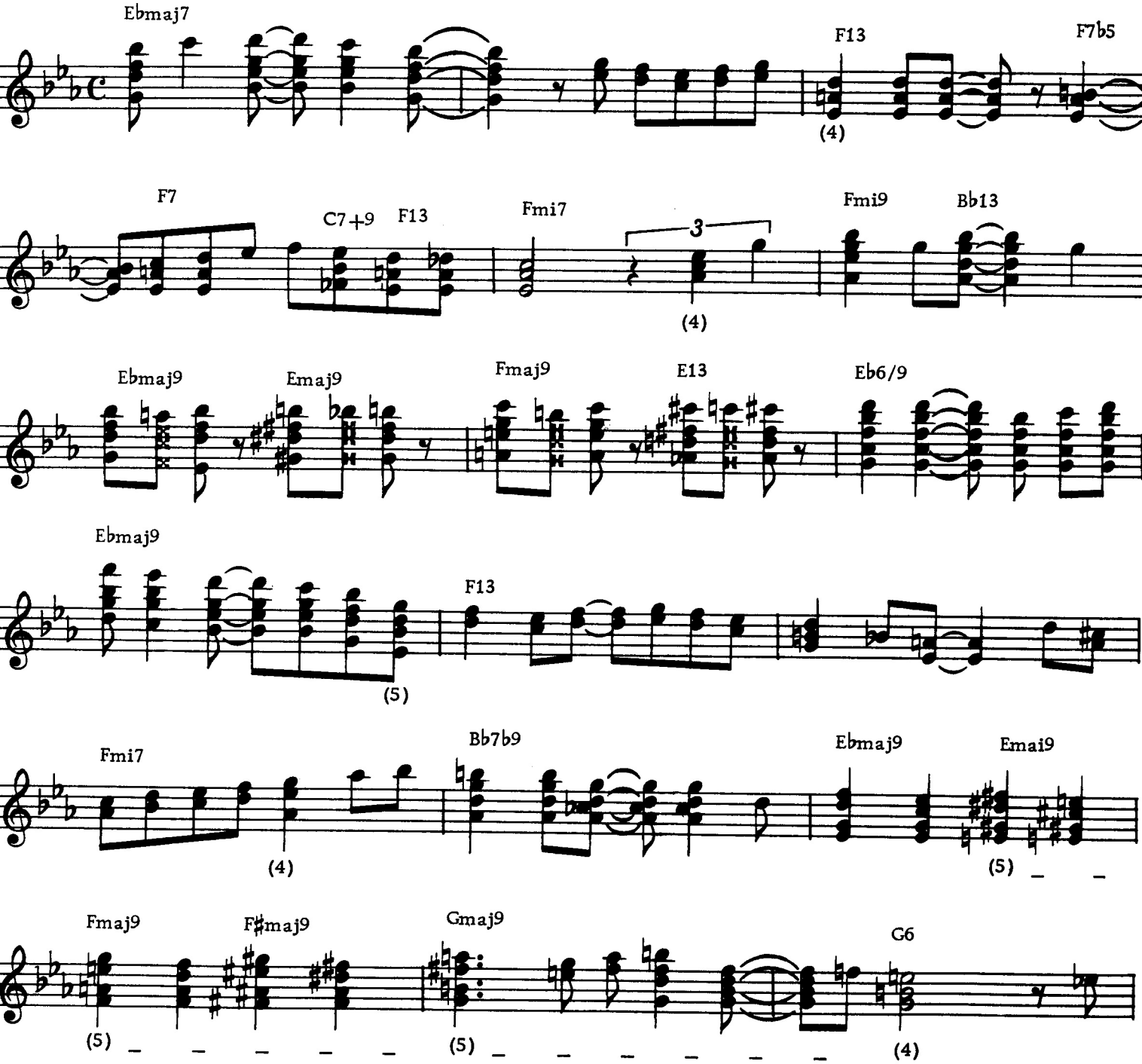
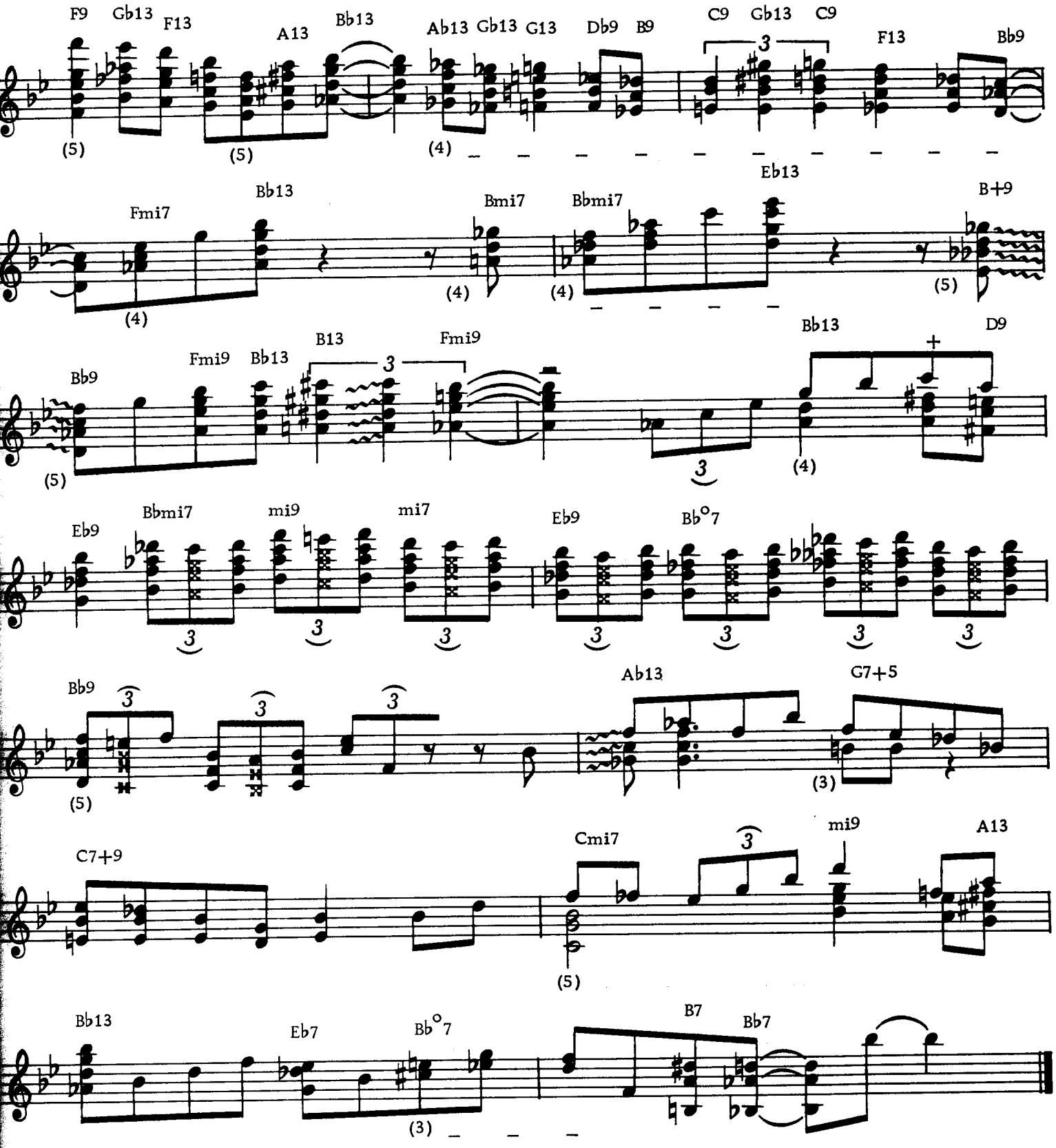
Fmi7
Fmi7
Bb7+
Eb6/9
maj9
6
3
(3)
F13
3
Fmi7
3
Bb13
b5
Eb6
E9
3
(4)
(5)
Eb6/9
E6/9
Bmi(maj7)
Bmi7
E9
Eb6/9

WATCH WHAT HAPPENS

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F13
A13
Bb13
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Gb13
G13
Db9
B9
C9
Gb13
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Bb9
Fmi7
Bb13
Bmi7
Bbmi7
Eb13
B+9
Bb9
Fmi9
Bb13
B13
Fmi9
Bb13
D9
Eb9
Bbmi7
mi9
mi7
Eb9
Bb°7
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C7+9
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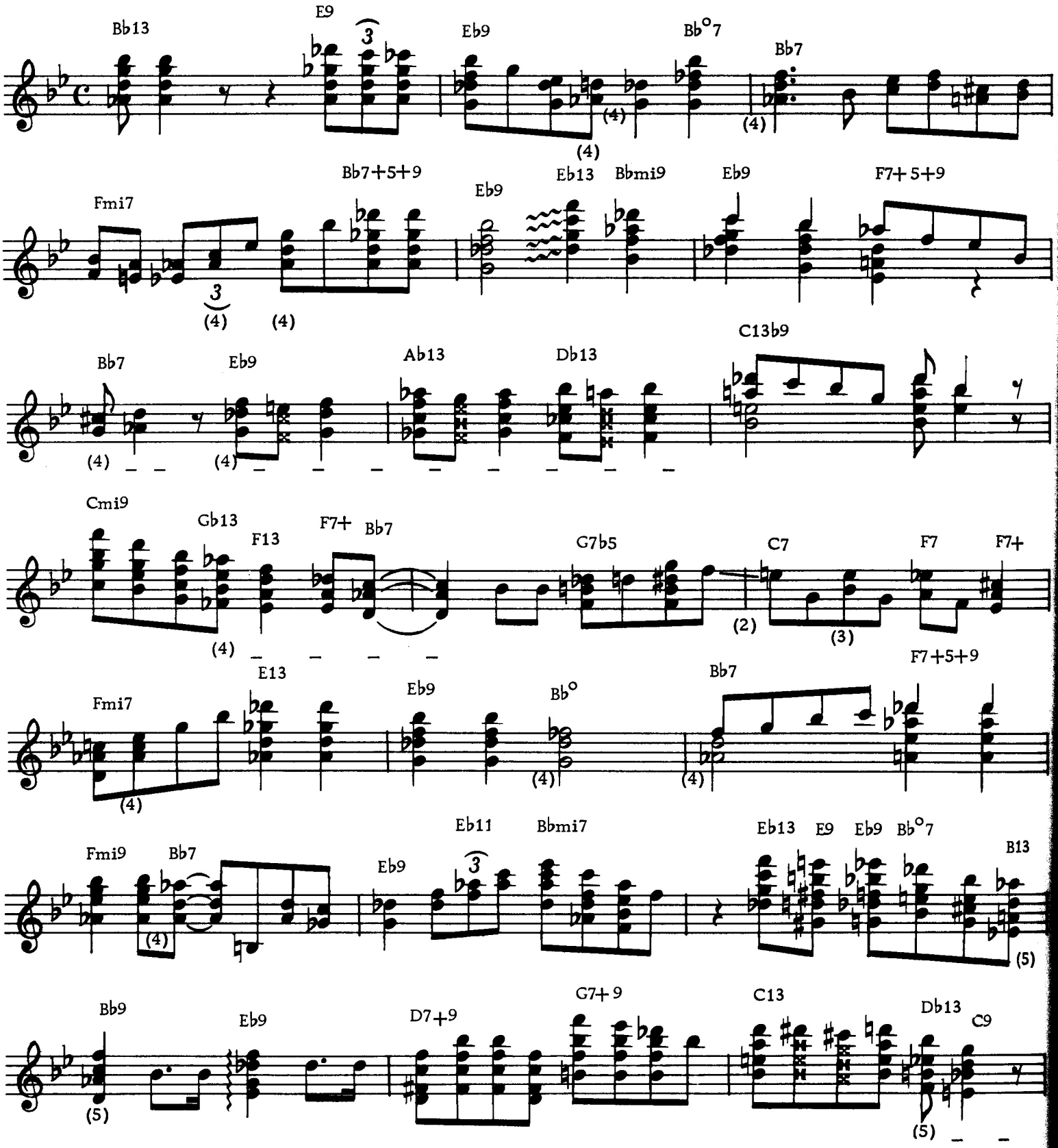
mi9
A13
Bb13
Eb7
Bb°7
B7
Bb7

BLUES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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+
Fmi7
E13
Eb9
Bb°
Bb7
F7+5+9
Fmi9
Bb7
Eb9
Eb11
Bbmi7
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Bb°7
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Bb9
Eb9
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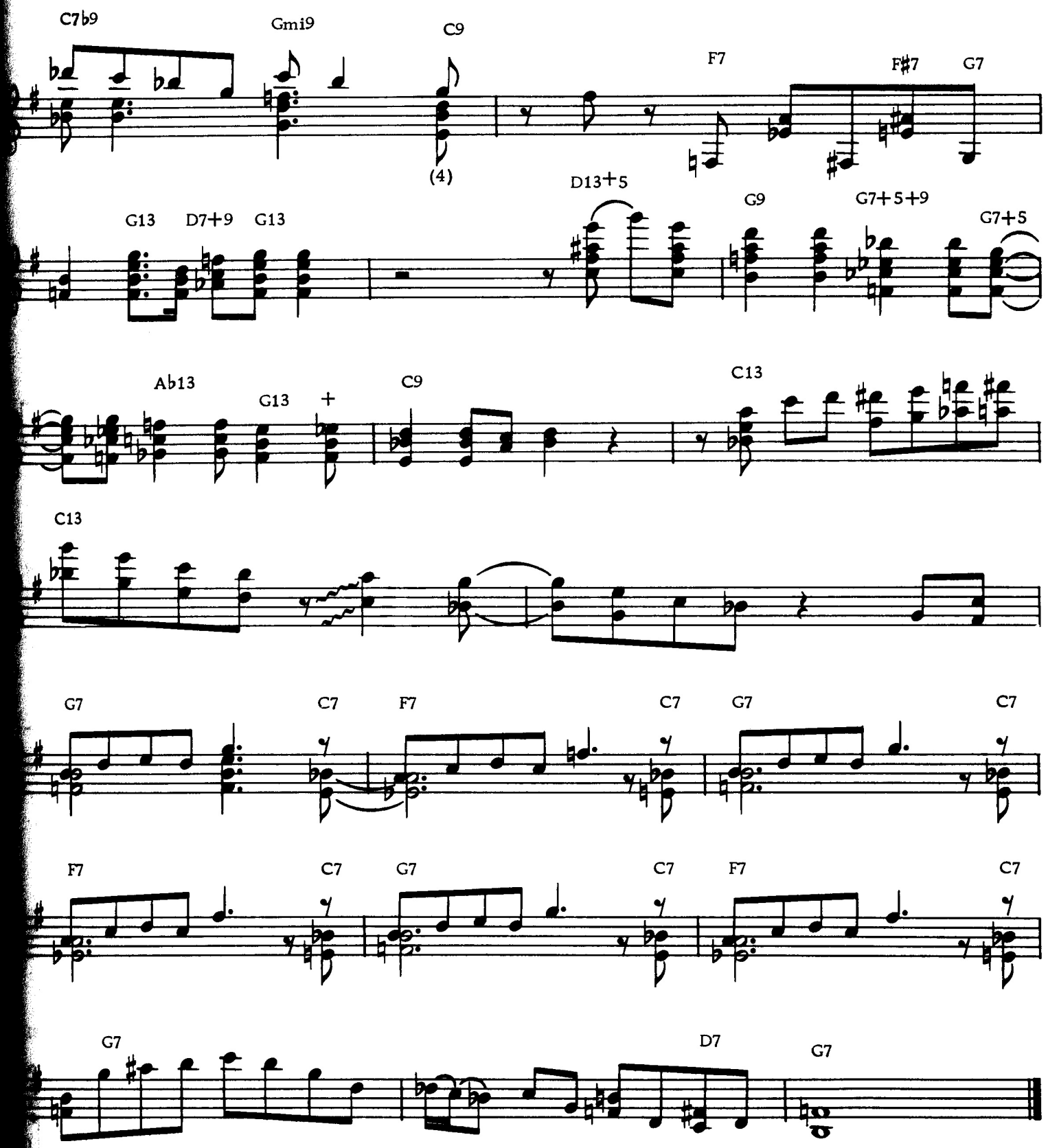
G7+9
C13
Db13
C9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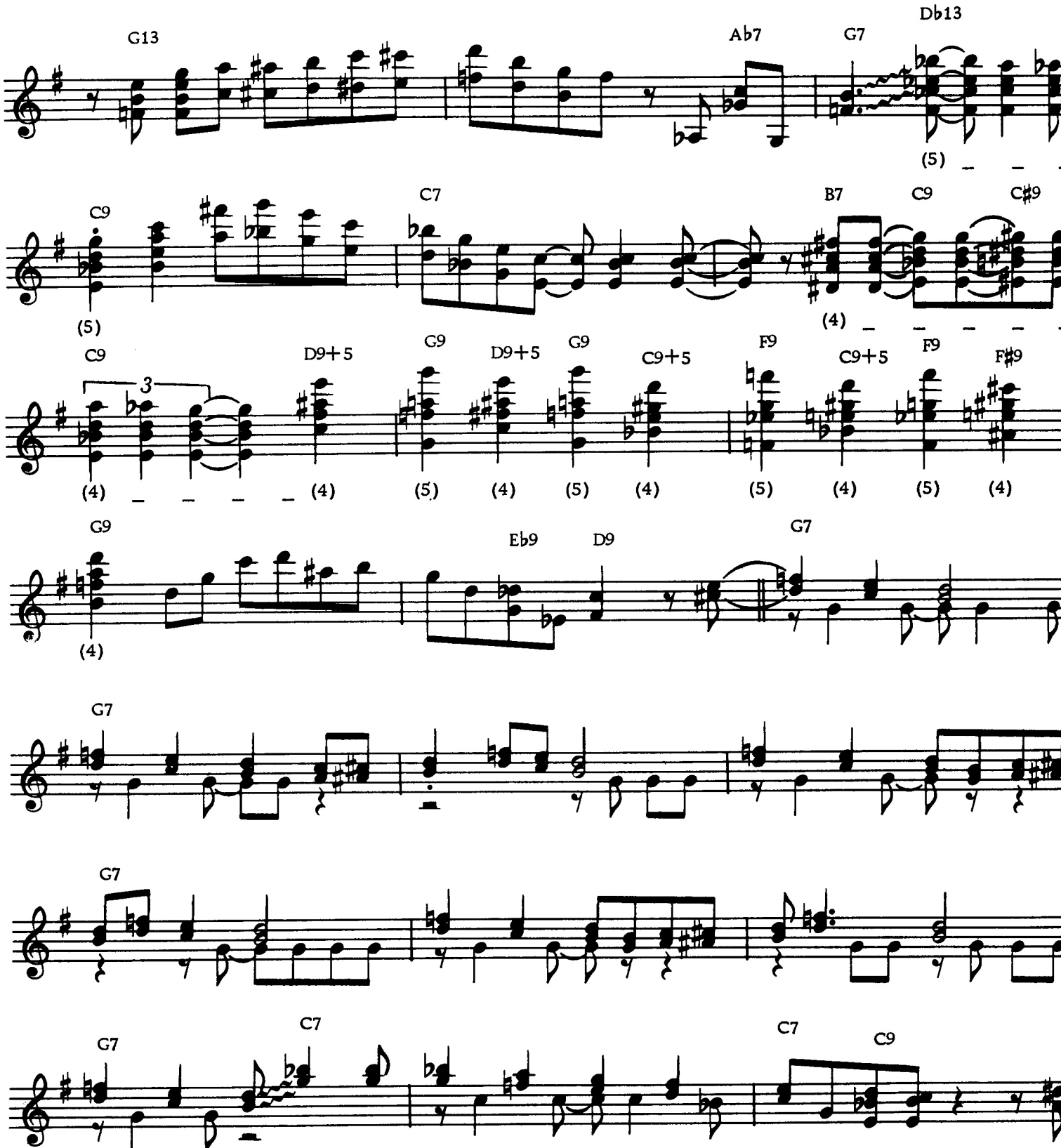
Gmi9
C9
(4)
F7
F#7
G7
G13
D7+9
G13
D13+5
G9
G7+5+9
G7+5
Ab13
G13
+
C9
C13
C13
G7
C7
F7
C7
G7
C7
F7
C7
G7
C7
F7
C7
G7
D7
G7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Ab7
G7
Db13
(5)
C9
(5)
C7
B7
C9
C#9
(4)
C9
3
(4)
D9+5
(4)
G9
(5)
D9+5
(4)
G9
(5)
C9+5
(4)
F9
(5)
C9+5
(4)
F9
(5)
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(4)
G9
(4)
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D9
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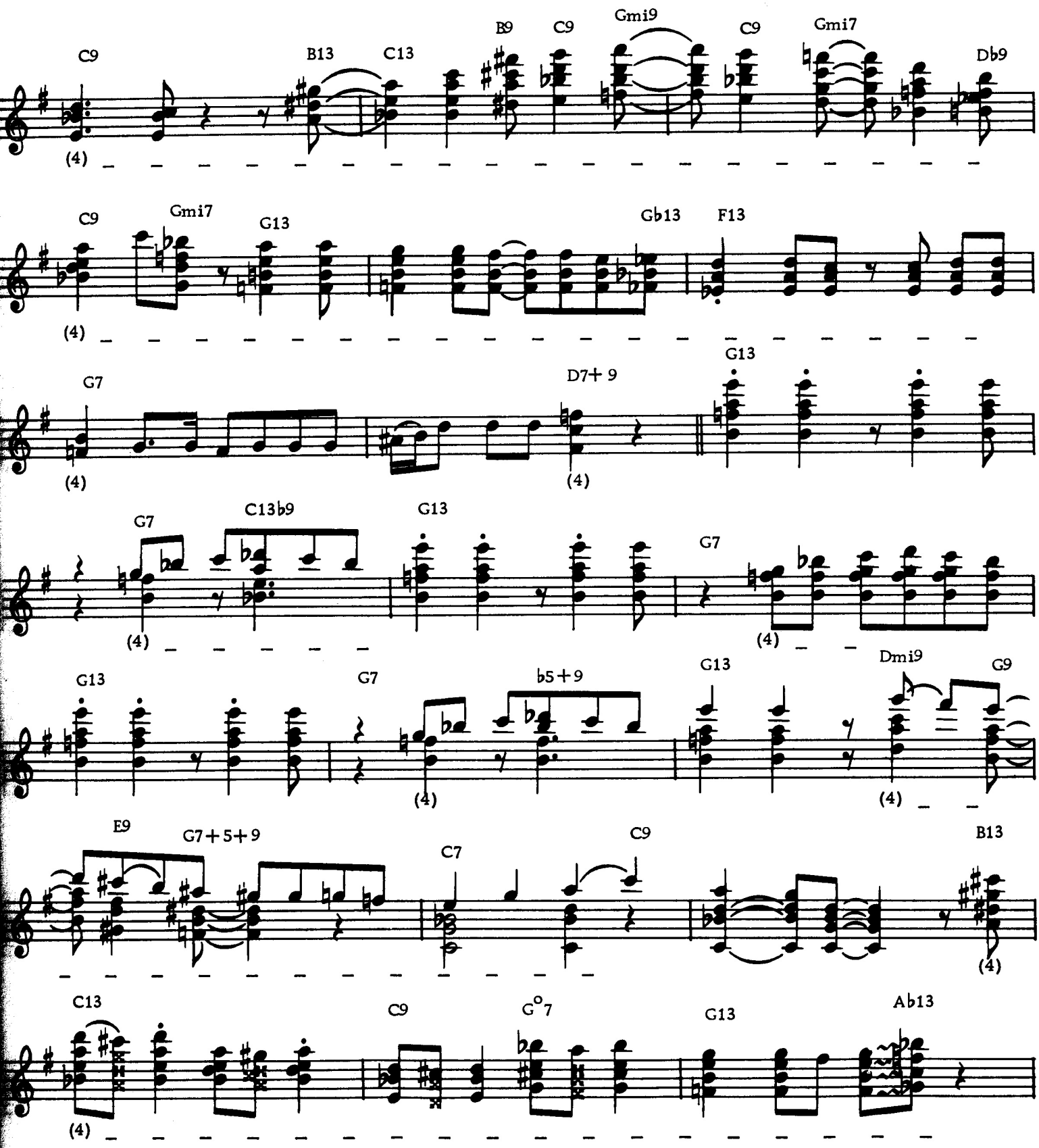
G7
G7
G7
C7
C7
C9


C9
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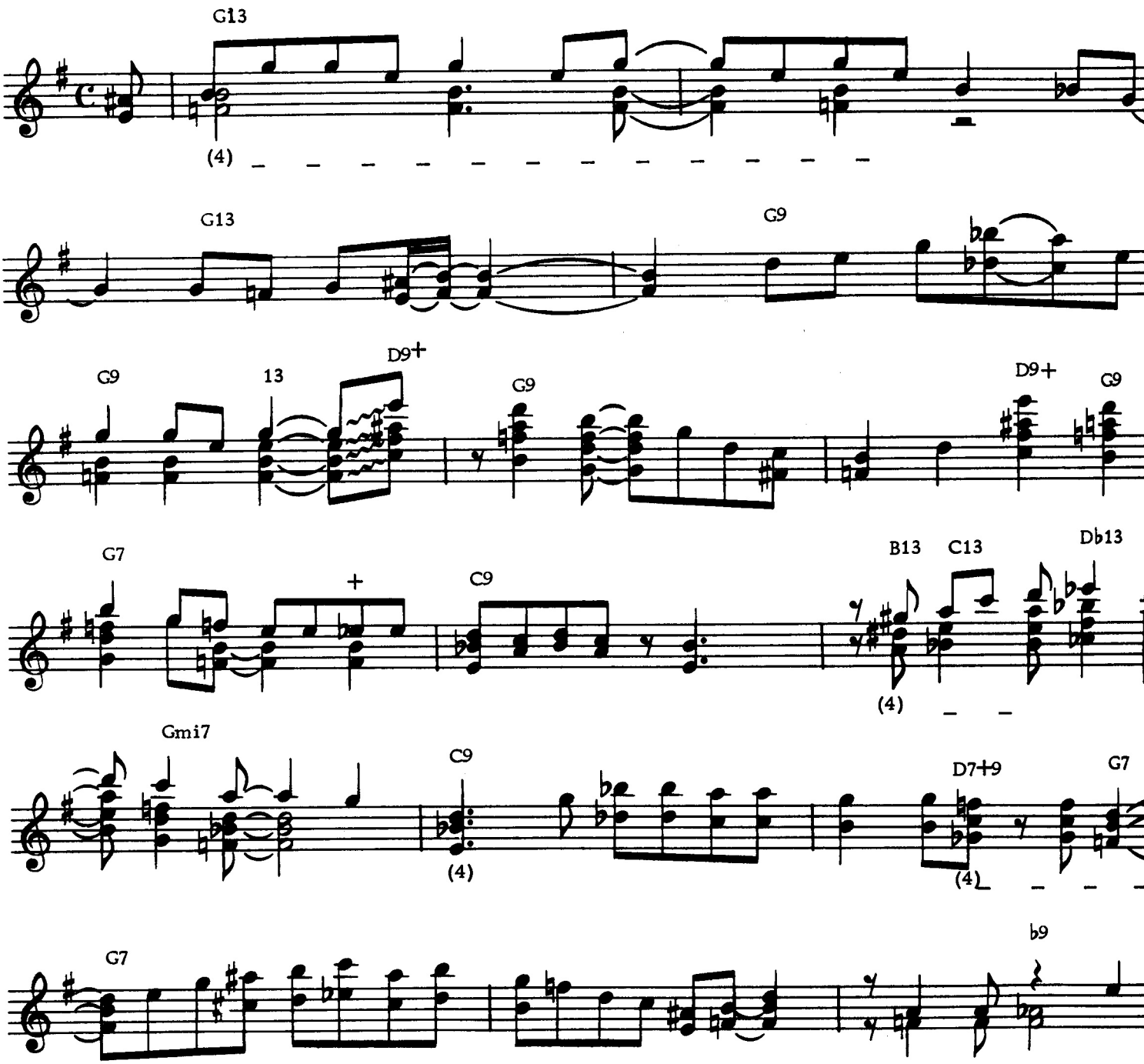
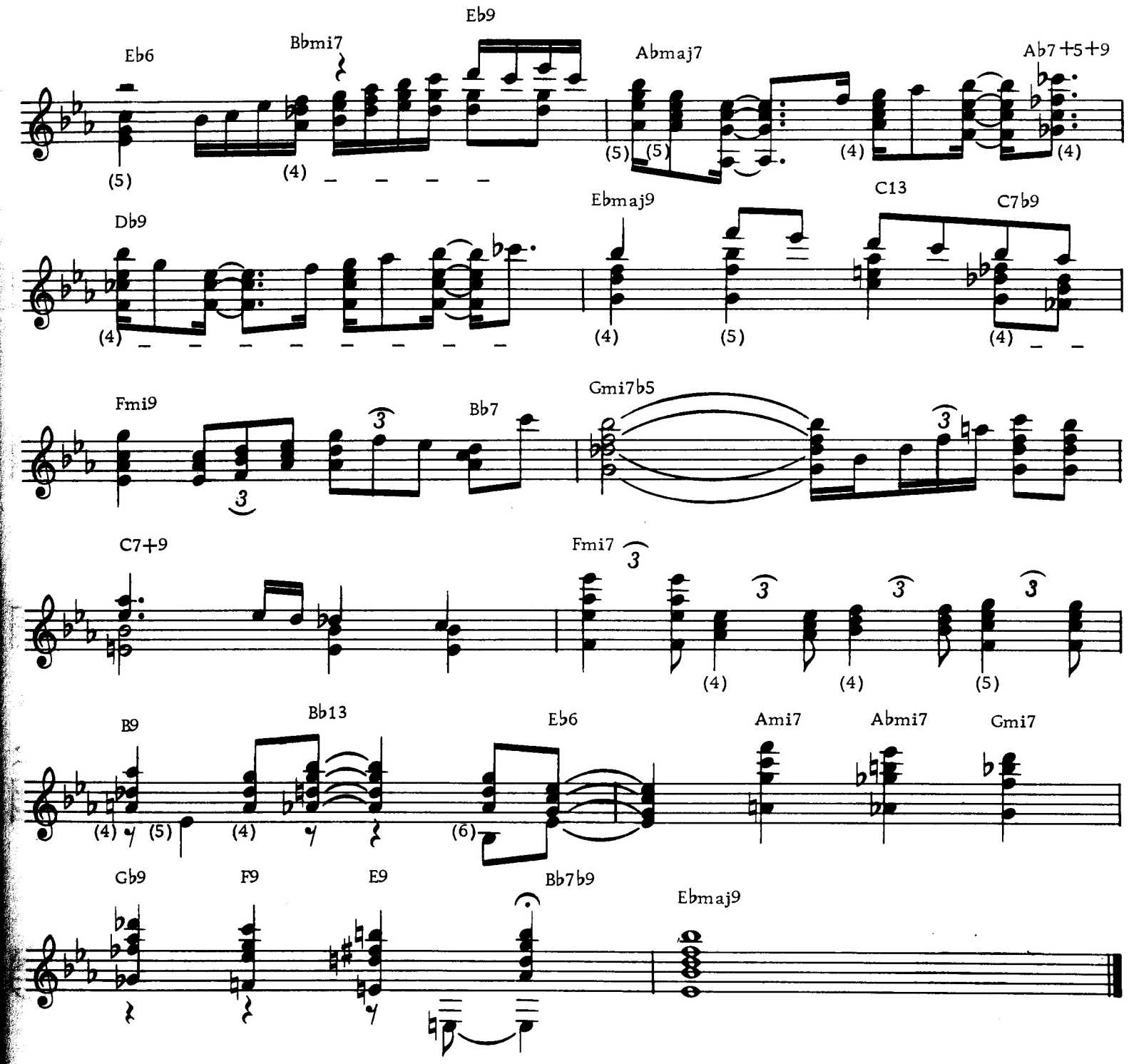
C13
B9
C9
Gmi9
C9
Gmi7
Db9
C9
Gmi7
G13
Gb13
F13
G7
D7+9
G13
G7
C13b9
G13
G7
G13
G7
b5+9
G13
Dmi9
G9
E9
G7+5+9
C7
C9
B13
C13
C9
G°7
G13
Ab13

BILLIE JOE


G13
(4)
G13
G9
G9
13
D9+
G9
D9+
G9
G7
+
C9
B13
C13
Db13
(4)
Gmi7
C9
(4)
D7+9
(4)
G7
G7
b9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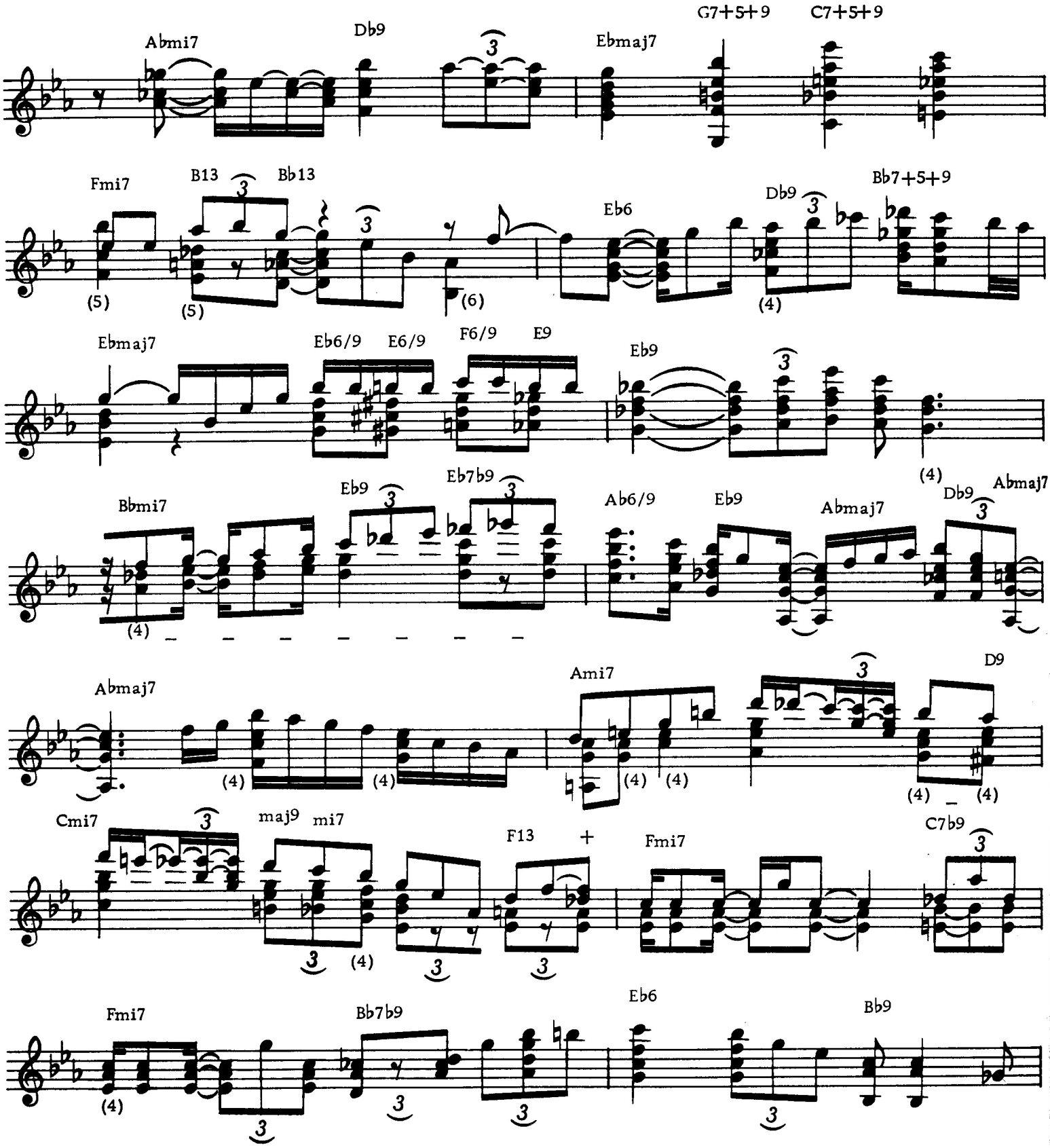
Bbmi7
Eb9
Abmaj7
Ab7+5+9
Db9
Ebmaj9
C13
C7b9
Fmi9
Bb7
Gmi7b5
C7+9
Fmi7
B9
Bb13
Eb6
Ami7
Abmi7
Gmi7
Gb9
F9
E9
Bb7b9
Ebmaj9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Db9
Ebmaj7
G7+5+9
C7+5+9
Fmi7
B13
Bb13
Eb6
Db9
Bb7+5+9
Ebmaj7
Eb6/9
E6/9
F6/9
E9
Eb9
Bbmi7
Eb9
Eb7b9
Ab6/9
Eb9
Abmaj7
Db9
Abmaj7
Abmaj7
Ami7
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maj9
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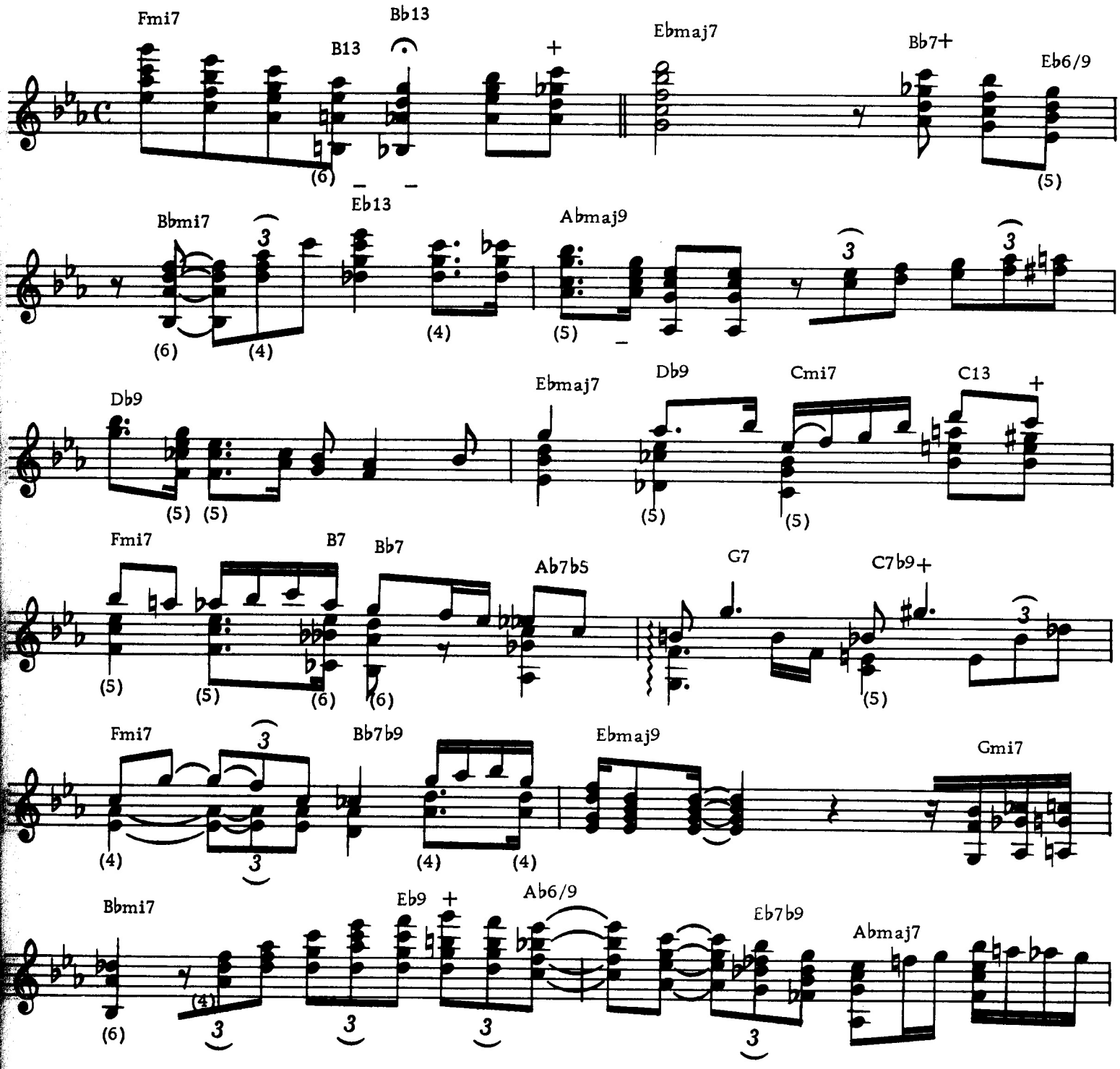
MISTY


Fmi7
B13
Bb13
Ebmaj7
Bb7+
Eb6/9
Bbmi7
Eb13
Abmaj9
Db9
Ebmaj7
Db9
Cmi7
C13
Fmi7
B7
Bb7
Ab7b5
G7
C7b9+
Fmi7
Bb7b9
Ebmaj9
Gmi7
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.

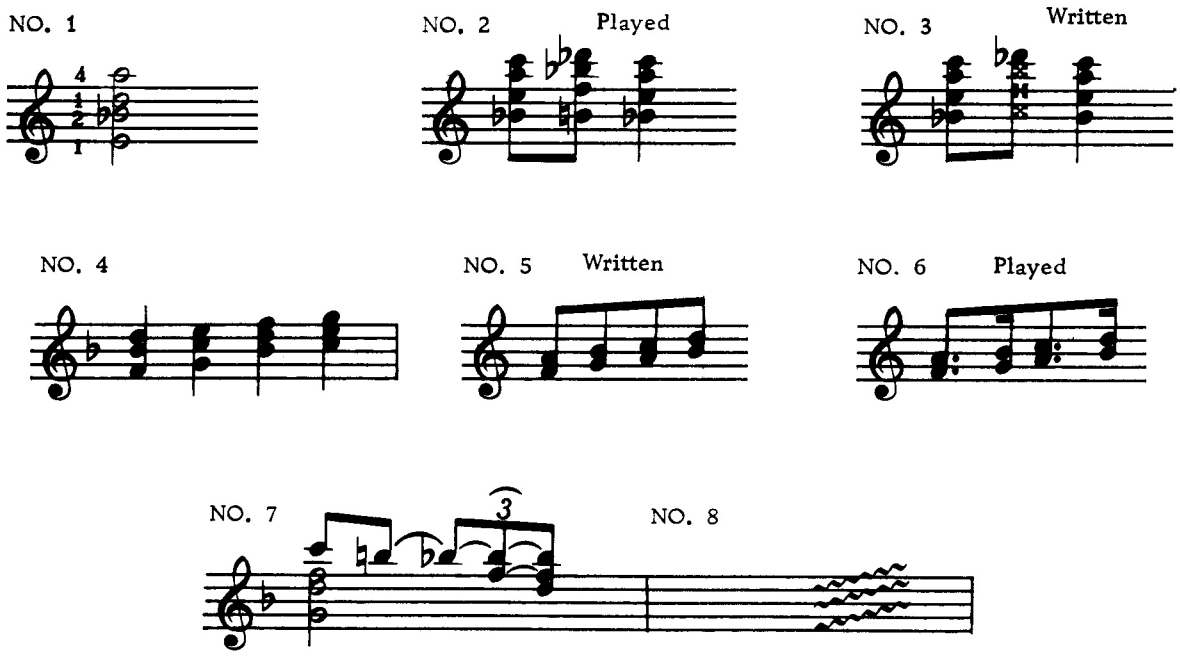
Some chords will have a number in parenthesis underneath the cluster to indicate which string the bottom note is on, i.e., the 5th string (Example No. 1). This chord starts with E on the 7th fret of the 5th string. The top note (A) is on the 10th fret of the 2nd string. This system is used to simplify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

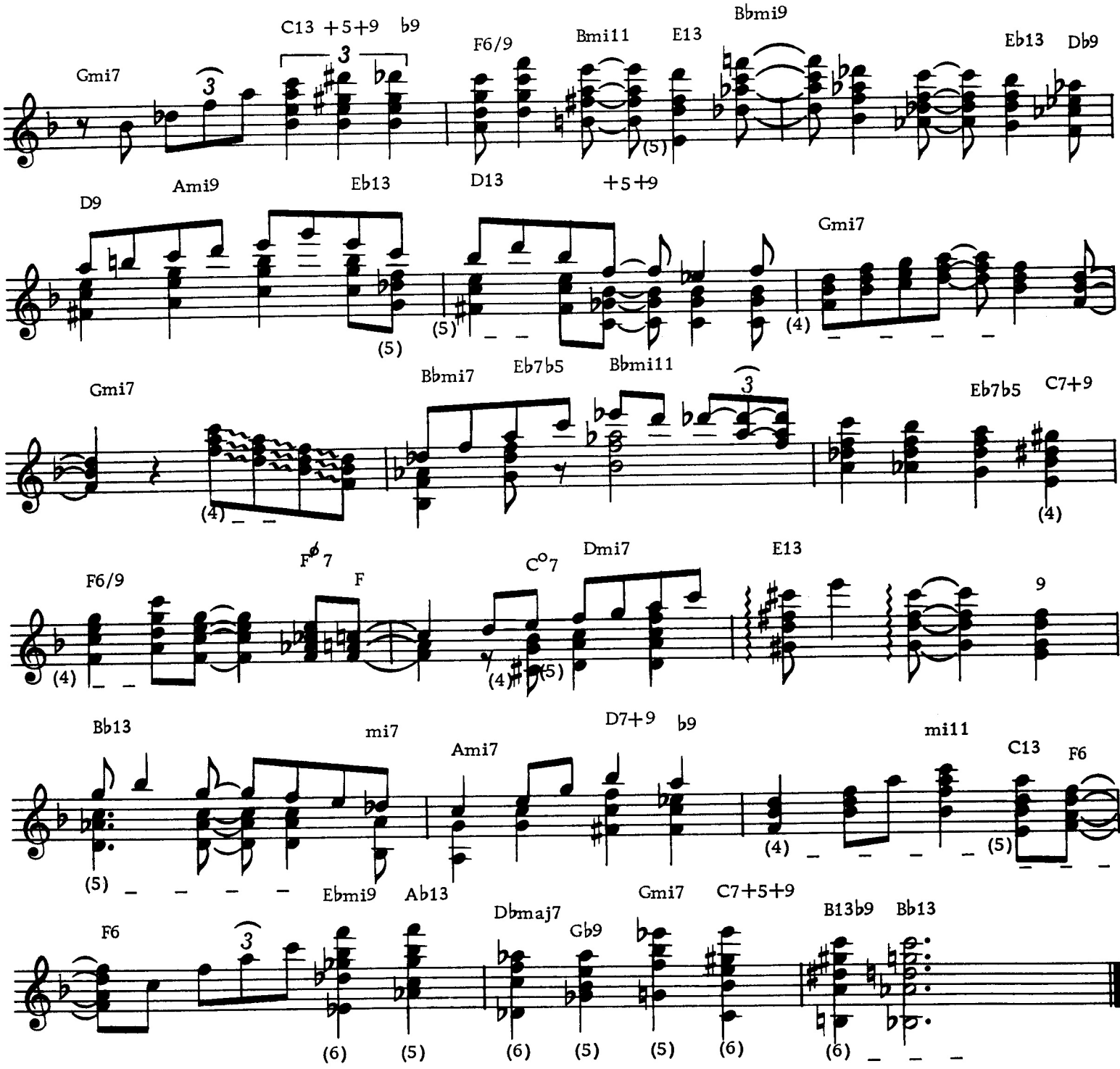
Where the same chord cluster moves up or down chromatically (by half-steps), the notation is made with X's rather than notes for easier reading (see Example Nos. 2 and 3). As a general rule, moving triads in this book are played on the 2nd, 3rd and 4th strings. For instance, the chords in Example 4 are 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

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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 ø 7
F
C o 7
Dmi7
E13
9
Bb13
mi7
Ami7
D7+9
b9
mi11
C13
F6
F6
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Ab13
Dbmaj7
Gb9
Gmi7
C7+5+9
B13b9
Bb13