

PART ONE: HARMONY

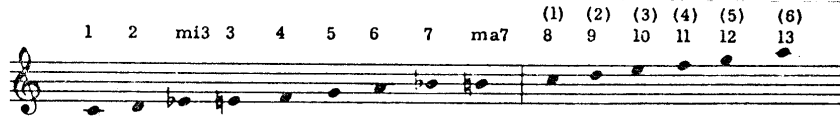
Intelligent improvising depends on a working understanding of the relationship between chords and melodic lines. The purpose of this section is to provide the necessary harmonic foundation for the solos in Part Two.

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 B \flat
9th	1 3 5 7 and 9	C9	C E G B \flat D
11th *	1 3 5 7 (9) and 11	C11	C E G B \flat (D) F
13th **	1 3 5 7 (9) and 13	C13	C E G B \flat (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 E \flat G
minor 6th	1 mi3 5 and 6	Cm6	C E \flat G A
minor (ma7th)	1 mi3 5 and ma7	Cm+7	C E \flat G B

MINOR SEVENTH CHORDS: add chord name to a m7th chord

minor 7th	1 mi3 5 7	Cm7	C E \flat G B \flat
minor 9th	1 mi3 5 7 and 9	Cm9	C E \flat G B \flat D
minor 11th	1 mi3 5 7 and 11	Cm11	C E \flat G B \flat 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 $^{\circ}$	1 \flat 3 \flat 5 6 (b7)	C E \flat G \flat A (B $\flat\flat$)

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

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

C+, C $^+$ aug	1 3 \sharp 5	C E G \sharp
C+7, C7+, C7 $^+$ aug	1 3 \sharp 5 7	C E G \sharp B \flat

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

C+11	1 3 (5) 7 (9) \sharp 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.

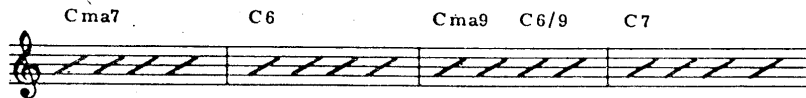
C7+5-9	1 3 \sharp 5 7 \flat 9	C E G \sharp B \flat D \flat
C13-5-9	1 3 \flat 5 7 \flat 9 13	C E G \flat B \flat D \flat A

"SHORTCUT" CHORD SYMBOLS

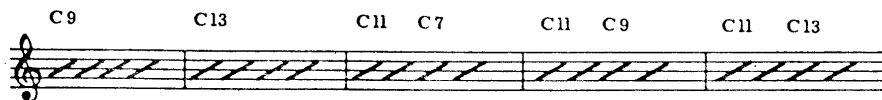
Cma7	C Δ 7
Cma9	C9
Cm7	C-7
Cm7-5	C ϕ

CHORD EMBELLISHMENT

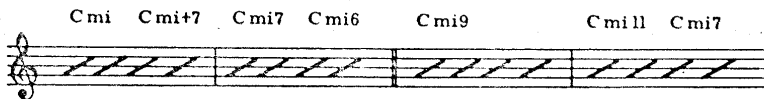
MAJOR CHORDS: add 6, ma7, 9 and (in blues) 7. To C major chord add the notes A, B, D or (blues) B \flat . For C major, play:



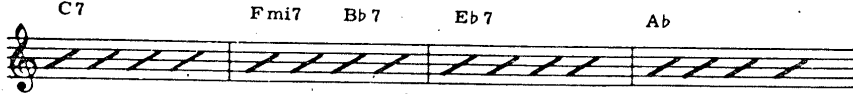
SEVENTH CHORDS: add 9, 13 or use 11 in sets: 11 to 7, 11 to 9, 11 to 13. To C7 add the notes D, A, or F. For C7, play:

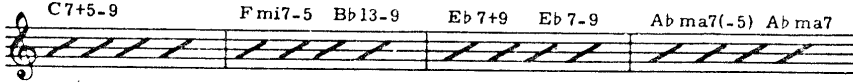


MINOR CHORDS: add 6, 7, ma7, 9 or 11. To Cm add the notes A, B \flat , B, D or F. For Cm, play:



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

This sequence: 

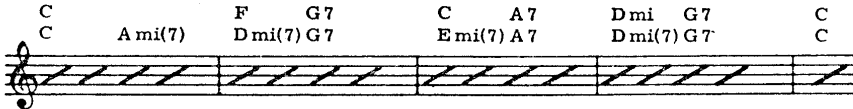
may be played: 

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

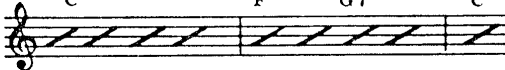
CHORD SUBSTITUTION

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


Optional: 

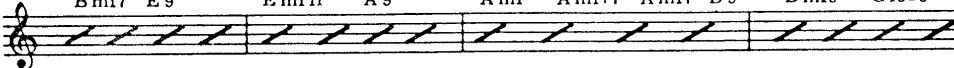
MINOR CHORDS: Substitute RELATIVE MAJOR. For Am use C

This: 

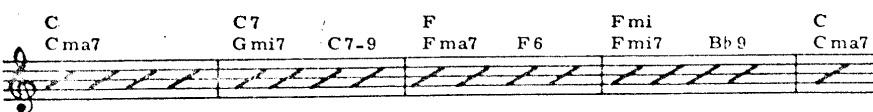
becomes: 

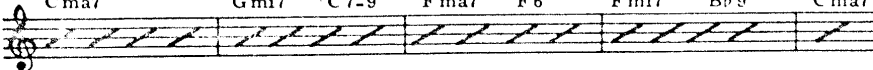
SEVENTH CHORDS: Substitute DOMINANT MINOR. For C7 use Gm

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 \flat . The type of chord used (major, minor, seventh) depends upon the desired harmony. A few examples:

Gma7 Emi7 Ami7 D7
 Gma7 Bb7 Bbma7 Ab7-5
 Bmi7 Bb7 Ami7 Ab7-5
 G6/9 Bb13 Ebma7 Abma7-5

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

Cma7 Ami7 Dmi9 G13
 Cma7 A7+ Dmi9 G7+
 Cma7 A7+5-9 Dmi9 G7+5-9
 Cma7 A7+5+9 D13 G13
 E7+9(+5) A7+9(-9) Ab7+5+9(-9) G7+5+9(-9)
 Cma9 A13-9 D7+9 G13-9
 All A13 A7+ D13(-9) G13 G9+5
 E7+9 A13 D7+9 G13
 E7+9(+5) A7+5(-9) D13 G13
 Cma9 Eb13 Abma7 Db⁶/9(ma7)

SUBSTITUTE PATTERNS

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

variation:

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

CHORD CONNECTION

SEVENTHS connect dominants, as shown below:

Optional:

AUGMENTED chords also connect dominants:

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

DIMINISHED chords also connect chromatically:

MINOR chords connect the subdominant chord to the tonic chord:

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

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

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

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 D♭13/D♭9. 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:			Gmi C7	F
C				
C		Ami D7	Gmi7 C7	Fma7
Cma7	E7	Ami7 D9	Gmi7 C9	F ⁶ /9
C ⁶ /9	Bmi7-5 E7+9	Ami7 D7-9	Gmi9 C13-9	Fma9
Cma9 C ⁶ /9	Bmi7-5 Bb7-5	Ami11 Ab7-5	Gmi11 Gb7-5	Fma7

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

SYMMETRIC (CHROMATIC) CHORDS

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

This study uses a single fingering throughout:

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

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

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

F13 up in minor thirds:

F13

F13 Ab13 B13 D13 F13

Try the same thing with F13-9:

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

Dm7 to G7 to C:

Dm17-5 G7+5+9 (-9) Cma9

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

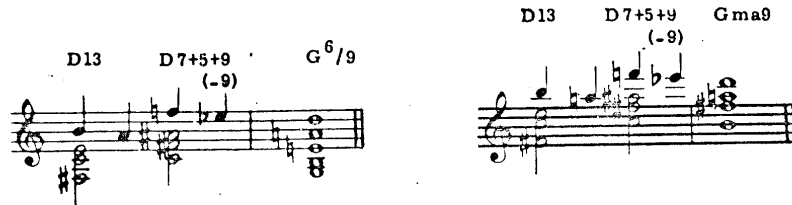
Fm7/Bb7 to Eb or Dm7/G7 to Cm:



Dm7/G7 to C:



D7 to G:



Ab7 to Db:

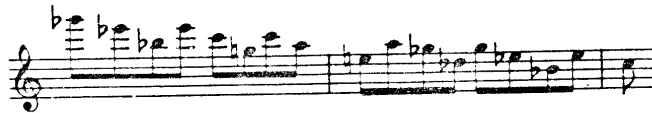


This study uses an Ebm triad moving symmetrically down in minor thirds. It could fit Ebm, C7, Gb7, Cm or Ab7 chords.

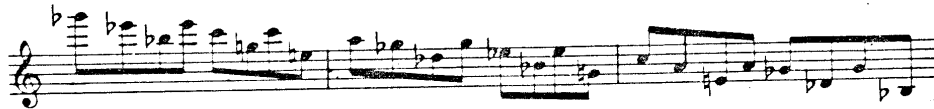
C7-5-9 down in minor thirds:



re-phrased:



variation:



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

PART TWO: MELODY

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

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

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

CHORD SCALES

Scale of G major:



Altered to fit G7 chord:



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

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



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

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

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

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

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

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

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

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

Am harmonic minor scale fits these chords:

Musical notation for the Am harmonic minor scale. The scale is written in treble clef with a key signature of one sharp (F#). The notes are A, B, C, D, E, F#, G. Above the scale, three chords are indicated: Bmi7-5, E7(+5), and Ami(+7). The Bmi7-5 chord is positioned over the first two notes (A, B), E7(+5) over the next two (C, D), and Ami(+7) over the last three (E, F#, G).

Combining the minor scales produces results like this:

Musical notation for a combined minor scale. The scale is written in treble clef with a key signature of one sharp (F#). The notes are A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Above the scale, three chords are indicated: Bmi7-5, E7+5, and Ami. The Bmi7-5 chord is positioned over the first two notes (A, B), E7+5 over the next two (C, D), and Ami over the last three (E, F#, G).

Minor chord scales may resolve into major chords:

Musical notation showing the resolution of a minor chord scale into a major chord. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are C, D, Eb, F, G, Ab, Bb. Above the scale, three chords are indicated: Dm7-5, G7+5, and Cma. The Dm7-5 chord is positioned over the first two notes (C, D), G7+5 over the next two (Eb, F), and Cma over the last three (G, Ab, Bb). Below the scale, the text "Cm harmonic minor scale" and "C major scale" are written.

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

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

C major (Am natural minor) scale

Musical notation for the C major scale. The scale is written in treble clef with a key signature of no sharps or flats. The notes are C, D, E, F, G, A, B. Above the scale, four chords are indicated: C, Ami7, Dmi7, and G7. The C chord is positioned over the first note (C), Ami7 over the next two (D, E), Dmi7 over the next two (F, G), and G7 over the last three (A, B, C).

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

Musical notation for the F major scale. The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, G, A, Bb, C, D, E. Above the scale, five chords are indicated: Ami7, Dmi7, Gmi7, C7, and F. The Ami7 chord is positioned over the first two notes (F, G), Dmi7 over the next two (A, Bb), Gmi7 over the next two (C, D), C7 over the next two (E, F), and F over the last three (G, A, Bb).

G major scale

Musical notation for the G major scale. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are G, A, B, C, D, E, F#. Above the scale, three chords are indicated: Ami7, D7, and G. The Ami7 chord is positioned over the first two notes (G, A), D7 over the next two (B, C), and G over the last three (D, E, F#).

Am harmonic minor scale

Musical notation for the Am harmonic minor scale. The scale is written in treble clef with a key signature of one sharp (F#). The notes are A, B, C, D, E, F#, G. The scale is divided into three measures, each with a chord symbol above it: Bmi7-5, E7+5-9, and Ami(+7). The first two measures contain slanted lines, indicating they are not to be played.

Gm harmonic minor scale

Musical notation for the Gm harmonic minor scale. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are G, A, B, C, D, E, F#. The scale is divided into three measures, each with a chord symbol above it: Ami7-5, D7+5-9, and Gmi(+7). The first two measures contain slanted lines, indicating they are not to be played.

Gm natural minor (Bb major) scale

Musical notation for the Gm natural minor (Bb major) scale. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are G, Ab, Bb, C, D, Eb, F. The scale is divided into three measures, each with a chord symbol above it: Ami7-5, D7+5+9, and Gmi(7). The first two measures contain slanted lines, indicating they are not to be played.

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

Musical notation for the (Ascending) Cm melodic minor scale. The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are C, D, Eb, F, G, Ab, Bb. The scale is divided into three measures, each with a chord symbol above it: Ami9-5, D13-9, and Gma7. The first two measures contain slanted lines, indicating they are not to be played.

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 notation illustrating implied chord sounds in the C major scale. The scale is written in treble clef with a key signature of no sharps or flats. The notes are C, D, E, F, G, A, B. The scale is divided into three staves, each with a chord symbol above it: Cma7, Ami7, Dmi7, G7, Emi7, Ami7, Dmi7, G13. The first two staves contain slanted lines, indicating they are not to be played.

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

A musical staff in G-flat major showing a sequence of chords: Fmi7, Bb mi7, Eb 7, Ab ma7, and Ab 7. The notes are written in a melodic line that follows the chord changes.

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

A musical staff in C major showing a sequence of chords: Db ma7, Dmi7, G7, and Cma7. The notes are written in a melodic line that follows the chord changes.

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

In the first measure above, the Fm7 chord could also be played using D \sharp 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:

A musical staff in G major showing a sequence of chords: Gma7, G6, F# mi7-5, and B7-9. The notes are written in a melodic line that follows the chord changes.

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

A musical staff in D major showing a sequence of chords: Emi7, A7, Dmi7, G7, and Cma7. The notes are written in a melodic line that follows the chord changes.

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

Two staves of music. The first staff is labeled 'G7' and shows a scale starting on G4, moving up stepwise to G5. The second staff shows the same scale moving down stepwise from G5 to G4. The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

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

Two staves of music. The first staff is labeled 'G7' and shows a scale starting on G4, moving up stepwise to G5, with a sharp sign above the F note. The second staff shows the same scale moving down stepwise from G5 to G4, with a sharp sign above the F note and a natural sign below it. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F, G.

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

Two staves of music. The first staff is labeled 'G7(+5)' and shows a scale starting on G4, moving up stepwise to G5, with a sharp sign above the D note. The second staff shows the same scale moving down stepwise from G5 to G4, with a sharp sign above the D note. The notes are G, A, B, C, D#, E, F, G, A, B, C, D, E, F, G.

G7 with passing tones (± 5 , ± 9 , ma7)

Three staves of music. The first staff is labeled 'G7+5+9 (-5-9)' and shows a scale starting on G4, moving up stepwise to G5, with a sharp sign above the D note and a flat sign below the F note. The second staff shows the same scale moving down stepwise from G5 to G4, with a sharp sign above the D note and a flat sign below the F note. The third staff shows the same scale moving down stepwise from G5 to G4, with a sharp sign above the D note and a flat sign below the F note. The notes are G, A, B, C, D#, E, F, G, A, B, C, D, E, F, G.

G7-5



G7 (±5, ±9)



Whole tones for G7+5, G7-5



Combination: whole tones and +9, -9



G7+5+9



G7 ±5 ±9



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

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

EAR TRAINING

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



That same scale pattern may be played this way:



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

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

Use B \flat in that last measure and play C9. Then play up to E \flat and play C7+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 (h):

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			
Cma7			
Cma9			
C6			

SEVENTH CHORDS:

C7			
C9			
C7-9			
use D ^b ₉ for C7-9			

C7+9

C7+9
(-9)

C7-5

The first staff shows the C7+9 scale: C4-D4-E4-F#4-G4-A4-Bb4-C5. The second staff shows the C7+9(-9) scale: C4-D4-E4-F#4-G4-A4-Bb4-C5. The third staff shows the C7-5 scale: C4-D4-E4-F#4-G4-A4-Bb4-C5.

There are many variations possible in altered 7th chord scales. A few examples are shown below. Don't spend too much time on these until you've finished the more basic chord scales and arpeggios.

This sounds more modern than the "pure" C7-5 scale above. This includes the sharp and flat 5th and 9th:

C7+5+9
(-5-9)

The scale is: C4-D4-E4-F#4-G#4-A4-Bb4-C5.

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

C7-5 -9 9 +9

C7 (±5, ±9)

C9-5

C9-5(-9)

C7+5

The first staff shows the C7-5 -9 9 +9 scale: C4-D4-E4-F#4-G4-A4-Bb4-C5. The second staff shows the C7 (±5, ±9) scale: C4-D4-E4-F#4-G4-A4-Bb4-C5. The third staff shows the C9-5 scale: C4-D4-E4-F#4-G4-A4-Bb4-C5. The fourth staff shows the C9-5(-9) scale: C4-D4-E4-F#4-G4-A4-Bb4-C5. The fifth staff shows the C7+5 scale: C4-D4-E4-F#4-G4-A4-Bb4-C5.

MINOR CHORDS:

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

SCALE

CHORD

ARPEGGIO

The image displays seven rows of musical notation for C minor chords. Each row consists of three parts: a scale, a chord, and an arpeggio. The chords are labeled as follows:

- Cmi**: C minor triad.
- Cmi+7**: C minor 7+ chord.
- Cmi7**: C minor 7 chord.
- Cmi6**: C minor 6 chord.
- Cmi9**: C minor 9 chord.
- Cm11**: C minor 11 chord.
- Cm7-5**: C minor 7 flat 5 chord.

In the Cmi7, Cmi6, and Cmi9 rows, the chord symbols are enclosed in circles. The Cm7-5 row includes a key signature change to D-flat major (two flats) for the arpeggio section.

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

The image shows a musical staff for the Cm7-5 chord. The scale is written in C minor. The notes are: C, D, E♭, F, G, A♭, B♭. The notes E♭ and A♭ are marked with a natural sign in parentheses (♮) to indicate they can be played as E♮ or A♮.

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



to F7 to Bbm



to F7 and Bbm



to F7 and Bb(major)

Line 1 is the 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.

The Eb notes are not in the scale, but G is flatted to conform to the chord sound. The F7 chord might be played as F7+9.

In the following example, line 1 uses Bb natural minor scale, moving into F7+5±9 and Bbm.

The Eb notes are not in the scale, but G is flatted to conform to the chord sound. The F7 chord might be played as Db (Bb harmonic minor scale) or as D4, going into F7 and Bbm.



Below are five variations on these scales on different notes or beats for variety. Here are five variations on the Cm7-5 scale:



WHOLE TONE SCALES

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

chord tone: 1 7 #5 -5 3 2 1 C9-5 C7-5 C7+5

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

C7+5+9

Combinations: C7±5±9

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

etc.

etc.

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

etc.

etc.

Whole tones move chromatically through dominant passages:

The first staff shows a chromatic sequence of dominant chords: G+, C+, F+, Bb+. The second staff continues with G+, C+, F+, Bb+. The third staff adds Eb+ to the sequence: G+, C+, F+, Bb+, Eb+. The fourth staff shows a different chromatic path: G+, C+, F+, Bb+.

WHOLE TONE BLUES

The first staff contains a melodic line with triplets and is labeled with chords G7, C7, and G7. Below it is a section labeled "fill in" with a C7 chord, consisting of two blank staves for improvisation. The third staff continues the melodic line with chords G7 and D7. The fourth staff continues with chords C7 and G.

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.

G7 to Cm7/F7

“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:

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

G7 to G \flat

Two staves of music. The first staff shows a G7 chord in the first measure, followed by Ab mi7 and Db7 in the second measure, and G \flat in the third measure. The second staff shows a similar progression with different voicings.

G7 to D \flat

Two staves of music. The first staff shows G7, Eb mi7, Ab7, and D \flat . The second staff shows G7, Eb mi7, Ab7, and D \flat .

G7 to B \flat 7

One staff of music showing G7, F mi7, and B \flat 7.

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

One staff of music showing F mi7 and B \flat 7.

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

One staff of music showing G7, F mi7, B \flat 7, F mi7, and B \flat 7-9.

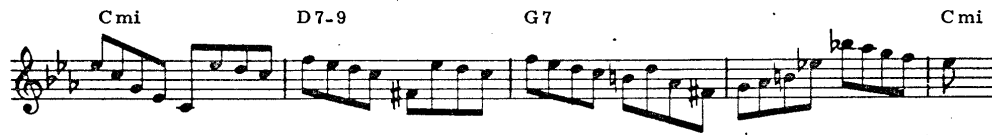
G7 to B \flat 7 (Try using B \flat , Eb, Ab in the first measure for Fm7 to B \flat 7)

Two staves of music. The first staff shows G7, F mi7, and B \flat 7. The second staff shows G7, F mi7, and B \flat 7.

G7(-9) to Cm



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



D7 to 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:



G7 C7 F7 Bb7 Eb7 etc.

G7 C7 F7 Bb7 Eb7 etc.

G7 to C or Cm

G7 C Cm

DIMINISHED CHORDS

E^o

F^o

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:

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

Three staves of musical notation in G major, showing variations on a G to G#° to Am7 to D7 pattern. The first staff is labeled with chords: G, E7+5+9 (-9), A7+5+9 (-9), and D7+5+9 (-9). The second and third staves show the same pattern with different melodic variations.

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

Five staves of musical notation in G major, showing 16th-note variations on the first two measures. The first staff shows a simple 16th-note pattern for G and G#°. The second staff shows a more complex 16th-note pattern for G and E7-9. The third, fourth, and fifth staves show further variations on the 16th-note patterns for G and A mi7.

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 \flat . In this particular example, thinking in D \flat results in fewer accidentals, but that should not be your ONLY consideration. Think in terms of LOGICAL chord sequences: G7-5 to C, D \flat 7-5 to G \flat .

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

Extend this chord scale:

to this:

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

IMPROVISING

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

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

The image contains ten musical staves, each representing a different chord pattern and its corresponding improvisations. The chords are as follows:

- Staff 1: $A_{mi}7$, $D7$, $G_{mi}7$
- Staff 2: $C7$, F
- Staff 3: A_{mi} , $D7$, G_{mi} (+7)
- Staff 4: $G_{mi}7$, $C7-9$, $F_{ma}9$
- Staff 5: $A_{mi}7-5$, $D7(+5-9)$, $G_{mi}7-5$
- Staff 6: D_b9 , $C+$, F
- Staff 7: $A_{mi}9$, $D13$, $D+$, G_{mi} , $G_{mi}7$
- Staff 8: $G_{mi}7-5$, $C7$, $F6$
- Staff 9: $A_{mi}7-5$, $D13-9$, $G_{mi}9$, $G7-5(+9)$
- Staff 10: $C7-9$ loco, F

The improvisations are written in the lower lines of each staff, featuring various rhythmic patterns, slurs, and triplets.

A7 D7 G7

C7 F

A13 Ami6 D7 G7+9 (-9) b b

C7 F

E mi Emi7 A7 Ami Dmi9 G7

C7(-5-9) F

G Emi Ami D7 G

Gma7 Emi9 Ami7 Ami9 D13 Gma7(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 musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of 16 measures, divided into two systems of eight measures each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked with a 'G' chord symbol and contains a triplet of eighth notes. The second measure is marked with an 'Em' chord symbol, the third with an 'Am' chord symbol, and the fourth with a 'D7' chord symbol. The first measure of the first system also includes the text 'G etc.' below the staff. The second system concludes with a 'G' chord symbol above the final measure. The score includes various musical notations such as triplets, slurs, and accidentals (sharps, flats, naturals).

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.

Chord symbols: C7, +5 F7, C°, C, C9, Gmi9, C7, F7, C7, +5-5, A7-9, Dmi9, G13, 1 C7, A7, Dmi7, G13, G7+, 2 C7, +5, F7, +9, C°, C

Chord symbols: C7, 9, 13, F9, D7-9, Gmi7, C9, Gmi9, C7-5, C7-5-9, F7, D7, Gmi7, C7, Gmi7-5, C7-9, A7, 13, +5, Dmi9, G7-9, 1 E7+5+9 A7+5-9, D9, Db13, 2 C7, C13

C7-5 C7 F9-5 F7 C7 C13 -5 +9-9
 F9 +5 F7 D7 +5 -5 Gmi11 C C+ Bbmi6
 Ami D7 Abmi Db7 Cma9 A7+5+9 (-9) Dmi9 G7+5-9
 2 C G7+5-9 G7-5

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

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

MINOR BLUES

Chord symbols are for analysis, not accompaniment:

The musical score consists of 18 staves of music in a minor key, with chord symbols placed above the notes for analysis. The chords are as follows:

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

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

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

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

Cmi Dmi7-5 G7+ Cmi C7-5

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

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

MODERN BLUES

The chords shown below represent one version of blues changes.

Basic:	F	E mi7 A7	D mi7 G7	C mi7 F7
A				
Optional:	F ma7	E mi9 A7+9	D mi7 G13	C mi7 F7+9
B				
Optional:	F ma7 F ⁶ /9	E mi9 A13 Eb9-5	D mi9 G13 Db9-5	C mi11 F13 B9-5
C				

	Bb	Bb mi7	A mi7	D7
	Bb ma7	Bb mi7 Eb9	A mi7	D7+9
	Bb ma9	Bb mi7 Eb13	A mi7	D7-9

	G mi7	C7	F	D mi7	G mi7	C7
	G mi9	C13	F ma7	D7+9	G mi9	C7+9
	G13	Db9+5	C13	C7-9	A7+9	D13

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.

F ma7 E mi 11 A 7 +5 +9 D mi9 G 13 C mi7 F 13 (-5)

Bb ma7 Bb mi7 A mi7 (F) Ab mi7 Db 7

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

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 +9 C 7 F G mi7 C 7 F

F ma7 E mi7 -5 A 7 -9 +3 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 G7 C mi7 F13

Bb ma7 Bb mi7 A mi7 D7 Ab mi7 Db 7

C7

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

F E mi7 A7 D mi9 G7 C mi7 F13

Bb ma7 Bb 6 Bb mi7 A mi9 Ab mi7

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

D7+9 (-9)

F ma7 E mi A 7-9⁺⁵ D mi7 G7

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

A mi7 D7 Ab mi7 Db 7 G mi7

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

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

F A7+9 (-9) (+5) Dmi9 G7 +5 13
 Cmi7 F7 Bbma7 Eb9-5
 Ami7 Abmi7 Db9 Gmi7 C13
 Gmi 11 C13 F Bb F
 fine

Improvise in the blank measures:

Musical notation for improvisation exercise. The exercise consists of four staves of music in a 12-measure format. The first staff contains the following chords: F, A7-9, (+5), Dmi, and G7-5. The second staff contains: Cmi, F9, Bb, Cmi7, and F7-9. The third staff contains: Bb mi(+7), Eb7, Ami7, D7, and (Ab7). The fourth staff contains: Gmi7, C7, F, and (C7). The last four measures of the third and fourth staves are marked with diagonal lines, indicating blank space for improvisation.

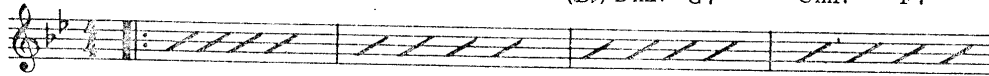
Modern blues are also played against this chord pattern. Use chord embellishment, substitution, etc.

Musical notation for modern blues chord patterns. The exercise consists of three staves of music in a 12-measure format. The first staff contains the following chords: F, E mi7, A7, D mi7, G7, C mi7, and F7. The second staff contains: Bb, Bb mi7, Eb7, Ab, Ab mi7, and Db7. The third staff contains: Gb, G mi7, C7, F, Ab(7), Db(7), and Gb(7). The last four measures of each staff are marked with diagonal lines, indicating blank space for improvisation.

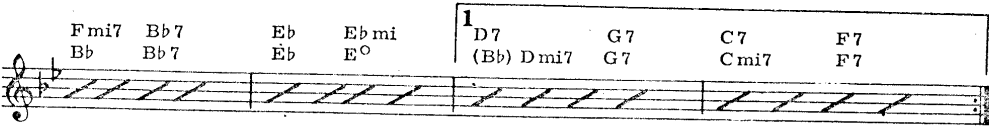
RHYTHM CHANGES

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)		(A7+5+9)
	(-5-9)		
Bb	B ^o	Cmi7	C# ^o -5-9
Bb	Gmi7	Cmi7	F7
		D7	G7
		(Bb) Dmi7	G7
		C7	F7
		Cmi7	F7



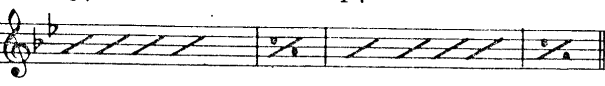
Fmi7	Bb7	Eb	Eb mi
Bb	Bb7	Eb	E ^o
		D7	G7
		(Bb) Dmi7	G7
		C7	F7
		Cmi7	F7



Bb	Eb	Bb	A mi7
Bb	F7	Bb	D7
			D7
			Dmi7
			G7



Gmi7	C7	Cmi7	F7
C7		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:

Staff 1: Bb Cmi7 C7-9 F7+5-9 D7-5-9 G7-9 C7-9 F7-9
Staff 2: Bb9 Bb13-9 Eb6 A7 D7-9 G7-9 C7+5-9 F7-9
Staff 3: Bb B° Cmi7 C# Bb Gmi7 C9 F7+5+9(-9)
Staff 4: Fmi7 Bb7 Eb Ebmi Bb
Staff 5: Ami7 D9 D7+5(+9)-5(-9) Dmi7 G9 Db9-5 (G7+5+9)(-5-9)
Staff 6: Gmi7 C9 C7+5+9-5-9 Cmi7 F9 B9-5 (F7+5+9)(-5-9)
Staff 7: Bbma9(Dmi7) G7-9 Cmi7 F7-9 D+ G+ C+ F+
Staff 8: Bb7 Eb7 E° Bb Gmi7 C9 F7+5+9(-9) Bb

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

Bb ma7 Cmi7 F7-9 ⁺⁵ Bb (Dmi) G7-9 ⁺⁵ Gmi7 Gb mi7

Fmi7 Bb7 Eb6 A7 Dmi7 G9 Cmi7 F7

Bb Dmi7 Cmi7 F13 Dmi7 Gmi9 Cmi7 F13

Bb Bb9 Eb Ebmi7 Ab9 Bb

D7+ ⁺⁹ (-9) Dmi9 G9+5 (-5)

C7 (13) (-5) (+5) (ma7) C7 F13 Cmi7 F9

Bb (Gmi7) Cmi7 F13 Dmi7 G7 Cmi7 F7

Bb Bb7 Eb ma7 Eb mi (E^o) Bb ma7

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.

Bb ma7 **Cmi7** **F7** **Dmi7** **G7+9** **Cmi7** **F7**
Bb ma7 **Bb 7** **Eb** **Eb mi** **(Dmi7)Bb ma7** etc.
Cmi11 **F9** **Bb**
D+7 **G+7**
C+7 **F+7**

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

D7 **G7** **C7**
 etc.
D7 **G7**
 etc.

3/4 BLUES

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

Chord changes for the four staves:

- Staff 1: G, F#mi7-5, B7(-9), E mi7, A7
- Staff 2: Dmi7, G7, C, C mi7, F7
- Staff 3: Bb, Bb mi7, Eb7, Ab
- Staff 4: A mi7, D7, Bmi7, Bb7(-5), Eb ma7, Ab7(-5); G, E7, A mi7, D7

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

INTRO:

Chord changes for the Intro:

- Staff 1: B mi7, Bb13, Eb ma7, D7+5(+9) (-5)(-9)
- Staff 2: G ma9, F# mi7-5, B7-9
- Staff 3: E mi7, A7-5, A13, D mi7, G13-9
- Staff 4: C ma7, (6), C mi7, F9

Bb ma7 **Bb mi7 (+7)** **Eb 7**
Ab ma7 **A mi7(6)** **D13**
B mi7 **E 7+5(+9)** **Eb mi9** **A mi7-5 (D7)**
 (-5)(-9)

G **F# mi6/B7** **F# mi7-5** **B7-9**
E mi (+7) **E mi7** **A 7** **D mi7** **G 7** **+9**
 (-9)

C ma7 **C mi7 (+7)**

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

Ab ma7 **A mi7** **D13** **(-5)**

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

G B7-9
 Emi7 A9 A7-9 Dmi7
 G7 Cma7
 Cmi7 F7 Bb
 Bbmi7 Eb7(-9)
 Abma7 Ami9 (+7)
 D7-9 Bmi11 E7+9 A7-9+5 (-5) Ami7 D7

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

F7 Bb

Bb mi7 Eb7(-9) Ab ma7

A mi+7/9 A mi9 D7 G(Bmi7) Bb7

Eb ma7 Ab7-5

G F# mi7-5 B7

E mi7 A7 D mi7 G7

C ma7 C mi7 F13-9

Bb ma7 gliss Bb mi7 Eb9-5

Ab ma7 A mi9 D7+5

G(Bmi7) Bb13 Eb ma7 Ab ma7 D7+9 (-9)

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

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

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

F E7 Eb7 D7 G7
 F C+ F (Eb7) D7 G7

C7 **1** F Gmi7 C7 **2** F Bmi7-5 E7(+5)

Ami Bmi7-5 E7(+5) Ami D9 G13
 Dmi7 G7

Cma7 A7+9 D13 G13 Gmi7 C7 Gmi7 C13
 C A7 Dmi G7 C7 C7

Fma7 E7+9 Eb13 D13
 F C+ F D7

G13 Db9-5 C9 Fma7 D7+9 G13 C7+9
 G7 C7 F Gmi7 C7

A

Bridge

Tacet

B

Bridge

8va

C loco

Bridge

The musical score consists of 11 staves of music. The first staff begins with a key signature change to D major, indicated by a 'D' in a box. The second staff contains a whole rest followed by a sharp sign. The third staff features a melodic line with slurs and accents. The fourth staff shows a bass line with a flat sign and several slurs. The fifth staff is labeled 'Bridge' and contains a melodic line with slurs. The sixth staff includes a triplet of eighth notes. The seventh staff features a triplet of eighth notes and a slur. The eighth staff contains a complex melodic line with many slurs and accents. The ninth staff continues the melodic line with slurs and accents. The tenth staff shows a melodic line with slurs and accents. The eleventh staff concludes the piece with a final melodic line and a double bar line.

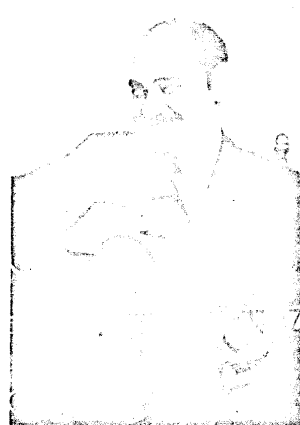
Born Joseph Anthony Passalacqua (one of 5 children) in New Brunswick, New Jersey, Joe grew up in a steel mill town. He began playing the guitar at the age of 9. To help support his family, he started playing professionally at 14. He practiced 6 hours a day. Being an avid fan of Django Reinhardt, it was natural that he first played in "Hot Club of France" type 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