

PART ONE: HARMONY

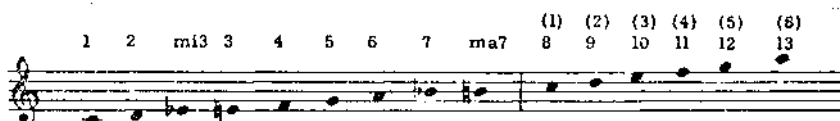
Intelligent improvising depends on a working understanding of the relationship between chords and melodic lines. The purpose of this section is to provide the necessary harmonic foundation for the solos in Part Two.

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 sharpened (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 sharpened.

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.

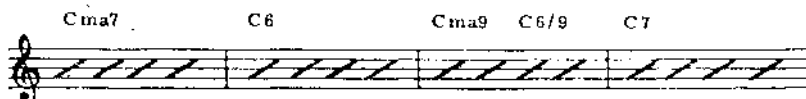
C7+5-9	1 3 \sharp 5 7 \flat 9	C E G \sharp B \flat D \flat
C13-5-9	1 3 \flat 5 7 \flat 9 13	C E G \flat B \flat D \flat A

"SHORTCUT" CHORD SYMBOLS

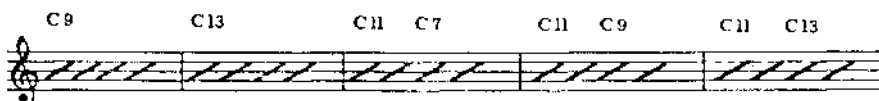
Cma7	C Δ 7
Cma9	C9-
Cm7	C-7
Cm7-5	C ϕ

CHORD EMBELLISHMENT

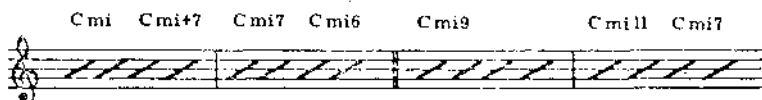
MAJOR CHORDS: add 6, ma7, 9 and (in blues) 7. To C major chord add the notes A, B, D or (blues) B \flat . For C major, play:



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:

C7 Fmi7 Bb7 Eb7 Ab

may be played:

C7+5-9 Fmi7-5 Bb13-9 Eb7+9 Eb7-9 Abma7(-5) Abma7

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:

C F G7 C A7 Dmi G7 C

C Am(7) Dmi(7) G7 Em(7) A7 Dmi(7) G7 C

MINOR CHORDS: Substitute RELATIVE MAJOR. For Am use C

This:

C Ami Dmi G7 C

becomes:

C C F G7 C

SEVENTH CHORDS: Substitute DOMINANT MINOR. For C7 use Gm

This:

E7 A7 D7 G7

becomes:

Bmi7 E9 Emi11 A9 Ami Ami+7 Ami7 D9 Dmi9 G13-9

This rule may sometimes be reversed, as shown below:

This:

C C7 F Fmi C

becomes:

Cma7 Gmi7 C7-9 Fma7 F6 Fmi7 Bb9 Cma7

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

Gma7 Cmi7 A7b9 D7
 Bmi7 Bb7 Ami11 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 Dmi9 G7+5
 E7+9(+5) A7+9 Ab7+5+9 G7+5+9
 Cma9 A13-9 D7+9 G13-9
 A11 A13 A7+ D13(-9) G13 G9+5
 E7+9(15)A7+5 D13 G13
 E7+9 A13 D7+9 G13
 Cma9 Eb13 Abma7 D7b9(11a7)

SUBSTITUTE PATTERNS

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

Cma7 Dmi7 Emi7 Fma9 C^{6/9} Cma7 Dmi11 Emi7 Dmi9(11) Cma7

variation:

Db 7+9(11) Cma9

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

Cma7 Dmi7 Emi7 Ebmi11 Dmi7 G7+9

CHORD CONNECTION

SEVENTHS connect dominants, as shown below:

Optional:

E E7 A A7 Dmi Dmi7 Gmi Gmi7 C C7 F F7

AUGMENTED chords also connect dominants:

D D+ G G7+ C7 C7+ F F7

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

C Cma7 C7 F Fma7 F° C Cma7 C° G7 G7 G9

DIMINISHED chords also connect chromatically:

C C° Dmi7 Dmi7 E° Emi7 Emi7

MINOR chords connect the subdominant chord to the tonic chord:

C (C7) F Fmi C

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

C Bb7 A7 Eb7 D7

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.

G7 C7 G7

C7

G7 E7 A7

D7 G7 E7 A7 D7

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 Db13/D+9. Analyze these chords:

Bmi11-5 Bmi7-5 D⁺⁵7+9 D⁺⁵b7-9 Dmi⁶/9 Dmi6

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

Dm7-5 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

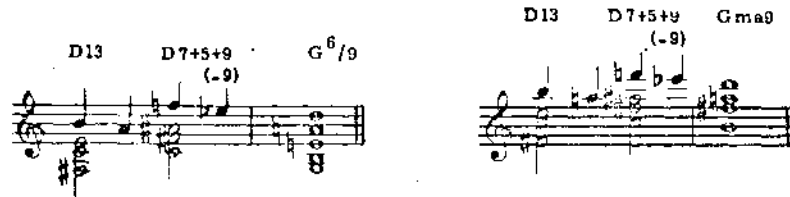
Fm7/Bb7 to Eb or Dm7/G7 to Cm:



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.

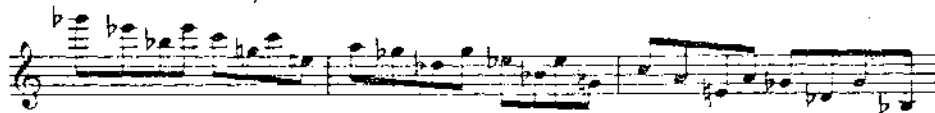
C7-5-9 down in minor thirds:



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.

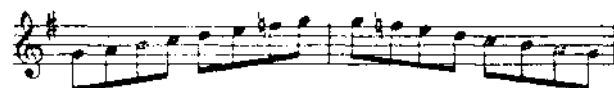
Every study should be transposed to all keys, and played in all possible fingerings and positions on the fingerboard. Studies which cover a range of one octave should be extended to two-octave or three-octave figurations, etc. Work them into your own music, improvise only after learning the patterns.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

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 Bb (F major scale).

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

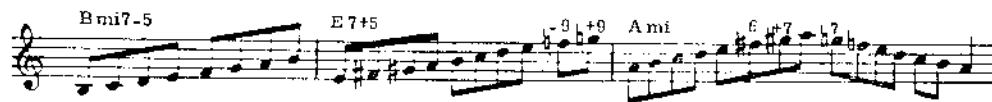
Sixth measure fits Am, Am7, Am9 when used as substitutes for C. For Am6 the scale would include F# (G major scale).

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:



Combining the minor scales produces results like this:



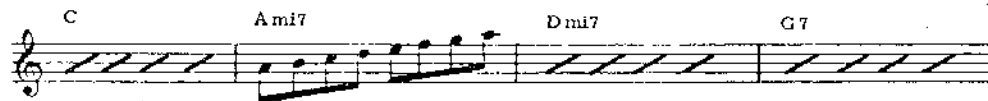
Minor chord scales may resolve into major chords:



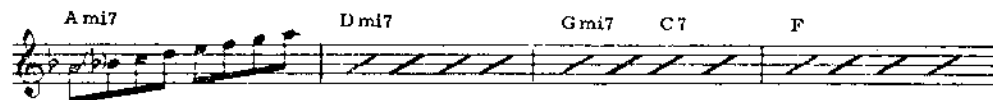
The reverse of that is often (but not always) true. Dm9 and G13, for example, each contain the MAJOR 3rd of C. While those chords may be resolved into a Cm chord, the line will imply a stronger minor sound if they include the MINOR 3rd (E \flat). That is, G7+5 to Cm is a more minor-sounding resolution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



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



G major scale



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 flat (Bb). The notes are Bb, C, D, Eb, F, G, Ab. Above the staff, three chords are indicated: Bmi7-5, E7+5-9, and Ami(+7). The first two chords are shown with slash notation, and the third is shown with a melodic line.

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 flats (Bb, Eb). The notes are G, Ab, Bb, C, D, Eb, F. Above the staff, three chords are indicated: Ami7-5, D7+5-9, and Gmi(+7). The first two chords are shown with slash notation, and the third is shown with a melodic line.

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. Above the staff, three chords are indicated: Ami7-5, D7+5+9, and Gmi(7). The first two chords are shown with slash notation, and the third is shown with a melodic line.

(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 one flat (Bb). The notes are C, D, Eb, F, G, Ab, Bb. Above the staff, three chords are indicated: Ami9-5, D13-9, and Gma7. The first two chords are shown with slash notation, and the third is shown with a melodic line.

The F \sharp in this last example could be played as F \natural , 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 for the C major scale with implied chords. 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 staff, several chords are indicated: Cma7, Ami7, Dmi7, G7, Emi7, Ami7, Dmi7, and G13. The first two chords are shown with slash notation, and the others are shown with a melodic line.

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 \flat instead of D \flat . (Scale of E \flat major).

Another example. In this study, the A7 chord in the 6th measure could be played using the D \natural harmonic minor scale. That sounds more like A7+5-9:

G major scale ----- E \flat 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

Two staves of music. The first staff is labeled 'G7' and shows a scale starting on G4, moving up and then down. The second staff continues the scale, showing a chromatic descent from G4 down to G3.

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 with both F# and F notes. The second staff is also labeled 'G7' and continues the scale with both F# and F notes.

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

Two staves of music. The first staff is labeled 'G7(+5)' and shows a scale with a sharp 5th (D#). The second staff is also labeled 'G7(+5)' and continues the scale with a sharp 5th (D#).

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

Three staves of music. The first staff is labeled 'G7(+5+9)' and '(=5-9)'. The second staff continues the scale with passing tones. The third staff shows a chord progression from G7 to C, with the G7 chord box containing the notes G, B, D, F and the C chord box containing the notes C, E, 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:

The first staff shows four measures of chord scales: C, C6, C7, and Cma7. The second staff shows three measures: C6, C7-9, and Cma9. Each measure contains a sequence of notes corresponding to the chord's structure.

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:

A single staff of musical notation showing a variation of the chord scale study with chords C, C6, C7, and Cma7. The notes are played in a sequence across the staff.

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)

Musical notation for the Natural minor scale (Cm), showing the sequence of notes: C, D, E \flat , F, G, A \flat , B \flat , C.

HARMONIC minor scale (Cm)

Musical notation for the Harmonic minor scale (Cm), showing the sequence of notes: C, D, E \flat , F, G, A \flat , B \natural , C.

MELODIC minor scale (Cm)

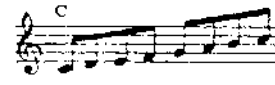


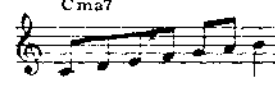


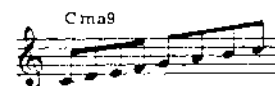

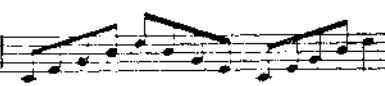
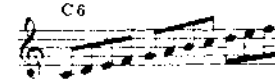


Musical notation for the Melodic minor scale (Cm), showing the sequence of notes: C, D, E \flat , F, G, A \flat , B \natural , C. A '7' is written above the final note (B \natural).

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 (b):

Three staves of musical notation for minor scale studies. The first staff shows a sequence of notes with a "natural" sign in parenthesis (b) above the 6th and 7th notes. The second and third staves show chord scales for Cmi, Cmi6, Cmi7, and Cmi+7, with "etc." written at the end of each staff.

Each line shows a chord, its scale and arpeggio. Recommended practice sequence: chord, scale, chord, arpeggio, chord, arpeggio, or all five, depending on position.

MAJOR CHORDS:

SCALE	CHORD	ARPEGGIO
		
		
		
		

SEVENTH CHORDS:

		
		
		
use D ^b ° 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-B4-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-F4-G4-A4-B4-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-F4-G4-A4-Bb4-C5. The second staff shows the C7 (+5, +9) scale: C4-D4-E4-F#4-G#4-A4-B4-C5. The third staff shows the C9-5 scale: C4-D4-E4-F4-G4-A4-Bb4-C5. The fourth staff shows the C9-5(-9) scale: C4-D4-E4-F4-G4-A4-Bb4-C5. The fifth staff shows the C7+5 scale: C4-D4-E4-F4-G4-A4-B4-C5.

MINOR CHORDS:

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

SCALE

CHORD

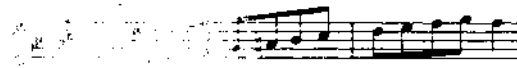
ARPEGGIO

The image displays seven rows of musical notation for C minor chords. Each row is labeled with a chord name: Cmi, Cmi+7, Cmi7, Cmi6, Cmi9, Cmi11, and Cmi7-5. Each row contains three parts: a scale, a chord, and an arpeggio. The scales are written in treble clef with a key signature of two flats (Bb and Eb). The chords are shown as block chords, and the arpeggios are shown as ascending and descending eighth-note patterns.

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 notation for the Cmi7-5 chord. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a series of notes. Some notes are marked with a natural sign (♮) to indicate optional scale tones. The notes shown are C, Bb, Ab, G, F, Eb, D, and C.

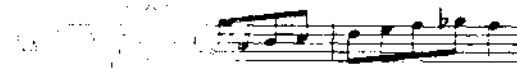
When working with altered minor scales, think of where the chords are progressing. For example, the C minor 7-5 chord scale (note key signatures):



to F7 to Bbm



to F7 and Bbm



to F7 and Bb(major)

The first line uses the natural minor scale. Line 2 uses the natural minor scale (same as D \flat major). The F7 chord might be played as F7+5-9.

The second line uses the natural minor scale, but G is flatted to conform to the chord sound. The F7 chord might be played as F7+5-9.

The third line uses B \flat natural minor scale, moving into F7+5-9 and Bbm.

The fourth line uses the B \flat harmonic minor scale, played as D \flat (B \flat harmonic minor scale) or as D \natural , going into F7



There are many different notes or beats for variety. Here are five variations on the



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 image shows four musical staves in treble clef, each with a key signature of one sharp (F#). The notes are written in a chromatic, descending fashion. Above each staff are dominant chord symbols: G+, C+, F+, Bb+ on the first staff; G+, C+, F+, Bb+ on the second; G+, C+, F+, Bb+, Eb+ on the third; and G+, C+, F+, Bb+ on the fourth. Each staff ends with the text "etc.".

WHOLE TONE BLUES

The image shows musical notation for a "Whole Tone Blues" exercise. It consists of four staves in treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with triplet markings and chord symbols G7, C7, and G7. The second staff is labeled "fill in" and contains a blank staff with a C7 chord symbol above it. The third staff contains a melodic line with a G7 chord symbol above the first measure and a D7 chord symbol above the second measure. The fourth staff contains a melodic line with a C7 chord symbol above the first measure and a G chord symbol above the second measure.

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:

G Fmi7 Bb7 Eb

G to Eb

G7 Bbmi7 Eb7 Ab

G7 to Ab

G7 Bbmi7 Eb7 Ab

G7 to Ab

G7 Abmi7 Db7 Gb

G7 to Gb

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

G7 to Gb

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

G7 to Db

Two staves of music. The first staff shows G7, Eb mi7, Ab7, and Db. The second staff shows G7, Eb mi7, Ab7, and Db with different voicings.

G7 to Bb7

One staff of music showing G7, Fmi7, and Bb7.

Flat B, E and A in the first measure (above) for Fm7 to Bb7

One staff of music showing Fmi7 and Bb7.

G7 to Bb7 (End on different chord tones for Bb7 9, etc.)

One staff of music showing G7, Fmi7, Bb7, Fmi7, and Bb7-9.

G7 to Bb7 (Try using Bb, Eb, Ab in the first measure for Fm7 to Bb7)

Two staves of music. The first staff shows G7, Fmi7, and Bb7. The second staff shows G7, Fmi7, and Bb7 with different voicings.

G7(-9) to Cm

A single staff of music in C minor showing a melodic phrase. The first measure is labeled G7 and the final measure is labeled Cm.

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

A single staff of music showing a four-measure phrase. The first measure is Cm, the second is D7-9, the third is G7, and the fourth is Cm.

D7 to G

A single staff of music in G major showing a melodic phrase. The first measure is labeled Am7 and the final measure is labeled G.

G to E7

Three staves of music in G major showing a melodic phrase. The first measure is G and the final measure is E7.

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

A single staff of music in G major showing an extended melodic phrase. The first measure is G7, the second is E7-9, and the final measure is E7 E7 E7+ E7.

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

Two staves of music showing the phrase repeated through various chord changes. The first staff has chords G7, C7, F7, Bb7, Eb7. The second staff has chords G7, C7, F7, Bb7, Eb7, Ab7, Db7. Both staves end with "etc."

G7 C7 F7 Bb7 Eb7 etc.

G7 C7 F7 Bb7 Eb7 etc.

G7 to C or Cm

G7 C Cm

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:

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 pattern. The first staff has four measures with chords G, E7+5+9 (-9), A7+5+9 (-9), and D7+5+9 (-9). The second and third staves show variations of the same pattern.

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 with chords G, G#°, and Am7. The second through fifth staves show increasingly complex 16th-note variations with chords G, E7-9, and Am7.

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:

Three staves of musical notation in G major. The first staff shows four measures with chords G, G#9, Am7, and D7. The second staff shows four measures with chords G, Bm7-5, E7-9(+5), Am7(-5), and D13-9. The third staff shows four measures with chords Am17, Am7-5, and D7+5-9.

CHORDAL THINKING

Musical notation for a Cm7-5 chord, showing the notes C, Bb, Eb, and Gb.

The chord shown above is Cm7-5. It is also Ebm6 or A:9 with root omitted. When playing a line against that chord you can THINK in Cm:

Musical notation for a line against Cm7-5, labeled Cm7-5, -5, 7. The line consists of notes C, Bb, Eb, Gb, F, Eb, D, C.

or think in Ab: (note key signature)

Musical notation for a line against Cm7-5, labeled Ab9, 7, 9. The line consists of notes Ab, Gb, F, Eb, D, C, Bb, Ab.

or in Ebm:

Musical notation for a line against Cm7-5, labeled Ebm6, 6. The line consists of notes Eb, D, C, Bb, Ab, Gb, F, Eb.

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 A:9 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 .

G7-5 -9 +5 -5 +5 +9 -9 15 -9

D \flat 7-5 -3 -5

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

G7-5 D \flat 7-5

G7-5 D \flat 7-5

G7-5 D \flat 7-5

G7-5 D \flat 7-5

Extend this chord scale:

G7-5 D \flat 7-5

to this:

G7-5 D \flat 7-5

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 .

G7+5-9 D \flat 9(-5)

G7+5+9 (-9) D \flat 13

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.

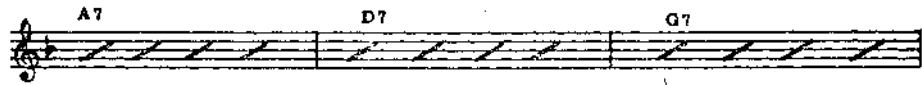
When you've finished these, write out any chord sequence that seems to you a "common" pattern; then improvise.

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

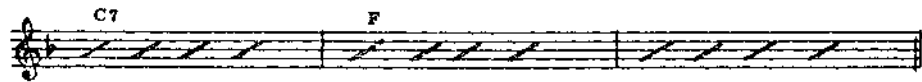
- Staff 1: $A_{mi}7$, $D7$, $G_{mi}7$
- Staff 2: $C7$, F
- Staff 3: A_{mi} , $D7$, G_{mi} (+7)
- Staff 4: $G_{mi}7$, $C7-9$, $F_{ma}9$
- Staff 5: $A_{mi}7-5$, $D7(+5-9)$, $G_{mi}7-5$
- Staff 6: D_b9 , C^+ , F
- Staff 7: $A_{mi}9$, $D13$, D^+ , G_{mi} , $G_{mi}7$
- Staff 8: $G_{mi}7-5$, $C7$, $F6$
- Staff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

The improvisations are written in the lower lines of each staff, featuring various rhythmic patterns, slurs, and triplets. Some staves include a dotted line labeled "8va" indicating an octave shift.

A7 D7 G7



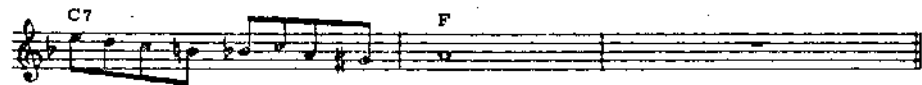
C7 F



A13 Ami6 D7 G7+9 (-9)



C7 F



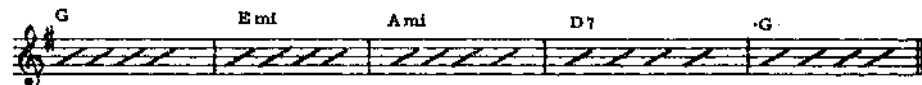
E mi Emi7 A7 Ami Dmi9 G7



C7(-6-9) 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 consists of 16 staves of music in G major. The first staff is marked with chord symbols: G, Em, Am, and D7. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets and slurs throughout the piece. The notation includes both treble and bass clefs. The piece concludes with a final G chord symbol on the 16th staff.

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.

C7 +5 F7 C° C C9 Gmi9 C7

F7 C7 +5-5 A7-9

Dmi9 G13

C7 A7 Dmi7 G13 G7+

2C7 +5 F7 +9 C° C

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

E7+5+9 A7+5-9 D9 Db13

2C7 C13

C7-5 C7 F9-5 F7 C7 C13 -5 +9-9
 F9 +5 F7 D7 +5 -5 Gmi11 C C+ Bbm16
 Ami D7 Abmi Db7 Cma9 A7+5+9 Dmi9 G7+5-9
 (-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 +9 (-5) (-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:

Chord symbols for analysis:

- 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(+5-8), 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 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 E ^b 9-5	D mi9 G13 D ^b 9-5	C mi11 F13 B9-5
C				

	B ^b	B ^b mi7	A mi7	D7
	B ^b ma7	B ^b mi7 E ^b 9	A mi7	D7+9
	B ^b ma9	B ^b mi7 E ^b 13	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	D ^b 9+5	A7+9	D13	G7+9	C13

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.

System 1: Fma7, Emi11, A7+5+9 (-9), Dmi9, G13, Cmi7, F13 (-5)
 Bbma7, Bbmi7, Ami7(F), Abmi7, Db7
 Gmi7, C7, (-9), Fma7, D7+5, Gmi7, C7+9 (-9)

System 2: Fma7, A7+9 (-9), Dmi, G7, Cmi, F7
 Bbma7, Bbmi7, Eb9, Abma7, Abmi7, Db7
 Gmi7, C7, C7+9, C7, F, Gmi7, C7, F

System 3: Fma7, Emi7-5, A7-9, Dmi7, Dbmi7, Cmi7, F7(+5)
 Bbma7, Bbmi7, Eb7, Fma7, D7-9+13 (-5)
 Gmi7, G7(-5), F, D7+9 (-9), Gmi7, C7(+5)

F ma7 E mi7 A 7-9 D mi7 G7 C mi7 F13

Bb ma7 Bb mi7 A mi7 D7 Ab mi7 Db7

C7

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

F E mi7 A7 D mi9 G7 C mi7 F13

Bb ma7 Bb6 Bb mi7 A mi9 Ab mi7

G mi G mi7 C+ F (A mi7) D7(-9) G mi7 (G7) C7+

F ma7 E mi A 7-9⁺⁵ D mi7 G7

C mi7 F7+5 Bb ma7 Bb6 Bb mi(+7) Bb mi7

A mi7 D7 Ab mi7 Db7 G mi7

G mi3 C7(+5) F6 (D mi) G mi7 C13

F Em7-5 A7(13) Dmi7 G7(13) Cmi7 F7
 Bb (F7) Bb Bbmi7 Ami9 D13 Abmi7(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 Bbmi7(11) (9) Fb7(13)
 Ami7 Abmi7
 Gmi7 C7 C13 C7+9 (-9) (15)
 F Ami9 D7+9 (-9) Gmi9 Gmi7-5 C7-9
 F Emi7 A7 Dmi G7
 Cmi7 F7-5+9 (-9) Bbma7 Bb6
 Bbma7 Eb7 Ami7
 Abmi7 Abmi9 Gmi7 C7-9 F D7-9 Gmi7 C7

F A7-5 A7+5 Dmi7 G7 Cmi7 F7
 Bb Bbmi (+7) Ami7
 Abmi6 Gmi7 C13 Gmi11(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
 Gmi11 C13 F Bb F

fine

Improvise in the blank measures:

Chord progression for improvisation exercise:

- Line 1: F, A7-9, (+5), Dmi, G7-5
- Line 2: Cmi, F9, Bb, Cmi7, F7-9
- Line 3: Bbmi(+7), Eb7, Ami7, D7, (Ab7)
- Line 4: Gmi7, C7, F, (C7)

The notation shows a sequence of chords over four lines of music. The first line contains a melodic line with notes corresponding to the chords above. The second and third lines also contain melodic lines. The fourth line consists of four blank staves for improvisation, with the chord changes indicated above.

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

Chord progression for modern blues improvisation exercise:

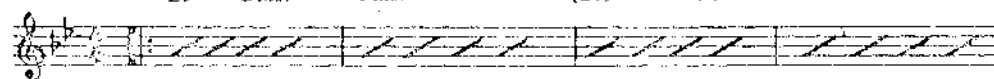
- Line 1: F, E mi7, A7, Dmi7, G7, Cmi7, F7
- Line 2: Bb, Bb mi7, Eb7, Ab, Ab mi7, Db7
- Line 3: Gb, Gmi7, C7, F, Ab(7), Db(7), Gb(7)

The notation shows a sequence of chords over three lines of music. Each line consists of seven blank staves for improvisation, with the chord changes indicated above.

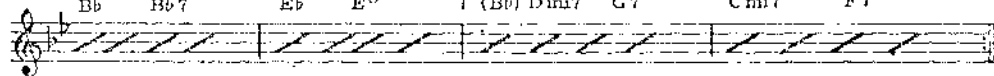
RHYTHM CHANGES

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:

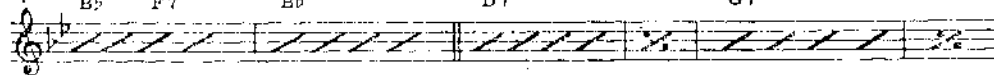
	(G7+5+9)		(A7+5+9)
	(-5-9)		
Bb Bb	B ^o Gmi7	Cmi7 Cmi7	C ^o -5-9 F7
		D7 (Bb) Dmi7	G7 G7
		C7 Cmi7	F7 F7




Fmi7 Bb	Bb7 Bb7	Eb Eb	Ebmi E ^o	1	D7 (Bb) Dmi7	G7 G7	C7 Cmi7	F7 F7



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



Gmi7 C7	C7	Cmi7 F7	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 Cmi7 C7-9 F7+5-9 D7-5-9 G7-9 C7-9 F7-9
 Bb9 Bb13-9 Eb6 A7 D7-9 G7-9 C7+5-9 F7-9
 Bb B⁰ Cmi7 C^{#0} Bb Gmi7 C9 F7+5+9(-9)
 Fmi7 Bb7 Eb Ebmi Bb
 Ami7 D9 D7+5(19)-5(-9) Dmi7 G9 Db9-5 (G7+5+9)(-5-9)
 Gmi7 C9 C7+5+9-5-9 Cmi7 F9 B9-5 (F7+5+9)(-5-9)
 Bbma9(Dmi7) G7-9 Cmi7 F7-9 D+ G+ C+ F+
 Bb7 Eb7 E⁰ Bb Gmi7 C9 F7+5+9(-9) Bb

Bb Cm17 F13 Bbma7 (Gmi9) Cm17 F9
 Bb7 Ebma7 Ecm17(6) Bbma7 Dmi7 G7 Cm17 F7
 Bb Cm17 A7 Dmi7 G7(9) Cm17 F7+
 Bb Bb9(-5) Eb Cm17 F13 Bb(ma7)
 D7 (13) Ami7 D7-9 G7 Dmi7 Dmi9 G7
 C7 Gmi7 Gmi9 C7 F7 Cm17 Cmi9 F7
 Bbma7 Cm16 F9 D7 G7 Cm17 F7+5+9 (-9)
 Bbma9 (Dmi7) G7+5+9 (-9) Cm17 F7+5 Bb

Bb ma7 Cmi7 F7-9 ⁺⁸ 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 E9 Ebmi7 A9 Bb
 D7+ +9 (-9) Dmi9 G9+5 (-5)
 C7 (13) (-5) (15) (ma7) C7 F13 Cmi7 F9
 Bb (Gmi7) Cmi7 F13 Dmi7 G7 Cmi7 F7
 Bb Bb7 Eb ma7 Eb mi 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 **Bb7** **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 first set of blues changes:

- Staff 1: G, F#mi7-5, B7(-9), Emi7, A7
- Staff 2: Dmi7, G7, C, Cmi7, F7
- Staff 3: Bb, Bbmi7, Eb7, Ab
- Staff 4: Ami7, D7, Bmi7, Bb7(-5), Ebma7, Ab7(-5)

Additional chord changes listed below the staves:

- G, E7, Ami7, 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 introduction:

- Staff 1: Bmi7, Bb13, Ebma7, D7+5(+9) (-5)(-9)
- Staff 2: Gma9, F#mi7-5, B7-9
- Staff 3: Emi7, A7-5, A13, Dmi7, G13-9
- Staff 4: Cma7, (6), Cmi7, F9

G B7-9
 Em17 A9 A7-9 Dmi7
 G7 Cma7
 Cmi7 F7 Bb
 Bbmi7 Eb7(-9)
 Abma7 Ami9 (+7)
 D7-9 Bmi11 E7+9 A7-9+5 Ami7 D7
 (-5)

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

F7 Bb

Bb mi7 Eb7(-9) Ab ma7

A mi+7 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 *Bliss* 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 Ebmi7 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.

Staff 1: F, E7, Eb7, D7, G7
 F, C+, F, (Eb7), D7, G7

Staff 2: C7, F, Gmi7, C7, F, Bmi7-5, E7-9
 1 2

Staff 3: Ami, Bmi7-5, E7-9, Ami, D9, G13
 Dmi7, G7

Staff 4: Cma7, A7+9, D13, G13, Gmi7, C7, Gmi7, C13
 C, A7, Dmi, G7, C7, C7

Staff 5: Fma7, E7+9, Eb13, D13
 F, C+, F, D7

Staff 6: G13, Db9-5, C9, Fma7, D7+9, G13, C7+9
 G7, C7, F, Gmi7, C7

The image shows a musical score for a piece, likely for a string instrument, consisting of ten staves of music. The score is divided into several sections:

- Section A:** The first staff begins with a boxed letter 'A'. It contains a melodic line with various ornaments and dynamics.
- Bridge:** The fifth staff is labeled 'Bridge' and features a more rhythmic and melodic passage.
- Tacet:** The seventh staff is labeled 'Tacet' and contains a series of rests, indicating a period of silence for the performer.
- Section B:** The eighth staff begins with a boxed letter 'B' and contains a complex melodic and rhythmic passage.

The score includes various musical notations such as notes, rests, ornaments, and dynamics. The key signature is one flat (B-flat), and the time signature is 3/4. The piece concludes with a final cadence on the tenth staff.

Bridge

8va

loco

Bridge

Detailed description: This is a musical score for a piece, likely for a string instrument. It consists of two systems of four staves each. The first system begins with a 'Bridge' section. The second system includes an '8va' (octave) marking and a 'loco' section. The third system also features a 'Bridge' section. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like accents and slurs. The score is written in a key with one flat and a 3/4 time signature.

The image shows a musical score for guitar, consisting of 11 staves. The music is written in a key signature of one flat (B-flat major or D minor). A key signature change to D major is indicated by a 'D' in a box above the first staff. The score includes various musical notations such as triplets, slurs, and dynamic markings. The section labeled 'Bridge' begins on the fifth staff. The notation includes a variety of rhythmic patterns and melodic lines, with some sections featuring complex rhythmic figures and slurs. The score concludes with a final cadence on the eleventh staff.

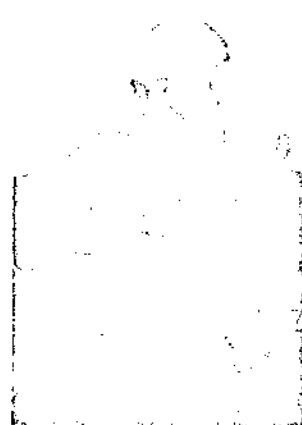
Born Joseph Anthony Passalacqua (one of 5 children) in New Brunswick, New Jersey, Joe grew up in a steel mill town. He began playing the guitar at the age of 9. To help support his family, he started playing professionally at 14. He practiced 6 hours a day. Being an avid fan of Django Reinhardt, it was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