

THE JOE PASS GUITAR METHOD



THE JOE PASS GUITAR METHOD

Chappell & Co., Inc.

CONTENTS

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

Copyright ©1977 by Joe Pass
Chappell & Co., Inc., publisher
International Copyright Secured
ALL RIGHTS RESERVED

Printed in U. S. A.

Unauthorized copying, arranging, adapting,
recording or public performance is
an infringement of copyright.
Infringers are liable under the law.

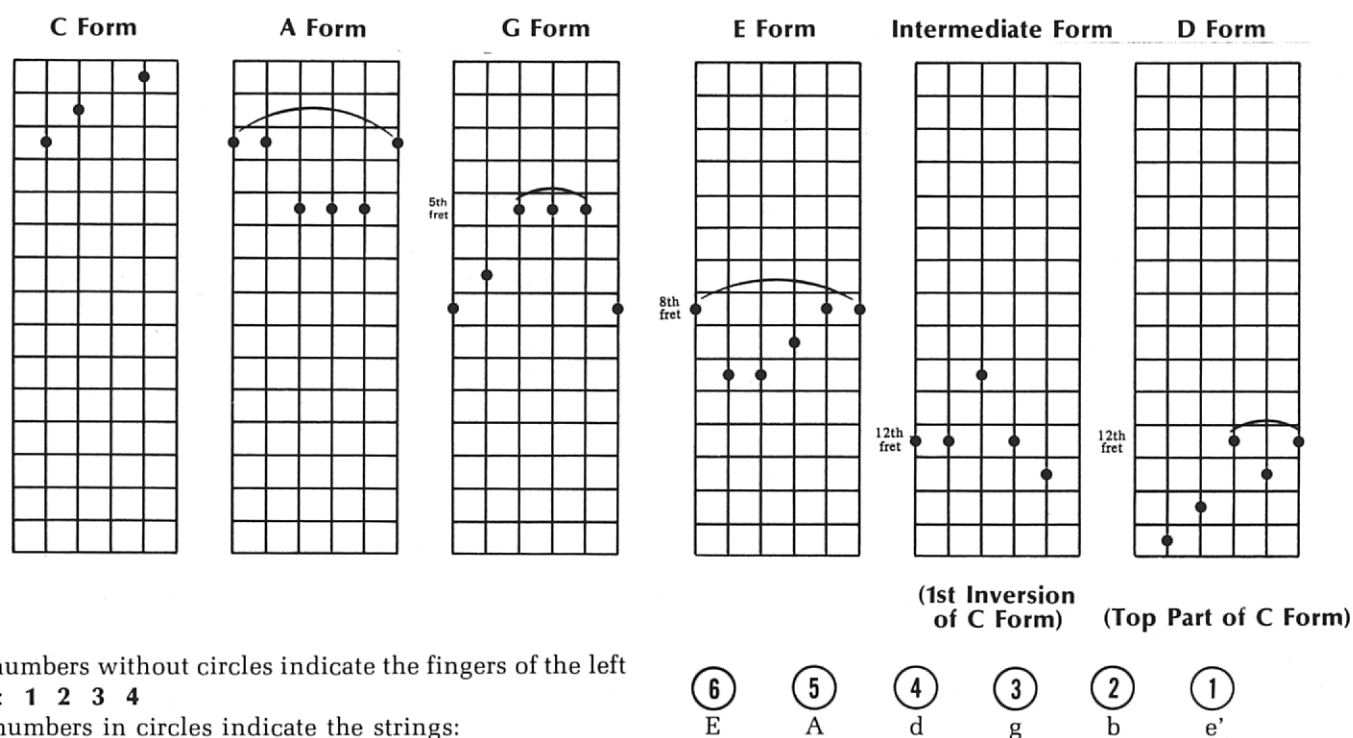
Scales

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

Below are six diagrams which are usually learned by all

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

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



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

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

C Form

A Form

same fingering descending

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

G Form

same fingering descending

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

E Form

same fingering descending

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

Intermediate Form

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

D Form

C Form

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

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

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

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

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

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

MELODIC MINOR SCALES

C Form

A Form

G Form

same fingering descending

same fingering descending

E Form

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

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

same fingering descending

Inter. Form

1 3 4 1 3 4 3 4 1 2 1 4 (b) 2 4 3 1

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

D Form

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

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

NATURAL MINOR SCALE

C Form

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

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

HARMONIC MINOR SCALE

C Form

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

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

DOMINANT 7th SCALES

C Form

Ascending: 4 0 3 4 0 3 4 2 4 0 2 4 2 0 4 2
 Descending: 4 3 0 4 3 0 4 2 0 4 2 0 2 4 0 2 4

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

A Form

Ascending: 2 4 1 2 4 1 2 4 1 3 4 1 3 4 4
 Descending: same fingering descending

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

G Form

Ascending: 4 1 3 4 1 3 4 1 3 1 2 4 1 2 4
 Descending: same fingering descending

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

E Form

Ascending: 1 3 4 1 3 4 2 4 1 3 4 1 3 4 1
 Descending: same fingering descending

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

Inter. Form

Ascending: 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4
 Descending: 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1

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

D Form

Ascending: 8va - 4 1 3 4 1 3 4 2 4 1 2 4 2 1 4 2
 Descending: 8va - 4 3 1 4 3 1 4 2 1 4 2 1 2 4 1 2 4

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

8 | The Augmented, Diminished, and Dominant 7th Scales are influenced by the Dominant 7th Chord. For example, the chord G7 +5 is augmented and can be interpreted linearly by an Augmented Scale. Likewise, G7b9 is a diminished chord against which a Diminished Scale can be employed. For improvisation the b9 and +9 go together. Against almost any Dominant 7th Chord, I will include the b9, +9, b5, or +5 in my lines, which is the Altered Dominant 7th Scale [See page 10] in most cases but the student is cautioned to use his ears. Applying what he has learned automatically, without

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

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

AUGMENTED (Whole Tone) SCALES

The following musical notation shows the Augmented (Whole Tone) Scales in five different forms, each spanning two octaves. Fingerings are indicated by numbers 1-4 in circles above or below the notes. The scales are written in treble clef with a key signature of one sharp (F#).

- C Form:** Ascending: C4 (4), D4 (0), E4 (2), F#4 (4), G4 (1), A4 (3), B4 (1), C5 (3), D5 (0), E5 (2), F#5 (4), G5 (2), A5 (0), B5 (4), C6 (2), D6 (4). Descending: D6 (4), C6 (2), B5 (4), A5 (0), G5 (2), F#5 (4), E5 (2), D5 (0), C5 (3), B4 (1), A4 (3), G4 (1), F#4 (4), E4 (2), D4 (0), C4 (4).
- A Form:** Ascending: A4 (1), B4 (4), C5 (2), D5 (0), E5 (4), F#5 (2), G5 (4), A5 (2), B5 (0), C6 (2), D6 (4), E6 (1), F#6 (4), G6 (2), A6 (4). Descending: A6 (4), G6 (2), F#6 (4), E6 (2), D6 (0), C6 (2), B5 (4), A5 (2), G5 (4), F#5 (2), E5 (0), D5 (4), C5 (2), B4 (4), A4 (1).
- G Form:** Ascending: G4 (1), A4 (3), B4 (4), C5 (2), D5 (4), E5 (1), F#5 (3), G5 (1), A5 (3), B5 (1), C6 (3), D6 (1), E6 (3), F#6 (1), G6 (3), A6 (4). Descending: A6 (4), G6 (2), F#6 (4), E6 (2), D6 (0), C6 (2), B5 (4), A5 (2), G5 (4), F#5 (2), E5 (0), D5 (4), C5 (2), B4 (4), G4 (1).
- E Form:** Ascending: E4 (1), F#4 (3), G4 (4), A4 (2), B4 (4), C5 (1), D5 (3), E5 (1), F#5 (3), G5 (1), A5 (3), B5 (1), C6 (3), D6 (1), E6 (3), F#6 (1). Descending: F#6 (4), E6 (2), D6 (0), C6 (2), B5 (4), A5 (2), G5 (4), F#5 (2), E5 (0), D5 (4), C5 (2), B4 (4), A4 (2), G4 (4), F#4 (3), E4 (1).
- Inter. Form:** Ascending: C4 (1), D4 (3), E4 (4), F#4 (2), G4 (4), A4 (1), B4 (3), C5 (1), D5 (3), E5 (1), F#5 (3), G5 (1), A5 (3), B5 (1), C6 (3), D6 (1). Descending: D6 (4), C6 (2), B5 (4), A5 (2), G5 (4), F#5 (2), E5 (0), D5 (4), C5 (2), B4 (4), A4 (2), G4 (4), F#4 (3), E4 (1), D4 (3), C4 (1).

8va

D Form

8va

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

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

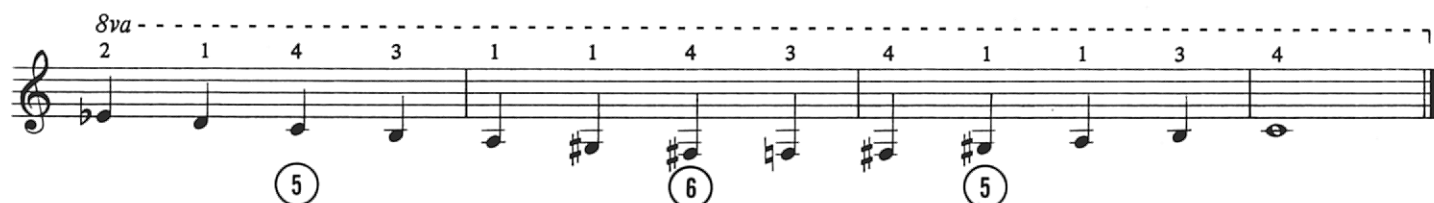
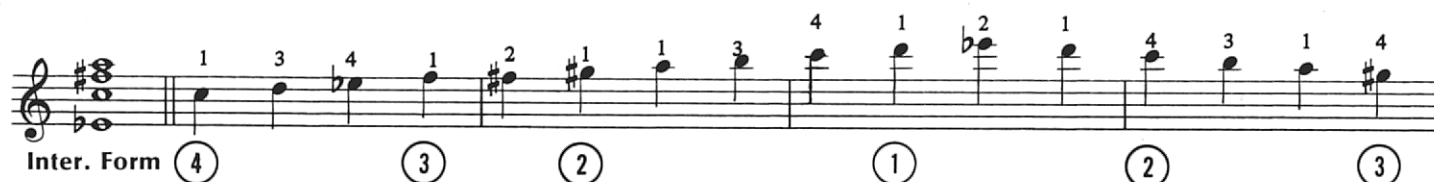
DIMINISHED SCALES

C Form

A Form

G Form

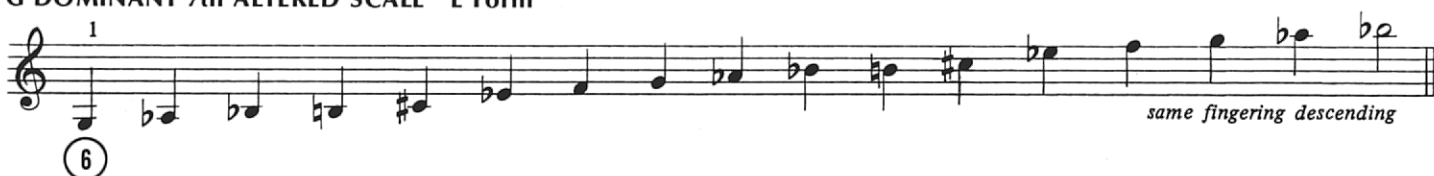
E Form



C DOMINANT 7th ALTERED SCALE E Form



G DOMINANT 7th ALTERED SCALE E Form



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

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

PICKING EXAMPLE



Practice Patterns

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

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

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

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

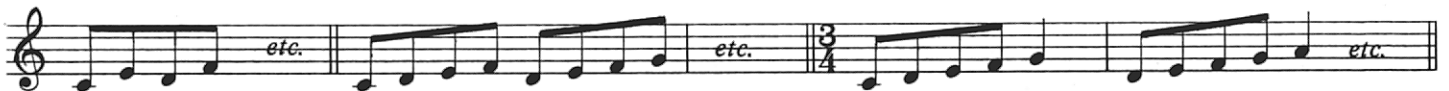
C MAJOR EXERCISE



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

EXERCISE IN THIRDS

EXERCISES IN SCALE PATTERNS



VARIOUS COMBINED PATTERNS



12| STUDY IN 8th NOTES A Form



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

IMPROVISED PATTERNS A Form (C Minor)



Whole Tone Scale

13



DOMINISHED SCALE PATTERN



DOMINANT 7th SCALE PATTERN



14 | EXERCISE USING CHORD SEQUENCE

The exercise consists of 12 staves of music, each containing a sequence of eighth notes and rests. The chords are labeled above the staves as follows:

- Staff 1: Cmaj7
- Staff 2: A7, Dm7, G7
- Staff 3: C, C7, Fmaj
- Staff 4: Fmaj, Fm7, Bb7
- Staff 5: Cmaj, A7, D7
- Staff 6: G7, Cmaj, C7
- Staff 7: F, F, D7, G7
- Staff 8: E7, Am, D7, G7
- Staff 9: C, A7, Dm, G7, Cmaj7
- Staff 10: G7, Cmaj7, C
- Staff 11: C, C7, Fm, C
- Staff 12: G7, D7, G7, C

Chord sequence: G7, C, F, G7, C, D \flat , E \flat 9, D7, G7, C, G7, G7, C, C.

EXAMPLE OF FREE IMPROVISATION

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

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

Eight staves of musical notation for free improvisation, featuring various melodic patterns and accidentals (sharps, flats, naturals) across the staves.

The musical score consists of 11 staves of music in treble clef. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Some notes are enclosed in parentheses, possibly indicating optional or alternative notes. The music appears to be a single melodic line, possibly for a flute or violin. The key signature is not explicitly stated, but the notes suggest a key with one flat (B-flat major or D minor). The time signature is not explicitly stated, but the note values suggest a common time (C) or 4/4 time. The score ends with a double bar line and repeat dots.

Chromatic Patterns

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

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

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 0 1 2 3 4 0 1 2 3 4 etc.

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

1 2 3 4 4 1 2 3 4 4 1 2 3 4 4 1 2 3 4 1 2 3 4 4 1 2 3 4 4 etc.

VARIATION II

1 1 2 3 4 1 1 2 3 4 1 1 2 3 4 1 2 3 4 1 1 2 3 4 1 1 2 3 4 3 etc.

EXAMPLE 1

0 1 2 3 4 3 2 1 2 3 4 0 1 0 4 3 4 0 1 2 3 2 1 0 etc.

EXAMPLE 2

EXAMPLE 3

EXAMPLE 4

Scales Based on Chords

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

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

C maj 9

C maj 9

The image shows the C major 9 scale on a grand staff. The top staff contains the ascending scale, starting on middle C (C4) and moving up stepwise to G5. The bottom staff contains the descending scale, starting on G5 and moving down stepwise to middle C (C4). The key signature is one sharp (F#), indicating C major. The time signature is not explicitly shown, but the notation uses quarter notes for the ascending and descending lines.

SCALE LINE

ARPEGGIO

INTERVALS

ALTERED TONE

The first staff of music is written on a treble clef. It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), and B3 (half). The key signature has one flat (Bb).

SHIFTING EXERCISE

G13

The diagram shows a single staff of music with a treble clef. It contains six measures of music, each with a circled number below it: 1, 2, 3, 4, 5, and 6. Measure 1 is labeled 'E Form' and contains a quarter note G4 (first line), a quarter note B4 (second line), and a quarter note D5 (third line). Measure 2 is labeled 'G Form' and contains a quarter note G4 (first line), a quarter note B4 (second line), and a quarter note D5 (third line). Measure 3 is labeled 'A Form' and contains a quarter note G4 (first line), a quarter note B4 (second line), and a quarter note D5 (third line). Measure 4 contains a quarter note G4 (first line), a quarter note B4 (second line), and a quarter note D5 (third line). Measure 5 contains a quarter note G4 (first line), a quarter note B4 (second line), and a quarter note D5 (third line). Measure 6 contains a quarter note G4 (first line), a quarter note B4 (second line), and a quarter note D5 (third line). Above the staff, the notes are numbered: 4, 3, 1, 4, 2, 4, 3, 1, 1, 3, 1, 4, 4, 3, 1, 3, 1. There are two 'shift' labels above the staff, one above the first measure and one above the fifth measure.

1 2 3 4 5 6

E Form G Form A Form

G(b9)

[illegible]

G(+9/+5)



DIMINISHED CHORD LINES or D7 (b9/+9), F7, A^b7, B7

There are only three Diminished Scales. The five examples

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



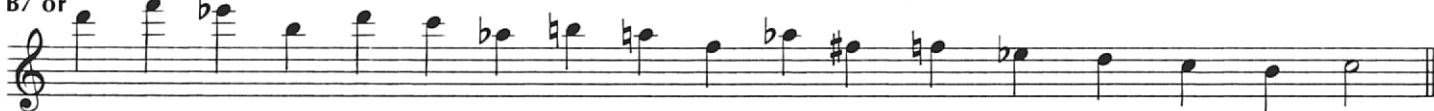
B7 or



B7 or



B7 or



B7 or



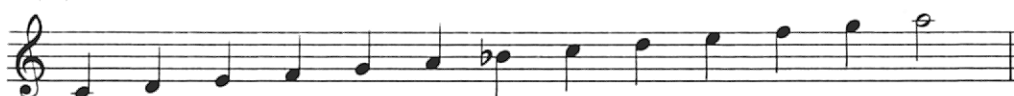
There are but two Whole Tone Scales. They will fit with all Dominant 7+5 Chords. Additional Augmented Scale Lines

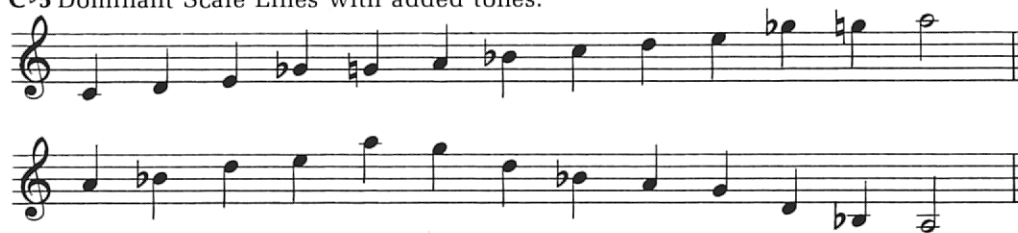
should be developed by the student which will fit Dominant 7th Chords.

C AUGMENTED (whole tone)

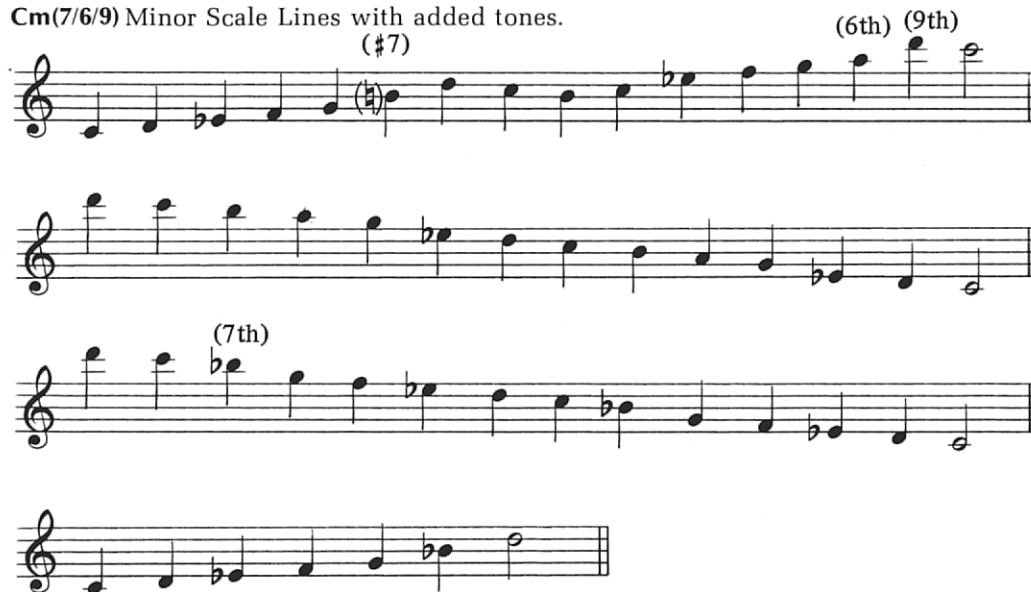


C9(13) Dominant Scale Lines with added tones.



C^b5 Dominant Scale Lines with added tones.

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



Chord Sequences

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

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

Cma7(6/9)



Cm9



Blues Lines

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



Jazz Licks

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

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

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



11 jazz licks in 4/4 time, each starting with a C7 chord. The licks are written in treble clef and include various chords (C7, Cm), accidentals, and triplets. The licks are numbered 1 through 11.

1. C7, 4/4, 8 measures. Lick 1: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

2. C7, 4/4, 8 measures. Lick 2: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

3. C7, 4/4, 8 measures. Lick 3: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

4. C7, 4/4, 8 measures. Lick 4: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

5. C7, 4/4, 8 measures. Lick 5: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

6. C7, 4/4, 8 measures. Lick 6: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

7. C7, 4/4, 8 measures. Lick 7: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

8. C7, 4/4, 8 measures. Lick 8: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

9. C7, 4/4, 8 measures. Lick 9: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

10. C7, 4/4, 8 measures. Lick 10: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

11. Cm, 4/4, 8 measures. Lick 11: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Phrase Feeling

Phrase Feeling: A single musical staff in 4/4 time, containing a phrase feeling lick. The lick is written in treble clef and includes various chords (C7, Cm), accidentals, and triplets.

24 | Phrase Variations



Joe's Blues

Joe's Blues is based on the blues in the key of G; the chord changes are basically G7 — C7 — D7. These appear in the first twelve bars to indicate the sequence. The following variants may be used in place of G7: G13, G9, G9(6), G7 +9, G7(b9). D \flat 9 in the fourth measure can be played in the same way. In bar 8 Bm7 can be replaced by F13/F9/F +9/Fm9. Bm7 can be changed to a Dominant 7th (B7) or B9/B13. The substitutions can be made in the second half of bar 8. E7 can be replaced with E+9/Em9/E13/E9 or B \flat 9/B \flat +9/B \flat m9/B \flat 13/B \flat 9. Bar 9 can be altered in much the same way since these chords are interchangeable.

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

Joe's Blues

25

JOE PASS

Intro.

rubato

Slow

in tempo

1 G7 2 C7 Cdim 3 G7

4 G7 5 C7

6 C7 7 G7 C7

8 Bm7 9 E7 10 Am7 11 D7

12 D7 13 14 15 16 17 18 19 20 21 22

23 24 *straight*

8ths 25 26

27 28

29 30

31 32

33 34

35 36

37 38

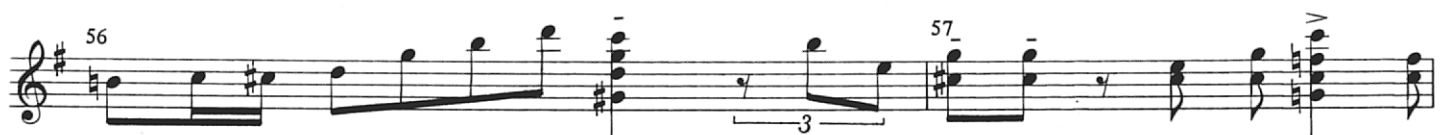
39 40

41 42

43 44

45 46

Detailed description: This is a musical score for guitar, spanning measures 23 to 46. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. Measure 23 starts with a rest followed by a series of eighth notes. Measures 24 and 25 feature triplets of eighth notes. Measure 26 has a rest followed by eighth notes. Measures 27 and 28 continue with eighth notes and a triplet. Measures 29 and 30 include chords and eighth notes. Measures 31 and 32 show eighth notes and a half note. Measures 33 and 34 feature triplets and eighth notes. Measures 35 and 36 continue with eighth notes. Measures 37 and 38 include chords and eighth notes. Measures 39 and 40 show chords and eighth notes. Measures 41 and 42 feature eighth notes and a half note. Measures 43 and 44 continue with eighth notes. Measures 45 and 46 show eighth notes and a half note. The word "straight" is written above measure 24.



87 88 3

89 90 91

92 93 3

94 3 3 95

96 Dr. solo 97 98-100 3 101 102

103 104 105 106

107 108 3 3 3

109 110 111

112 3 3 3 113 114 3

115 3 116 3

117 118 3 3 3

119 3 3 3 120 121

Detailed description: This is a musical score for a single melodic line, likely for a piano or guitar, spanning measures 87 to 121. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values (eighths, sixteens, triplets), accidentals (sharps, flats, naturals), and articulation marks (accents, slurs). Measure 97 is marked 'Dr. solo' and contains a whole note. Measures 98-100 are marked with a '3' and contain a triplet of eighth notes. Measure 121 ends with a double bar line and a fermata. The score is written on ten staves, with measure numbers 87 through 121 placed above the corresponding measures.

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

Blues for Nina

JOE PASS

Intro.
8va - - - - -

3 3 3 3

rubato

8va - - - - -

3 3

Fast 4
Gm7

in tempo

F#m7

Fm7 Em7

8va - - - - -

3 3

rubato

8va - - - - -

3 3

Nobs

JOE PASS

Triplet feel

Copyright © 1976 by Pablito Publishing Company
 © 1977 under U.C.C. by Pablito Publishing Company
 Chappell & Co., Inc., administrator for the world
 International Copyright Secured/ALL RIGHTS RESERVED

EXAMPLE OF CHORD VOICING

EXAMPLES OF VOICE LEADING

Alison

31

JOE PASS

Bb7 simile

To Coda

A7

Ab13

G13

F#13

F13 D.S. al Coda

Coda (Bb7)

Copyright © 1976 by Pablito Publishing Company
 © 1977 under U.C.C. by Pablito Publishing Company
 Chappell & Co., Inc., administrator for the world
 International Copyright Secured/ALL RIGHTS RESERVED

EXAMPLE CHANGES FOR IMPROVISING

										1.	2.							
Bb7	G13	Cm7	F7	D7	G7	C7	F7	Bb	Bb7	Eb	Edim	Dm7	G7	Cm7	F7	Cm7	F7	Bb

Grete

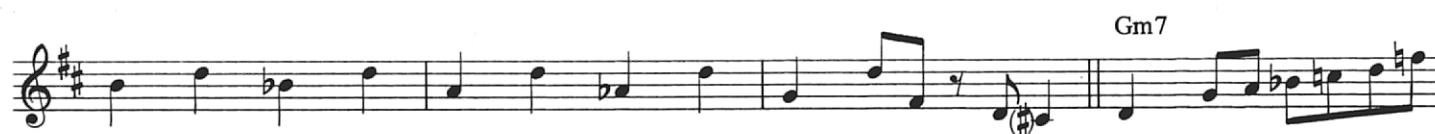
JOE PASS

Slow 4

8va



8va



chappell music company



A POLYGRAM
COMPANY

Distributed by

HL HAL LEONARD PUBLISHING CORPORATION

Winona, MN 55987 Milwaukee, WI 53213

U.S. \$4.95

HL00347734