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Joe pass pdf solo jazz guitar

This article is part of my graduate mission at Aaron Copland School Music.In Part 1 of this series, you explored Joe Pass's journey from child prodigy to drug addict, to cleaned up the jazz superstar. In Part 2 we explore Joe's approach to the art of solo jazz guitar. to play Joe Pass Style Chords-VideoIn my opinion, the best way to learn about music is to do rather than read. Spend some time exploring the video and use the TAB and notation below to help internalize Joe's innovative approach to jazz guitar. Now let's explore Joe Pass's approach to solo jazz guitar form a biographical and educational point of view. The idea for Solo GuitarJazz promoter Norman Granz asked Joe to play Solo Guitar at a concert. Joe didn't know what was going to happen and was very nervous that he hadn't played solo before. In his humble characteristic style Joe said... It was kind of an accident, you know. No one got upset or thrown anything away, so I continued to do it (Genius of Joe Pass, 2001, DVD)If you take Joe's humble word for it, his innovative approach to solo guitar happened almost by chance. On the other hand, if you explore Joe's history it's easy to find out where his ability comes from. Started before in New Jersey, Joe's father used to call him to play for his friends when they drank wine and played cards at the age of 14. Joe had to sing little Italian songs or songs from the radio. No scales or exercises. His father would say fill it up! Play! Joe should connect phrases of the song with improvised lines. Now, if we fast before 1973, Joe records his solo guitar album Virtuoso. Lee Underwood wrote in Downbeat Virtuoso scared everyone: a man, a guitar, complex songs, and a tech screen that lifted short hair on the back of the neck. (Genius of Jazz Guitar, 2001, Liner Notes)'Virtuoso' (well named in my opinion) put the world of jazz on fire and stands as a solo jazz guitar album of all time. After Virtuoso Joe continued to record with who's who jazz, with an impressive output of recordings, video shows (YouTube it to see what I mean) and even training videos. Solo Jazz Guitar Tips from Joe PassIn DVD An Evening with Joe Pass – 1994 Joe offers a clinic where he describes his approach to solo jazz guitar. To save you by forgetting everything, I summarized his advice below. Sing the song upstairs. You don't need a string for every note. You don't have to reharmonize too much. Add different changes or colors to the string (rather than heavy reharmonization). They have strong voice movements between chords. You have to have movement and movement in chords. Don't play with fills that don't go away You don't have to play bass, chord, melody all the time, get in and out between all three. Keep it easier for yourself. We recommend that you follow up clinic to really absorb up his approach. Joe Pass; The legacy of EducatorJoe lives through clinics and videos he made. For me, this set of Joe above all other guitarists - he was not only a master guitarist, but he shared his knowledge and helped develop and cultivate the tradition of jazz. What follows is a collection of tips and quotes by Joe's I found in his clinics and videos. Make mistakes! didn't do anything without an error or a mistake in it. This is my brand. An evening with Joe Pass – 1994Joe did not know about II V I chords or ways, his students told him about the concept. Joe heard it first and sang it. If he should think about it, Joe says, forget about the second. You don't need it. I don't think it's like two separate agreements. The v matters. An Evening with Joe Pass – 1994Aleasing a Jazz Standard: Keep It SimpleLeave is very simple – just basic harmony. Don't complicate the chords. You hear the changes and you sing them, but you think simple. For example, Joe thinks of the first chords for Stella de Starlight as:|A7 | F7 | Bb7 Eb Ebm | Compare these basic chords to a typical lead sheet and you get what Joe was talking about: i think simple, remove I-I, hear the rest. An Evening with Joe Pass – 1994Thinking while playing: Don't Do It You can't think and play. If you think about what you're playing, the game doesn't, it gets stilted. You just have to focus on the music, I feel, focus on the music, focus on what you're playing, and let the playback come out. Genius of Jazz Guitar, 2001, Video Interview(music)... it's like a language. You have a whole collection of musical ideas and thoughts that you've accumulated through music history, plus all the musical history of the whole world and everything is in your subconscious, and you rely on it when you play. Genius of Jazz Guitar, 2001, Video Interview. To conclude, here are a bunch of easy Joe Pass inspired licks to add to your repertoire. Enjoy! Back to the main article here. Image is not available forColour: Sorry, this item is not available in Picture is not available Joe Pass is undoubtedly one of the greatest jazz guitarists to ever play the instrument. He could play solo single-line, soloing phrases chords, perform in a trio, duo or solo setting with the best of them, and always be instantly recognized by his tone and approach to the melodic and harmonic sides of jazz guitar playing. Joe Pass started playing guitar when he was 9 and was already playing at weddings when he was 14. In his 20 years he moved to New York, where Joe Pass was captured by the sound of bebop, but unfortunately he also caught on to a habit well known to jazz musicians at the time: heroin. The next decade was wasted for Joe Pass, spending in prisons, until he entered Synanon, a drug rehabilitation center. In the centre, he formed a gang with other patients and the album Sounds of Synanon, which was very well received by jazz critics. After three years in the center, he recovered from his addiction and was able to see his musical career. He started singing in Los Angeles and became involved in the studio scene. In 1973 he recorded Virtuoso, an album that made him famous for his solo guitar playing. Joe Pass recorded a duo album with Ella Fitzgerald and played with a lot of famous jazz musicians, such as Count Basie, Dizzy Gillespie, Duke Ellington, and Oscar Peterson.THE JAZZ GUITAR CHORD DICTIONARY (FREE eBook) Download now and learn 244 forms of chords! In this lesson, we'll be digging into the 12th classic Joe Pass sounding licks. After learning these licks in the given key at a number of different tempos, check out the practice tips below to take this idea further and properly integrate it into jazz guitar phrases and solos. to practice these Licks? To help you take this lick further in your jazz practice guitar routine, here are some of my favorite ways to practice licks: Learn licks in at least 2 octaves down your neck. Learn the starting licks on each finger fret-hand in two octaves on the neck. Play the roots of each chord while playing guitar. Play the chords on the guitar while singing the notes to a lick. Repeat the above exercises in all 12 keys. Repeat the above exercises in a number of different tempos, from ballad to combustion. Joe Pass – Single Notes LicksJoe Pass Lick 1The first Joe Pass licks that we will explore is a short ii V I phrase in the key of Major G. Although the second half of the lick is quite straight forward, there is an interesting melodic technique over the Am7 chord at the beginning of the line that Joe Pass often used. Here, there is an arpeggio 3 to 9 (Cmaj7) being used to outline the Am7 rope in II V I. Playing an arpeggio maj7 from the 3rd of any minor 7 string is a common technique found in Joe's solo lines. Cmaj7 arpeggieGBPlayed over Am7b35b79Backing TrackListen & Play AlongTo work on this idea further, try to play minor 7 chords followed by maj7 arpeggios from 3 of this agreement. For example, play a Gm7 followed by an Arpeggio Bbmaj7:Or a Dm7 followed by an Arpeggio Fmaj7.Joe Pass Lick 2In the next three bars I ii V I lick in the key of F major, you will find triplets being used in the first and second bars. This is a rhythmic feature of Joe's game and can be helpful when bringing a Joe vibe to the lines from a rhythmic perspective. The triplet in bar two uses the trio of b9-#9-b9 notes, which are common melodic choices for Joe when soloing over the 7 chords. Notice b9 is solved in the root of the C7 string, so that it is not left hanging, bringing the tension to a tight before moving to the string in progression. These are the chords that you can keep in mind when playing a #9 to voice-leading B9. The b9 rope is a diminished first built on the of C7:There is also a simple F triad at the beginning of the Fmaj7 chord in bar three of the phrase, which is a basic melodic device:Backing TrackListen & Play AlongJoe Pass Lick 3Next single-note line is a minor line ii V I in the key of a minor. There are some larger intervals in the first measure that Joe liked to use to build interest in his sentences. The approach notes in the third bar are characteristic of Joe's improvisations. In the second bar, you will notice the notes G and F (#9 and b9) over the E7alt string, which are used to build tension before being solved in the root that string that leads to Am7 at the end of the sentence. These are the voices you can think of under #9 and b9:Backing TrackListen & Play AlongJoe Pass Lick 4In this lick, a diminished Db scale is played over the C7 chord. To create a diminished scale, alternate between whole steps and half steps. The diminished scale is a symmetrical scale, which means that it returns to every minor third: Db diminished = E diminished = G diminished = Bb diminished. This results in the following sounds over the C7:Db Diminished ScaleDbD #EF#GABbCPlayed over C7b9#9b3b5513b71A great way to create tension on the dominant chord: play a diminished scale that is half a step larger than the dominant rope root. Listen & Play AlongJoe Pass Lick 5Here, a minor arpeggio D triad with an added 9 is played over the Bm7b5 string, resulting in the following sounds:Dm Add9DFAEPlayed over Bm7b34b5b7On the E7 a scale of minor harmonica is played:A Harmonic MinorABCDEFG # Played over E745b13b71b93 The minor harmonic scale is the first choice to play over dominant chords that resolve at a minor chord. Listen & Play AlongJoe Pass Lick 6A beautiful ii V licked starting with a model and then going to an Arpeggio Bbm7 over Db7 (sounds like Db13):Bbm7 ArpeggioBbBFAbPlayed over Db713135Listen & Play AlongJoe Pass Lick 7In this Joe Pass inspired lick rope, you can hear many of the idiomatic sounds that make up many of Joe's solo licks and phrases. For this lick, try to break it up into the mini phrases that make up each bar, this way you will be able to extract these ideas and use them in different combinations when it comes with your own solo jazz guitar lines. Listen & Play AlongJoe Pass – Chord LicksJoe Pass Lick 8The first Joe Pass agreement you will explore is a phrase ii V I in the key of G major. Here, there are a number of drop 2 chords being used on top-4 strings to outline the phrase, with a chromatic chord in the first measure leading from iim7 to V7. You might recognize this lick as a bit of a quote from the song in your own Sweet Way, which Joe recorded and performed throughout his career. Backing TrackListen & Play Along The Eb13 chord is a string in half a step that takes the listener from am7 to D7 string. The half-step approach rope is a you can use it to bring movement and variation in the comping or soloing chord. It works by approaching a string one half step below or a half step above the target chord. For example, to go to an Am7 chord, play G#m7 as an approach chord. This is an approach from a half step below the target string: Or you can approach the same Am7 from one half step above the target string: Joe Pass Lick 9The following ii V I rope licks in the key of the major F uses rootless strings along to bring colors added to each string in the phrase. The Bbmaj7 rope used over the Gm7 in bar one is the same concept 3 to 9 you saw earlier in this lesson. Bbmaj7 #11 string played over the C7 in the first half of this phrase is a common substitute used to bring a 13 sound to any 7th string you're soloing over. The red triangle on the chord chart is not rendered, but only shows the root C7:Backing TrackListen & Play AlongJoe Pass Lick 10Next Joe Pass lick is a long ii V I in the key of A minor. The interesting part of this line is the Dm7b5 string added over the E7alt part of the phrase:Dm7b5 arpeggioDFAbCPlayed over E7b7b93b13As you can see in this lick agreement, you can play iim7b5 - ivm7b5 - billmaj7 over a minor ii V I progression. Back TrackListen & Play AlongJoe Pass Lick 11This chord lick uses a favorite rhythm from Joe's solo guitar opera, you can hear a similar idea during his version of Have You Met Miss Jones.The idea is that you break the chord in the bass note and the first 3 notes of the shape, alternating back and forth until you reach the chromatic approach notes in the last two 8th notes of each bar. Try accentuating chords only, not bass notes, to bring an added Joe sound to the mix with this line. Listen & Play AlongJoe Pass Lick 12This last sentence is a bluesy phrase with double stops that works excellently over ii V Is.Listen & Play AlongHere are some important things you can observe and take from this lick, apart from learning licks itself. Try to bring these larger concepts into your practice routine as you apply these ideas to soloing over ii v I chords, other chords progressions and complete melodies into your daily practice routine: The rhythm used in the first half of the Gm7 bar, which is a common jazz rhythm used by many great players over the years, an 8-note rest followed by an 8-note and then an 8-note triplet. Bluesy double-stops and Ab-A (blue note) in the second half of the first lick bar. Joe use an enclosure (B-A-Bb) around b7 (Bb) of the C7 string in the second bar. The displacement of the octave between the last note of the enclosure (Bb) and the next note, A by an octave greater than expected. Joe's voice between the last note of the C7 string (F) and note (E) of the Fmaj7 string, resulting in a smooth, half-step movement between the two chords. Joe Pass – Autumn Leaves SoloIn this study over changes of the autumn leaves, you will see 6 licks from the lesson above being used in a musical situation. Try to work this solo in 8-bar sections, so you can break down the entire solo into manageable pieces while working through it. From there, you can bring these shorter phrases together as you build up to be able to run solo as a whole, taking these shorter licks to a higher form application. Back TrackListen & Play AlongJoe Pass was a true legend and probably the best jazz guitarist that ever lived. Learning its lines can help you get in your ears, hands, and thought-process of this legendary player. Joe Pass ChordsJoe Pass Guitar Gear

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