

MEL BAY PRESENTS

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JOE PASS

GUITAR STYLE



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Introduction

Classical guitarists have had a few hundred years in which to evolve an organized, disciplined approach to playing: a "proper" method. The plectrum guitar, like jazz, is a product of this century, and the electric guitar is so recent an innovation that we're only beginning to recognize its possibilities as a legitimate instrument.

The early guitar players combined elements of the classic style with banjo or mandolin picking techniques to form a sort of guitar method. When I started learning to play, the instruction books available were very limiting.

Some thirty years later, when I began to have the time and inclination to teach a few students, I was shocked to discover that the situation had improved only slightly. With a couple of worthy exceptions, there was virtually nothing in existing guitar literature designed for the working musician, teacher, or even for the "middling" guitarist.

Experience is unquestionably the best teacher, but it should not be the serious student's only access to new knowledge. This slim volume is the first in a series of attempts to bridge the current gap between what is known and what is in print about playing guitar.

Music is an enormous subject, and no one can claim to know everything about it. Bill and I have spent, between us, about seventy years as working guitar players, and we're still learning. Our goal in this book, and in those to follow, is simply to share with you what we've managed to learn thus far.

The emphasis here is on improvisation, which seems the most neglected and widely misunderstood area of modern music, and on the ear training essential to mastery of that gentle art.

The chapters on chords, theory and harmony have been condensed from an original manuscript which was several hundred pages in length. These subjects will be treated in greater detail in subsequent volumes, as will the elements of technique, style, solo development, chord-melody solos, and much more about improvising.

No book can substitute for your own experience . . . there are too many things you can learn on a star that cannot be translated into printed words. If this book provides a few new ideas, a different approach or a fresh viewpoint toward your playing, then it is a beginning . . . a good first step in what is hopefully the right direction.

May it please you.

A handwritten signature in black ink that reads "Joe Pass". The signature is written in a cursive, flowing style with a large, prominent "J" and "P".

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 (\flat 7)	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+, Caug	1	3	\sharp 5	7	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
------	---	---	-----	---	-----	-------------	---	---	-----	-----------	-----	------------

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: 

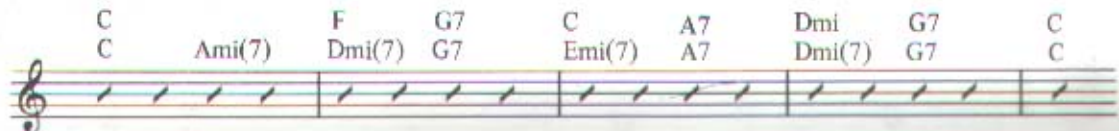
may be played: 

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

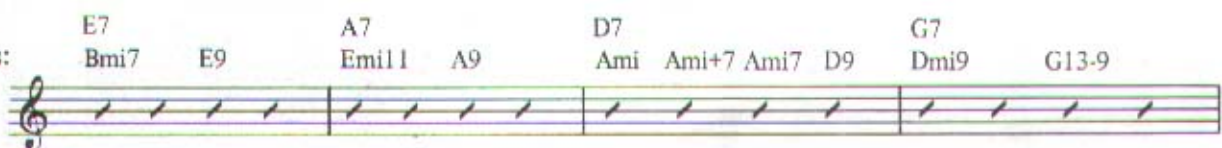
MAJOR CHORDS: Substitute RELATIVE MINOR or SECONDARY RELATIVE MINOR chords. For C use Am or Em

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 Ami11 D7

Gma7 B \flat 9 Ebma7 Ab7-5

Bmi7 B \flat 7 Ami11 Ab7-5

G6/9 B \flat 13 Ebma7 Abma7-5

In places where the melody indicates no **STRONG** preference for chord type (as in the last two "turn-around" 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+₉ Dmi9 G7+₉

Cma7 A7+₉ D13 G13

E7+9(+5) A7+9(-9) Ab7+5+9(-9) G7+5+9(-9)

Cma9 A13-9 D7+9 G13-9

A11 A13 A7+ D13(-9) G13 G9+5

E7+9(+5)A7+₉ D13 G13

E7+9 A13 D7+9 G13

Cma9 Eb13 Abma7 Db6/9(ma7)

Substitute Patterns

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

Two musical staves showing substitute patterns for C major. The first staff shows Cma7, Dmi7, Emi7, Fma9, and C6/9. The second staff shows Cma7, Dmi11, Emi7, Dmi9(11), and Cma7.

variation:

A musical staff showing a variation of substitute patterns for C major, including Db7+9(11) and Cma9.

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

A musical staff showing a sequence of chords for a C to G7 transition: Cma7, Dmi7, Emi7, Ebmi11, Dmi7, and G7+9.

Chord Connection

SEVENTHS connect dominants, as shown below:

Optional:

A musical staff showing chord connections between dominants using sevenths: E, E7, A, A7, Dmi, Dmi7, Gmi, Gmi7, C, C7, F, F7.

AUGMENTED chords also connect dominants:

A musical staff showing chord connections between dominants using augmented chords: 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:

A musical staff showing chord connections between subdominants using diminished chords: C, Cma7, C7, F, Fma7, C°, F°, C, Cma7, G°, C°, G7, G9.

DIMINISHED chords also connect chromatically:

A musical staff showing chromatic connections between diminished chords: C, C#, Dmi7, Eb°, Emi7.

MINOR chords connect the subdominant chord to the tonic chord:

C 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 B \flat 7 A7 E \flat 7 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.

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 \flat 13/D \flat 9. Analyze these chords:

Bmi11-5 Bmi7-5 D \flat 7⁺⁵+9 D \flat 7⁺⁵-9 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:				
C			Gmi C7	F
C		Ami D7	Gmi7 C7	Fma7
Cma7	E7	Ami7 D9	Gmi7 C9	F6/9
C6/9	Bmi7-5 E7+9	Ami7 D7-9	Gmi9 C13-9	Fma9
Cma9 C6/9	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:

Analyze the chords below. The top four tones in each are identical. Depending upon the bass-line used, the study above could be played against C7, Gm, Gb7 or Em chords.

If that study were played against a C7 chord, the bass-line could move symmetrically with the chords, or just pedal a "C" note:

For the same chord (C7-5) the Gb bass note could move up with the chords, or be sustained as a pedal tone in the rhythm section:

"Diminished" Chords

You know that a Diminished 7th chord moves up or down the fingerboard in minor third intervals. The same is true of ANY chord which has a "diminished" character (7-9, 7-5, 13-9, 7+5-9, etc.)

C7-5-9 up and down in minor thirds:

The "C7" chord in the study above could resolve into an F chord at any of the "C7" points, or from either of the "Gb7" points. The "Eb7" and "A7" chords would not resolve well into F.

You needn't limit the symmetric motion to minor thirds. In the next study, F7-9 moves quite a lot before resolving into Bb7-9:

Add appropriate bass-notes to hear the true chord sound.

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

Musical notation for a chord progression study: B7-9, B7, E7-9, A7, A7-9, D7, D7-9. The notation shows chords on a treble clef staff with fingerings and a bass line.

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:

Musical notation for F13 up in minor thirds and a sequence of chords: F13, Ab13, B13, D13, F13.

Try the same thing with F13 - 9:

Musical notation for F13-9 chord with a double-headed arrow indicating movement.

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

Musical notation for F7+5+9 or B13 down in minor thirds with triplets and resolution.

Dm7 to G7 to C:

Musical notation for Dm7-5, G7+5+9, and Cma9 chords.

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

Musical notation for the reduced chord progression: Fm/Abm, Fm/Bb, Dm/G7, Eb, Cm.

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

Musical notation showing a sequence of chords: Fm7/Bb7, Eb, Dm7/G7, and Cm. The notes are color-coded: red for the Eb triad (Eb, Gb, Bb), green for the Dm7/G7 triad (D, F, Ab), and blue for the Cm triad (Cb, Eb, Gb).

Dm7/G7 to C:

Musical notation for Dm7/G7 to C with chord labels: Dmi7-5, G7+5+9 (-9), and C6/9. The notes are color-coded: red for Dmi7-5 (D, F, Ab), green for G7+5+9 (-9) (G, Bb, D, F, Ab), and blue for C6/9 (Cb, Eb, Gb, Bb).

D7 to G:

Musical notation for D7 to G with chord labels: D13, D7+5+9 (-9), G6/9, D13, D7+5+9 (-9), and Gma9. The notes are color-coded: red for D13 (D, F, Ab, C, Eb, Gb), green for D7+5+9 (-9) (D, F, Ab, C, Eb), and blue for G6/9 (G, Bb, D, F, Ab).

Ab7 to Db:

Musical notation for Ab7 to Db with chord labels: Ab13, Ab7+5+9 (-9), Db6/9, Ab13, Ab7+5+9 (-9), and Dbma9. The notes are color-coded: red for Ab13 (Ab, Bb, Db, F, Gb, Ab), green for Ab7+5+9 (-9) (Ab, Bb, Db, F, Gb), and blue for Db6/9 (Db, F, Ab, Bb).

This study uses an Ebm triad moving symmetrically down in minor thirds. It could fit Eb m, Cy, Gb 7, Cm or Ab 7 Chords.

C7-5-9 down in minor thirds:

Musical notation showing a sequence of chords: C7, F7, Bb7, Eb7, Ab7, Db7, Gb7, and Cm. The notes are color-coded: red for C7 (C, Eb, Gb, Bb), green for F7 (F, Ab, Cb, Eb), blue for Bb7 (Bb, Db, F, Ab), red for Eb7 (Eb, Gb, Ab, Cb), green for Ab7 (Ab, Cb, Eb, Gb), blue for Db7 (Db, F, Ab, Bb), red for Gb7 (Gb, Ab, Cb, Eb), and blue for Cm (Cb, Eb, Gb).

re-phrased:

Musical notation showing a re-phrased sequence of chords: C7, F7, Bb7, Eb7, Ab7, Db7, Gb7, and Cm. The notes are color-coded: red for C7 (C, Eb, Gb, Bb), green for F7 (F, Ab, Cb, Eb), blue for Bb7 (Bb, Db, F, Ab), red for Eb7 (Eb, Gb, Ab, Cb), green for Ab7 (Ab, Cb, Eb, Gb), blue for Db7 (Db, F, Ab, Bb), red for Gb7 (Gb, Ab, Cb, Eb), and blue for Cm (Cb, Eb, Gb).

variation:

Musical notation showing a variation of the C7-5-9 sequence: C7, F7, Bb7, Eb7, Ab7, Db7, Gb7, and Cm. The notes are color-coded: red for C7 (C, Eb, Gb, Bb), green for F7 (F, Ab, Cb, Eb), blue for Bb7 (Bb, Db, F, Ab), red for Eb7 (Eb, Gb, Ab, Cb), green for Ab7 (Ab, Cb, Eb, Gb), blue for Db7 (Db, F, Ab, Bb), red for Gb7 (Gb, Ab, Cb, Eb), and blue for Cm (Cb, Eb, Gb).

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, C6/9

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. Three chords are indicated above the staff: Bmi7-5 (B, D, F#, A), E7(+5) (E, G, B, D, F#, A), and Ami(+7) (A, C, E, G, B, D, F#).

Combining the minor scales produces results like this:

Musical notation showing a sequence of chords and scale fragments. The chords are Bmi7-5, E7+5, -9 +9, Ami, 6+7, and 7. The notation includes various accidentals and note groupings.

Minor chord scales may resolve into major chords:

Musical notation showing the resolution of a minor chord scale into a major chord. It starts with Dm7-5 (D, F, A, C, E, G, Bb) labeled as the Cm harmonic minor scale. This resolves to G7+5 (G, B, D, F, Ab, C, Eb) labeled as Cm harmonic minor scale. Finally, it resolves to Cma (C, E, G, B) labeled as the C major scale.

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. Four chords are indicated above the staff: C, Ami7, Dmi7, and G7.

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. Five chords are indicated above the staff: Ami7, Dmi7, Gmi7, C7, and F.

G major scale

Musical notation for the G major scale. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F#. Three chords are indicated above the staff: Ami7, D7, and G.

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. Above the first measure is the chord Bmi7-5. Above the second measure is the chord E7+5-9. Above the third measure is the chord Ami(+7).

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. The scale is divided into three measures. Above the first measure is the chord Ami7-5. Above the second measure is the chord D7+5-9. Above the third measure is the chord Gmi(+7).

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. Above the first measure is the chord Ami7-5. Above the second measure is the chord D7+5+9. Above the third measure is the chord Gmi(7).

(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, A. The scale is divided into three measures. Above the first measure is the chord Ami9-5. Above the second measure is the chord D13-9. Above the third measure is the chord Gma7.

The F \flat in this last example could be played as F \sharp , 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 notation is arranged in three lines, each showing a scale run with implied chords indicated above the notes.

Line 1: Cma7, Ami7, Dmi7

Line 2: G7, Emi7, Ami7

Line 3: Dmi7, G13

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 Dm harmonic minor scale. That sounds more like A7+5-9:

G major scale ----- Em 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 in treble clef. The first staff is labeled 'G7' and contains a scale starting on G4, moving up and then down. The second staff continues the scale, also starting on G4 and moving up and then down. The notes are: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

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

Two staves of music in treble clef. The first staff is labeled 'G7' and contains a scale starting on G4, moving up and then down, with a sharp sign on the F note. The second staff is also labeled 'G7' and contains a scale starting on G4, moving up and then down, with a flat sign on the F note. The notes are: G, A, B, C, D, E, F#, G, A, B, C, D, E, F, 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 in treble clef. The first staff is labeled 'G7(+5)' and contains a scale starting on G4, moving up and then down, with a sharp sign on the D note. The second staff is also labeled 'G7(+5)' and contains a scale starting on G4, moving up and then down, with a sharp sign on the D note. The notes are: G, A, B, C, D#, E, F, G, A, B, C, D, E, F, 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 in treble clef. The first staff is labeled 'G7+5+9 (-5-9)' and contains a scale starting on G4, moving up and then down, with a sharp sign on the D note and a flat sign on the F note. The second staff continues the scale, also starting on G4 and moving up and then down, with a sharp sign on the D note and a flat sign on the F note. The third staff contains a scale starting on G4, moving up and then down, with a sharp sign on the D note and a flat sign on the F note. The notes are: G, A, B, C, D#, E, F, G, A, B, C, D, E, F, 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 (;):

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 Db for C7-9	Db	C7-9

C7+9

C7+9 (-9)

C7-5

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)

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

C7-5 -9 9 +9

C7(±5,±9)











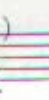










C9-5

C9-5(-9)

C7+5

MINOR CHORDS:

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

	SCALE	CHORD	ARPEGGIO
Cmi			
Cmi+7			
Cmi7			
Cmi6			
Cmi9			
Cmi11			
Cmi7-5			

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

Cm7-5



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

Cmi7-5		to F7 to Bbm
Cmi7-5		to F7 and Bbm
Cmi7-5(9)		to F7 and Bb(major)

Line 1 uses the Bbm 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.

Line 3 uses the Bbm major scale, but G is flatted to conform to the chord sound. The F7 chord might be played as F13-9.

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

The "D" note in line 2 may be played as Db (Bbm harmonic minor scale) or as D#, going into F7 and Bb major.

Cmi7-5		F7+5+9 (-9)
Cmi7-5		F7

Start and end these studies on different notes or beats for variety. Here are five variations on the same phrase:

<p>1.</p> 	<p>4.</p> 
<p>2.</p> 	<p>5. Cm7-5</p> 
<p>3.</p> 	

Whole Tone Scales

Whole tone scales may be played over any $\sharp 5$ or $\flat 5$ chord. Analyze the "C" whole tone scale below:

chord tone: 1 7 $\sharp 5$ $\flat 5$ 3 2 1

That scale fits $C7+5$, $C7-5$, $C+$ or $C9\pm 5$ chords. When the $\sharp 9$ and $\flat 9$ 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: $C7\pm 5\pm 9$

$C7+5+9$
($\flat 5-9$)

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

Whole tones move chromatically through dominant passages:

The first staff shows a chromatic sequence of whole tones: G+, C+, F+, Bb+, etc. The second staff shows: G+, C+, F+, Bb+, etc. The third staff shows: G+, C+, F+, Bb+, Eb+, etc. The fourth staff shows: G+, C+, F+, Bb+.

Whole Tone Blues

The first staff contains a melodic line with triplets and slurs, with chords G7, C7, and G7 indicated above. The second staff is a blank staff with a 'fill in' label and a C7 chord above. The third staff contains a melodic line with slurs and chords G7 and D7 indicated above. The fourth staff contains a melodic line with slurs and chords C7 and G indicated above.

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.

Four musical staves showing different chord resolutions from G7 to C or C7. Each staff has a melody line with notes in various colors (green, blue, red, purple) and a chord progression indicated by a vertical line.

G7 to Cm7/F7

Musical staff showing a resolution from G7 to Cm7/F7 with a specific melody line.

"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:

Four musical staves illustrating "Lead-In" notes for different chord resolutions. Each staff shows a melody line with a "lead-in" note in the second measure, and the corresponding chords are labeled above the staff.

- G to Eb:** Chords: G, Fmi7, Bb7, Eb
- G7 to Ab:** Chords: G7, Bbmi7, Eb7, Ab
- G7 to Ab:** Chords: G7, Bbmi7, Eb7, Ab
- G7 to Gb:** Chords: G7, Abmi7, Db7, Gb

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 an Abmi7 chord in the second measure, and a Db7 chord in the third measure, ending with a G \flat chord in the fourth measure. The second staff is identical to the first.

G7 to D \flat

Two staves of music. The first staff shows a G7 chord in the first measure, followed by an Ebmi7 chord in the second measure, an Ab7 chord in the third measure, and a D \flat chord in the fourth measure. The second staff is identical to the first.

G7 to B \flat 7

A single staff of music showing a G7 chord in the first measure, an Fmi7 chord in the second measure, and a B \flat 7 chord in the third measure.

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

A single staff of music in a key signature of two flats. It shows an Fm7 chord in the first measure and a B \flat 7 chord in the second measure.

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

A single staff of music showing a G7 chord in the first measure, an Fmi7 chord in the second measure, and a B \flat 7 chord in the third measure. The B \flat 7 chord is followed by an Fmi7 chord and then a B \flat 7-9 chord.

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 a G7 chord in the first measure, an Fmi7 chord in the second measure, and a B \flat 7 chord in the third measure. The second staff is identical to the first.

G7 (-9) to Cm

Musical notation showing a melodic phrase in G7 (-9) transitioning to Cm. The notation is in treble clef with a key signature of two flats (Bb, Eb). The G7 (-9) chord is indicated above the first measure, and Cm is indicated above the final measure. The melody consists of eighth and quarter notes.

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

Musical notation showing the same melodic phrase appearing in the 3rd and 4th measures of a sequence. The sequence starts with Cm, followed by D7-9, G7, and Cm. The G7 chord is indicated above the 3rd measure, and Cm is indicated above the 4th measure.

D7 to G

Musical notation showing a melodic phrase in D7 transitioning to G. The notation is in treble clef with a key signature of one sharp (F#). The D7 chord is indicated above the first measure, and G is indicated above the final measure.

G to E7

Three examples of a melodic phrase in G transitioning to E7. Each example shows the G chord above the first measure and the E7 chord above the final measure. The first example is in treble clef with a key signature of one sharp (F#). The second and third examples are in treble clef with a key signature of two flats (Bb, Eb).

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

Extended melodic line for G to E7. The notation is in treble clef with a key signature of two flats (Bb, Eb). The G7 chord is indicated above the first measure, E7-9 above the second measure, and E7 E7 E7+ E7 above the final measure.

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

Two examples of repeating the melodic phrase through chord changes. The first example shows the phrase repeated through G7, C7, F7, Bb7, and Eb7, with "etc." following. The second example shows the phrase repeated through G7, C7, F7, Bb7, Eb7, Ab7, and Db7, with "etc." following.

Two musical staves showing ascending and descending eighth-note patterns. The first staff starts with a G7 chord and ends with an Eb7 chord. The second staff starts with a G7 chord and ends with an Eb7 chord. Chords are labeled above the notes: G7, C7, F7, Bb7, and Eb7. The word "etc." follows each staff.

G7 to C or Cm

A musical staff in 3/4 time showing a transition from G7 to C or Cm. The staff starts with a G7 chord and ends with a C or Cm chord. The word "etc." follows the staff.

Diminished Chords

Two musical staves showing diminished chords. The first staff starts with an E^o chord and the second with an F^o chord. Both staves show ascending and descending eighth-note patterns.

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:

Five musical staves showing practice patterns for diminished chords. The first two staves use only the tones of the diminished seventh chord. The last three staves involve "slurs" into those tones from a half-step away.

Diminished Substitutes

Ab^o G7-9 G7-9

Notice the similarity between G7-9 and Ab^o. Every 7-9 chord is (with root omitted) equivalent to a diminished chord one half-step higher. That is, diminished-sounding scales may be applied to 7-9 chords, and vice-versa.

G7-9 C

Below is a common chord pattern, using 7-9 substitutes for the diminished chord. Note use of #5 in those chords.

G G^{#o} Ami7 D7 G
 Gma7 E7-9(+5) Ami7 D13-9 Gma7
 G6 E7+5+9(-9) Ami9 D7+9(-9) G6
 Gma7 E7-9+5(-5) Ami7 D13-9 Gma9
 Gma7 E7-9+5(-5) Ami7 D7-5+9(-9) Gma7

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 showing variations on a G to G[#]° to Am7 to D7 pattern. The first staff is labeled with 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 showing 16th-note variations on the first two measures. The first staff shows G, G[#]°, and Am7. The second staff shows G, E7-9, and Am7. The third, fourth, and fifth staves show further variations of the 16th-note patterns.

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 Db. In this particular example, thinking in Db results in fewer accidentals, but that should not be your ONLY consideration. Think in terms of LOGICAL chord sequences: G7-5 to C, Db7-5 to Gb.

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

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, Db to Gb.

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.

Ami7 D7 Gmi7

C7 F

Ami D7 Gmi (+7)

Gmi7 C7-9 Fma9

Ami7-5 D7(+5-9) Gmi7-5

Db9 C+ F

Ami9 D13 D+ Gmi Gmi7

Gmi7-5 C7 F6

Ami7-5 8va D13-9 Gmi9 G7-5(+9)

C7-9 loco F

A7 D7 G7

A musical staff in G major with a treble clef. It contains three measures of rhythmic notation, each with a slash indicating a chord. The chords are A7, D7, and G7.

C7 F

A musical staff in G major with a treble clef. It contains three measures of rhythmic notation, each with a slash indicating a chord. The chords are C7 and F.

A13 Ami6 D7 G7+9 (-9)

A musical staff in G major with a treble clef. It contains four measures of melodic notation. The chords are A13, Ami6, D7, and G7+9 (-9).

C7 F

A musical staff in G major with a treble clef. It contains three measures of melodic notation. The chords are C7 and F.

Emi Emi7 A7 Ami Dmi9 G7

A musical staff in G major with a treble clef. It contains six measures of melodic notation. The chords are Emi, Emi7, A7, Ami, Dmi9, and G7.

C7(-5-9) F

A musical staff in G major with a treble clef. It contains three measures of melodic notation. The chords are C7(-5-9) and F.

G Emi Ami D7 G

A musical staff in G major with a treble clef. It contains five measures of rhythmic notation, each with a slash indicating a chord. The chords are G, Emi, Ami, D7, and G.

Gma7 Emi9 Ami7 Ami9 D13 Gma7(6)

A musical staff in G major with a treble clef. It contains six measures of melodic notation. The chords are Gma7, Emi9, Ami7, Ami9, D13, and 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 in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The first staff is divided into four measures, each labeled with a chord: G, Em, Am, and D7. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. Slurs are used to group notes across measures. The piece concludes with a final G chord in the twelfth measure.

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 for the first solo: C7, +5, F7, C°, C, C9, Gmi9, C7, F7, C7, +5-5, A7-9, Dmi9, G13, C7, 1. A7, Dmi7, G13, G7+, 2. C7, +5 F7, +9 C°, C.

Chord symbols for the second solo: 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, C7, C13.

Chords: 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, C, G7+5-9, G7-5.

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

Chords: 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 ten staves of music in 4/4 time, written in a key signature of two flats (B-flat and E-flat). The notes are color-coded: red for the first staff, blue for the second, purple for the third, green for the fourth, yellow for the fifth, orange for the sixth, light blue for the seventh, light green for the eighth, and light purple for the ninth. Chord symbols are placed above the notes, and some notes have small numbers (1-5) indicating fingering. The score concludes with a double bar line and repeat dots.

Chord symbols and fingering numbers are as follows:

- Staff 1: Cmi, G7, -9 +9, Cmi, C7, -9 +9
- Staff 2: Fmi, G7+9 (-9), Cmi
- Staff 3: Ab 9, 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, Ab 7(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:

A	F	Emi7	A7	Dmi7	G7	Cmi7	F7				
B	Fma7	Emi9	A7+5	Dmi7	G13	Cmi7	F7+5				
C	Fma7	F6/9	Emi9	A13	Eb9-5	Dmi9	G13	Db9-5	Cmi11	F13	B9-5

Bb	Bbmi7	Ami7	D7	
Bbma7	Bbmi7	Eb9	Ami7	D7+9
Bbma9	Bbmi7	Eb13	Ami7	D7-5

Gmi7	C7	F	Dmi7	Gmi7	C7		
Gmi9	C13	Fma7	D7+5	Gmi9	C7+5		
G13	Db9+5	C13	C7-9	A7+5	D13	G7+5	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.

The page contains ten staves of musical notation, each representing a study. The music is written in G major (one sharp) and 4/4 time. Each staff includes a melodic line with various chord symbols written above it. The chord symbols are as follows:

- Staff 1: Fma7, Emi11, A7+5+9 (-9), Dmi9, G13, Cmi7, F13 (-5)
- Staff 2: Bbma7, Bbmi7, Ami7(F), Abmi7, Db7
- Staff 3: Gmi7, C7, (-9), Fma7, D7+5, Gmi7, C7+9 (-9)
- Staff 4: Fma7, A7+9 (-9), Dmi, G7, Cmi, F7
- Staff 5: Bbma7, Bbmi7, Eb9, Abma7, Abmi7, Db7
- Staff 6: Gmi7, C7, C7+9, C7, F, Gmi7, C7, F
- Staff 7: Fma7, Emi7-5, +5, A7-9, Dmi7, Dbmi7, Cmi7, F7(+5)
- Staff 8: Bbma7, Bbmi7, Eb7, Fma7, D7-9+5 (-5)
- Staff 9: Gmi7, Gb7(-5), F, D7+9 (-9), Gmi7, C7(+5)

Fma7 Emi7 A7-9 Dmi7 G7 Cmi7 F13
 Bbma7 Bbmi7 Ami7 D7 Abmi7 Db7
 C7 (-9) Fma7 D7-9 Gmi7 C7
 F Emi7 A7 Dmi9 G7 Cmi7 F13
 Bbma7 Bb6 Bbmi7 Ami9 Abmi7
 Gmi Gmi7 C+ F(Ami7) D7+9 (-9) Gmi7 (G7) C7+
 Fma7 Emi A7-9 +5 Dmi7 G7
 Cmi7 F7+5 Bbma7 Bb6 Bbmi(+7) Bbmi7
 Ami7 D7 Abmi7 Db7 Gmi7
 Gmi9 C7(+5) F6 (Dmi) Gmi7 C13

F Emi7-5 A7(13) Dmi7 G7(13) Cmi7 F7
 B \flat (F7) B \flat B \flat mi7 Ami9 D13 A \flat mi7(11)
 Gmi (+7) (7) C7(-9) F D7+9 (-9) Gmi7 C7
 F Emi7 A7 Dmi7 G7 Cmi7 F7+9 (-9)
 B \flat Cmi7 C \circ B \flat 6 B \flat mi7(11) (9) E \flat 7(13)
 Ami7 A \flat mi7
 Gmi7 C7 C13 C7+9 (-9) (+5)
 F Ami9 D7.9 (+5) Gmi9 Gmi7-5 C7-9
 F Emi7 A7 Dmi G7
 Cmi7 F7-5+9 (-9) B \flat ma7 B \flat 6
 B \flat ma7 E \flat 7 Ami7
 A \flat mi7 A \flat mi9 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 Abm7 D7-9 Gmi7 C13

Gmi11 C13 F Bb F Fine

Improvise in the blank measures:

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

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)

B \flat
B \circ
Cmi7
C \sharp ⁻⁵⁻⁹
D7
G7
C7
F7

B \flat
Gmi7
Cmi7
F7
(B \flat) Dmi7
G7
Cmi7
F7

Fmi7
B \flat 7
E \flat
E \flat mi
D7
G7
C7
F7

B \flat
B \flat 7
E \flat
E \circ
(B \flat) Dmi7
G7
Cmi7
F7

1.

B \flat
E \flat
B \flat
Ami7
Dmi7
G7
G7

2.

B \flat
F7
B \flat
D7
D7
G7
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:

B \flat Cmi7 C7-9 F7+5-9 D7-5-9 G7-9 C7-9 F7-9
 B \flat 9 B \flat 13-9 Eb6 A7 D7-9 G7-9 C7+5-9 F7-9
 B \flat B \flat 7 Cmi7 C \sharp 7 B \flat Gmi7 C9 F7+5+9(-9)
 Fmi7 B \flat 7 Eb Ebmi B \flat
 Ami7 D9 D7+5(+9)-5(-9) Dmi7 G9 Db9-5 (G7+5+9)(-5-9)
 Gmi7 C9 C7+5+9-5-9 Cmi7 F9 B \flat 9-5 (F7+5+9)(-5-9)
 B \flat ma9(Dmi7) G7-9 Cmi7 F7-9 D+ G+ C+ F+
 B \flat 7 Eb7 E \flat B \flat Gmi7 C9 F7+5+9(-9) B \flat

B \flat Cmi7 F13 B \flat ma7 (Gmi9) Cmi7 F9

B \flat 7 Ebma7 Ebmi7(6) B \flat ma7 Dmi7 G7 Cmi7 F7

B \flat Cmi7 A7 Dmi7 G7+9 Cmi7 F7+

B \flat B \flat 9(-5) Eb Cmi7 F13 B \flat (ma7)

D7 (13) Ami7 D7.9 G7 Dmi7 Dmi9 G7

C7 Gmi7 Gmi9 C7 F7 Cmi7 Cmi9 F7

B \flat ma7 Cmi6 F9 D7 G7 Cmi7 F7+5+9(-9)

B \flat ma9(Dmi7) G7+5+9(-9) Cmi7 F7+5 B \flat

B♭ma7 Cmi7 ⁺⁵F7-9 B♭ (Dmi) ⁺⁵G7-9 Gmi7 G♭mi7

Fmi7 B♭7 Eb6 3 A7 Dmi7 G9 Cmi7 F7

B♭ Dmi7 Cmi7 F13 Dmi7 Gmi9 Cmi7 F13

B♭ B♭9 Eb Ebmi7 Ab9 B♭

D7+ ⁺⁹(-9) Dmi9 G9+5 (-5)

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

B♭ (Gmi7) Cmi7 F13 Dmi7 G7 Cmi7 F7

B♭ B♭7 Ebma7 Ebmi (E°) B♭ma7

3/4 Blues

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

Chord progression 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, Eo7, Ab
- Staff 4: Ami7, D7, Bmi7, Bb7(-5), Ebma7, Ab7(-5)

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 progression 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

B \flat ma7 B \flat mi7 (+7) E \flat 7

A \flat ma7 Ami7(6) D13

Bmi7 E7+5(+9) (-5)(-9) E \flat mi9 Ami7-5 (D7)

G F \sharp mi6/B7 F \sharp mi7-5 B7-9

E \flat mi (+7) E \flat mi7 A7 D \flat mi7 G7 +9 (-9)

C \sharp ma7 C \sharp mi7 (+7)

B \flat ma7 B \flat mi (+7) B \flat mi7 E \flat 7

A \flat ma7 Ami7 D13 (-5)

G \sharp ma7 F \sharp mi(+7) B \flat 9 E \flat ma7 D7+5-9

G (h) B7-9
 Emi7 A9 A7-9 Dmi7
 G7 Cma7
 Cmi7 F7 Bb
 Bbmi7 Eb7(-9)
 Abma7 Ami9 (+7)
 D7-9 Bmi11 E7+9 (-9) A7-9+5 (-5) Ami7 D7
 G F#mi7-5 B7
 A7-9 A9 G7-9
 Cma7 Cmi7

F7 Bb

Bbmi7 Eb7(-9) Abma7

Ami+7 Ami9 D7 G(Bmi7) Bb7

Ebma7 Ab7-5

G F#mi7-5 B7

E7mi7 A7 Dmi7 G7

Cma7 Cmi7 F13-9

Bbma7 gliss. Bbmi7 Eb9-5

Abma7 Ami9 D7+5

G(Bmi7) Bb13 Ebma7 Abma7 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.

The musical score consists of six staves of rhythmic patterns (represented by diagonal slashes) with various chord symbols written above them. The chords are as follows:

- Staff 1: F, F; E7, C+; Eb7, F (Eb7); D7, D7; G7, G7
- Staff 2: C7; 1. F, Gmi7, C7; 2. F, Bmi7-5, E7(+5)
- Staff 3: Ami; Bmi7-5, E7(+5); 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, D7+9; Gmi7, C7+9; G13, C7; Fma7, D7+9; G13, C7; Gmi7, C7

A

Bridge

Tacet

B

Bridge

8va -

8va -

8va -

loco

Bridge

The image shows a page of musical notation for guitar, consisting of 12 staves. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various rhythmic values, slurs, and accents. A 'D' chord marking is present above the first staff. A section labeled 'Bridge' begins on the fifth staff. The score features several triplet markings (indicated by a '3' over a group of notes) and slurs. The final staff concludes with a double bar line and a final chord.