Five Joe Pass Signature Jazz Guitar Licks

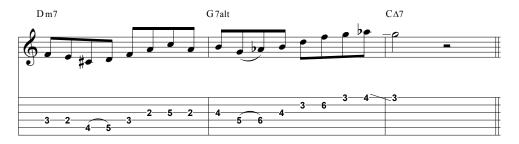
This is a classic bebop phrase played over four measures. Notice that Joe starts on the ninth of the C Δ 7 and progresses up the scale into a ii-V7 (Em-A7), with a C# on the 3rd downbeat. This is accompanied by a b9 (Bb) of the A7 chord. The D7 is played with an arpeggio leading to the G7b9#9 scheme you see in the 4th measure, beautifully ending on the 3rd of the C Δ 7 chord.



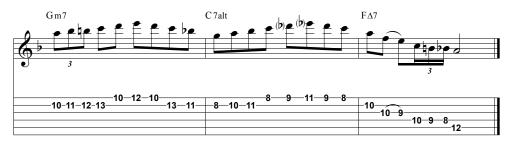
The is a brilliant phrase for a iim7b5-V7 chord relationship. The lick starts on the 5^{th} (C) of the Am7b5 with a descending scale that runs into a funky D7b9 arpeggio. Notice all of the notes, which fall on downbeats in the entire phrase, contain an arpeggio tone. This was a staple of bebop playing in the late 1940s and 1950s.



Over this ii-V7 chord progression, Joe highlights a leading tone note (C#) in the ascending arpeggiogiving the lick stellar sparkle! An ascending hammer-on accompanies the b9 sound Joe loves over the G7^{alt}. Work on memorizing this phrase and implementing it into your daily practice. This could be a fantastic lick to use again over any ii-V7.



In this example, Joe begins on the minor 9^{th} of Gm7. The triplet gives way to a suspension downbeat. Work to memorize the pattern over the $C7^{alt}$, as this is another staple in Joe's style. The licks ends with a funky $F\Delta7$ arpeggio landing on the 3^{rd} .



This final lick begins with a triplet starting on the #9 (D7) and evens out with eighth notes. There are bluesy double stops in the second measure, which create a unique #9 sound over the D7 harmony, and a cool slide in the 13th fret, landing on the downbeat in the final measure.

