

## 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 CΔ7 and progresses up the scale into a ii-V7 (Em-A7), with a C# on the 3<sup>rd</sup> 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 4<sup>th</sup> measure, beautifully ending on the 3<sup>rd</sup> of the CΔ7 chord.

CΔ7                  Em7          A7                  D7                  G7                  CΔ7

This is a brilliant phrase for a iim7b5-V7 chord relationship. The lick starts on the 5<sup>th</sup> (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.

Am7b5                  D7b9                  Gm

Over this ii-V7 chord progression, Joe highlights a leading tone note (C#) in the ascending arpeggio - giving the lick stellar sparkle! An ascending hammer-on accompanies the b9 sound Joe loves over the G7<sup>alt</sup>. 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.

Dm7                  G7alt                  CΔ7

In this example, Joe begins on the minor 9<sup>th</sup> of Gm7. The triplet gives way to a suspension downbeat. Work to memorize the pattern over the C7<sup>alt</sup>, as this is another staple in Joe's style. The lick ends with a funky FΔ7 arpeggio landing on the 3<sup>rd</sup>.

Musical notation for a lick. The first measure is over Gm7, the second over C7alt, and the third over FΔ7. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a triplet of eighth notes on the minor 9<sup>th</sup> of Gm7, followed by a suspension on the downbeat of the second measure, and ends with a funky FΔ7 arpeggio on the 3<sup>rd</sup>.

Fretboard diagram below the staff:

- Measure 1: 10-11-12-13 (triplet), 10-12-10, 13-11
- Measure 2: 8-10-11, 8-9-11-9-8
- Measure 3: 10, 10-9, 10-9-8, 12

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 13<sup>th</sup> fret, landing on the downbeat in the final measure.

Musical notation for a final lick. The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody starts with a triplet of eighth notes on the #9 of D7, followed by bluesy double stops in the second measure, and ends with a cool slide in the 13<sup>th</sup> fret, landing on the downbeat in the final measure.

Fretboard diagram below the staff:

- Measure 1: 13-12-10 (triplet), 13-10
- Measure 2: 13-12-10-11
- Measure 3: 12-10, 12-10-11, 12-10, 14-10, 13, 10