

MEL BAY PRESENTS

JOE PASS

GUITAR CHORDS

Cover photo by Phil Stern



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Joe Pass is one of the premier guitarists in the world today. It is with great pleasure that we present the many books in the Joe Pass guitar series. This particular text deals with guitar chord forms as used by Joe Pass in his outstanding solo work. Other works in the Joe Pass series include: Joe Pass Virtuoso III; Joe Pass Plays the Blues; The Joe Pass Guitar Style; and Joe Pass/Herb Ellis Jazz Guitar Duets. As a publisher, we feel honored to present the work of this great artist.

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INTRODUCTION

The chords in this book are divided into six major categories of sounds. The purpose of the book is not to identify each chord by name, but to portray their sound in context with the category being played. These are the chords I commonly use and improvise on when confronted with one of the six categories. Except where noted, all of the material in this book is written in the key of “C”. All of these chords can and should be transposed into all keys.

These chord forms are the substitutes and inversions I play when confronted with “basic” chord symbols such as: G, A7, B_b, etc. What comes to mind when you see or hear a Dm7? I have written what I think and hear in terms of chord relationships. Much has been left unsaid because this book is not a tutorial on chord theory—it is strictly for ear training on how different chords sound and move, and how they relate to each other. This builds good chord vocabulary.

All chords can be broken down and played in parts for easy movement. For example, in Cma7 (C, B, E, G), third position, you can use C, B, and E. However, you should first learn each chord exactly as it is written before trying partial chords. Some of the chords will sound incorrect if they are not played as written. Observe the notation of each chord box and play only those strings indicated.

The Roman numeral opposite the diagram indicates fret reference. The names of the notes are indicated under diagrams for convenience. The heavy vertical line at the top of some diagrams indicates the nut (or first position). An “x” means a muted string (stopped, but not played) and “o” means an open string that is played. Fingerings are indicated by a number in a circle. A curved line indicates a bar with that finger.

You will find some of the spread out chords easier to play if you use both a pick and your second and third fingers (sometimes the fourth also). This is a common practice with guitarists.

A special thanks to my good friend, Steve Merchant, who spent many hours editing my chords and eating my wife’s pasta. I hope my experience can give the reader some insight for broader use of chords.

JOE PASS

Major Chord Forms

C E B D

C E B D F#

E B D G

E B D A

G C E B

E A D G B

E A D G D

B E G D

C G B D

C G B E

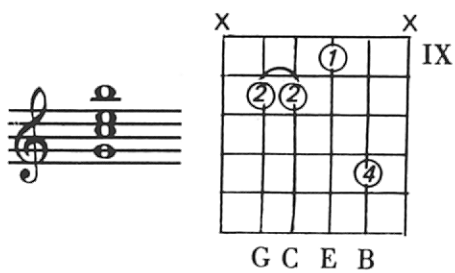
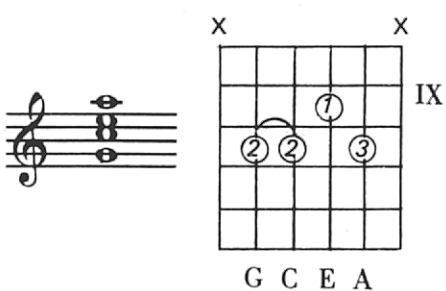
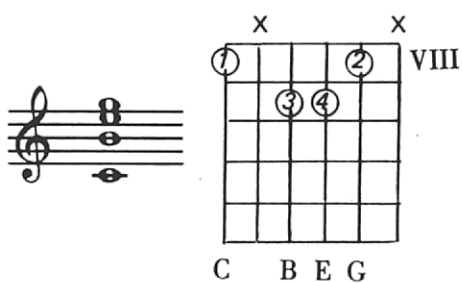
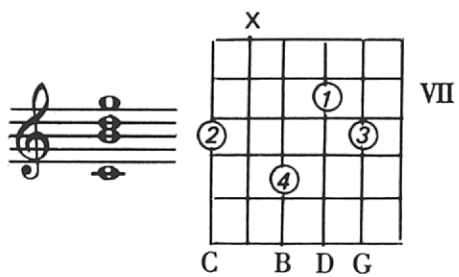
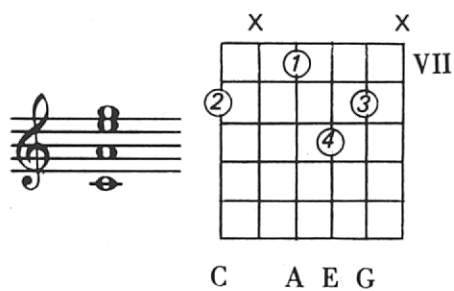
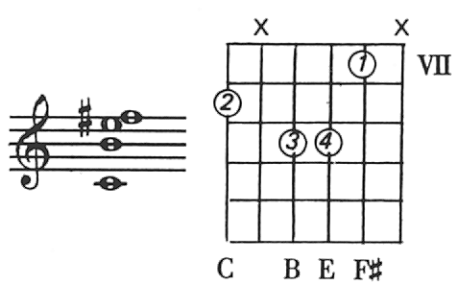
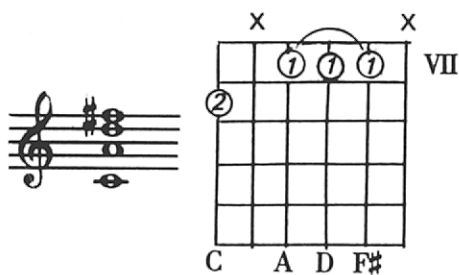
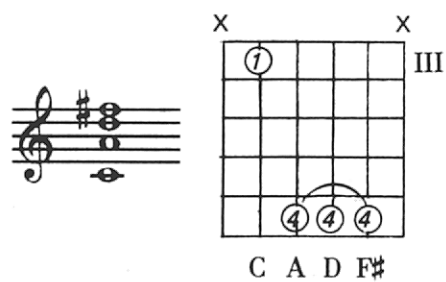
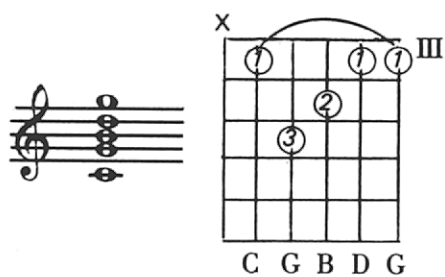
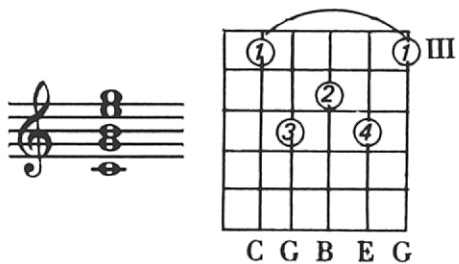
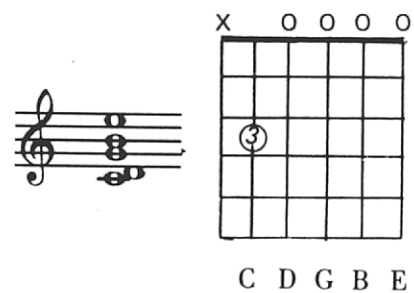
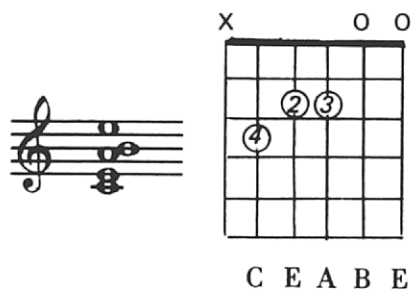
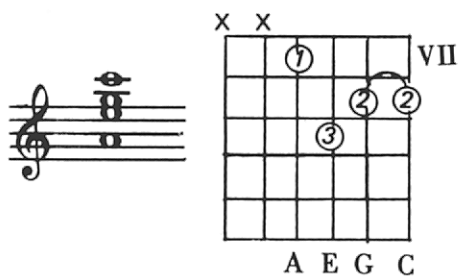
C G B F#

C E A D F#

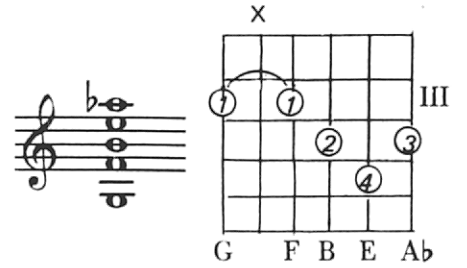
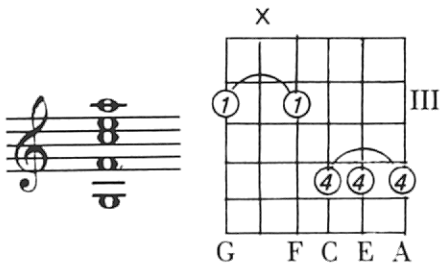
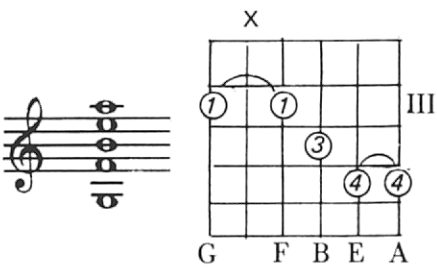
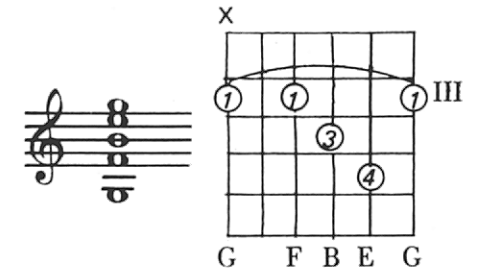
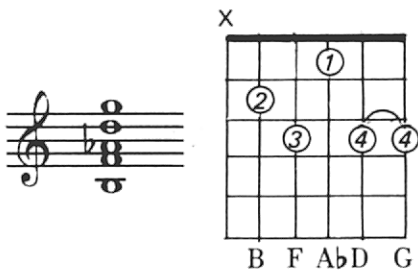
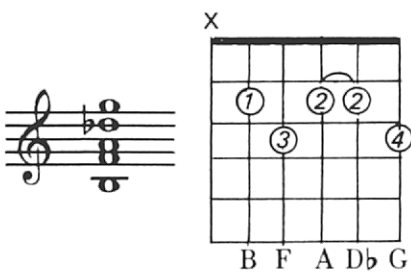
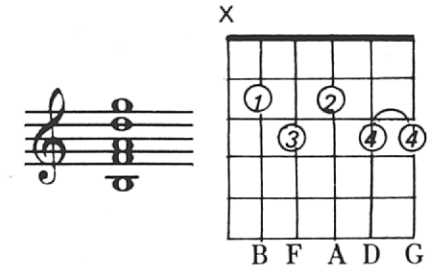
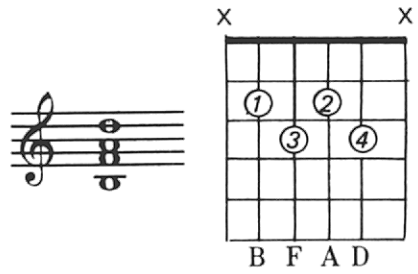
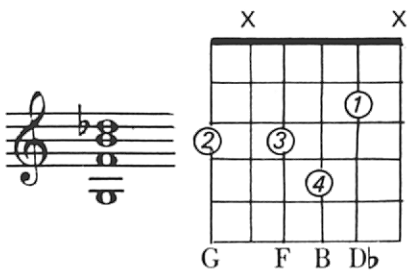
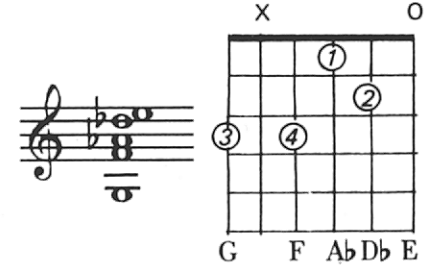
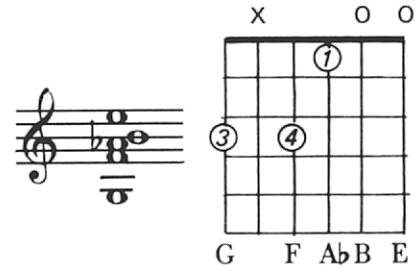
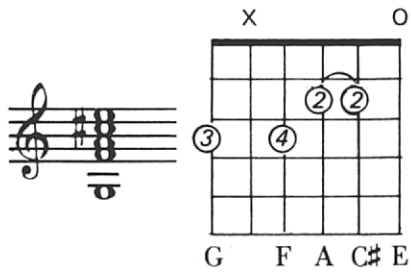
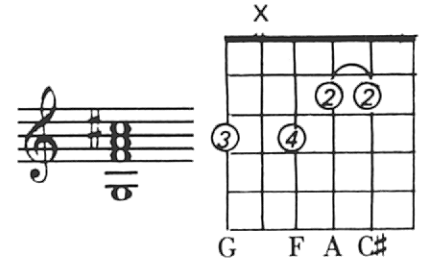
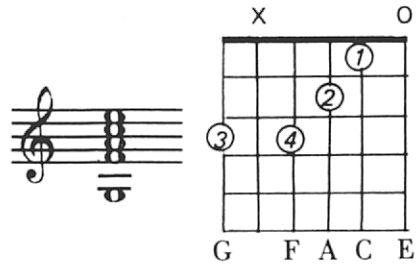
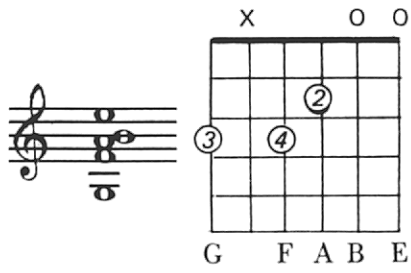
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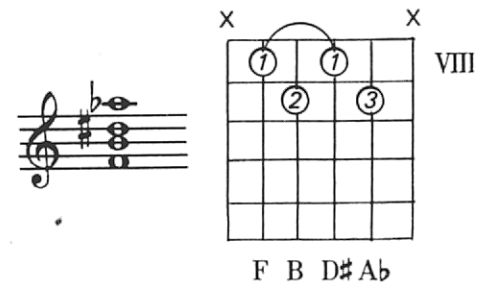
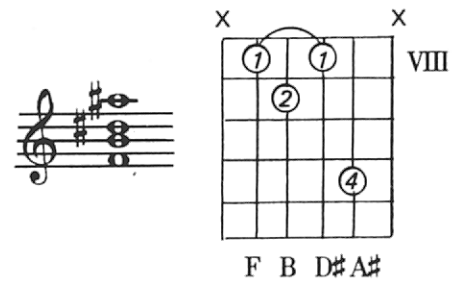
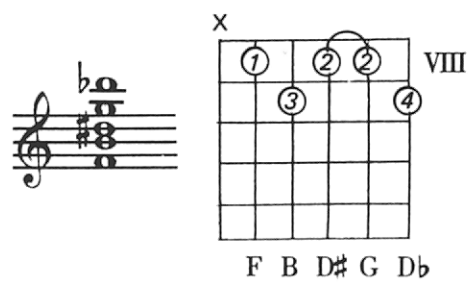
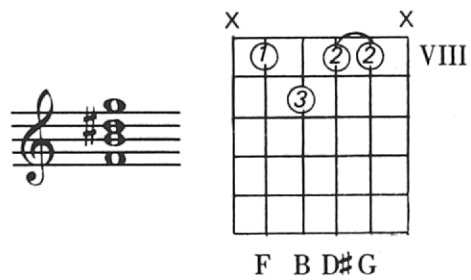
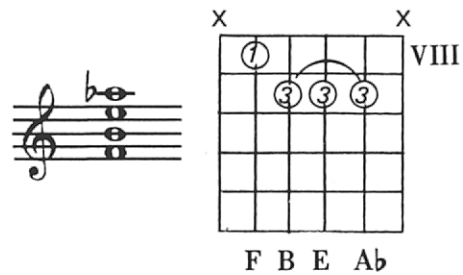
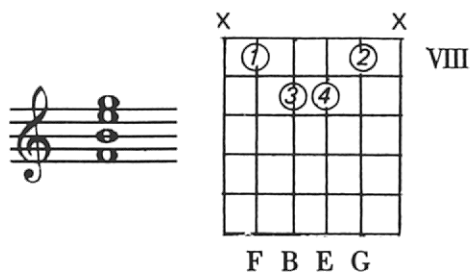
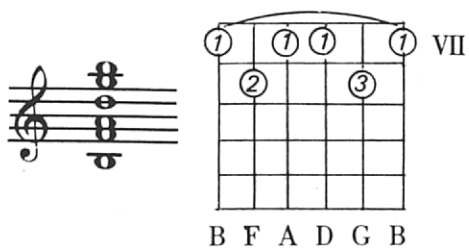
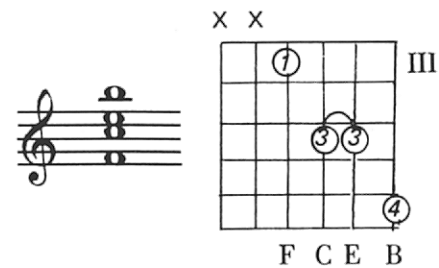
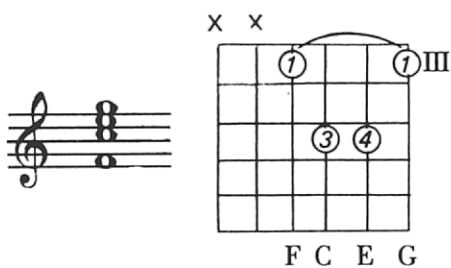
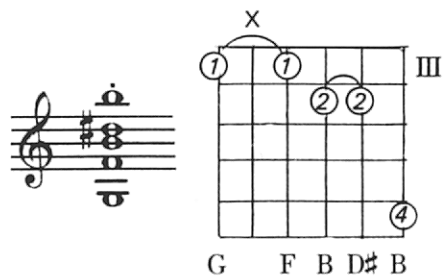
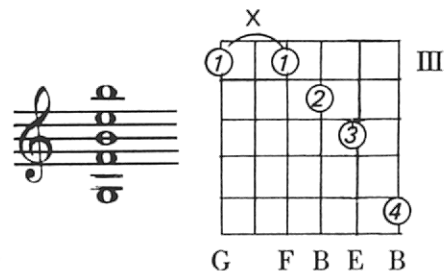
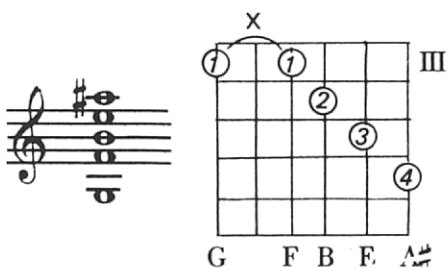
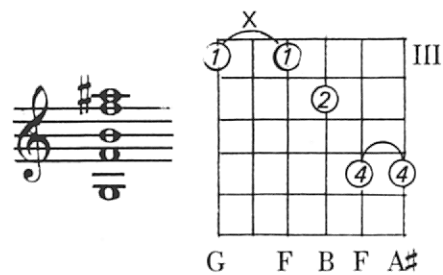
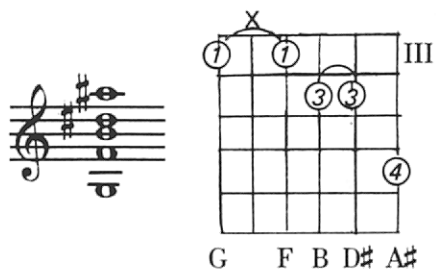
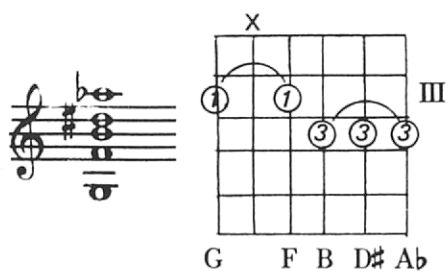
G C E A

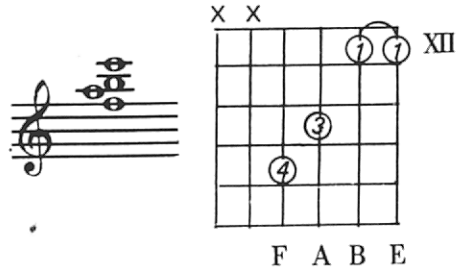
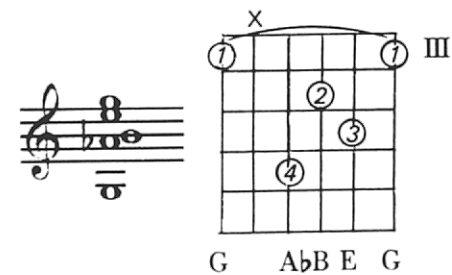
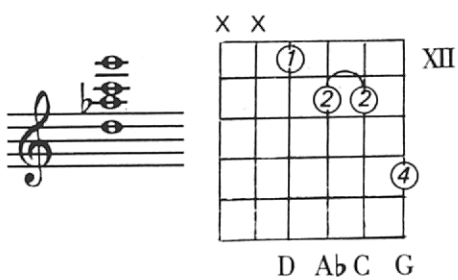
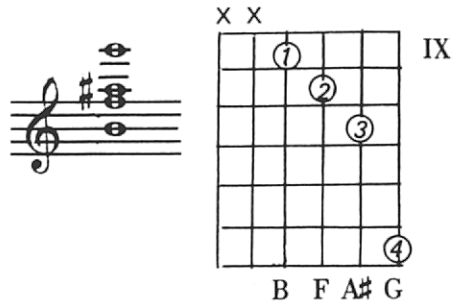
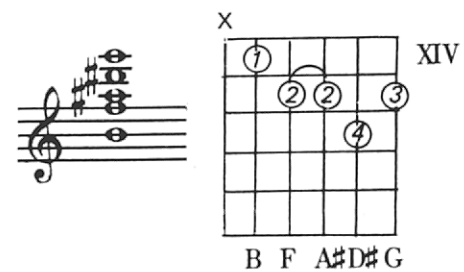
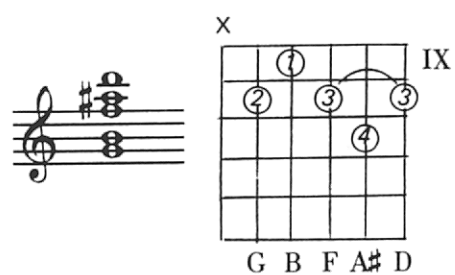
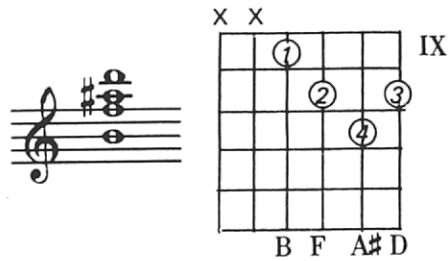
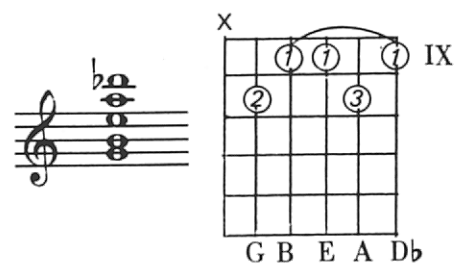
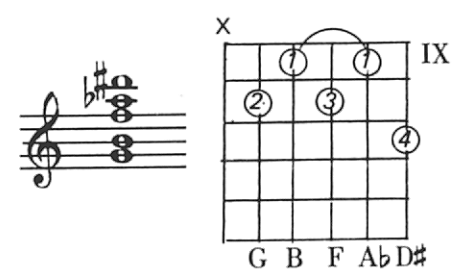
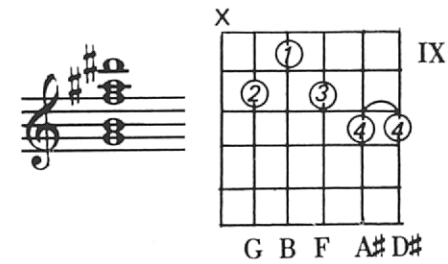
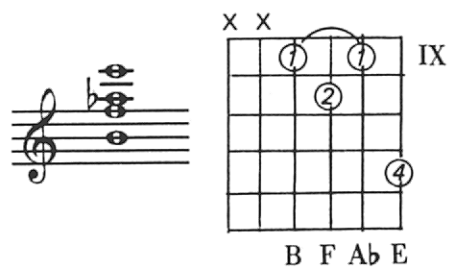
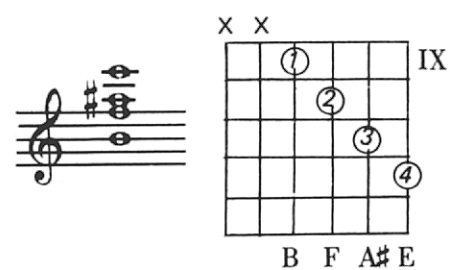
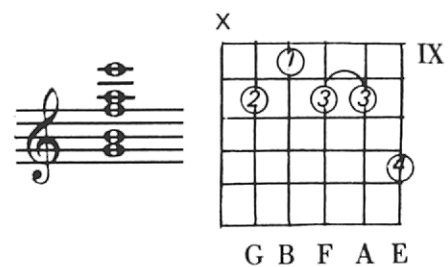
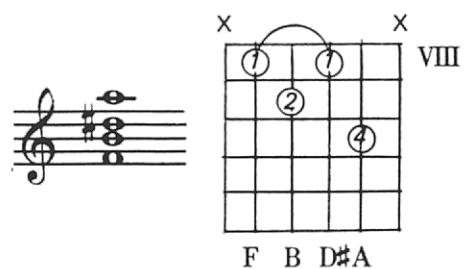
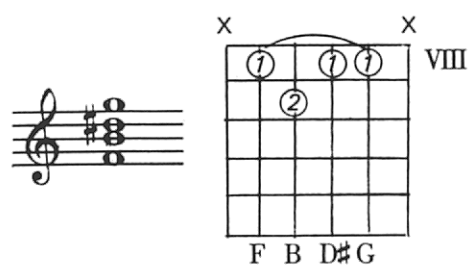
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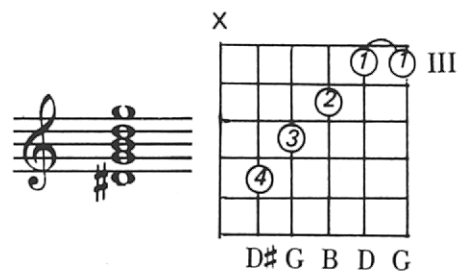
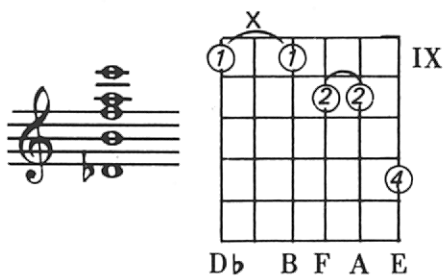
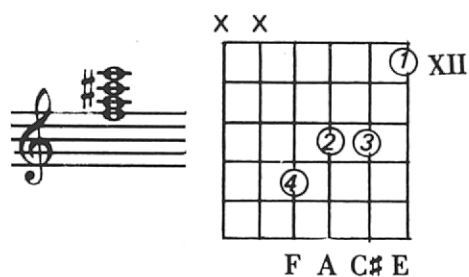


Seventh Chord Forms

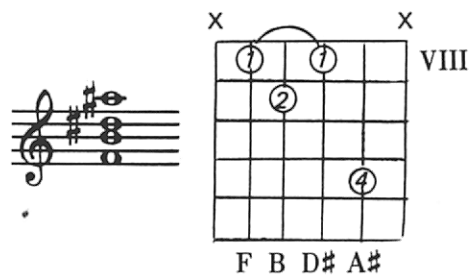
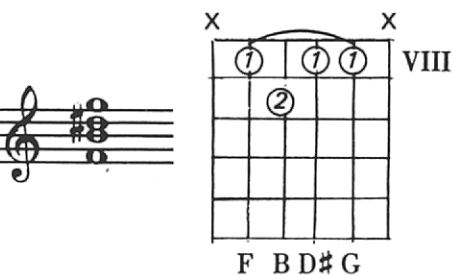
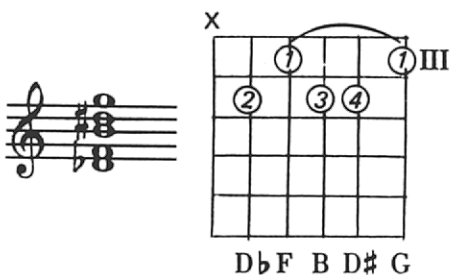
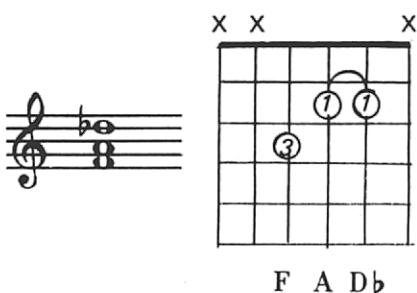
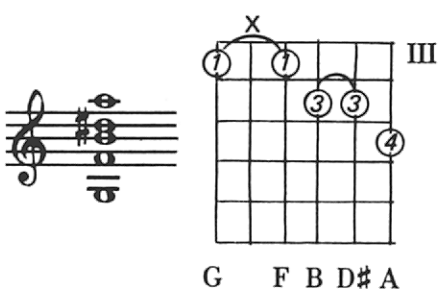
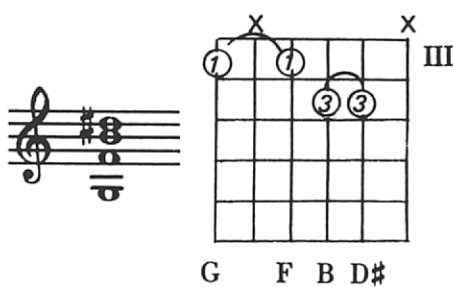
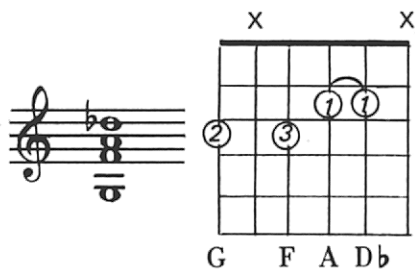
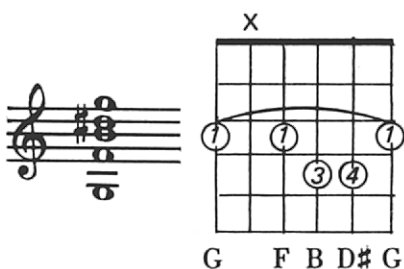
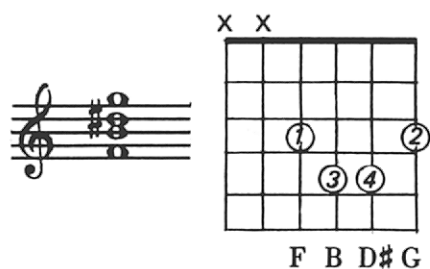
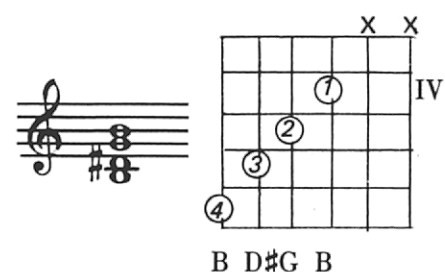
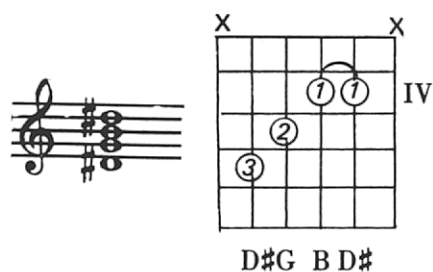
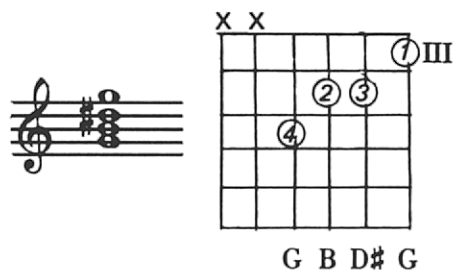








Augmented Chord Forms



F B D# A# D $\flat$

F B D# A#

F B D# B $\flat$

F B D $\flat$ G

D# A D $\flat$ G

Minor Chord Forms

C G B $\flat$ E $\flat$ G

C G B $\flat$ E $\flat$ B $\flat$

C G B $\flat$ F A

C G B $\flat$ F

C G B $\flat$ E $\flat$

B $\flat$ E $\flat$ G D

B $\flat$ E $\flat$ G C

G C E $\flat$ B $\flat$

F B $\flat$ E $\flat$ G

$E\flat B\flat D G$

$E\flat B\flat D F$

$C E\flat B\flat D F$

$C G B\flat F G$

$C G B\flat D G$

$C F B\flat E\flat G C$

$C G B\flat D A$

$C B\flat E\flat G F$

$G C F B\flat$

$C B\flat E\flat G C$

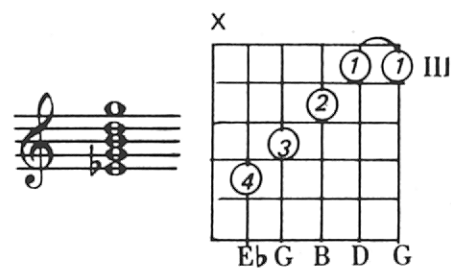
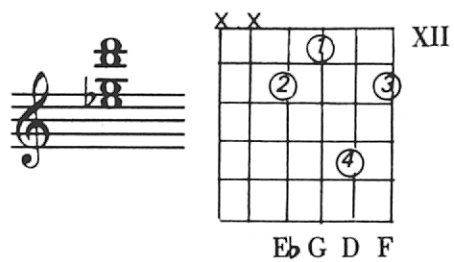
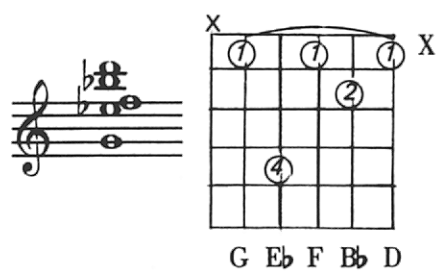
$C B\flat F$

$E\flat G B\flat D$

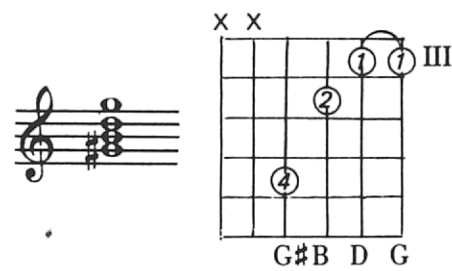
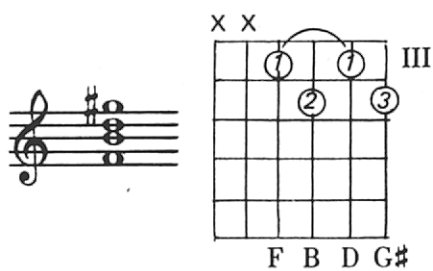
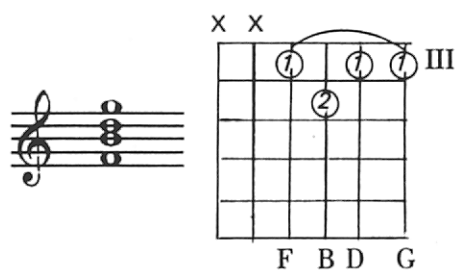
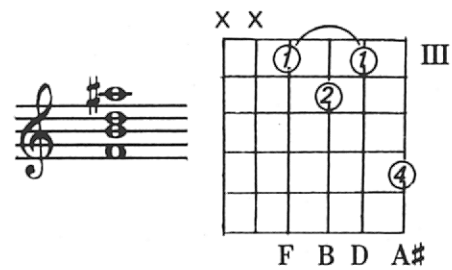
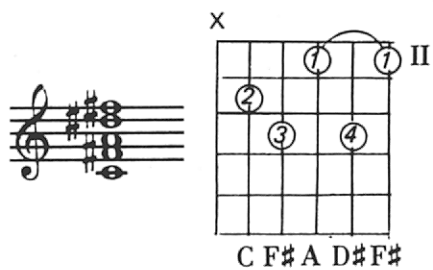
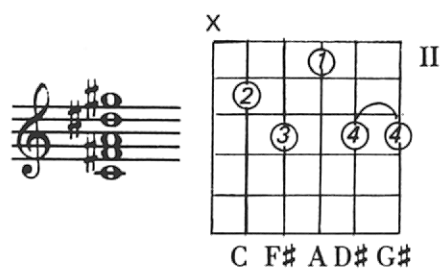
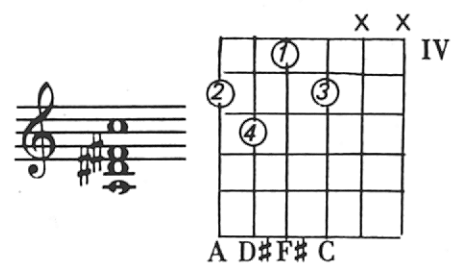
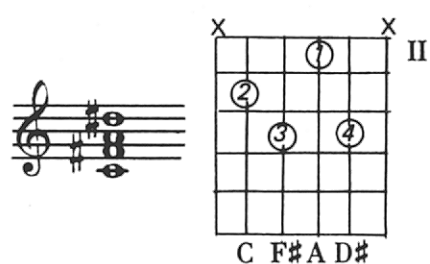
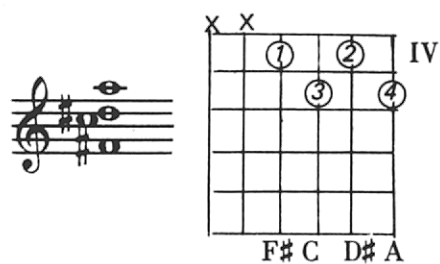
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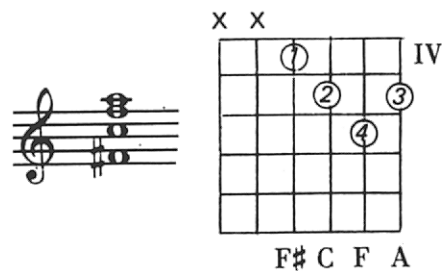
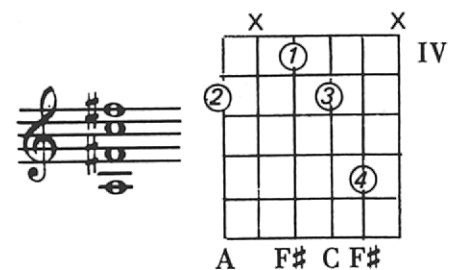
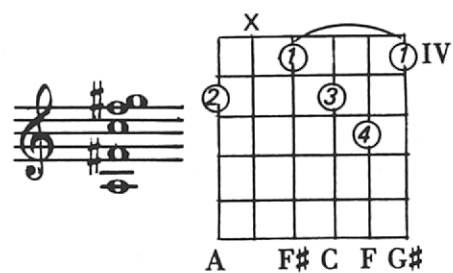
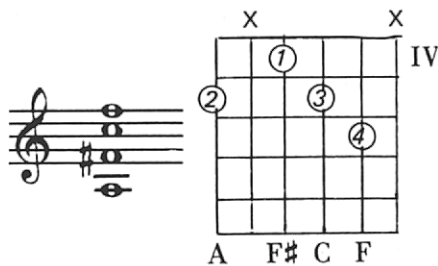
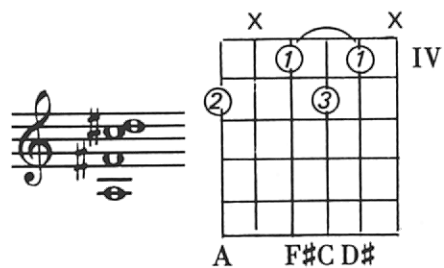
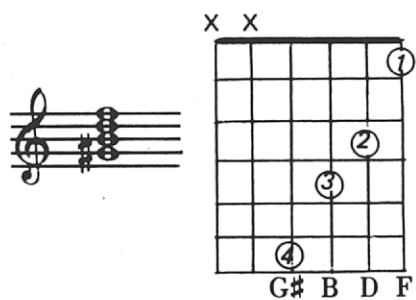
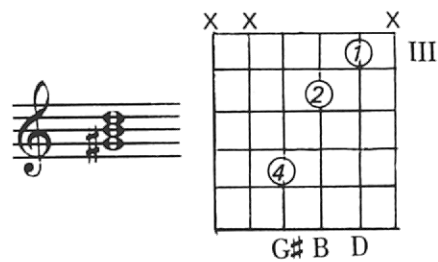
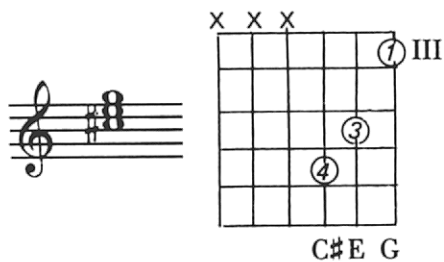
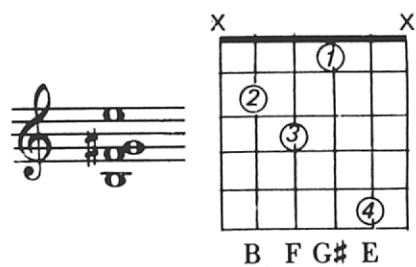
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$G C F B\flat D$

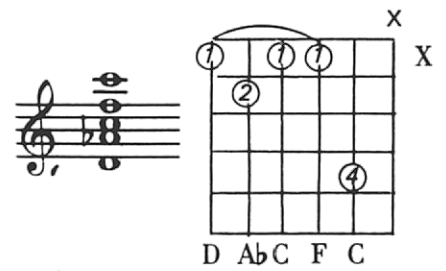
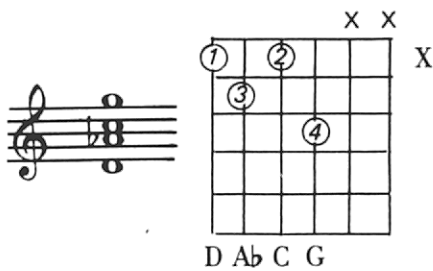
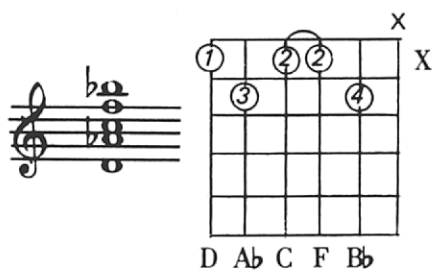
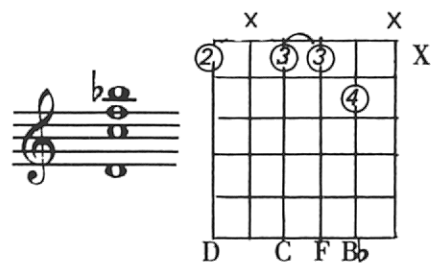
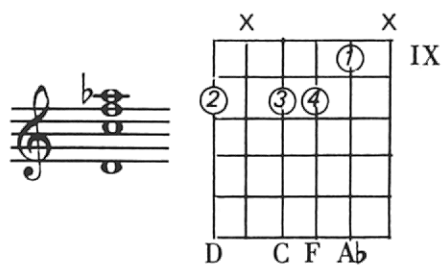
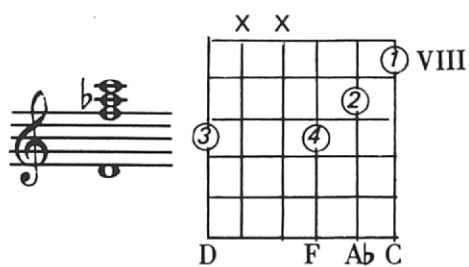
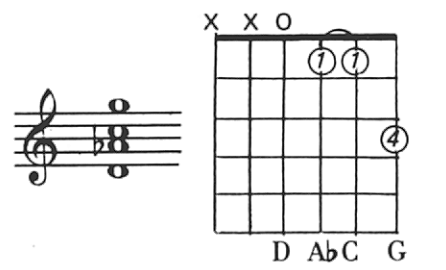
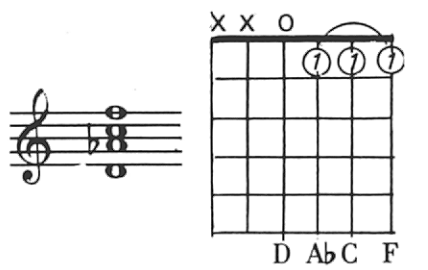
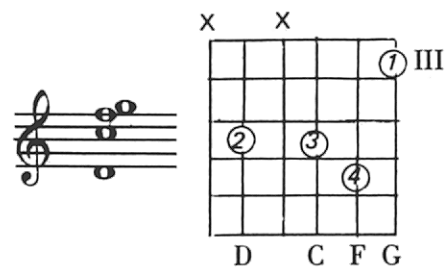
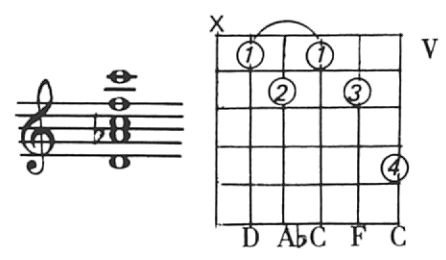
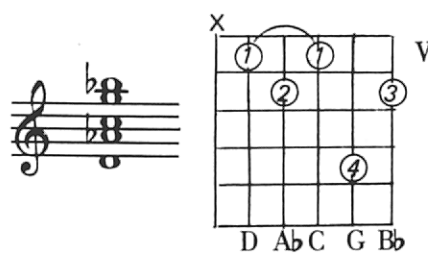
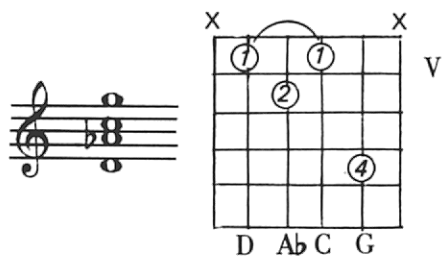
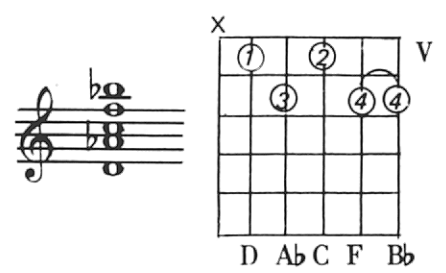
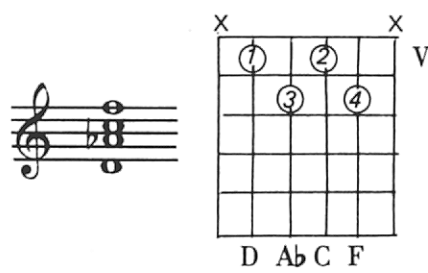
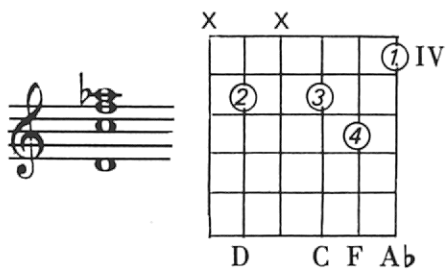


Diminished Chord Forms





Minor Seventh Flat Fifth Chord Forms



CHORD PASSAGES

These are examples of chordal movements using the six categories of chord sounds found in the first part of this book.

MAJOR SOUNDS: The first four chords illustrate movement in "C". The fifth chord is G13b5 (or Db7+9b5) which resolves into Cma9.

MINOR SEVENTH TO SEVENTH SOUNDS: First four chords illustrate movement in Dm7, resolving into Ab13 to G13.

SEVENTHS: The first three chords illustrate movement around G7. The next four chords illustrate a substitute turnaround back to G13, followed by a cycle seventh movement.

DIMINISHED SOUNDS: Resolve the last chord in this sequence into any chord. For example: (1) Dm7 – G7 – Cma7, or (2) Em7 – Eb9 – Dm9 – Db9.

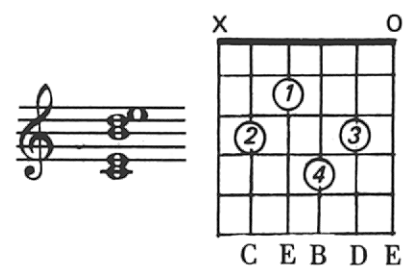
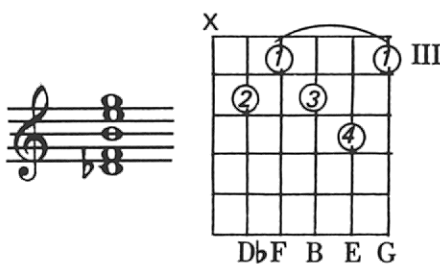
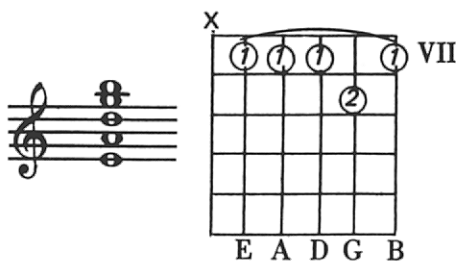
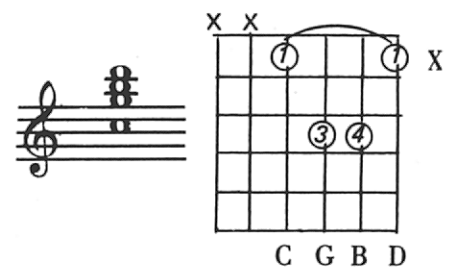
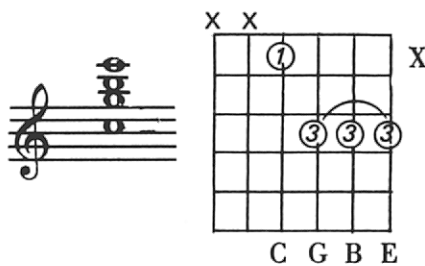
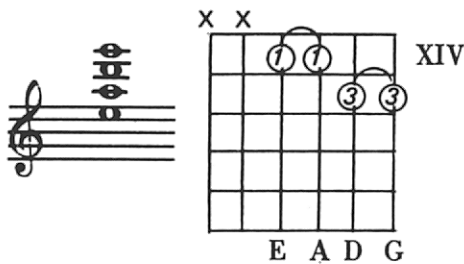
MINOR SEVENTH FLAT FIFTH TO SEVENTH SOUNDS: A7b9 to Dm7b5 resolving finally to G aug.

MINOR SEVENTH FLAT FIFTH TO AUGMENTED SOUNDS: Dm7b5 chords to G aug. Notice the chords used to obtain these sounds.

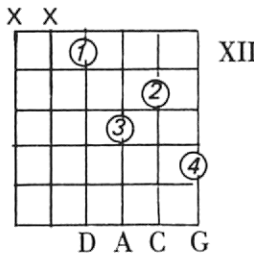
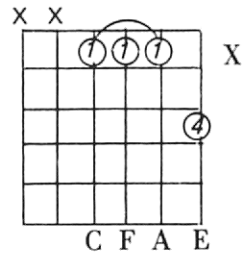
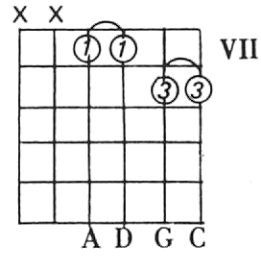
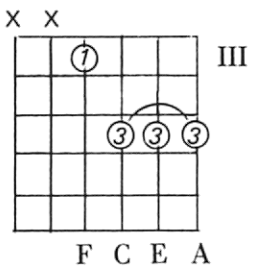
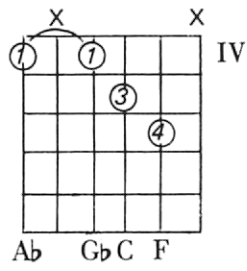
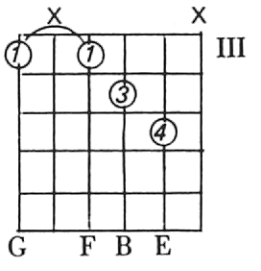
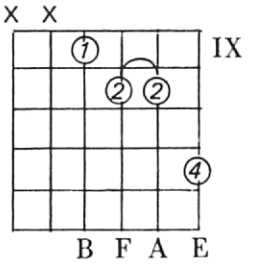
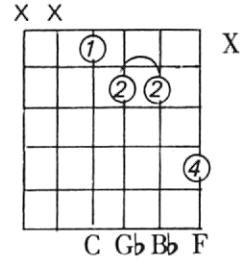
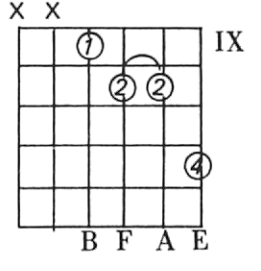
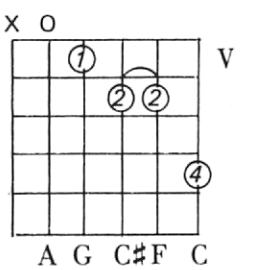
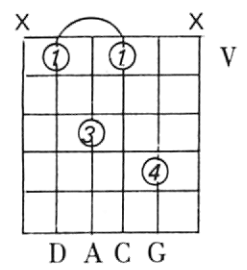
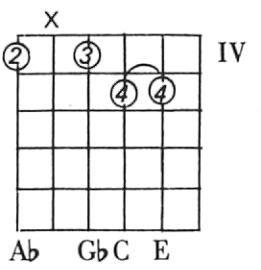
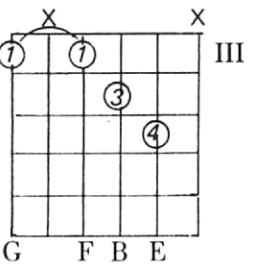
DIMINISHED PASSAGE: Use of diminished chords for seventh flat ninth chord movement, utilizing the basic pattern of A7 – Dm – G7 – C.

AUGMENTED SOUNDS: The first six chords are basically G aug. Movement is used chromatically to get to the basic cycle (A7 – D7 – G).

Major Sounds



Minor Seventh to Seventh Sounds

  X X D A C G XII	  X X C F A E X	  X X A D G C VII
  X X F C E A III	  X X A♭ G♭ C F IV	  X X G F B E III
  X X B F A E IX	  X X C G♭ B♭ F X	  X X B F A E IX
  X O A G C♯ F C V	  X X D A C G V	  X A♭ G♭ C E IV
  X X G F B E III		

Sevenths Substitutions

VI

E G# D G

V

A G C# F C

IV

D F# C F

III

G F B D# A#

Diminished Sounds

IV

F# C D# G#

IV

F# C F A

IV

F# C D# B

VII

A D# F# C

IV

D F# C Eb B

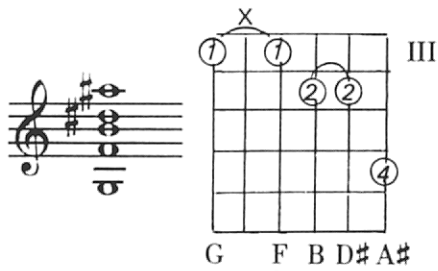
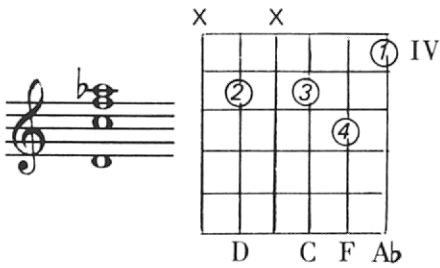
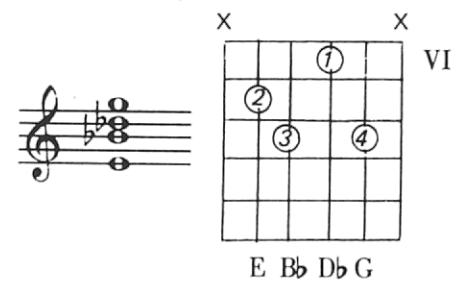
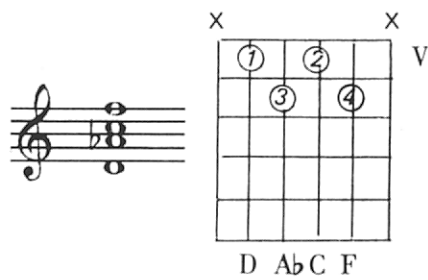
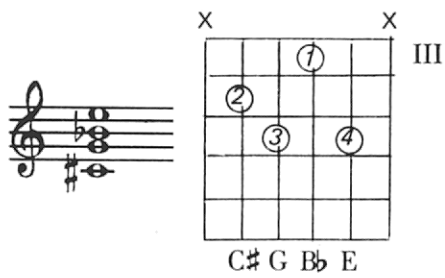
IV

F# C Eb A

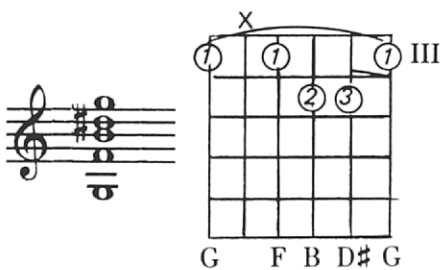
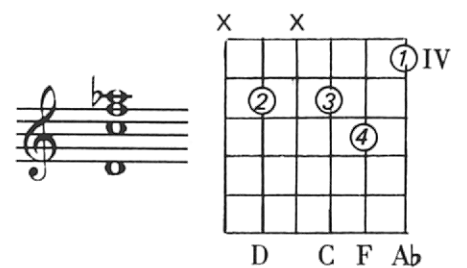
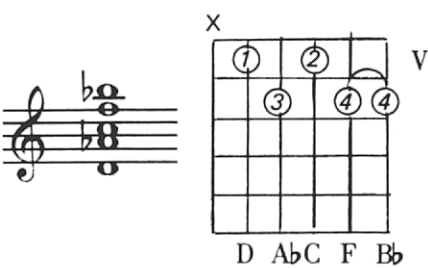
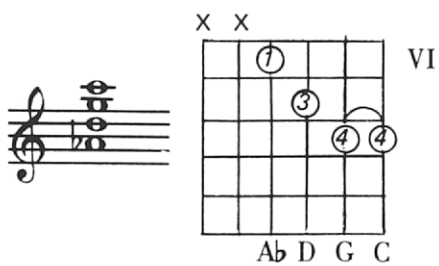
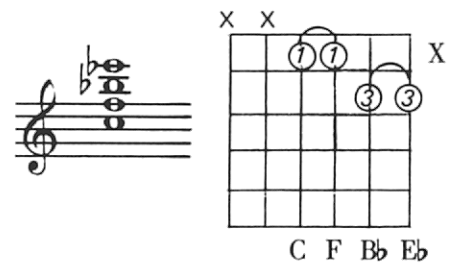
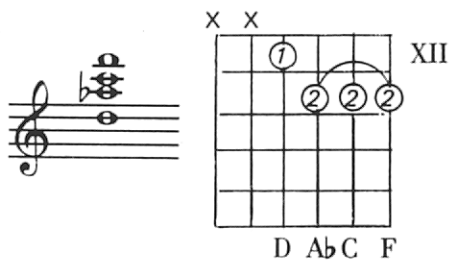
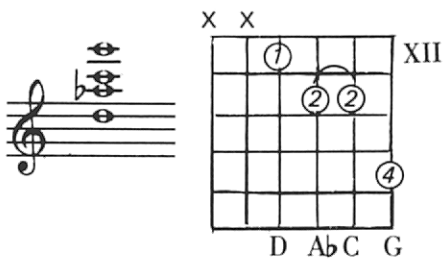
Eb A C G

Eb A C F#

Minor Seventh Flat Fifth to Seventh Sounds



Minor Seventh Flat Fifth to Augmented Sounds



Diminished Passage

Eight guitar fretboard diagrams for a diminished passage, each with a musical staff and chord name:

- Diagram 1: Chord III, notes C# G Bb E, fingerings 2 1 3 4.
- Diagram 2: Chord VI, notes Bb Ab D G, fingerings 1 1 3 4.
- Diagram 3: Chord V, notes A G C# F# Bb, fingerings 1 2 3 4.
- Diagram 4: Chord V, notes D A C F A, fingerings 1 1 1 2 3.
- Diagram 5: Chord III, notes G F B E Ab, fingerings 1 1 2 3 4.
- Diagram 6: Chord IV, notes D Ab B F, fingerings 2 1 3 4.
- Diagram 7: Chord V, notes B F Ab D, fingerings 2 1 3 4.
- Diagram 8: Chord V, notes C D G B E, fingerings 3.

Augmented Sounds

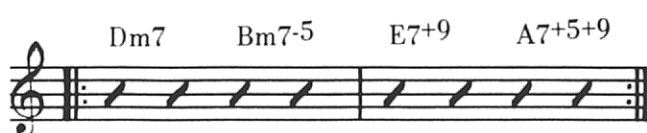
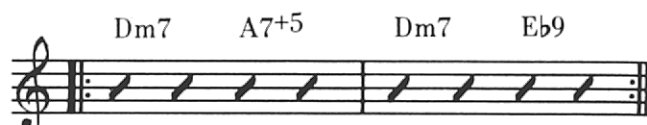
Nine guitar fretboard diagrams for augmented sounds, each with a musical staff and chord name:

- Diagram 1: Chord III, notes G F B D#, fingerings 1 1 3 3.
- Diagram 2: Chord IV, notes Ab Gb C F, fingerings 1 1 3 4.
- Diagram 3: Chord III, notes G F B D# G, fingerings 1 1 3 3.
- Diagram 4: Chord IV, notes Ab Gb C F Ab, fingerings 1 1 3 4.
- Diagram 5: Chord III, notes G F B D# A#, fingerings 1 1 3 3 4.
- Diagram 6: Chord IV, notes Ab Gb C E B, fingerings 1 1 3 3 4.
- Diagram 7: Chord V, notes A G C# F C, fingerings 1 1 3 3 4.
- Diagram 8: Chord IV, notes D F# C F A#, fingerings 2 3 4 4.
- Diagram 9: Chord III, notes G F B D# G, fingerings 1 1 2 3.

Standard Pattern Chord Substitutions

In this section you will find basic chord patterns and substitute patterns utilizing the chords presented in the first two parts of this book. These chord symbols are written so that the order of appearance of notes coincides with the spelling of the chord symbol. For example, D7+9+5 means D7 with the raised 9th next, and the raised 5th on top.

BASIC PATTERN:



BASIC PATTERN:

C C Dm7 G7

Cma7	Em7	A7	Dm7	Ab7-5	G13
Cma9	Em7	Ebm7	Dm7	A7+9	Dm7 G9
Cma7	F13	E7+5	A7-9	Dm7	Ab13 G13
Cma7	F13	Cma9 (E Bass)	Ebm7 Ab7	Dm7	A7+9+5 D13 Add 9 Ab9+5 G13

BASIC PATTERN:

Cma7 Dma7 Em7 Fma7 Em7 Dm7 Cma7

Cma7 Dm7 G7 Em7 Fma9 Em7 Am7 D9 G13 Cma9

Cma7 Fma7 Em7 Am7 Dm7 Dbma7 Cma⁶/₉

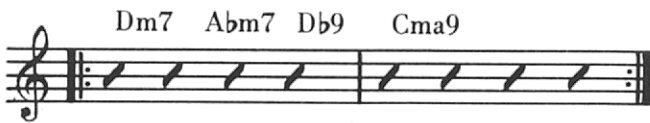
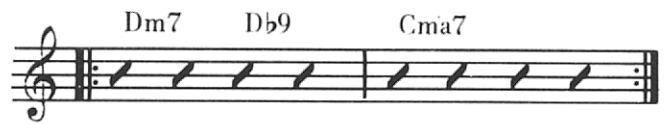
Em7 Fma7 Em7 Eb13 Dm7 Dbma7 Cma7

Em7 F9 E7+9 A7+5+9 D7+9 G7+5+9 Cma9

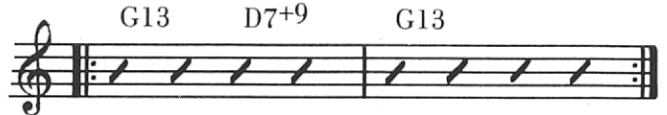
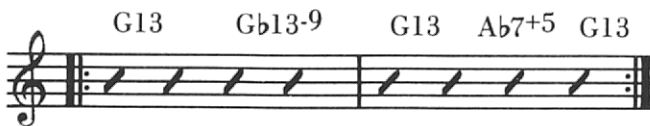
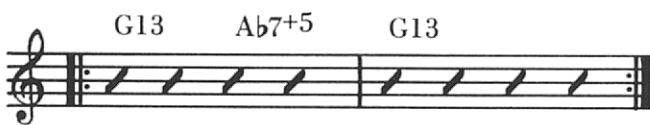
Cma7 F13 B7+5+9 E7⁺¹¹ Bb13 A13-9 Eb9 D7⁺⁵ Ab13 G13-9 D7+11 Cma7+11

C13 F13 Bb13 Eb13 Ab13 Db13 Cma⁶/₉

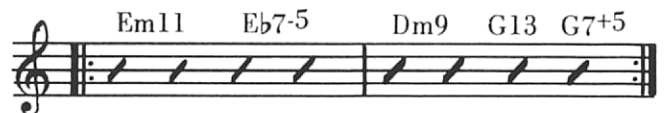
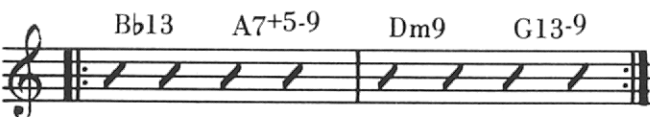
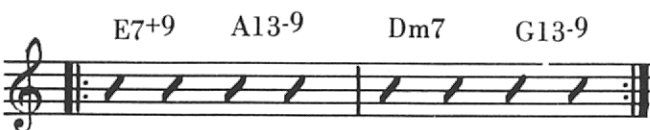
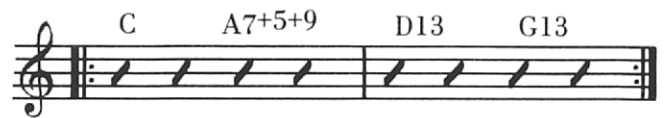
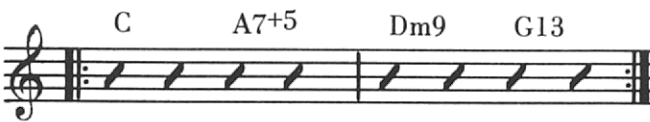
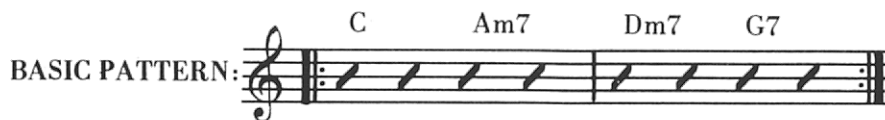
BASIC PATTERN:



BASIC PATTERN:



"STANDARD" CHANGES



BLUES

BASIC PATTERN:

NOTE: Try to sustain lead notes from one chord to the next. For example, C9 to F13, sustain the G on top.