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ANATOMY OF A LICK

Essential Jazz Lines

VOL 1

JOE PASS BLUES

Anatomy of a Lick Volume 1

Joe Pass Blues Lick

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Introduction – Practice Guide

Welcome to Volume 1 of the Anatomy of a Lick – Essential Jazz Lines series, where you'll learn the concepts behind a Joe Pass style blues lick.

Before you begin, take a minute to review why, how, and where to study jazz licks in order to get the most out of the material in this eBook.

Learning licks is essential for any jazz guitarist, but you don't want to just repeat lines you've learned in your solos.

Check out these intro pointers as you set yourself up to get the most out of every minute spent studying lines in the woodshed.

Why Learn Licks?

There are many reasons why you should study, learn, and use licks in your jazz guitar practicing and performing.

Alongside scales, arpeggios, patterns, and chords, licks make up the foundation of a solid understanding of jazz performance techniques.

Here are just some of the benefits you'll encounter when you study jazz guitar licks:

- Build your soloing vocabulary.
- Sound good from day one over chord changes.
- Learn how the great players thought about improvisation.
- Study essential jazz concepts in action.
- Expand your ear training skills.

Each of these items can lift your playing to the next level, and they're why studying jazz licks is essential learning for any developing player.

But again, licks aren't the end of your studies.

Instead, they're a part of a balanced approach to soloing that also includes scales, patterns, arpeggios, and chord subs.

How to Learn Licks

Besides learning licks note-for-note and moving on, you'll want to dig into each lick that you learn to get the most out of that line.

When doing so, you can practice the licks as a whole, exactly as learned, as well as vary the lick to make it more personalized in your solos.

Working on the lick as a whole can include exercises such as:

- Solo over tracks and using the lick from time to time.
- Targeting specific bars in a song and using the lick at that time.
- Combining two licks in your solos over a given tune.
- Starting licks on different beats of the bar, keep lick note-for-note.

As well, you can also work licks by breaking them up and adding in your personality as you use lines in your solos.

Some of the ways that you can vary a lick include:

- Changing the rhythms.
- Adding notes to the lick.
- Taking notes away from the lick.
- Mixing two licks together..
- Using only part of the lick, beginning, middle, or end

By varying licks in your practicing, you'll set yourself up to maintain the sound of these lines in your solos, without running them directly.

Make sure you practice exact lines and line variations in your solos so that you can easily adapt your prescribed lines into a soloing situation.

Where to Use Licks

Now that you've learned how and why you should learn jazz licks, you'll want to begin adding them into your solos.

When doing so, you want to avoid becoming a "line player," which is a guitarist who only plays prescribed lines in their solos.

Instead, you want to use bits of the lines, as well as the underlying concepts from lines you've studied, to build your improvised phrases.

By doing so, you'll maintain the essence of the line, while injecting your musical personality into the phrase at the same time.

Though you want to avoid playing only prescribed lines, there are times when you want to run a known lick in your solos.

These instances include:

- Solo breaks (first 2-4 bars of a solo at the end of a melody).
- Fills between the melody lines.
- Very short solos (i.e. Big band solos of 8-12 bars).
- Moments when you're struggling for inspiration.

As you can see, using a lick can get you out of a tough situation, such as when you have a two-bar solo break after the melody.

By choosing your moments correctly, prescribed licks can be an effective soloing device; just don't overdo it in your improvisations.

Building Your Own Jazz Licks

The biggest reason for studying licks is to build your own jazz licks, both beforehand and in the moment, which you can use in your solos.

By studying the lick in this eBook, and the concepts behind that lick, you'll learn fundamental tools that you can use to create your own licks.

As you learn each concept extracted from the Joe Pass style lick, write out 4-5 licks of your own based on each concept.

This'll give you practice constructing solid licks with jazz concepts, as well as give you more vocabulary to use in your jazz guitar solos.

From there, work on creating licks in the moment using these concepts as you begin to build jazz lines in real time over backing tracks.

It takes time to be able to create your own cool-sounding jazz licks, so the time to start practicing is now.

Don't wait until you've covered every concept in this eBook, learn one concept then write out your own licks based on that concept.

This type of practicing will prepare you for creating lines down the road in live musical situations, such as jam sessions and jazz gigs.

Joe Pass Blues Lick

To begin, you'll learn a Joe Pass style blues lick built over a C7 chord.

Start by learning the lick as written, working it with a metronome, and then taking it to other keys and various tempos in your studies.

From there, put on a backing track (vamp, progression, or full tune) and add this lick into your solos over those changes.

Audio Example 1

C⁷

C _____ Bebop _____ 1 2 3 5 Blues _____ 3rds _____ Enc. _____

T 10-8 8-10 8-11 10-8 10-8 11-8 10-8 9-10 7-8 7-10 10-7 8

B 7-10 10-9 8-10 10-8 10-7 8

You'll notice that there are a number of text labels under the notes.

These labels are the concepts behind the overall construction of this Joe Pass style blues lick.

Each of these concepts will be explored further in this eBook, but to begin, here's a legend that explains each concept as you see it in the lick.

- **C = Diatonic Triad Inversions**
- **Bebop = Dominant Bebop Scale**
- **1235 = 1235 Pattern**
- **Blues = Mixed Blues Scale**
- **3rds = Diatonic 3rd Intervals**
- **Enc. = Diatonic Enclosure**

As you can see, in just one four-bar lick there are six essential jazz concepts that you can work in your practice routine.

By working each of these concepts, you'll build your vocabulary and you'll be able to create your own licks with these concepts.

Start by getting this main lick under your fingers and into your ears.

Then, when ready, move to the next section of the eBook as you begin to break down, learn, and apply each concept to your soloing studies.

Concept 1 - Diatonic Triad Inversions

The first concept that you'll take out of the Joe Pass style lick is diatonic triad inversions.

Diatonic triad inversions are built by taking each triad in a key, in this case C Mixolydian, and working them in all possible inversions.

When doing so, you play every note in the underlying scale, but you break it up in a manner that hides the fact you're playing the scale notes.

This type of approach, using triads and other devices to break up scales, allows you to use diatonic scales, but not be repetitive or predictable.

To begin, take a look at the diatonic triads in the key of C Mixolydian:

- **C**
- **Dm**
- **E^{dim}**
- **F**
- **Gm**
- **Am**
- **B^b**

You'll now play these triads on the guitar, beginning with the root position for each of these diatonic triads.

After you've worked this exercise on the fretboard, move these shapes to other keys, and use them to solo over changes in your studies.

C7

First system (4 measures):

- Measure 1: Treble clef, quarter notes C4, D4, E4, F4. Bass clef, guitar tablature: 8 7 10 10 8 7 10.
- Measure 2: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, guitar tablature: 8 8 7 10 10 8 7 7.
- Measure 3: Treble clef, quarter notes D5, C5, B4, A4. Bass clef, guitar tablature: 10 9 8 7 10 10 9 8.
- Measure 4: Treble clef, quarter notes G4, F4, E4, D4. Bass clef, guitar tablature: 7 10 10 9 8 11 10 10.

Second system (4 measures):

- Measure 5: Treble clef, quarter notes C5, B4, A4, G4. Bass clef, guitar tablature: 8 11 8 9 10 10 7 8.
- Measure 6: Treble clef, quarter notes F4, E4, D4, C4. Bass clef, guitar tablature: 9 10 10 7 8 9 10 7.
- Measure 7: Treble clef, quarter notes B3, A3, G3, F3. Bass clef, guitar tablature: 7 8 10 10 7 8 8 10.
- Measure 8: Treble clef, quarter notes E3, D3, C3, B2. Bass clef, guitar tablature: 7 7 8 10 10 7 8.

In this case, you'll work diatonic triads in first inversion.

In order to make it easier to visualize these shapes, you can see the root at the top of each shape.

Or, you can say 3-5-R each time you play those notes in each chord.

Audio Example 3

C⁷

The first system of the musical notation for Audio Example 3, C⁷, shows a treble clef staff with a C⁷ chord symbol. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Below the staff is a guitar fretboard diagram for the first four frets. The fretboard is divided into four measures, each with three strings (T, A, B) and fingerings: Measure 1: 12-10-13, 12-10-13, 14-12-10; Measure 2: 14-12-10, 14-12-10, 10-14-15; Measure 3: 10-14-15, 12-11-12, 15-14-14; Measure 4: 12-15-14, 14-14-14, 10-14-15.

The second system of the musical notation for Audio Example 3, C⁷, shows a treble clef staff with a C⁷ chord symbol. The melody consists of eighth notes: D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Below the staff is a guitar fretboard diagram for the next four frets. The fretboard is divided into four measures, each with three strings (T, A, B) and fingerings: Measure 5: 10-13-11, 10-12-14, 14-10-12; Measure 6: 14-10-12, 14-10-12, 10-14-15; Measure 7: 10-14-15, 12-11-12, 15-14-14; Measure 8: 12-15-14, 14-14-14, 10-14-15.

The next example runs 2nd inversion triads through the C Mixolydian scale, which means you play the intervals 5-R-3 for each triad.

Once you have this example under your fingers, combine it with the other two in order to play all three inversions of the triads together.

Work these inversions with a metronome and use them in your solos as you combine them in your technical and improvisation workout.

Audio Example 4

C⁷

The first system of tablature shows the following fingerings across four measures:

- Measure 1: 3 3 2 5 5 3 1 2
- Measure 2: 5 3 3 2 5 3 2
- Measure 3: 2 5 3 3 3 5 5 5
- Measure 4: 2 3 6 3 5 3 6 3

The second system of tablature shows the following fingerings across four measures:

- Measure 1: 2 5 5 3 3 3 5
- Measure 2: 2 2 3 5 2 3 3
- Measure 3: 5 2 1 3 5 2 3
- Measure 4: 3

As well as practicing triads in a diatonic context, all the triads in a key in one inversion for example, you can work triad inversions for one chord.

In the following exercise, you'll take the C triad and work it in all inversions on all fundamental string sets.

By doing so, you focus on playing one triad at a time in your studies, and in your solos, covering a large part of the neck in the process.

After you've worked out these fingerings, move them to other keys as well as use them to solo over jam tracks in the woodshed.

You can even combine them with the diatonic triads you learned to see how it sounds when you alternate diatonic and single triads.

Audio Example 5

C⁷

The image displays two musical examples, each consisting of a standard staff and a corresponding guitar tablature. The first example is labeled 'C⁷'. The standard staff shows a melodic line in C major with a C7 chord indicated above the first measure. The guitar tablature for the first example shows a sequence of fret numbers: 8, 7, 5, 12, 10, 3, 3, 2, 3, 2, 0, 7, 5, 5, 10, 10, 9. The second example shows a melodic line in C major with a C7 chord indicated above the first measure. The guitar tablature for the second example shows a sequence of fret numbers: 10, 9, 8, 12, 13, 5, 5, 5, 5, 3, 9, 8, 8, 12, 13, 12.

8 7 5 12 10 3 3 2 3 2 0 7 5 5 10 10 9

10 9 8 12 13 5 5 5 5 3 9 8 8 12 13 12

Concept 2 – Dominant Bebop Scale

The next Joe Pass concept is a popular approach to soloing over dominant 7th chords in jazz, the dominant bebop scale.

This scale is built by adding a major 7th to the Mixolydian scale, producing an 8-note scale that you can use to outline 7th chords.

The major 7th interval is a passing tone, which means you can use it whenever you want, just don't stop on it in your lines.

If you stop on the major 7th, it'll sound like a mistake rather than a cool-sounding chromatic passing note as is intended.

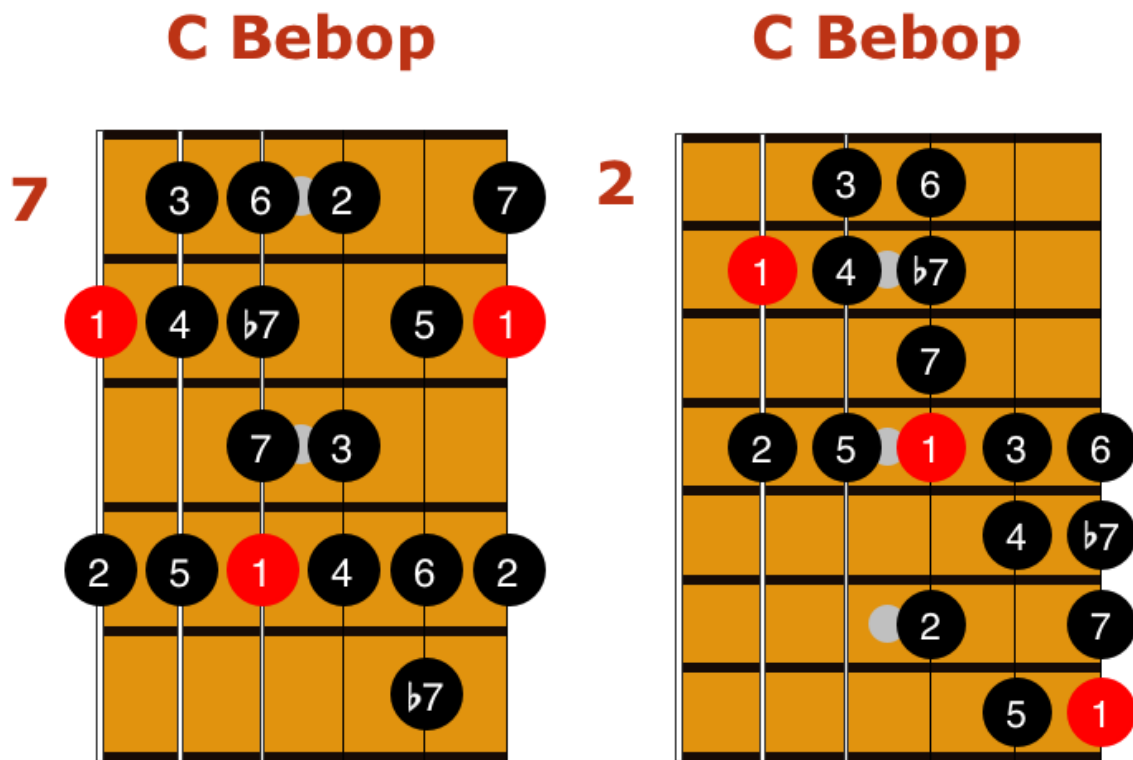
Here are two fingerings for this scale that you can learn, practice in multiple keys, and apply to your soloing practice routine.

Once you have one or both of these shapes under your fingers, work on soloing with this scale over 7th chords in your studies.

Then, when you're ready, you can move on to the four exercises below that'll help you take the bebop scale to the next level in your playing.

The bebop scale is found in the solos of every great jazz guitarist, and therefore it's an important concept to have under your fingers.

Audio Example 6



Now that you have these bebop scale shapes under your fingers, begin to work them with a popular technique, triad up and scale down.

In these four exercises, you'll work scale fingerings with their related C triad, bringing those important concepts together in your workout.

There are two variations included for this exercise; make sure to find other variations and take them to other keys in your practice routine.

Some of these variations include:

- **Triad up and scale down**
- **Triad down and scale up**
- **Scale up and triad down**
- **Scale down and triad up**

To begin, you'll learn the triad up and scale down variation over the first bebop scale fingering and its related C triad.

Go slow with this exercise and work it with a metronome.

Then, when you're ready, apply this technique and these shapes to the soloing side of your practice routine.

Audio Example 7

C⁷

8 7 10 10 9 8 8 7 11 10 8 10 9 7 10 9 8 7 10 8 7 10 8

You'll now take that first exercise; triad up and bebop scale down, and apply it to the second fingering for the bebop scale that you learned.

Once you have this exercise under your fingers, play both positions back to back, and then use both in your soloing practice routine.

It's easy to spend your practice time running exercises such as these with a metronome.

But, it's just as important that you improvise with these scales and triads in order to develop confidence with these shapes on guitar.

As soon as you can play any exercise in this section from memory, or in this eBook for that matter, take it to your solos over a backing track.

This'll help you learn the concepts in this eBook, as well as prepare yourself to use these concepts in a jam or gig situation.

Though it's a reversal of an exercise you've already done, seeing a scale from the top down can be difficult when first attempting this exercise.

As always, make sure to work this exercise in multiple keys and use it in your improvisations over jazz chords, progressions, and full standards.

In the final exercise, you'll play down a C bebop scale and up a C triad using the second fingering for this important jazz scale.

After you have this exercise under your fingers, take it to other keys, as well as use it to solo over chord changes in your practice routine.

When you're ready, play all four bebop scale exercises back to back, and then use them to solo over vamps, chord progressions, and full jazz tunes in the woodshed.

Audio Example 10

The image shows a musical exercise for the C7 bebop scale. The top staff is a treble clef with a C7 chord symbol. The scale is written as a sequence of eighth notes: C4, D4, E4, F4 (flat), G4, A4, B4, C5. The bottom staff is a guitar fretboard diagram with fingerings: 8-7-6-5, 8-6-5-7, 5-4-3-2, 5-3-2-5, 3-2-5-5, 5-8-8. The fretboard is labeled with T, A, and B strings.

Concept 3 – 1235 Pattern

In this next section, you'll study one of the most popular jazz patterns in history, the 1235 pattern.

There are two ways to practice and apply this pattern, playing 1235 over any chord, or using 1235 from diatonic chords in the given key.

As the Joe Pass style lick used the second option, a diatonic 1235 taken from the underlying key, you'll work on that approach in this eBook.

The first item to look at when using this approach, is finding the diatonic chords in the key you're soloing over.

For example, if you're soloing over a C7 chord, you'll need the chords for the key of F major, as C7 is the V7 chord in the key of F major.

The chords in this key starting on C7 are:

C7 – Dm7 – Em7b5 – Fmaj7 – Gm7 – Am7 – Bbmaj7

These are the chords that you'll use in the examples below.

Once you've worked out the examples over C7, and used these 1235 diatonic patterns in your solos, you can move this concept to other keys.

To do this effectively, write out the diatonic chords for the new key you're in, and then work out the 1235 for those chords on the guitar.

Now that you know how to find the chords in the key you're working with, you will then play 1235 over each of those chords.

Here are the intervals produced for the four different chords types found in the major scale.

- **Maj7 = 1 2 3 5**
- **7 = 1 2 3 5**
- **m7 = 1 2 b3 5**
- **m7b5 = 1 b2 b3 b5**

To begin taking these patterns to the fretboard, here are those shapes across the 54 string-set.

Though you can put these patterns on the 65 string-set, those strings tend to sound muddy when soloing, so they're not used that often.

Go slow with this example, work it with a metronome, and when ready, put on a backing track and use them in your solos.

Audio Example 11

The musical notation shows a C7 scale across four measures. The first measure contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The second measure contains D4, E4, F4, G4, A4, B4, C5, and D5. The third measure contains E4, F4, G4, A4, B4, C5, D5, and E5. The fourth measure contains F4, G4, A4, B4, C5, D5, E5, and F5. The fretboard diagram below shows the fingerings for each note: 3, 5, 2, 5, 5, 7, 8, 7, 7, 8, 10, 8, 8, 10, 7, 10, 10, 12, 13, 12, 13, 15, 14, 13, 15, 12, 15, 15, 17, 14, 17.

You can now move the 1235 pattern over C7 up a string group, as you play and solo with these shapes on the 43 string-set.

To avoid getting too high on the fretboard you'll drop the octave after the first two patterns.

If you enjoy playing higher on the neck, and can reach comfortably, you can continue the patterns above the 15th fret in your practicing.

Again, work on this exercise with a metronome, then take it to a backing track as you work on both the technical and soloing side of this pattern.

Audio Example 12

Audio Example 12 shows a musical exercise in C7. The notation includes a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The exercise is written for guitar, with a fretboard diagram below the staff. The fretboard diagram shows the following fingerings for the top two strings (T and A) and the bottom two strings (B and E):

| String | Measure 1 | Measure 2 | Measure 3 | Measure 4 |
|--------|-----------|-----------|-----------|-----------------|
| T | 10 12 | 9 12 | 12 14 15 | 14 |
| A | 2 3 5 | 3 3 5 | 2 5 | |
| B | 5 7 8 | 7 7 8 10 | 9 | 8 10 |
| E | | | | 7 10 10 12 9 12 |

The next example takes the 1235 pattern to the 32 string-set.

Once you have this group down, practice the first three groups in a row, 65, 54, and 43 string-sets.

This'll open up your neck, as well as give you a fuller vision of how this pattern sits across the fretboard.

Audio Example 13

Audio Example 13 shows a musical exercise in C7. The notation includes a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The exercise is written for guitar, with a fretboard diagram below the staff. The fretboard diagram shows the following fingerings for the top two strings (T and A) and the bottom two strings (B and E):

| String | Measure 1 | Measure 2 | Measure 3 | Measure 4 |
|--------|-----------|-----------|-----------|-----------------|
| T | 5 7 | 5 8 | 7 9 10 | 10 |
| A | 9 10 12 | 11 10 12 | 10 13 | |
| B | 12 14 15 | 15 | 2 3 5 | 5 |
| E | | | | 3 5 3 6 5 7 5 8 |

The final example brings the 1235 diatonic pattern over C7 on the top-two strings.

Remember, it's ok to work this exercise in one key, such as C7, to begin.

Then, when you feel comfortable in that first key, work on bringing this important jazz pattern to other keys across the fretboard.

As always, work this exercise with a metronome as well as using these shapes in your solos over vamps, progressions, and full jazz tunes.

Audio Example 14

The image shows a musical exercise for guitar. It consists of a single staff in treble clef with a C7 chord symbol above the first measure. The melody is written in eighth notes across four measures. Below the staff, a series of fret numbers are provided for each measure, indicating the fingerings for the solo. The fret numbers are: Measure 1: 1-3, 0-3, 3-5, 6-5; Measure 2: 5-6, 8-6, 8-5, 8; Measure 3: 8-10, 11-10, 11-13, 12; Measure 4: 11-13, 10-13, 13-15, 12-15. The notation is enclosed in a large bracket on the left side.

Concept 4 – Blues Over 7th Chords

In this section, you'll look at two blues notes, where they come from, and how to apply them to 7th chords in a similar way to the Joe Pass line.

If you look at the original line, you'll note that Joe's phrase contains the blues note, Eb (b3), over the C7 chord in the second half of bar two.

This note isn't played as part of a blues scale, but is mixed into the Mixolydian scale, which is the normal scale used to outline 7th chords.

In this section, you'll look at two blues scales, major and minor, as well as the two blues notes from those scales, b3 and #4, and how to mix them with Mixolydian.

Joe Pass was a master of the blues sound, and studying the concepts in this section will help you bring that classic, jazz-blues sound that Joe loved into your lines.

The first scale that you can learn, or review, that gives you a bluesy sound over 7th chords is the minor blues scale.

When soloing with this scale, and any scale in this section, you'll need to play the correct scale over the correct chord in your solos.

This means that if you have a C7 chord, you play C minor blues over that chord.

The same goes for C7 and C major blues, C Mixolydian, C blues hybrid scales, etc.

Here are two examples of the C minor blues scale that you can learn and add to your dominant 7th soloing lines.

Once you have these shapes under your fingers, work them in other keys, and apply them to your lines when soloing over backing tracks.

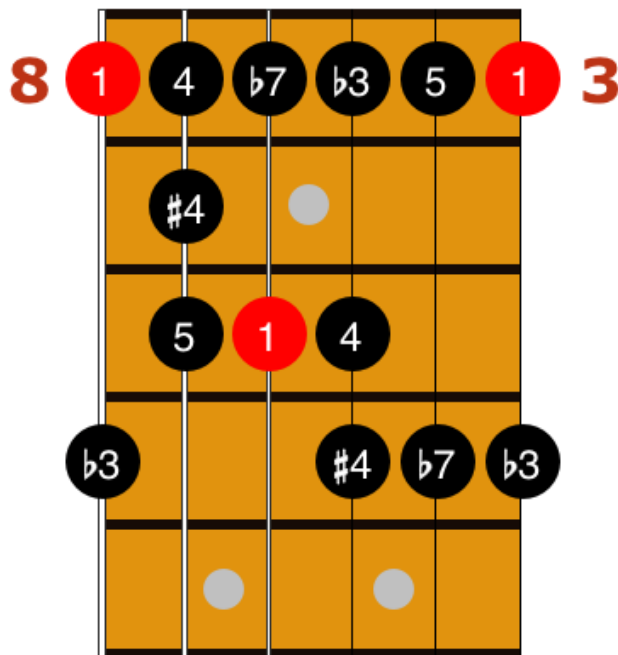
Though it's a simple scale for most guitarists, it's also a highly effective dominant 7th scale that's often overlooked by players as they search for more advanced sounds.

As I've always told my students when I find the blues scale in the lines of the legendary players:

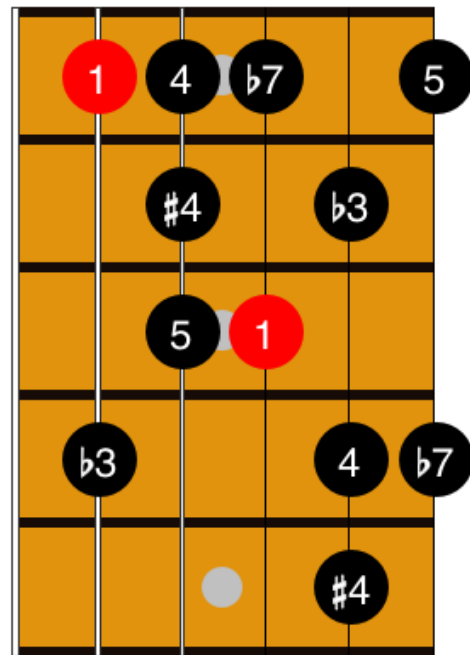
"If it's good enough for Joe Pass, it's good enough for us."

Audio Example 15

C Minor Blues



C Minor Blues

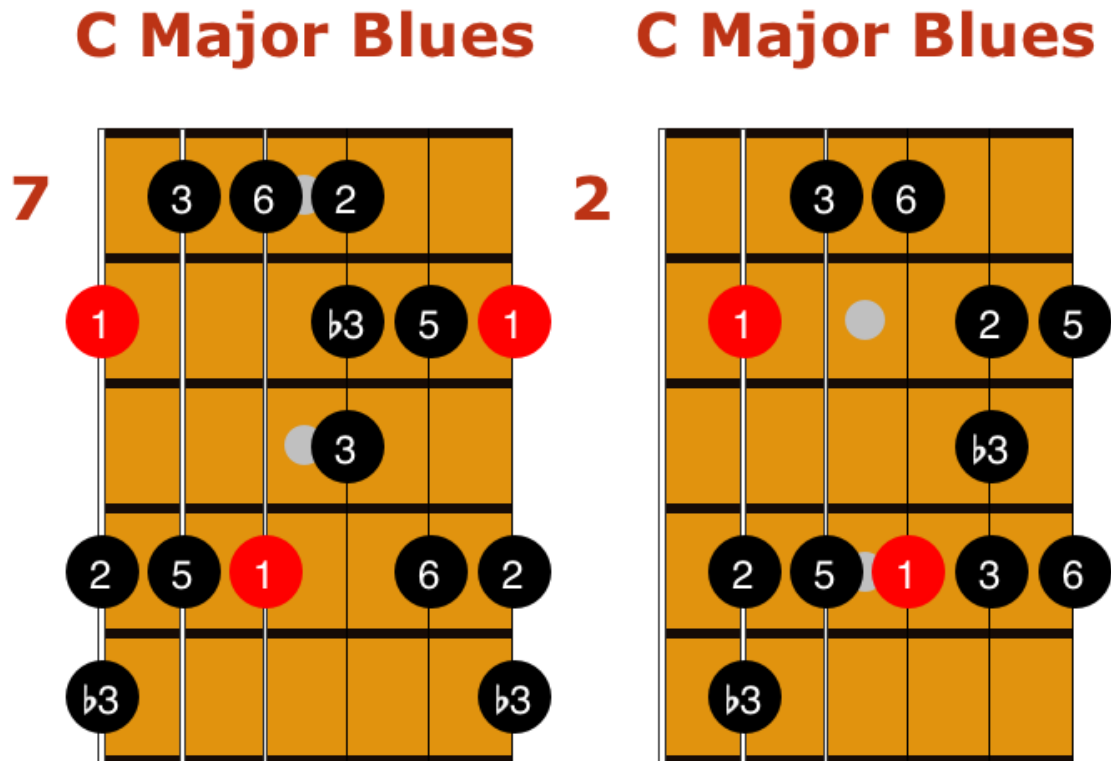


The next foundational scale to study when applying a blues sound to 7th chords is the major blues scale.

The major blues scale contains the intervals R-2-3-5-6, with the b3 blues note added between the 2nd and 3rd to give the scale it's blues flavor.

Here are two fingerings for the major blues scale that you can learn and apply to 7th chords in your soloing practice routine.

Audio Example 16



After learning the minor and major blues scale, take the two blues notes from those scales and mix them with the Mixolydian scale in your solos.

To begin, take the b3 note from the major blues scale and add it to the Mixolydian scale, producing an 8-note hybrid scale.

This scale is used to solo over 7th chords, just as you would with the Mixolydian scale, though now the b3 gives that scale a bluesy flavor.

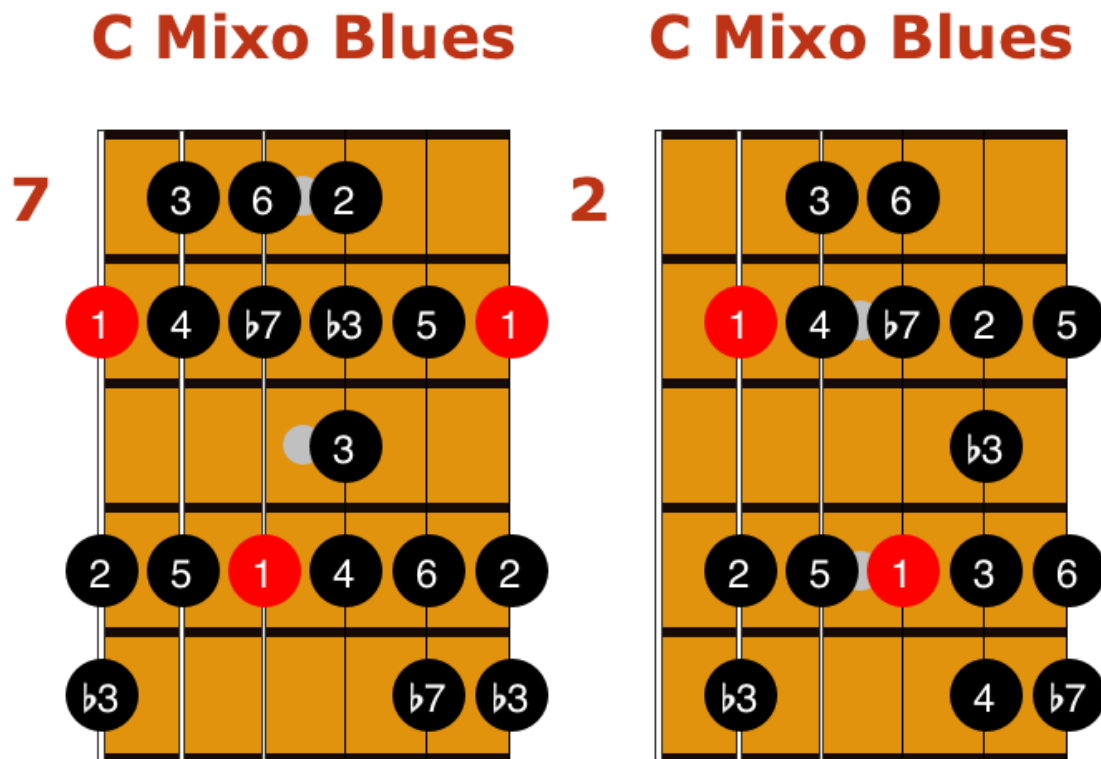
This hybrid scale doesn't have a name, but it's an important jazz sound, and therefore will make a welcomed addition to your vocabulary.

Play each scale fingering to get this new sound into your ears.

Then, when you're ready, bring these scales into your soloing practice routine over 7th chords.

You can hear this sound in action during the second half of the second bar of the original lick, where Joe mixes the b3 (Eb) into his line.

Audio Example 17



In the next example, you'll mix the #4 blues note with the Mixolydian scale to form an 8-note hybrid scale.

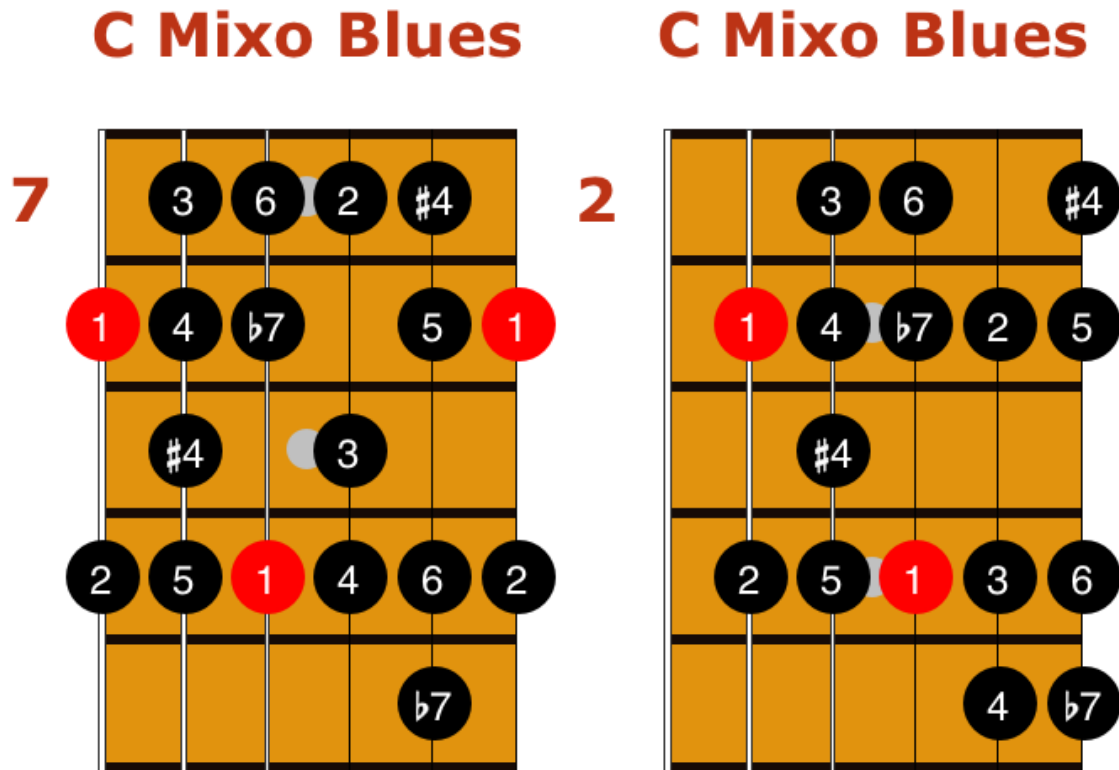
This scale has a bluesy quality, as did the previous scale, but it's a bit harsher as the #4 has more bite to it than the b3.

As was the case with the b3, you can leave the #4 note hanging and it'll work.

But, in the beginning, it's best to resolve that blues note in your lines.

Work out the two fingerings below, then when ready, add this hybrid scale to your dominant 7th, jazz blues, and jazz standard solos.

Audio Example 18



The final example mixes both blues notes, the b3 and #4, with the Mixolydian scale to form a 9-note hybrid scale.

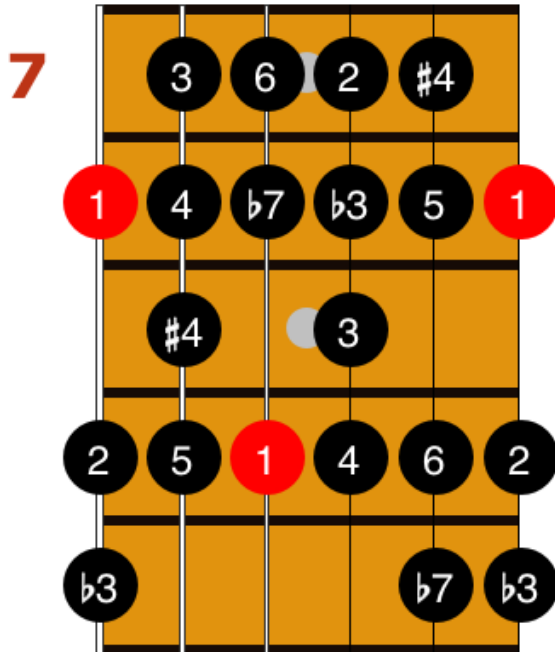
When using this scale, you outline the chord with the Mixolydian notes, and bring a strong blues sound to your playing with the blues notes.

Learn the fingerings below to start, and then add this scale to your solos over 7th chords, jazz blues progressions, and other jazz tunes.

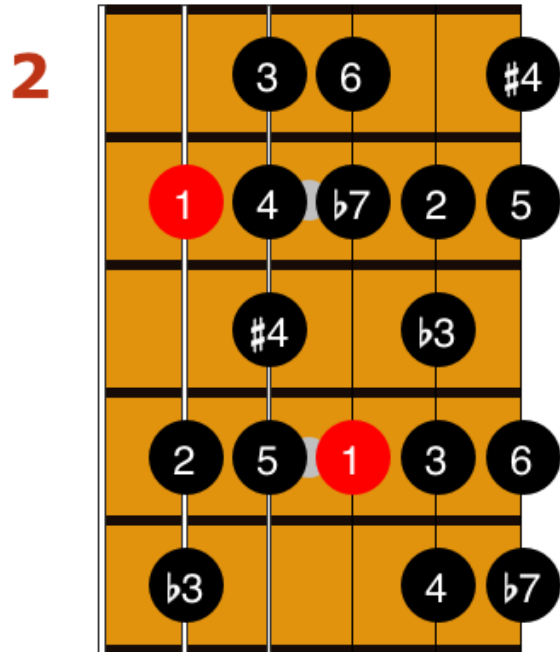
Though there is no name for this scale, it's an essential sound that all jazz guitarists should possess during their development.

Audio Example 19

C Mixo Blues



C Mixo Blues



Concept 5 – Descending Diatonic 3rds

The next concept is one of the toughest in this eBook, and so if you struggle with it, or can't quite get it down right away, not to worry.

Over time, as you progress with jazz guitar, come back to this section and see if you're ready to tackle the diatonic 3rds concept.

This concept, found in the second half of the third bar of Joe's lick, is based on playing descending 3rd intervals through the underlying scale.

To build a descending third, you first start on the 3rd note of the key, E in this case, and then go down to the root, C, creating an interval of a 3rd.

From there, you repeat that procedure from any note in the scale, the 4th down to the 2nd, the 5th down to the 3rd, etc.

In the examples below, you'll work diatonic 3rds across the fretboard in a horizontal manner, as well as one example of vertical diatonic 3rds.

Give them a try, and even if you don't grasp the concept yet, put these examples on the fretboard and see if your ears grab a hold of them.

You never know when your ears will help you understand and use a difficult concept that your head or hands don't quite have down.

The first example lays out diatonic 3rds on the lowest two strings, the 6th and 5th strings.

Starting with the 3rd, E, you play down to the root, C, to create your first diatonic 3rd note.

From there, you move up to the next note in the underlying scale on each string, in this case C Mixolydian.

As you move up the scale on each string, you create diatonic 3rds moving up the fretboard and through the C Mixolydian scale.

When you get to the 13th fret, you'll jump down an octave to prevent you from getting too high on the fretboard.

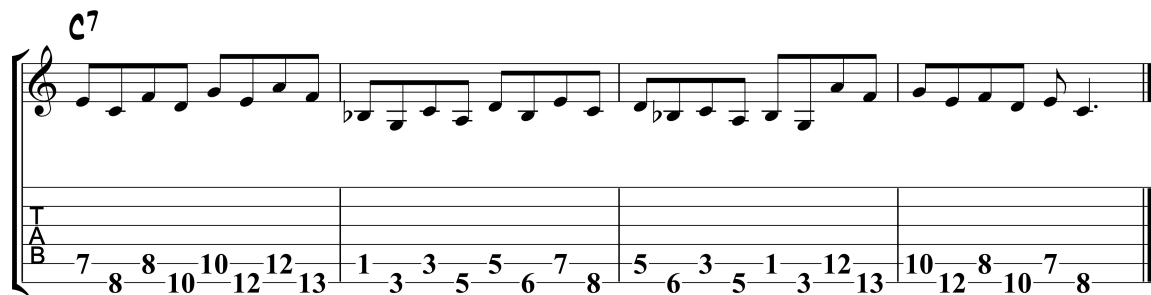
Start with this example first, in this key, before moving on to the next string set.

Get a few string sets under your fingers and in your ears before attempting to move this technique into other keys.

Though you should work a few string sets before transposing the exercise, transposing these diatonic 3rds should be your ultimate goal.

Go slow, have fun with the written examples, and then take them further in your studies when you feel ready to do so.

Audio Example 20



Now that you've learned the diatonic 3rds for C7 on the lowest two-strings, move them up and play them on the 5th and 4th string set.

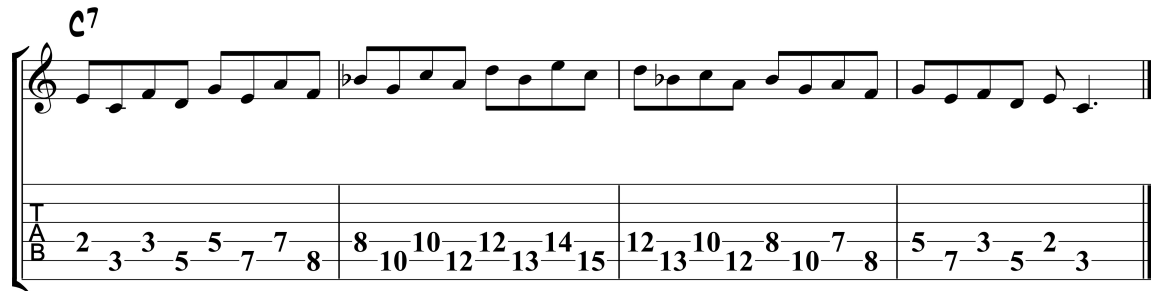
The procedure is the same, you start on the 3rd, E, play down to the root, C, and move the notes up the Mixolydian scale from there.

When you get too high on the fretboard, drop down an octave and keep moving up the scale on those string sets.

After you've worked out this example over C7, if you feel confident enough with this concept, move it to other keys in your practice routine.

From there, put on a backing track and begin to solo with diatonic 3rds on the 5th and 4th string set.

Audio Example 21



In the next example, you'll move the diatonic 3rds down to the 3rd and 4th strings of the guitar.

At this point you've gotten the hang of how the exercise works, so you can play the 65, 54, and 43 string sets back to back.

Then, put on a C7 or other backing track and jam on these three string-sets using the diatonic 3rds as the basis for your improvised lines.

Lastly, the most difficult part of this exercise is to move it to other keys, so be sure to make that a part of your workout as soon as you feel ready.

Audio Example 22

C⁷

9 10 12 14 2 3 | 3 5 7 8 9 10 | 7 8 5 7 3 5 2 3 | 12 14 10 12 9 10

The next example moves the diatonic 3rds down to the 3rd and 2nd strings.

Though it's the same concept, double-check the fingerings with this example; this is because of how the 2nd string is tuned.

Because of the 2nd string tuning, it's a 3rd above the 3rd string compared to a 4th with all the other strings, the fingerings for major and minor 3rds are different.

Other than the fingering issue, the approach remains the same; learn the example, work it with a metronome, jam with it over tracks, and add it to your solos.

Audio Example 23

C⁷

5 5 6 7 8 9 10 10 | 11 12 1 2 3 3 5 5 | 3 3 1 2 11 12 10 10 | 8 9 6 7 5 5

The last two-string example finds the diatonic 3rds on the top-two strings, B and E, as you work a C Mixolydian scale on this string set.

Once you have this down, practice soloing over a C7 backing track using diatonic 3rds on these top-two strings as the basis for your lines.

From there, move on to other keys and other scales in your practice routine as you expand on this string set in your playing.

Audio Example 24

The image shows a musical staff for a guitar, specifically focusing on the top two strings (Treble and Bass clefs). The key signature is C major, and the mode is Mixolydian (C7). The scale is written in a single position, starting on the 5th string (root) and moving up to the 12th fret. The notes are: C (5th string, 12th fret), D (4th string, 10th fret), E (4th string, 9th fret), F (4th string, 8th fret), G (4th string, 7th fret), A (4th string, 6th fret), B (4th string, 5th fret), and C (5th string, 4th fret). The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The scale is written in a single position, starting on the 5th string (root) and moving up to the 12th fret. The notes are: C (5th string, 12th fret), D (4th string, 10th fret), E (4th string, 9th fret), F (4th string, 8th fret), G (4th string, 7th fret), A (4th string, 6th fret), B (4th string, 5th fret), and C (5th string, 4th fret). The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The scale is written in a single position, starting on the 5th string (root) and moving up to the 12th fret. The notes are: C (5th string, 12th fret), D (4th string, 10th fret), E (4th string, 9th fret), F (4th string, 8th fret), G (4th string, 7th fret), A (4th string, 6th fret), B (4th string, 5th fret), and C (5th string, 4th fret). The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C).

As well as working diatonic 3rds across two strings, you can also practice this technique in a single position.

It can be more difficult to work in one position from a technical standpoint, but if you have a strong hold on your scales this might be the way to go.

To introduce you to this concept, here are diatonic 3rds as applied to a C Mixolydian scale with a 5th-string root.

Try this approach out, it's not for everyone, and see what you think.

If you dig it, then take it to other areas of the neck. If not, no worries, stick to two-string groups going forward.

Audio Example 25

C⁷

The image shows a musical score for a guitar solo. The top staff is a treble clef with a C7 chord symbol above it. The melody consists of eighth and quarter notes. The bottom staff is a guitar tablature with six lines, showing fingerings (2, 3, 5, 2, 3) and triplets (3 5 2, 3 5 5, 3 3 5 2 3 5 2 3, 5 2 3 5 2 3) across four measures.

Concept 6 – Diatonic Enclosures

The last concept that you'll derive from this Joe Pass lick is the diatonic enclosure, which you can see in the last three notes of the original lick.

In this case, the enclosure is C-A-Bb, with Bb being the target note.

To build a diatonic enclosure, you play one diatonic note above the target note, one diatonic note below the target note, and then you land on the target note itself.

Doing so allows you to emphasize the target note, often a chord tone, in your lines, as well as create a longer idea, 3 notes, out of a one-note target, the chord tone.

In this section, you'll work on two fingerings for diatonic enclosures as applied to 7th arpeggios.

After you've worked these examples, apply diatonic enclosures to other arpeggios, as well as to scales and scale tones in your solos.

The first example applies the diatonic enclosure to a C7 arpeggio with the root on the 6th string.

In this example, you're applying the enclosure to every chord tone, R-3-5-b7, of the C7 chord.

This means you play one diatonic note above, then one diatonic note below each note in the arpeggio, before landing on those target notes.

Be sure to practice this exercise in various keys, as well as at various tempos with your metronome.

As well, when you've got this idea under your fingers, you can apply it to other arpeggios, such as maj7, m7, m7b5, and more.

Lastly, practice applying diatonic arpeggios to your soloing workout, so you practice this concept from a technical and musical standpoint.

Musical notation for the C7 scale in treble and tenor clefs. The treble clef staff shows the scale ascending and descending with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1. The tenor clef staff shows the scale ascending and descending with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1.

Lastly, put on a backing track, either a vamp or full tune, and apply this enclosure to your solos as you bring this concept to a musical situation.

The image shows the C7 scale in treble clef and its corresponding guitar TAB. The treble clef staff starts with a C7 chord symbol. The notes are C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (half). The guitar TAB is for a standard tuning (EADGBE) and shows the fret numbers for each note: 5-1-3-3-0-2-7-3-5-5-2-3-7-3-5-6-3-5-5-1-3-8-5-6.

Joe Pass Blues Solo

Now that you've studied the original Joe Pass blues lick, as well as the underlying concepts, you can learn a full solo built with those concepts.

Here is a two-chorus solo over a blues in C chord progression that you can learn and study in the practice room.

The solo uses each of the concepts in this lesson, as well as the original lick, so that you can hear them applied to a musical situation.

Go slow when learning this solo, work it in four-bar phrases to begin, and then bring those phrases together as a whole.

When you're ready, play the solo along with the example track, as well as play it on your own with the backing track included with the lesson.

After you've worked the solo over both audio tracks, put on the jam track and solo using the concepts and licks found in this lesson.

This allows you to learn the solo, as well as practice applying each of the important jazz concepts you learned in this eBook to your own solos.

Backing Track 1

Audio Example 28

C⁷

8-11 10-8 10-8 11-8 10-8 9-10 7-8 7-10 10-7-8

F⁷ **C⁷** **A⁷(b9)**

8 10 8-10-8 10 9 8-10-8 7 8-10

Dm⁷ **G⁷** **C⁷** **Dm⁷** **G⁷**

4 5-7 4 7-5-7 5-8 7 5 6-8 5-7 5 9-8 4 5 5-4 3 6-7

C⁷

Fretboard diagram for C⁷ (E major 7th):

| | | | | | | | | |
|---|---|---|----|---|---|---|----|---|
| T | 7 | 7 | 10 | 9 | 8 | 7 | 10 | 8 |
| A | | | | | | | | |
| B | | | | | | | | |

F⁷ **C⁷** **A⁷(b9)**

Fretboard diagram for F⁷, C⁷, and A⁷(b9):

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|----|----|----|---|----|----|----|---|----|----|----|---|----|----|----|---|----|----|---|----|---|---|----|
| T | 10 | 11 | 10 | 8 | 10 | 11 | 10 | 8 | 10 | 11 | 10 | 8 | 10 | 11 | 10 | 8 | 10 | 11 | 8 | 12 | 9 | 8 | 11 |
| A | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | |

Dm⁷ **G⁷** **C⁷** **Dm⁷** **G⁷**

Fretboard diagram for Dm⁷, G⁷, C⁷, Dm⁷, and G⁷:

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 8 | 7 | 10 | 9 | 8 | 7 | 6 | 8 | 6 | 9 | 8 | 6 | 5 | 6 | 5 | 8 | 7 | 9 | 8 | 6 | 7 | 5 | 7 |
| A | | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | | |