

Jazz-Blues changes based on Joe Pass chord-melody solo „The Blues”

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Here you can see 2 choruses of the changes from great Joe Pass Blues transposed to all 12 keys. The original Blues has got one more chorus of advanced chord-melody playing. Anyway, the changes of 3rd chorus are mix of similar concepts from previous choruses. After learning the changes I obviously recommend to „forget them” and use them spontaneously holding on to 12 bar of classic jazz blues harmonic frame when comping or soloing. It is not an easy thing and takes years to internalize so please be patient and easy to yourself.

All the richness of Joe Pass harmony is perfectly „hidden” here by very nice blues melody in the high voice. IMO this makes it a very pleasant music experience for every listener, not only a conscious connoisseur or jazz musician. There are even equally pleasant short voice-led melodies in the middle parts. I suggest you can get original sheet music of Joe Pass and then get a lot of pleasure from analysing every bar or two at a time.

For the purpose of our harmony learning process and this exercise I will focus on just indicating some harmonic devices we can find in the Bb Blues:

1. The blues character comes from dom7 chords (Mixolydian) so doesn't matter if you are on I chord (tonic) IV or V (subdominant or dominant) chords you can always play **dom7, dom7/9 or dom13** chords
2. You can always precede or substitute any dom7 chord with it's relative V- (minor) chords (7 and 9 for more colour) - **example bar 4, bar 13**
3. Short before changing chord of basic blues frame (cadences **I-IV in bar 1,4** and **cadence V-I in bar 12**) you can always spice up the usual dom7 or dom9 chords by altering its 5ths and 9ths (altering means lowering or raising the tone a half step). This creates more tension and make dominant chords „willing to resolve” even stronger.
4. Tritone substitution - another popular device that colours up harmonic momentum - check **bars 1 and 10**
5. Half step approaching from below or above - the easy task for us, guitar players - just slide the chord shape from one fret left or right. **See bars 10, 18 and 22**. Explore this simple technique at any place of the form, just take care to put the target chord on strong beat or give it its rhythmic accent by longer note value. Or you can play the target chord and then outline it with half-steps below and above then come back to the target.
6. Cycle of fifth motion V-I : see **bars 7-8** sometimes resulting as:
7. Secondary dominants - you can precede any chord (not only I and IV chord) in the changes with his V7dom chord, **see also bars 11-12**

I would like to make a separate post about every subject from above list. Each of these harmonic inventions deserves surely a more dedicated and detailed insight.

I hope you enjoy this article and practicing the changes below will give you a lot of joy and inspiration - please subscribe to my blog and YouTube channel to stay updated and get informed about new posts. [50shadesofguitar - The Guitar Blog](http://50shadesofguitar.com)

Thanks and stay tuned:)

Tomasz Kaczmarczyk
50shadesofguitar.com
slowmusic.pl

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4/4 || **B^b₁₃** | **E₉** | **E^b₉** | **B^b₀₇** |

| **B^b₇** | **F₋₇** | **B^b_{7#5#9}** |

| **E^b₉** | **E^b₁₃** **B^b₋₉** | **E^b₉** | **F_{7#5#9}** |

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| **C_{13b5}** | **C₋₉** **G^b₁₃** | **F₁₃** **F₇₊** |

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