**Must Know Monster Joe Pass Lick**

Besides developing good comping chops, every guitarist is always searching for new vocabulary to bring new sounds into their playing. But besides just learning cool licks, it is also important that we analyze them to get the most usage.

By seeing why and how licks work, you can use them in different situations and also use them as a basis for your own improvisation.

Joe Pass is one of the most influential players of jazz guitar, and because Sunday was his birthday I have decided to show how to play a monster lick he plays at the end of his composition ‘C.E.D’.

For those that don’t have it, ‘Sound of Synanon’ is essential listening for every Joe Pass fan. The album was recorded just have Joe come out rehabilitation and features some of his best single line playing. Here’s the lick

If you would like to hear this lick, fast forward to around 2.50 in this video: [http://www.youtube.com/watch?v=7tER_M1QdY&list=LLBzngyJdo8CicogVgg](http://www.youtube.com/watch?v=7tER_M1QdY&list=LLBzngyJdo8CicogVgg)

If you have the time, check out the entire track, and Joe’s solo. You won’t be disappointed.

As illustrated on the example above, this lick uses two common jazz patterns. The first one is what’s referred to as the ‘Coltrane Pattern’, which is the 1st, 2nd, 3rd, and 5th degree of the parent mode or scale, which in this case is the major scale.

To use the Coltrane Pattern over a C major 7th or C dominant 7th chord, play the notes C, D, E, and G. The pattern changes slightly for minor 7th and minor 7b5 chords, so I will be writing a more detailed lesson on this pattern in the near future.

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This pattern is taken through the sequence of 4ths, C, F, Bb, Eb, and Ab. The Coltrane pattern is commonly used in all types of jazz, here’s a cool bebop lick that superimposes the pattern over the V chord, as well as using two other common jazz soloing techniques, bebop scales and the honeysuckle rose motif.

To find out more about superimposition and substitutions, check out this article:

If you would like to learn more about bebop scales and their applications, take a look at this article: [http://jamieholroydguitar.com/how-to-play-bebop-scales-on-guitar](http://jamieholroydguitar.com/how-to-play-bebop-scales-on-guitar)

![Diagram of D-7, G7, and Cmaj7 chords](http://jamieholroydguitar.com/how-to-play-bebop-scales-on-guitar)

After the modulation of Coltrane pattern licks, Joe then plays a descending diminished shape.

Whenever a b9 is added to a dominant 7th arpeggio in place of the root, besides being a dominant 7b9 arpeggio, it also becomes a diminished chord.

For example if you have a G7 chord, and replace the G with an Ab, the chord can then be seen as four different diminished shapes: Ab, B, D, and F.

Those who have read my b9 chords article will know that diminished chords are symmetrical. The same rules apply for the diminished arpeggios and scales. Click the following link to read the b9 chords article: [http://jamieholroydguitar.com/double-your-dominant-7th-chords-in-less-than-10-minutes](http://jamieholroydguitar.com/double-your-dominant-7th-chords-in-less-than-10-minutes)

The great thing about this is that you only need to learn one diminished arpeggio that can be moved around the neck to play in all positions of this guitar.

![Diagram of G7 arpeggio](http://jamieholroydguitar.com/double-your-dominant-7th-chords-in-less-than-10-minutes)

Each of these arpeggios is a minor third apart, but when I am thinking of diminished arpeggios against the dominant chord, I like to think of all 4 starting on a different note of dominant 7b9 arpeggio.

For example Ab is the b9 of G7, B is the major 3rd, D is the 5th and F is the 7th.

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Thinking of dominant 7th b9 chords is especially useful for improvising over the rhythm changes progression as illustrated in the article: [http://jamieholroydguitar.com/rhythm-changes-soloing-guide-part-1-two-approaches](http://jamieholroydguitar.com/rhythm-changes-soloing-guide-part-1-two-approaches)

The lick below shows a Johnny Smith pattern that I transcribed from his solo of ‘What’s New’ which demonstrated a cool variation on this movable pattern.

![Lick Diagram](image)

To learn more about Johnny Smith voicings, click the following link: [http://jamieholroydguitar.com/how-to-play-johnny-smith-style-closed-position-voicings](http://jamieholroydguitar.com/how-to-play-johnny-smith-style-closed-position-voicings)

**Further Study**

- 3 Must Know Bebop Licks: [http://jamieholroydguitar.com/3-must-know-bebop-v-i-lines](http://jamieholroydguitar.com/3-must-know-bebop-v-i-lines)
- How to Play One Lick Over Four Chords: [http://jamieholroydguitar.com/how-to-play-one-lick-over-four-chords](http://jamieholroydguitar.com/how-to-play-one-lick-over-four-chords)

If you enjoyed this lesson, have a question/thought about this topic or just want to connect with other jazz musicians and educators across the globe, why not give the Jamie Holroyd Guitar FB Page a like and share your thoughts on the wall.