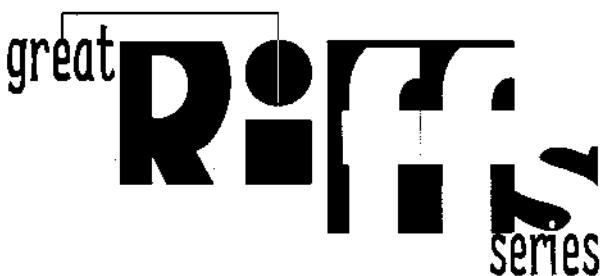


# Jazz Riffs

## for Guitar

*by Yoichi Arakawa*



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## About The Author

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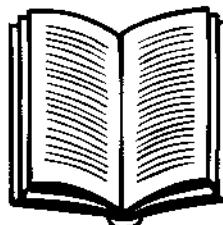
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## HOW TO USE THIS BOOK



*Here are some suggestions to get the most out of this book:*

- Practice each line *very slowly* at first, in order to correctly program the music in your hands and your mind.
- Once you have learned a line, feel free to change it in any way you want to better suit your taste. For example, try changing the notes, rhythm, tempo, feel, positions, or articulations (such as hammer-ons, pull-offs, or slides).
- Although each riff is categorized into major, minor, or II-V-I riffs, and played against the given chords, experiment with the same riff over different chords or in different harmonic settings. By using your imagination and ears, you can create endless possibilities.
- Learn these riffs in different octaves.
- Transpose all these lines to other keys where range will allow.
- Try playing a riff from the CD/cassette using only your ear, and without referring to the book. It will improve your ear.
- Incorporate the riffs into your playing immediately.

# MAJOR RIFFS

## Major 7

This major riff is a simple lick derived mainly from the C major scale.

Guitar tablature for measure 1 of C major 7 chord. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a standard guitar neck with fingerings below the strings. The tab includes slurs and dynamic markings (P) for the first and second endings.

1 Cmaj7

sl. P P

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

sl. P

## **Joe Pass-Type Triad**

This riff is in the style of the late jazz master Joe Pass and hot newcomer Mark Whitefield. It outlines an F major triad while approaching each chord tone from above and below.

2

Fmaj7

## **Major 7 With Chromaticism**

*Chromaticism* is the practice of using non-diatonic (out of the key signature) pitches and is an important characteristic of jazz, as evidenced throughout this book's examples and by many other riffs played by the jazz greats. This example is a riff where the chromatic notes help create a smooth line.

The image shows a musical score for guitar. The key signature is B-flat major 7 (B-flat, D, F, A). The time signature is common time (indicated by 'C'). The measure number is 3. The melody is played on the treble clef staff. The first measure consists of eighth-note pairs. The second measure begins with a piano dynamic (P) and contains eighth-note pairs. The third measure starts with a sixteenth-note group followed by eighth notes. The fourth measure features a slurred sixteenth-note group. Below the staff, a tablature is provided with fingerings: 5-6-7-8-6-5 over the first six strings; 6-5-9-8-7-6-5 over the next six strings; and 5-7-5-3-5-2-3-5-6 over the final six strings.

## Bebop Lick

This riff starts with a very typical and popular bebop major lick—played by such greats as Clifford Brown, Sonny Rollins, George Benson, and Michel Petrucciani—and finishes up with chromatic notes and a short sequence.

4

Gmaj7

3 3 5 3  
5 2 4 4 5 4 3 2 6 5 2 3 4 2 5 4 2  
5 3 2 3 2 5 3

## Martino And Major 7

Here is a lick in the style of one of the “monsters,” guitarist Pat Martino. This line has a fluid feel and a repeated-gesture idea, which is a Martino trademark. Strive for accuracy and a legato touch, especially at a fast tempo.

5

E♭ maj7

10 13 12 10 12 13 12 11 9/10 10 10 10/11 11 11 11/12 12 12 12 12/13 13 13 10 13 12 13 11 10 11

12 13 10 13 11 12 10 13 12 11 10 14 13

Inspired by another "monster," Don Mock, this line is essentially a scale sequence outlining some chord arpeggios (e.g.: Dmaj7, G $\#$ m7 $\flat$ 5, C $\sharp$ m7 $\flat$ 5) and ending with a double-stop of a 6th.

6

Dmaj7

The music staff shows a melodic line with various slurs and grace notes. The guitar neck diagram below it shows fingerings (H) and note positions (e.g., 10, 9, 12, 11, 9, 12, 9, 10, 11, 9, 12, 11, 9, 12, 10, 11, 9, 12, 10, 11, 10, 11, 11). Slurs are indicated above the neck diagram.

## Scofield-Type Lydian Riff

A true jazzman, John Scofield has for more than a decade immensely influenced countless guitarists and musicians even beyond the boundaries of jazz. He often plays a Lydian line similar to this example. Notice how the  $\sharp$ 11, or D $\sharp$ , is used and emphasized.

7

A $\flat$ maj7 $\sharp$ 11

The music staff shows a melodic line with grace notes (P) and slurs. The guitar neck diagram below it shows fingerings (4, 3, 6, 6, 5, 4, 3, 4, 3, 6, 4, 5, 6, 5, 3, 6, 4) and slurs.

## M I N O R   R I F F S

### Descending Pentatonic Minor

This minor riff consists of the A pentatonic minor scale (A C D E G), and descends in a series of 4ths and 3rds.

8

Am7

8va ----- , loco

The music staff shows a descending pentatonic minor scale. The guitar neck diagram below it shows fingerings (17, 15, 12, 13, 15, 14, 12, 13, 10, 8, 7, 9, 10, 7, 10, 7, 5, 5, 8, 7, 5, 5, 3, 3, 0, 5, (5)). An 8va (octave up) instruction is at the beginning, followed by a loco (location) instruction.

## E Aeolian

This example is based on the E Aeolian (E F♯ G A B C D) mode, which has the same notes as the G major scale. Note that the line mainly utilizes intervals of a 5th.

9

Em7

Fingerings: 2 5 4 5 2 | 4 2 4 5 3 2 5 | 4 5 | 4 2 5 4 2

## Emily Remler-Type Riff #1

The late Emily Remler was one of the most talented jazz musicians, and a true master of the instrument. Here is a short line in the style of Emily's use of the D melodic minor scale (D E F G A B C♯).

10

Dm(maj7)

Fingerings: 5 8 7 | 5 6 7 5 | 6 8 5 8 | 7

## C Dorian

This riff comes from the C Dorian (C D E♭ F G A B♭) mode, which has the same notes as the B♭ major scale. Hammer-ons and pull-offs help give the line a legato feel.

11

Cm7

Fingerings: 6 8 5 6 5 7 5 | 7 5 8 6 8 6 8 7 5 | 5 6 5 8 5 8 7 5

## B Harmonic Minor

This example is based on the B harmonic minor scale (B C♯ D E F♯ G A♯). Try this line on C♯m7b5 and F♯7b9 as well.

12

Bm(maj7)

7 10 9 7 6 8 7 9 7 6 7 8 9 10 8 9 10 9 7 9 10 9 7 6 7

## Mentor's Minor Riff

Here is a line played in the style of Norman Brown, one of the most incredible new stars possessing solid technique and a great heart. Years ago, he was also my private teacher. Norman was very patient, warm, and always fun to be with.

13

F♯m7

H H H 9 11 9 11 8 9 11 8 9 11 9 10 9 11 12 11/13 12 13 11 14 12/13 14 sl.

## Jim Hall-Type Riff

Jim Hall is considered to be one of the most important and influential jazz guitarists to have helped shape and develop today's jazz guitar scene. Some of today's masters who have been influenced by him are John Scofield, Pat Metheny, John Abercrombie, and Bill Frisell. Notice how this riff incorporates such articulations as hammer-ons, pull-offs, and slides—all important features of Hall's style.

14

Am7

H  
sl.  
H H H H H  
7 7 9 10 7 9 10 12 10 12 13 10 12 8 10 7 8 10 7 8 10 10 8

H H sl. H H P  
9 10 7 9 10 12 (12) 10 9 10 7 9 7 10 9 7 10 9 7 10 (9)

## DOMINANT - 7TH RIFFS

### G Mixolydian Lick #1

The lick is based on G Mixolydian (G A B C D E F), which has the same notes as the C major scale. I've added some chromatic notes as well.

15

G9

P sl. P  
12 9 10 10 9 12 11 12 10 9 12 10 12 11 10 9 8 10 9 7 8

## Barney Kessel-Type Blues

Here is a bluesy line typical of the super-veteran guitarist Barney Kessel, who mixes chromaticism in a bebop-type phrase.

16

Guitar tablature for measure 16. The top staff shows a melodic line with slurs and grace notes over an F7 chord. The bottom staff shows a bass line with fingerings (10, 11, 12, 13, 13, 13) and slurs. The tab includes a blue guitar icon and a black box containing the number 16.

## Sus4 And Pentatonic

The first three measures of this riff are based on the A pentatonic major scale (A B C# E F#). When played over a B9sus4 chord, the scale tones function as these chord tones: A=b7; B=root; C#=9; E=sus4; F#=5. Taking a given scale and juxtaposing it over a seemingly unrelated chord will produce exotic results, and is a common jazz technique. Try playing a pentatonic major scale or a major triad a whole-step down the next time you encounter a dominant-7sus4 or dominant-11th chords.

17

Guitar tablature for measure 17. The top staff shows a melodic line with grace notes and slurs over a B9sus4 chord. The middle staff shows a bass line with fingerings (9, 12, 10, 11, 9, 11, 12) and slurs. The bottom staff shows a bass line with fingerings (8, 10, 7, 10, 6, 7, 9, 9, 6, 7, 9, 7, 7, 9, 9, 7, 7, 7, 7, 6, .) and slurs. The tab includes a blue guitar icon and a black box containing the number 17.

## Emily Remler-Type Riff #2

Here is a line à la Emily Remler or Pat Martino, based on the E♭ Lydian-Dominant scale (E♭ F G A B♭ C D♭), which has the same notes as the B♭ melodic minor scale. Try this riff over A7 as well, and you will get some altered sounds typical of jazz music.

18

E♭7#11

sl. H P H P

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

7 8 10 11

sl. H

## Another Lydian B7

This is another example of the Lydian-Dominant scale in B (B C♯ D♯ E♯ F♯ G♯ A), which has the same notes as the F♯ melodic minor scale. Here it is over F7#11. Notice the second measure uses *raking* (dragging the pick across the strings in one motion) on the triplet for smoother execution.

19

F7#11

P H

7 7 10 7 10 7 8

8 10 7 9 10 8 10 13 11 12

rake -----

H

## G Mixolydian Lick #2

This is another lick based on G Mixolydian. Note the use of repeated gestures: The idea in the second half of bar 1 is restated almost verbatim in the first half of bar 2, and beginning at bar 2, beat 4, there is a four-bar series where the pitches go up one and down three.

20

Guitar tab for measure 20 of G Mixolydian Lick #2. The tab shows a sixteenth-note pattern starting on the 9th fret of the 6th string. The first two measures feature a repeating pattern of eighth-note pairs with grace notes and slurs. The third measure begins with a descending eighth-note pattern (9-10-9-10) followed by a descending eighth-note pattern (10-9-10-9). The fourth measure starts with a descending eighth-note pattern (10-9-10-9) followed by a descending eighth-note pattern (9-10-9-10).

Guitar tab for measure 21 of G Mixolydian Lick #2. The tab shows a sixteenth-note pattern starting on the 9th fret of the 6th string. The first two measures feature a repeating pattern of eighth-note pairs with grace notes and slurs. The third measure begins with a descending eighth-note pattern (10-9-10-9) followed by a descending eighth-note pattern (9-10-9-10). The fourth measure starts with a descending eighth-note pattern (9-10-9-10) followed by a descending eighth-note pattern (8-9-8-9).

## Diminished Scale Riff

This line comes from the diminished scale, one of the most popular scales to use over dominant-7th chords. Notice that, because of its *plurality*, it can be played over C7**b**9, E**b**7**b**9, G**b**7**b**9, or A7**b**9.

21

C7**b**9 (E**b**7**b**9, G**b**7**b**9, A7**b**9)

Guitar tab for measure 21 of the Diminished Scale Riff. The tab shows a sixteenth-note pattern starting on the 9th fret of the 6th string. The first two measures feature a repeating pattern of eighth-note pairs with grace notes and slurs. The third measure begins with a descending eighth-note pattern (9-8-9-8) followed by a descending eighth-note pattern (8-7-8-7). The fourth measure starts with a descending eighth-note pattern (7-6-5-6) followed by a descending eighth-note pattern (6-5-6-5).

## George Benson-Type Riff

This dominant riff is in the style of the guitarist's guitarist, George Benson, who injects funky, syncopated bursts into smooth, traditionally played lines. His amazing technique is nearly unparalleled, and he has had a prominent influence on countless guitar players during the last 20 years.

22

Guitar tablature for the first measure. The key signature is E major (no sharps or flats). The first two strings are muted (x). The third string has a note at the 7th fret. The fourth string has notes at the 5th and 6th frets. The fifth string has notes at the 5th and 7th frets. The sixth string has notes at the 9th and 7th frets. Slurs are indicated above the strings.

Guitar tablature for the second measure. The key signature changes to B major (one sharp). The first string has a note at the 12th fret. The second string has notes at the 11th and 10th frets. The third string has notes at the 9th, 12th, and 10th frets. The fourth string has notes at the 10th and 11th frets. The fifth string has notes at the 12th, 11th, and 10th frets. The sixth string has notes at the 14th and 12th frets. Slurs and a 'P' (pizzicato) are indicated.

Guitar tablature for the third measure. The key signature changes to A major (two sharps). The first string has notes at the 14th and 12th frets. The second string has notes at the 11th and 10th frets. The third string has notes at the 8th, 9th, and 7th frets. The fourth string has notes at the 9th, 12th, and 11th frets. The fifth string has notes at the 15th, 14th, 12th, and 11th frets. The sixth string has notes at the 12th and 11th frets. Slurs and a 'P' are indicated.

# i i 7 - V 7 - I m a j 7 RIFFS

## ii7-V-I Bebop Progression #1

The ii-V-I progression is probably the most important and utilized progression in jazz. This first example is one of the typical bebop lines reminiscent of the legendary vibraphonist Milt Jackson, because it mixes wide interval skips (bar 1) and chromaticism (bar 2), but is not too far "outside."

23

Musical score for example 23. The top staff shows a treble clef guitar line with chords Dm7, G7b9, and Cmaj7 above it. The bottom staff shows a bass line with fingerings 6, 7, 6, 5, 7, 5, 7. The top staff has grace notes labeled 'P' and harmonic notes labeled 'H'. The bottom staff has fingerings 6, 7, 6, 5, 7, 5, 7.

## ii-V-I Bebop Progression #2

Anyone who studies and plays jazz cannot avoid encountering the father of modern jazz, Charlie Parker, and his music. He has been one of the most important and influential figures in popular music for the last five decades. Here is a line that mixes linear (step-wise) ideas with arpeggios (bars 2 and 3)—one of the countless approaches Parker might apply over ii-V-I.

24

Musical score for example 24. The top staff shows a treble clef guitar line with chords Gm7, C7b9, and Fmaj7 above it. The bottom staff shows a bass line with fingerings 5, 7, 8, 7, 5, 8, 7, 5. The top staff has harmonic notes labeled 'H' and grace notes labeled 'P'. The bottom staff has fingerings 5, 7, 8, 7, 5, 8, 7, 5. A 'rake' technique is indicated in bar 3.

## Altered Tensions

On this line, notice the use of the Emaj9 arpeggio against Bb7, which creates some altered, or "tension" notes (notes that require a resolution, such as the b5, b9, and #5). An altered or "alt." dominant-7th is any dominant-7th chord with a b5, #5, b9, or #9 added—alone or in any combination.

25

Musical score for example 25. The top staff shows a treble clef guitar line with chords Fm9, Bb7alt, and Ebmaj9 above it. The bottom staff shows a bass line with fingerings 8, 9, 8, 8, 10, 11, 10, 8, 7, 6, 9, 8, 7, 8, 9, 7, 6. The top staff has grace notes labeled 'P' and harmonic notes labeled 'H'. The bottom staff has fingerings 8, 9, 8, 8, 10, 11, 10, 8, 7, 6, 9, 8, 7, 8, 9, 7, 6.

## **Joe And ii-V-I**

Here is a line à la virtuoso Joe Pass, showing a sophisticated and complex approach to weaving a 16th-note-based solo, played in double-time.

**26**

Am7                    D7alt                    Gmaj7

Fingerings: 9 8 7 | 11 10 8 9 10 | 10 7 8 9 10 | 10 9 7 10 9 10 | 10 H | 10 H sl.

## **Cannonball-Type Riff**

This example is in the style of another jazz giant, the alto saxophonist Julian "Cannonball" Adderley. Note the use of the A whole-tone scale (A B C# D# F G) over A7, which creates b5 and #5 tensions.

**27**

Em7                    A7alt                    Dmaj7

Fingerings: 9 10 9 | 12 12 10 | 11 13 11 9 | 13 12 11 9 | 10 11 12 11 9 | 12

## **First Waltz**

3/4, or *waltz time*, is almost as important and popular a meter in jazz as 4/4. Here is a line the great French pianist Michel Petrucciani might play over ii-V-I in 3/4, featuring a healthy dose of triplets.

**28**

Bbm7                    Eb7b9                    Abmaj7

Fingerings: 8 6 8 | 5 6 6 8 7 | 6 9 8 7 9 6 5 5 8 5 6 | H

## Catching Up With Pat

This ii-V-I line is in the style of the incredible Pat Martino. This shows Pat's ability to spin seamless, bop-driven 16th notes in a fluid feel. I've included some hammer-ons and pull-offs to catch up with Pat, but you can either try them in different places or delete them altogether to suit your taste.

Sheet music for B<sub>b</sub> major 9th chord. The top staff shows a treble clef, a key signature of one flat, and a B<sub>b</sub> major 9th chord. The bottom staff shows a bass clef, a key signature of one flat, and a B<sub>b</sub> major 9th chord. The music includes dynamic markings (sl., H, P, H) and fingering (8, 7, 7-5, 8, 5, 6, 5, 8, 7, 5, 6, 7, 5, (5)).

# i i m 7 b5 - V 7 - i R I F F S

## Dexter Gordon-Type Progression

This is an example of ii-V-i progression in a minor key, in the style of the great tenor saxophonist Dexter Gordon. The melodic shape, or *contour*, in bar 1 is repeated in bar 2.

30

Dm7 $\flat$ 5      G7 $\flat$ 9      Cm7

P      P

3 4 3  
5 4      3 6 4  
3 4 3  
6 4 5

## Gigi Gryce-Type Riff

Here is a line inspired by the alto saxophonist Gigi Gryce, who was also a great composer, arranger, and bandleader. The frequent use of intervals here (largely 3rds and 4ths) will help prevent your playing from becoming too “linear.”

31

Sheet music for Gigi Gryce-Type Riff, bar 31. The key signature is B-flat major (two flats). The progression is Cm7b5 - F7b9 - Bbm(maj7). The melody consists of eighth-note patterns. The bass line is shown below the staff.

Chords: Cm7b5, F7b9, Bbm(maj7)

Bass line notes (from bottom to top):

10	8	11	10	8	11	10	8	10/11	10	9	10	9	10	10	8	11
----	---	----	----	---	----	----	---	-------	----	---	----	---	----	----	---	----

P

## Bill Evans-Type Riff

It is often said that there are no pianists today who have been able to escape the influence of Bill Evans. His concept of harmony, lyricism, and his trio playing have, in fact, had a strong impact on the entire jazz world as well. Here is a line à la Evans over ii-V-i in E minor that shows some unusual placement of non-chord tones. For example, the B on beat 1, bar 1, is the fourth degree of F#m7b5 and clashes with the b5 (C).

32

Sheet music for Bill Evans-Type Riff, bar 32. The key signature is E minor (no sharps or flats). The progression is F#m7b5 - B7b9 - Em9. The melody is lyrical and features grace notes and slurs. The bass line is shown below the staff.

Chords: F#m7b5, B7b9, Em9

Bass line notes (from bottom to top):

9	7	9	10	9	8	7	8	10	6/7	9	8	7	10	9	8	7	9
---	---	---	----	---	---	---	---	----	-----	---	---	---	----	---	---	---	---

## Harmonic Minor Over ii-V-i #1

The harmonic minor scale (1 2 b3 4 5 b6 7), the best common scale to use over a ii-V-i progression in minor, is the basis of this example. Notice that the octave F#'s in bars 2-3 delimit the line's range.

33

Sheet music for Harmonic Minor Over ii-V-i #1, bar 33. The key signature is A minor (no sharps or flats). The progression is Am7b5 - D7b9 - Gm(maj7). The melody uses the harmonic minor scale. The bass line is shown below the staff.

Chords: Am7b5, D7b9, Gm(maj7)

Bass line notes (from bottom to top):

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

P

sl.

## **Another Waltz**

Here is another ii-V-i in 3/4, this time in A minor. Notice how bar 2 contains both the major 7th and minor 7th (G and G $\sharp$ ) of the key.

## Larry Coryell-Type Riff

Larry Coryell, who helped develop the jazz-rock fusion movement in the '70s, has been one of the most important and influential guitar players of the last two decades. A true master of the instrument, his playing is versatile, often technically complex, yet exciting and beautiful. Here is a simple line Larry might play over minor ii-V-i. Note the unusual collection of rhythms: eighth notes, eighth-note triplets, quarter-note triplets, and a quarter note tied to a triplet eighth note—all in the space of two and a half bars. This lends a lyrical quality to the line.

35

Em7b5                    A7                    Dm11

rake-----4

Fretboard diagram:

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

## Harmonic Minor Over ii-V-i #2

The last example, ii-V-i in D minor, is based on the D harmonic minor scale (D E F G A B $\flat$  C $\sharp$ ) with some chromatic notes.

## **TURNAROUNDS**

## **Joe Diorio-Type Progression In C**

A I-VI-II-V progression can function as a *turnaround* (a short progression that leads back to the tonic chord or beginning of a section), and is one of the most-used progressions in jazz. This first turnaround in the key of C was inspired by one of the greatest guitarists and educators, Joe Diorio.

## Hard-Bop Turnaround

Trumpeter Clifford Brown was one of the hottest hard-beboppers of the '50s. Despite his short recording career, Brown's influence is still being felt almost 40 years after his premature death at age 25. Here is a line for Clifford that features his characteristic 16th-note triplet flourishes. Note that iiim7 often substitutes for a I chord, as in this example.

38

Musical score for Hard-Bop Turnaround example 38. The score consists of two staves. The top staff shows a melodic line with various chords above it: Bm7, E7, Am9, D7, and G9/6. The bottom staff shows a bass line with fingerings like 10-7, 7-9, etc. Triplet markings (H P) are placed above specific notes in the melody staff.

## Bob Berg-Type Turnaround

This example is in the style of tenor saxophonist Bob Berg, who is one of the best jazz musicians today. The line is largely diatonic, except for the chromatic alterations that accommodate the chord tones (E♭ in F7, F♯ in D7).

39

Musical score for Bob Berg-Type Turnaround example 39. The score consists of two staves. The top staff shows a melodic line with chords F7, D7, Gm7, C7, and F9. The bottom staff shows a bass line with slurs and fingerings like 4-3-4-3, 6-4, etc. Slurs (sl.) are placed above specific notes in the bass line.

## Coltrane-Type Turnaround #1

The tenor saxophonist John Coltrane was one of the most innovative and influential jazz figures of the '60s, and it is difficult, if not impossible, to talk about the development of modern jazz without him. The following two examples are based on I-bIII-bVI-bII, one of the many progressions he made popular.

40

Musical score for Coltrane-Type Turnaround #1 example 40. The score consists of two staves. The top staff shows a melodic line with chords F, A♭, D♭6, G♭, and F9. The bottom staff shows a bass line with fingerings like 5-7-5, 6-8, etc. Triplet markings (H) are placed above specific notes in the bass line.

## Coltrane-Type Turnaround #2

41

F7

A♭maj9

D♭maj9

G♭7

F9<sup>6</sup>

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

## Turnaround In C

Here is a line in the key of C. Notice the D♭maj7 arpeggio on the G7 chord. This creates the altered tensions b5 and b9.

42

Cmaj9

A7b9

Dm9

G7b9  
b5

Cmaj7

## Turnaround With Diminished

This is a riff using the diminished scale on both dominant-7th chords, producing some tension notes.

43

Sheet music for example 43 shows a guitar riff over a turnaround. The chords are Ebmaj7, C7b9, Fm7, Bb7#5, and Ebmaj7. The bass line is shown below the staff with note numbers and 'H' and 'P' markings.

## The Last Turnaround

The last example in this section is a typical turnaround outlining each chord arpeggio.

44

Sheet music for example 44 shows a guitar turnaround outlining each chord arpeggio. The chords are F#m7, B7b9, Em7, A7b9, and Dmaj7. The bass line is shown below the staff with note numbers and 'sl.' markings.

# **S O L O S**

## **One For Bird, Miles & Sonny**

This solo is based on one of the most popular and frequently played chord progressions, "Rhythm Changes," culled from George Gershwin's famous song "I Got Rhythm." This example starts with one chorus of melody à la Charlie Parker (using more traditional bebop ideas) and moves on to another chorus of improvised solo, with two of the greatest jazz giants, Miles Davis and Sonny Rollins (whose styles are more angular and harmonically progressive than Parker's), in mind.

**45**

Melody

B♭ Gm7 Cm7 F7♭9 B♭ Gm7 Cm7 F7♭9

B♭ Gm7 Cm7 F7♭9 B♭ Gm7 Cm7 F7 B♭

6 5 8 6 6 8 7 8 7 6 5 7 6 5 6 8 6 5 6

H

D7

G7

H P

P

sl.

C7

F7

F+

H P

P

sl.

B♭ Gm7 Cm7 F7♭9 B♭ Gm7 Cm7 F7♭9

Musical score for B♭, Gm7, Cm7, F7♭9, B♭, Gm7, Cm7, F7♭9. The score consists of two staves. The top staff is for a melodic instrument like a flute or clarinet, and the bottom staff is for a guitar. The guitar part includes fingerings (e.g., 6, 5, 8, 6; 8, 7; 6, 5, 7, 8, 7, 7, 6; 5, 4) and a harmonic indicator (H). The score ends with a "Fine" mark.

Fine

B♭ Gm7 Cm7 F7♭9 B♭ Gm7 Cm7 F7 B♭

Musical score for B♭, Gm7, Cm7, F7♭9, B♭, Gm7, Cm7, F7, B♭. The score consists of two staves. The top staff is for a melodic instrument like a flute or clarinet, and the bottom staff is for a guitar. The guitar part includes fingerings (e.g., 6, 5, 8, 6; 8, 7; 6, 5, 7, 8, 7, 6; 5, 6; 8, 6, 5, 6) and a harmonic indicator (H). The score ends with a "Fine" mark.

Fine

Solo  
B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

Musical score for Solo, B♭, Gm7, Cm7, F7, B♭, Gm7, Cm7, F7. The score consists of two staves. The top staff is for a melodic instrument like a flute or clarinet, and the bottom staff is for a guitar. The guitar part includes fingerings (e.g., 13, 11, 10, 12; 13, 10, 12, 10; 13, 12, 13, 12, 10, 9; 10, 8, 7, 10).

B♭ B♭/D E♭ Ebm7 B♭ Gm7 Cm7 F+

Musical score for B♭, B♭/D, E♭, Ebm7, B♭, Gm7, Cm7, F+. The score consists of two staves. The top staff is for a melodic instrument like a flute or clarinet, and the bottom staff is for a guitar. The guitar part includes fingerings (e.g., 7, 8; 10, 8, 7; 10, 8, 8; 10, 9; 7, 10, 8; 11, 10, 10, 10).

B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7 H H

Musical score for B♭, Gm7, Cm7, F7, B♭, Gm7, Cm7, F7, H, H. The score consists of two staves. The top staff is for a melodic instrument like a flute or clarinet, and the bottom staff is for a guitar. The guitar part includes fingerings (e.g., 12, 10, 10; 10, 13, 12, 11, 10, 13, 12, 13; 13, 10, 12, 13; sl. 10, 13; (13); 11, 10, 11, 8, 10) and harmonic indicators (H).

H

B♭ B♭/D E♭ E♭m7 B♭

D7 G7

C7 F7 F+

B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

B♭ Gm7 Cm7 F7 B♭ Cm7 F7

D.C. (w/repeat) al Fine

## Something Like Wes

Wes Montgomery was one of the finest, most creative, unique, and influential guitar players of the 20th century. Virtually all the guitarists mentioned in this book—including Pat Martino, Emily Remler, Larry Coryell, John Scofield, Pat Metheny, George Benson, Norman Brown, along with many others—have been strongly influenced by him in one way or another. Montgomery's style is characterized by a warm, honest, and hard-driving swing approach. This last piece is for Wes.

46

(♩ = ♩ ♩)  
 Melody  
 F7                      B♭9                      F7                      Cm7                      F7alt

To Coda

B<sub>b</sub>9      F7      F13      A7#5      D7#9

sl.

sl.

11 8

6	6	6	7	6	6	6
5	5	5	5	7	5	5
6	6	6	5	7	5	4
8		8	8	6	5	5

Musical score for piano and guitar. The piano part includes chords Gm7, C7, F7, F13, D7#9, I. Db7, and C7#5. The guitar part features a tablature with fingerings: (8) /11 9 - 9 | 11 11 9 10 8 10 | 6 6 | 6 4 | 6 4 | 6 5 | 4 3 | .

2. D $\flat$ 7 C7 $\begin{smallmatrix} \# \\ 9 \\ \# \\ 5 \end{smallmatrix}$  Solo F7 B $\flat$ 7

F7 Cm7 F7alt B $\flat$ 7

F7 Am7 D7 $\flat$ 9 Gm9

C7alt F7 D7 Gm7 C7alt F7

B $\flat$ 7 F7 Cm7 F7alt

B♭7

F7

8 11  
5 8  
8 10 6 8  
8 11 6 8  
8 10  
5 8  
8 10  
6 7  
4 5  
sl. sl.

Am7 D7 Gm7 C7♭9

12 13 10 12 11 8 7 (10) 11 15 13 17 18 17 14 (14) 12 13 13 12 11  
9 10 7 10 9 12 15 14 15 14 11 11 10 9 8  
8va..... loco sl.

D.C. (no repeat) al Coda

F7 D7 Gm7 C7alt

10 13 11 13 11 9  
10 8 10 8 6 10 8 9 10  
7 10 9 8 6 8 6 7 8

Coda

Gm7

(8) 11 9 9

1.2. Cm7 F7 F13 D7♯9 3. Cm7 F7♯9

11 11 0 10 8 10 9 10 6 5 11 8 : 11 11 9 10 8 10 9 9 8 7 8

# • TABLATURE EXPLANATION/NOTATION LEGEND •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E  
2nd string - B  
3rd string - G  
4th string - D  
5th string - A  
6th string - Low E

5th string, 3rd fret

3

10

9

0

0

1

2

2

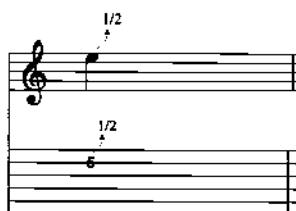
0

2nd string, 10th fret  
and 3rd string, 9th fret  
played together

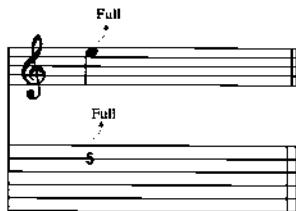
an open E chord

## *Definitions for Special Guitar Notation*

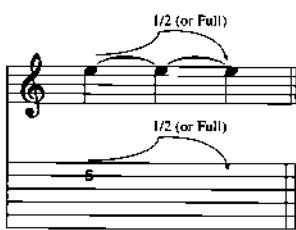
**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



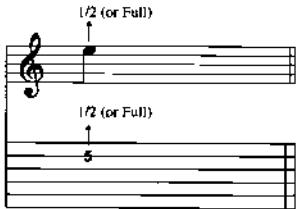
**BEND:** Strike the note and bend up a whole step (two frets).



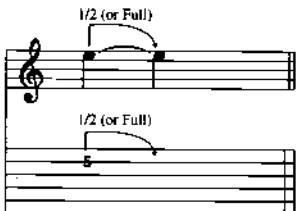
**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



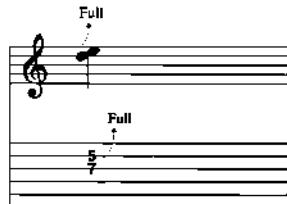
**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



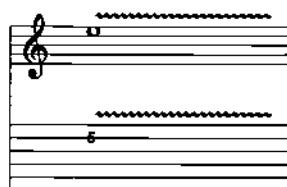
**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step, strike it and release the bend back to the original note.



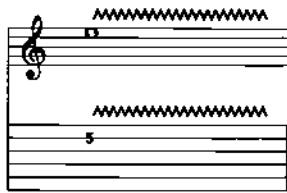
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



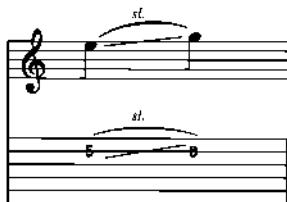
**VIBRATO:** Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



**WIDE OR EXAGGERATED VIBRATO:** Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



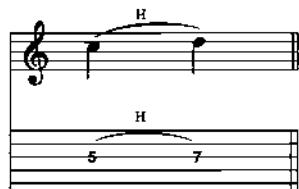
**SLIDE:** Same as above, except the second note is struck.



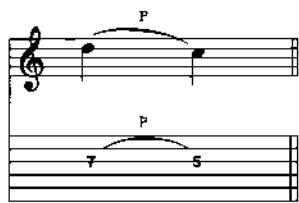
**SLIDE:** Slide up to the note indicated from a few frets below.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



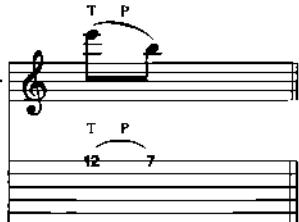
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.

**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.

**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.

**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.

**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.

**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

© 3fr.  
C  
2fr.  
B  
open  
A  
④ 3fr.  
G

## Definitions of Musical Symbols

<b>8va</b>	•Play an octave higher than written	<b>-</b>	•Repeat previous beat (used for quarter or eighth notes)
<b>15va</b>	•Play two octaves higher than written	<b>-</b>	•Repeat previous beat (used for sixteenth notes)
<b>loco</b>	•Play as written	<b>x</b>	•Repeat previous measure
<b>pp (pianissimo)</b>	•Very soft	<b>   :   :  </b>	•Repeat measures between repeat signs
<b>p (piano)</b>	•Soft	<b>   :   :  </b>	•When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
<b>mp (mezzo-piano)</b>	•Moderately soft	<b>D.S. al Coda</b>	•Go back to the sign (%) and play to the measure marked "To Coda," then skip to the section labeled "Coda."
<b>mf (mezzo-forte)</b>	•Moderately loud	<b>D.C. al Fine</b>	•Go back to the beginning of the song and play until the measure marked "Fine" (end).
<b>f (forte)</b>	•Loud		
<b>ff (fortissimo)</b>	•Very Loud		
<b>Accent (accent)</b>	•Accentuate note (play it louder)		
<b>Accent (accent)</b>	•Accentuate note with great intensity		
<b>(staccato)</b>	•Play note short		