GUITAR *signature licks*

THE BEST OF pat martino

A STEP-BY-STEP BREAKDOWN OF THE GUITAR STYLES AND TECHNIQUES OF A MODERN JAZZ LEGEND

BY WOLF MARSHALL

HAL•LEONARD®

GUITAR *signature licks*

THE BEST OF pat martino

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INTRODUCTION

Pat Martino took jazz guitar to a new place. He is one of the most unique and recognized masters of the instrument. Prolific, productive, and uncompromising in his art, Pat has explored every corner of the jazz world. His music in its course has embraced straight-ahead jazz, bebop and swing, jazz-rock fusion, blues, avant-garde and mathematical music, ethnic sounds, and aleatory modernity. Tone, time, technique, touch, and taste are not attributes easily bandied about in the guitar world, but Pat has them all—in truckloads. His sound, phrasing, originality, facility, melodic sense, and rhythmic delivery are legendary—emulated but never equalled. In addition to his guitar abilities Pat is also a gifted composer, arranger, and bandleader. More than a jazz guitarist, he is a complete musician who plays the guitar like none other.

I am privileged to have known Pat Martino as a musician and friend for over twenty-five years and have witnessed the ascendance, tragedies, and triumphs of this remarkable artist first hand. That he lent his support, encouragement, and shared his wit and wisdom in the making of this book is one of the most gratifying experiences of my life. It is my hope that devouring the material in this volume will be one of the most gratifying experiences of yours. Enjoy.

—Wolf Marshall

AUTHOR'S NOTE

To promote a deeper understanding and avoid redundancy in the annotated text, I have incorporated further analysis in the written music. Brackets are used purposefully throughout the book below the TAB staff to outline certain procedures at work. These are noted when different from the chord of the moment, and indicate various harmonic and melodic substitutions and examples of Pat's *minor conversion* approach. Regarding the latter, Pat rarely confines himself to one strict scale and generally enriches his lines with abundant *functional chromaticism*. This occurs in the form of passing tones, neighbor notes, and other embellishing notes outside the scale. The parenthetical abbreviations HM (harmonic minor) and MM (melodic minor, ascending form) and names like hexatonic (six-note scale) and pentatonic (five-note scale) denote minor scales other than diatonic. The blues scale, minor in structure, is also part of Pat's repertory and is cited. Specific uses of chord-based figures, such as diminished and augmented arpeggios, are also noted in the bracketed areas.

DISCOGRAPHY

The titles in this volume came from the following records.

EL HOMBRE—Prestige OJCCD-195-2 (P-7513): "El Hombre"
STRINGS!—Prestige OJCCD-223-2 (P-7547): "Strings"
FOOTPRINTS—32 Jazz 32021: "The Visit," "Road Song"
LIVE!—Muse MCD 5026: "The Great Stream"
CONSCIOUSNESS—Muse MCD 5039: "Along Came Betty"
FIRST LIGHT—32 Jazz 32103: "Nefertiti"
INTERCHANGE—Muse MCD 5529: "Interchange"
THE MAKER—Evidence ECD 22121-2: "Noshufuru"
NIGHTWINGS—Muse MCD 5552: "Nightwings"
STONE BLUE—Blue Note 7243 8 53082 2 2: "Stone Blue"
LIVE AT YOSHI'S—Blue Note 7243 4 99749 2 0: "Oleo," "All Blues," "Blue in Green"

THE RECORDING

Wolf Marshall: guitar
Mike Sandberg: drums, percussion
Rob Whitlock: piano, organ, synthesizer
Bob Magnusson: bass
Roland Coltrane: sax, flute

Produced by Wolf Marshall

Very special thanks to the Gibson USA Custom Division: Mike McGuire and Mike Voltz; Acoustic Image: Rick Jones; and Raezer's Edge: Rich Raezer.
Special appreciation to Dr. Jorg Heuser and www.docheuser.de.
Extra special thanks to Pat Martino for his friendship, participation in this project, and continued musical inspiration.

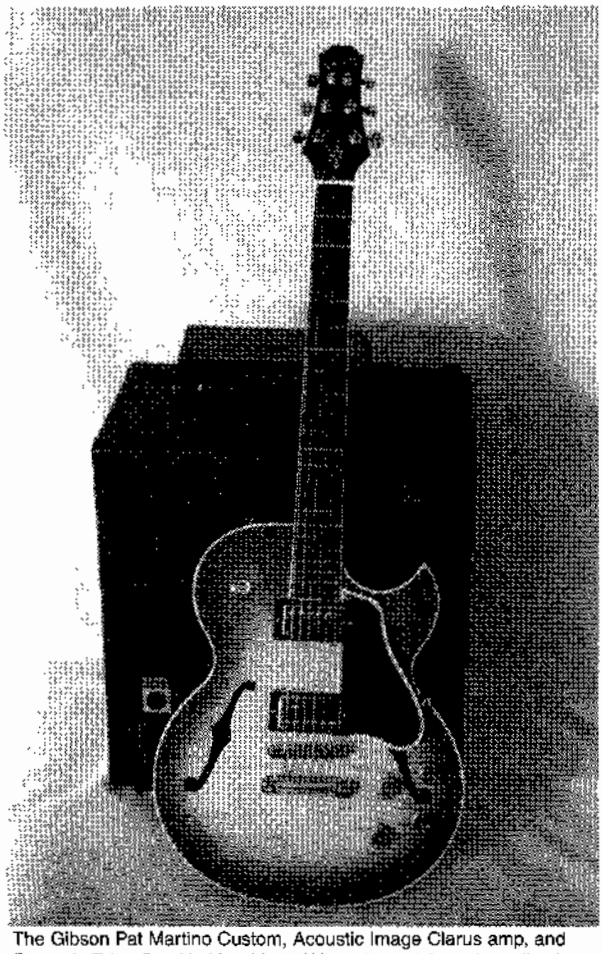
All selections transcribed by Wolf Marshall

For more on jazz guitar and the music in this volume, please visit Wolf Marshall's Guitarland at *www.wolfmarshall.com* on the world wide web.

THE PAT MARTINO SOUND

The Pat Martino sound is unmistakable. Since his earliest recordings, his guitar voice has been distinctive and immediately recognizable. The instruments, however, have changed considerably over the years. Pat began his pro career with a Gibson Les Paul Custom, the "Black Beauty." When it was stolen, he replaced it with a Gibson L5-CES. This is the guitar heard on most mid- to late-1960s Martino tracks. In the early 1970s Pat acquired a custom-made archtop by Sam Koontz. He also used a solid-body Gibson L5-S for fusion playing. Pat played a custom-made Abe Rivera guitar in the 1980s and 1990s. He also began using a black Gibson Les Paul Custom in the 1990s. In 1998 Pat got together with Mike McGuire and the Gibson Custom Shop to create the Pat Martino signature model. This instrument, available in custom and standard versions, represents the marriage of Pat's artistic vision and Gibson's legendary design tradition. The Pat Martino model has a thin, contoured, semi-hollow body with *f*-holes, a stop tailpiece, two '57 Classic humbucking pickups, individual tone and volume controls for each pickup, and a three-position selector switch. The arched top is maple (AAA flamed maple on Custom models) with a mahogany back and neck. The compound-radius fingerboard is ebony and has no marker inlays. The guitar features a special thin-silhouette, straight-pull peghead.

Pat's sound has been described as dark and rich with a percussive bite. This is the product of his deep tone (the neck pickup with the treble attenuated), heavy strings and picks, and a powerful amplifier. He strings his guitar with a polished heavy-gauge set by GHS and uses extra-heavy picks. In the past, Pat plugged into a variety of combo amps: Fender Twin-Reverbs, Acoustic 134s, and Roland JC-120s. These days he favors an Acoustic Image 300-watt Clarus amp and Raezer's Edge Stealth cabinets with 12-inch speakers. I used my Gibson Pat Martino Custom and Clarus amp on every track of the accompanying audio.



The Gibson Pat Martino Custom, Acoustic Image Clarus amp, and Raezer's Edge Stealth 12 cabinet. (All equipment from the collection of the author.)

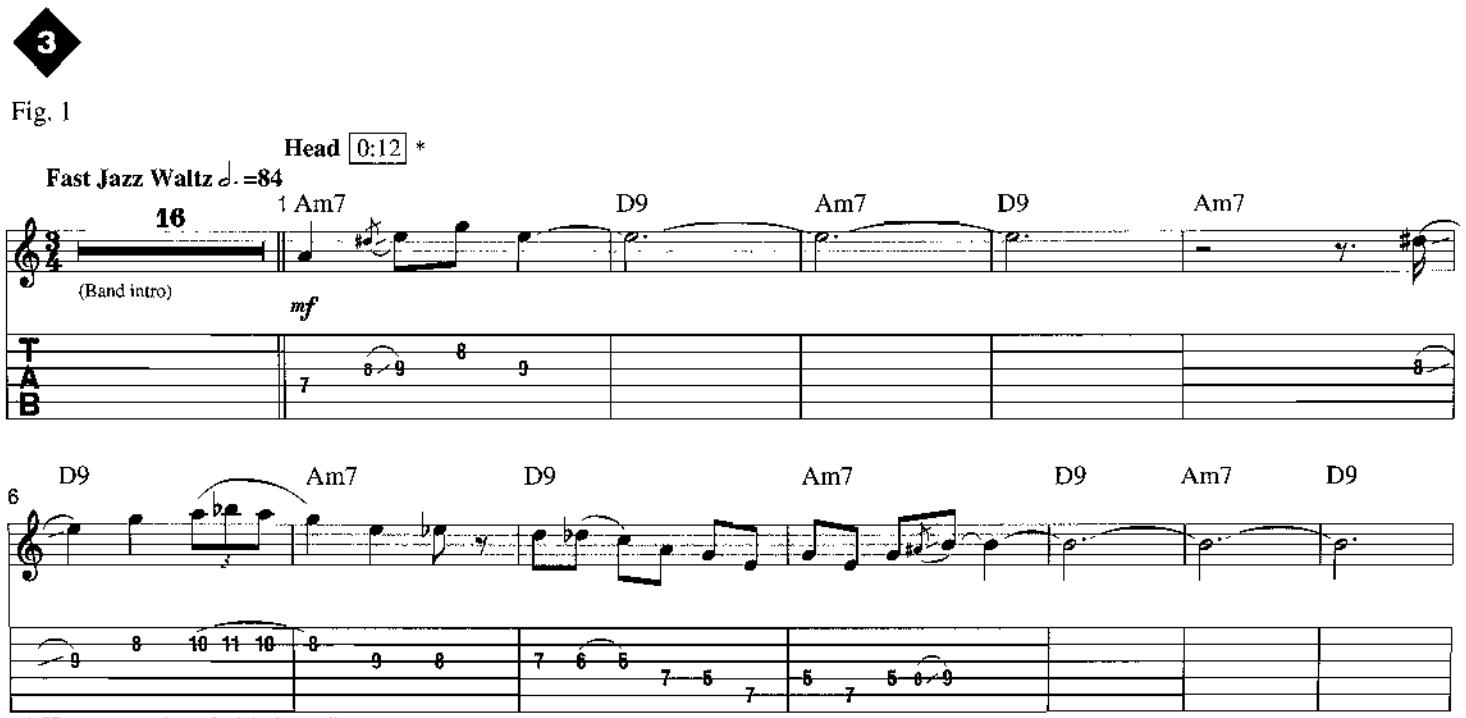
EL HOMBRE
(*El Hombre*, 1967)
By Pat Martino

Figure 1—Head

El Hombre celebrated Pat Martino's musical coming of age and announced the arrival of an exciting new artist. This effort officially marked the beginning of Pat's ascendance as one of jazz guitar's most important players. In his own words, he "became a man" with this Prestige Records date—his first as a leader. The last of the great bop guitarists to emerge from the Wes Montgomery tradition, Pat had spent two thirds of his life woodshedding and the better part of his teenage years in apprenticeship with artists like Willis Jackson, Jack McDuff, Groove Holmes, Jimmy Smith, Sonny Stitt, and Don Patterson. He paid his dues on the rough and tumble East Coast organ circuit, and *El Hombre* is a testimony to those dues paid. On this auspicious date Pat led an organ-based group augmented by flute and Latin percussion. The straight-ahead set showcased his talents as a player and composer and revealed his full mastery of modern jazz at the precocious age of twenty-two.

"El Hombre" is a milestone in the Martino repertory. The claim of the title, translated as "The Man," is verified by the music in no uncertain terms. An original Pat Martino composition, "El Hombre" is a fast but funky jazz waltz with an attractive theme melody and a fiery guitar solo. As befits the soul-jazz genre, connections with blues form and content are unmistakable. "El Hombre" is essentially a large-scale blues in A minor. The two-part head includes the basic forty-measure form in A sections plus an eight-measure interlude (meas. 81–92). Pat plays a bluesy minor melody in unison with the flute in the first statement of the theme, measures 1–40. Pat uses two favorite substitutions in the stop-time breaks of measures 33–36. He superimposes a diminished scale line over B+7 and a similar F Dorian line over E7♯9.

In the second statement, measures 41–80, Pat plays the theme melody in C minor (a minor 3rd higher). The procedure produces a modernistic parallel harmony and generates a dissonance with diminished connotations—a Martino trademark. This section is a prime example of Pat's manipulation of minor modes through symmetrical relationships on the guitar. He would use the concept of moving minor melodies up a minor 3rd, and beyond, in many future improvisations (as in the "Oleo" solo in this volume).



* CD counter numbers of original recording.

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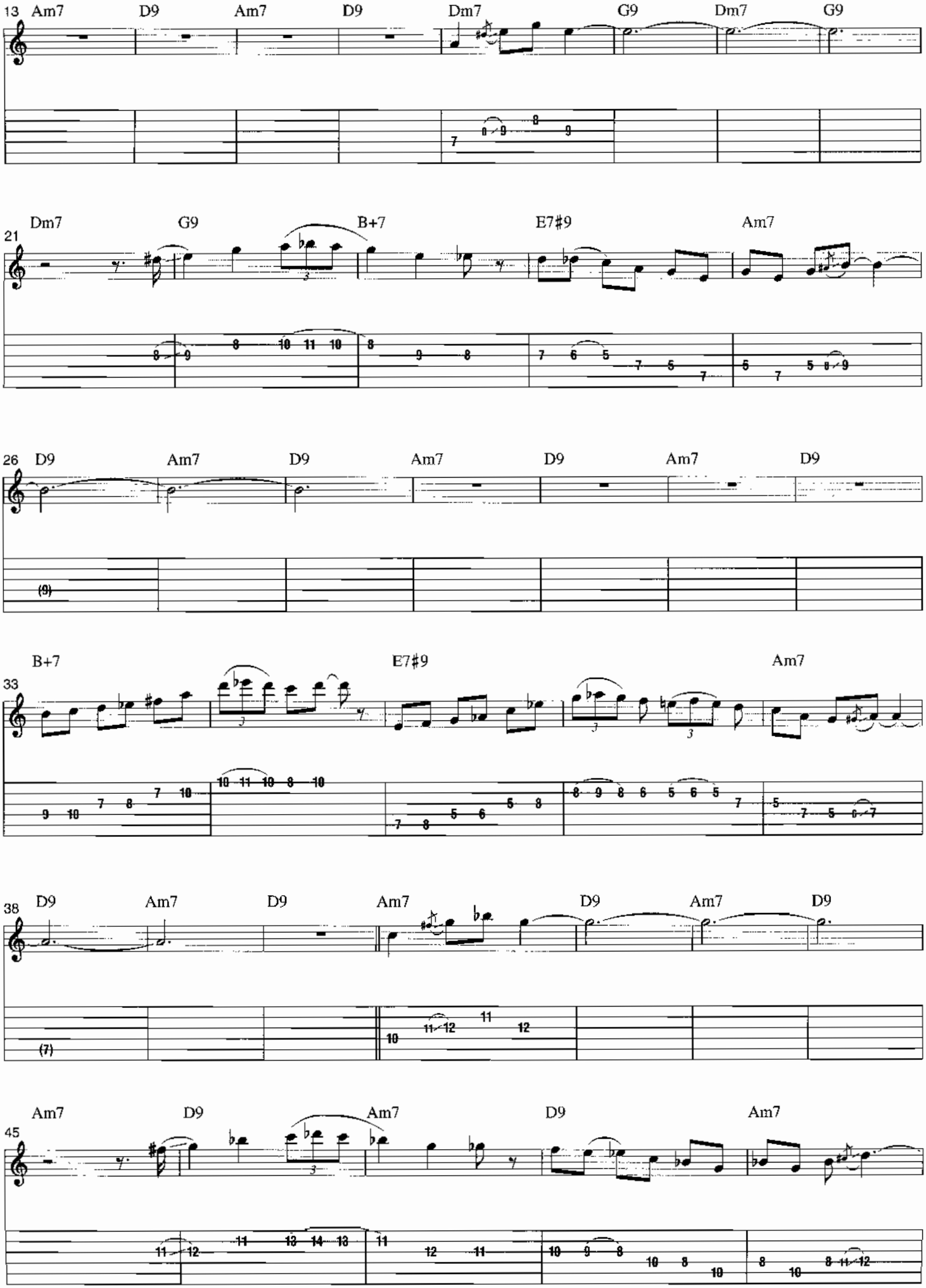

13 Am7 D9 Am7 D9 Dm7 G9 Dm7 G9
21 Dm7 G9 B+7 E7#9 Am7
26 D9 Am7 D9 Am7 D9 Am7 D9
33 B+7 E7#9 Am7
38 D9 Am7 D9 Am7 D9 Am7 D9
45 Am7 D9 Am7 D9 Am7

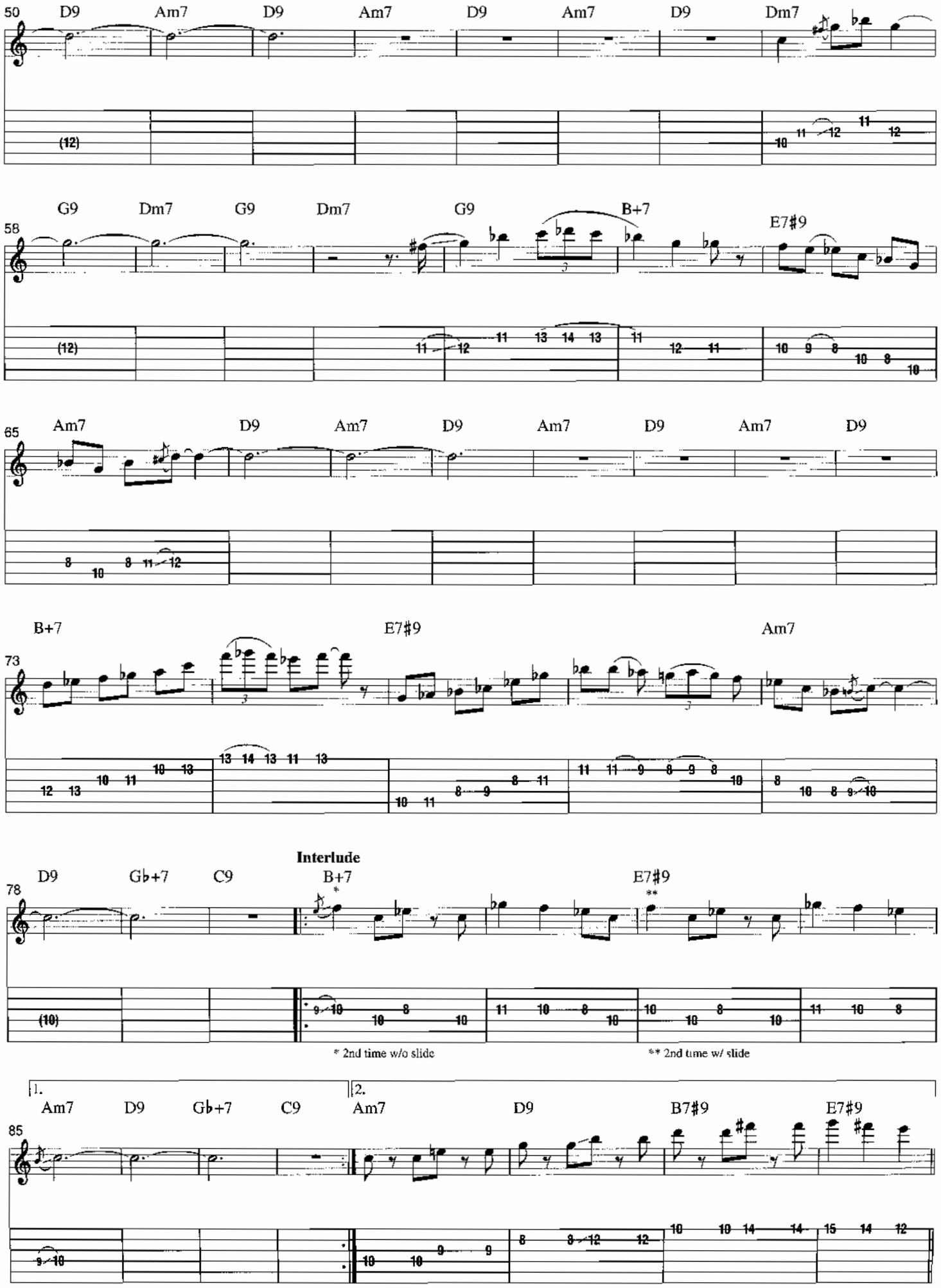

50
D9 Am7 D9 Am7 D9 Am7 D9 Dm7
58
G9 Dm7 G9 Dm7 G9 B+7 E7#9
65
Am7 D9 Am7 D9 Am7 D9 Am7 D9
73
B+7 E7#9 Am7
Interlude
78
D9 G♭+7 C9 B+7 E7#9
* 2nd time w/o slide
** 2nd time w/ slide
85
1.
Am7 D9 G♭+7 C9
2.
Am7 D9 B7#9 E7#9

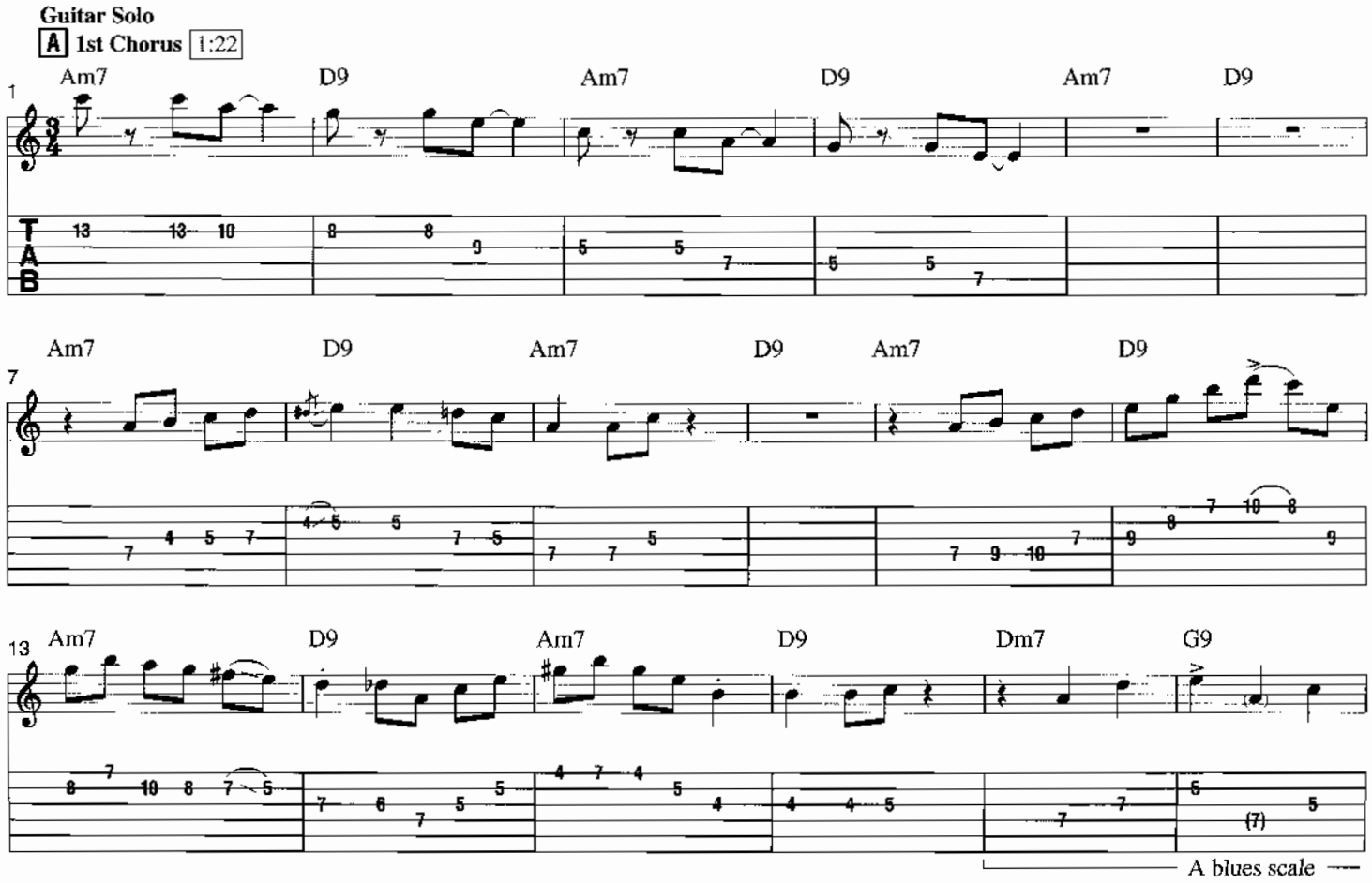
Figure 2—Solo

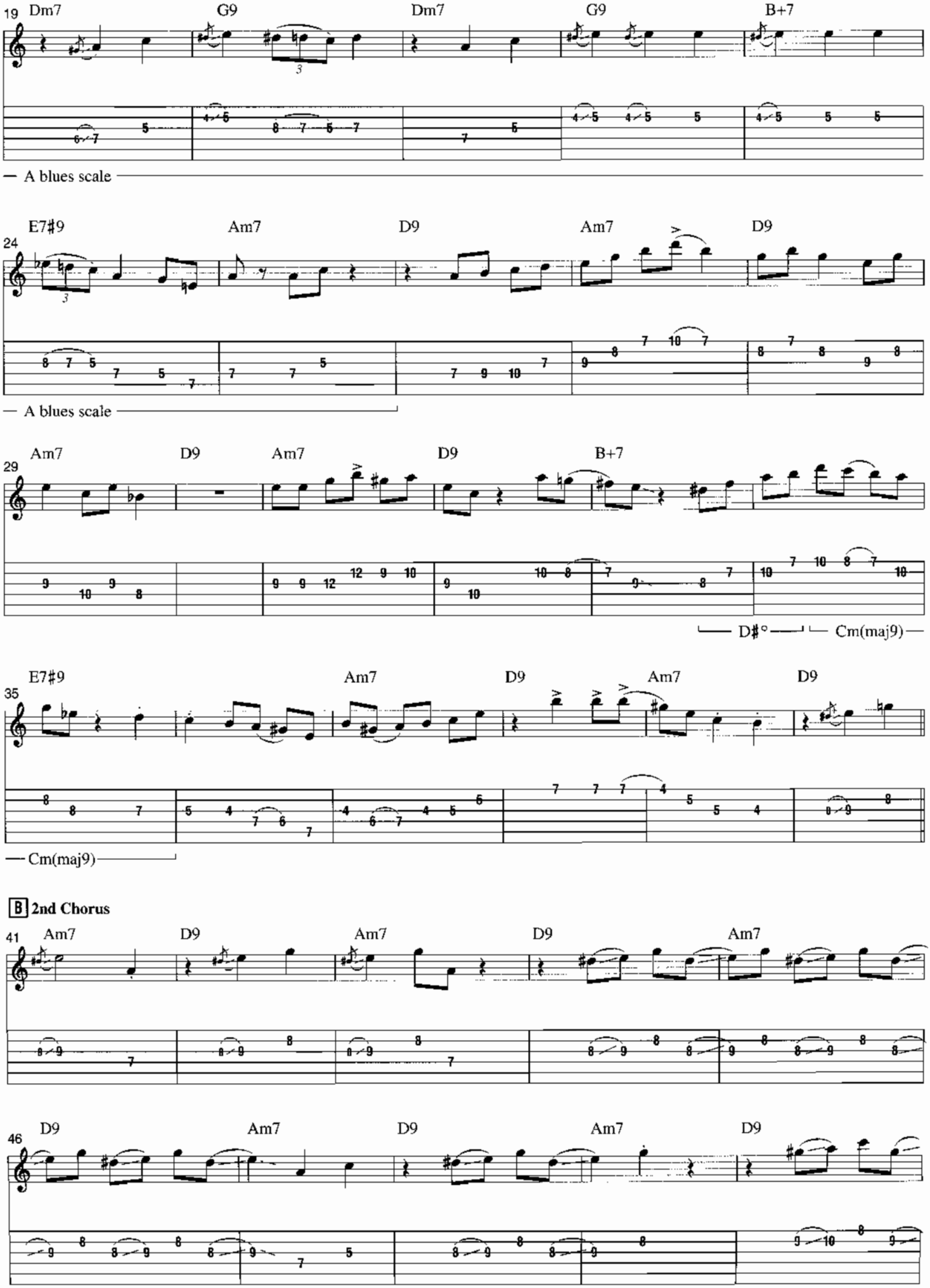
Renowned as an eloquent soloist with a gift for extended improvisation, Pat had already forged his own distinctive approach at an early stage in his career. While it is historically pertinent to mention the influence of certain musicians like Johnny Smith, Wes Montgomery, John Coltrane, and Sonny Stitt, by 1967 such references are largely anecdotal. Pat was now an original, and his solos conveyed a sound and feeling all his own. Boasting a rich, woody tone, Pat employed a horn-inspired conception in creating his fluent melody lines. He delivered these lines with a powerful pick attack, precise articulation, unerring time, and a soulful sense of swing. "El Hombre" is a case in point.

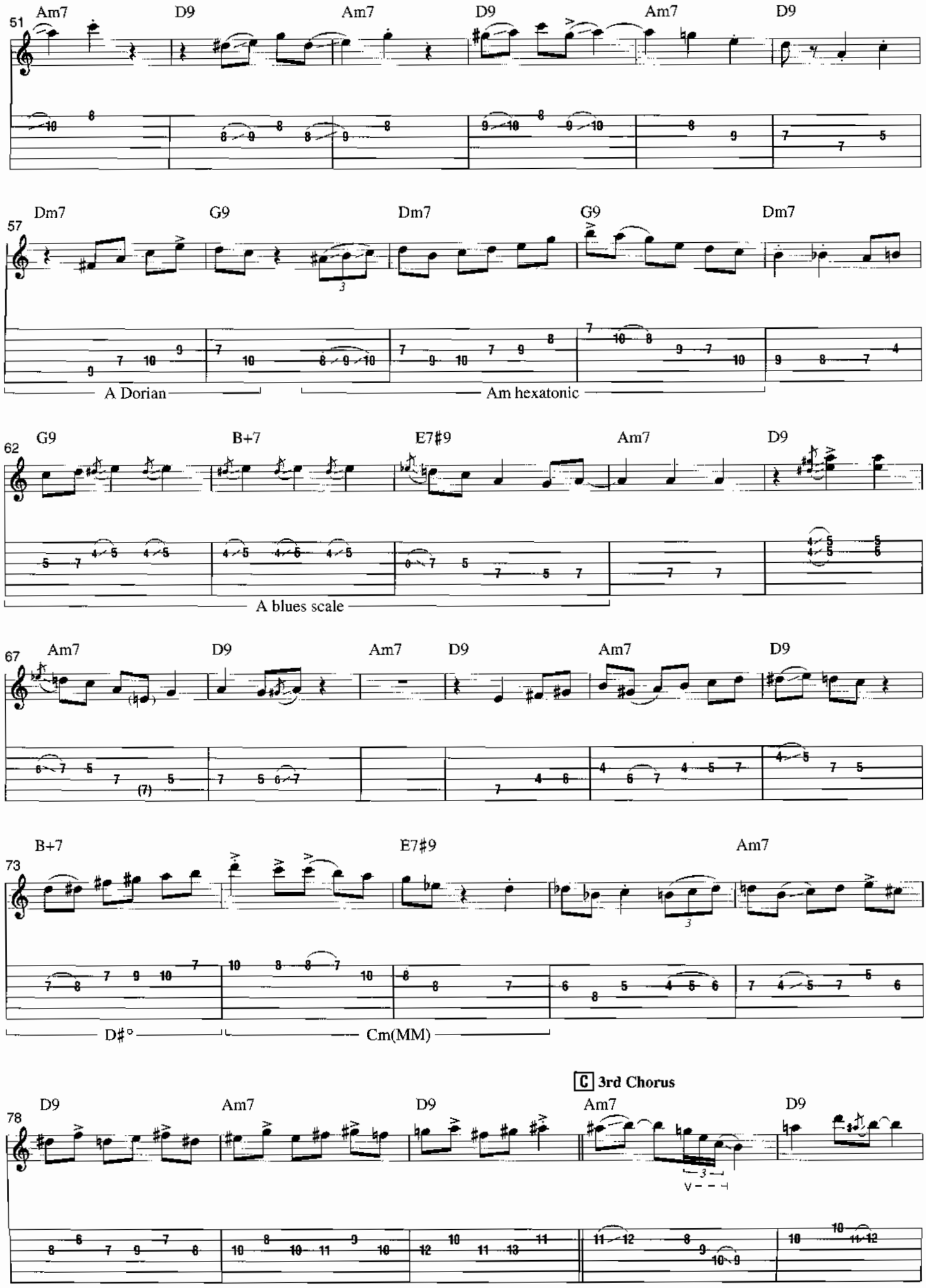
Pat's soaring solo is a highlight of his early years. Speaking in the hard-bop language, he creates a memorable statement through four choruses of the A section's forty-measure form. The complex minor-based lines which distinguish Pat's single-note playing are ubiquitous. These contain a mixture of minor modes: primarily the Dorian mode, minor pentatonic, blues, and melodic minor scales in A. An interesting digression is found in the B7–E7 cadences of each chorus. Here Pat consistently uses C minor lines, derived from the melodic minor scale (ascending form), and Cm(maj9) arpeggios as *diminished/whole tone substitutions* for the dominant chords. This sound is characteristic of his mid-1960s bop improvisation.

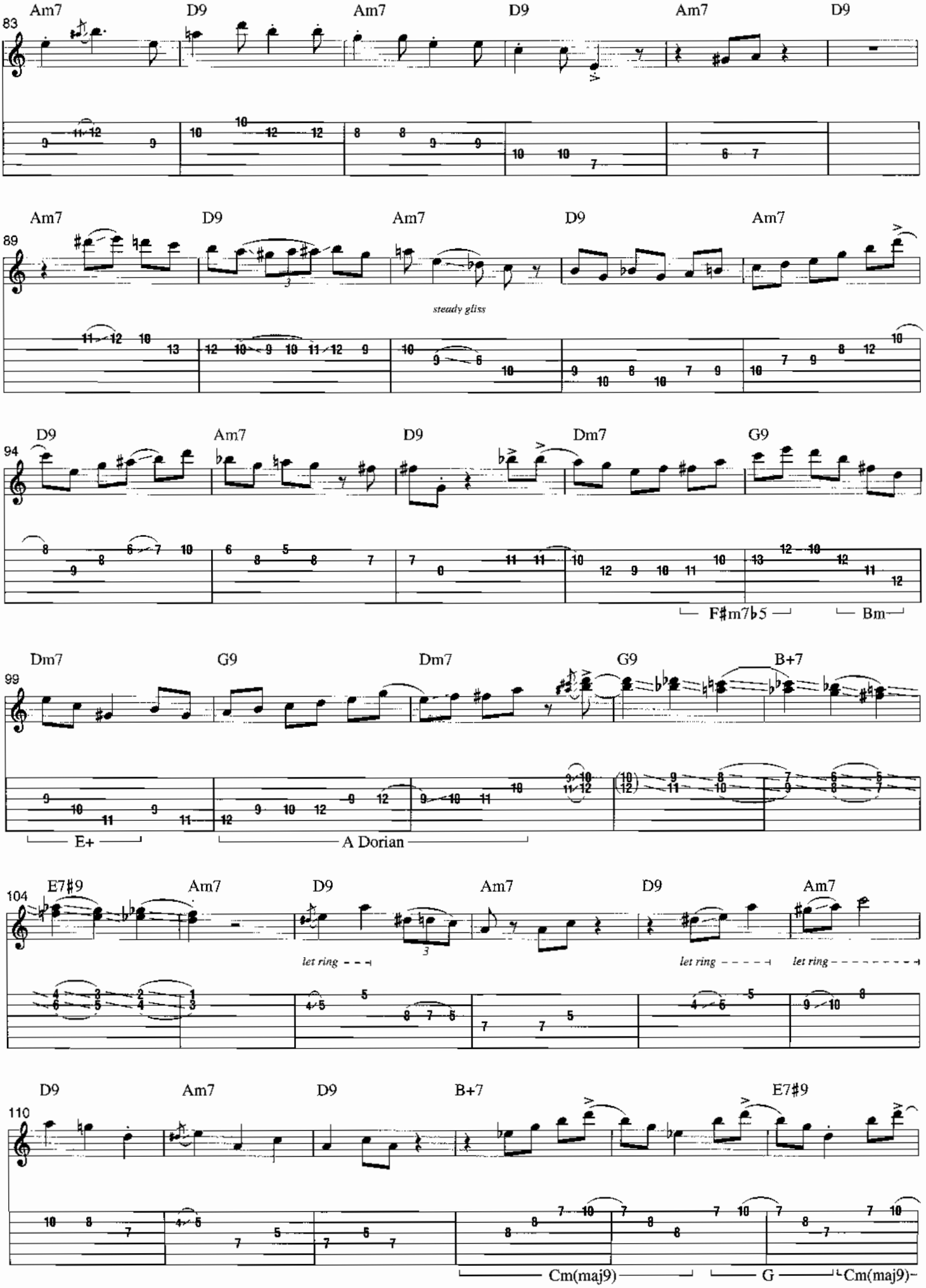
Pat develops funky blues-based riffs in measures 17–25 and 40–56. Intriguing syncopations and rhythmic displacements occur in measures 44–46, 82–86, 101–105, 121–122, and 145–146. The rising chromatic figure in measures 76–80 is a favorite Martino motive of this period, as is the particular rhythmically-charged bop pattern in measures 38–39, and its variants in 74–75, 155, and 157–158. Repeated figures in 113–120, 123–126, and 131–136 produce an irresistible urgency and drive the solo to a climax in the final chorus. The sense of form and coherence in Pat's improvisations are hallmarks of his style. In "El Hombre" he builds to a peak in measures 121–147, playing in the highest register and using the greatest riff activity to bring his solo to a dramatic high point.

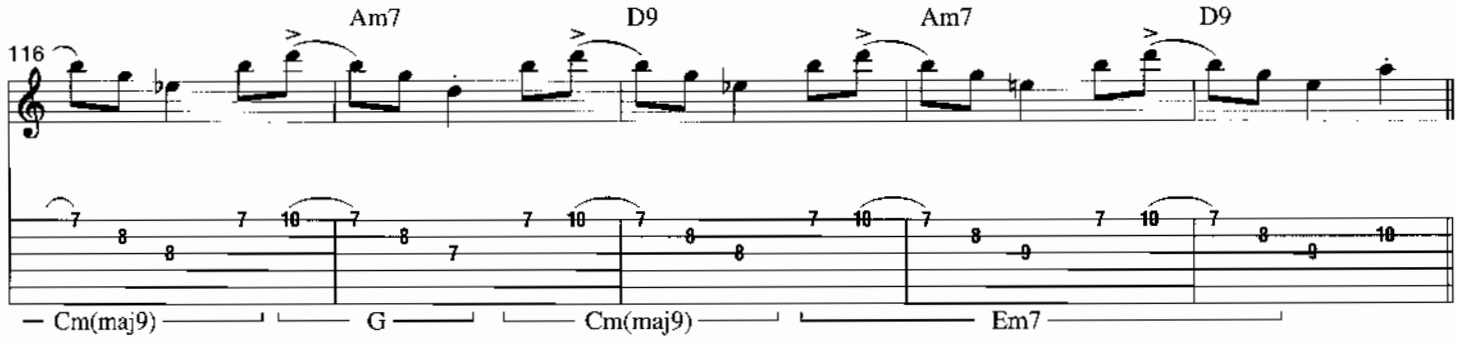
Fig. 2



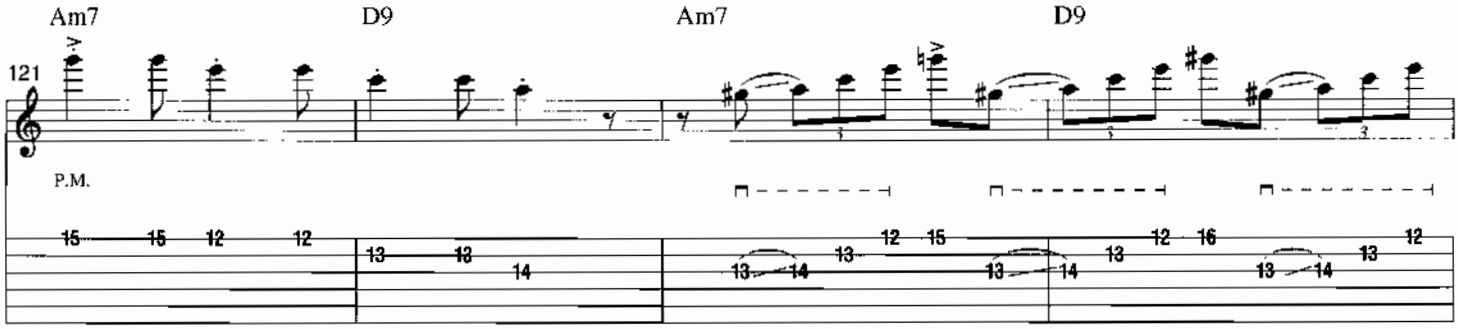

19
Dm7
G9
Dm7
G9
B+7
A blues scale
24
E7#9
Am7
D9
Am7
D9
A blues scale
29
Am7
D9
Am7
D9
B+7
D#°
Cm(maj9)
35
E7#9
Am7
D9
Am7
D9
Cm(maj9)
B 2nd Chorus
41
Am7
D9
Am7
D9
Am7
46
D9
Am7
D9
Am7
D9

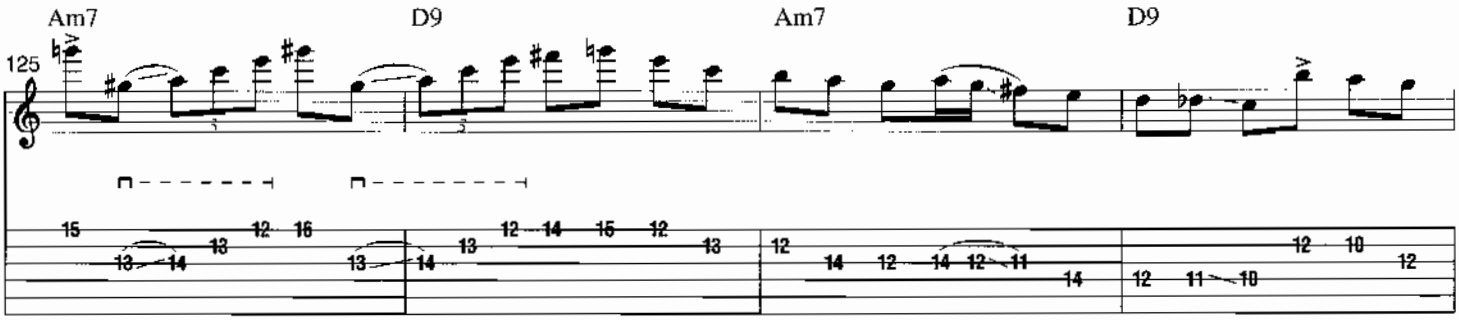

51
Am7
D9
Am7
D9
Am7
D9
57
Dm7
G9
Dm7
G9
Dm7
A Dorian
Am hexatonic
62
G9
B+7
E7#9
Am7
D9
A blues scale
67
Am7
D9
Am7
D9
Am7
D9
73
B+7
E7#9
Am7
D#°
Cm(MM)
C 3rd Chorus
78
D9
Am7
D9
Am7
D9

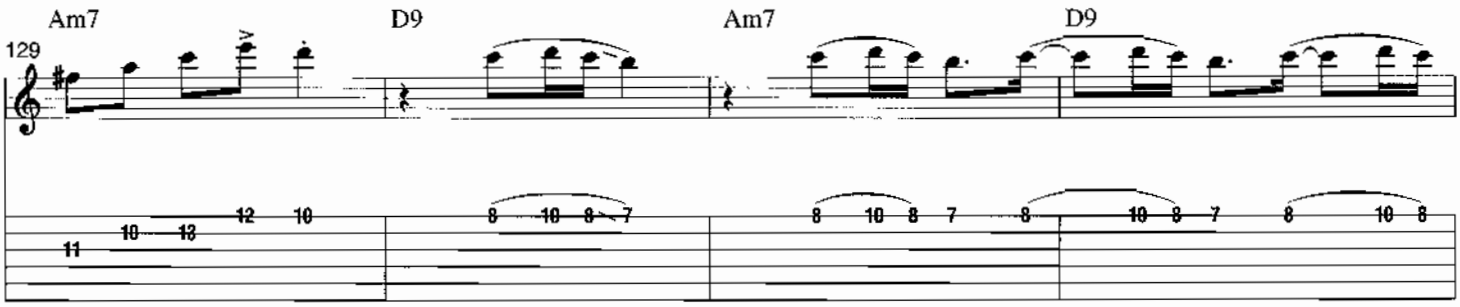

83
Am7
D9
Am7
D9
Am7
D9
89
Am7
D9
Am7
D9
Am7
steady gliss
94
D9
Am7
D9
Dm7
G9
F#m7b5
Bm
99
Dm7
G9
Dm7
G9
B+7
E+
A Dorian
104
E7#9
Am7
D9
Am7
D9
Am7
let ring
let ring
let ring
110
D9
Am7
D9
B+7
E7#9
Cm(maj9)
G
Cm(maj9)

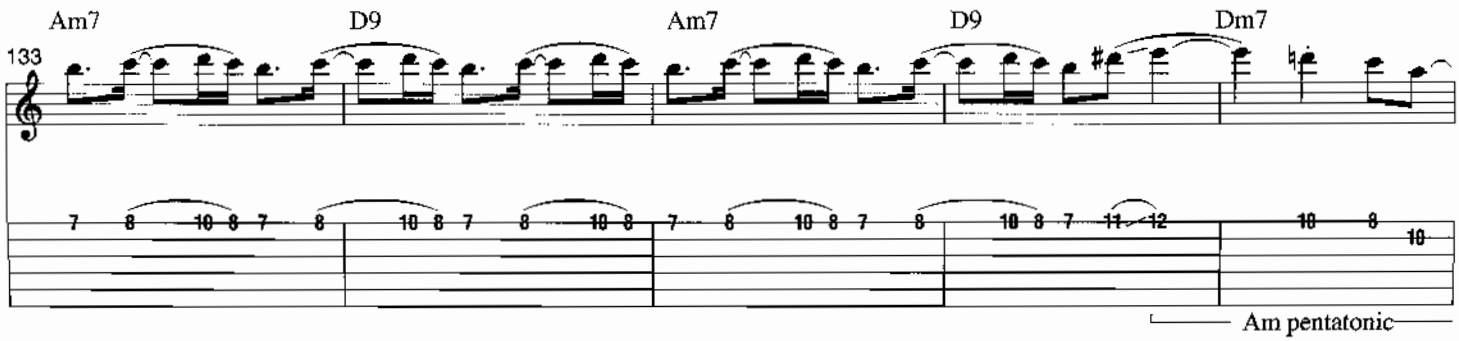

116
Am7
D9
Am7
D9
Cm(maj9)
G
Cm(maj9)
Em7

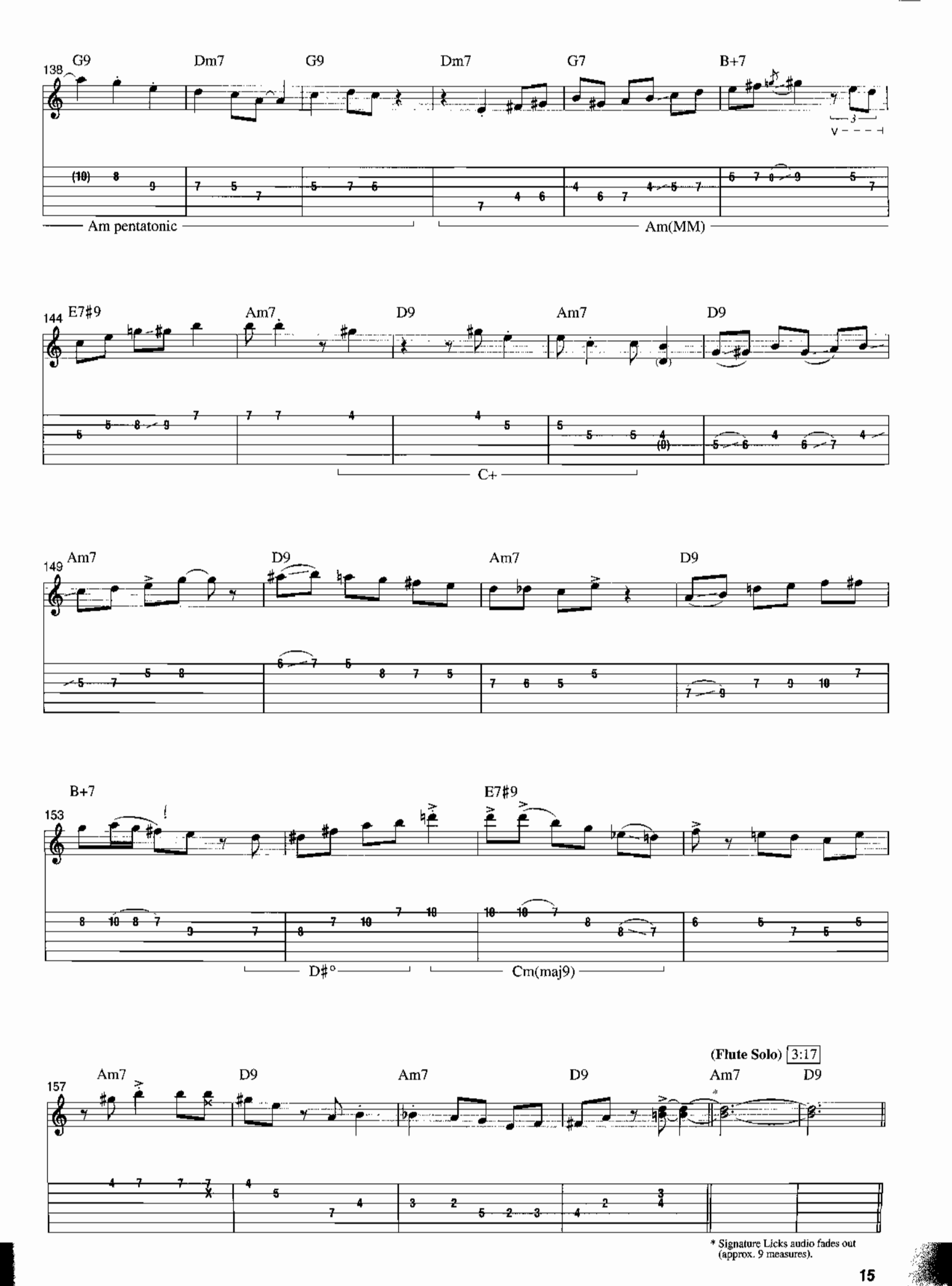
D 4th Chorus


121
Am7
D9
Am7
D9
P.M.


125
Am7
D9
Am7
D9


129
Am7
D9
Am7
D9


133
Am7
D9
Am7
D9
Dm7
Am pentatonic



* Signature Licks audio fades out (approx. 9 measures).

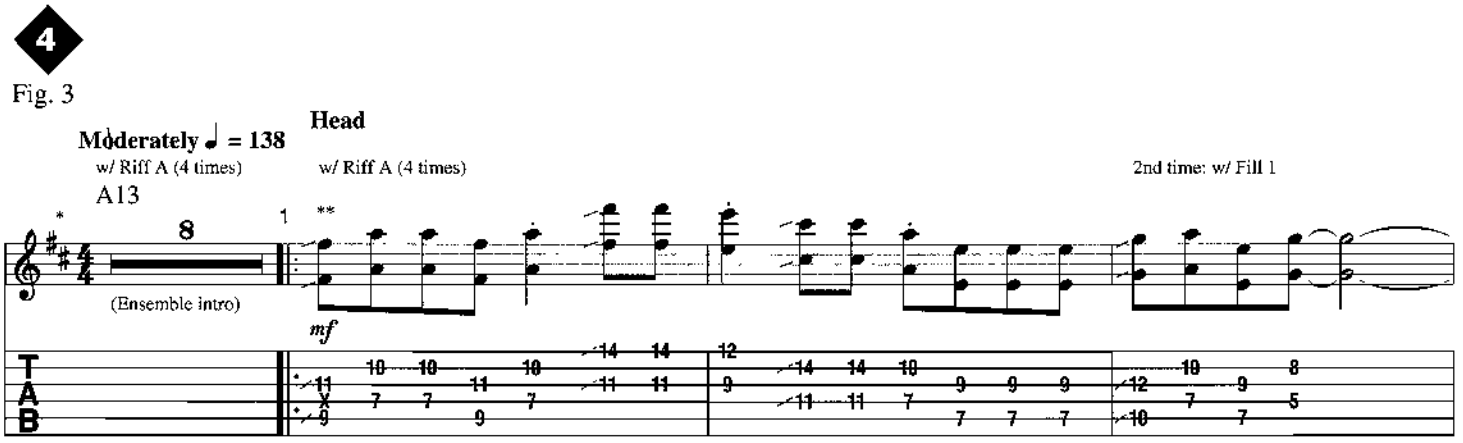
STRINGS
(*Strings!*, 1967)
By Pat Martino

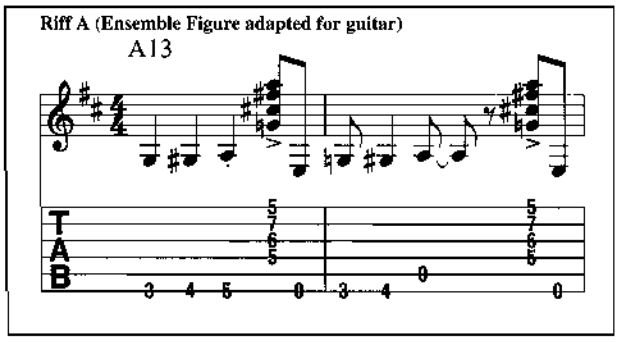
Figure 3—Head

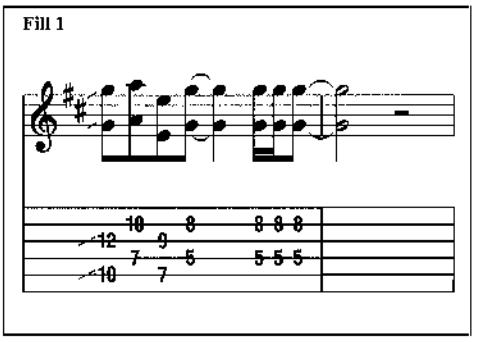
Strings!, Pat Martino's sophomore effort for Prestige, cemented his reputation in the jazz world. After its release, Pat found himself in all the important polls alongside legends like Kenny Burrell and Jim Hall. *Strings* was his last "traditional jazz" record as a leader for Prestige. Subsequent Martino albums explored Eastern and other ethnic sounds, avant-garde and free jazz, mathematical music, multiple-guitar textures, and electrified jazz-rock fusion. *Strings* found Pat playing a straight-ahead hard-bop program, this time fronting a quintet with piano, string bass, drums, and guest wind player Joe Farrel.

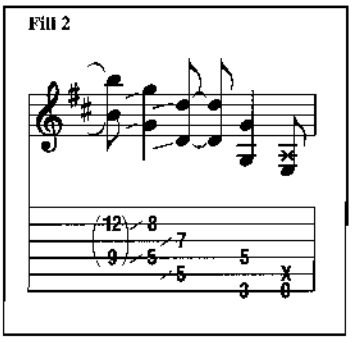
"Strings" is the album's opening track. A Martino original which blends Latin, bop, blues, and modal jazz, it is a rhythmic riff-based tune with few chord changes. The influence of Wes Montgomery is discernible—particularly in the octave playing throughout—but Pat recently revealed that the piece was dedicated to another early hero, saxophonist Sonny Stitt, who was nicknamed "String."

"Strings" begins with a driving two-measure ensemble figure (Riff A) that becomes the tune's leitmotif. Latin percussion adds much to the Afro-Cuban feel of the music and the danceable party atmosphere of the track. The head is a forty-eight-measure structure, essentially an elongated blues form, and features a lighthearted, folkish melody played in unison by Pat and Joe (on flute). Here the changes are deceptively simple, using only the I, IV, and V chords in A. Stop-time breaks in measures 9–15 provide an attractive rhythmic contrast, and a solid four-to-the-bar groove dominates 17–20 on the E7♯9 (V chord). Pat plays the entire theme melody in octaves punctuated only by an occasional jabbing chord figure.









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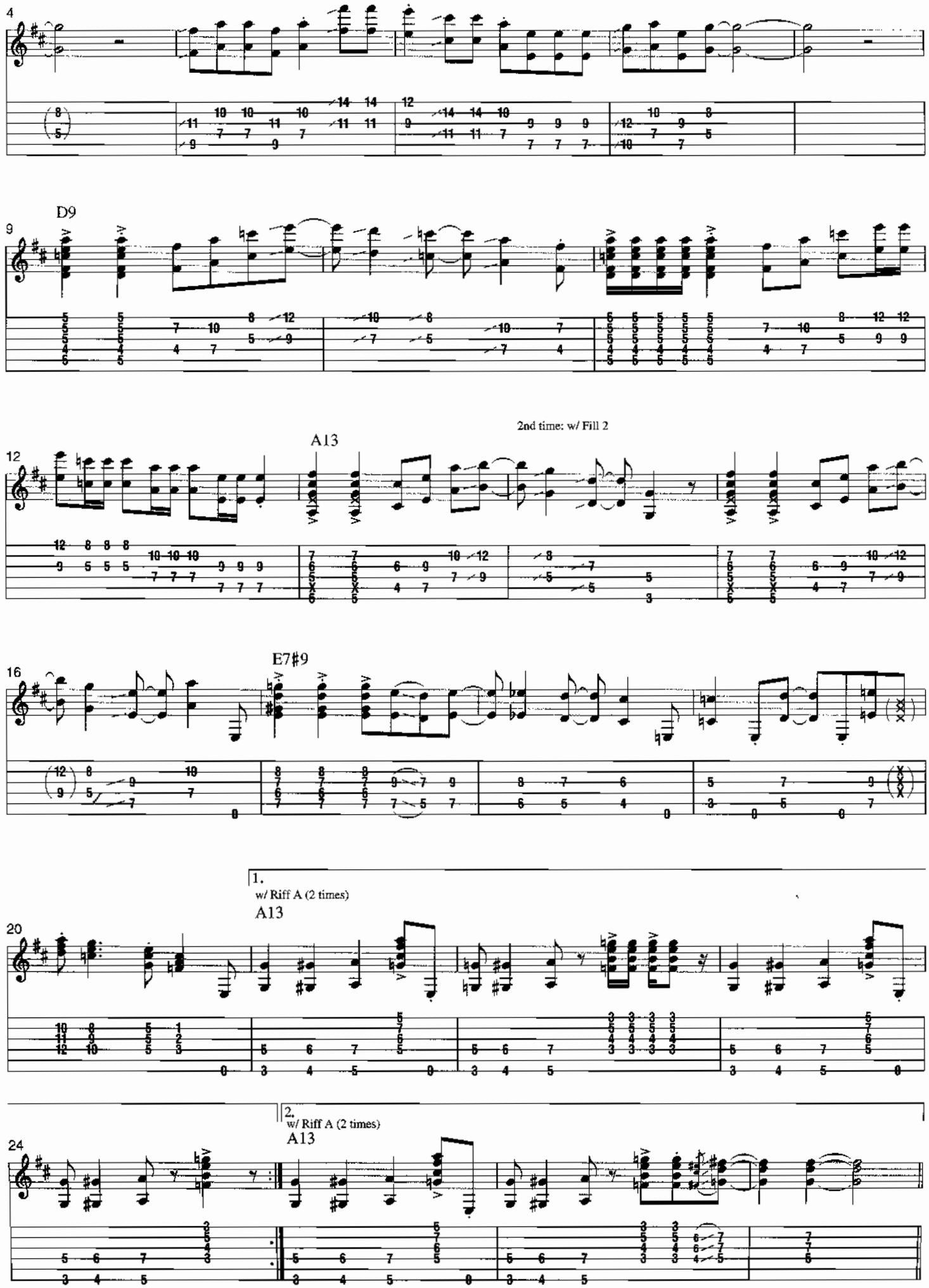

4
D9
9
A13
2nd time: w/ Fill 2
12
E7#9
16
1.
w/ Riff A (2 times)
A13
20
2.
w/ Riff A (2 times)
A13
24

Figure 4—Solo

All great soloists in jazz—Charlie Parker, Art Tatum, and John Coltrane come to mind immediately—work from formulas. Hardly a pejorative, formulaic improvisation is the most common kind of improvisation and a necessary procedure in the jazz genre, spanning all styles. In formulaic improvisation, musicians create music from a repertory of formulas, their signature licks, which are used repeatedly in a number of ways. This involves an artful weaving of formulas into varied, ever-changing, and continuous lines. That said, Pat Martino is a formulaic improviser in the highest sense of the term, and the "Strings" solo provides an ideal setting to study his numerous variations.

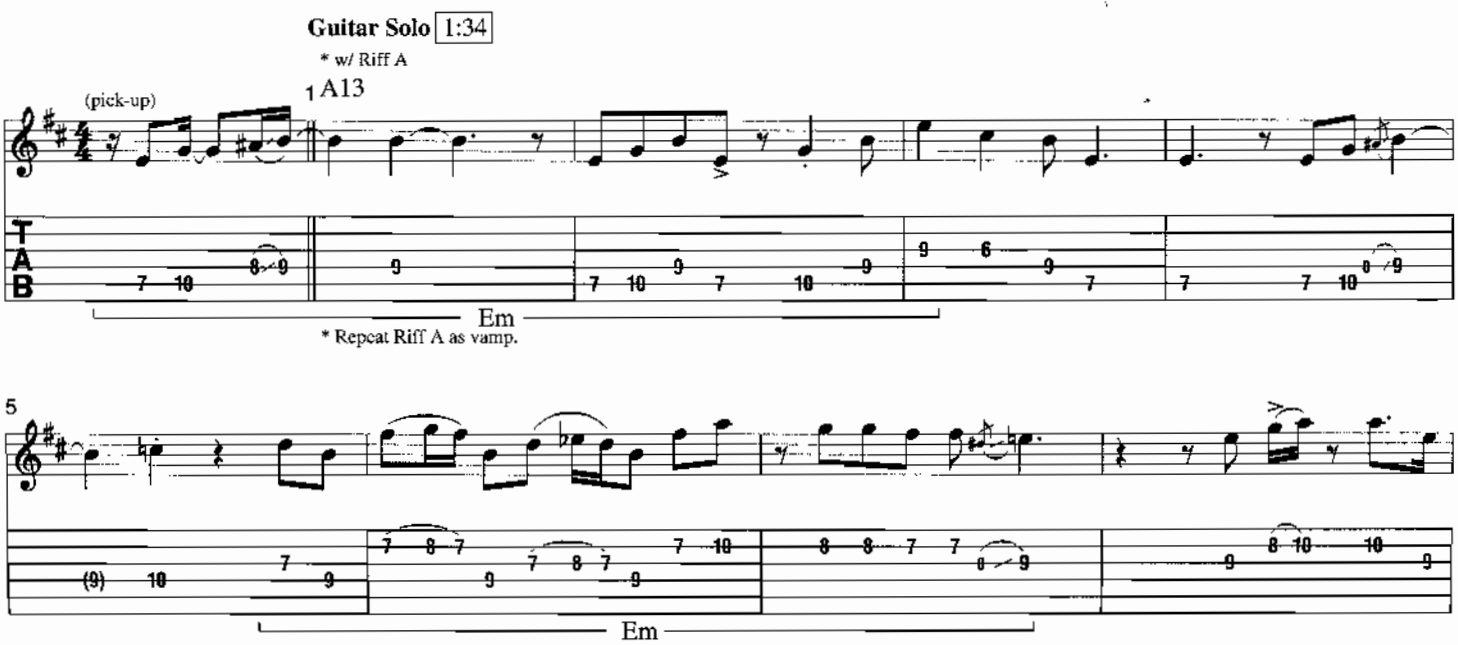
The solo takes place over a vamp of the main riff. The overall effect is modal, with an A7 chord defining the Mixolydian tonal center. From his opening phrase Pat responds with minor sounds, which are at the core of his approach. Most of his longer phrases are derived from E minor, generally the Dorian mode, a primary substitution for A dominant in the hard-bop language.

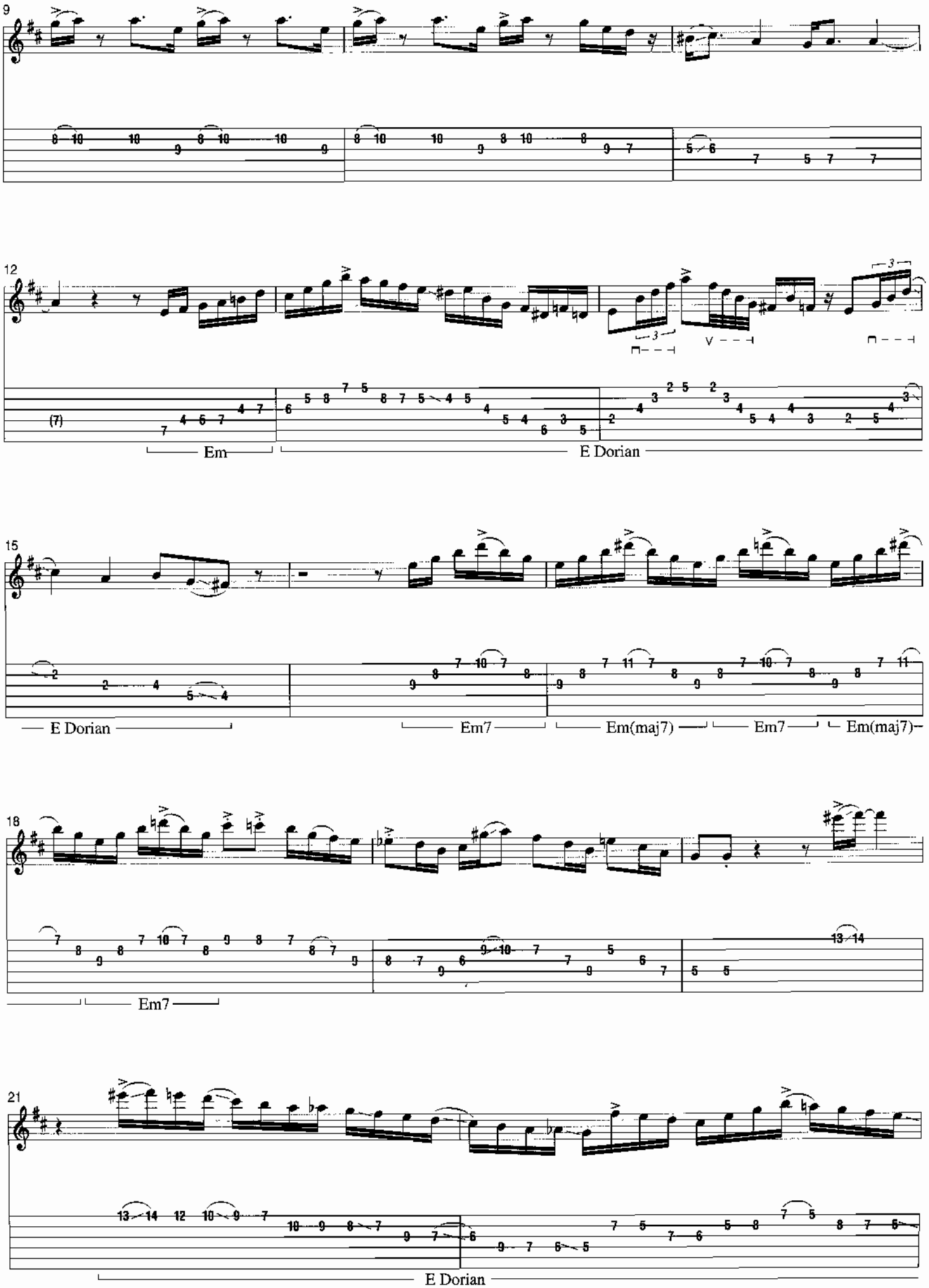
Pat's long bop lines display his total command of the fingerboard. The lengthy and intricate position-changing phrases in measures 21–25 and 52–58 are definitive examples. These characteristic E minor lines are replete with important functional chromatic passing tones, neighbor notes, and leading tones, like D♯, F, A♭, and C. Most of Pat's lines are articulated with his motoric alternate picking style. A notable exception is the *sweep picking* used in measures 14, 23–24, and 56 to articulate quick horn-like arpeggio flurries. This technique has remained a staple of his style. Complementing Pat's complex bop lines are bluesy melodies which convey a simpler side of his music. Cases in point are the major-blues licks in measures 8–11, 28–31, 32–34, and 35–36.

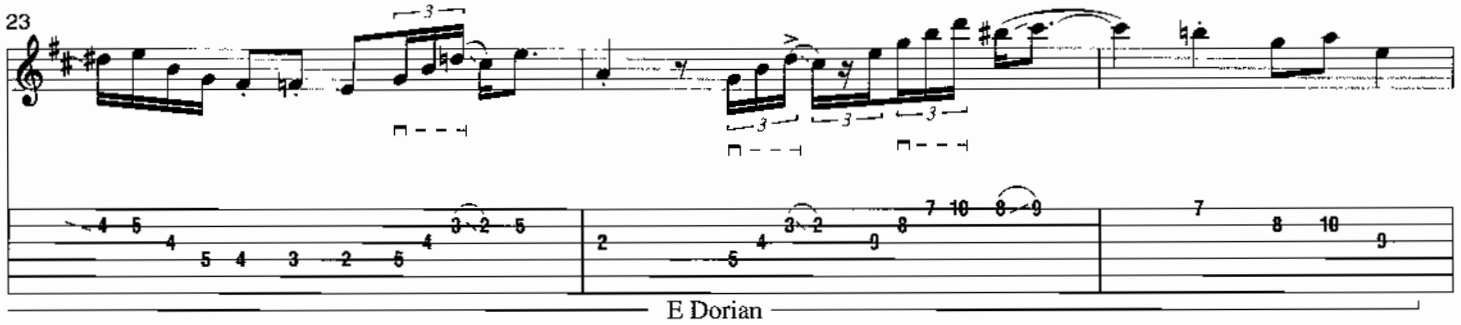
The ostinatos in measures 26–27 and 41–48, in A minor and E minor respectively, are motivically related patterns. These particular riffs were staples of Pat's 1960s repertory. The sixteenth-note riffs are subdivided in three-note groups and through repetition produce a three-against-four *shifted rhythm* effect—essentially a series of hemiolas. This rhythmic practice has continued to be a frequently-used tactic in Pat's improvisations. Another notable riff of the period is the chord-outlining riff figure in measures 16–18. As Pat's ever-broadening lexicon of ideas grew, he created newer and bolder future statements in improvisation. What has remained constant is the strong rhythmic delivery, unfettered fluidity, and complexity of his ideas.

Pat completes his solo with a shorter section in octaves. This is a clearly Wes-inspired interlude with an emphasis on rhythmically-charged pentatonic melodies and chord-outlining figures. Pat generally plays octaves with his pick turned 180 degrees, using the round end as the attacking edge to soften and broaden the tone.

Fig. 4




9
12
Em
E Dorian
15
E Dorian
Em7
Em(maj7)
Em7
Em(maj7)
18
Em7
21
E Dorian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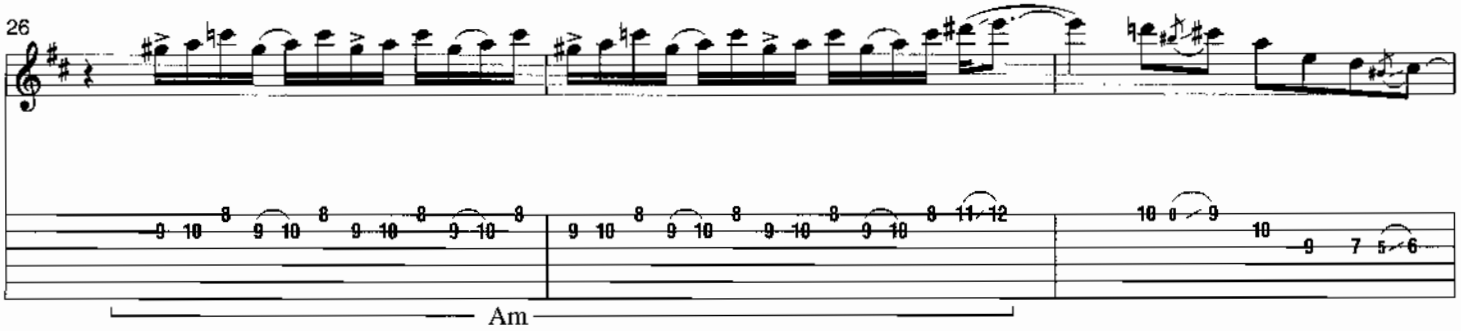
E Dorian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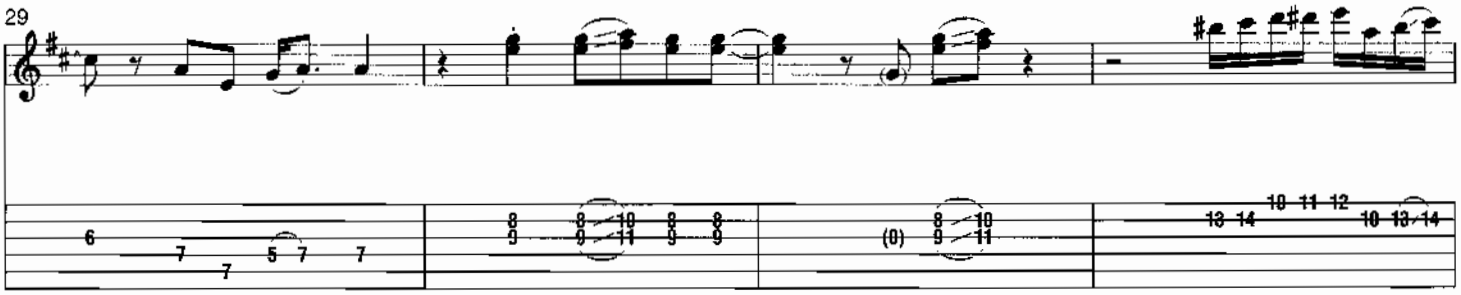
Am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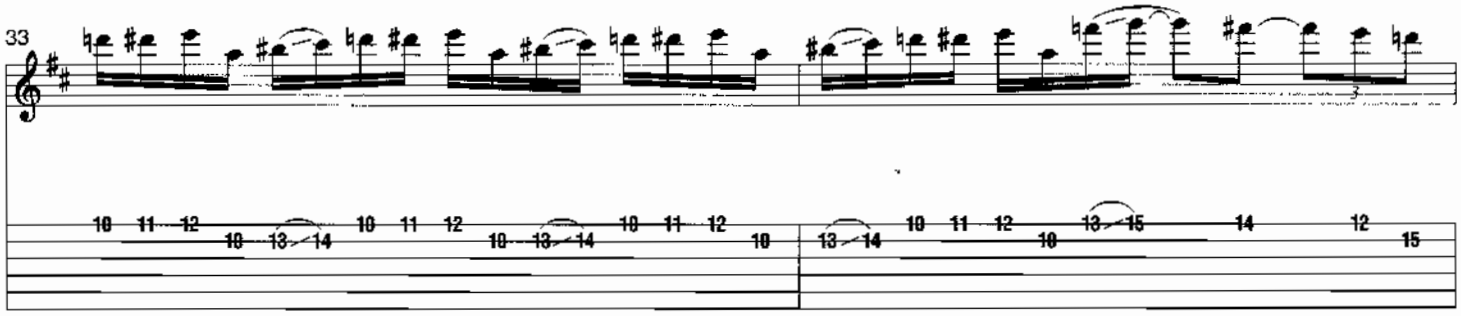
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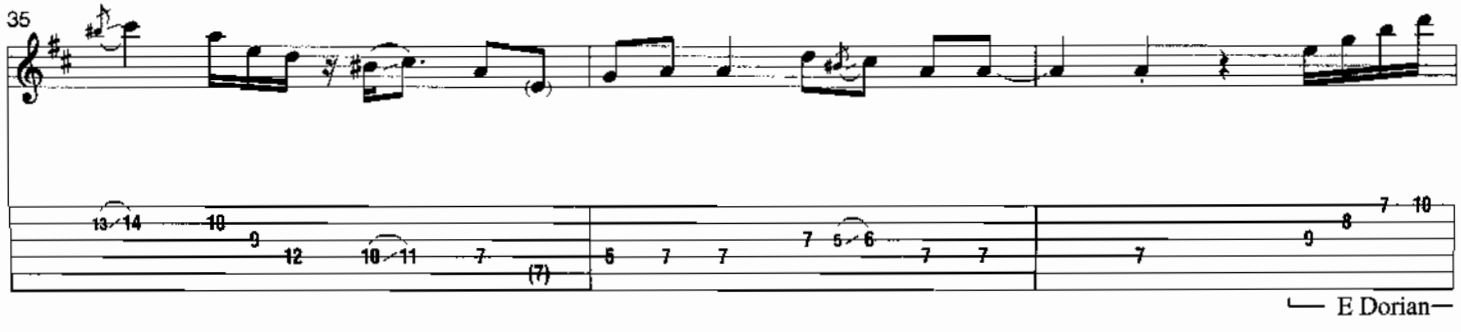
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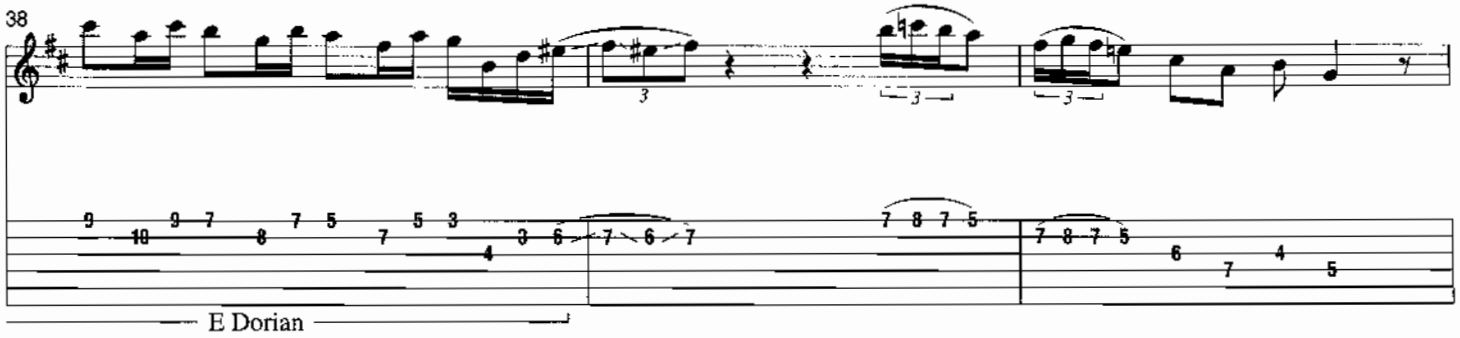
E Dorian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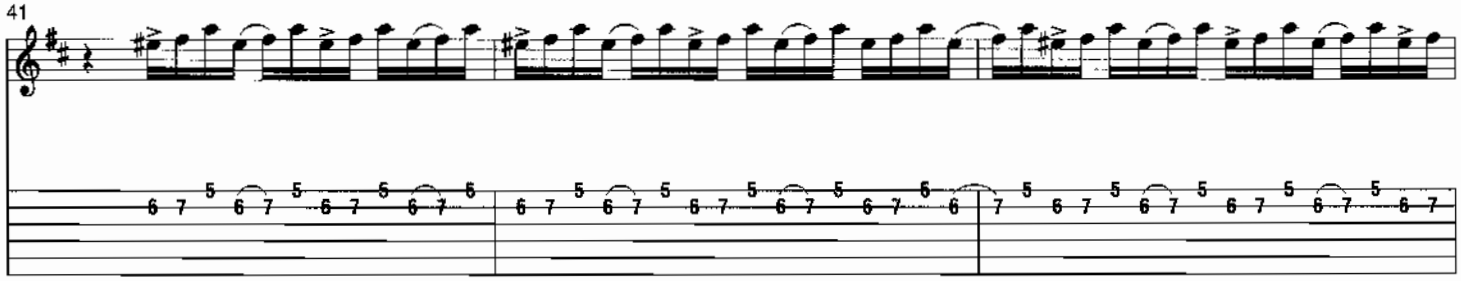
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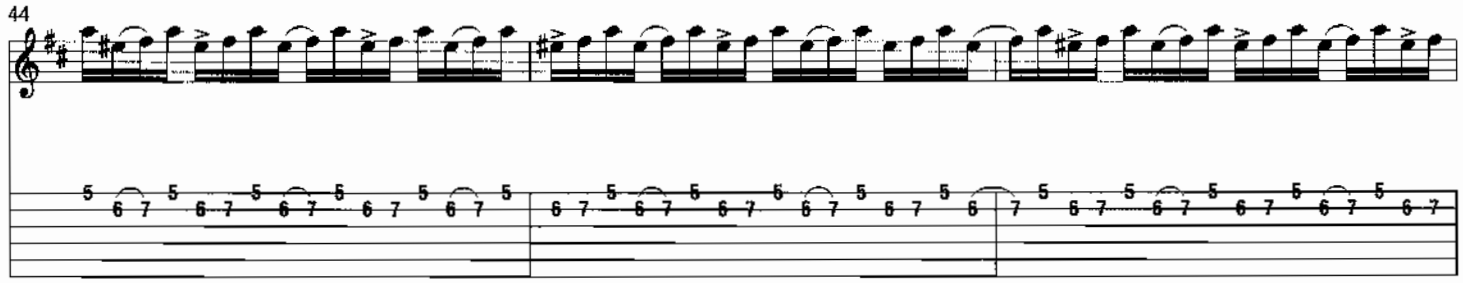
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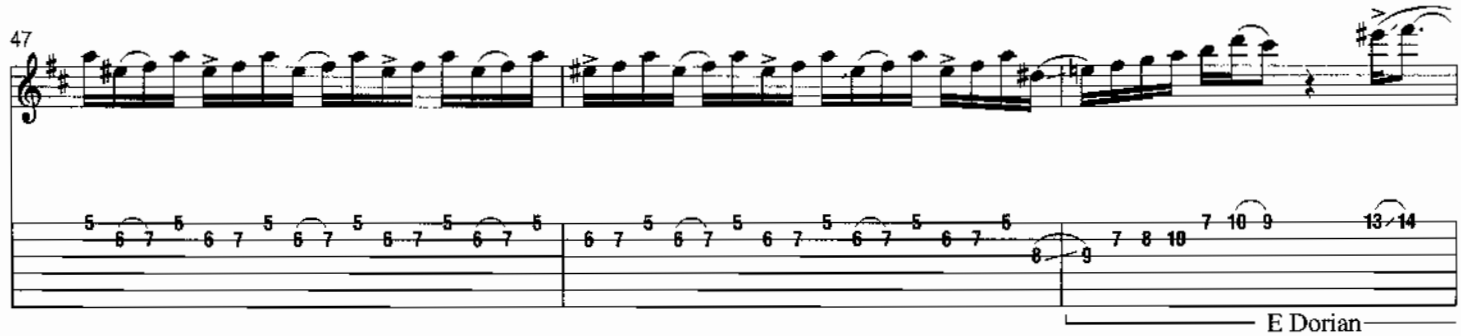
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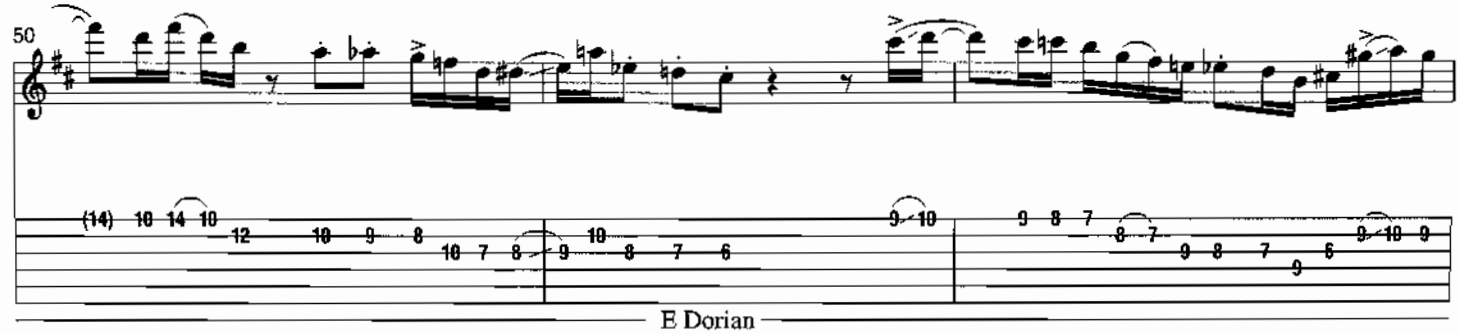
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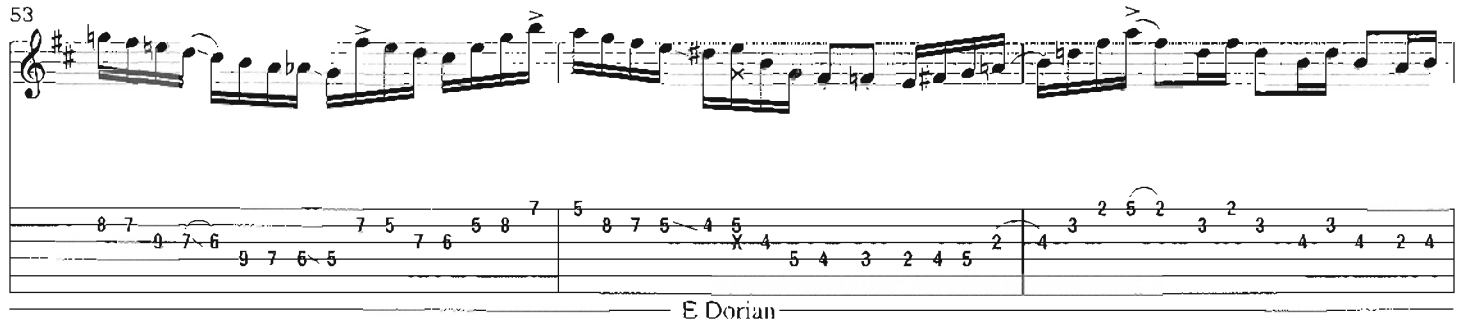
E Dorian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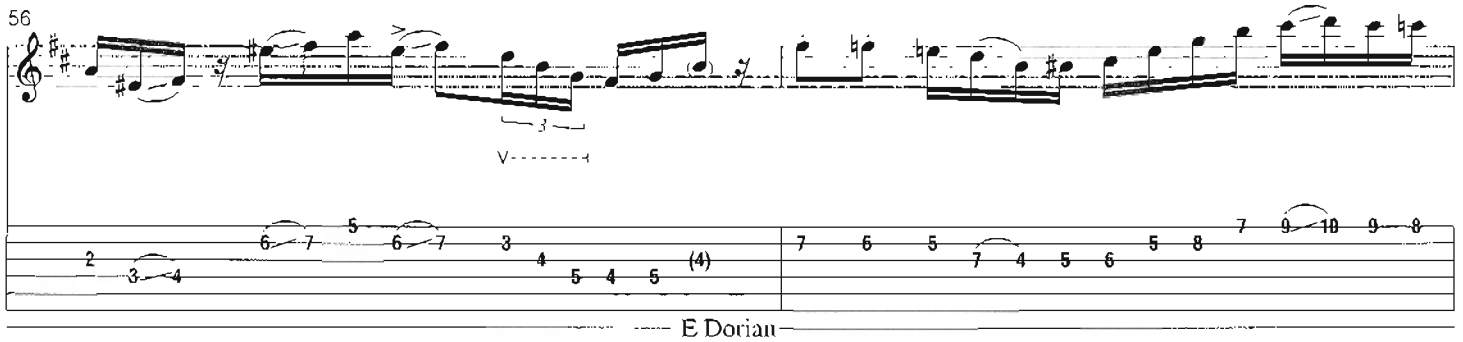
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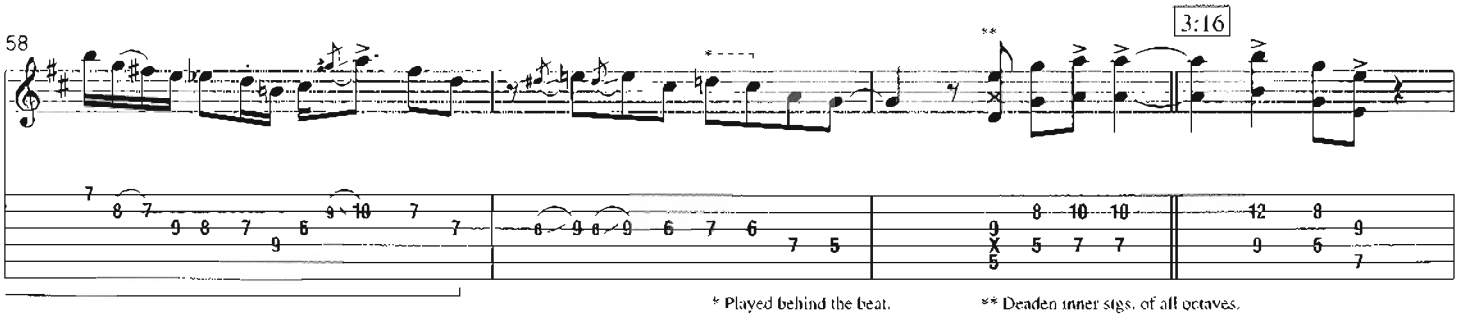
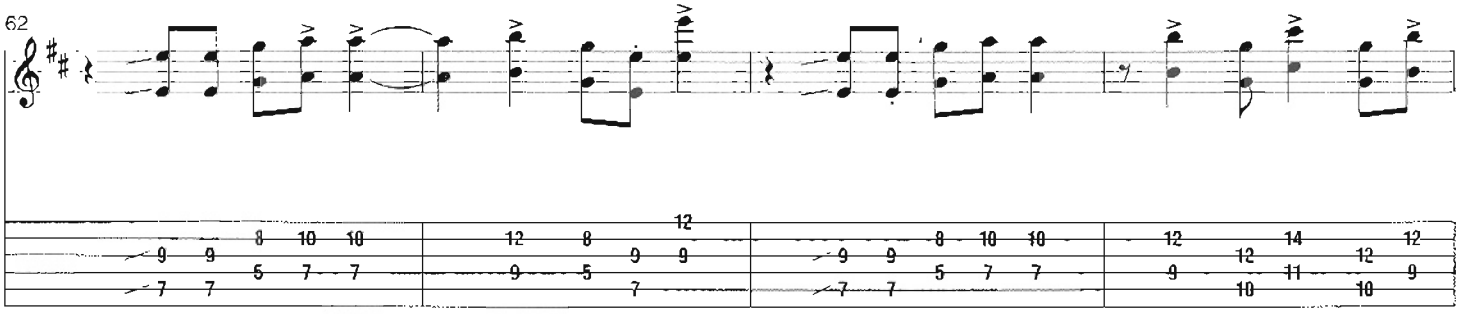
E Dorian


58
3:16
* Played behind the beat.
** Deaden inner strgs. of all octaves.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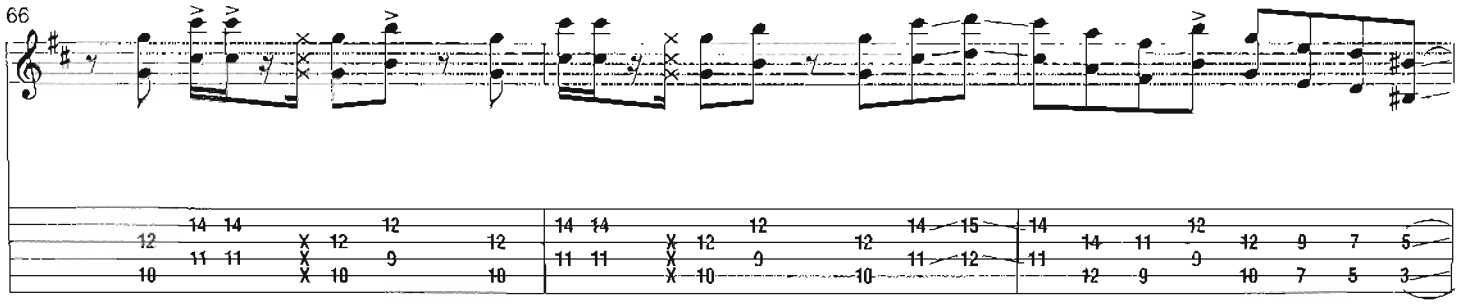
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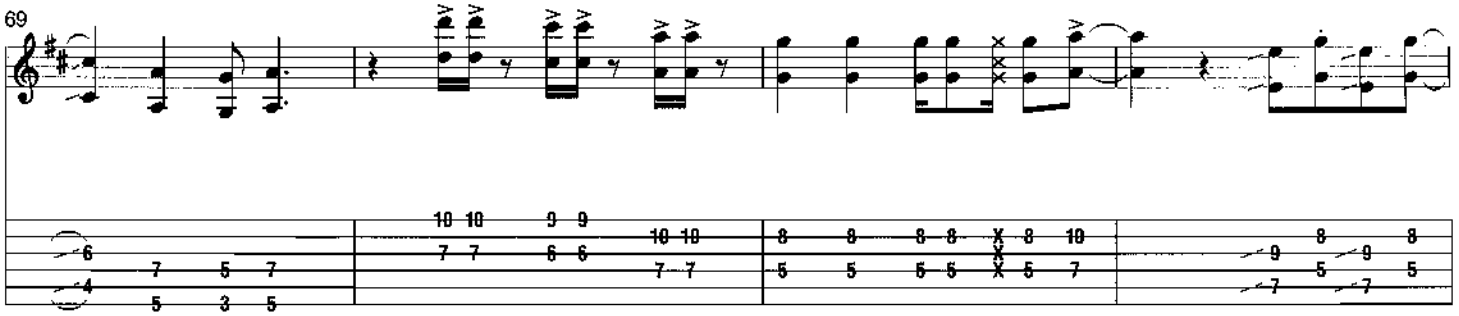

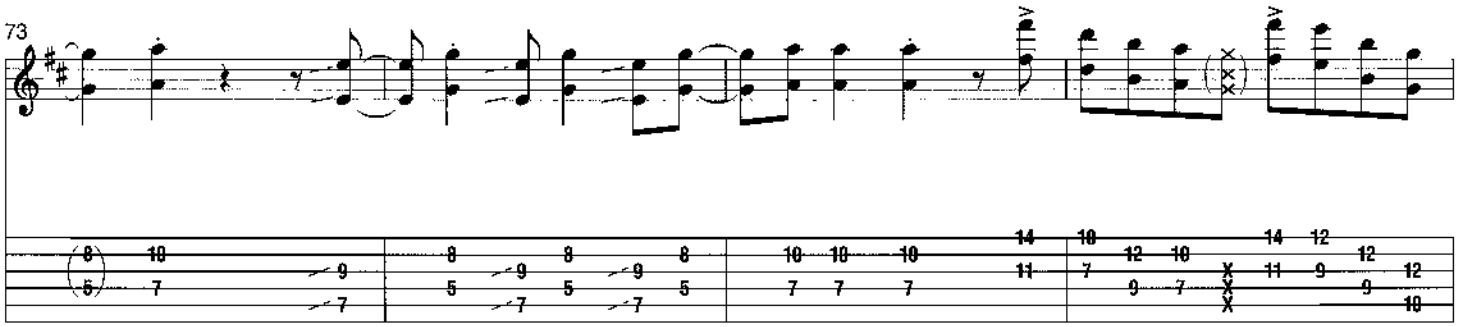

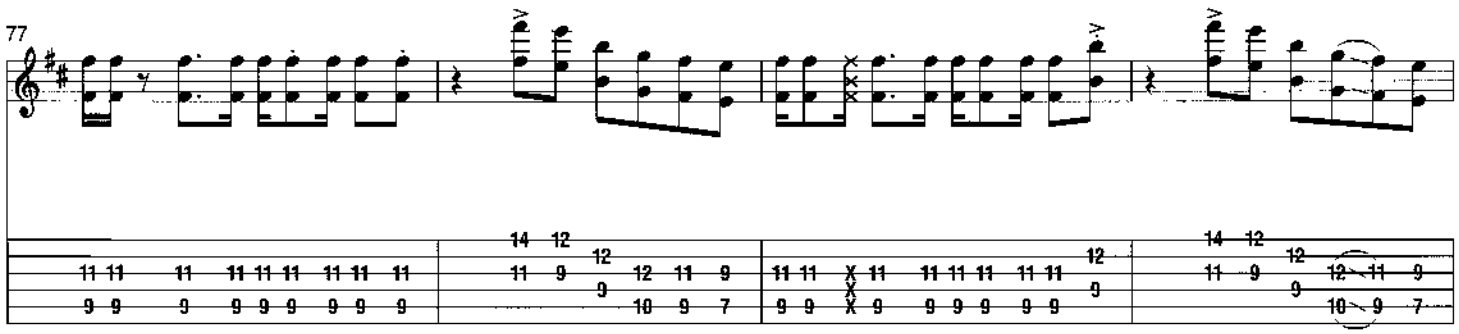

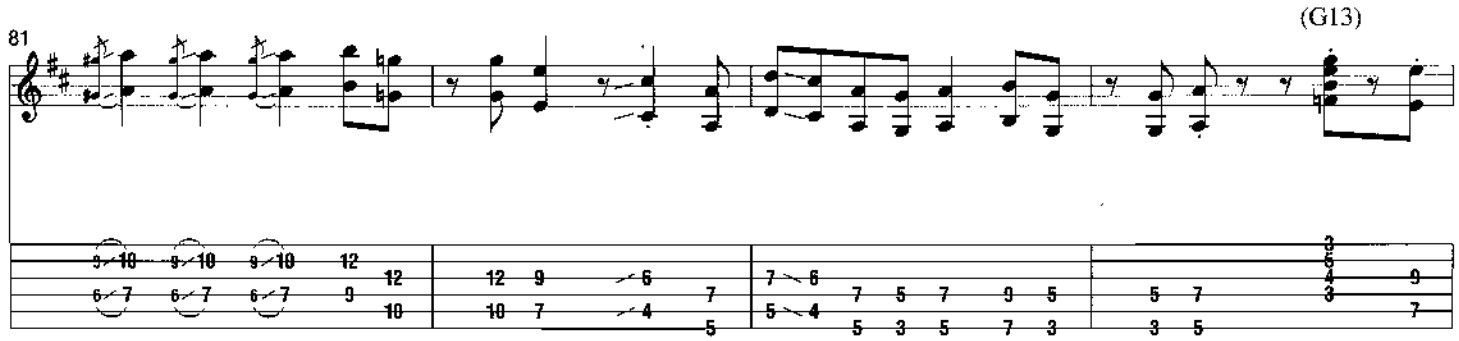

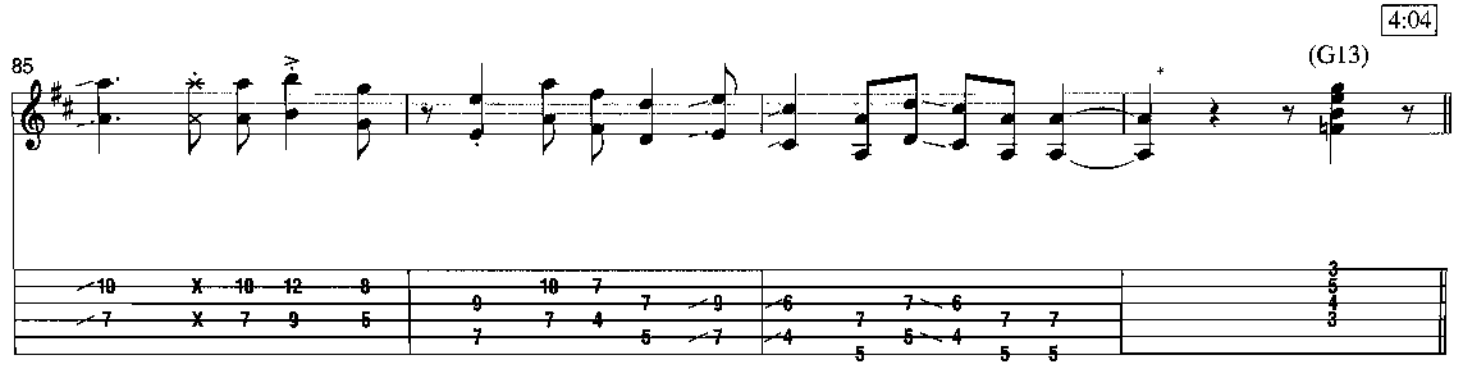

* Signature Licks audio fades out.

THE VISIT
(*Footprints*, 1972)
By Pat Martino

Figure 5—Head

The Visit (reissued as *Footprints*) was Pat Martino's first date as a leader after his Prestige years. Dedicated to Wes Montgomery, the album embodies the friendship enjoyed by Pat and Wes and marks the first tribute to him by a major artist. This was a serenely swinging date with a smaller and more intimate ensemble: two guitars, bass, and drums. For many listeners *The Visit* marks the emergence of the definitive Pat Martino sound and approach. He assumed a thicker, darker tone, which would become emblematic, and worked from a pool of new post-modern bop ideas. Pat had advanced well beyond his 1960s style, and in 1972 was poised to become a leading voice in the post-Wes era of jazz guitar—which he is.

"The Visit" is a Martino original written in 1965. It has been called a "bebop barcarole" due to its simple song-like form and 6/8 meter. More precisely, it is post-bop blues in G in 6/8 with a sixteen-measure structure and Mixolydian melody. The initial eight-measure section reflects standard pop-song form with two succinct phrases. Here Pat unveils the tune's catchy theme over a lilting rhythm groove. Several important structural aspects of the blues are observed in the remaining eight measures. The motion from I to IV (G7 to C7) in measures 8–9 is a significant blues gesture. The chromatically descending dominant 7th chords (C7–B7–B♭7–A7) in measures 9–12 interject a hard-bop alternate blues progression into the song form. The final cadence, A♭13–D7(altered)–G, in measures 13–15 is indigenous to many modern blues styles. Pat briefly nods acknowledgment to Wes with the octaves of the second theme statement in measures 25–31.

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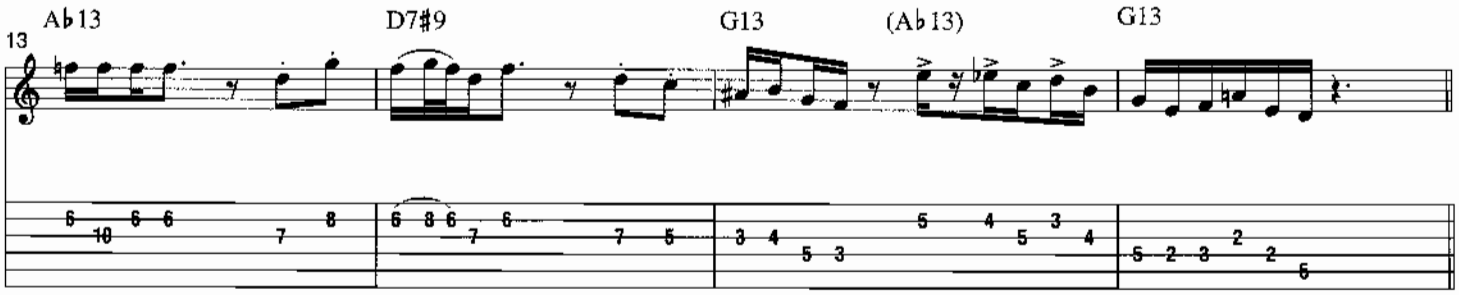
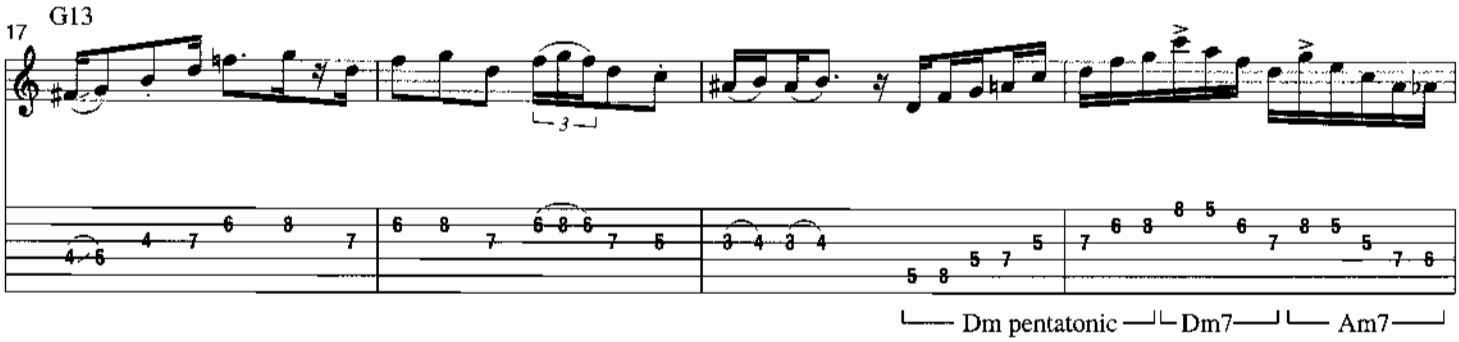
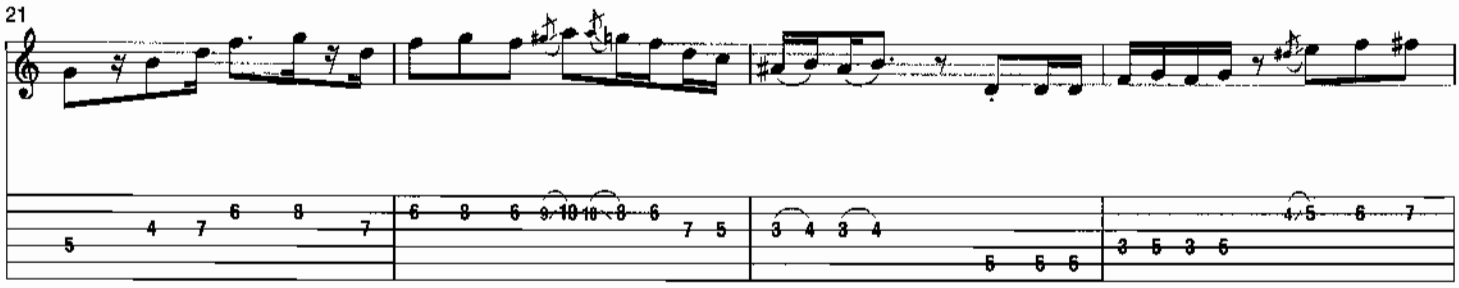
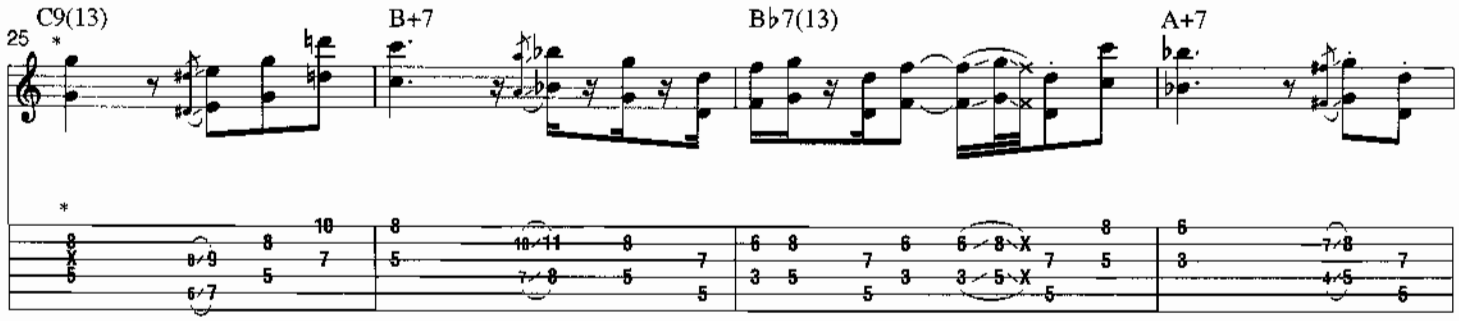








*Deaden inner stg. of all octaves.

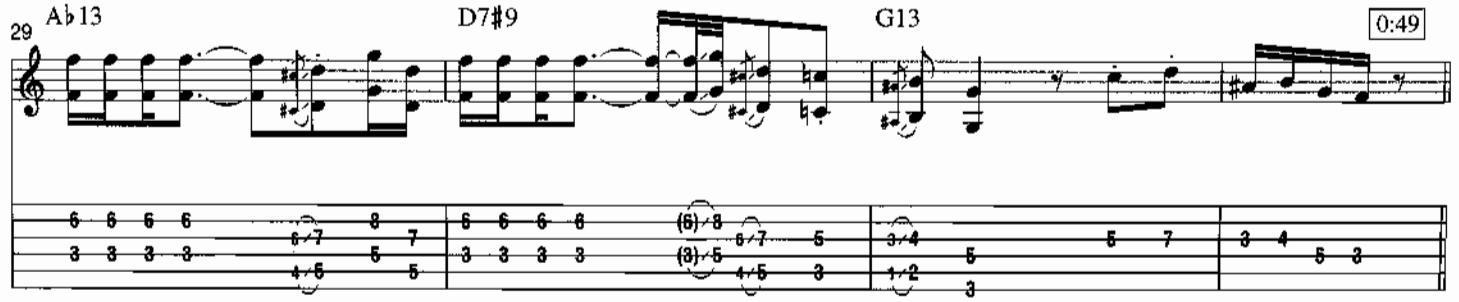


Figure 6—Solo

Pat's six-chorus "Visit" solo is rich in contrasts. Earthy blues licks offset virtuosic bop passagework. Static riff-based ostinatos are merged with careening intervallic lines and "outside" melodic digressions. This musical amalgam set the tone for his improvisations in the 1970s and beyond.

Many identifiers of the definitive Martino style are present in this solo. Ubiquitous throughout is Pat's mix of familiar consonant melodies and uncommon dissonance. Tonally-grounded blues licks, often repeated as riffs, are found in measures 1–3, 43–46, 48–51, 81–85, 86–87, and 88–94. Note that Pat uses both "major blues" melodies (based on diatonic scales, usually the Mixolydian mode) and standard parallel-minor blues scales in his improvisations. The distinction becomes clear when comparing Pat's opening statement in measures 1–3 with the riffs in 44–53.

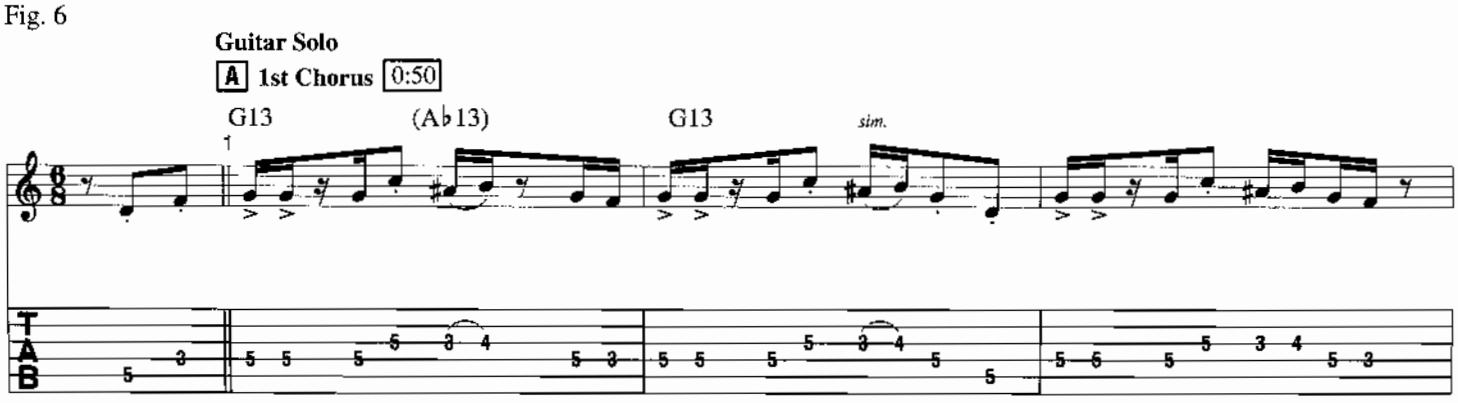
Pat's signature bop lines are found in abundance throughout. These tend to "minorize" the tune's dominant tonality. Note the numerous instances of D minor used as an extension or a substitute for G7 in the first eight measures of each chorus. Other exemplary applications of the minor mode as a dominant 7th substitution occur in measures 10–14, 25–30, and 60–62. Similarly, Pat's use of C minor and E♭ minor lines over A♭13–D7♯9 in final cadences is ear-catching and definitive.

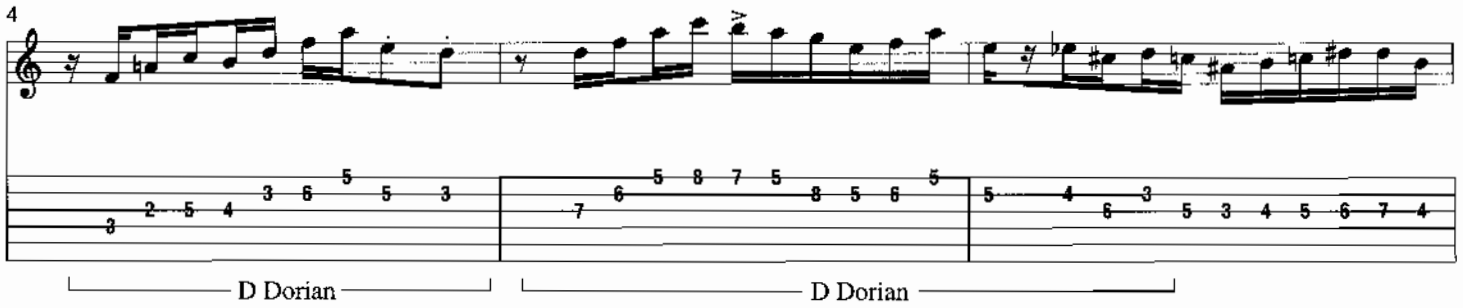
Pat's "outside" playing generally occurs in two forms. One is the typical "sideslipping" technique, as found in the phrases of measures 34–39. Here Pat's departures venture away from the home key of G to A♭ or E♭ minor (half step above D minor) and F minor (3rd above D minor) and B♭ minor (3rd above G). The use of E♭ minor and F minor reflect thinking in D minor instead of G7. The second form makes use of symmetrical and intervallic patterns that are often moved chromatically. The sounds in measures 72–79 are exemplary. Note the use of chromatically descending minor and major triads in measures 72–76. This is answered by a unique intervallic ascent in measures 76–79. Here Pat plays atonal stacks, "arpeggios" made of tritones and major-seventh leaps. This pattern was a fixture of Pat's early-1970s improvisation and illustrates the atonal and mathematical side of his approach.

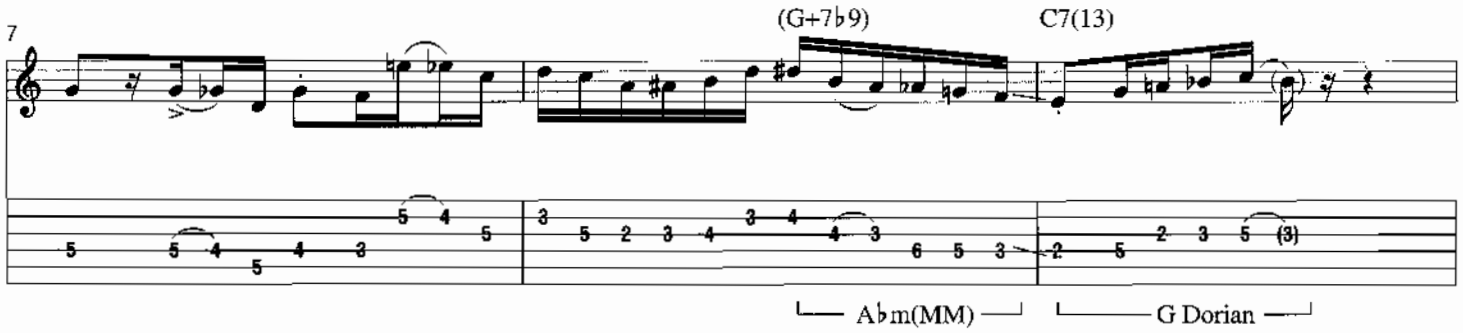
Pat's use of 4ths is epitomized by figures like the signature intervallic lick in measures 21–22. Here he plays a *back-cycling* sequence outlining Dm7–Am7–G (or Em7) chords moved in descending perfect 4th increments. This modernistic pattern appeared frequently in Pat's improvisations after 1968 and is still found in his current repertory. (Check out his solo on "All Blues" also in this volume.)

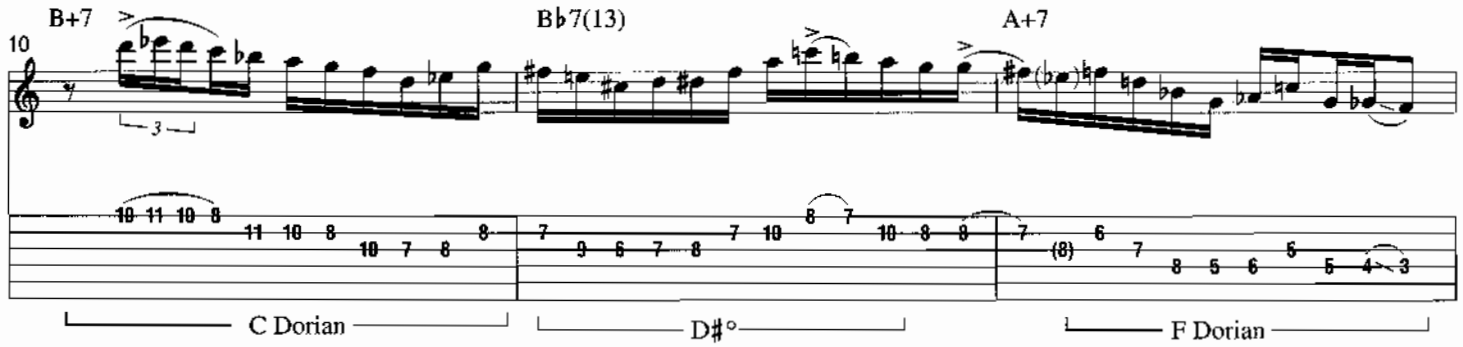
Pat exploits double-stop riffs in the sixth chorus. Growing from a minor 6th dyad motive introduced in measures 57–59, this section creates a satisfying textural climax and closing to his solo and illustrates Pat's regard for large-scale form when improvising multiple choruses. His double stops in the final chorus are based on alternating 5th and 6th dyads in measures 81–87. Pat adds the tritone (D♭) for a bluesy effect in measures 88–94. In all these dyads the high G note is maintained as a *pedal tone*, reminiscent of keyboard blues licks.

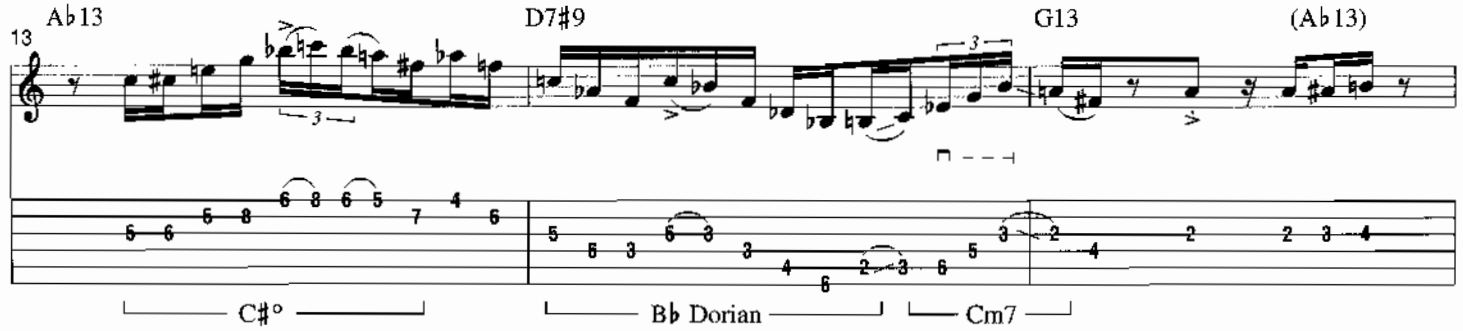
Fig. 6

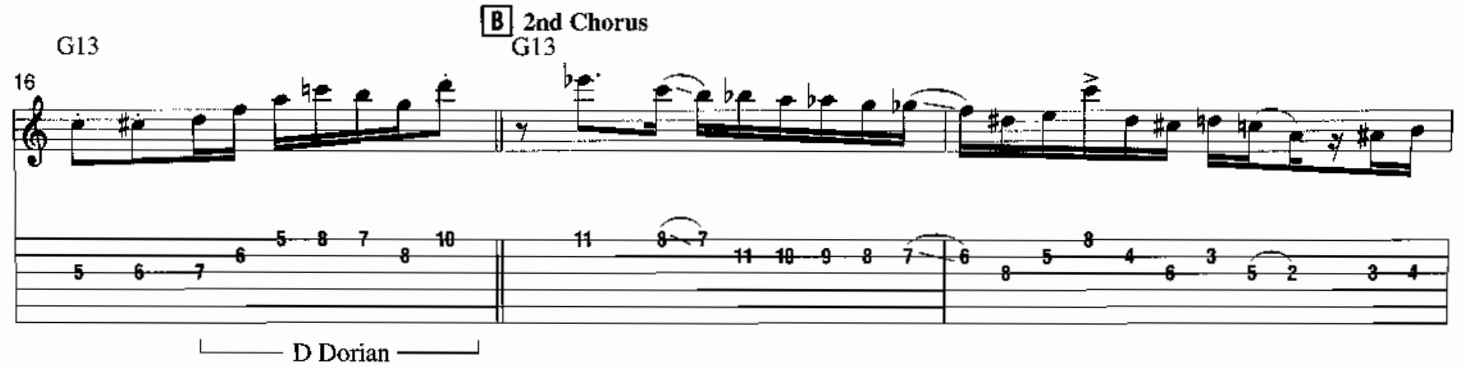


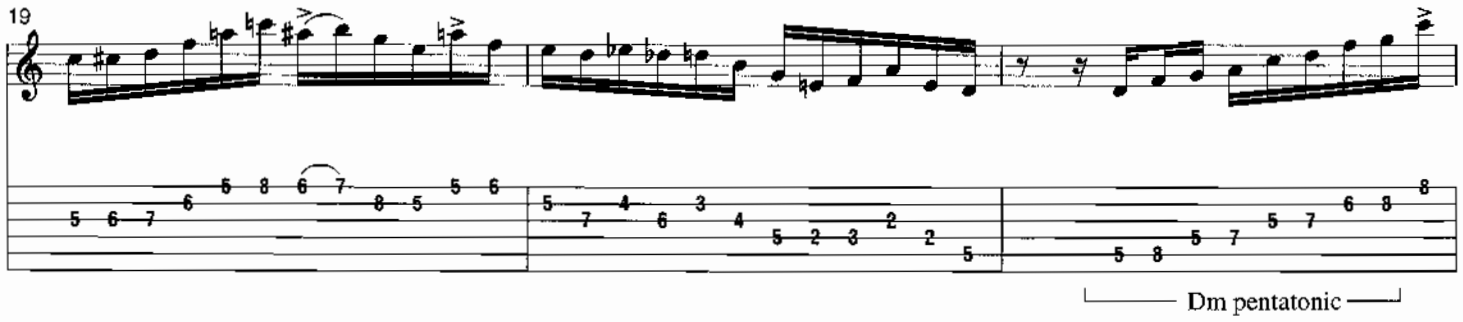

4
D Dorian
D Dorian

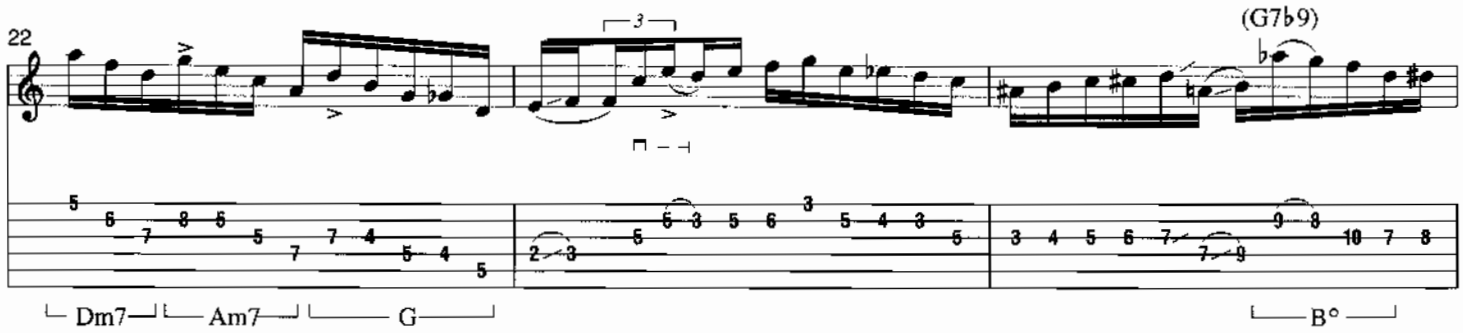

7
(G+7♭9)
C7(13)
A♭m(MM)
G Dorian

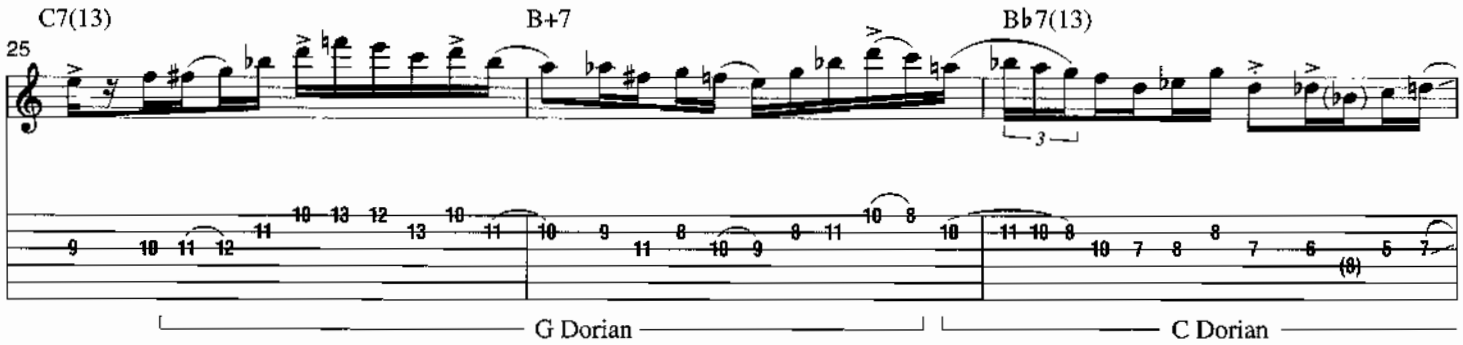

10
B+7
B♭7(13)
A+7
C Dorian
D♯°
F Dorian

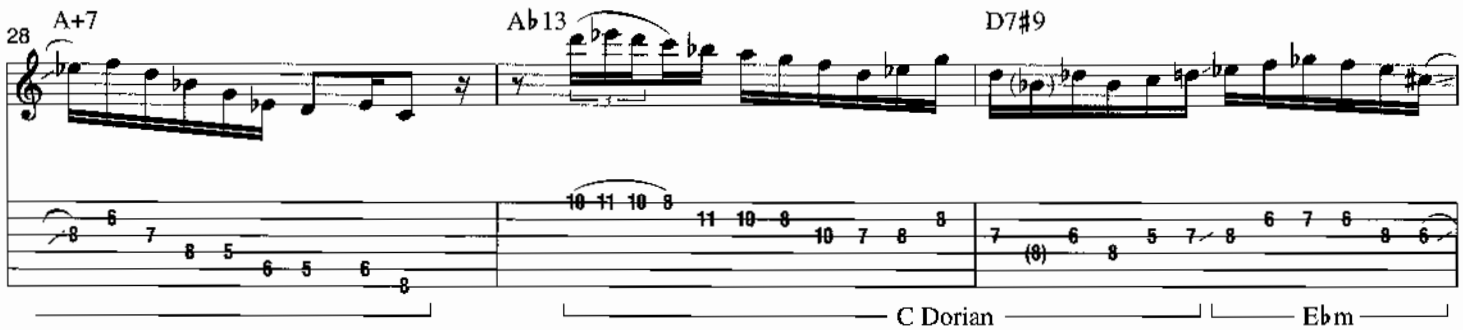

13
A♭13
D7♯9
G13
(A♭13)
C♯°
B♭ Dorian
Cm7

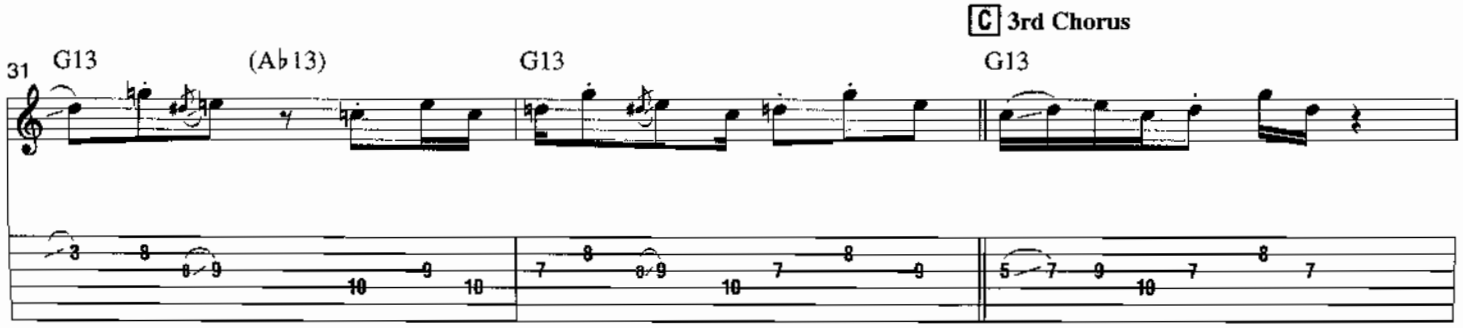

B 2nd Chorus
16
G13
G13
D Dorian

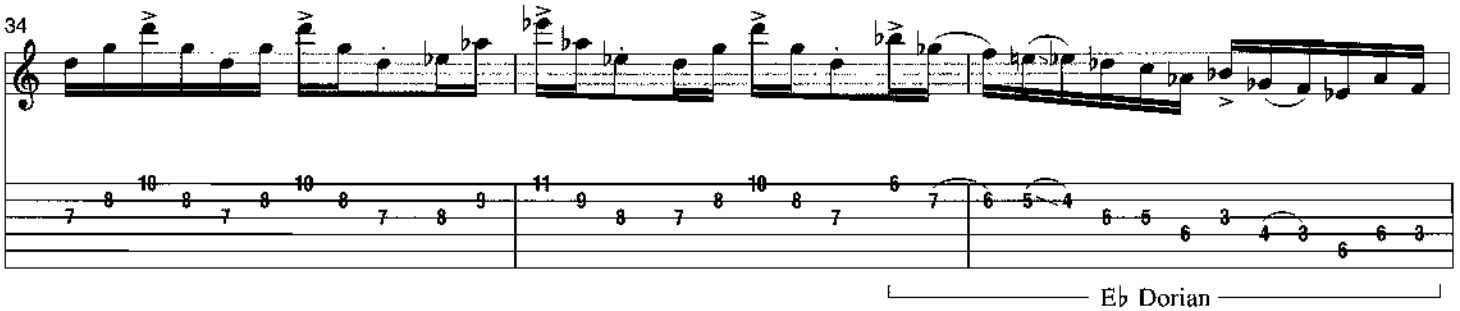

19
Dm pentatonic

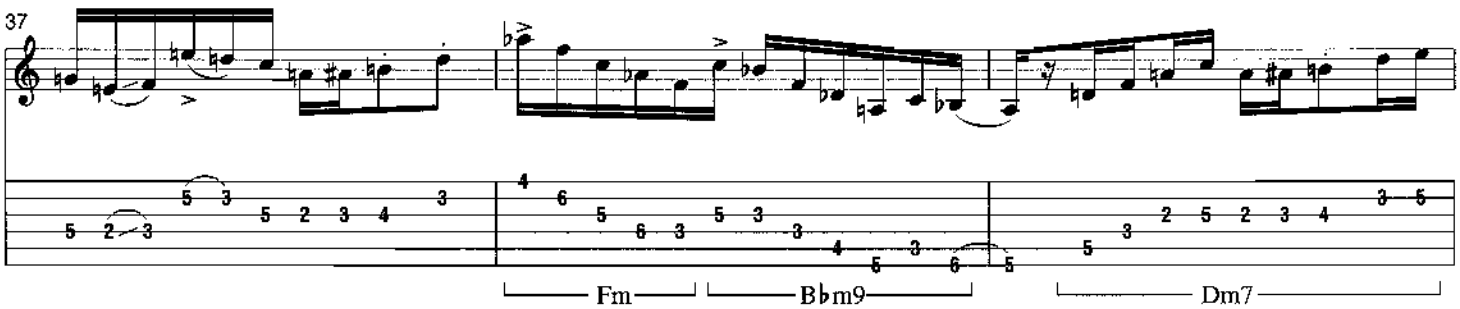

22
(G7b9)
Dm7
Am7
G
B°


25
C7(13)
B+7
Bb7(13)
G Dorian
C Dorian


28
A+7
Ab13
D7#9
C Dorian
Ebm


C 3rd Chorus
31
G13
(Ab13)
G13
G13


34
E♭ Dorian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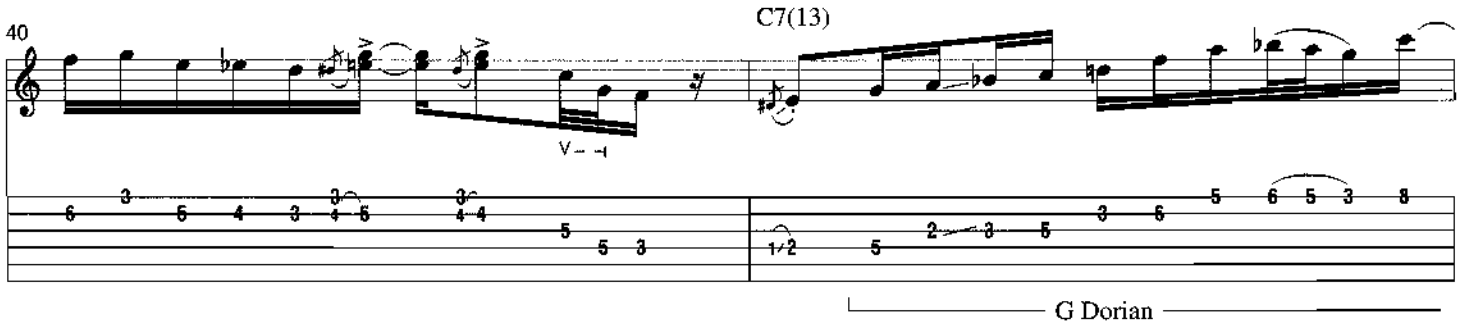
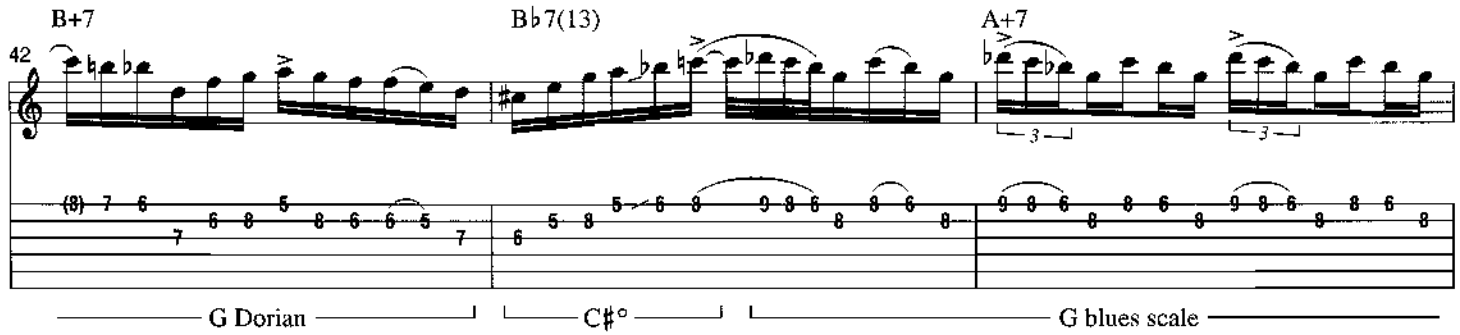
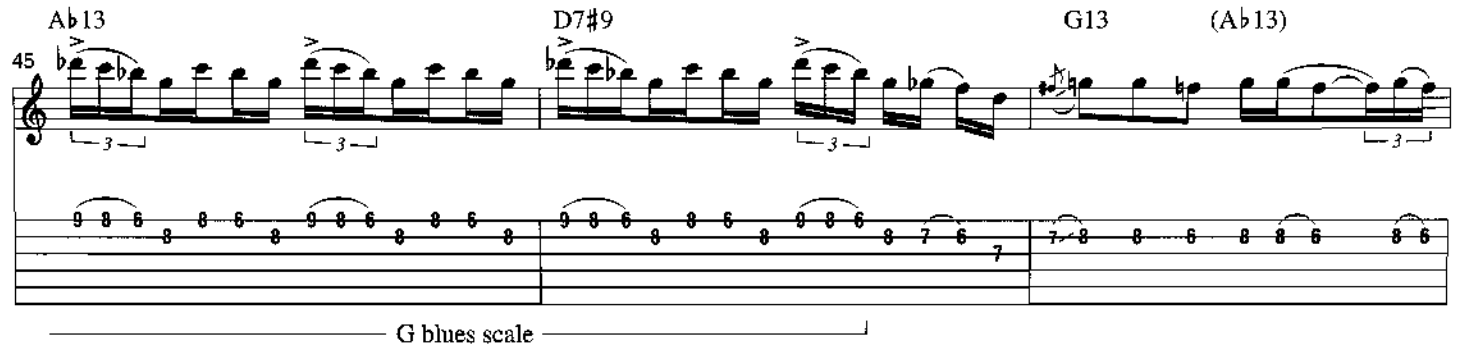
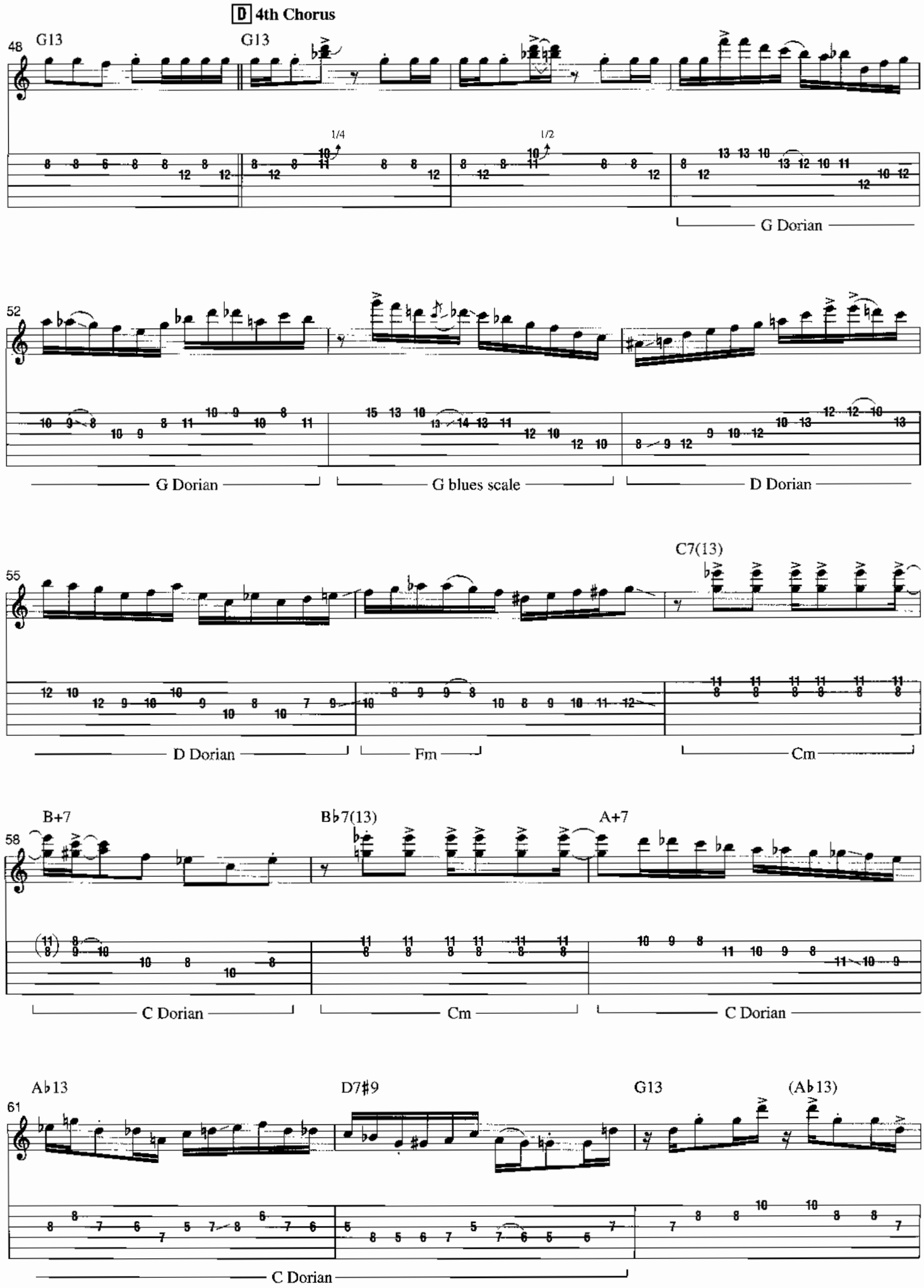
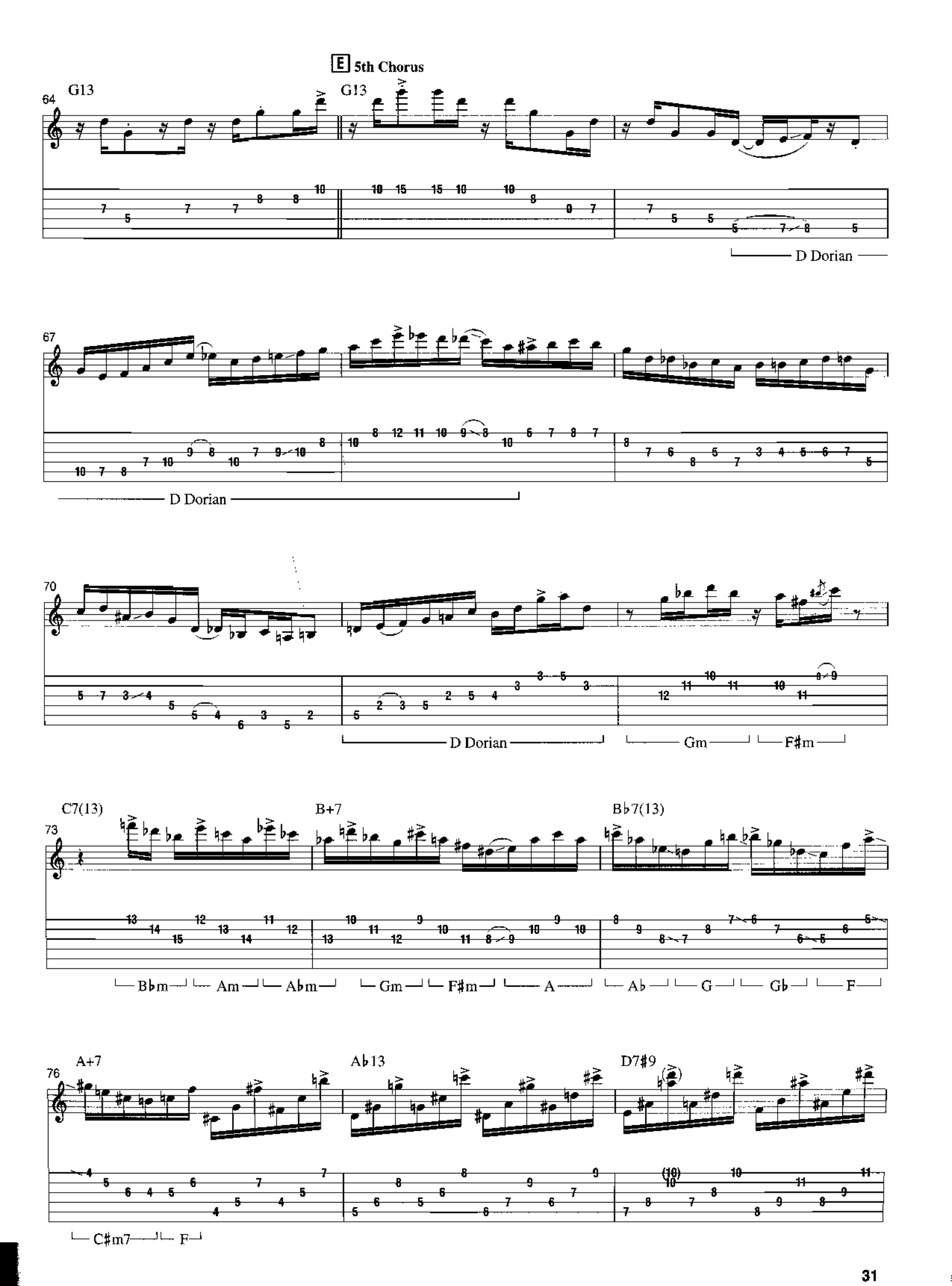
Fm
B♭m9
Dm7

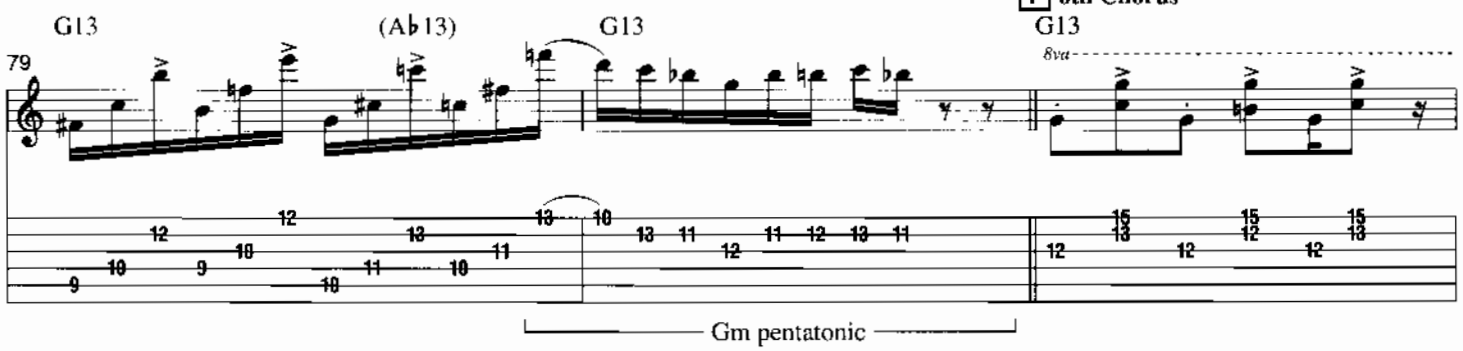

40
C7(13)
G Dorian

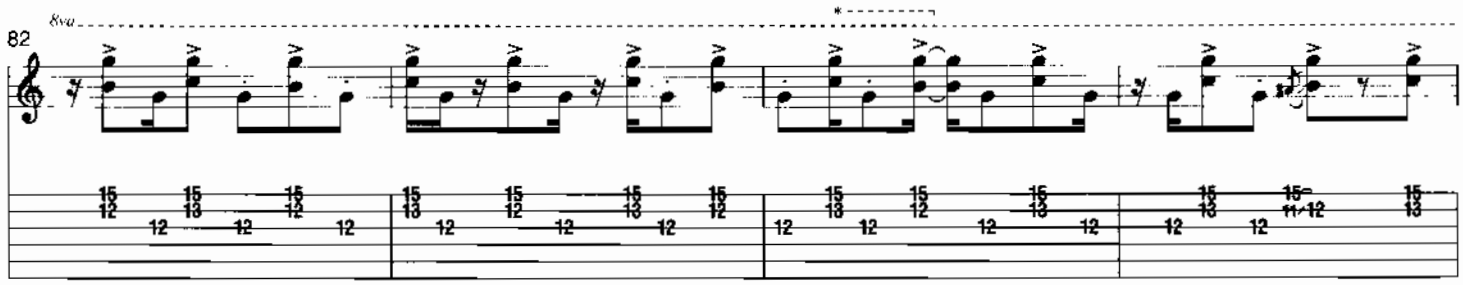

42
B+7
B♭7(13)
A+7
G Dorian
C#°
G blues scale


45
A♭13
D7#9
G13
(A♭13)
G blues scale

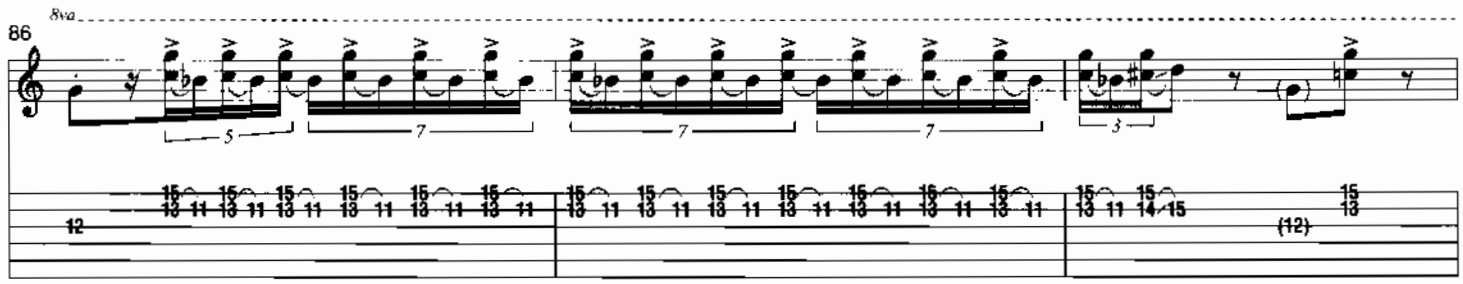

D 4th Chorus
48
G13
G13
1/4
1/2
G Dorian
52
G Dorian
G blues scale
D Dorian
55
C7(13)
D Dorian
Fm
Cm
58
B+7
B♭7(13)
A+7
C Dorian
Cm
C Dorian
61
A♭13
D7♯9
G13
(A♭13)
C Dorian

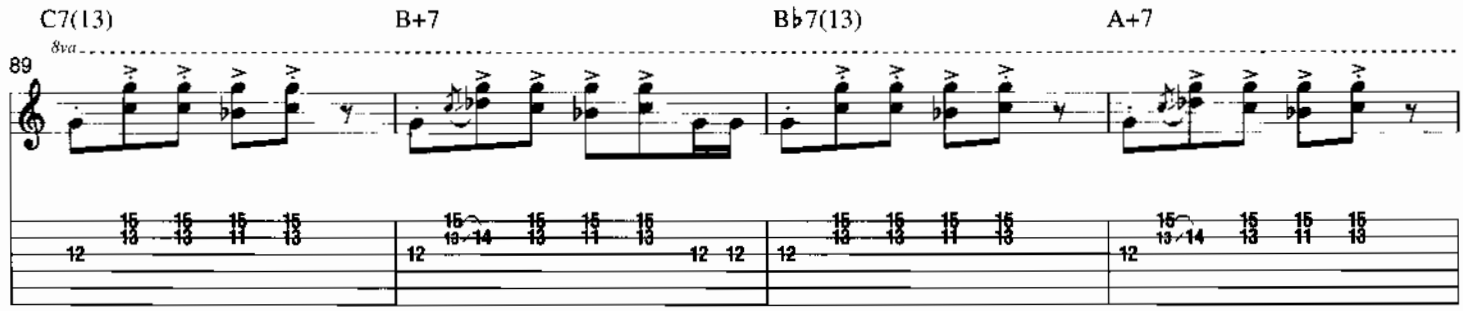

E 5th Chorus
64
G13
G13
D Dorian
67
D Dorian
70
D Dorian
Gm
F#m
73
C7(13)
B+7
B♭7(13)
B♭m
Am
A♭m
Gm
F#m
A
A♭
G
G♭
F
76
A+7
A♭13
D7#9
C#m7
F

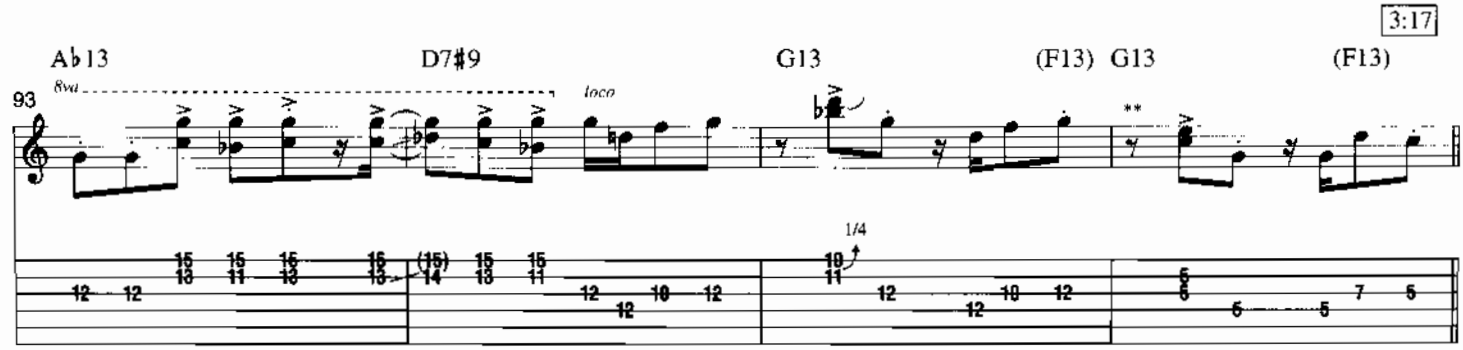




* Played behind the beat







** Signature Licks audio fades out (4 measures).

ROAD SONG
(Footprints)
By John L. (Wes) Montgomery

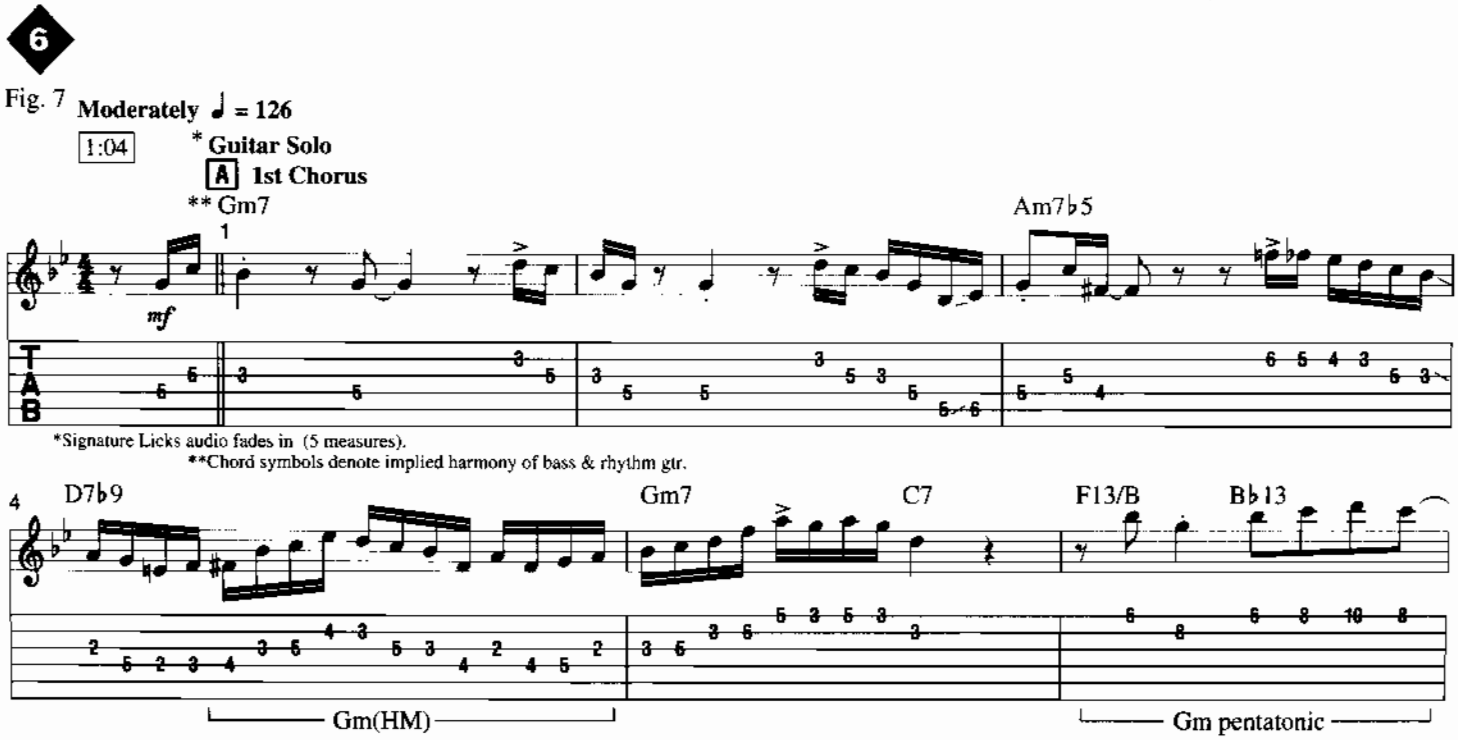
Figure 7—Solo

The Visit was originally subtitled *A Tribute to Wes Montgomery*. No tune on the date better personified this homage than "Road Song," a Montgomery composition and signature piece reinterpreted by Martino in a quartet setting. Wes's influence on Pat was more evident in the mid-1960s, but this performance evoked the spirit of Wes more fully than had previous recordings. The difference is that this effort is more heartfelt than imitative—and only natural for a mature jazz artist. By this point, Pat's personal style and concepts were so well developed and deeply held that he could only sound like himself.

Pat plays "Road Song" in the original key of G minor. This excerpt presents his two-chorus single-note solo. From his opening phrase Pat harnesses the tune's inherent minor modality. His signature hard-bop lines abound. At this moderate tempo these are played in long strings of sixteenth notes, as in measures 3–5, 8–12, 28–30, 41–45, and 60–64. Pat derives most of his melodic material from a combination of the Dorian mode, natural minor, harmonic minor, and melodic minor scales in G minor.

Blues and pentatonic licks, in measures 6–7, 13–14, 25–27, 31–32, and 46–47, are tastefully incorporated in Pat's improvisations to provide a sense of repose, musical balance, and contrast to his complex bop phrases. In a similar vein is the longer blues-oriented passage in measures 57–61. This phrase juxtaposes two important blues elements—an alternating unison-note figure on adjacent strings and a characteristic bent double stop—in a tight thematic statement that leads to a concluding line made from the G blues scale.

Pat cultivates and develops themes throughout. Particularly noteworthy is the development of a rhythmic motive in measures 49–55. This section is dominated by a central figure of two repeated pitches in sixteenth notes followed by a sixteenth rest—resulting in a three-sixteenth-note pattern that continually shifts the emphasis from strong to weak beats and uses space as a structural element. Pat's manipulation of rhythmic themes and variations is also heard in measures 1–2, 33–40, and 57–60. Ever conscious of large-scale form, Pat builds to an exciting climax midway in measures 32–40 with a momentum-gathering ostinato into the second chorus. Here he exploits a three-note pentatonic fragment (D–F–G) played as a riff in a relentless three-against-four rhythm. Extended ostinato figures such as this have remained a Martino trademark.



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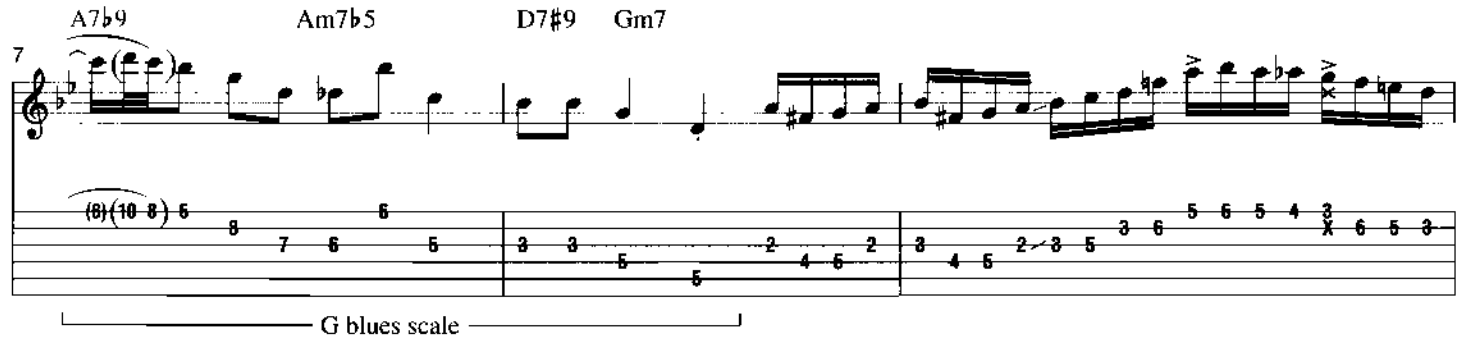
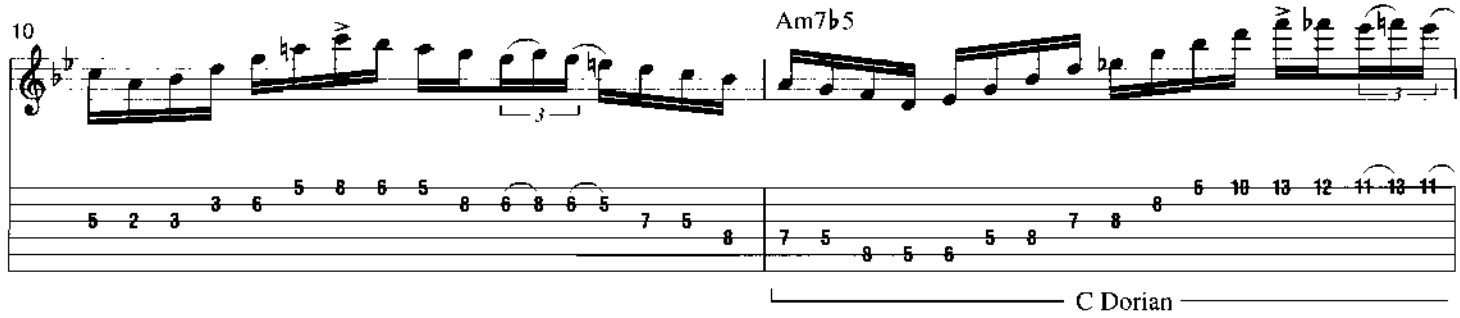
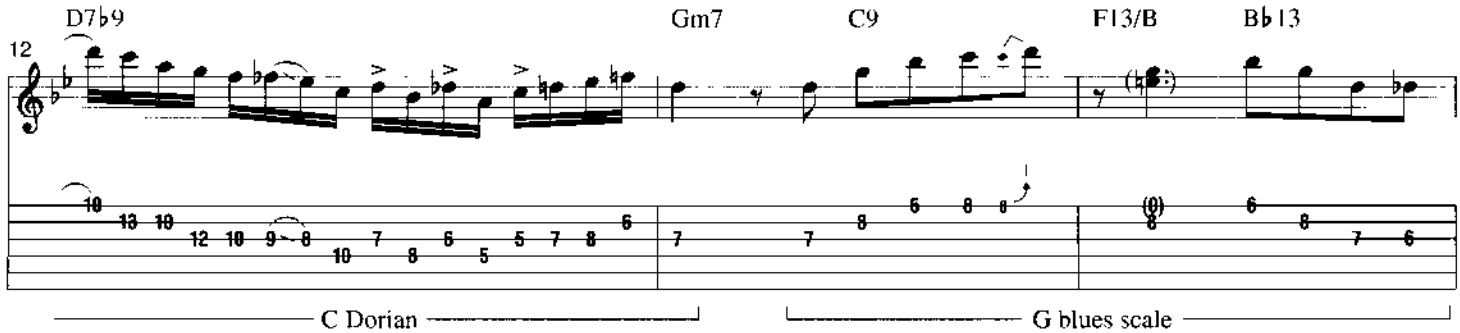
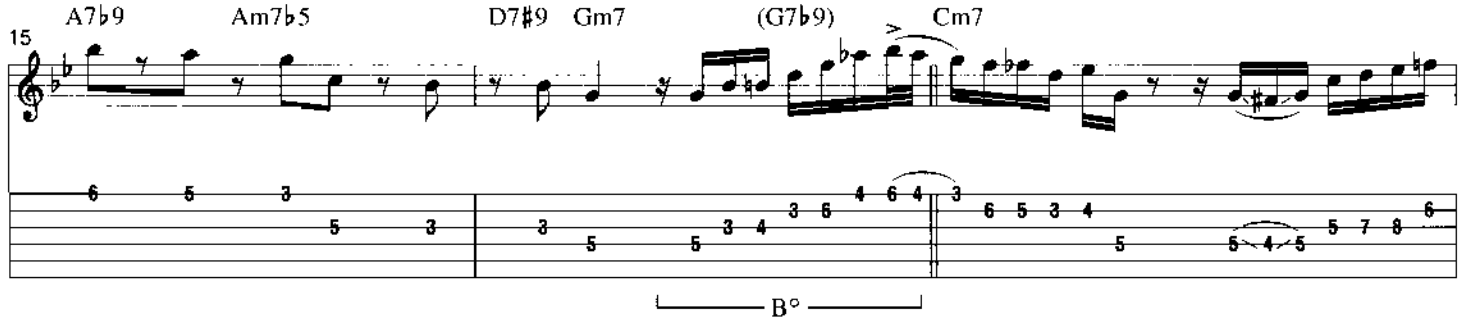
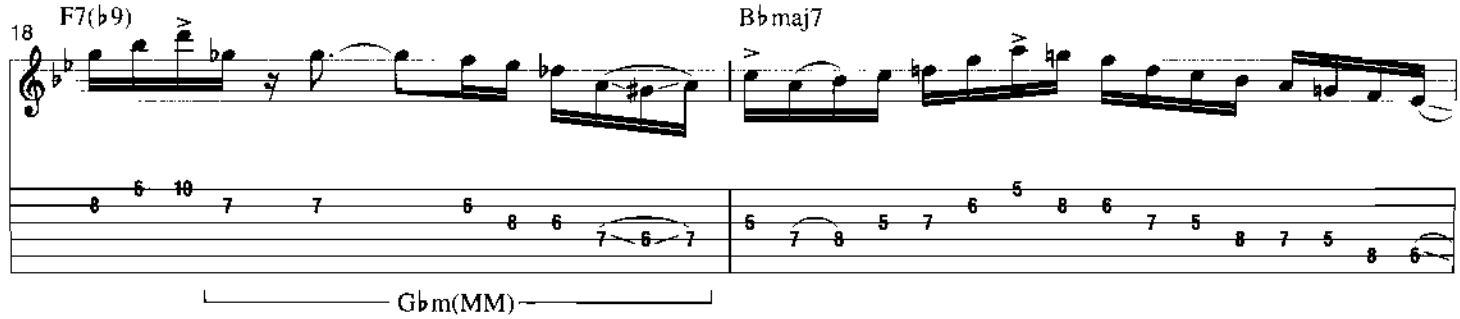
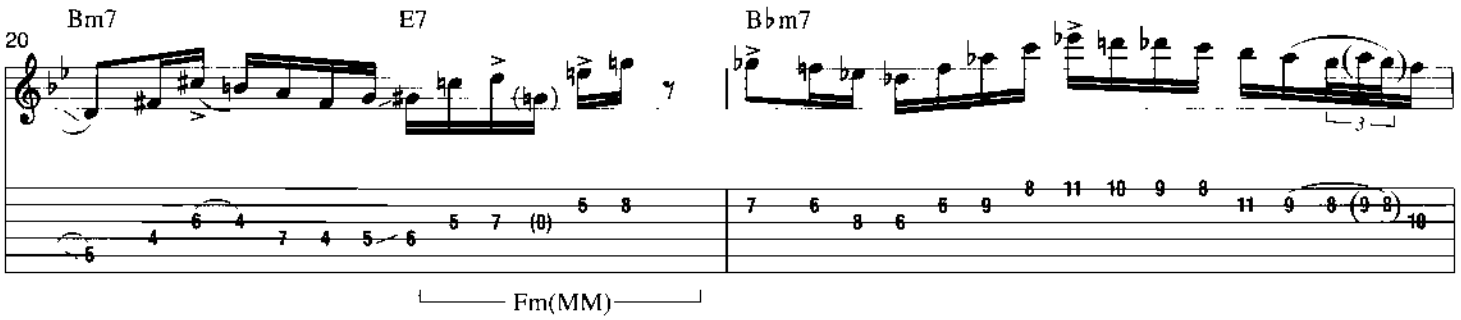

7
A7♭9
Am7♭5
D7♯9
Gm7
G blues scale

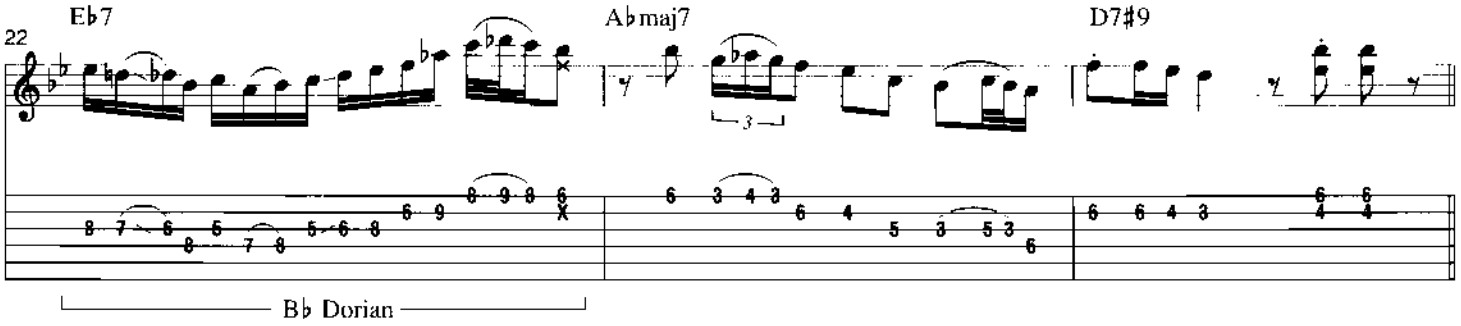

10
Am7♭5
C Dorian

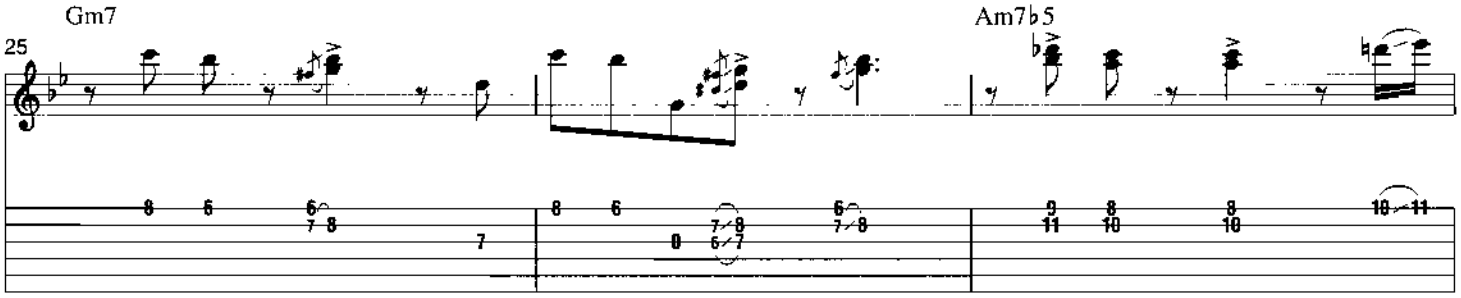

12
D7♭9
Gm7
C9
F13/B
B♭13
C Dorian
G blues scale

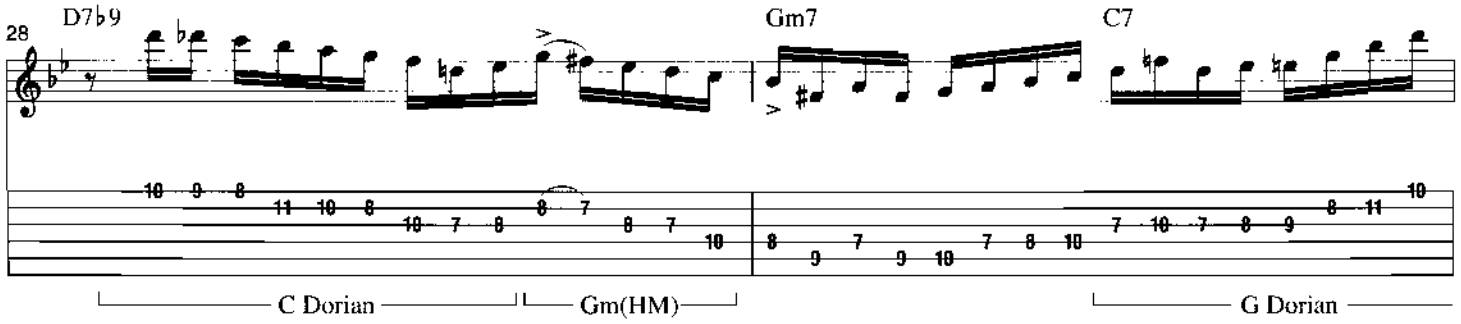

15
A7♭9
Am7♭5
D7♯9
Gm7
(G7♭9)
Cm7
B°

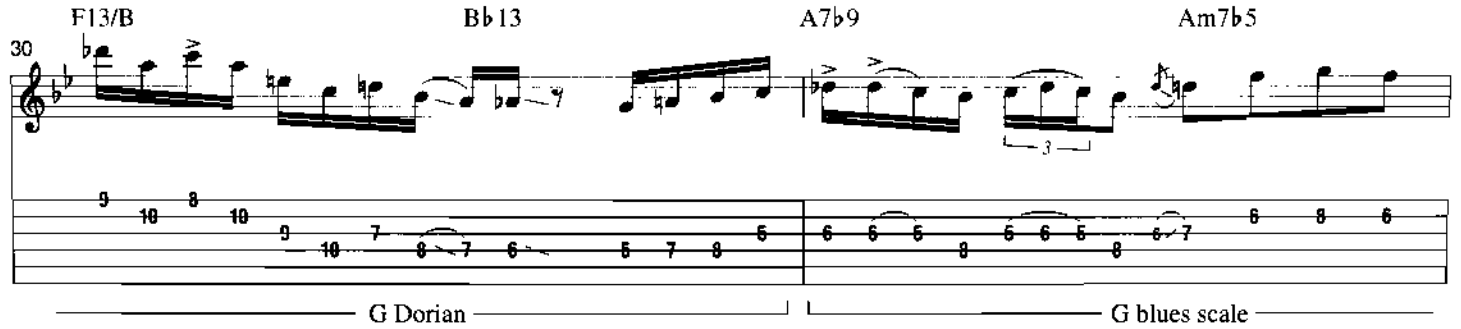

18
F7(♭9)
B♭maj7
G♭m(MM)

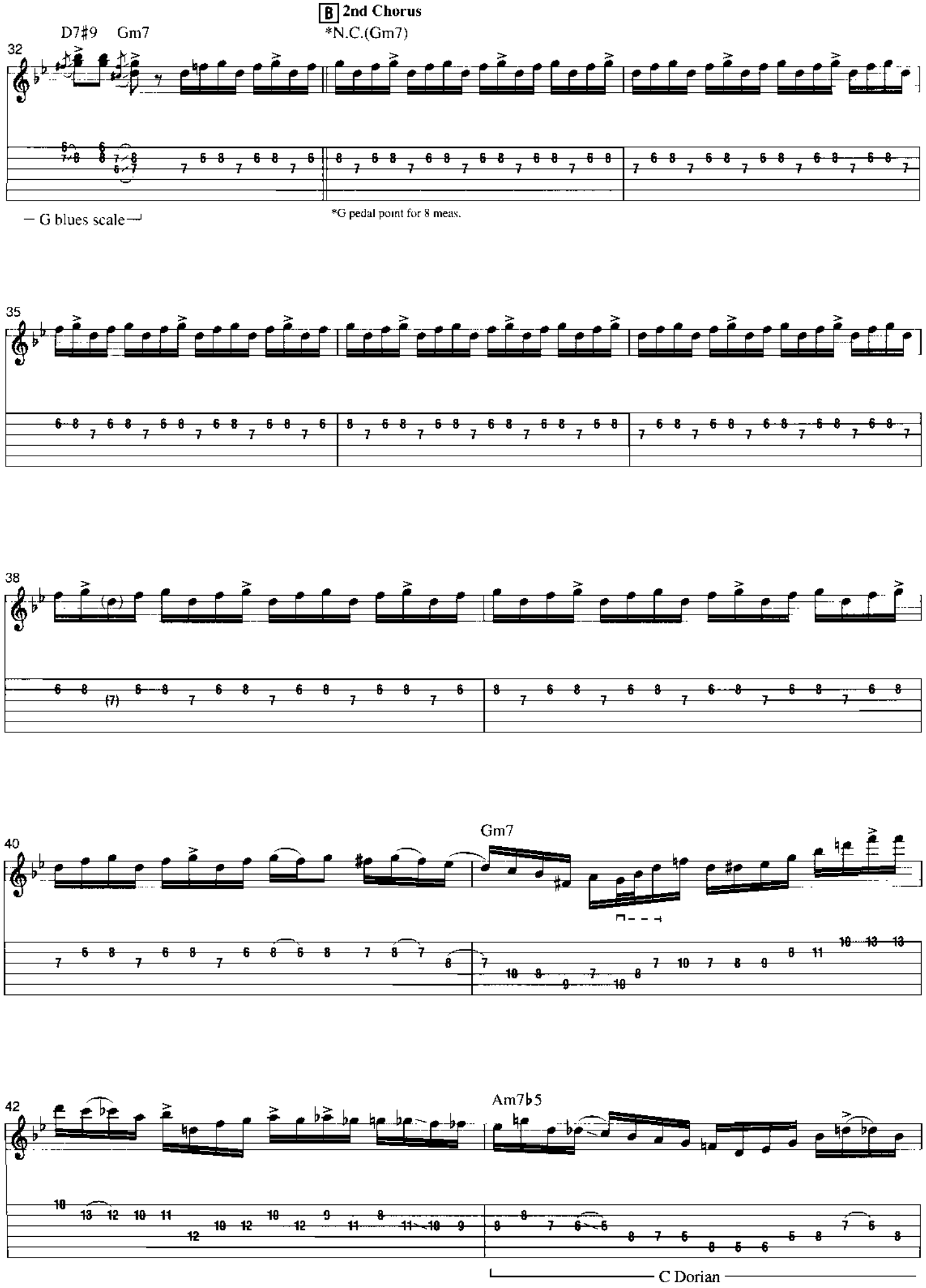

20
Bm7
E7
B♭m7
Fm(MM)

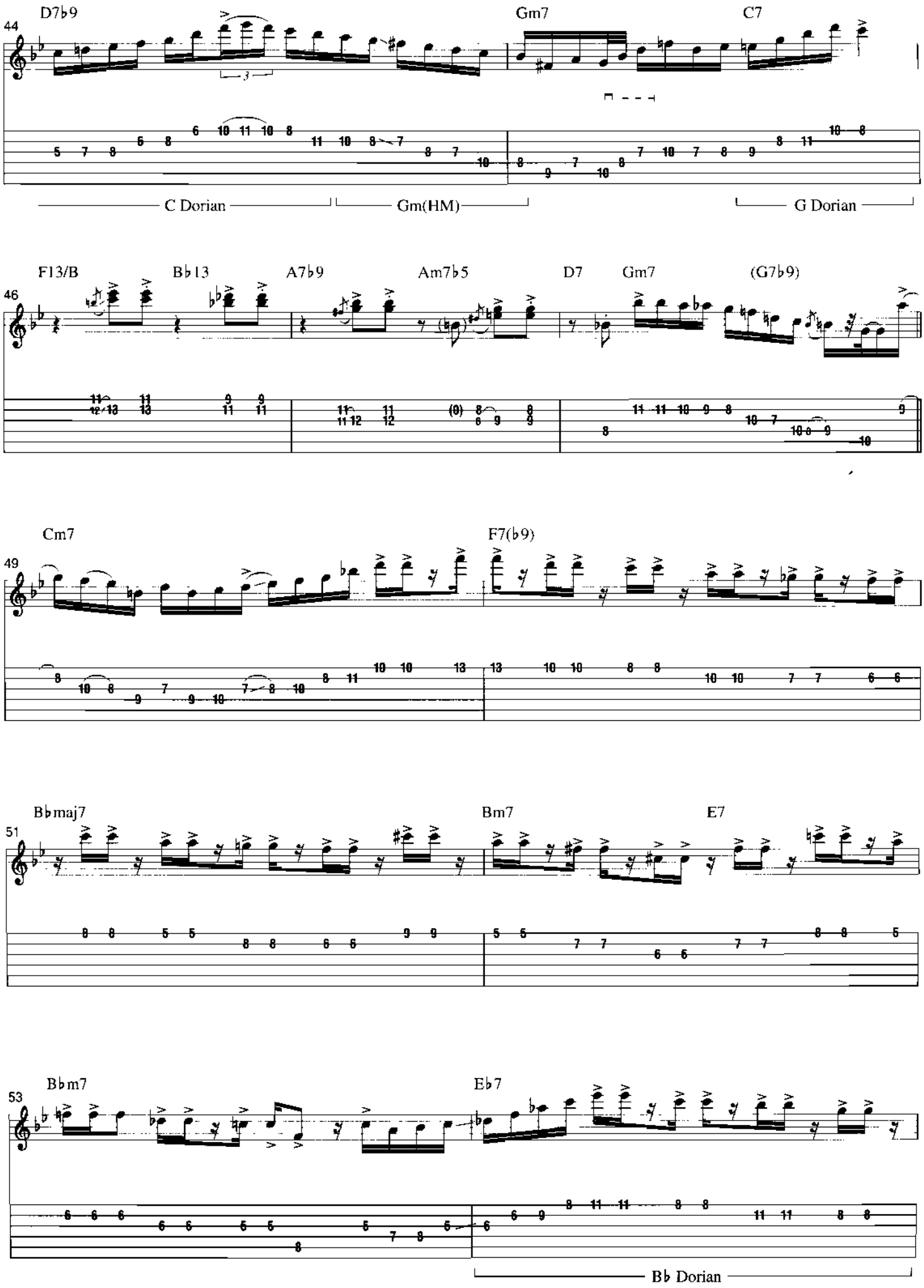

22
E♭7
A♭maj7
D7♯9
B♭ Dorian

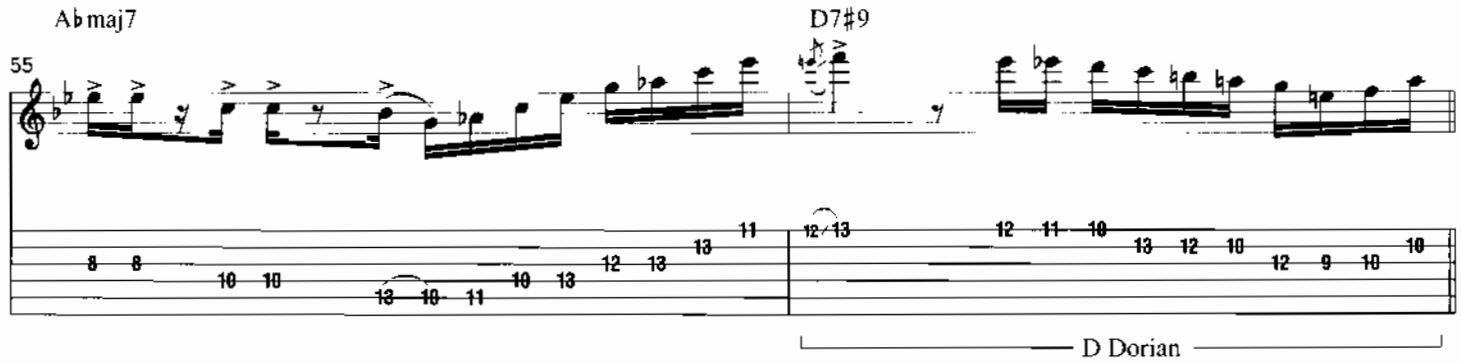

25
Gm7
Am7♭5

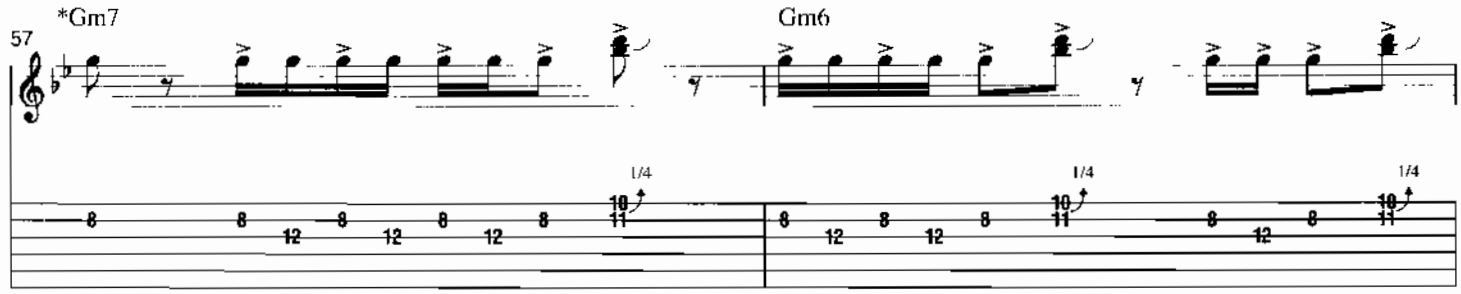

28
D7♭9
Gm7
C7
C Dorian
Gm(HM)
G Dorian


30
F13/B
B♭13
A7♭9
Am7♭5
G Dorian
G blues scale

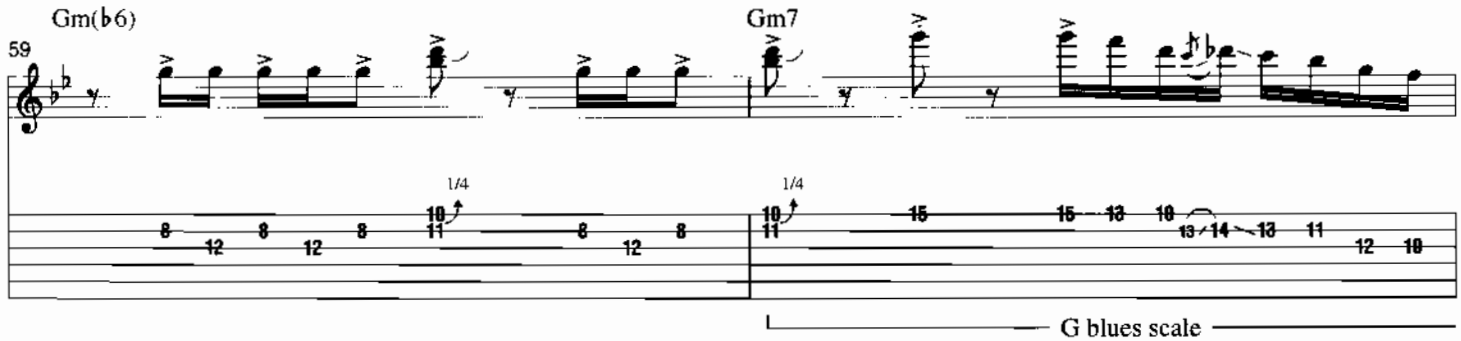

B 2nd Chorus
D7#9
Gm7
*N.C.(Gm7)
32
— G blues scale
*G pedal point for 8 meas.
35
38
40
Gm7
42
Am7♭5
C Dorian

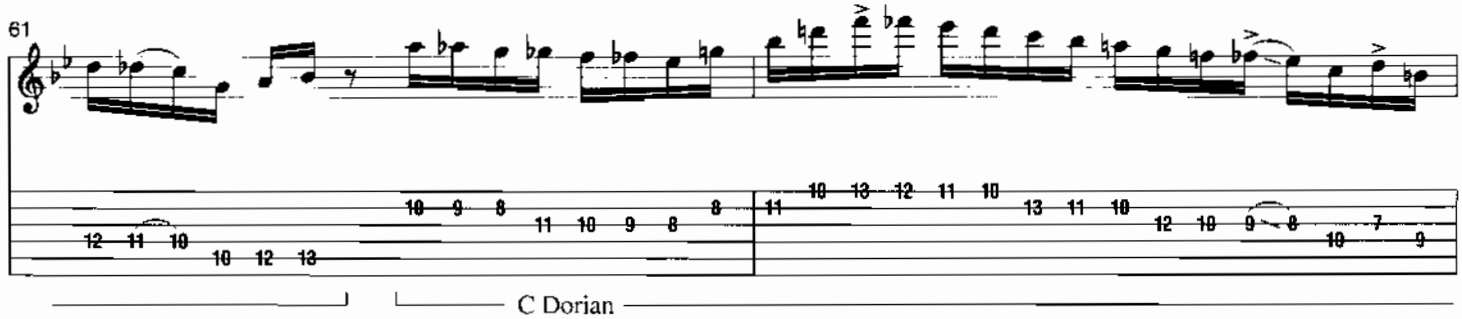

44
D7♭9
Gm7
C7
C Dorian
Gm(HM)
G Dorian
46
F13/B
B♭13
A7♭9
Am7♭5
D7
Gm7
(G7♭9)
49
Cm7
F7(♭9)
51
B♭maj7
Bm7
E7
53
B♭m7
E♭7
B♭ Dorian

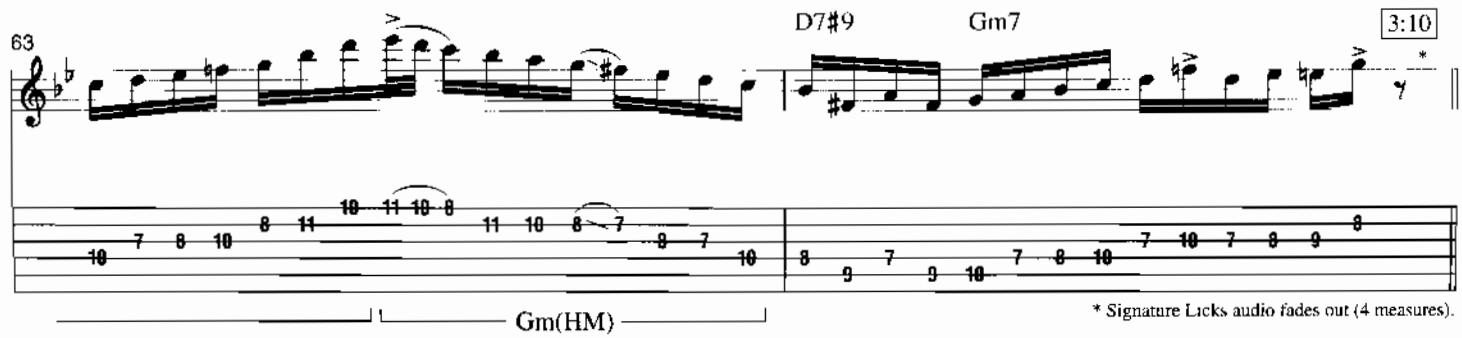




*G pedal point for 7 meas.







* Signature Licks audio fades out (4 measures).

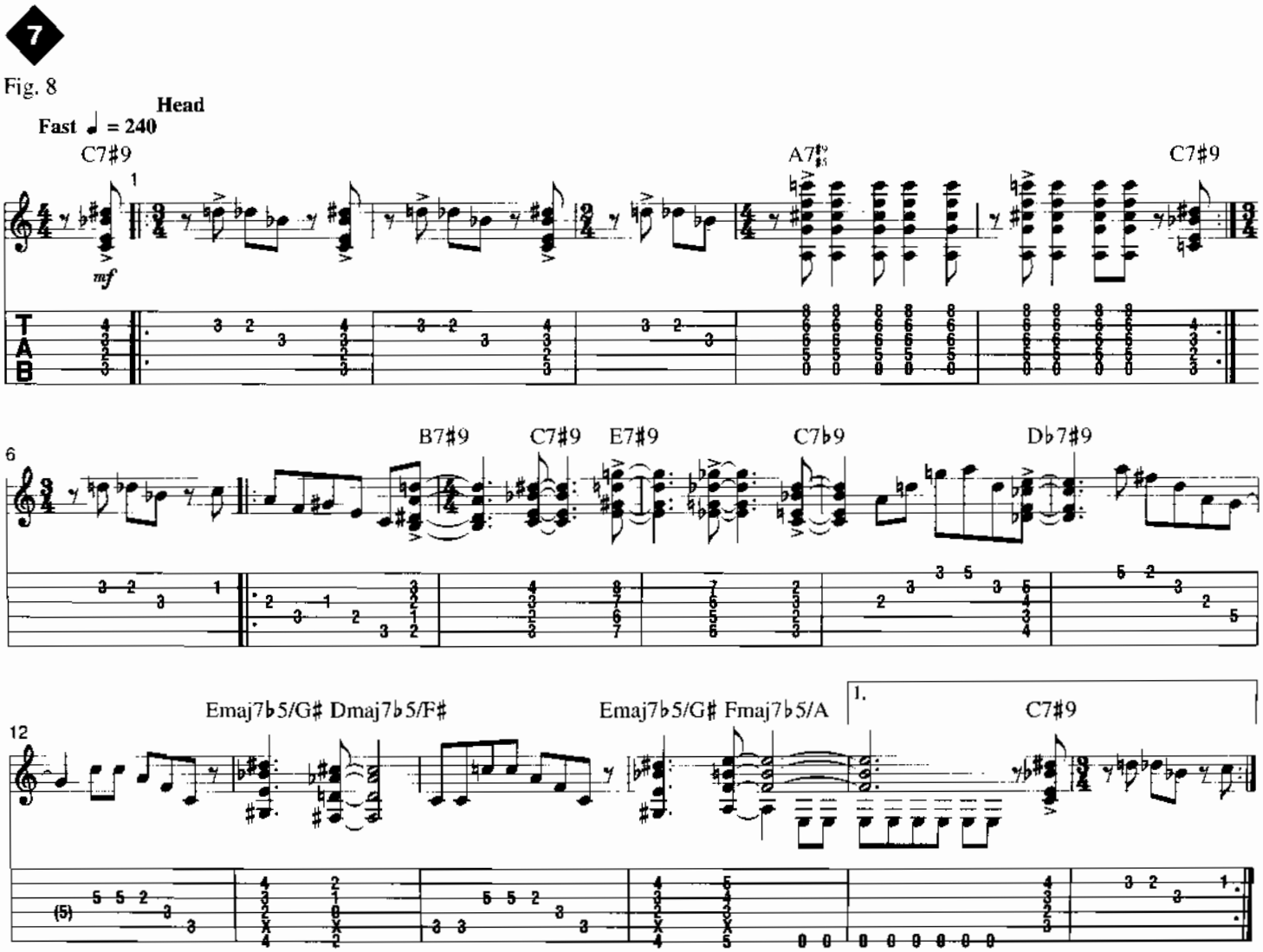
THE GREAT STREAM
(Live!, 1972)
By Pat Martino

Figure 8—Head

Pat Martino Live! was recorded in September, 1972, at New York's Jazz City. Documented under the auspices of a new contract with Muse, it completed a picture of the "new Pat Martino" glimpsed in *The Visit*. Where *The Visit* was gentle and introspective, *Live!* was electrifying and edgy. The music smoothly melded hard bop, jazz-rock fusion, and avant-garde free jazz. "The Great Stream" is a striking case in point and a stand-out live performance. It has remained a Martino standard.

Pat recently shared with me that "The Great Stream" arose from an informal kitchen-table discussion about the dominant 7♯9 chord. The composition, with its various applications of this sonority, took shape as a spontaneous flow of ideas emanating from the chord's innate harmonic possibilities and malleability.

"The Great Stream" foreshadows future Martino compositions with its mixed meters, feel changes, strong rhythmic themes, and potent dissonance. The head is an AABA form in which the A sections are marked by greater dissonance, metrical shifts, chromaticism, chord bursts, short linear flurries, and abundant syncopation. The B section is played in a contrasting cut-time swing feel and makes use of two minor chords, E♭m9 and D♭m9, for the entire harmonic content. Here Pat plays an intervallic riff-like melody in unison (over E♭ minor) and harmony (over D♭ minor) with the electric piano and begins his phrases with quick chord jabs.



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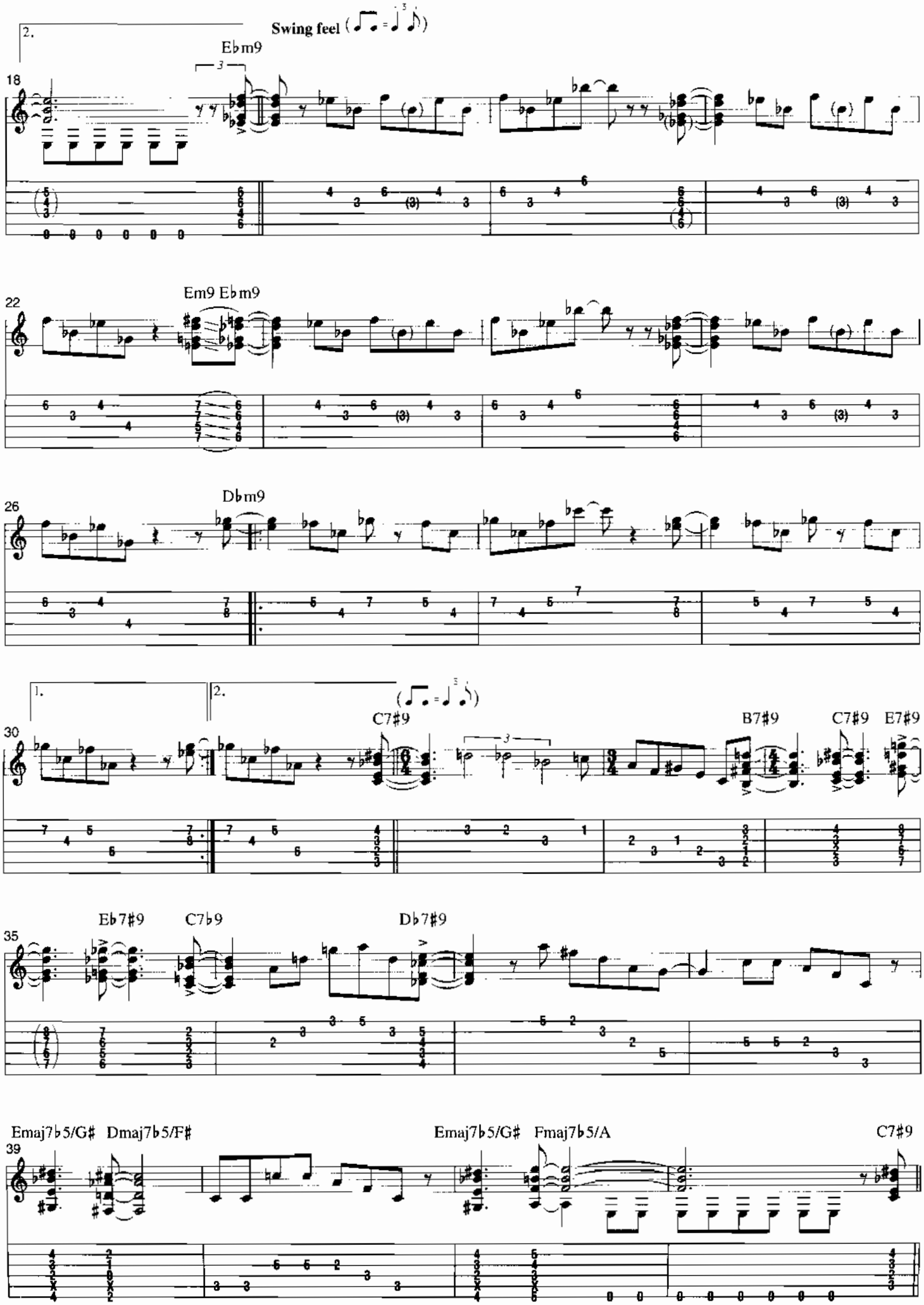

2.
Swing feel
Ebm9
18
Em9 Ebm9
22
Dbm9
26
1.
2.
C7#9
30
B7#9
C7#9
E7#9
Eb7#9
C7b9
Db7#9
35
Emaj7b5/G#
Dmaj7b5/F#
Emaj7b5/G#
Fmaj7b5/A
C7#9
39

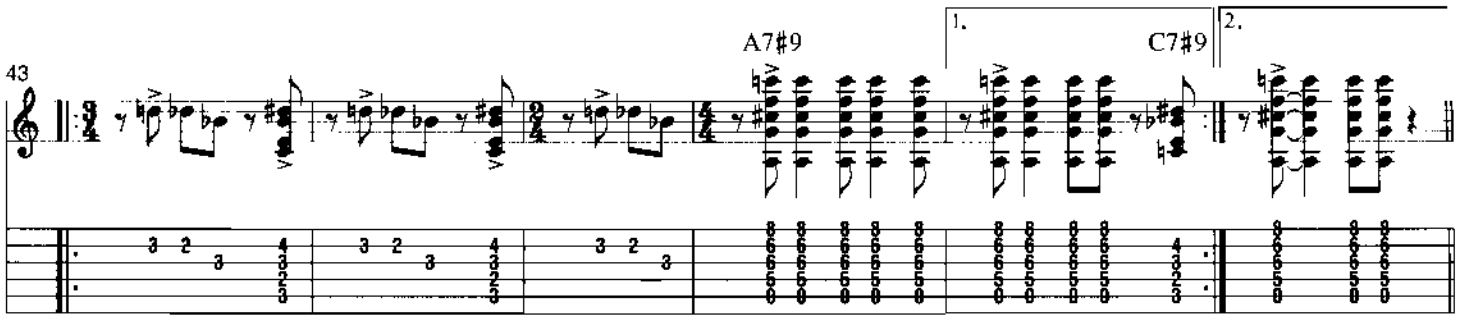


Figure 9—Solo

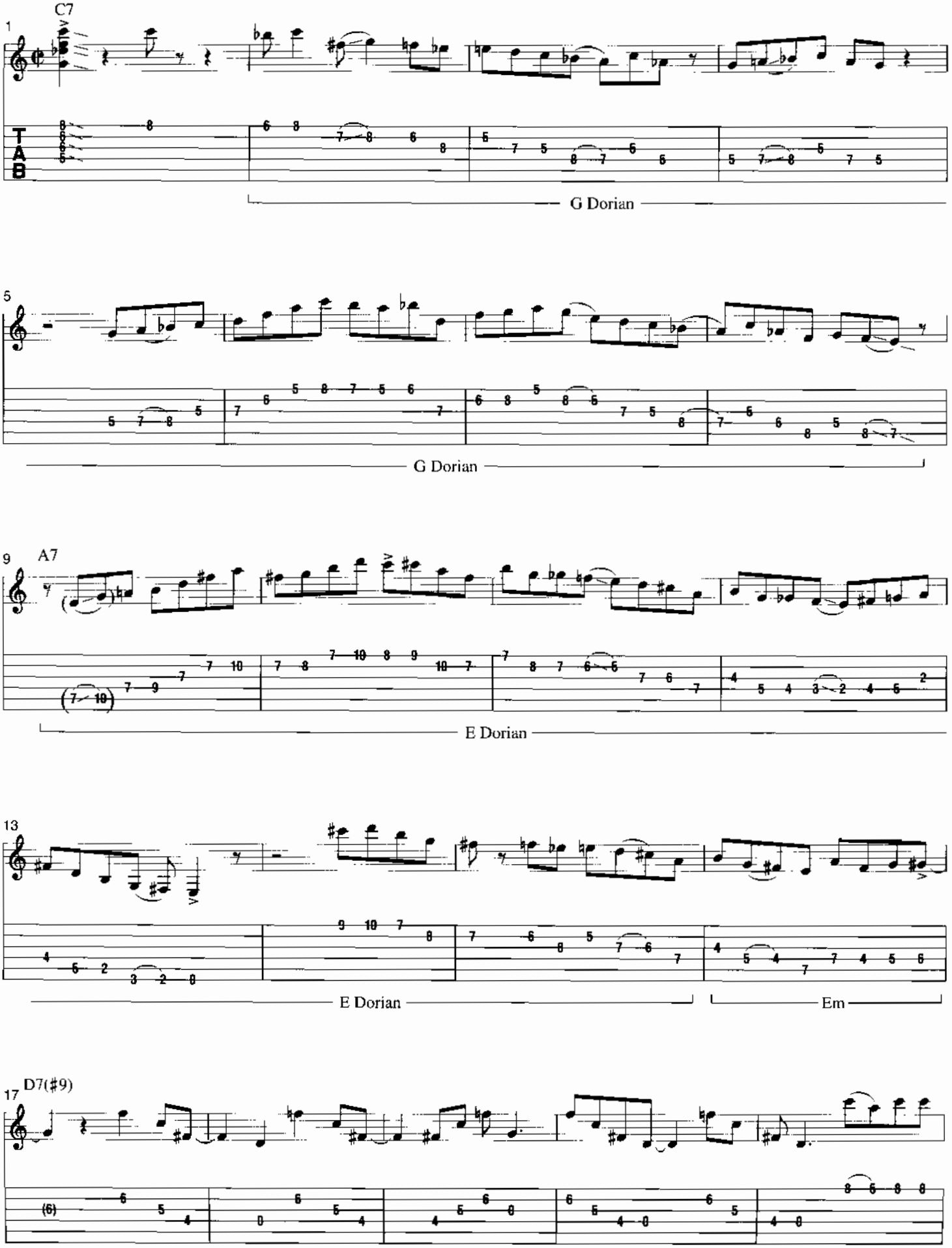
Pat's solo in "The Great Stream" marks the fruition of his post-bop improvisation concepts. This lengthy excerpt presents his first two choruses. Each is played over a 112-measure AABA form loosely based on the head. The changes in the thirty-two-measure A sections are modal and slow-moving with a different dominant 7th chord every eight measures: C7–A7–D7–B♭7. The sixteen-measure B sections use the E♭m9 and D♭m9 chords and harmonic rhythm of the head. Most of the lines in this solo are based on minor modes and are replete with characteristic melodies and patterns, like those established from the opening phrases in measures 2–13.

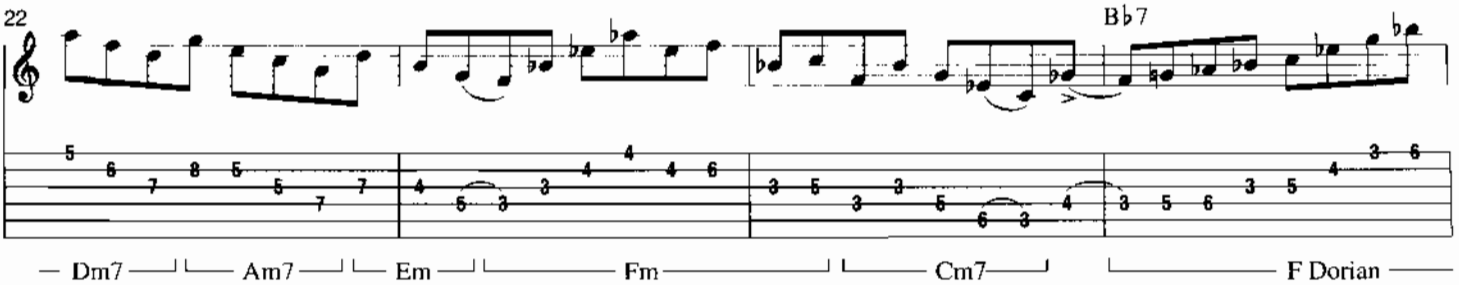
In "The Great Stream" one will find many examples of Pat's typical use of the Dorian mode, highly chromaticized, as a substitute for a dominant 7th chord—for example, Gm Dorian for C7. Pat plays minor-scale patterns over practically every dominant chord in the A sections. He exploits a particular motivic eight-note figure with great regularity. First heard in measures 6–7 (beats 3,4,1, and 2), it combines a targeting figure, emphasizing the minor 3rd, with a four-note pentatonic scalar ascent. This motive was a fixture in Pat's improvisations of the period and occurs no less than twelve times in this solo, often preceded by a rising four-note arpeggio. Though lengthy eighth-note strings are abundant throughout, Pat's longest modal lines are heard in the B sections, as in measures 62–75 and 183–197.

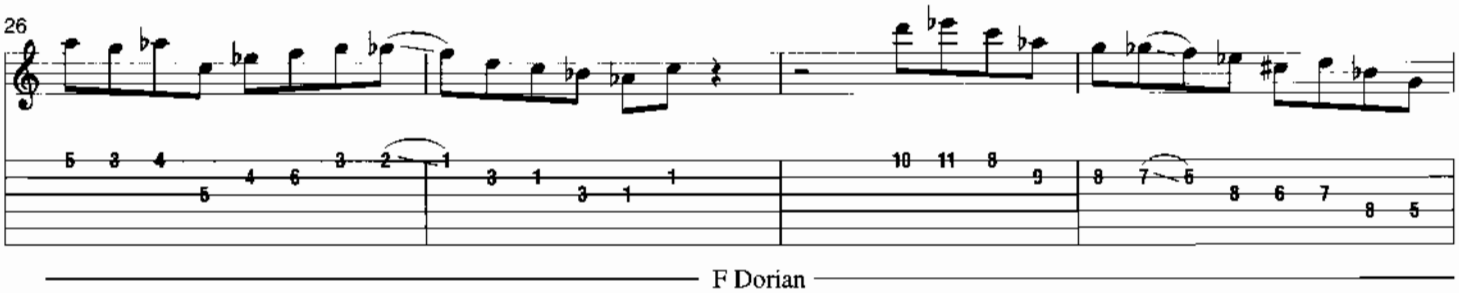
Pat plays unmistakable ostinatos and riffs throughout. Every figure of this type contains an intriguing aspect of *rhythmic displacement*. He generally creates ostinatos from rhythmic groups of three or six beats and subjects these patterns to an ever-shifting, hemiola-like, rhythmic placement in repetition. The following examples are definitive. Pat plays an intervallic riff outlining a D7♯9 "sonic shape" in measures 17–21. Microtonal string bending dominates the three-note patterns in measures 43–48. A D♭m9 arpeggio figure becomes a varied riff in measures 76–80. Pat develops a favorite quote, "Flight of the Bumblebee," as a riff in measures 52–56. He plays a rolling three-note pentatonic riff in measures 109–114, uses riff-based blues licks in 116–126, and employs a riff made of unison notes on adjacent strings, moved chromatically, in 130–135. A Wes-inspired minor-mode pull-off riff is heard in measures 148–153. Pat uses double stops to create a strong rhythmic riff in measures 172–180, and turns an arpeggio figure into a riff in 209–216. Here the central shape is moved in minor 3rds as a symmetrical pattern and is posed over an open D string in each iteration.

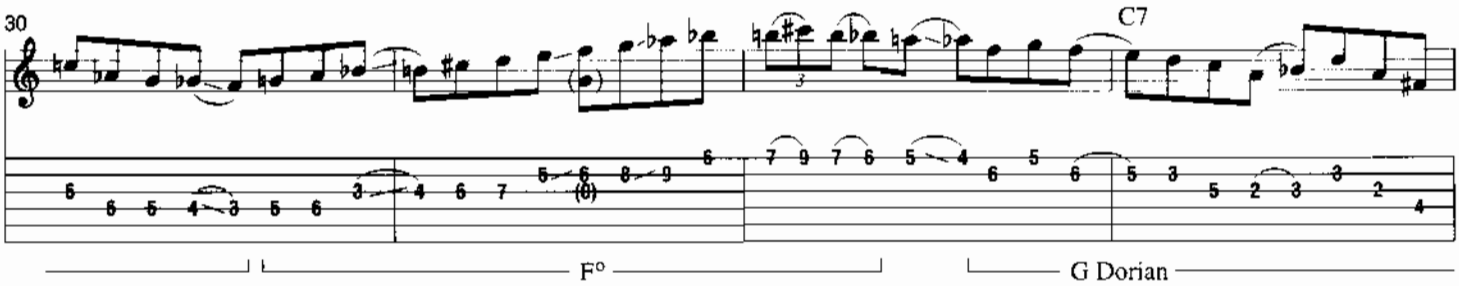
Pat's experimentation with polytonal and dissonant applications of his trademark lines and "outside" usage of his minor-conversion concept took a quantum leap forward in this period; the results are very much in play in this solo. Pat also began to regularly incorporate more disjunct melodies in his post-bop style. These are epitomized by the perfect-4th lines in measures 23–24 and 166, and atonal intervallic passages like those in 17–20, 102–104, and 209–216.

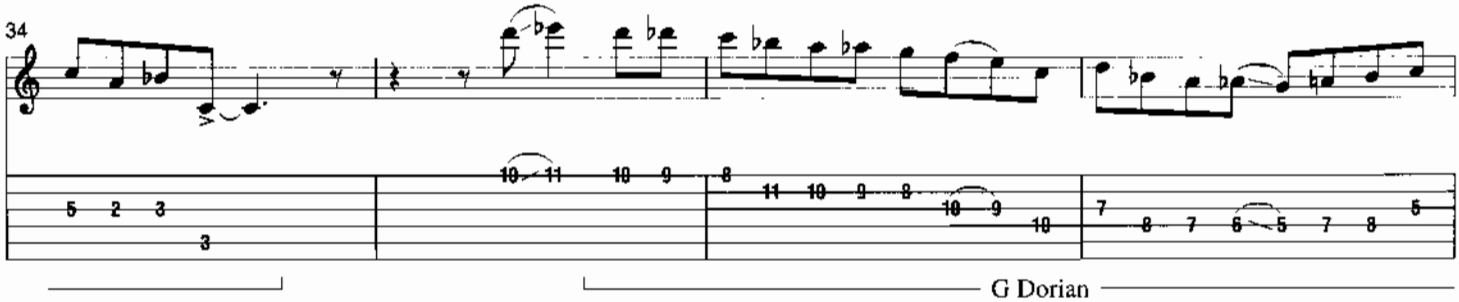
Fig. 9

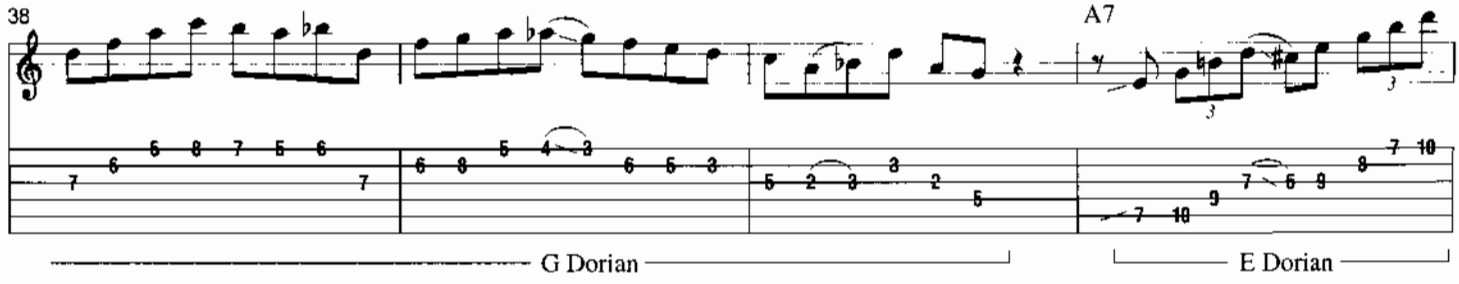

Guitar Solo
A 1st Chorus 1:00
Fast Swing ♩ = 122
C7
G Dorian
G Dorian
A7
E Dorian
E Dorian
Em
D7(♯9)
Dm7

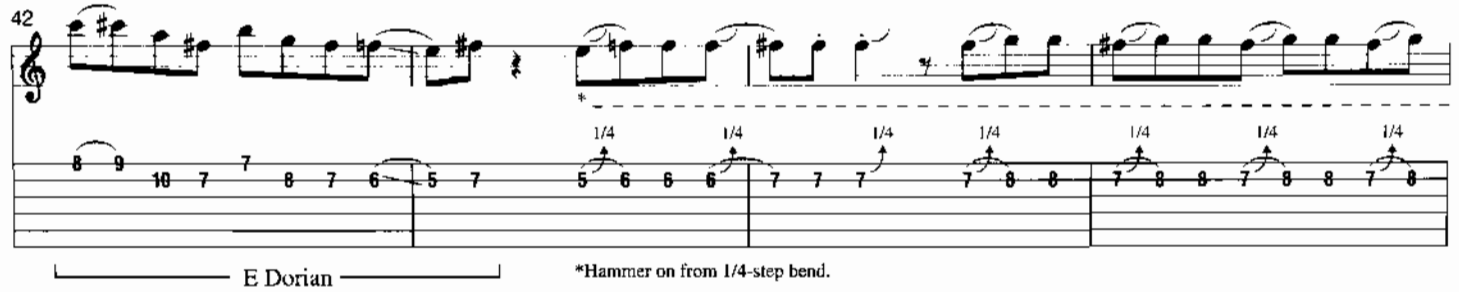




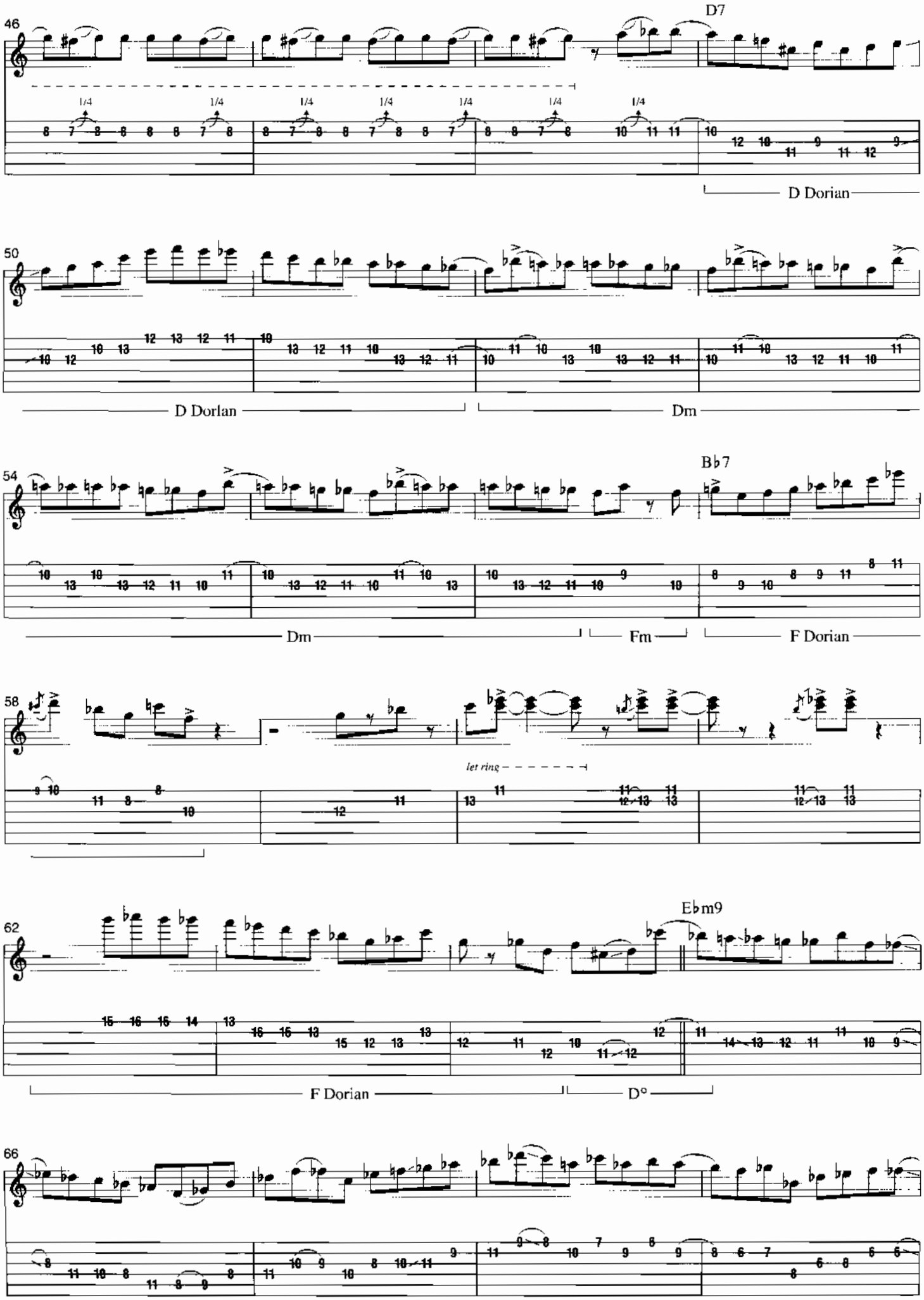


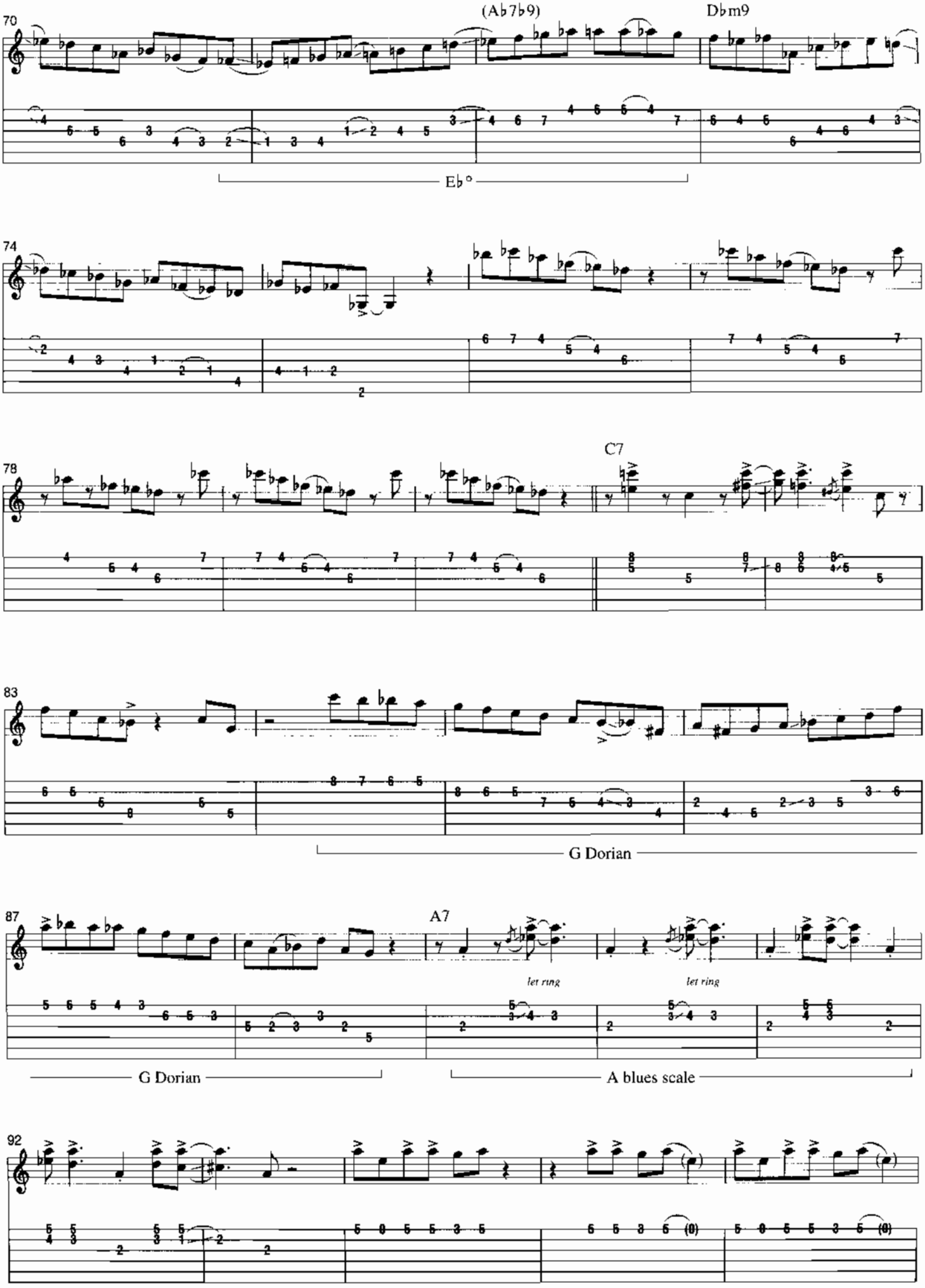


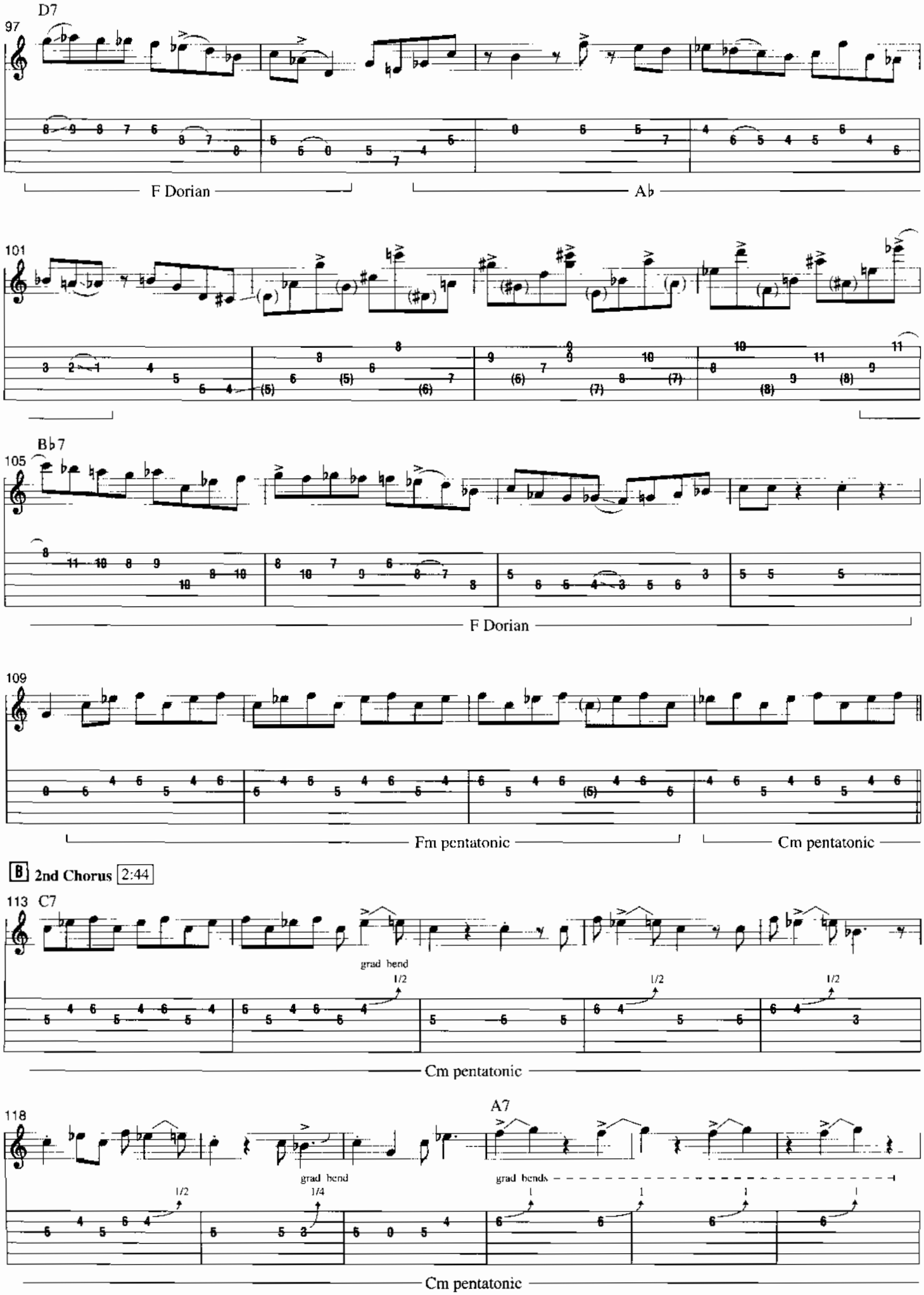


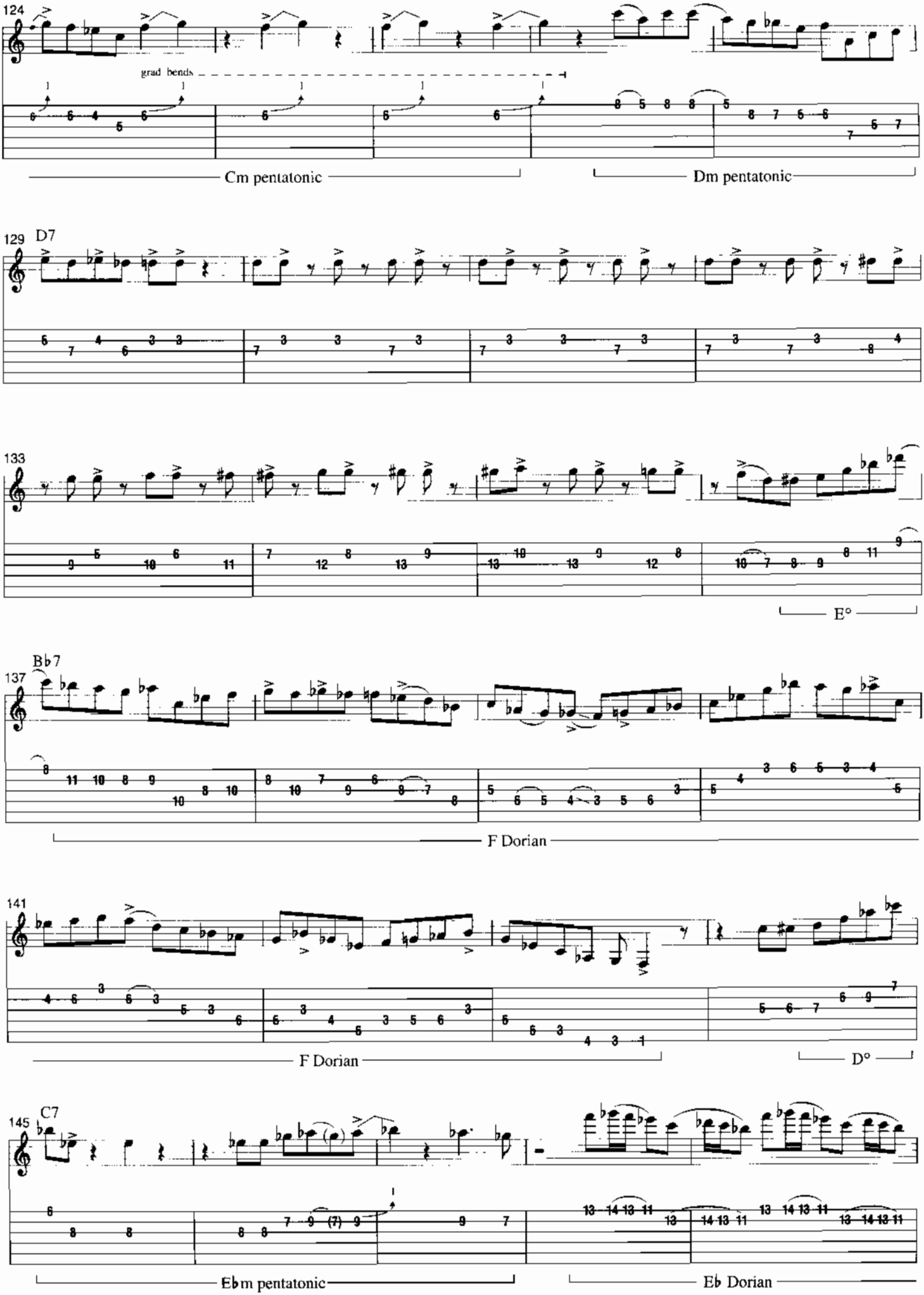


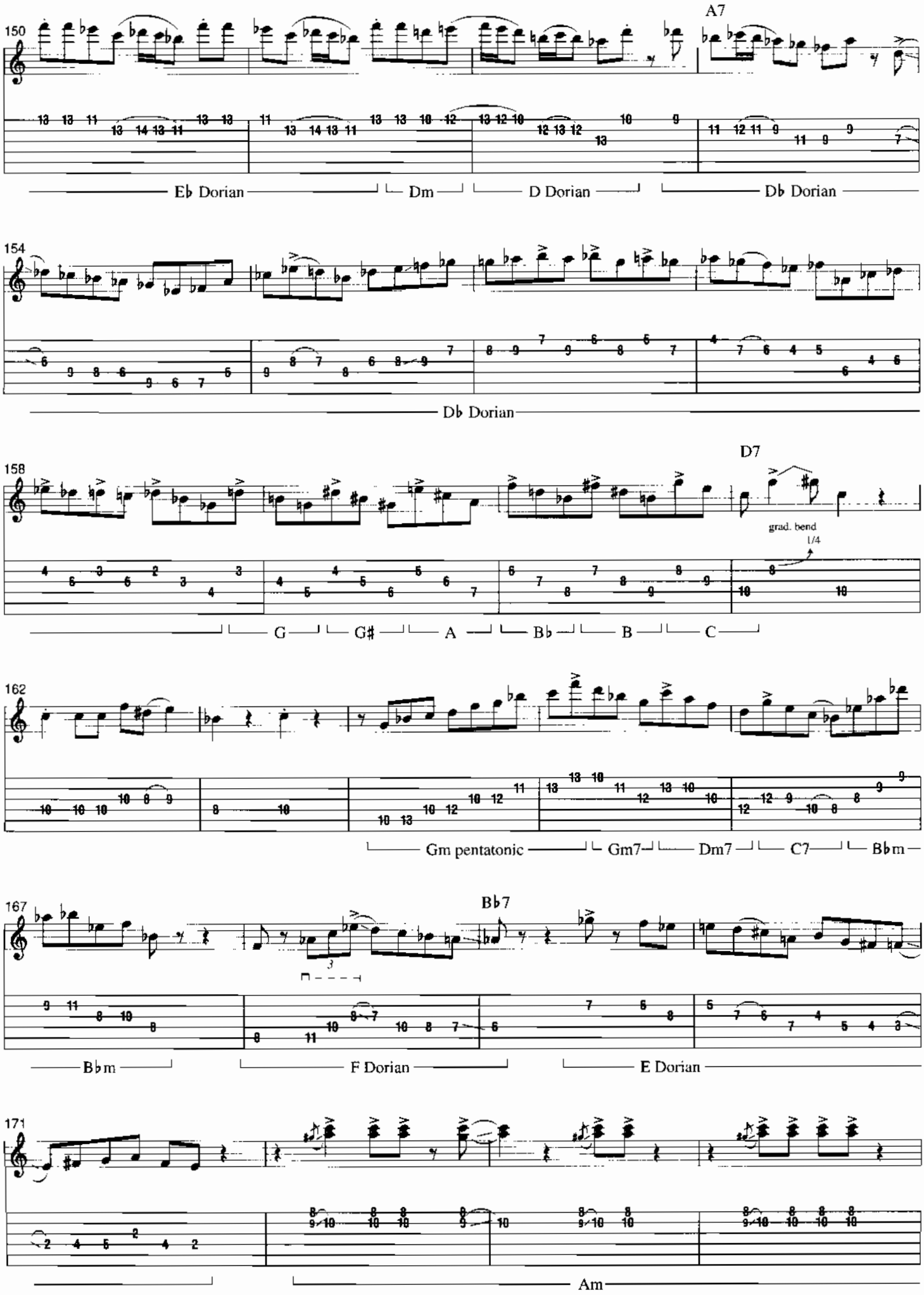
*Hammer on from 1/4-step bend.

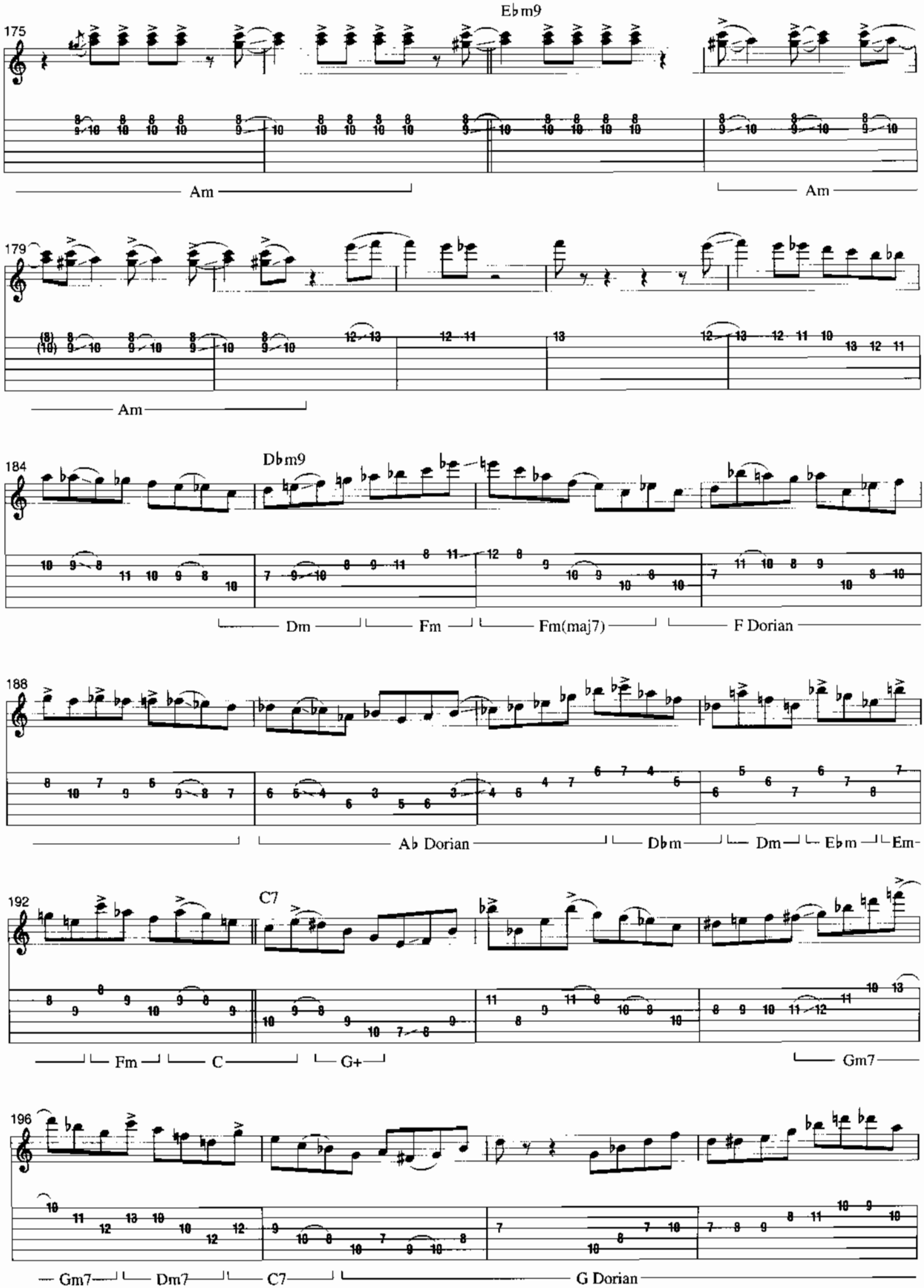

46
D7
1/4
D Dorian
50
D Dorian
Dm
54
Bb7
Dm
Fm
F Dorian
58
let ring
62
Ebm9
F Dorian
D°
66

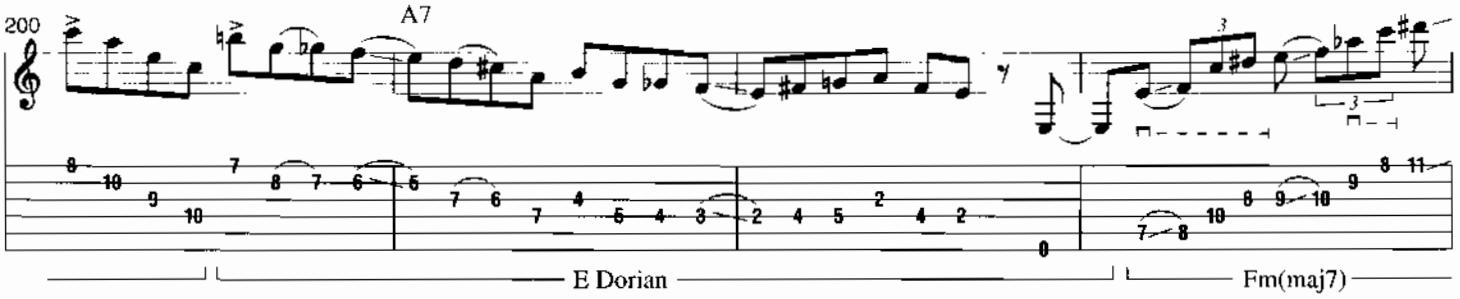

70
(A♭7♭9)
D♭m9
E♭°
74
78
C7
83
G Dorian
87
A7
let ring
let ring
G Dorian
A blues scale
92

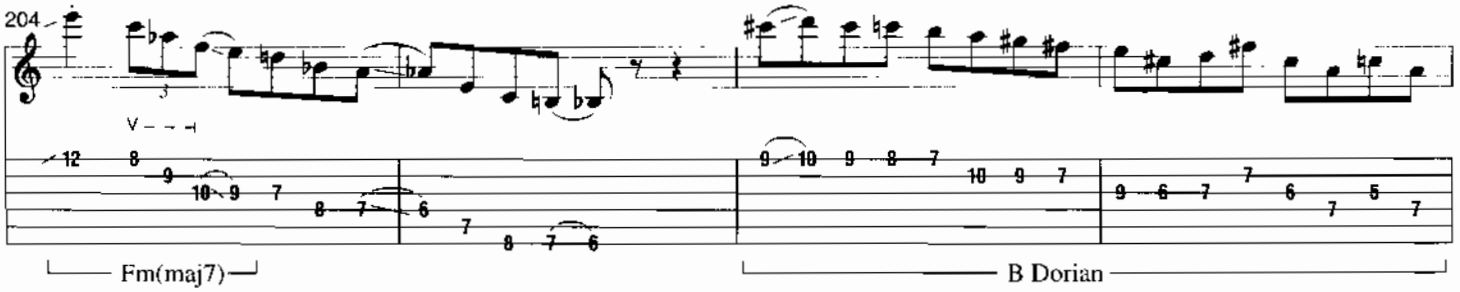

97
D7
F Dorian
A♭
101
105
B♭7
F Dorian
109
Fm pentatonic
Cm pentatonic
B 2nd Chorus 2:44
113 C7
grad bend
1/2
Cm pentatonic
118
A7
grad bend
1/4
grad bends
Cm pentatonic

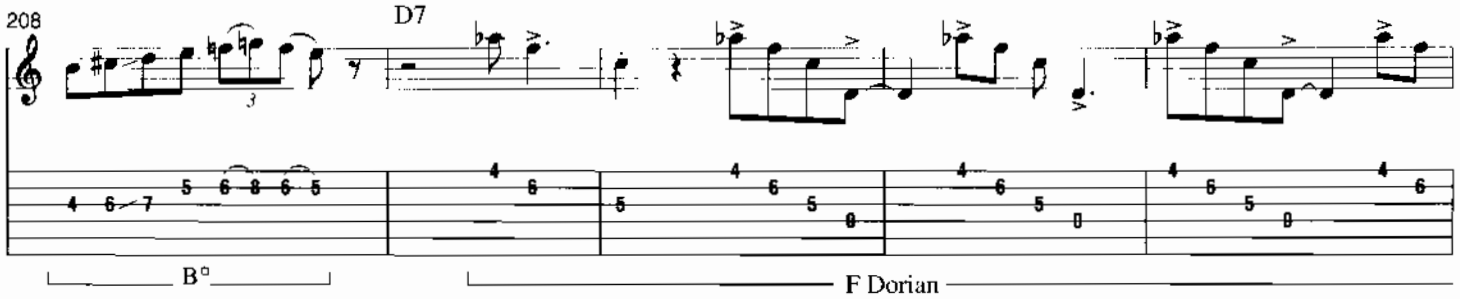

124
grad. bends
Cm pentatonic
Dm pentatonic
129
D7
133
E°
137
Bb7
F Dorian
141
F Dorian
D°
145
C7
Ebm pentatonic
Eb Dorian

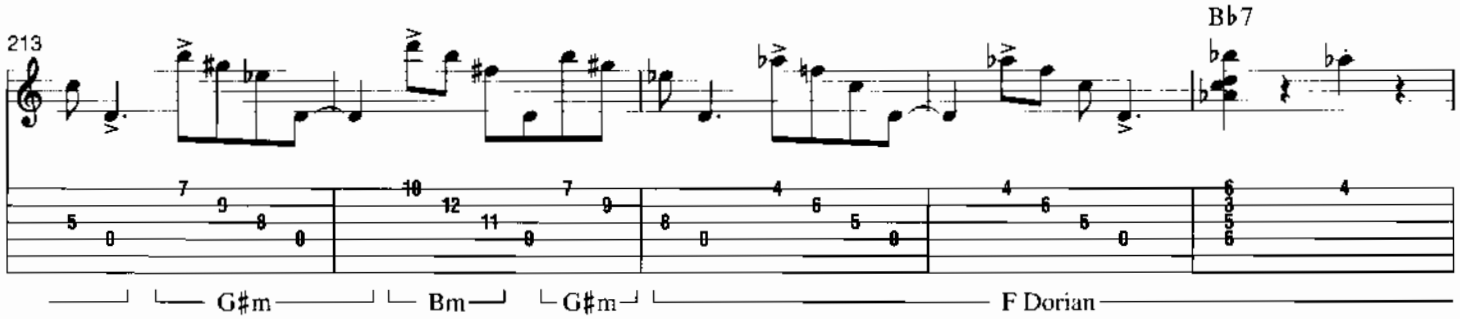

150
A7
Eb Dorian
Dm
D Dorian
Db Dorian
154
Db Dorian
158
D7
grad. bend
1/4
G
G#
A
Bb
B
C
162
Gm pentatonic
Gm7
Dm7
C7
Bbm
167
Bb7
Bbm
F Dorian
E Dorian
171
Am

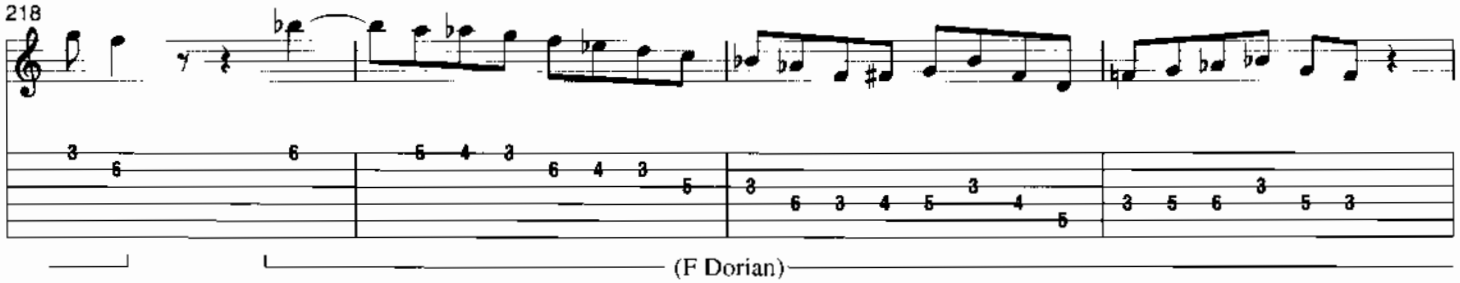

175
E♭m9
Am
Am
179
Am
184
D♭m9
Dm
Fm
Fm(maj7)
F Dorian
188
A♭ Dorian
D♭m
Dm
E♭m
Em
192
C7
Fm
C
G+
Gm7
196
Gm7
Dm7
C7
G Dorian

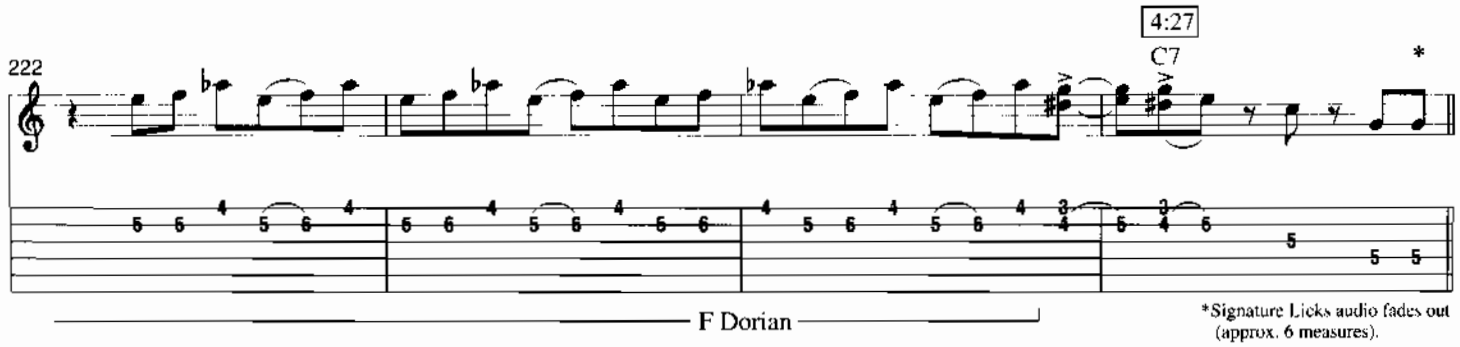












*Signature Licks audio fades out (approx. 6 measures).

ALONG CAME BETTY
(*Consciousness*, 1974)
By Benny Golson

Figure 10—Solo

Since his formative years, Pat Martino admired the music of Art Blakey and the Jazz Messengers and the compositions of Benny Golson. On *Consciousness* Pat covered one of Golson's greatest tunes, "Along Came Betty," and in the process made it a landmark Martino performance. His arrangement was distinguished by a breezy samba reading in a quartet setting of electric piano, bass, and drums, and features a benchmark guitar solo.

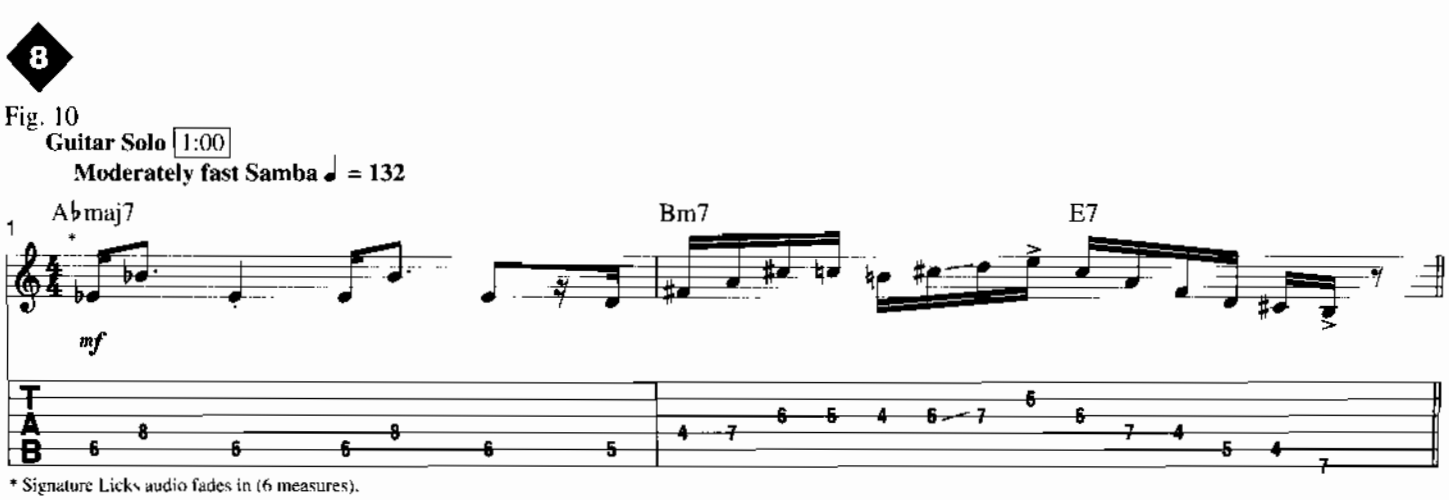
Pat's playing has been described as possessing "thoughtful energy." This is exemplified by his solo in "Along Came Betty." In the two-chorus flight Pat directs his aggressive driving approach and Olympian technique at the challenging Golson tune to produce a definitive statement. Beyond chops, Pat has ears. In jazz parlance this is the capacity to hear, react to, and create improvised music in real time. This attribute is only matched by Pat's flawless intuition to grasp the tune's intricacies—and Golson's tune has plenty.

Filled with myriad signature licks, Pat's solo is a prime example of his improvisation in a strict, albeit modern, tonal context. Here this means fast-moving harmonic rhythm, at least one chord per measure, through a variety of key centers. Scalar figures, generally in the form of minor-based hard-bop lines, and chord-outlining arpeggio-based patterns are skillfully balanced in the solo. Pat begins in measures 3–5 with an arpeggio figure that outlines the upper extensions of B♭m7 and Bm7. Note his engaging rhythmic variants of the basic motive. Similar arpeggios are heard in measures 28–29, 37, 53–54, 63–64, and 70.

Many of Pat's lines contain short but harmonically active figures based on altered arpeggios and melodic fragments derived from the diminished scale, the harmonic minor scale of the destination chord, and the melodic minor scale (ascending form) played a half step above the chord's root. These are found in measures 8, 10, 12, 19, 21, 30, 31, 34, 40, 44, 58, 66, and 68. They are used as substitutions for dominant 7th chords and have a cadential function. Pat plays an F diminished scale outright in symmetrical whole step-half step configuration in measure 26 to lead from B♭7 to a B♭m7 chord.

Pat consistently uses *hexatonic scales* (six-note scales) over major chords in measures 7, 9, 35, 41, 43, 49, and 69. The pattern in measure 49 is an unmistakable signature bop line blending the hexatonic scale in F with a chromatic descent from E to C. Pat "minorizes" the tune's final progression in measures 31–34 and 65–68. Here Pat treats the daunting Cm7♭5–F7–B♭m7♭5–E♭7 changes as though they were E♭ minor and D♭ minor tonal areas—illustrating the invaluable utility of his minor-conversion approach.

Most of Pat's playing is in sixteenth notes, as befits post-Coltrane hard bop. Propelled by his flawless articulation, the lines take on an internal driving force and logic which inexorably move the music forward. Solos like this led many to compare and equate Pat's improvisations with the melodies of J.S. Bach—hardly a glib or inaccurate analogy.



* Signature Licks audio fades in (6 measures).

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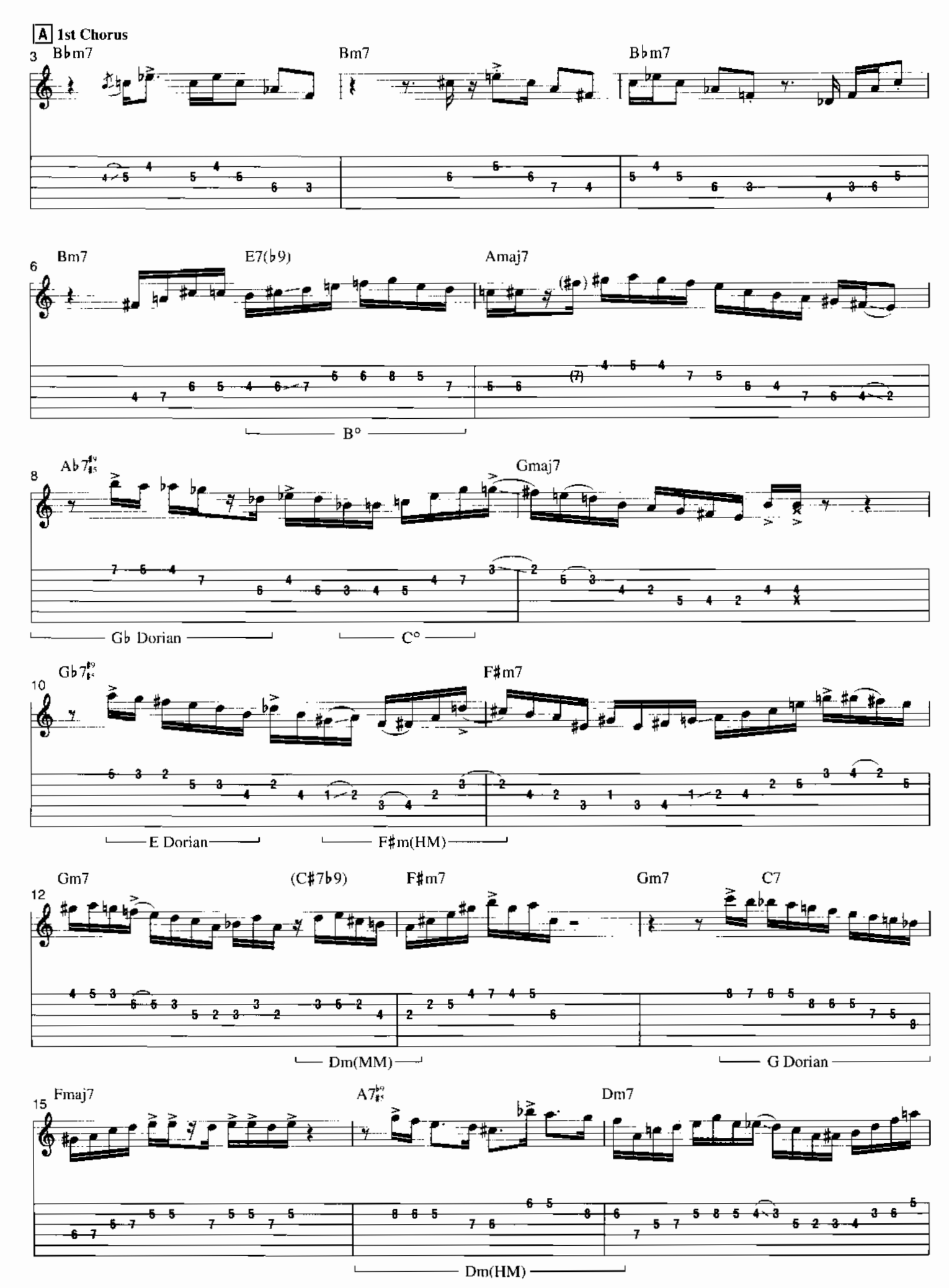
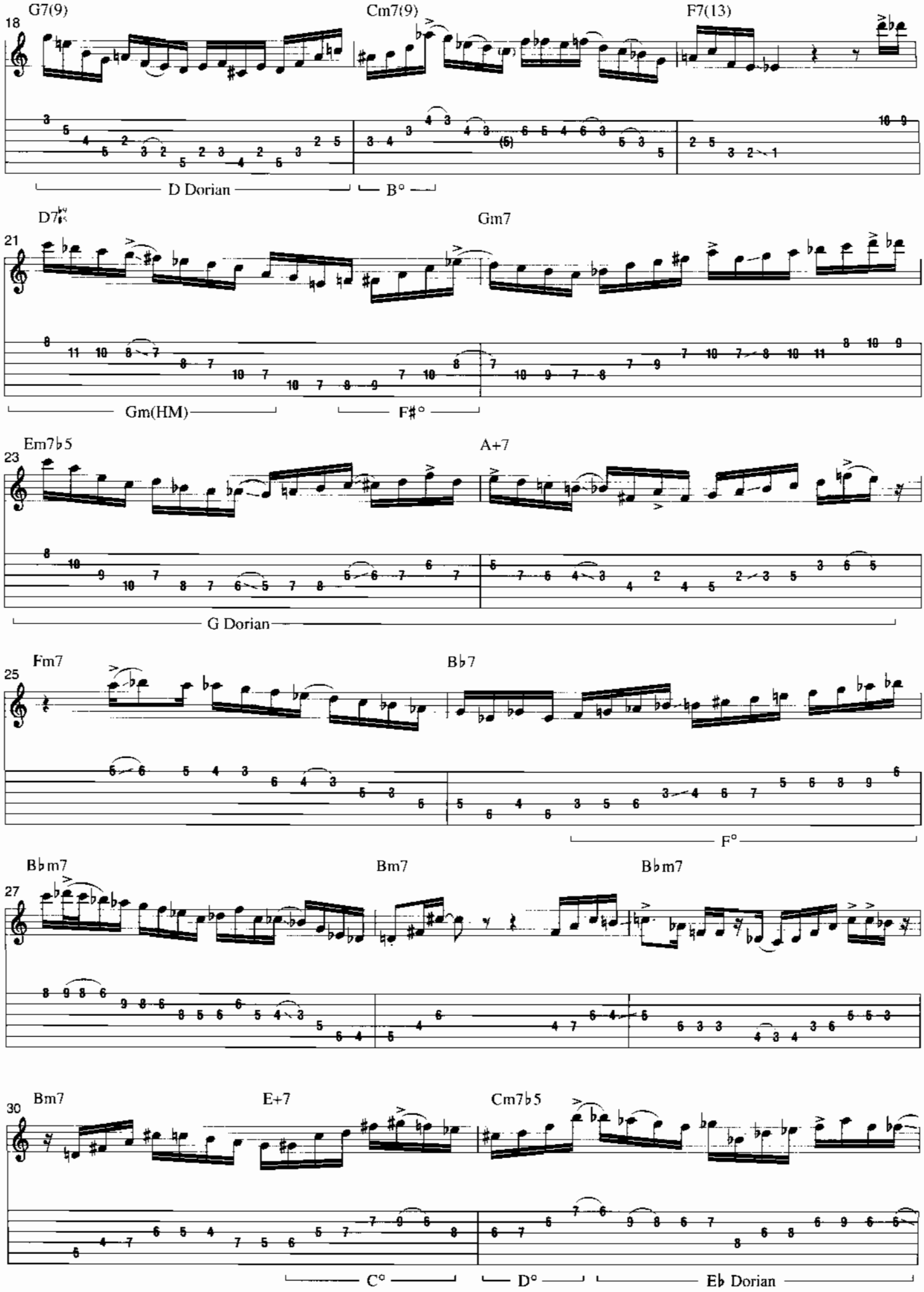
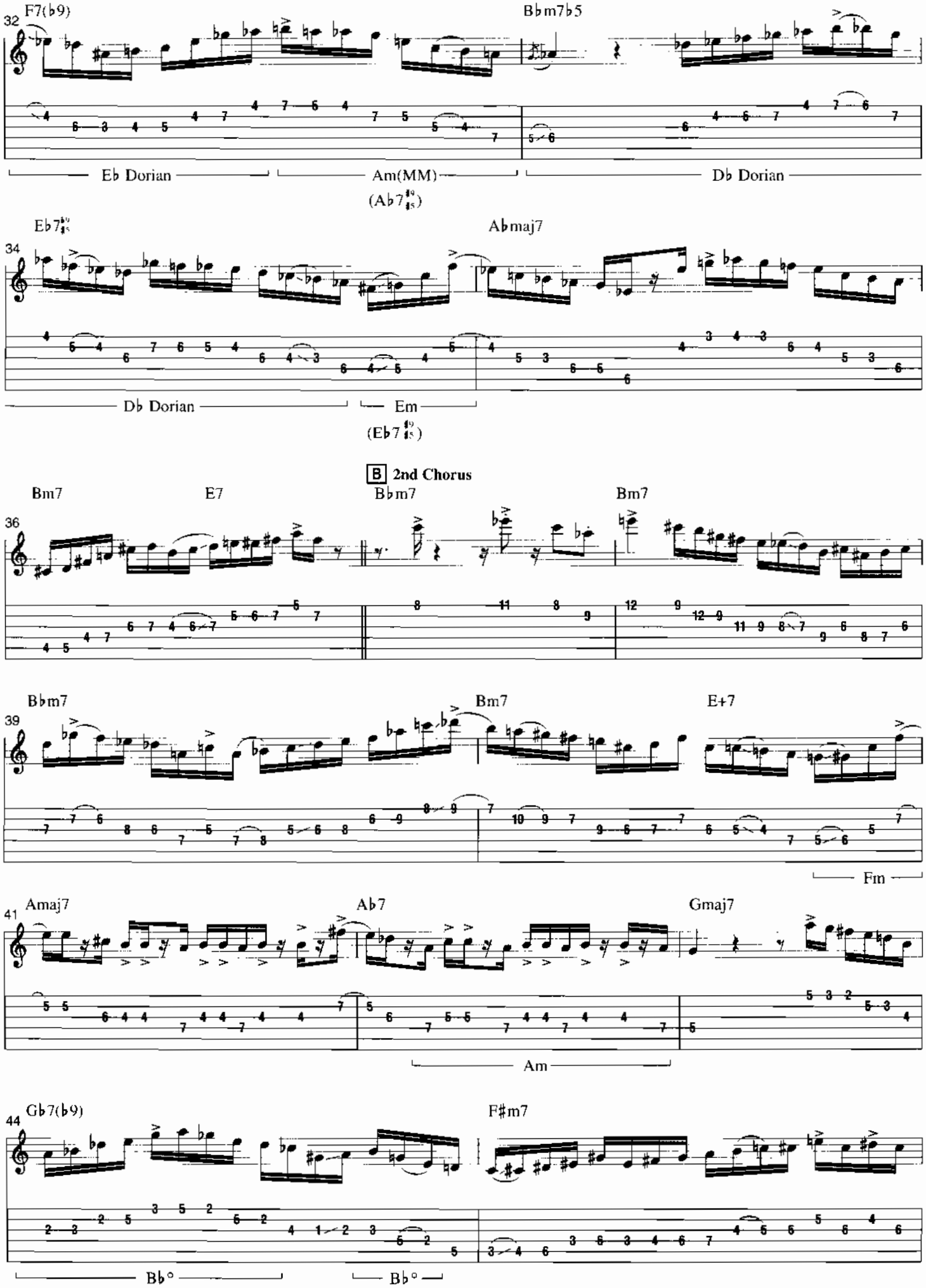
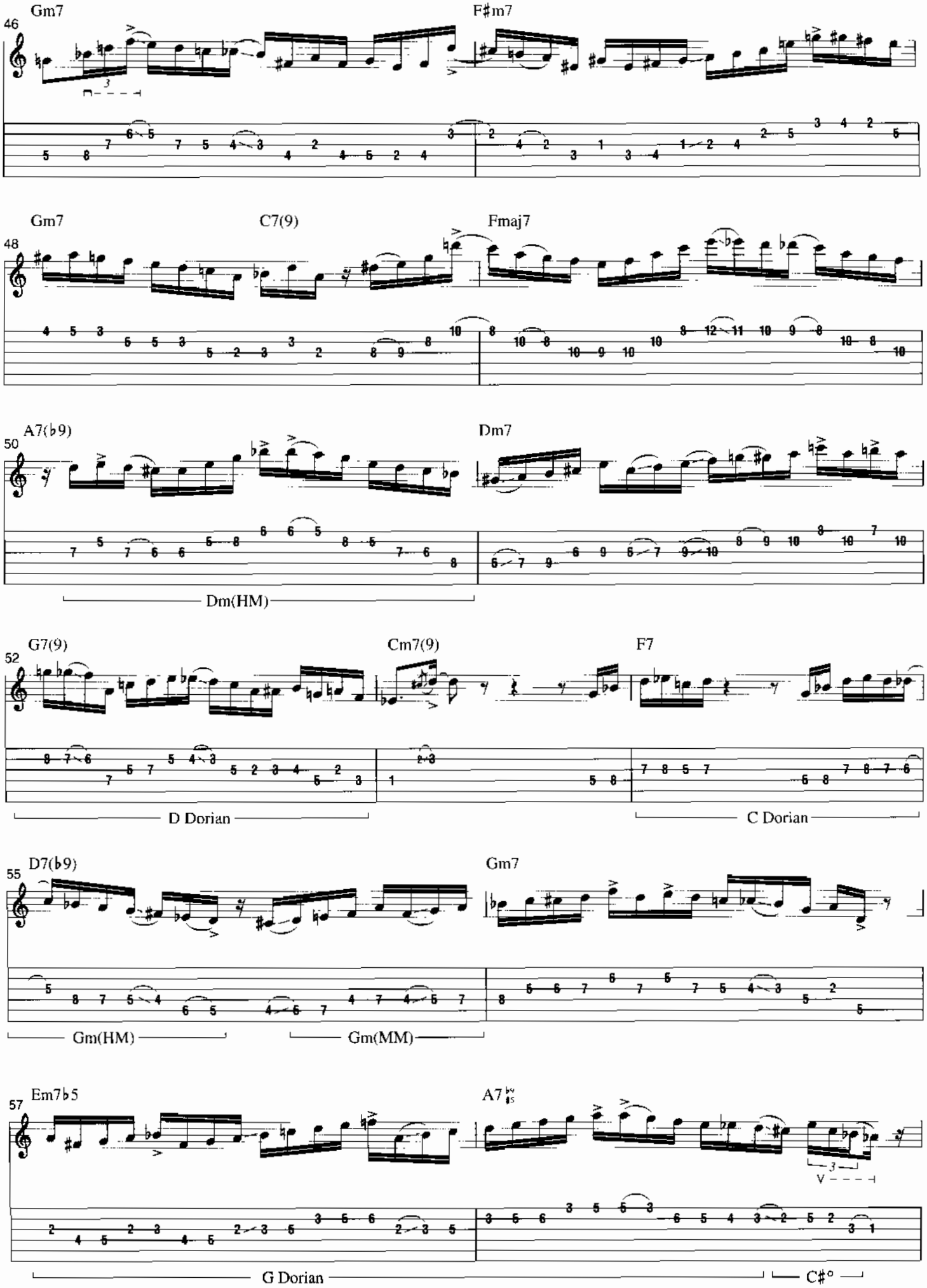
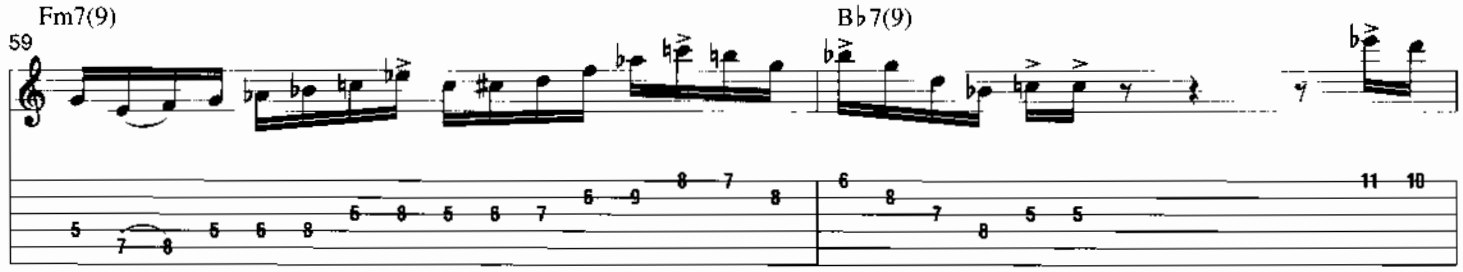
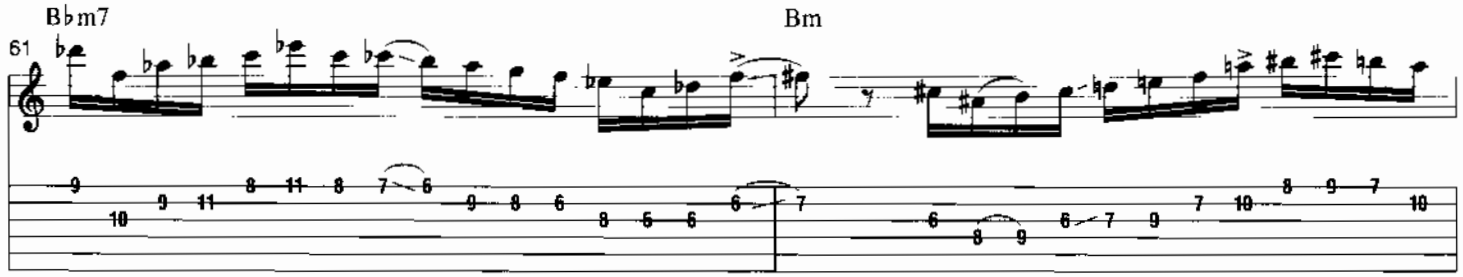

A 1st Chorus
3
B♭m7
Bm7
B♭m7
6
Bm7
E7(♭9)
Amaj7
B°
8
A♭7♯9♯5
Gmaj7
G♭ Dorian
C°
10
G♭7♯9♯5
F♯m7
E Dorian
F♯m(HM)
12
Gm7
(C♯7♭9)
F♯m7
Gm7
C7
Dm(MM)
G Dorian
15
Fmaj7
A7♭9♯5
Dm7
Dm(HM)

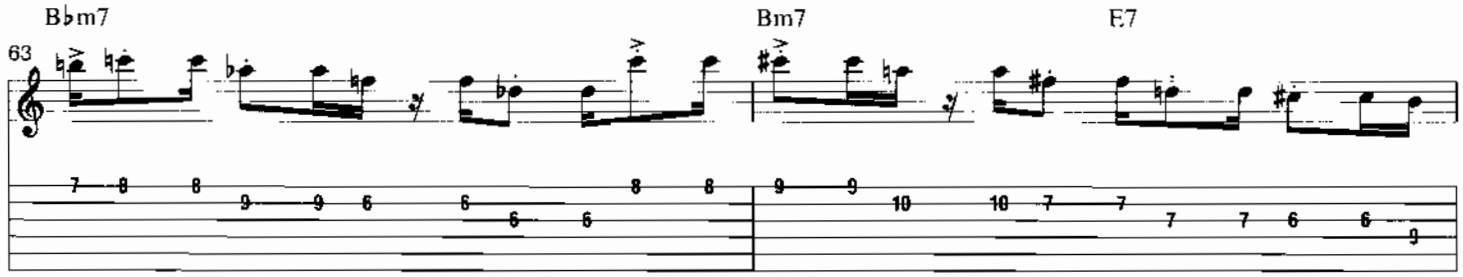

18
G7(9)
Cm7(9)
F7(13)
D Dorian
B°
21
D7♭9
Gm7
Gm(HM)
F#°
23
Em7♭5
A+7
G Dorian
25
Fm7
B♭7
F°
27
B♭m7
Bm7
B♭m7
30
Bm7
E+7
Cm7♭5
C°
D°
E♭ Dorian

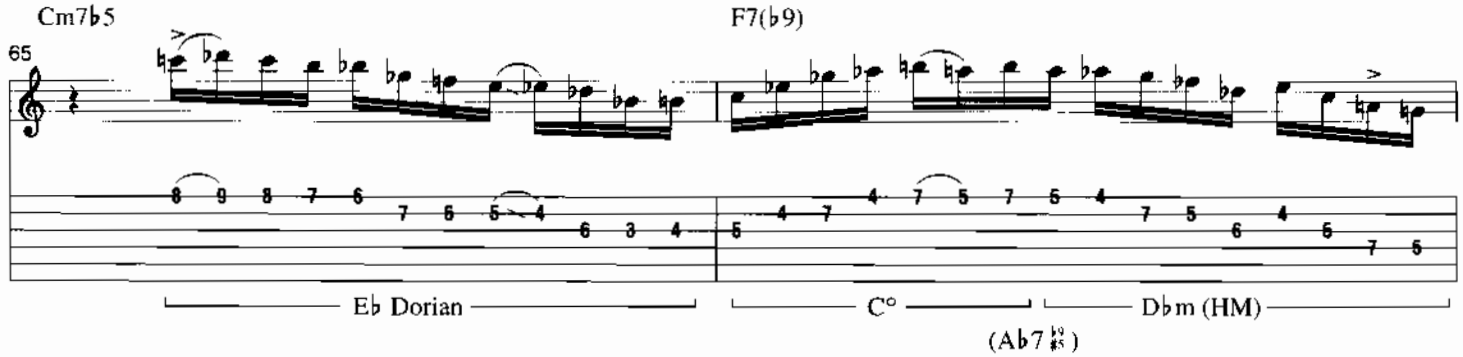

32
F7(b9)
Bbm7b5
Eb Dorian
Am(MM)
(Ab7 #9/#5)
Db Dorian
34
Eb7 #9/#5
Abmaj7
Db Dorian
Em
(Eb7 #9/#5)
B 2nd Chorus
36
Bm7
E7
Bbm7
Bm7
39
Bbm7
Bm7
E+7
Fm
41
Amaj7
Ab7
Gmaj7
Am
44
Gb7(b9)
F#m7
Bb°
Bb°

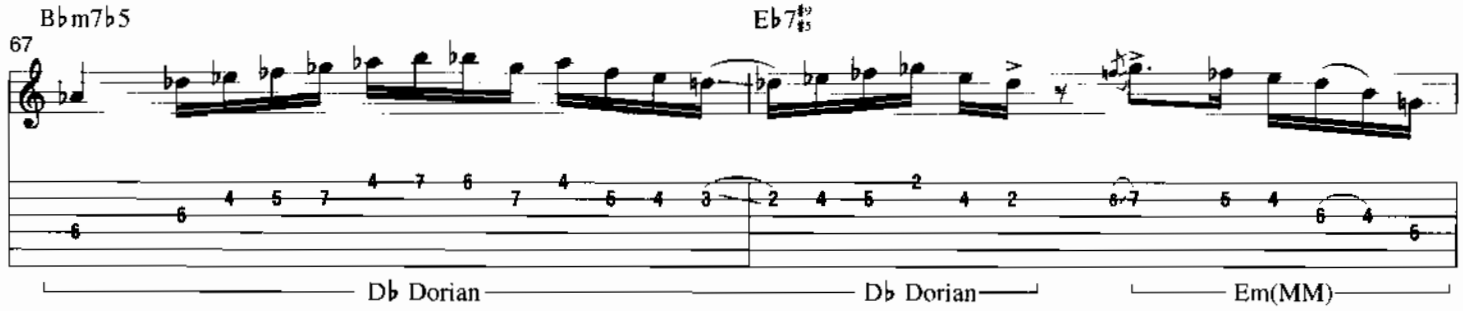

46
Gm7
F♯m7
48
Gm7
C7(9)
Fmaj7
50
A7(♭9)
Dm7
Dm(HM)
52
G7(9)
Cm7(9)
F7
D Dorian
C Dorian
55
D7(♭9)
Gm7
Gm(HM)
Gm(MM)
57
Em7♭5
A7♭5
G Dorian
C♯°

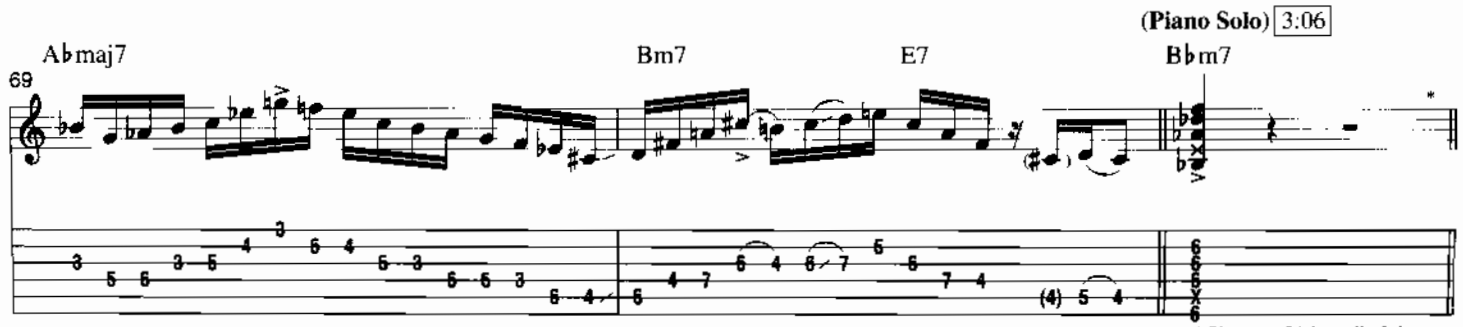












* Signature Licks audio fades out.

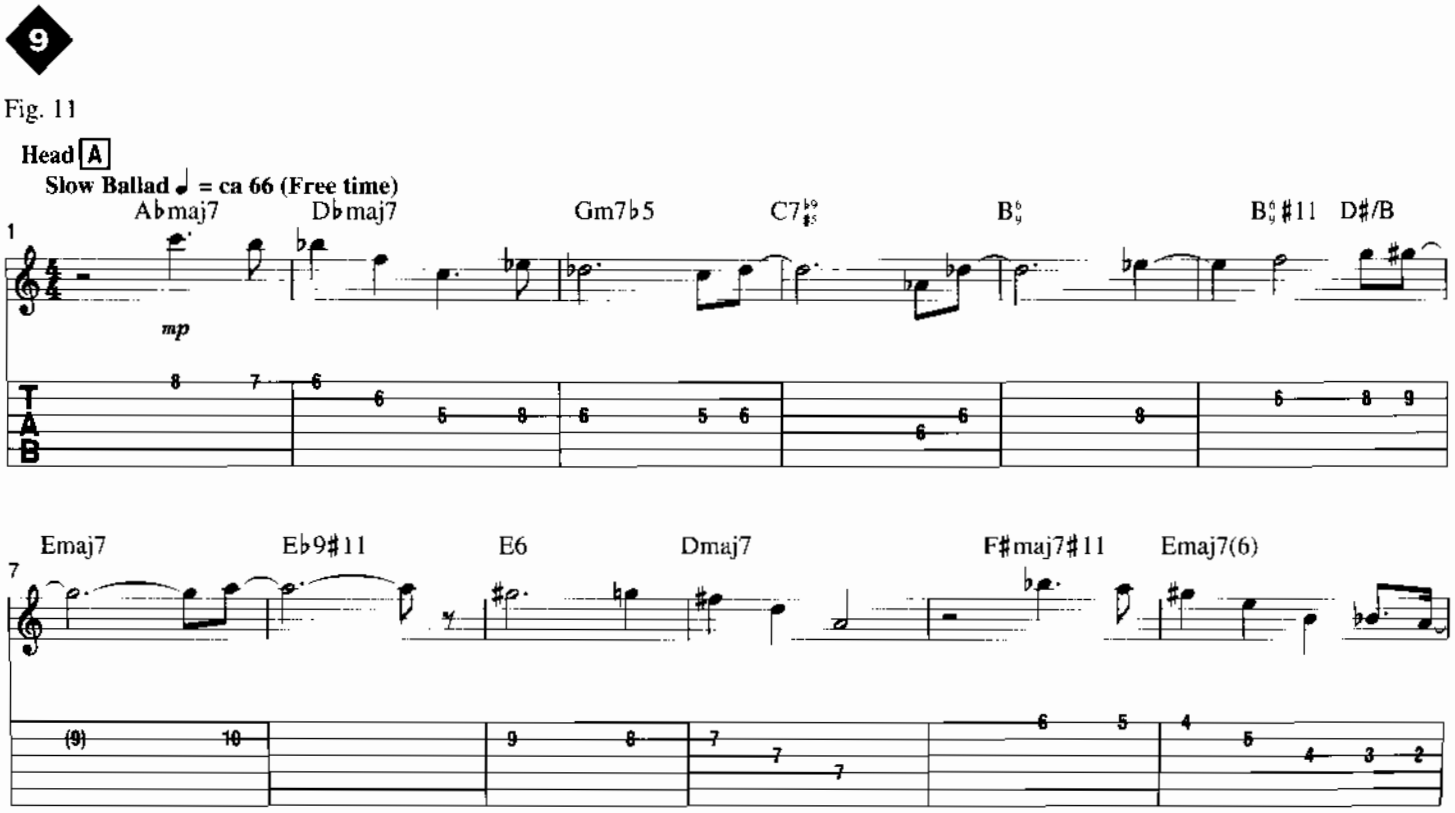
NEFERTITI
(*Starbright*, 1976)
By Wayne Shorter

Figure 11—Head and Solo

Pat Martino recorded Wayne Shorter's "Nefertiti" for inclusion in *Starbright*, arguably his most eclectic and colorful effort of the 1970s. Tucked in amidst atmospheric textural pieces, funk grooves, and jazz-rock fusion tracks, Pat's ballad reading of the post-bop classic is one of his finest moments. A definitive performance, "Nefertiti" is unabashedly intimate. Pat's guitar is showcased in the sparse but surprisingly rich setting, wherein the accompaniment is comprised solely of Gil Goldstein's electric piano pads. A brief highlight on *Starbright*, "Nefertiti" offered a tantalizing sample of the Martino-Goldstein chemistry. The full exploration of this duo setting was captured on *We'll Be Together Again*.

"Nefertiti" suits Pat's style admirably. Its rubato feel, slow tempo, and uncommon harmonic content afford an ideal environment for his elaborations of the theme and virtuosic but delicate passagework. Pat renders the tune with exquisite taste and sensitivity, exploiting ghost notes, varied dynamics, and infinite shadings of pick attack. Regarding the latter, he generally uses the rounded end of an extra-heavy pick, sometimes of wood or stone, to achieve the noticeably thicker, fleshy timbre.

Pat plays one memorable solo chorus over the form following an unadorned statement of the fourteen-measure head. The improvisation provides a capsule view of his single-note approach to ballads. "Nefertiti" contains slow-moving but sophisticated chord changes, which Pat decorates with elegant melodious phrases and intricate thirty-second-note post-bop passages. The latter convey his irresistible rhythmic drive despite the music's amorphous floating time base. Pat's long, complex minor-mode lines are impeccably placed in the solo and are heard in measures 16–17, 21–22, 24–25, and 28–29. The signature phrase of measure 25 is particularly attractive with its ear-catching perfect-fourth interval outlines (on beats 2 and 3) in the concluding notes of the melody.



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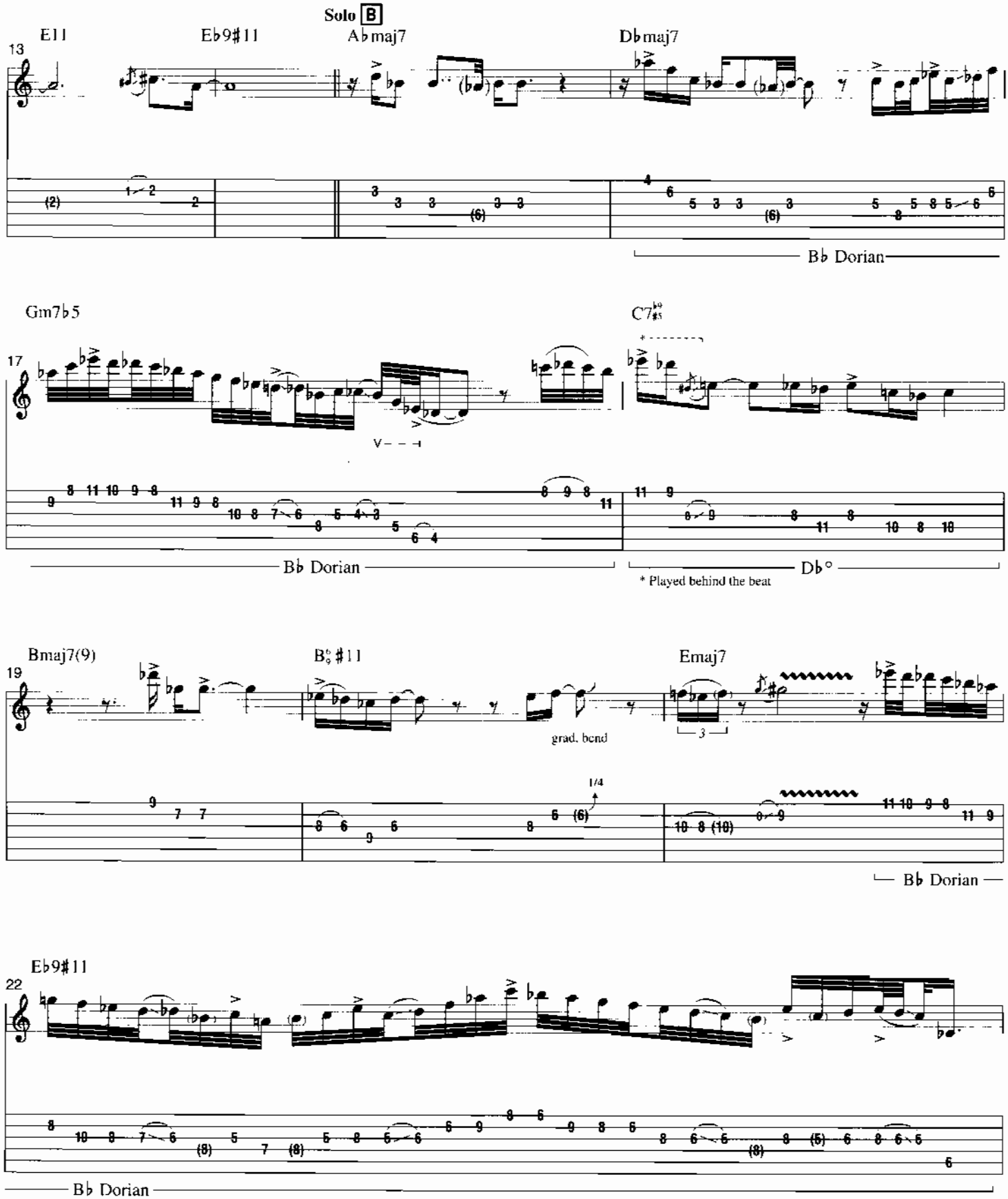
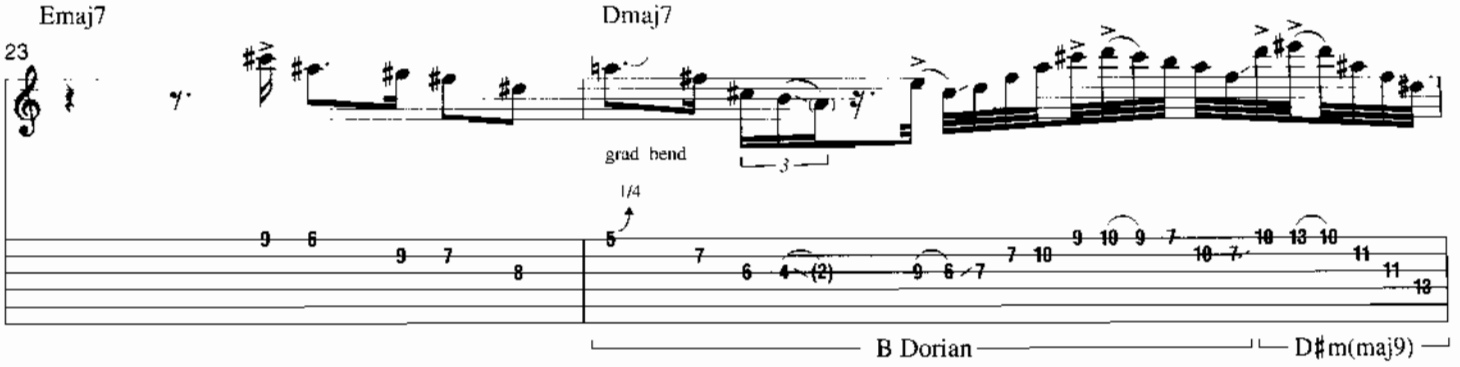
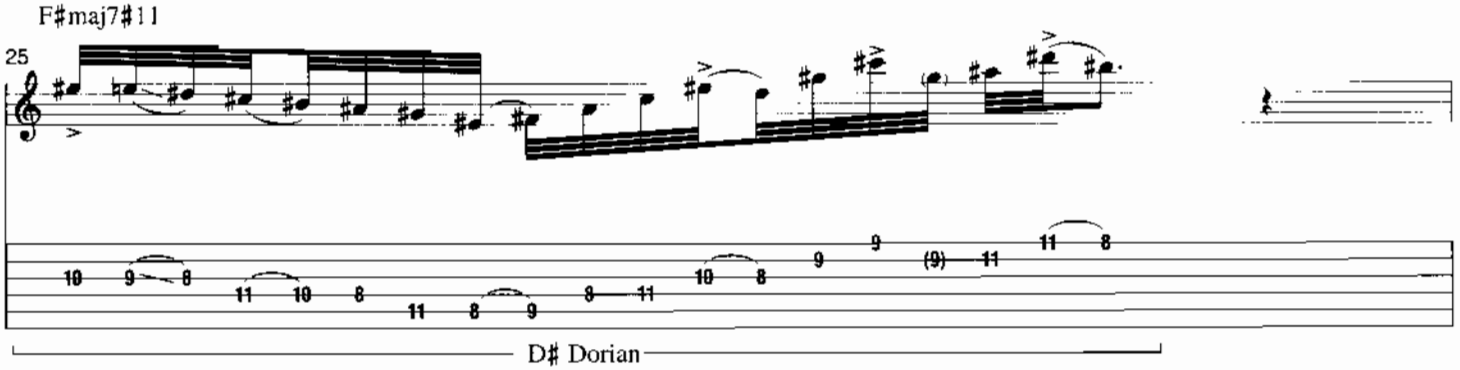
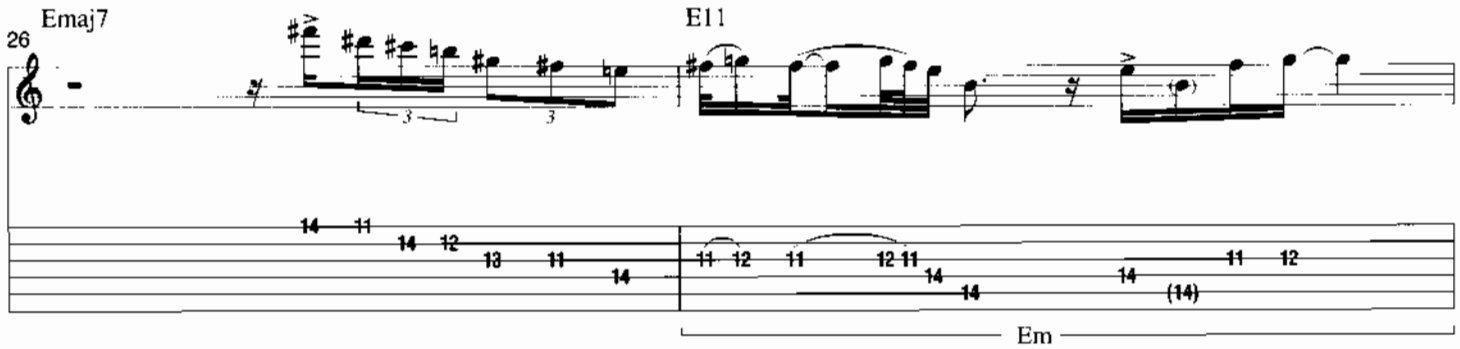
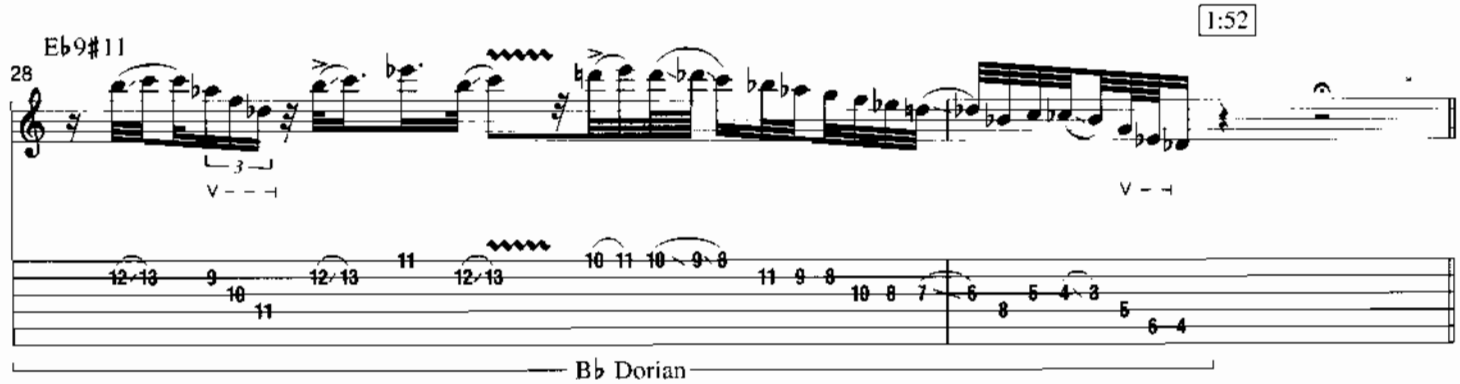

Solo B
13
E11
E♭9♯11
A♭maj7
D♭maj7
B♭ Dorian
17
Gm7♭5
C7♭9♯5
B♭ Dorian
D♭°
* Played behind the beat
19
Bmaj7(9)
B°♯11
grad. bend
1/4
Emaj7
B♭ Dorian
22
E♭9♯11
B♭ Dorian









* Signature Licks audio fades out.

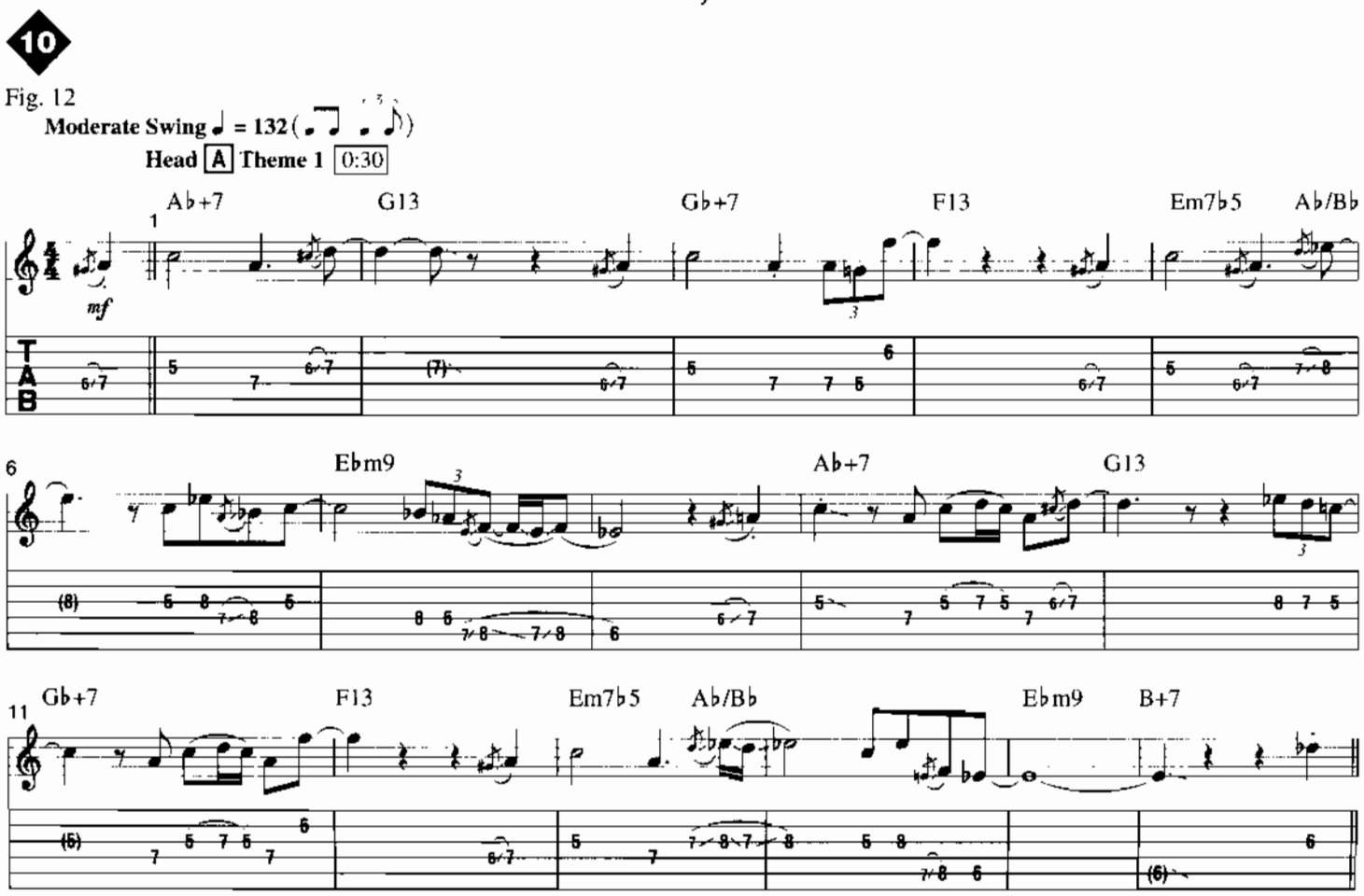
INTERCHANGE
(*Interchange*, 1994)
By Pat Martino

Figure 12—Head

Interchange was Pat's first album of the 1990s and is perhaps the most important from an historic standpoint. It was the first recording to document his full recovery from a devastating brain disorder, life-threatening surgery, and long convalescence in the 1980s. In the years between 1981 and 1994, Pat had to learn to play guitar all over again and regain his memory and facility. In the process, his triumph over seemingly insurmountable adversity became one of music's most amazing and inspiring comeback stories. Pat recorded *The Return* as a tentative step forward in 1987, but 1994's *Interchange* was the date that boldly asserted, "Pat Martino is back!" Back was the precision, fluency, and virtuosity that characterized his playing in the 1960s and 1970s. And back were the wealth of ideas and striking original compositions.

"Interchange" is just such a composition. A fifty-six-measure structure with engaging twists and turns, it alludes, in its title and its musical content, to the reciprocal communication between musicians—the interchange. The first sixteen measures (A) is a harmonically active and fluid section with elusive chromatic chords providing a complex framework for a simple blues-inflected theme melody. In the second sixteen measures (B) dissonant polychords float over a persistent E pedal point and Pat's riff-based secondary theme. The third section (C) is a slightly varied recap of the first sixteen-measure theme. An eight-measure interlude punctuates the form and serves as a springboard for solo choruses.

Here a Gm/A modal vamp produces a static drone, an effective contrast to the harmonic activity and dissonance in the body of the tune. The music on *Interchange* was marked by a fresh creative spirit. This was not a working band, and no full "rehearsals" were undertaken before the recording session. Hence, the sounds truly present music made in the moment—a Martino credo since his earliest days.



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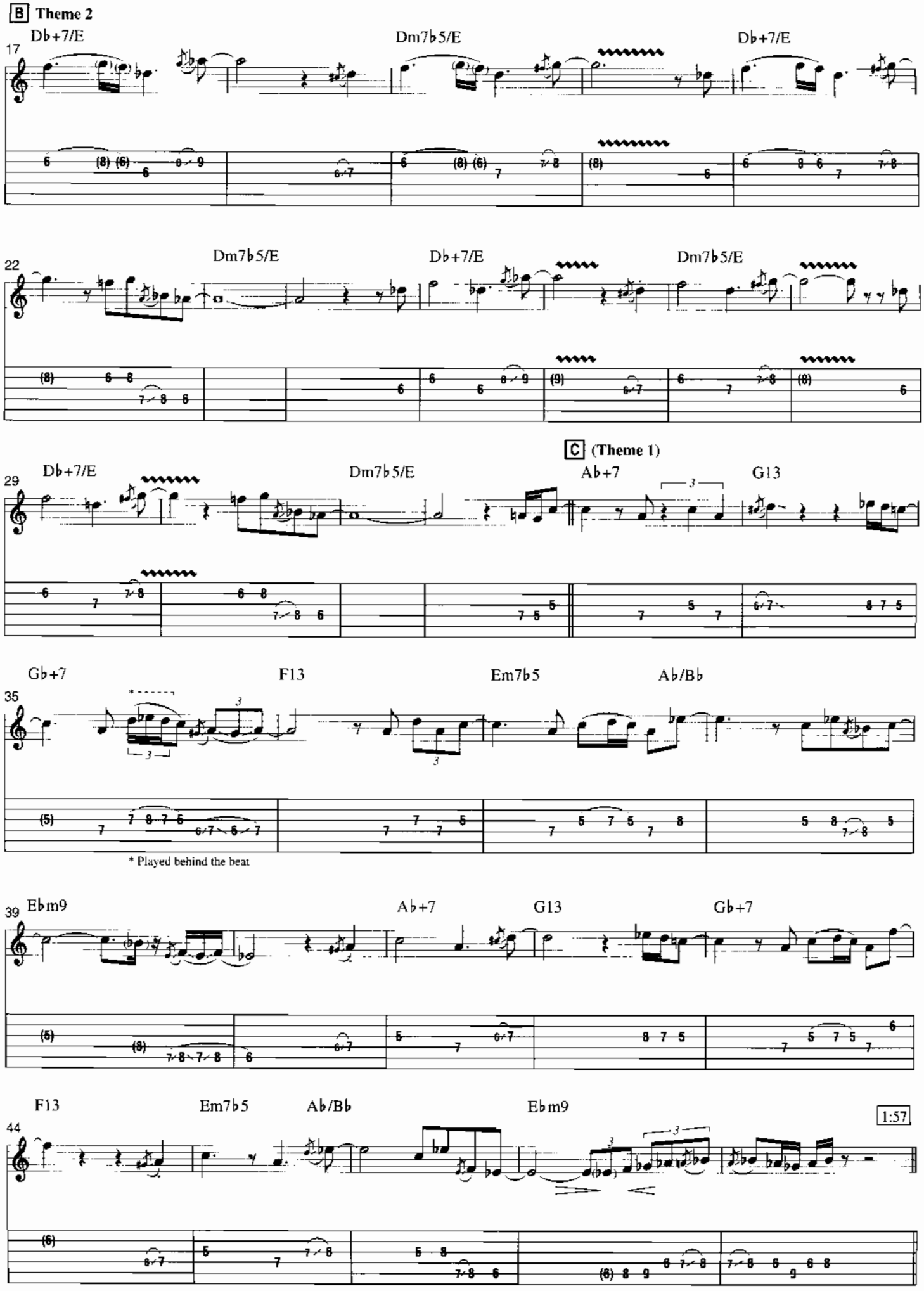
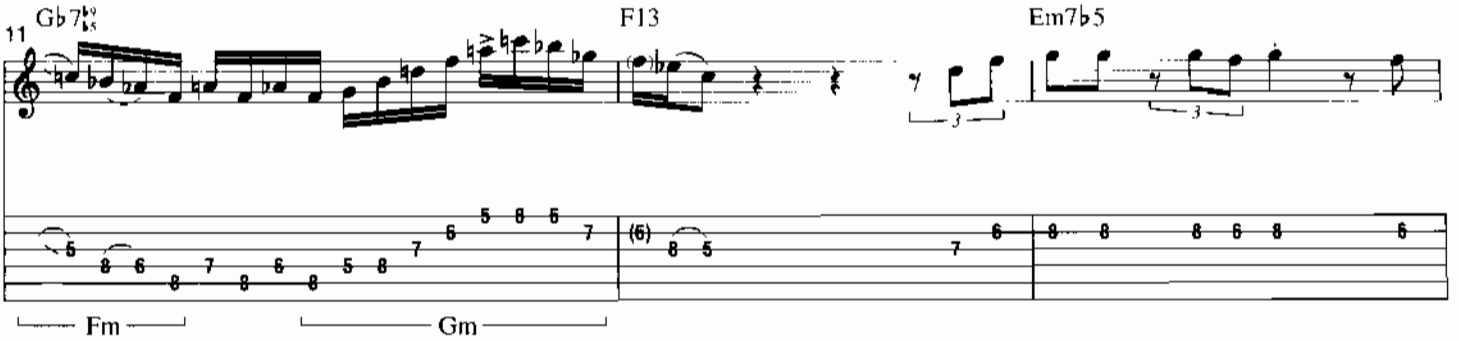

B Theme 2
17
Db+7/E
Dm7b5/E
Db+7/E
22
Dm7b5/E
Db+7/E
Dm7b5/E
29
Db+7/E
Dm7b5/E
C (Theme 1)
Ab+7
G13
35
Gb+7
F13
Em7b5
Ab/Bb
* Played behind the beat
39
Ebm9
Ab+7
G13
Gb+7
44
F13
Em7b5
Ab/Bb
Ebm9
1:57

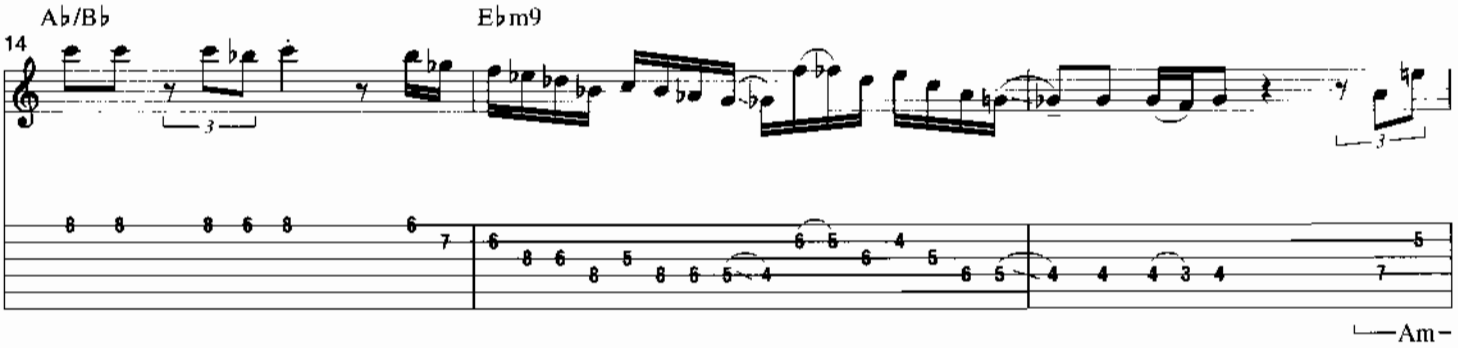
Figure 13—Solo

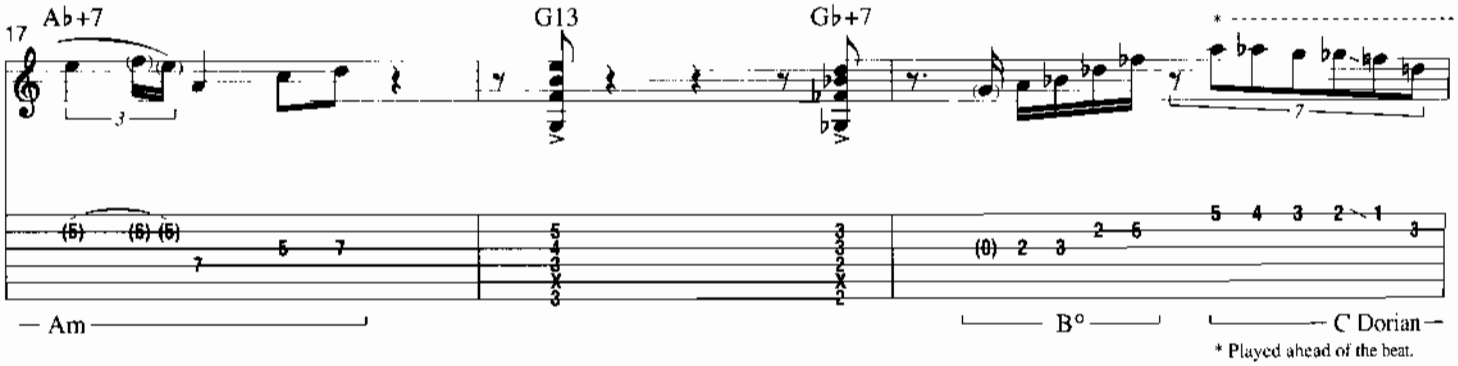
This "Interchange" excerpt presents Pat's first solo chorus over the tune's complete form plus the eight-measure introductory interlude. Pat begins his improvisation with terse jabbing lines over the interlude. Measures 12–16 contain a nice piece of thematic development. Pat introduces a motive in measures 12–13 over Em7♭5, repeats it a 4th higher in 14 over A♭/B♭, and plays a "minorized" variant in 16 to complete a serpentine sixteenth-note lick in E♭ minor.

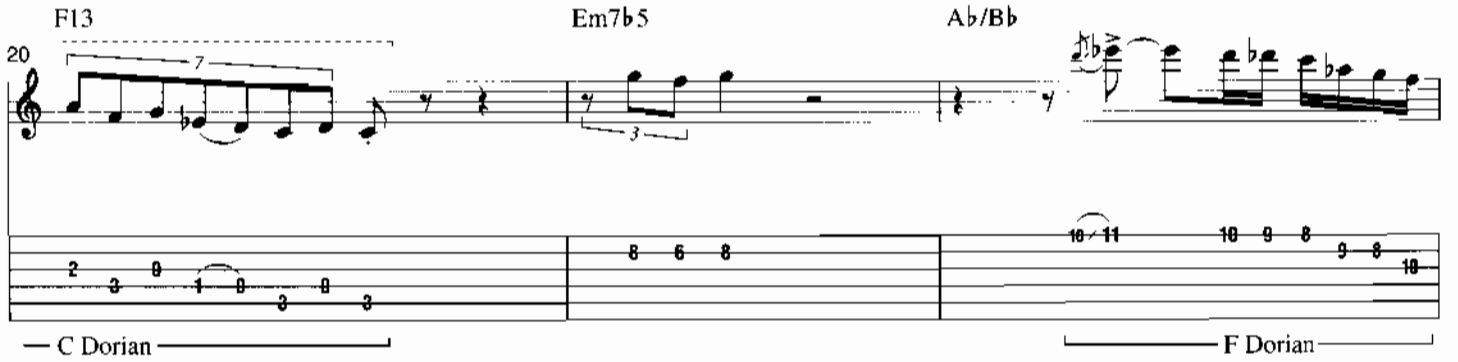
Much of Pat's improvising exploits permutations and variations of his minor-based approach. In [A] and [C] he consistently plays minor-mode lines (in Am, A♭m, and Gm respectively) a half step above the roots of dominant 7th chords A♭+7, G7, and G♭7 for a strong substitution effect. Pat also uses his minor-conversion system to color and unite disparate and seemingly unrelated chords. A case in point is the progression in [B] : measures 25–40. Here D♭+7/E and Dm7♭5/E are connected melodically by Pat's multifarious F minor lines. Pat plays contrasting riffs and imitative patterns in measures 25–27, 38–41, 49–52, and 53–56. The latter phrase is noteworthy. It involves the sequencing of a pentatonic fragment in minor 3rds (measures 53 and 54) and a "disguised" development of the figures in the answer of 55–56. The interlude contains a definitive minor-mode phrase in measures 60–63. This long, seamless passage in G minor combines numerous quickly shifting position changes. Replete with functional chromatic tones that embellish and guide the course of the melody, the line epitomizes Pat's command of the instrument and his reinterpretation of the hard-bop vocabulary. It leads directly to a second significant Martino phrase. This is the transitional pedal-point lick, made of alternating open strings and fretted notes, in measures 64–67 that closes the first chorus and leads authoritatively to the next.

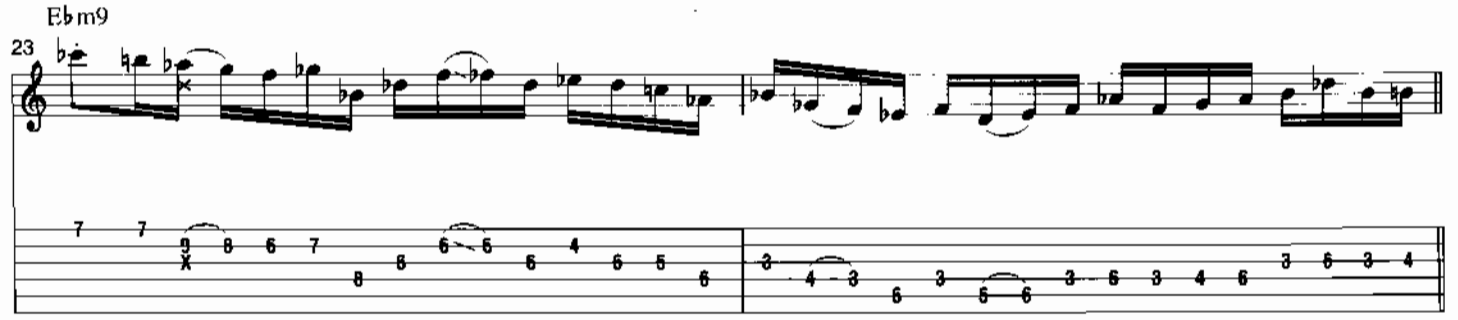
Fig. 13

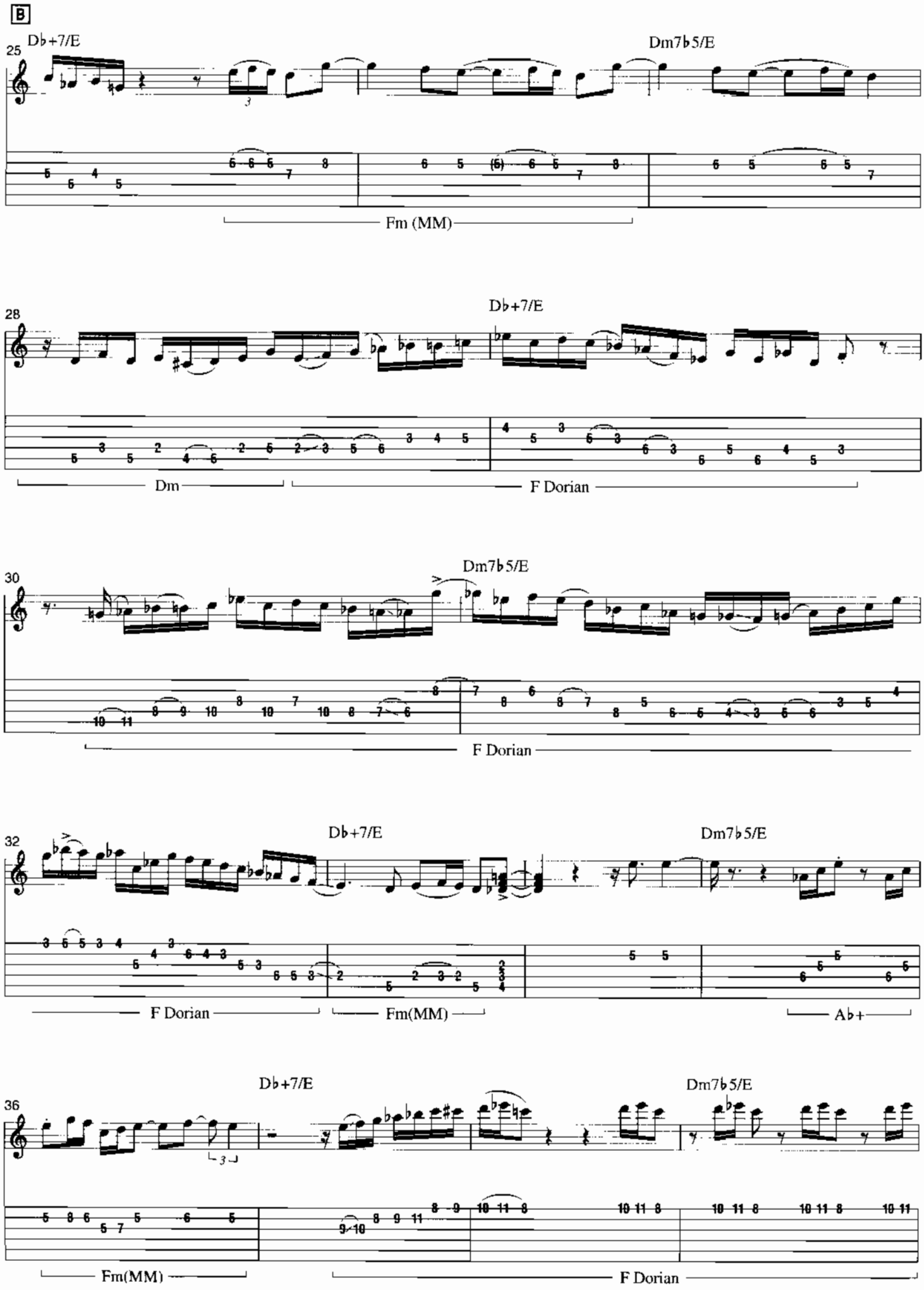

11
Gb7b9b5
F13
Em7b5
Fm
Gm

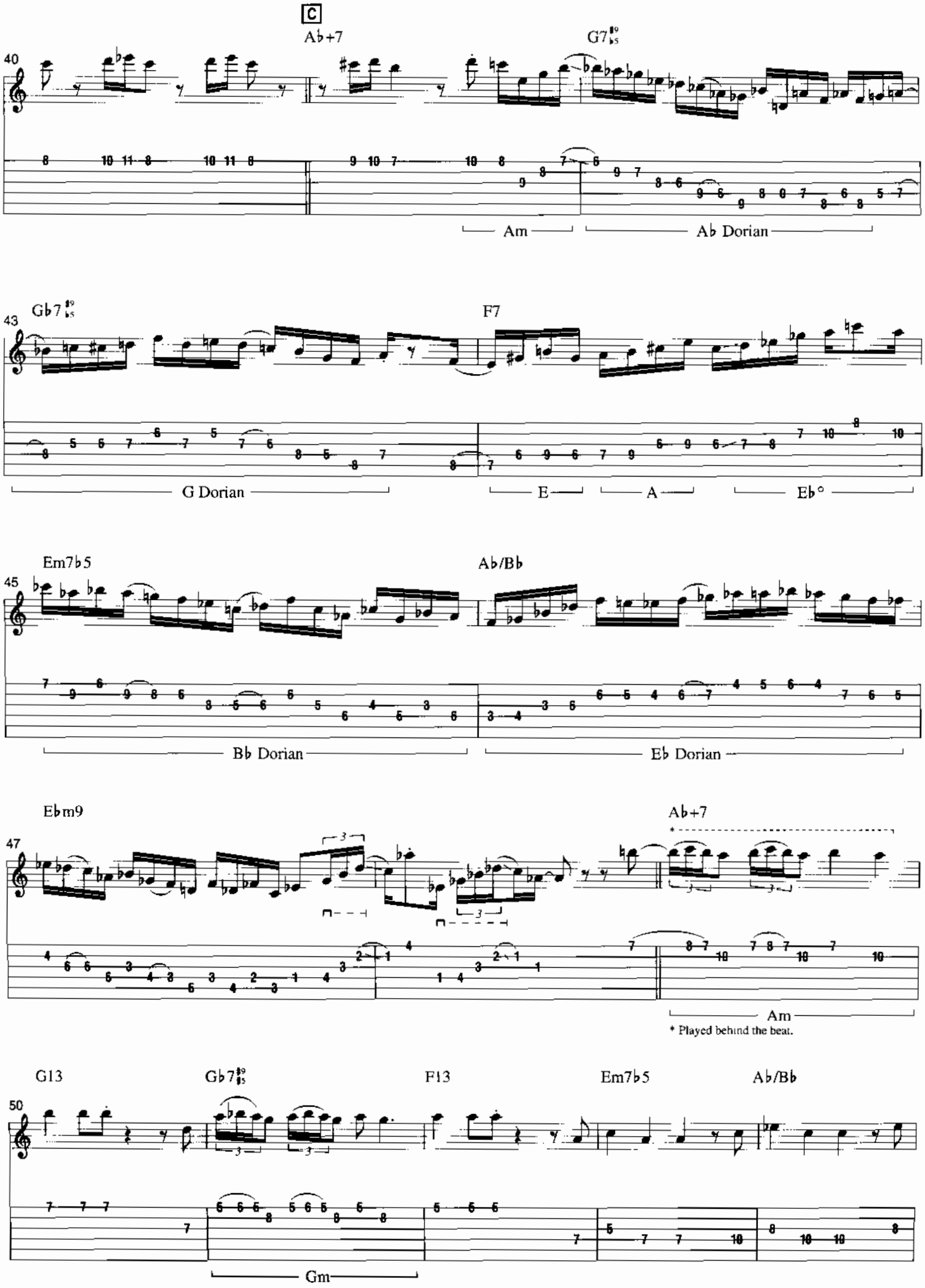

14
Ab/Bb
Ebm9
Am

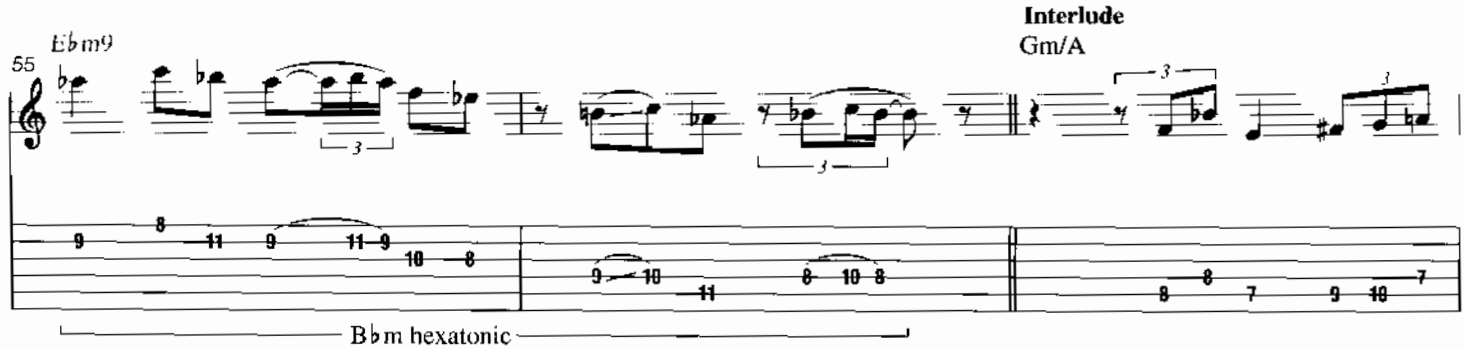

17
Ab+7
G13
Gb+7
Am
B°
C Dorian
* Played ahead of the beat.

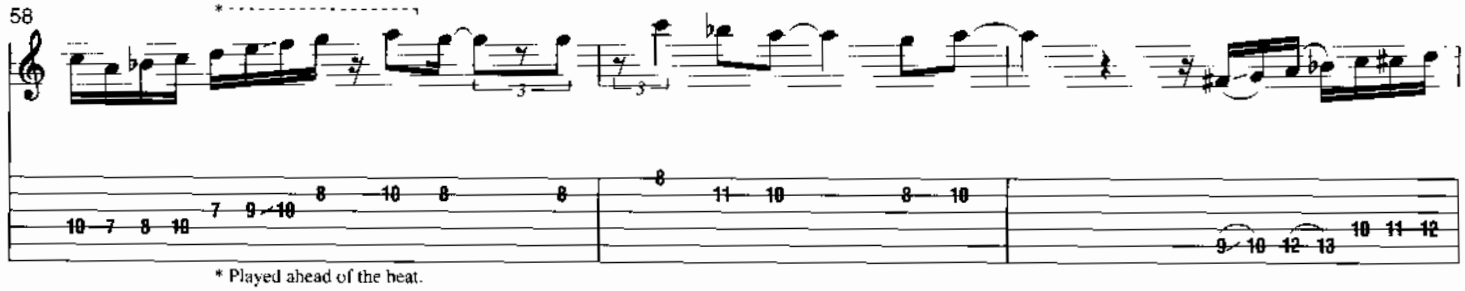

20
F13
Em7b5
Ab/Bb
C Dorian
F Dorian

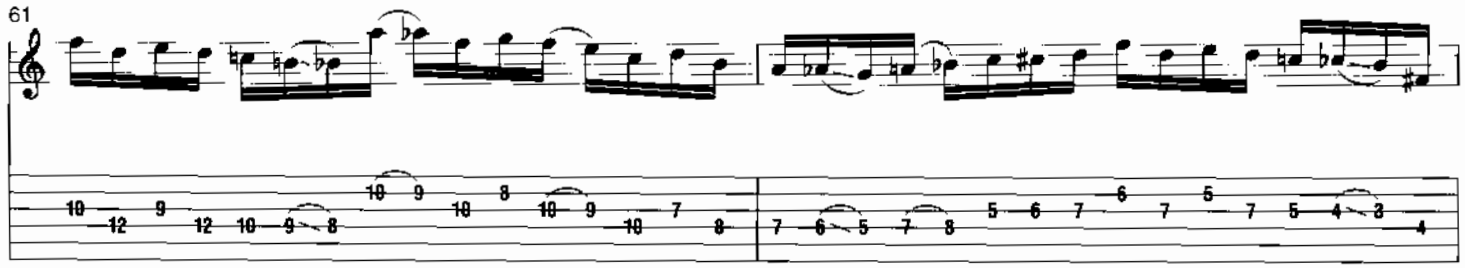

23
Ebm9

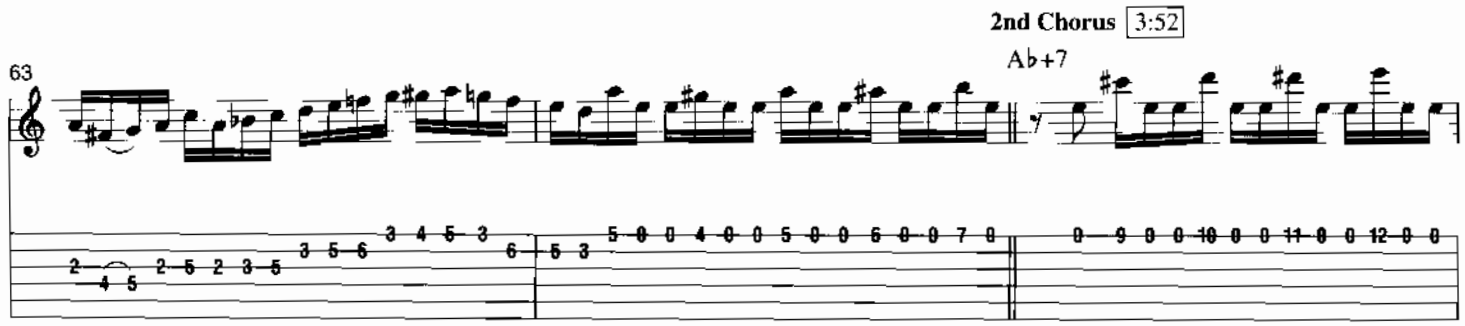

B
25
D♭+7/E
Dm7♭5/E
Fm (MM)
28
D♭+7/E
Dm
F Dorian
30
Dm7♭5/E
F Dorian
32
D♭+7/E
Dm7♭5/E
F Dorian
Fm(MM)
A♭+
36
D♭+7/E
Dm7♭5/E
Fm(MM)
F Dorian

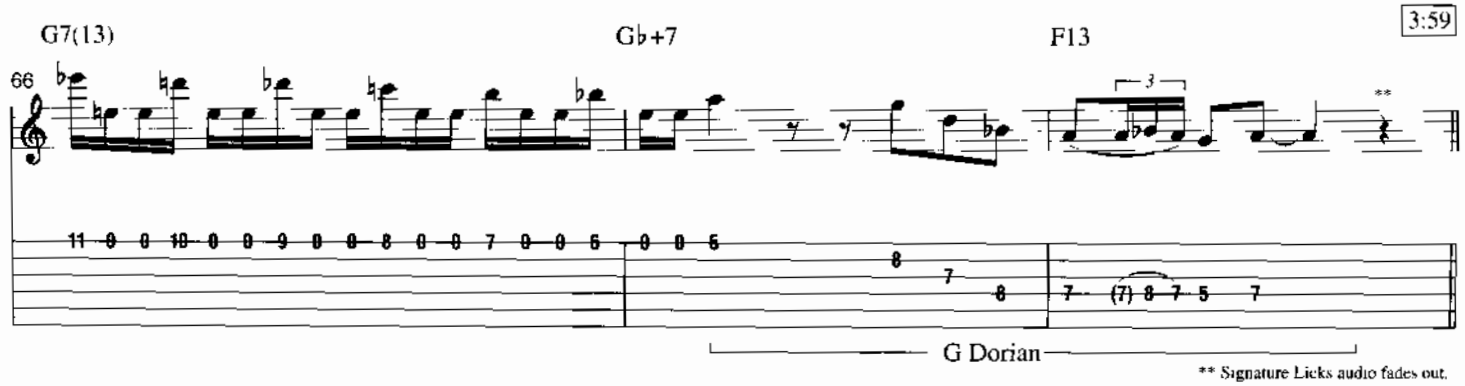

C
40
A♭+7
G7♯9 ♭5
Am
A♭ Dorian
43
G♭7♯9 ♭5
F7
G Dorian
E
A
E♭°
45
Em7♭5
A♭/B♭
B♭ Dorian
E♭ Dorian
47
E♭m9
A♭+7
Am
* Played behind the beat.
50
G13
G♭7♯9 ♭5
F13
Em7♭5
A♭/B♭
Gm


Interlude
Ebm9
55
Gm/A
Bbm hexatonic


58
* Played ahead of the beat.


61


2nd Chorus
3:52
Ab+7
63


3:59
G7(13)
Gb+7
F13
66
G Dorian
** Signature Licks audio fades out.

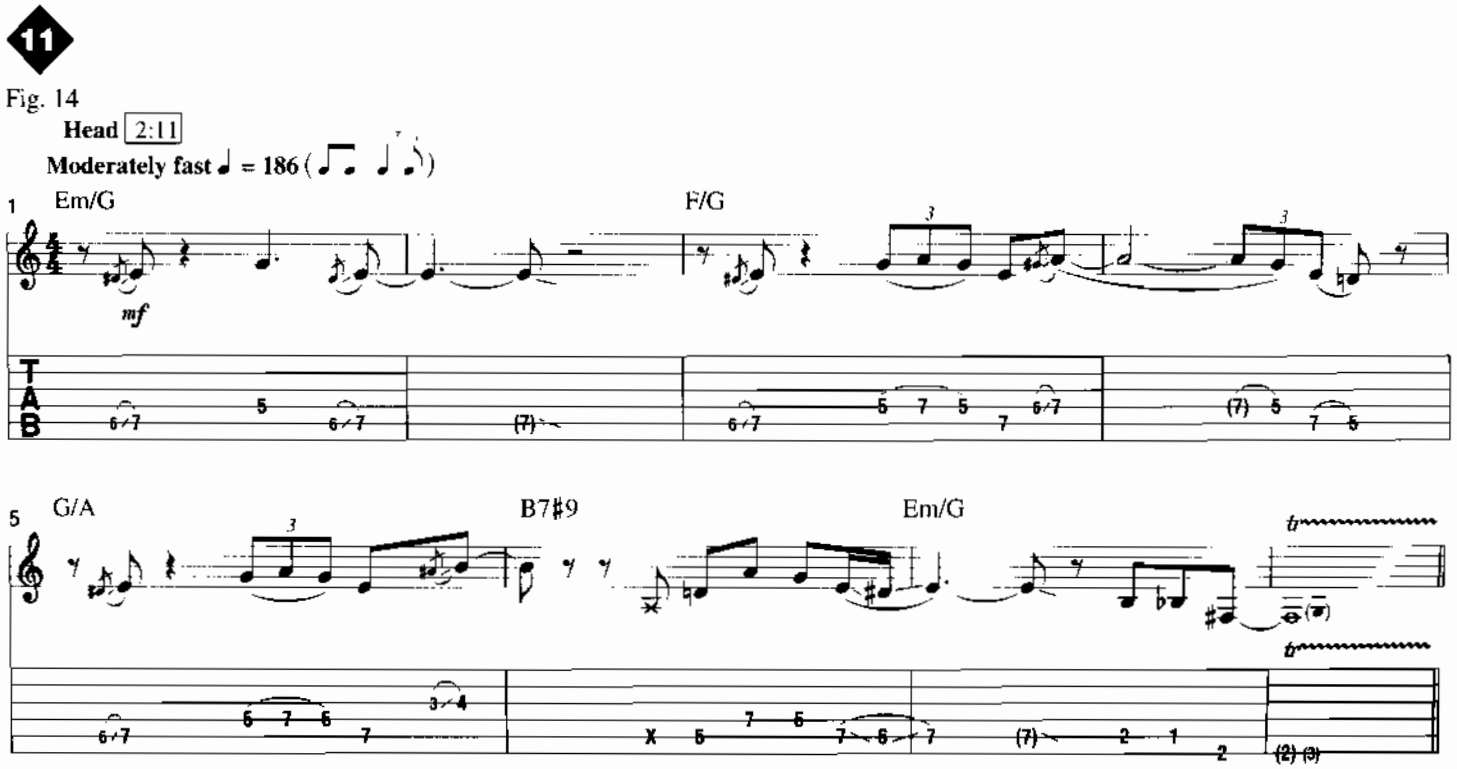
NOSHUFURU
(*The Maker*, 1994)
By Pat Martino

Figure 14—Head and Interlude

The Maker was recorded in a studio teeming with friends and colleagues. Following a familiar Martino MO designed to keep the music fresh, Pat hired the drummer, the heartbeat of a jazz band, sight unseen. Joe Bonadio had never played with Martino or any of the musicians on the date, and the group had not rehearsed prior to recording. The resulting album captured truly spontaneous creation, embodying Pat's long-time goal of combining improvisation with composition. The adventurous music heard on earlier experimental records like *Baiyina* and Eric Kloss's *Consciousness* reached full fruition in *The Maker* and its stand-out track "Noshufuru," a Martino original and arguably the most diverse track of the session.

Inspired by John Coltrane, "Noshufuru" evokes the saxophonist's pioneering spirit. The head is a through-composed fifty-two-measure form in three distinct parts. The A section, measures 1–16, establishes the moderately-fast swing groove and flaunts a Coltranesque pentatonic theme in E minor. The B section, measures 17–36, is marked by chromaticism and beautifully restless harmonies. Here the chords are not anchored to a particular tonality, but instead imply a variety of shifting key centers tied together by Pat's elegant chromatic-laced melody.

The interlude, measures 37–52, contains one of Pat's most elusive compositional moments. This section exploits a fixed structure of specific dissonant bitonal chords. These sonorities are not related in the sense of conventional harmony, but instead form a strong mathematically-based matrix. Pat treats this area as a space for free improvisation in contrast to the melodious themes of the tune's A and B sections. He begins his solo here with dissonant abstract phrases rendered as bursts of color over the dark bitonal background. His playing establishes the sound of angular intervallic figures and splintered atonal lines as a distinct musical mood to be pursued further in subsequent choruses. Pat momentarily hints at tonalities like E♭ minor, C minor, and D minor in the midst of his chromatic melodies, though no obvious note-to-chord relationship is evident. Note the use of the augmented chord sounds in measures 44–46 and perfect-4th lines in 51–52. All in all, the interlude is a satisfying, if inscrutable, musical excursion.



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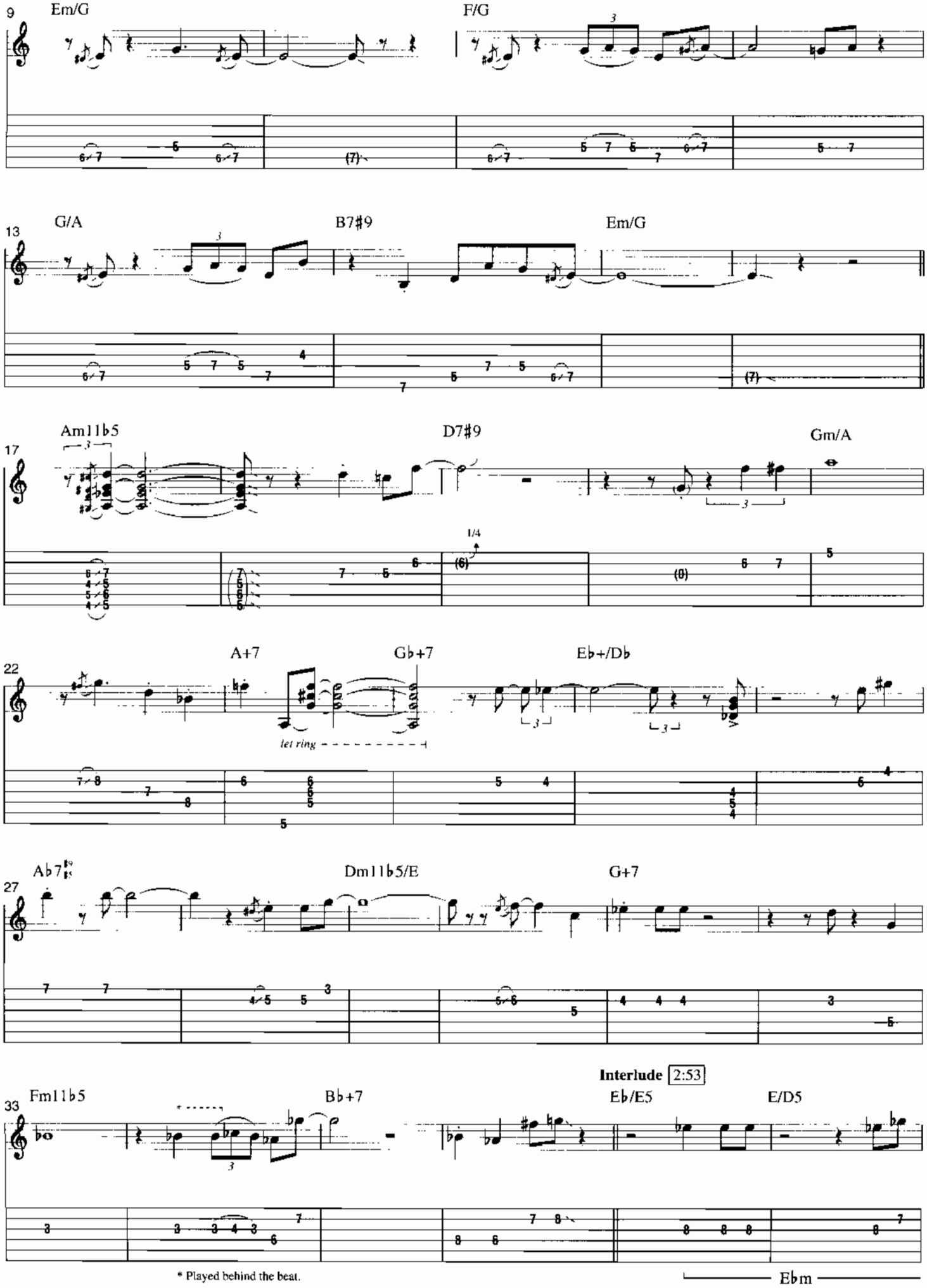


* Played behind the beat.

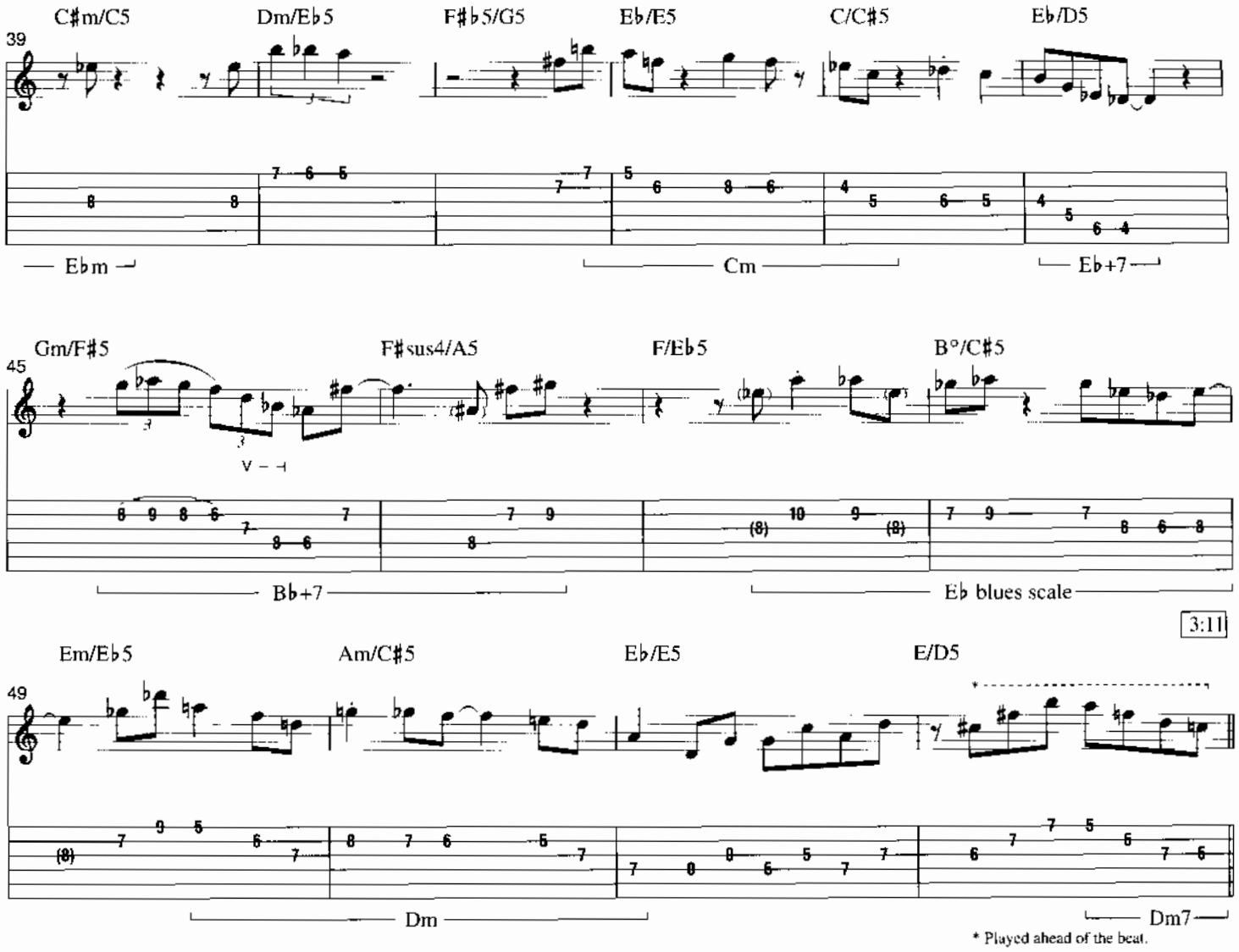


Figure 15—Solo

Pat's solo in "Noshufuru" is one of the most striking in his repertory. Played over two choruses, his diverse improvisations seamlessly blend swinging hard-bop lines, pentatonic blues licks, and jagged intervallic (and often atonal) melodies. Pat's signature long eighth-note strings are found in measures 5–8, 10–16, 27–32, 46–50, 68–76, and 85–89. These are generally bop-inflected passages exploiting his penchant for minor-mode sounds. Blues licks are used briefly in measures 19–20 and 24–25. Pat's longest blues statement is found in measures 61–68. Here he plays succinct question-and-answer phrases punctuated by space and decorated with evocative string bends.

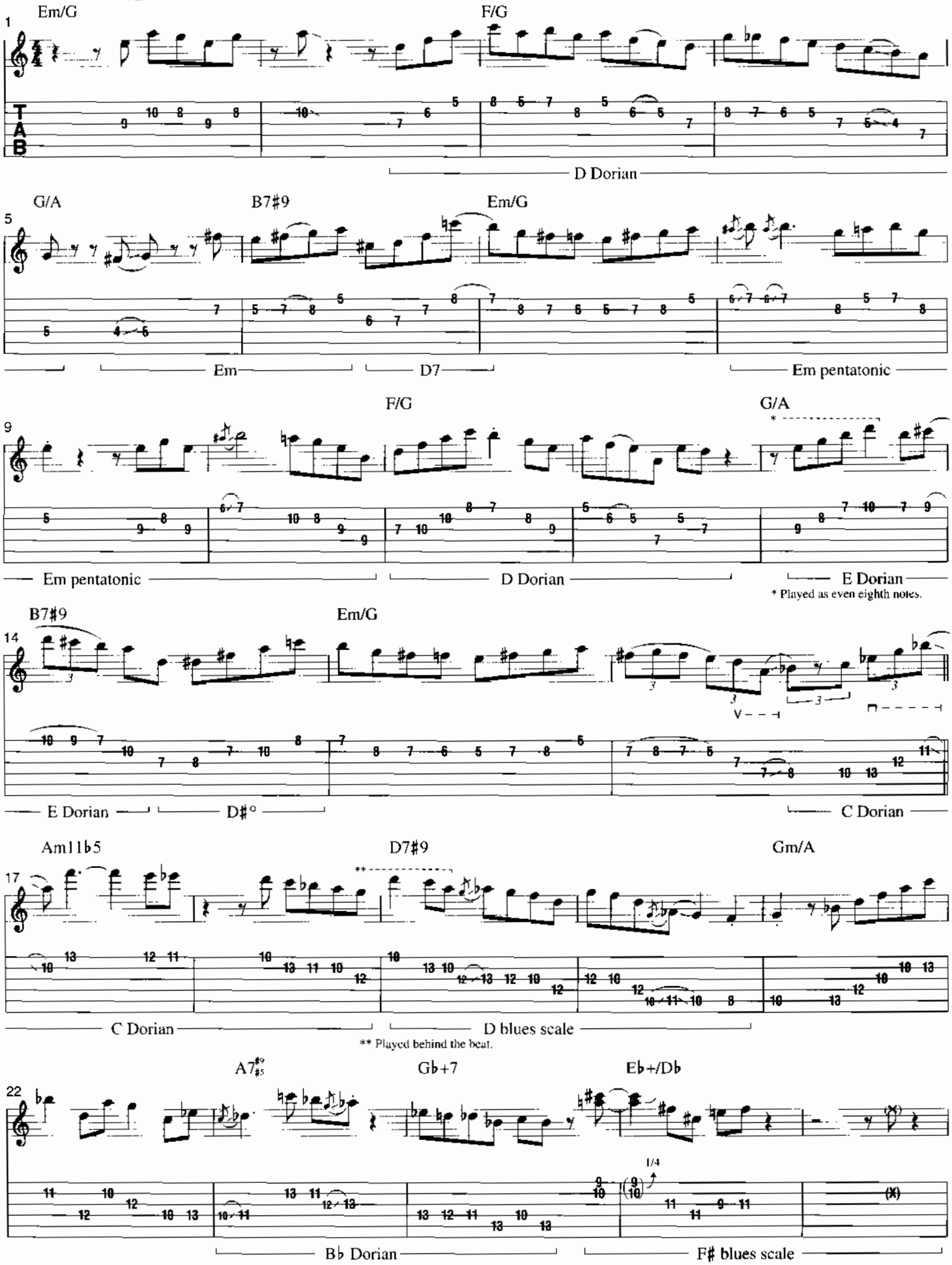
Dissonance is emphasized over the interlude sections. Pat favors terse, abbreviated lines of unpredictable phrase lengths with angular contours and wide interval leaps. The spiraling octave-displaced melodies in measures 41–42 and 50–51 are exemplary Martino licks of this type, as are the symmetrical passages exploiting perfect 4ths in measures 40–41 and 95–98.

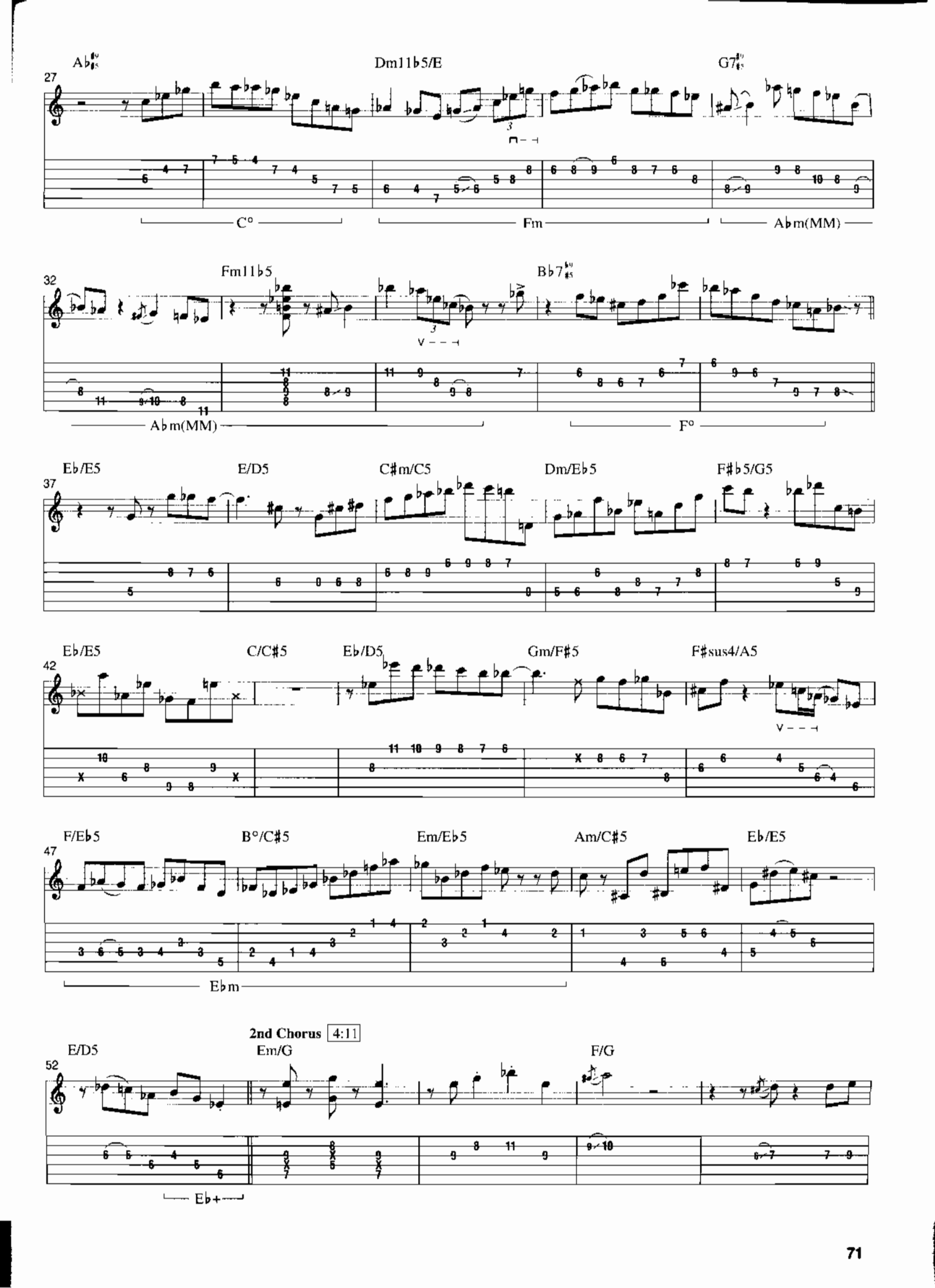
Other highlights abound. Pat superimposes lines based on E♭ minor in measures 44–49, uniting six seemingly unrelated bitonal chords. He quotes and develops the "Great Stream" motive, sequenced in minor 3rds, in measures 82–84. This is a frequently used pattern in Pat's later improvisations and is heard again in "All Blues," also in this volume. A variant of Trane's "While My Lady Sleeps" triad-on-triad paraphrase can be discerned in measures 91–93. Pat closes with a sequence of slurred arpeggios in measures 103–104. These imply augmented chord sounds and are based on a sweep-picked figure played in measure 94; they are repeated as a developing motive in measures 98 and 102. This cohesion and logical flow of ideas, even in the most abstract and dissonant settings, are central tenets of the Martino style.

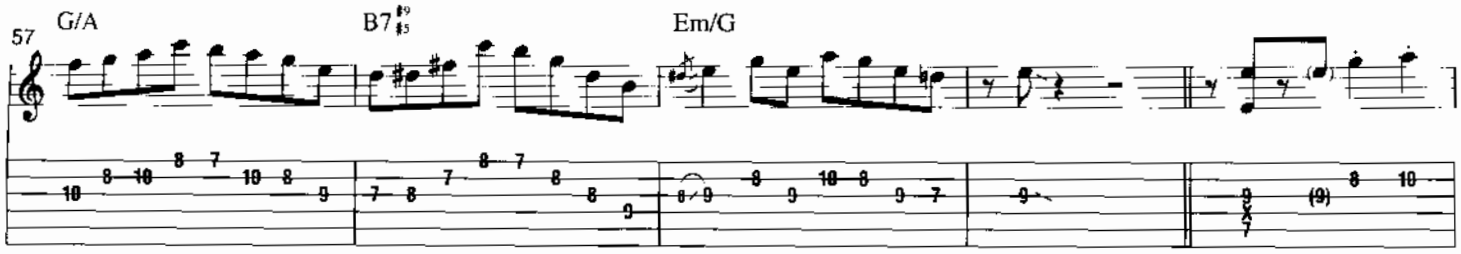
Fig. 15

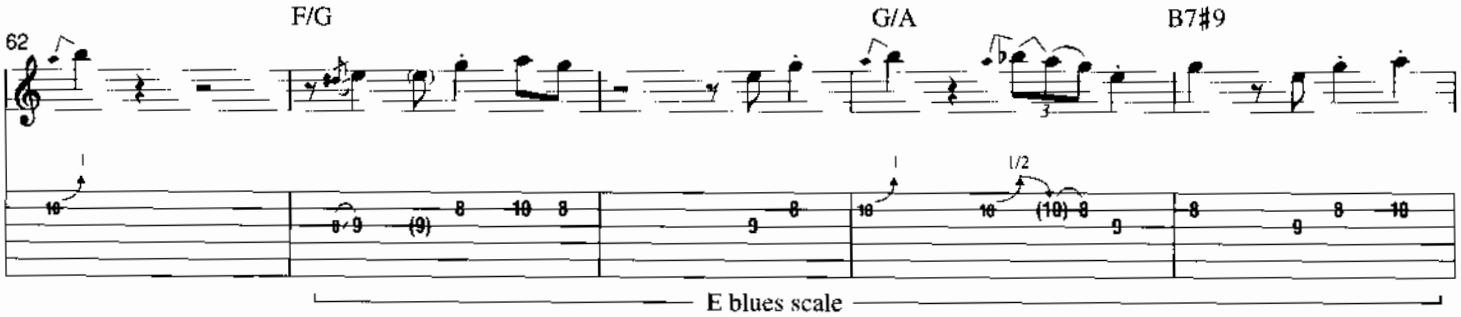
Guitar Solo

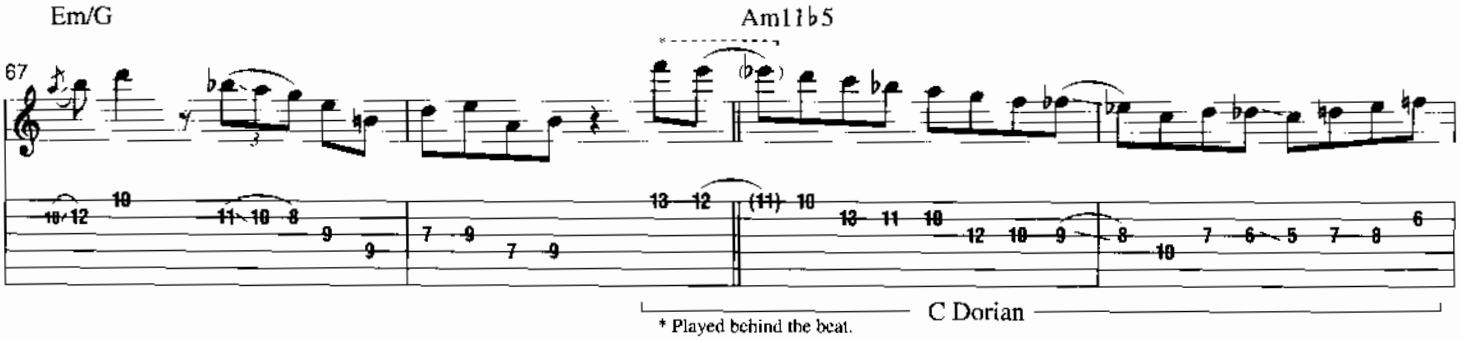
1st Chorus 3:12

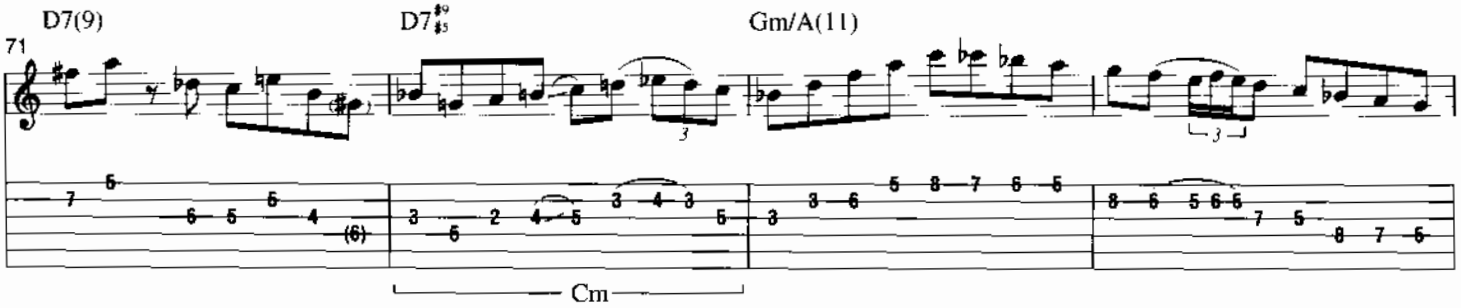


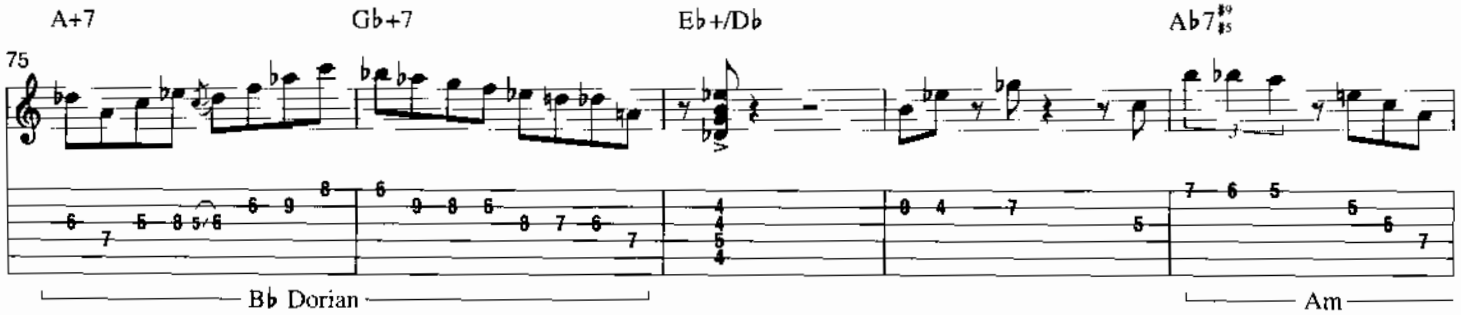

27
Ab
Dm11b5/E
G7
C°
Fm
Abm(MM)
32
Fm11b5
Bb7
Abm(MM)
F°
37
Eb/E5
E/D5
C#m/C5
Dm/Eb5
F#b5/G5
42
Eb/E5
C/C#5
Eb/D5
Gm/F#5
F#sus4/A5
47
F/Eb5
B°/C#5
Em/Eb5
Am/C#5
Eb/E5
Ebm
2nd Chorus
4:11
52
E/D5
Em/G
F/G
Eb+

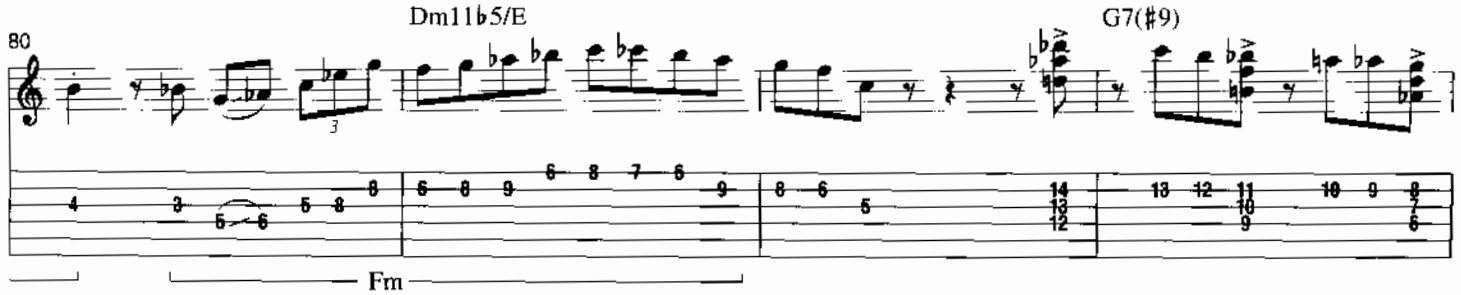

57
G/A
B7♯9/♯5
Em/G

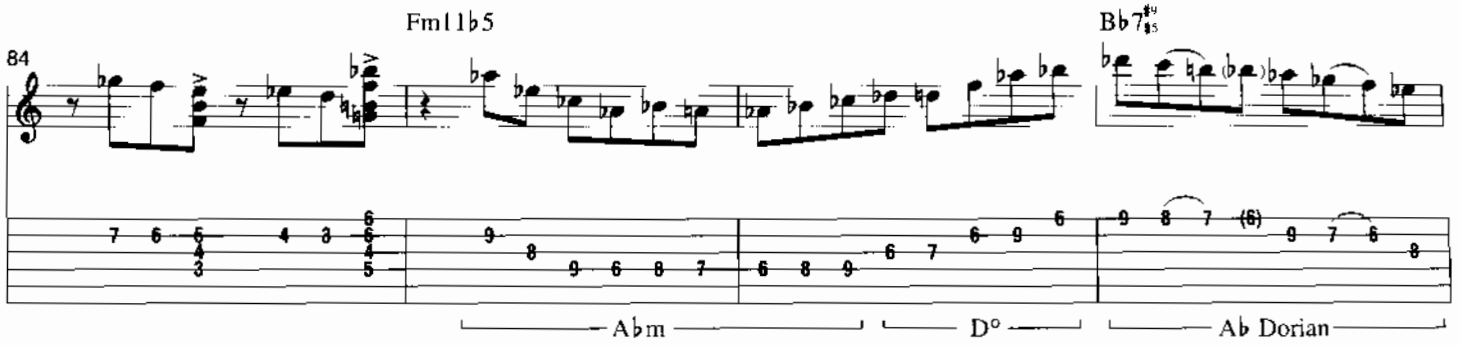

62
F/G
G/A
B7♯9
E blues scale

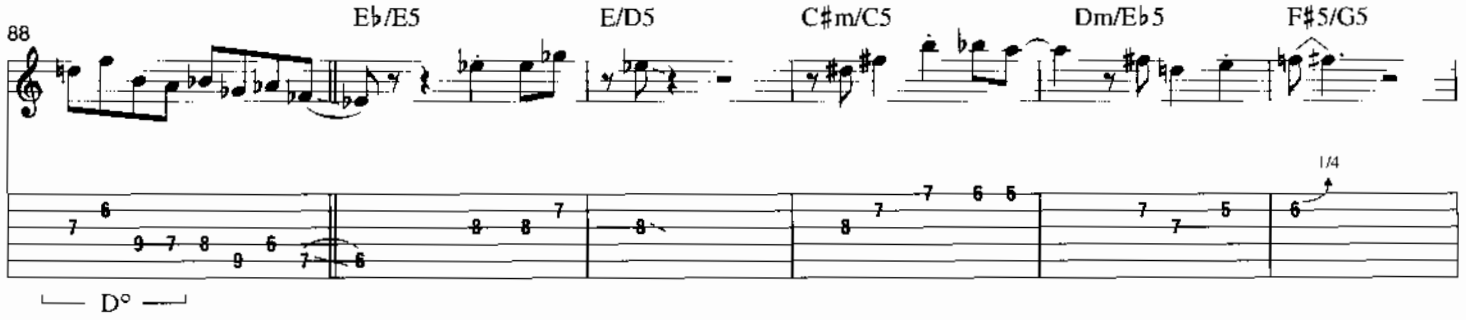

67
Em/G
Am11♭5
C Dorian
* Played behind the beat.

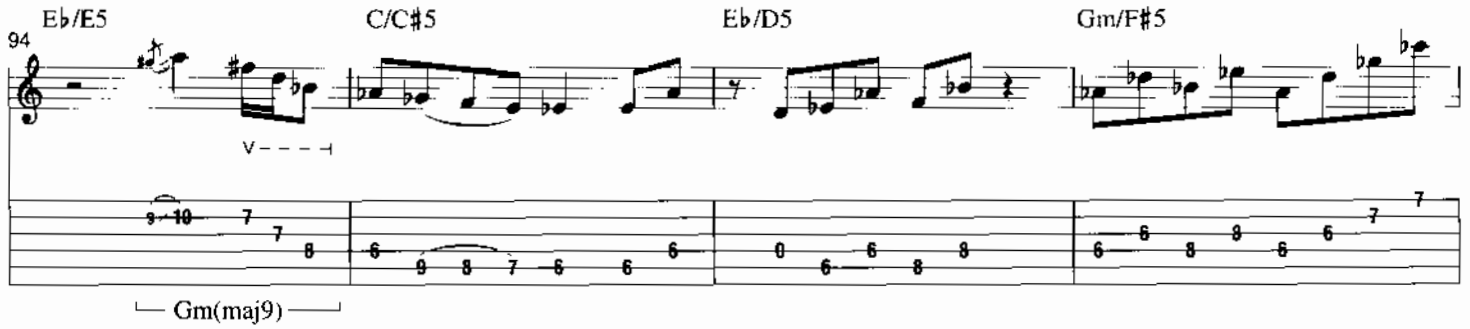

71
D7(9)
D7♯9/♯5
Gm/A(11)
Cm

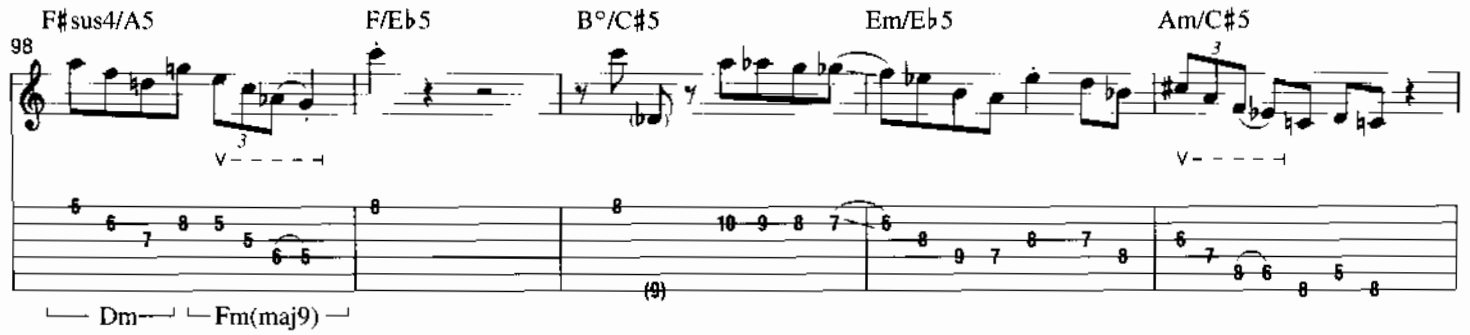

75
A+7
G♭+7
E♭+/D♭
A♭7♯9/♯5
B♭ Dorian
Am

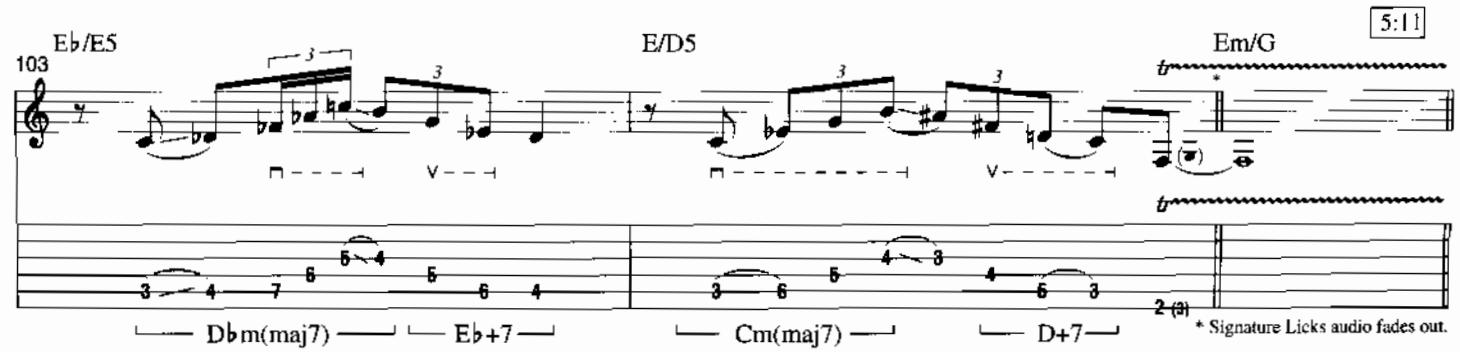

80
Dm11♭5/E
G7(♯9)
Fm


84
Fm11b5
Bb7#9/#5
Abm
D°
Ab Dorian


88
Eb/E5
E/D5
C#m/C5
Dm/Eb5
F#5/G5
1/4
D°


94
Eb/E5
C/C#5
Eb/D5
Gm/F#5
Gm(maj9)


98
F#sus4/A5
F/Eb5
B°/C#5
Em/Eb5
Am/C#5
Dm
Fm(maj9)


103
Eb/E5
E/D5
Em/G
5:11
Dbm(maj7)
Eb+7
Cm(maj7)
D+7
* Signature Licks audio fades out.

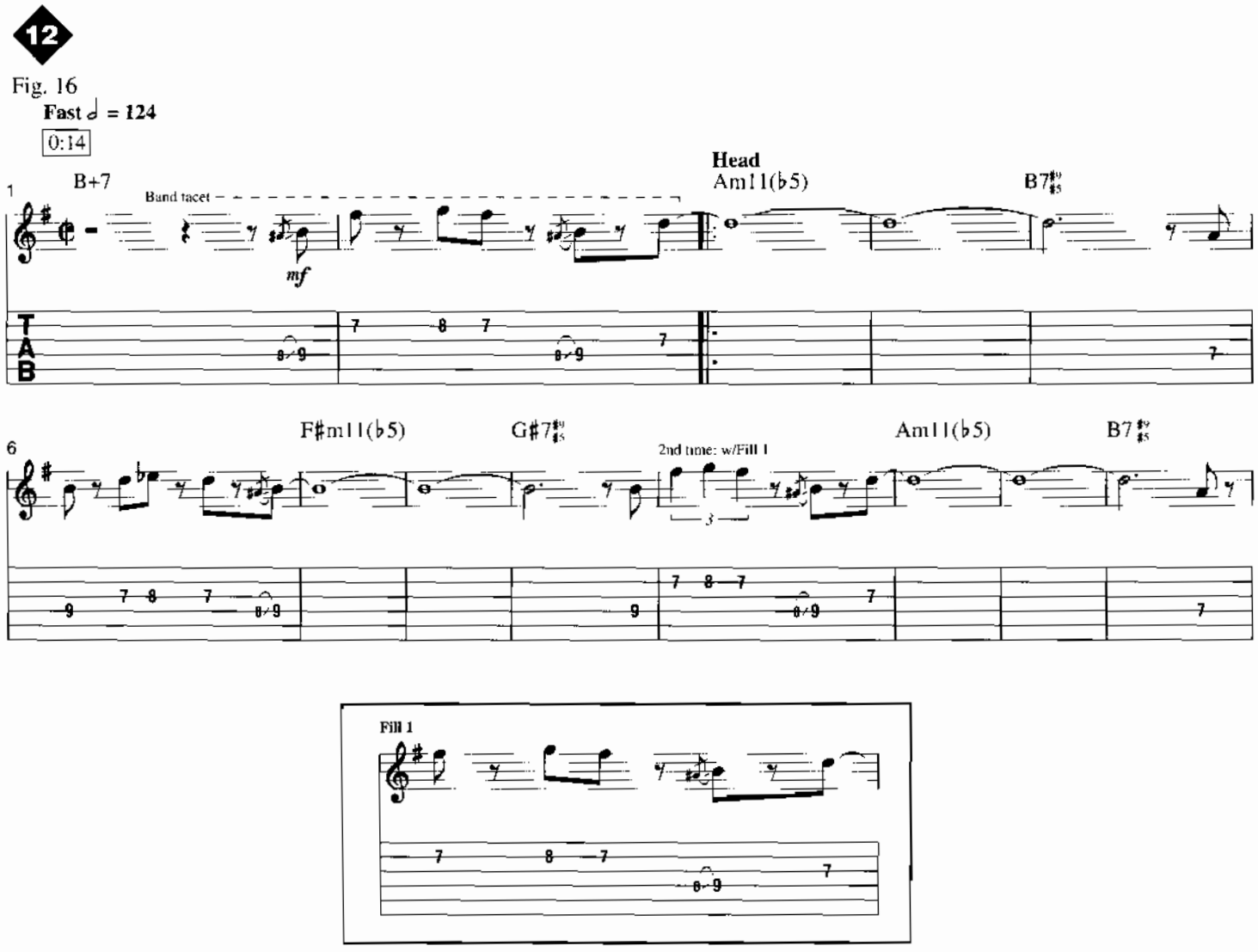
NIGHTWINGS
(*Nightwings*, 1996)
By Pat Martino

Figure 16—Head

1994 proved to be a momentous year for Pat Martino. In addition to cutting *Interchange* and *The Maker* for Evidence Records, he completed his Muse odyssey with *Nightwings*. The record was finally released in 1996, at the onset of his new Blue Note contract, and represents one of Pat's finest outings of the era. The *Nightwings* ensemble is a classic jazz quintet: piano, bass, drums, and tenor saxophone fronted by Pat's guitar. The material featured an all-original collection of Martino compositions.

"Nightwings" boasts an elegant theme with Golsonesque changes taken over a brisk but buoyant samba groove. A singable melody, played in unison by guitar and sax, distinguishes the first half of the tune's forty-four-measure head. This is a sparse but rhythmically vital line with strong minor-mode implications. Note the deliberate use of the *11th tone* played against Am11(♭5) and F♯m11(♭5) in the phrases of measures 2–17.

The second half of the head relies on a modernized *cycle of fourths* progression in measures 17–30 and a catchy chromatic turnaround phrase in 35-37. The latter leads to a final ii–V–i sequence in D minor. This temporary tonal center provides a brief respite offsetting the tune's shifting and varied harmonic areas. Pat plays simple bluesy fills and rhythmic ideas in this section. A stop-time break divides the basic structure in measure 42 and, on the repeat, sets up Pat's solo entrance phrase.



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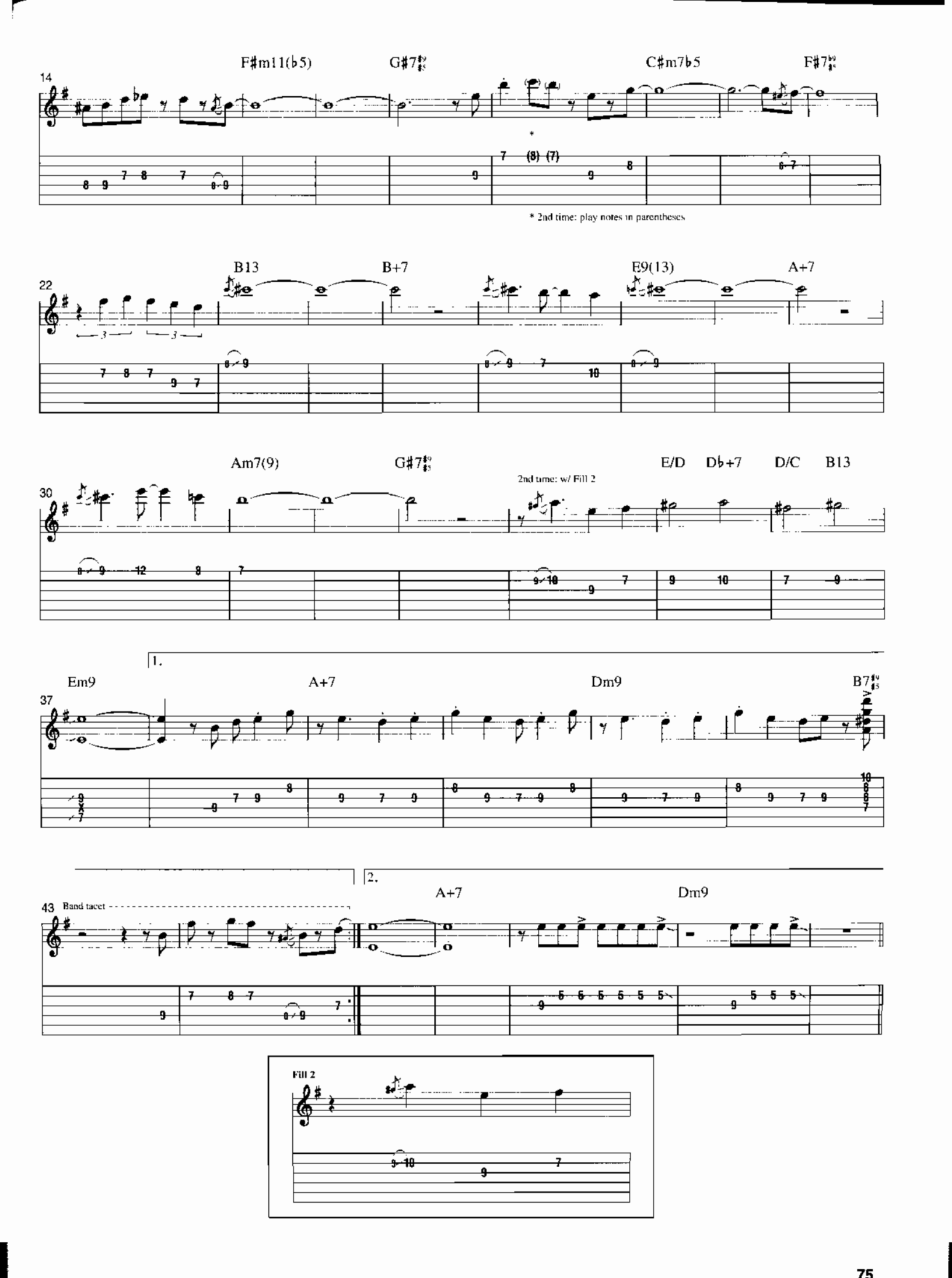
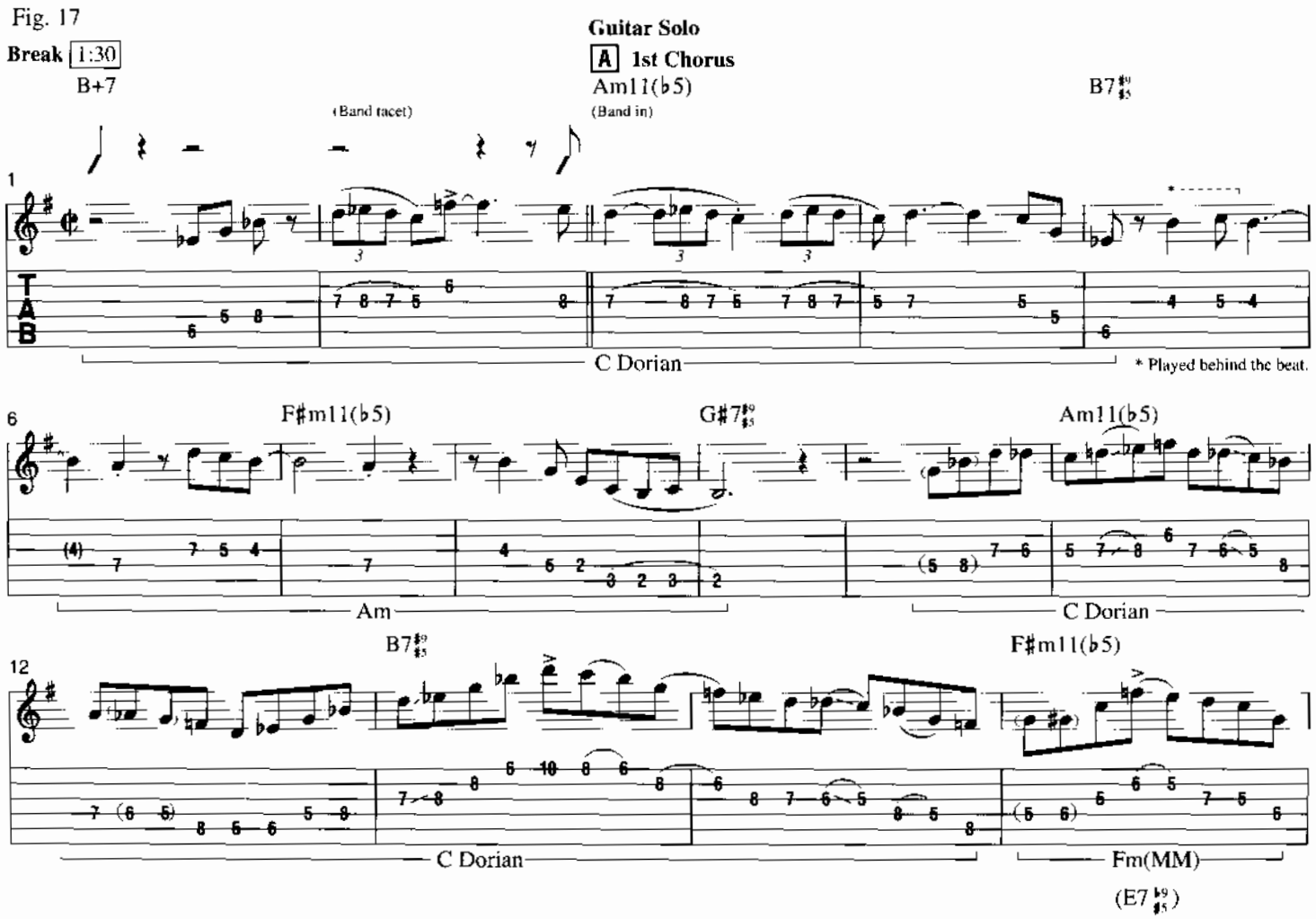

14
F#m11(b5)
G#7
C#m7b5
F#7
* 2nd time: play notes in parentheses
22
B13
B+7
E9(13)
A+7
30
Am7(9)
G#7
2nd time: w/ Fill 2
E/D
Db+7
D/C
B13
37
1.
Em9
A+7
Dm9
B7
43
Band tacet
2.
A+7
Dm9
Fill 2

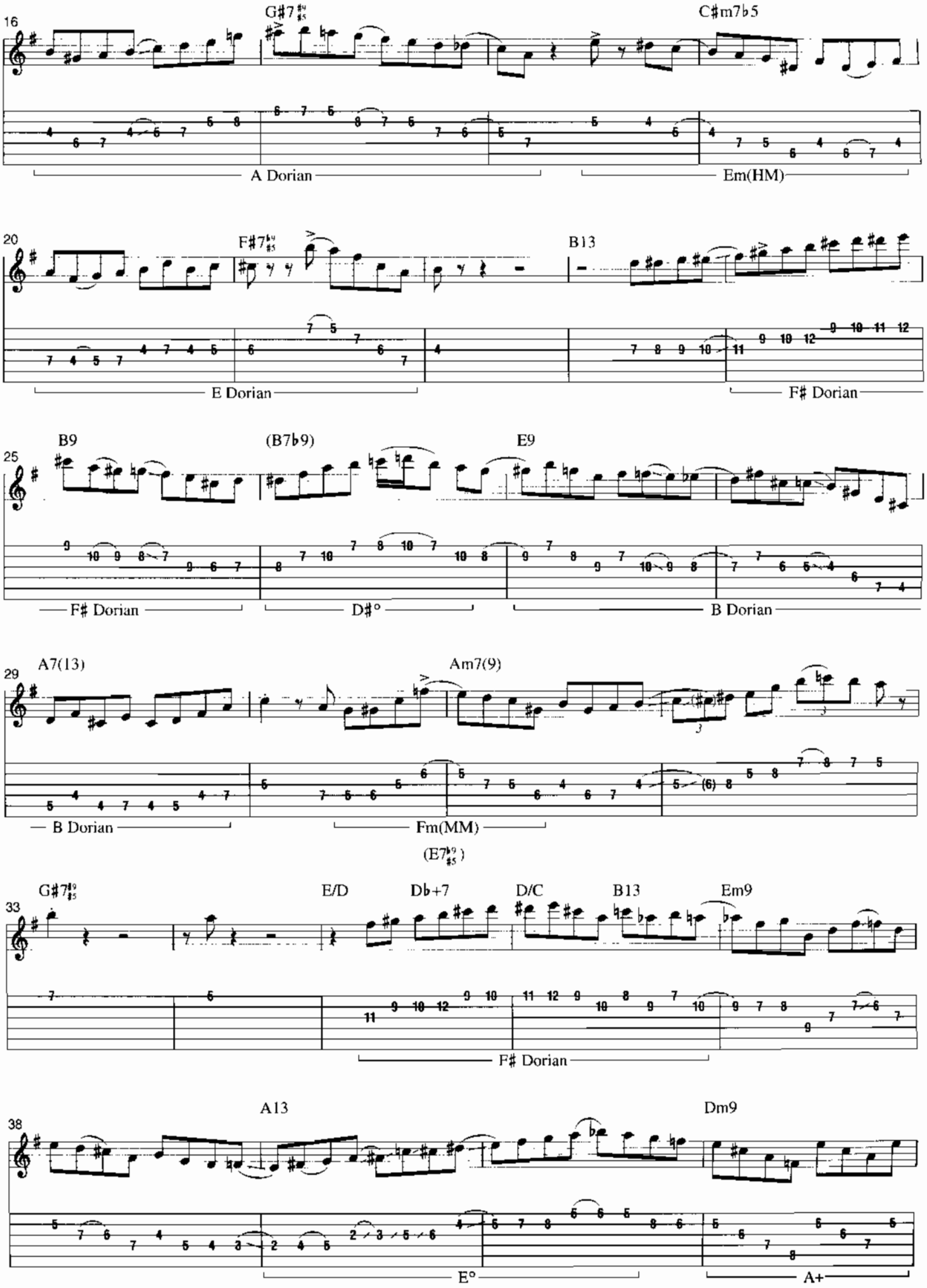
Figure 17—Solo

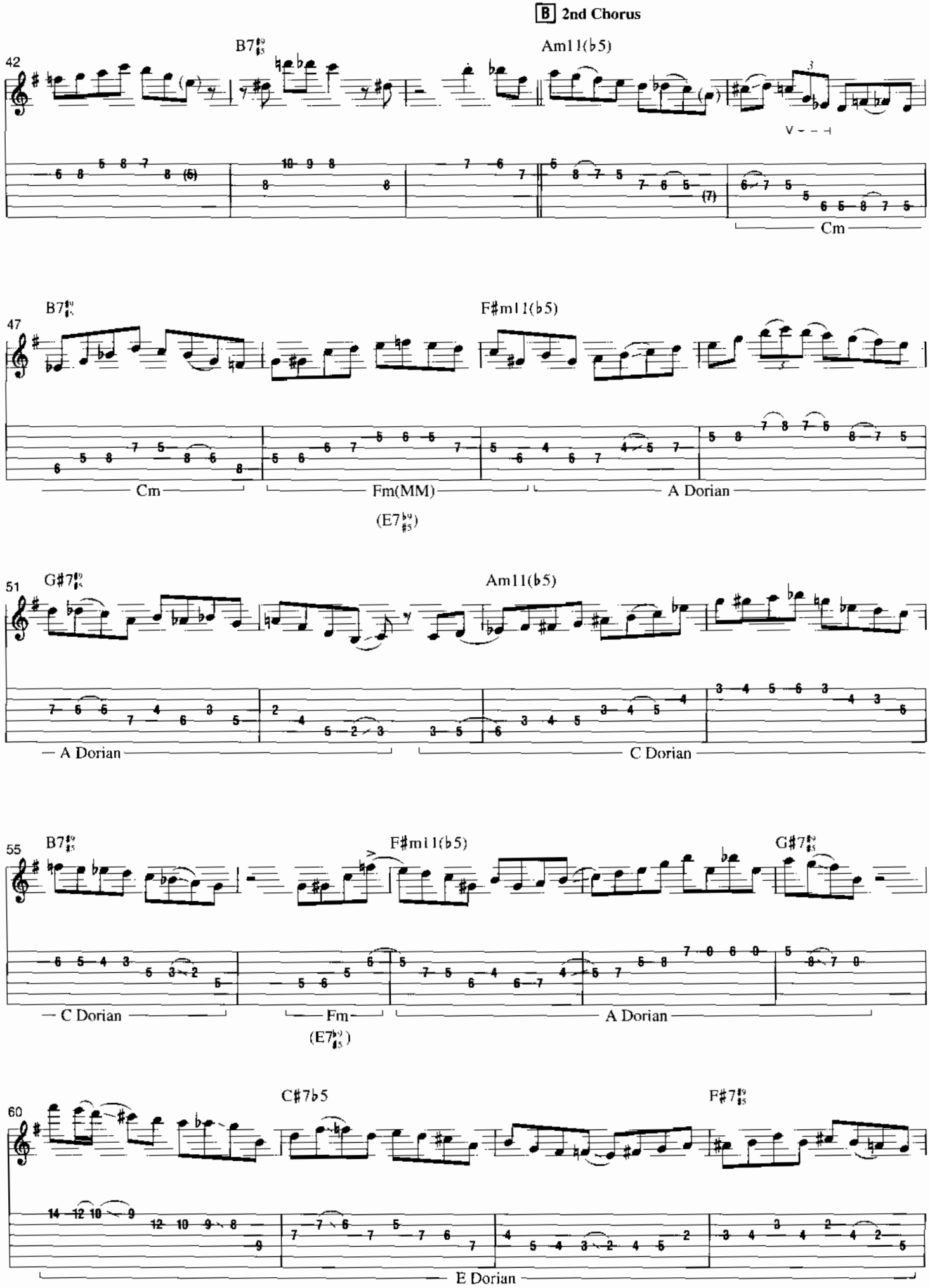
Pat's straight-ahead two-chorus solo in "Nightwings" exemplifies his use of minor-mode thinking to create unique modern jazz melodies. He combines two aspects of his minor-conversion approach as a single effective strategy in the first section of both choruses. Here Pat plays C minor lines to connote the sound of both Am11 and B7 altered chords in measures 1–6, 10–15, 46–47, and 53–55, and similar A minor ideas for F♯m11 and G♯7 in 7–8, 15–18, 49–52, and 57–59. He reinforces the motion of this harmony by inserting the dominant of the A minor tonal center to come, as an added refinement and a form of *back-cycling*, or harmonic anticipation, in measures 15, 48, and 56. In these sections Pat plays short F minor lines to imply a fully altered E7 sound leading to A minor. This is a favorite bop gesture and a frequently used device in the Martino arsenal. However, the familiar sound takes on a new meaning within Pat's minor-conversion system generally, and in his improvisations over the "Nightwings" changes specifically.

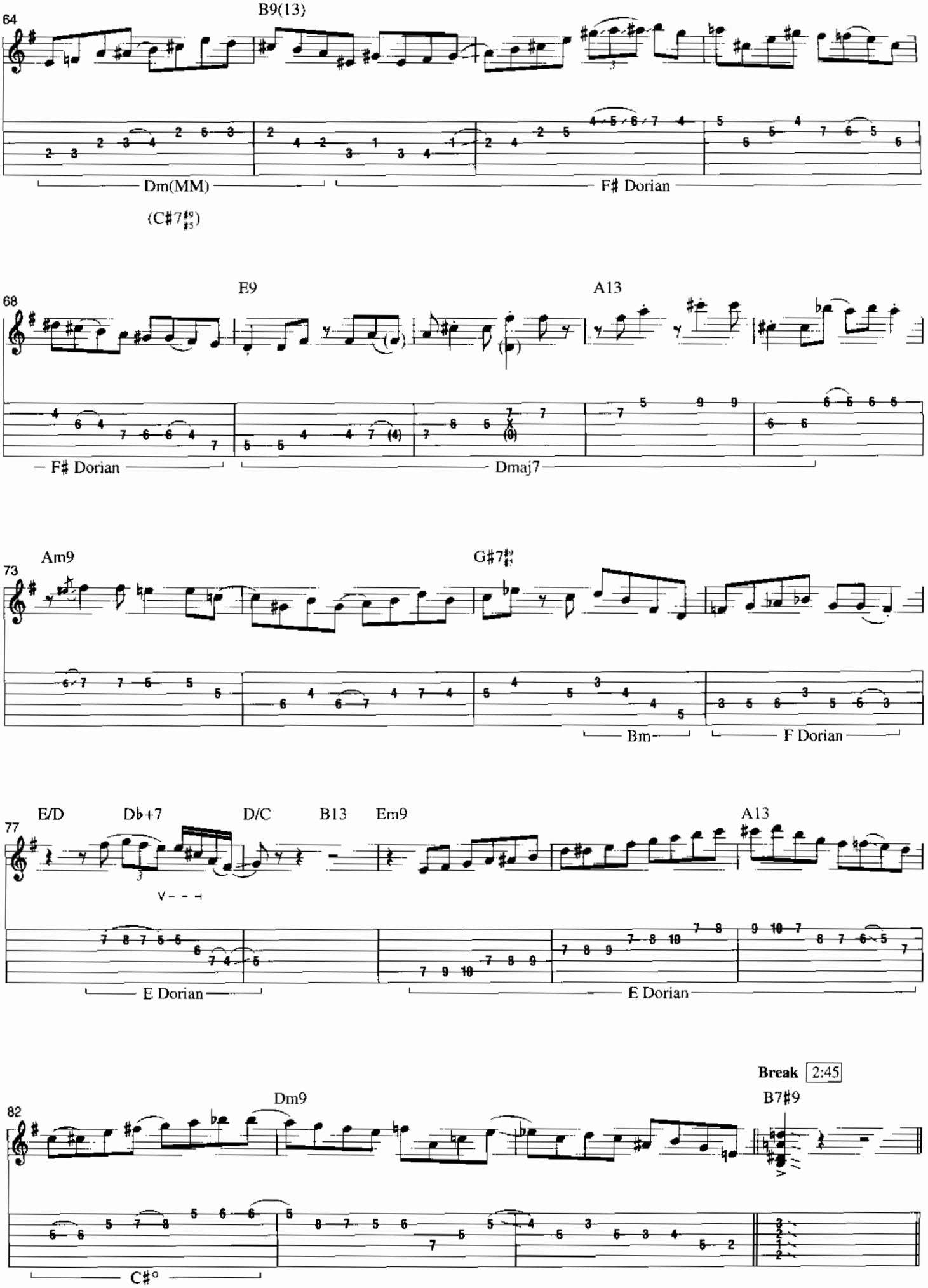
In the second portion of each chorus, Pat consistently plays minor-mode melodies over the tune's cycle of fourths progressions. He generally relies on chromatically-tinged Dorian lines for most of these. Typical examples include the use of E minor for C♯m7♭5–F♯7, F♯ minor for B9, and B minor for E9. These minor-for-dominant-seventh substitutions are primary choices in jazz and have been a staple of his style since his earliest years. Pat plays alternate minor sounds, derived from harmonic minor and melodic minor scales, in measures 18–19 and 64. His trademark diminished substitution lines are found in measures 26, 39–40 and 82. Measure 41 contains an A augmented arpeggio outline played against a Dm9 chord.

"Nightwings" contains some of Pat's longest and most intricate single-note improvisations. The characteristic eighth-note strings in measures 10–18, 23–30, 35–42, 44–55, 60–68, and 79–85 are definitive. These lengthy phrases pass through a number of chord changes and tonal centers with a seamlessness that belies the complexity of their harmonic context.




16
G#7
C#m7b5
A Dorian
Em(HM)
20
F#7
B13
E Dorian
F# Dorian
25
B9
(B7b9)
E9
F# Dorian
D#°
B Dorian
29
A7(13)
Am7(9)
B Dorian
Fm(MM)
(E7)
33
G#7
E/D
Db+7
D/C
B13
Em9
F# Dorian
38
A13
Dm9
E°
A+


B 2nd Chorus
42
B7♯9/♯5
Am11(♭5)
Cm
47
B7♯9/♯5
F♯m11(♭5)
Cm
Fm(MM)
(E7♭9/♯5)
A Dorian
51
G♯7♯9/♯5
Am11(♭5)
A Dorian
C Dorian
55
B7♯9/♯5
F♯m11(♭5)
G♯7♯9/♯5
C Dorian
Fm
(E7♭9/♯5)
A Dorian
60
C♯7♭5
F♯7♯9/♯5
E Dorian


64
B9(13)
Dm(MM)
(C#7#9/#5)
F# Dorian
68
E9
A13
F# Dorian
Dmaj7
73
Am9
G#7#9
Bm
F Dorian
77
E/D
Db+7
D/C
B13
Em9
A13
E Dorian
E Dorian
Break 2:45
82
Dm9
B7#9
C#°

STONE BLUE
(*Stone Blue*, 1998)
By Pat Martino

Figure 18—Head

Stone Blue originally reprised Pat Martino's Joyous Lake band of 1977. Twenty-one years later, Pat was reunited with his two former bandmates—core members Kenwood Dennard (drums) and Delmar Brown (keyboards). Augmented by new bassist James Genus and saxophonist Eric Alexander, the group revisited and reinvented the distinctive jazz-rock fusion music which was their forte two decades earlier.

"Stone Blue" is the album's title cut and a standout Martino original. The mood of the track is decidedly urban and could not have been recorded anywhere but New York City. The tune's overall rhythmic scheme is distinguished by mixed meters. The use of 6/8 and 3/8 time—three measures of 6/8 and one of 3/8—results in an asymmetric shuffle and atypical oblong phrases of twenty-one beats—modern and appropriately quirky.

The head of "Stone Blue" contains clear allusions to the blues. In [A] the uncommon, almost sinister, groove is dominated by a bluesy, largely pentatonic theme stated in unison by guitar and sax. Despite the tune's elusive and often dissonant harmony, Pat observes the all-important move to the dominant IV chord in [B]. An emblematic blues chordal gesture, reinterpreted in this exotic setting, it is typical of the blues ethic at work in many Martino compositions. Here, over what is essentially a vamp over A7, a secondary theme exploiting major-blues riffs provides a satisfying melodic contrast.

The interlude, measures 13–24, finds Pat improvising on one set of the [A] changes. Notice his mixture of the uncommon and the familiar. The opening lines in measures 14–17 suggest remote minor modalities and are filled with chromaticism, while the licks in 17–22 are funky, firmly rooted in the blues, and convey an ingratiating colloquial quality. This intriguing dichotomy sets the tone for Pat's solo in the tune.

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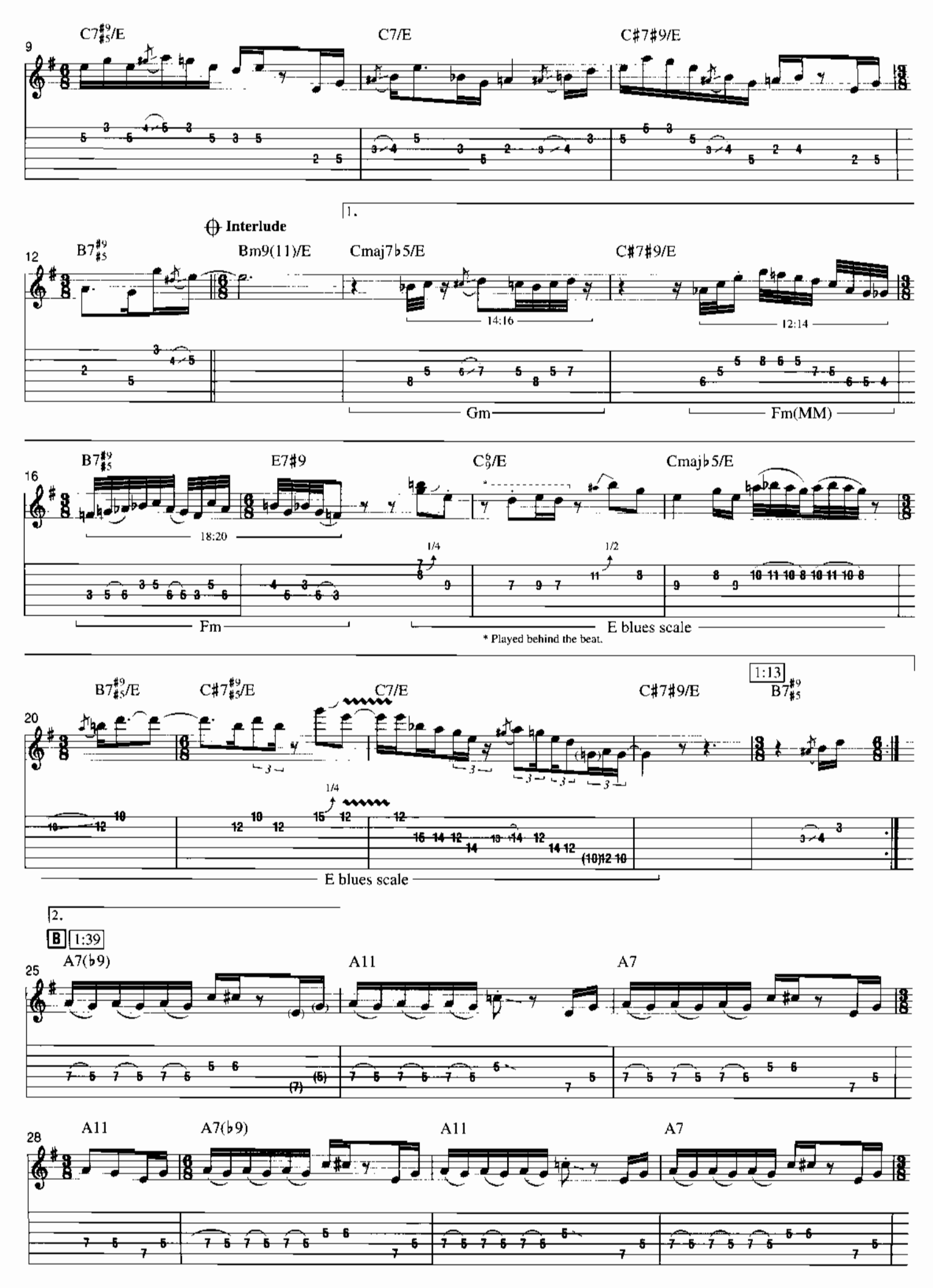

9
C7#9/E
C7/E
C#7#9/E
1.
Interlude
12
B7#9
Bm9(11)/E
Cmaj7♭5/E
C#7#9/E
14:16
12:14
Gm
Fm(MM)
16
B7#9
E7#9
C9/E
Cmaj♭5/E
18:20
1/4
1/2
Fm
E blues scale
* Played behind the beat.
20
B7#9/E
C#7#9/E
C7/E
C#7#9/E
1:13
B7#9
1/4
E blues scale
2.
B
1:39
25
A7(♭9)
A11
A7
28
A11
A7(♭9)
A11
A7

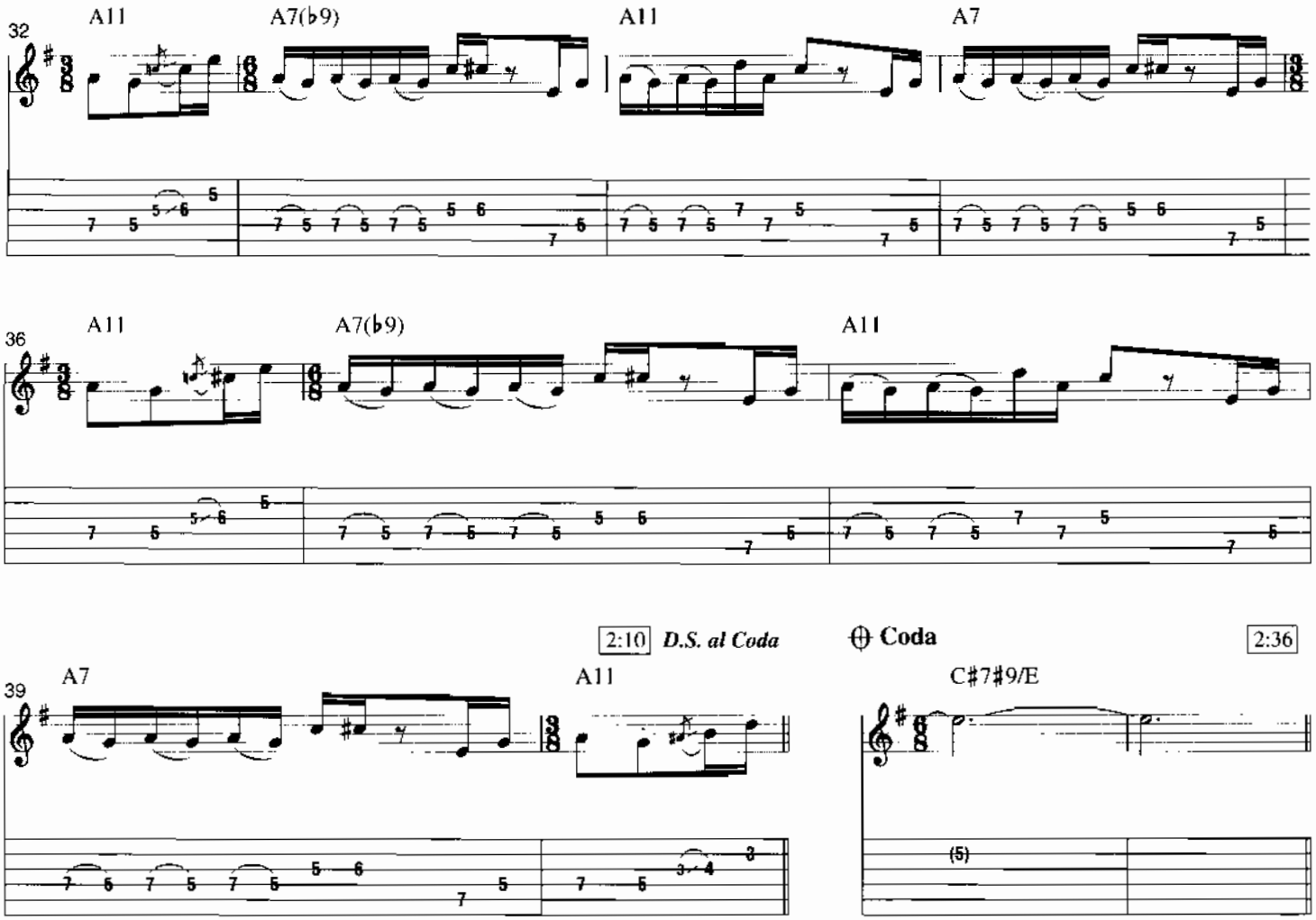


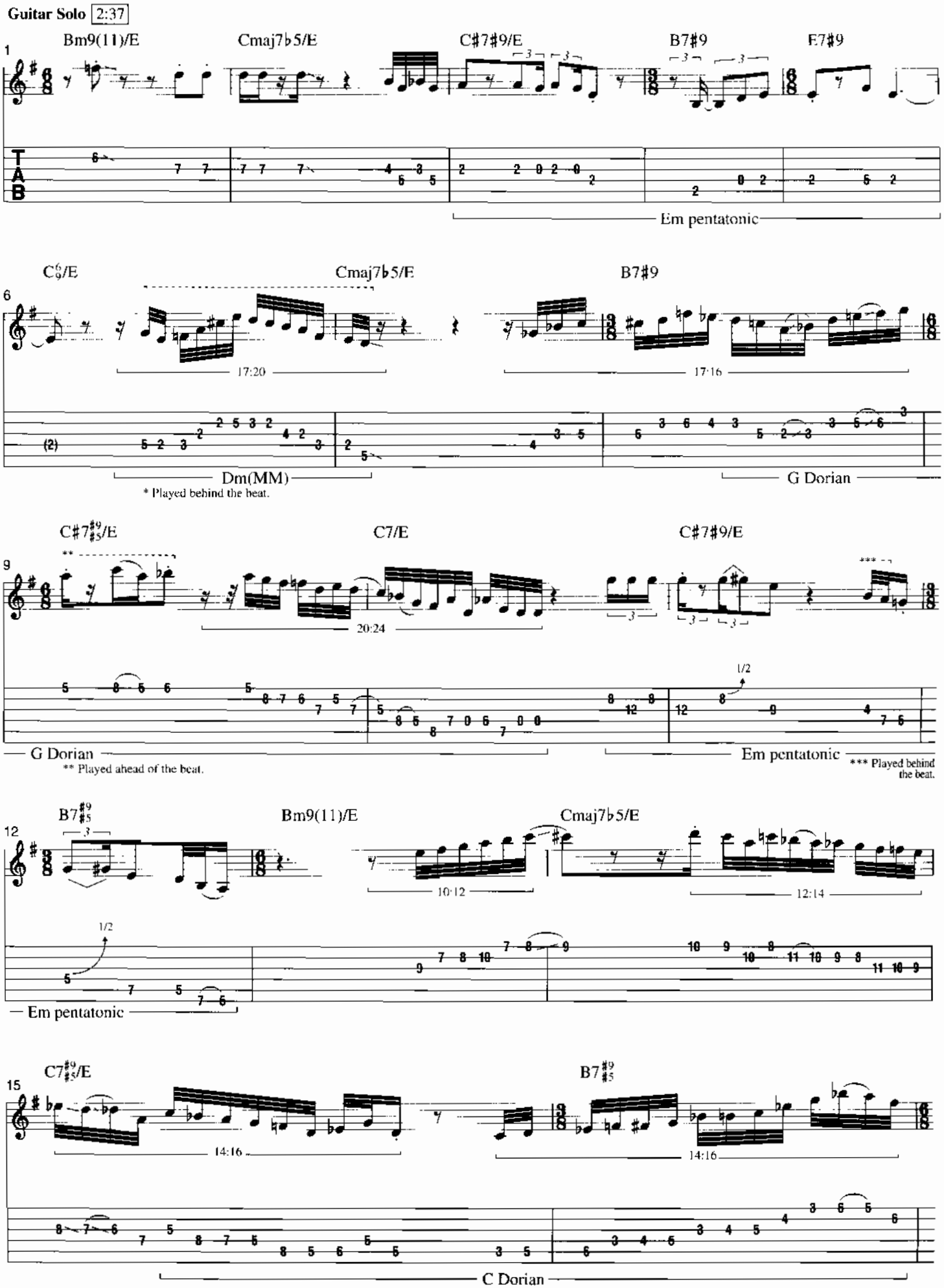
Figure 19—Solo

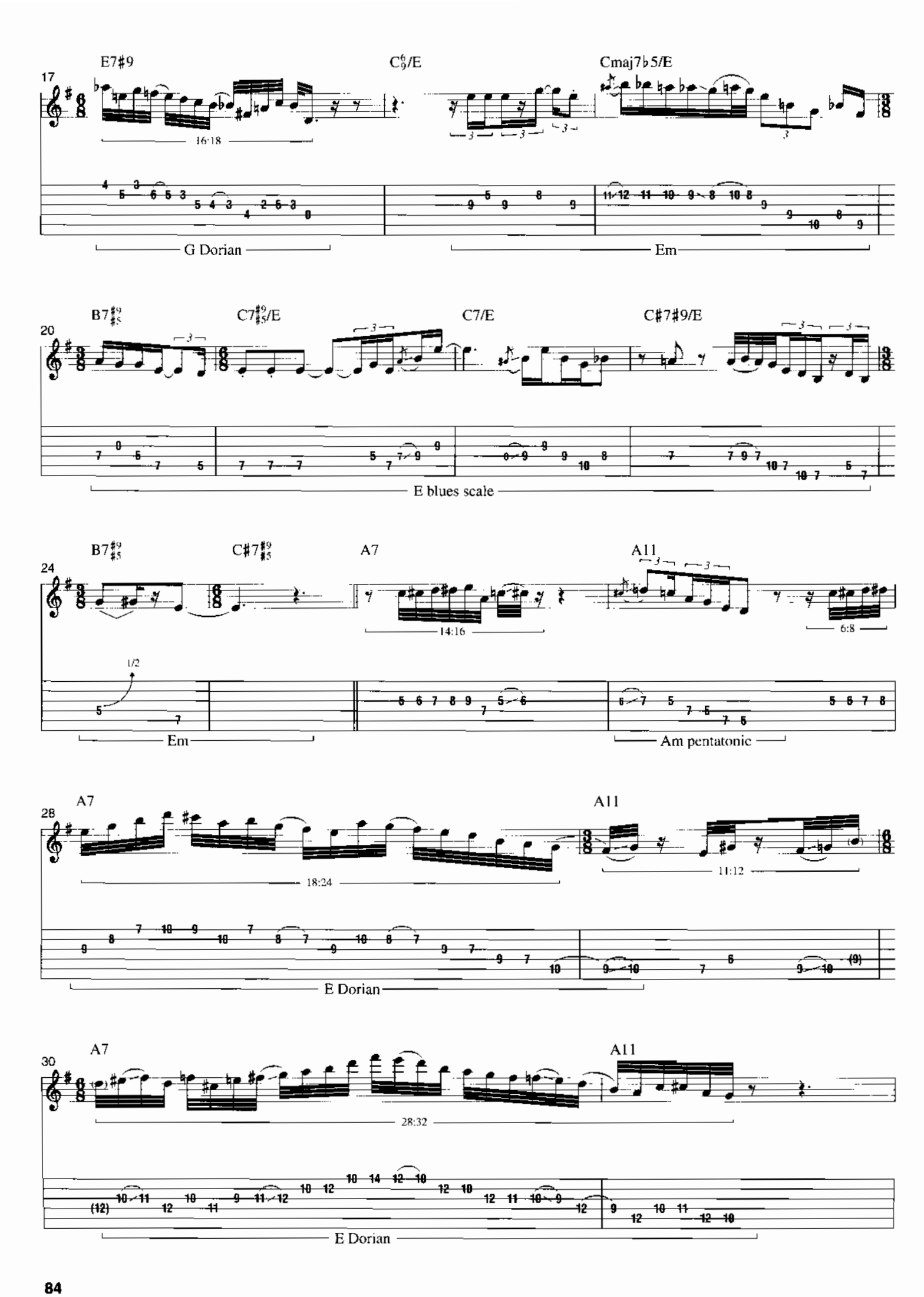
"Stone Blue" features one of Pat's most eclectic and unusual solos. Reminiscent of his approach to tunes like "Consciousness," this improvisation reveals another side of his multi-faceted style. Pat plays with greater freedom, melodically and rhythmically, weaving elastic, abstract phrases to accommodate the odd, mixed-meter groove and its droning polytonal harmonies. His lines contain numerous signature melodies that are presented in more dissonant applications, punctuated by space, and arranged in irregular rhythmic groupings. Cases in point are the flurries in measures 7–10, 13–17, 27–31, 35–38, and 45–48. The hard-bop origins are unmistakable in these phrases, but are obscured and recast to imply a modernistic, free-jazz sound.

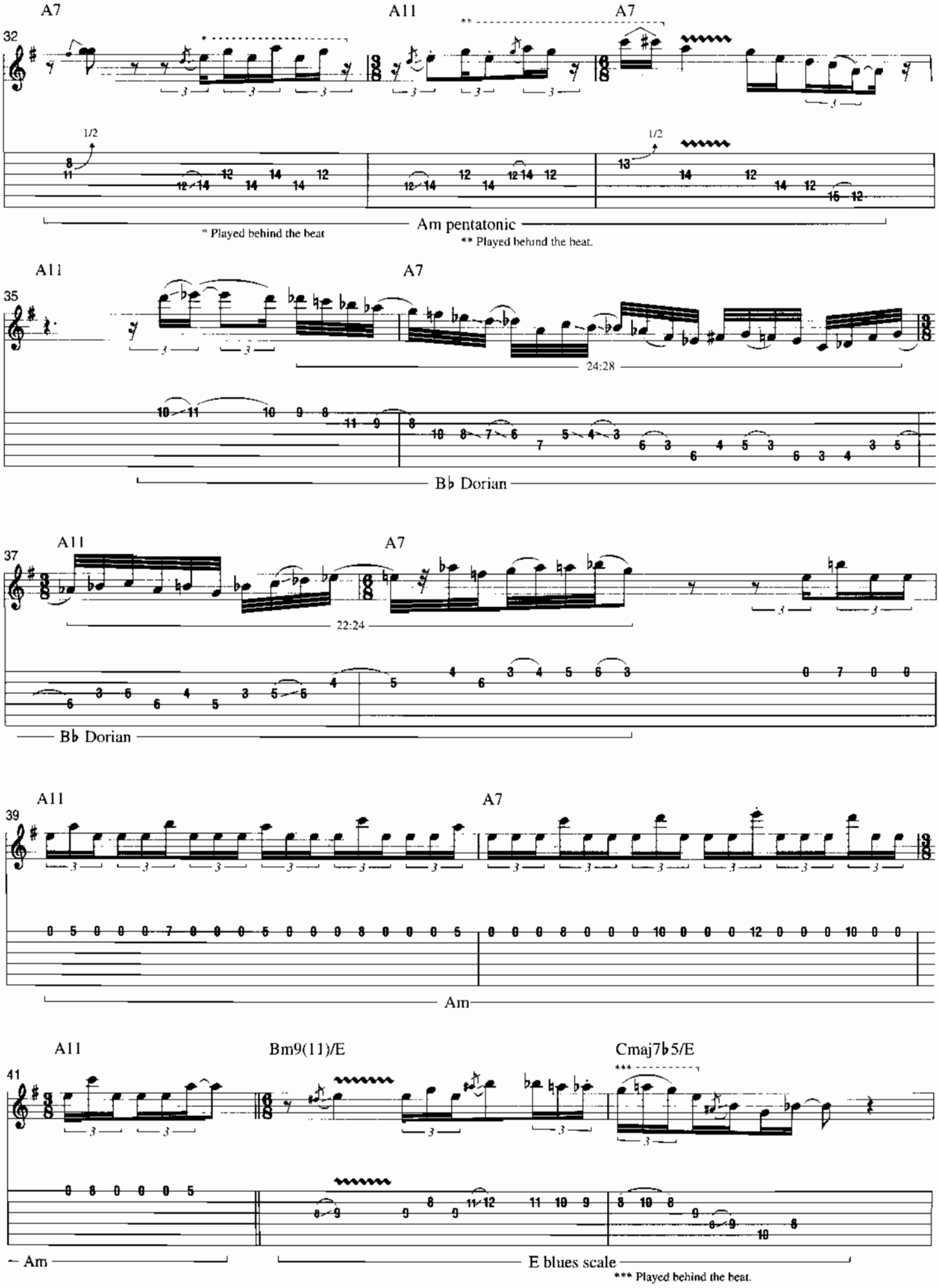
Pat's esoteric jazz lines are contrasted and complimented by soulful blues and rock licks in measures 3–6, 10–12, 18–24, 26–27, 32–34, 42–43, and 49–54. The latter phrase begins with a classic Martino double-stop figure derived from the E blues scale which Pat "modernizes" by playing a minor 3rd higher in measure 51. Note blues and rock elements like string bends, pentatonic melody, reverse-mordent decorations, and emphasis of the ♭5 blue note in these phrases.

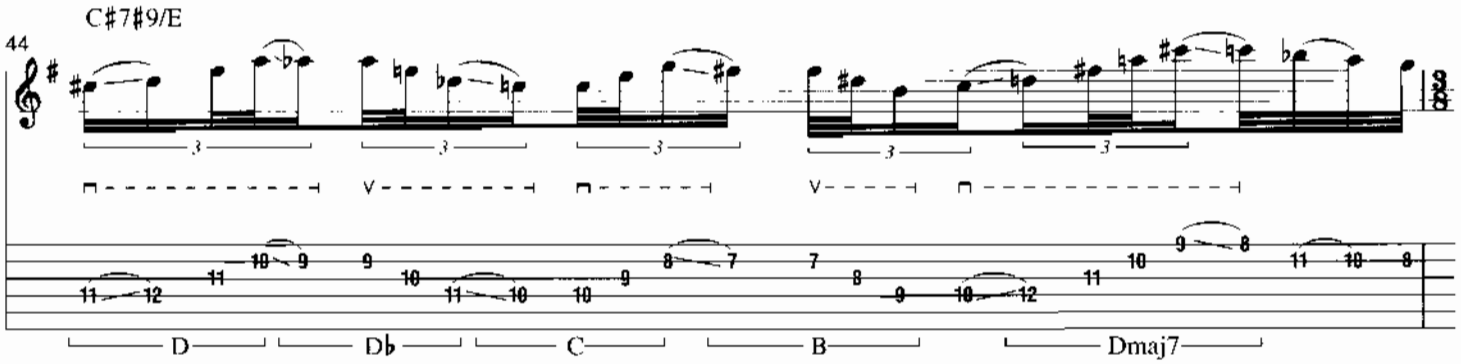
Pat plays a signature passage of rapid arpeggiated swoops in measure 44. These swoops produce arch-like contours in the line and are made of major-triad shapes moved chromatically. Here Pat utilizes *sweep picking* to create the impression of fluid saxophonish slurs. Another ear-catching Martino phrase is heard in measures 38–41. This line provides a strong textural and melodic contrast to the surrounding jazz and blues licks. It is based on a pedal-point motive played entirely on the E string. Pat alternates a repeated open E string and fretted notes A, B, C, D, and E to create an Eastern ethnic effect with riff-like connotations. Note the *four-against-three* rhythmic groupings in the phrase. This is a variant of the more common three-against-four patterns which dominate the riff-based side of the Martino style.

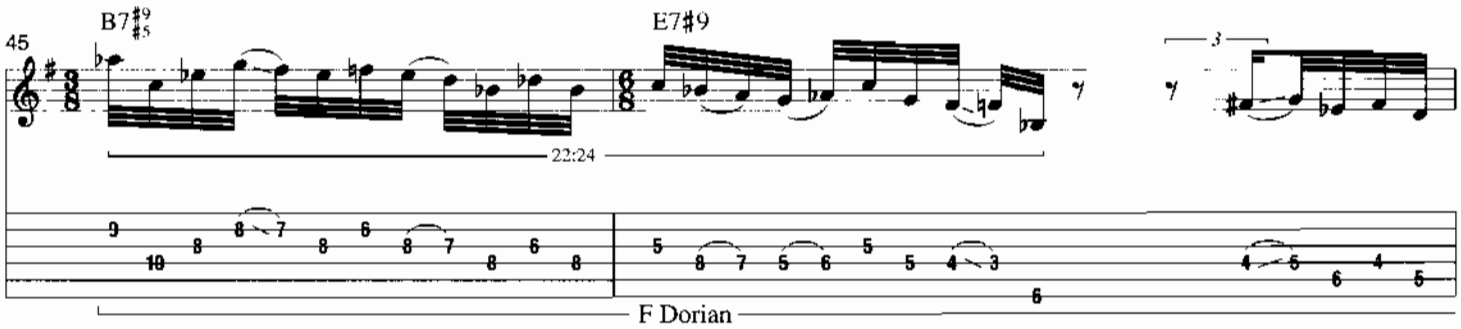
Fig. 19

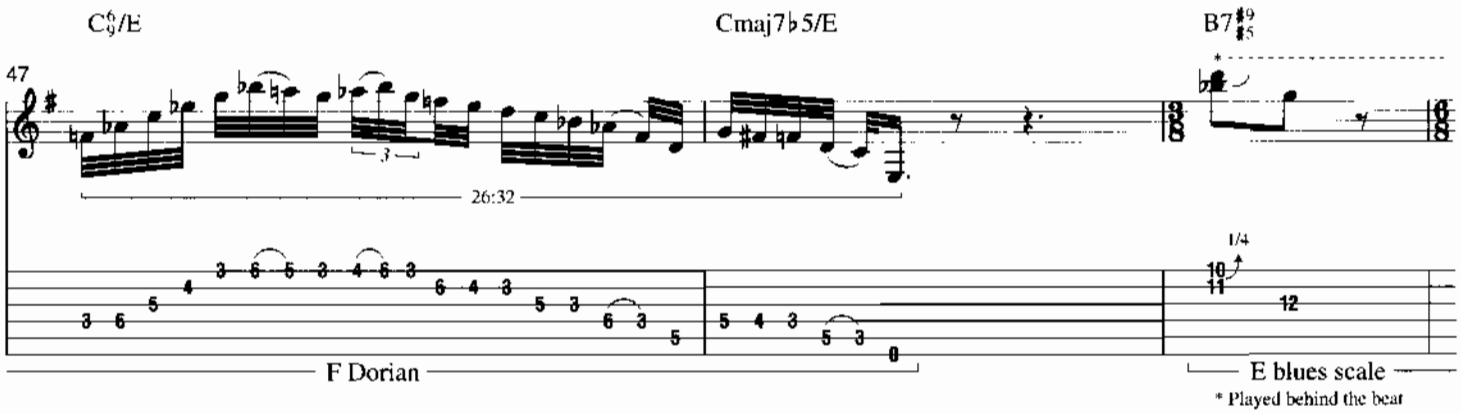

Guitar Solo 2:37
Bm9(11)/E
Cmaj7♭5/E
C♯7♯9/E
B7♯9
E7♯9
Em pentatonic
C♮/E
Cmaj7♭5/E
B7♯9
17:20
17:16
Dm(MM)
* Played behind the beat.
G Dorian
C♯7♯9♯5/E
C7/E
C♯7♯9/E
20:24
G Dorian
** Played ahead of the beat.
Em pentatonic
*** Played behind the beat.
B7♯9♯5
Bm9(11)/E
Cmaj7♭5/E
10:12
12:14
Em pentatonic
C7♯9♯5/E
B7♯9♯5
14:16
14:16
C Dorian

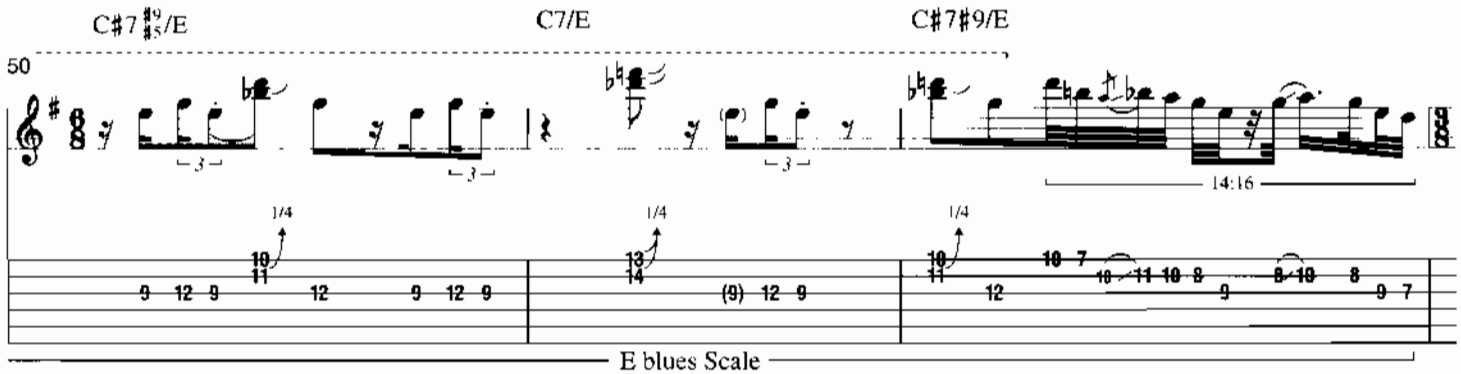

17
E7#9
C6/9/E
Cmaj7b5/E
16:18
G Dorian
Em
20
B7#9/#5
C7#9/#5/E
C7/E
C#7#9/E
E blues scale
24
B7#9/#5
C#7#9/#5
A7
A11
14:16
6:8
1/2
Em
Am pentatonic
28
A7
A11
18:24
11:12
E Dorian
30
A7
A11
28:32
E Dorian

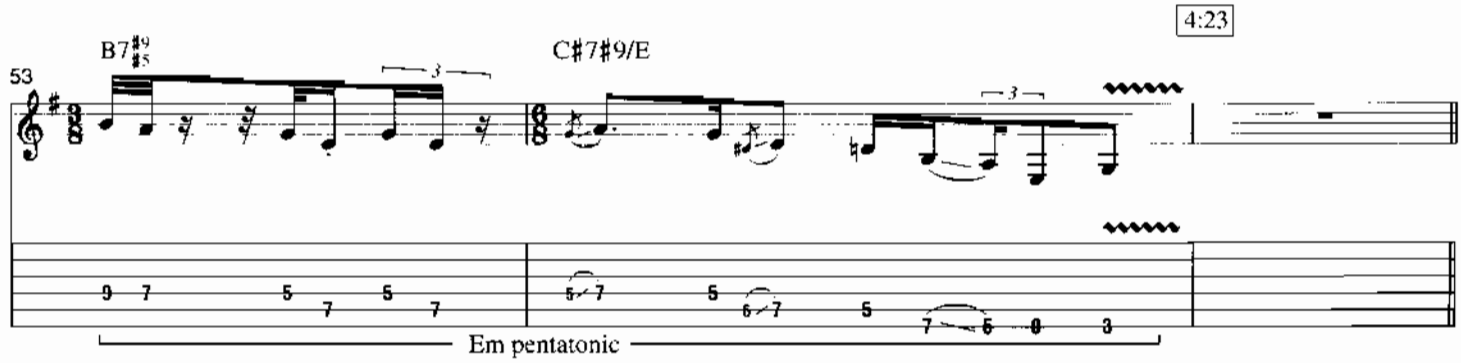

A7
A11
A7
32
1/2
1/2
Am pentatonic
* Played behind the beat
** Played behind the beat.
A11
A7
35
24:28
B♭ Dorian
A11
A7
37
22:24
B♭ Dorian
A11
A7
39
Am
A11
Bm9(11)/E
Cmaj7♭5/E
41
Am
E blues scale
*** Played behind the beat.


C#7#9/E
44
D
Db
C
B
Dmaj7


B7#9 #5
45
E7#9
22:24
F Dorian


C6 9/E
Cmaj7b5/E
B7#9 #5
47
26:32
F Dorian
1/4
E blues scale
* Played behind the beat


C#7#9 #5/E
C7/E
C#7#9/E
50
14:16
1/4
1/4
1/4
E blues Scale


4:23
B7#9 #5
C#7#9/E
53
Em pentatonic

OLEO
(*Live at Yoshi's*, 2001)
By Sonny Rollins

Figure 20—Solo

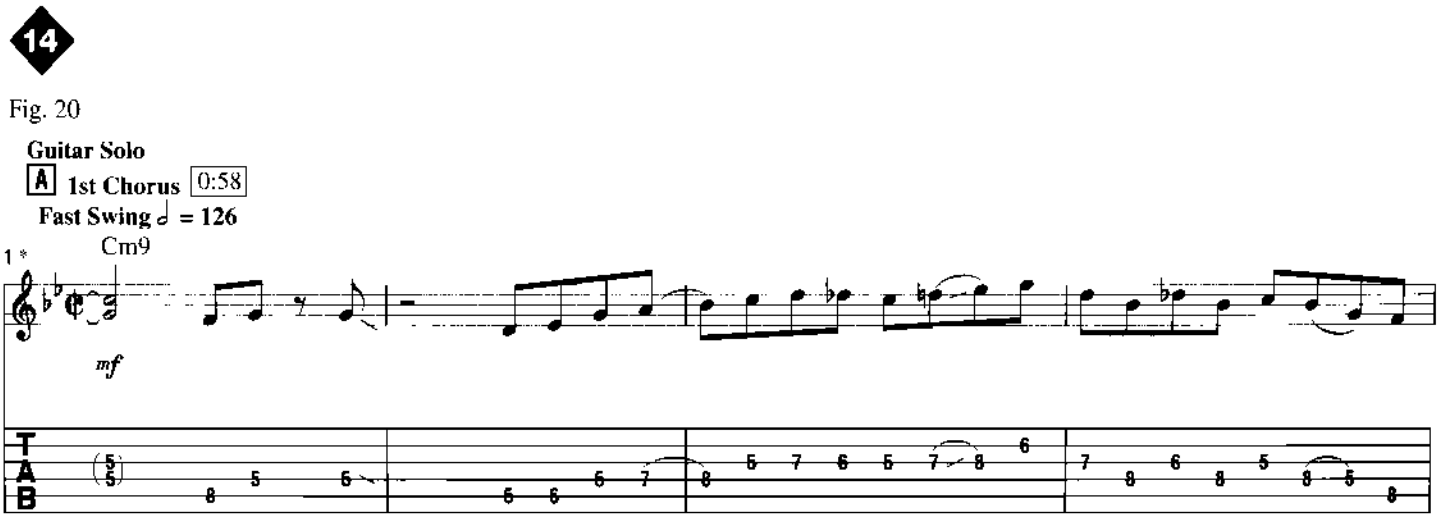
Live At Yoshi's was recorded in December, 2000, and reintroduced Pat Martino to a new millennium. *Yoshi's* marked a return to Pat's organ-trio roots, harnessed the talents of Hammond virtuoso Joey DeFrancesco, and contained spirited new renditions of Martino favorites and classic jazz standards.

"Oleo" is an ideal vehicle for Pat. He had tackled the up-tempo standard before on *Desperado* (1970) as a straight-ahead reading with an electrified combo. This take features a novel arrangement (by James Ridl) of the AABA tune, creating a different and, in some ways, more suitable improvisational terrain for the ever-evolving Martino to explore. The A section "Rhythm Changes" are replaced with a single modal center, C minor.

Pat works from an immense repertory of melodic patterns and formulas. In "Oleo" he transposes these figures so that they lead out of the key and back and often suggest a contrasting temporary tonal center. This practice is heard in the long phrases of measures 32–47, 70–80, and 89–111. Tonic scale notes are often used as leading tones into a new key center. For example, in measure 37 (beats 1–2) the key of E♭ minor is approached by simple scalar ascent (common to both tonalities) to a G♭ note. In measure 43 (beats 3–4) Pat establishes the key of D♭ minor with a descending neighbor note figure, E♭–C–D♭. Similarly, an ascending F♭–A♭–G figure restores the C minor center in measures 45–46 (beats 4–1).

In the B sections, Pat consistently plays minor lines over the altered dominant 7th chords. Note the use of E♭ minor for A♭7, A♭ minor for D♭7, D♭ minor for C7, and G♭ minor for F7 as his most regular substitutions. These are generally derived from the Dorian mode and contain numerous familiar Martino patterns. Notable exceptions are found in the lines of measures 51–56 and 145–151. In the former, Pat incorporates a series of neighbor-note figures to produce a dissonant but melodically tight chromatic phrase with regular contour imitations. In the latter, he exploits greater dissonance with A minor and E♭ minor sounds, played over C7 and F7 respectively.

Pat's dissonant excursions are juxtaposed with groove riffs and blues licks which provide an aesthetic balance in the solo. Noteworthy are the blues-based phrases in measures 8–15, 28–31, 64–69, 81–90, and 125–128, and the imitative modal passage in 58–63. In measures 130–144 Pat exploits a relentlessly repeated three-note figure, G♯–A–F. He reprises this figure with an abbreviated variant in measures 153–157 to conclude his solo with a thematically tight final chorus.



* Signature Licks audio fades in (approx. 8 measures).

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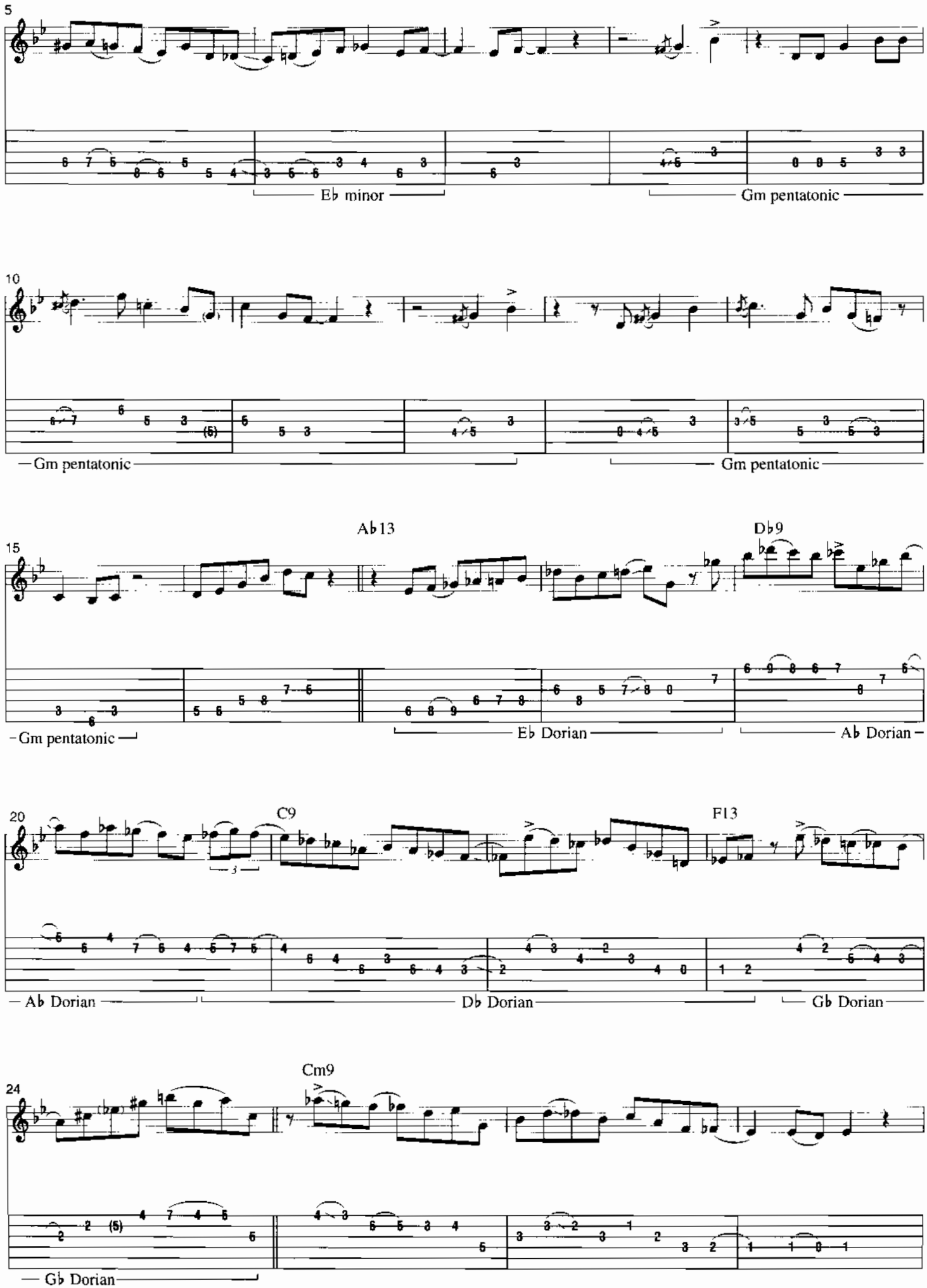
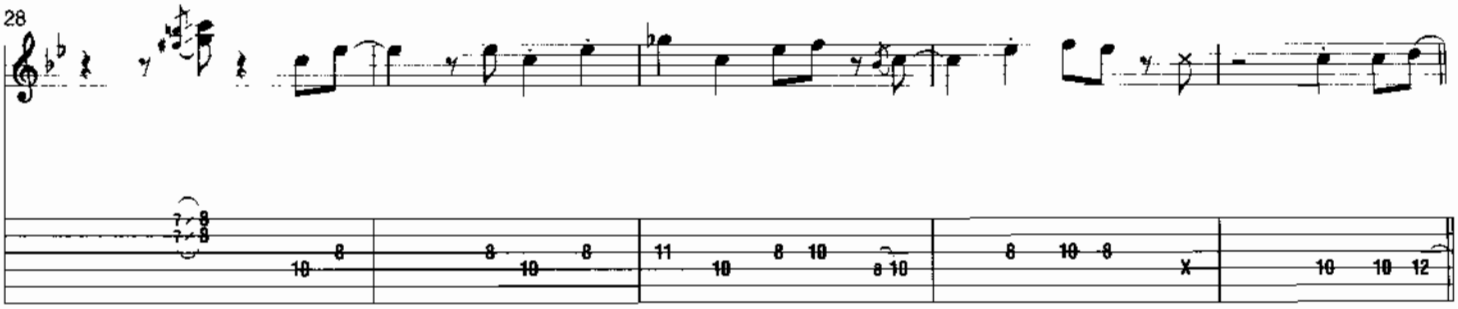
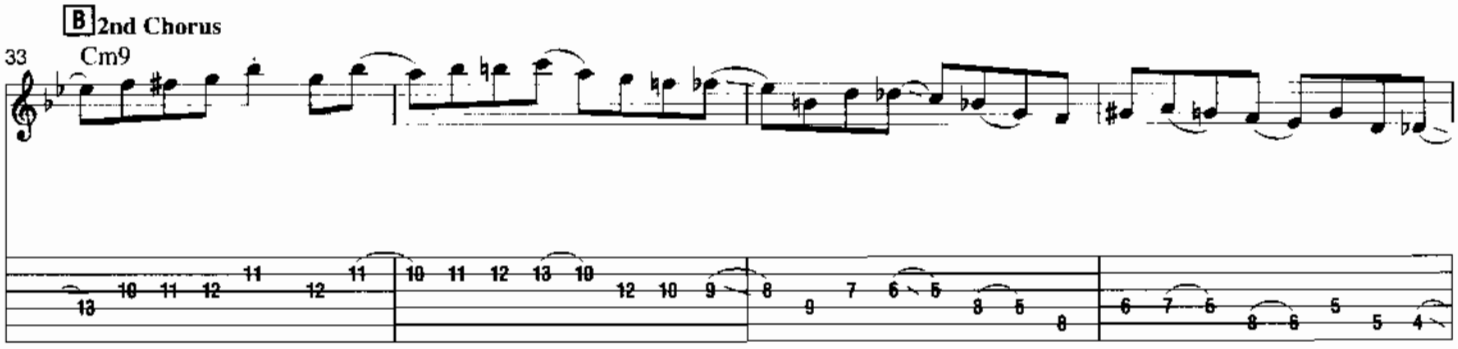
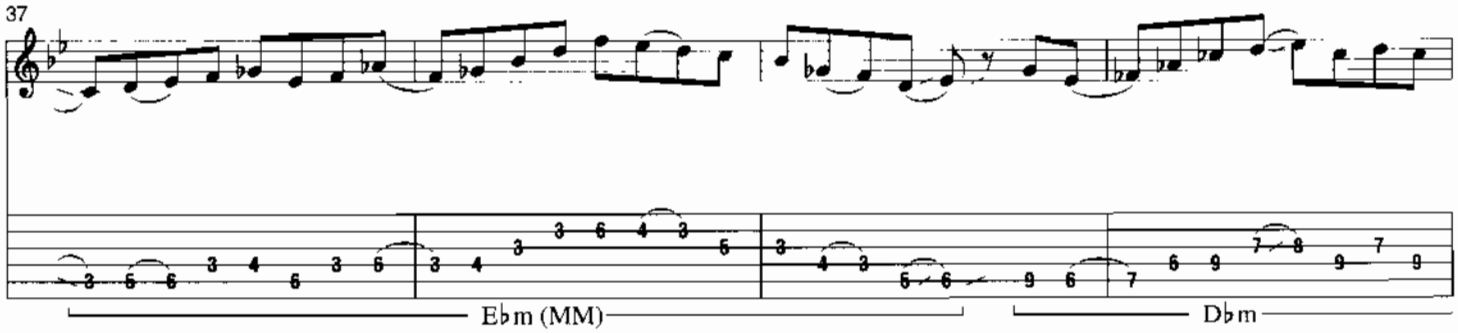
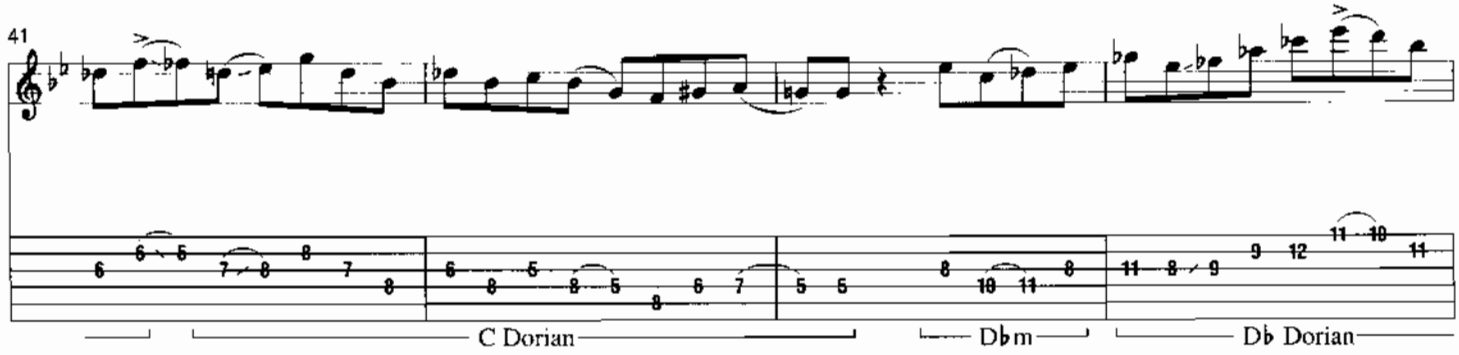
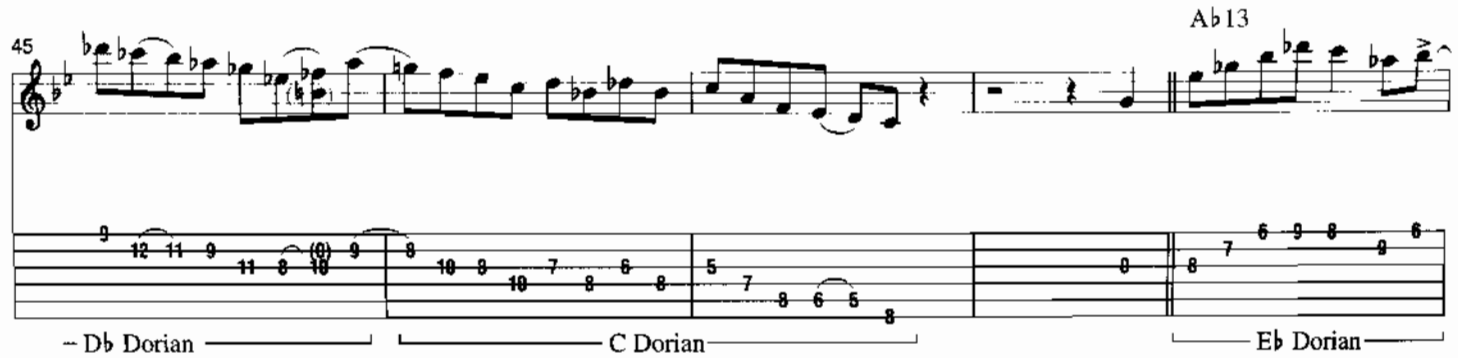

5
E♭ minor
Gm pentatonic
10
Gm pentatonic
Gm pentatonic
15
A♭13
D♭9
Gm pentatonic
E♭ Dorian
A♭ Dorian
20
C9
F13
A♭ Dorian
D♭ Dorian
G♭ Dorian
24
Cm9
G♭ Dorian

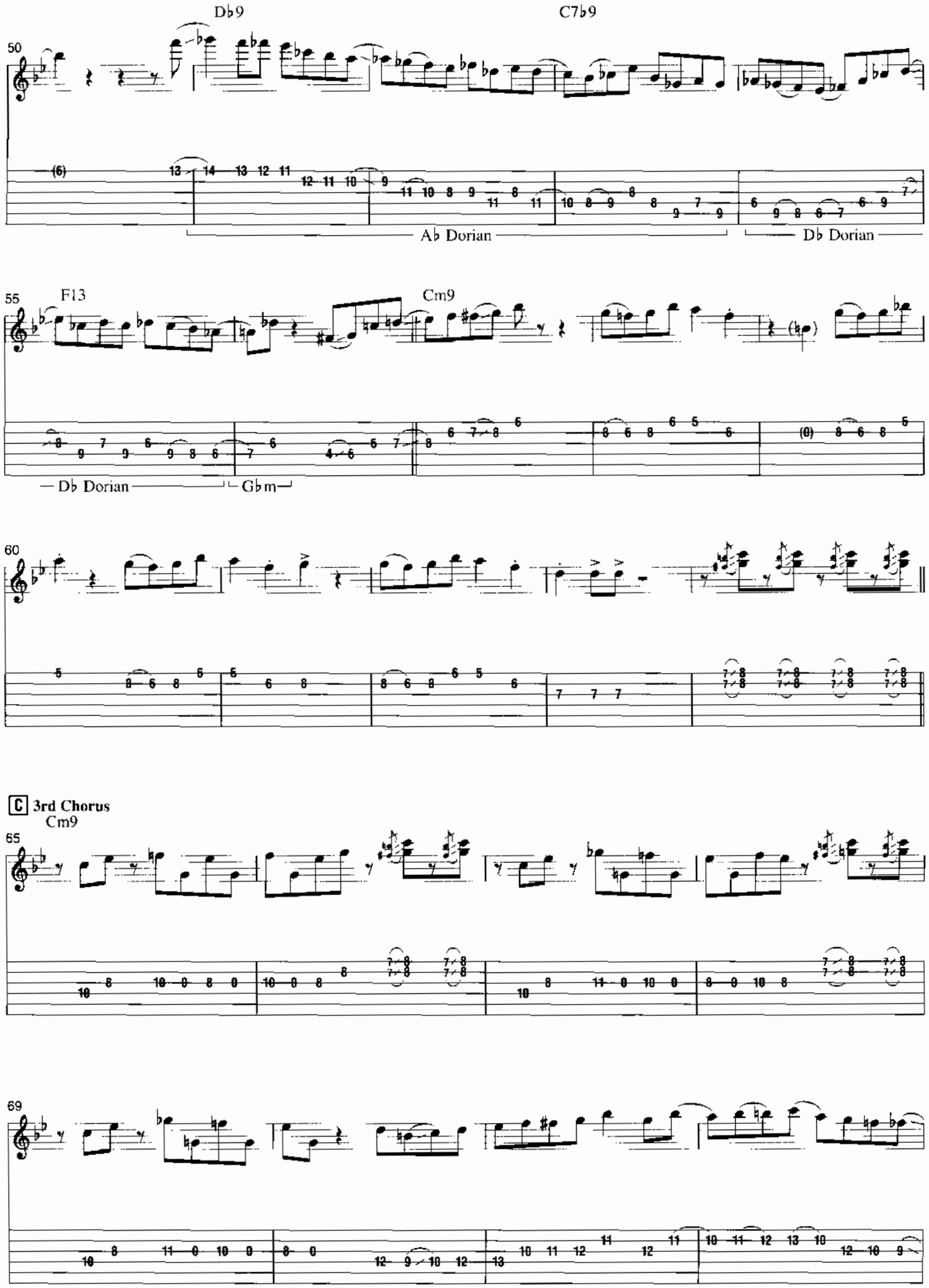


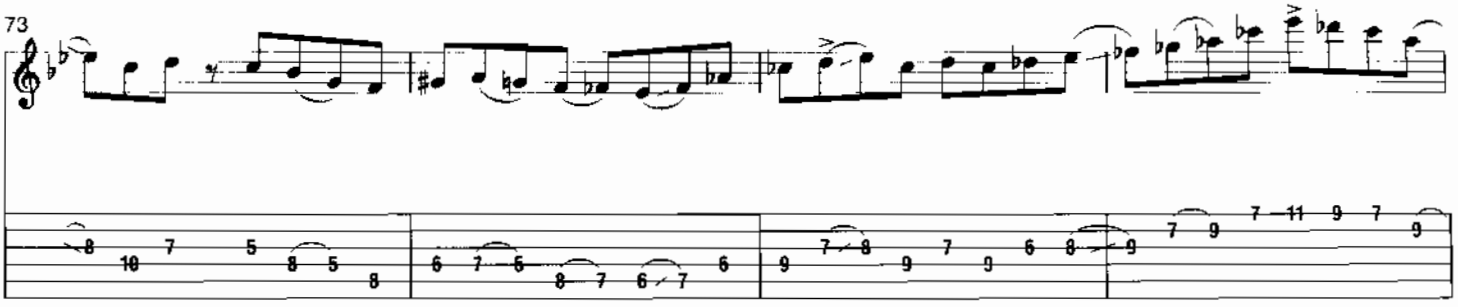

B 2nd Chorus
Cm9

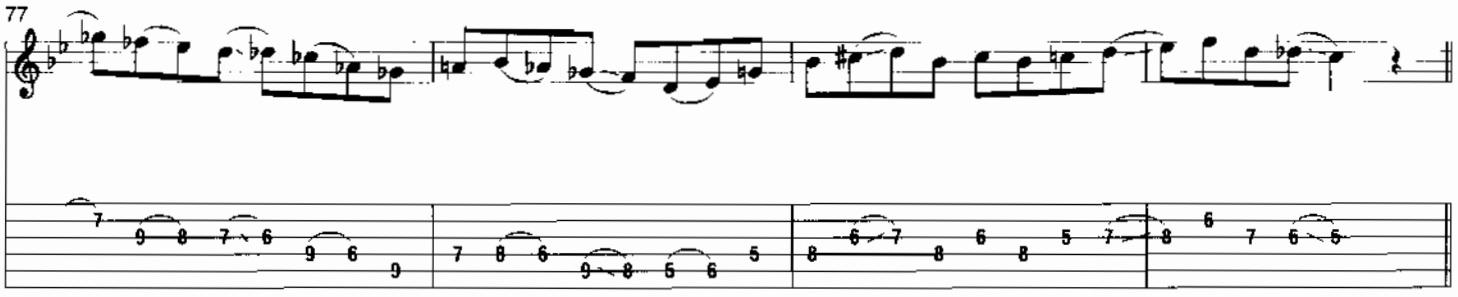

Ebm (MM)
Dbm

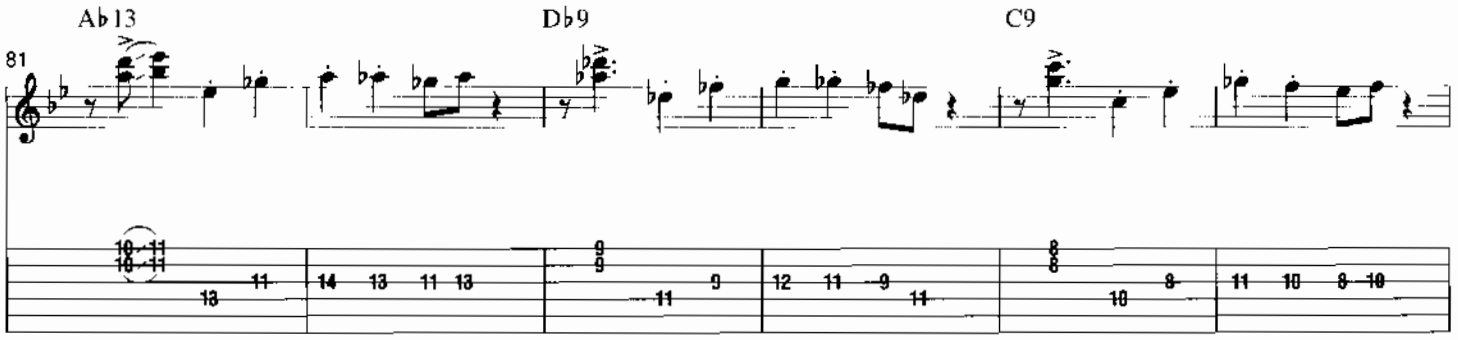

C Dorian
Dbm
Db Dorian

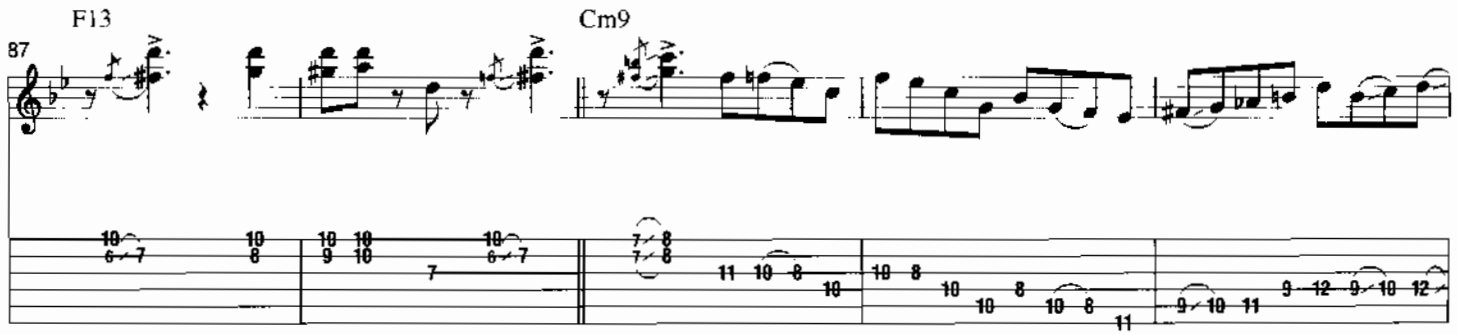

Ab13
Db Dorian
C Dorian
Eb Dorian

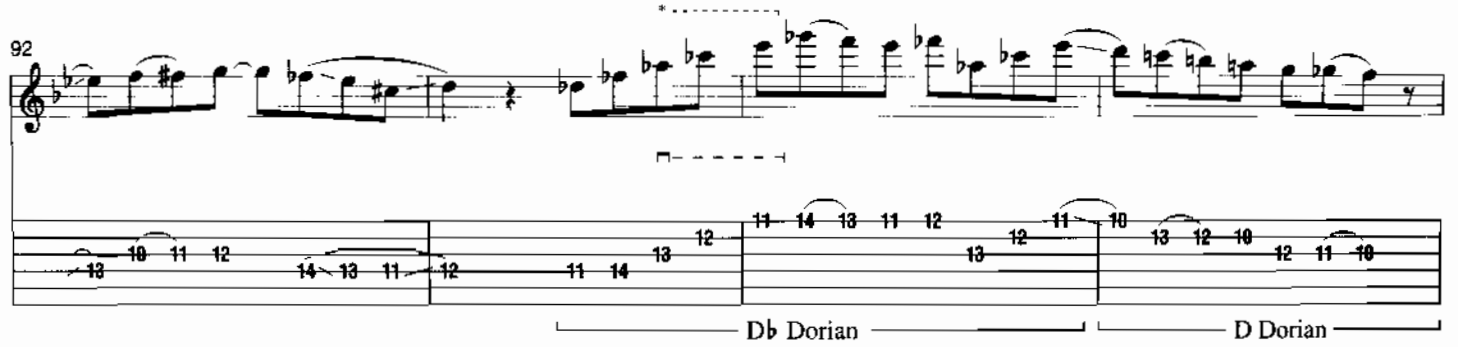

Db9
C7b9
50
Ab Dorian
Db Dorian
55
F13
Cm9
Db Dorian
Gbm
60
C 3rd Chorus
Cm9
65
69



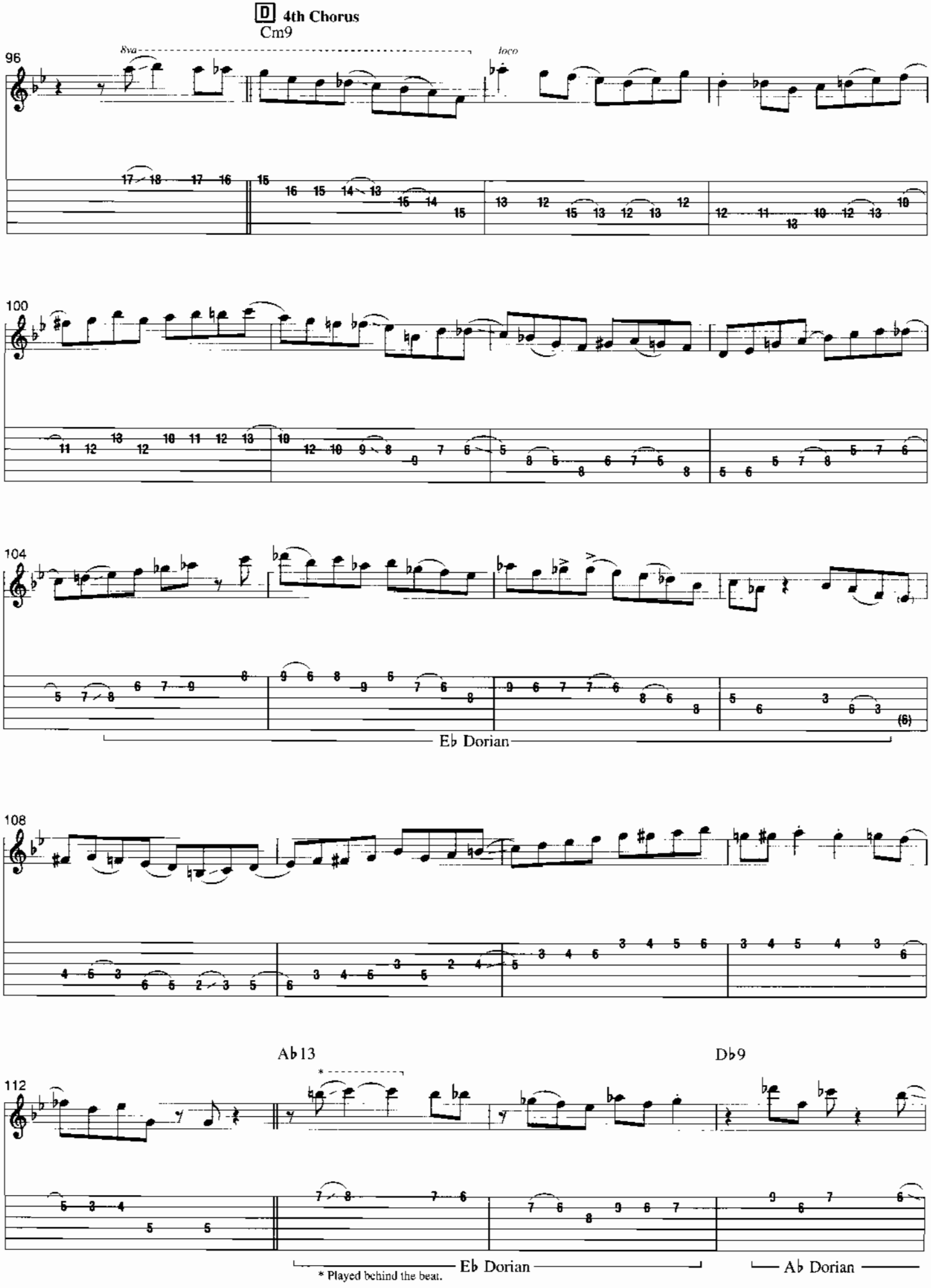


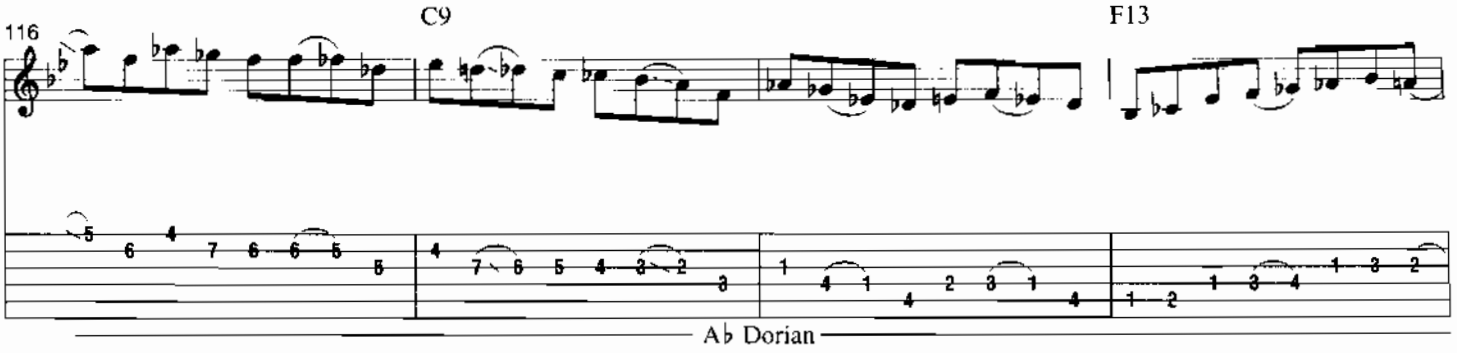


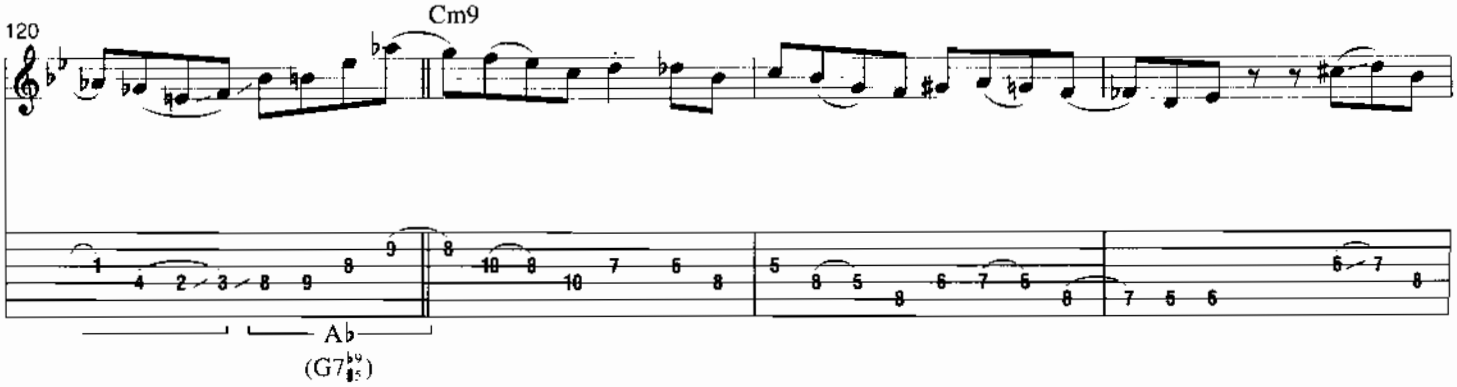


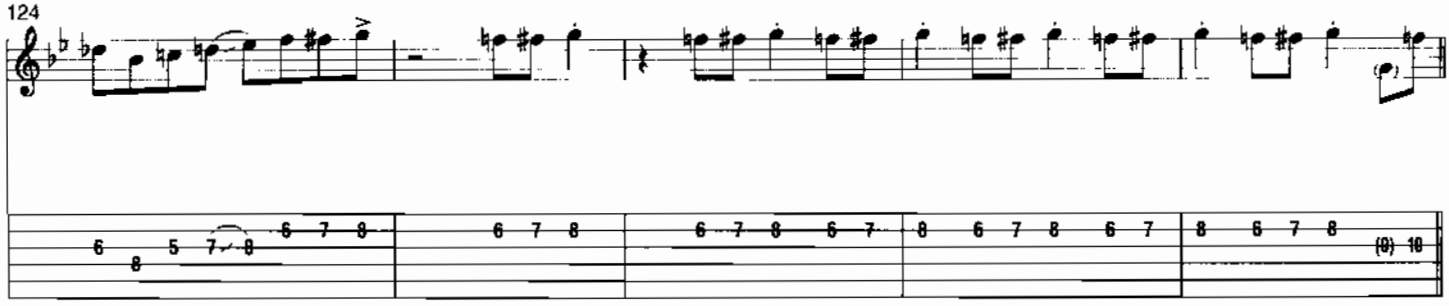


* Played ahead of the beat.


D 4th Chorus
Cm9
8va
loco
96
100
104
Eb Dorian
108
Ab13
Db9
112
Eb Dorian
Ab Dorian
* Played behind the beat.


116
C9
F13
A♭ Dorian


120
Cm9
A♭
(G7♭9♯5)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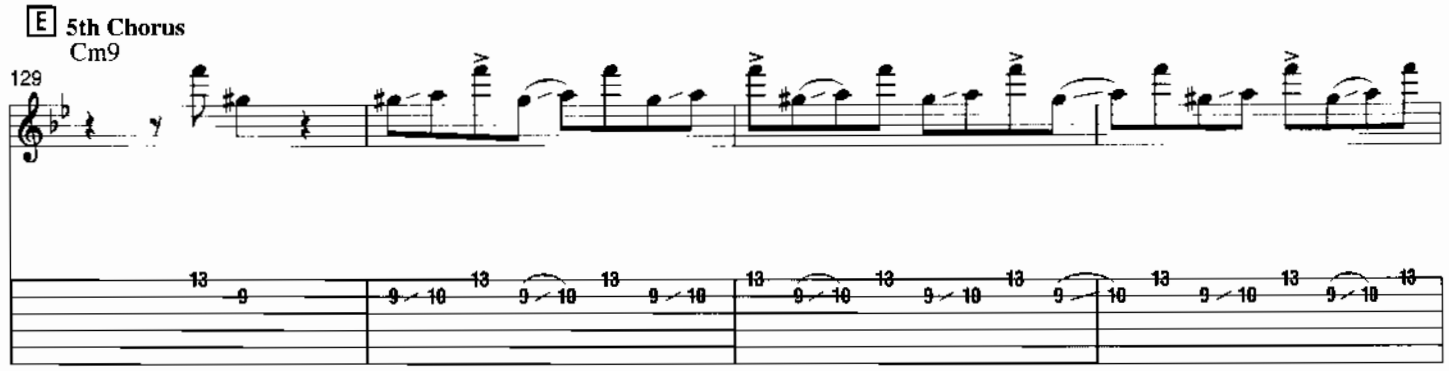
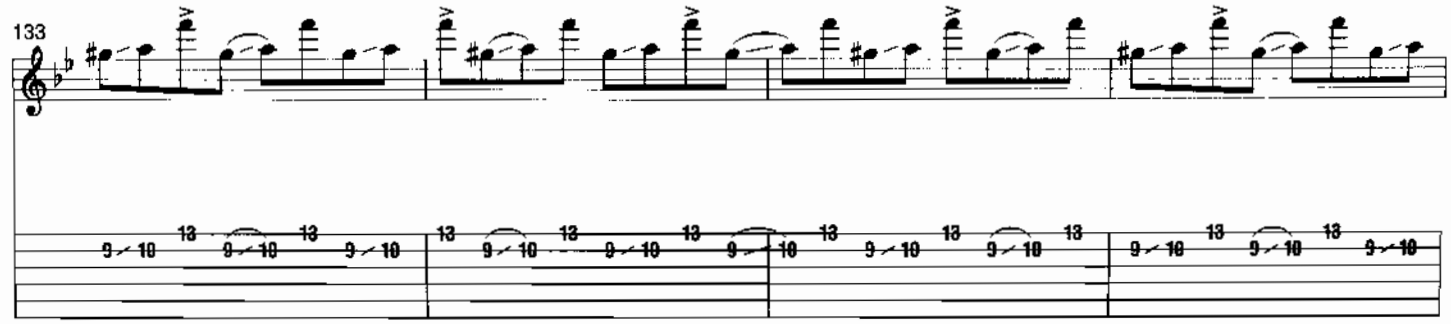

E 5th Chorus
Cm9
129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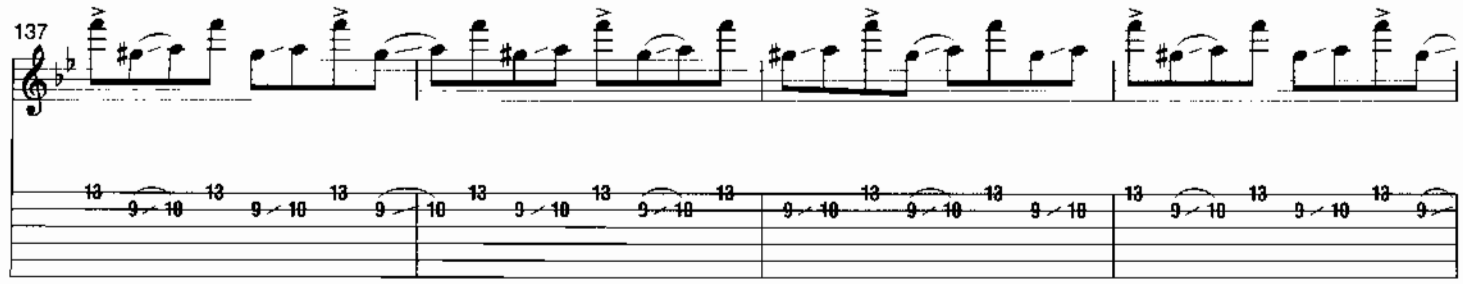
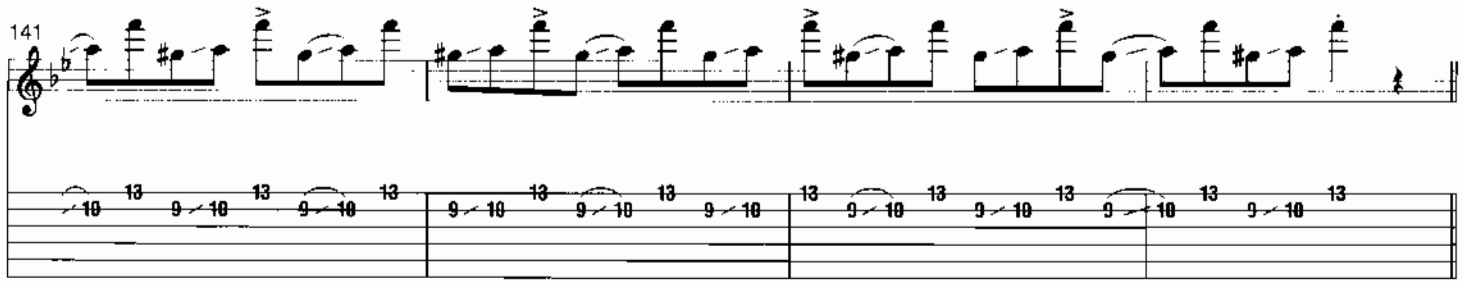
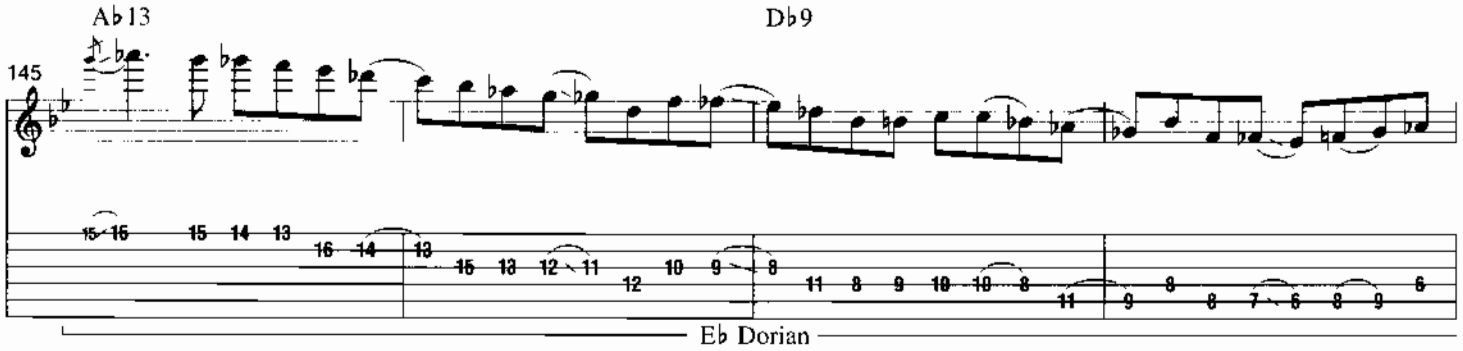
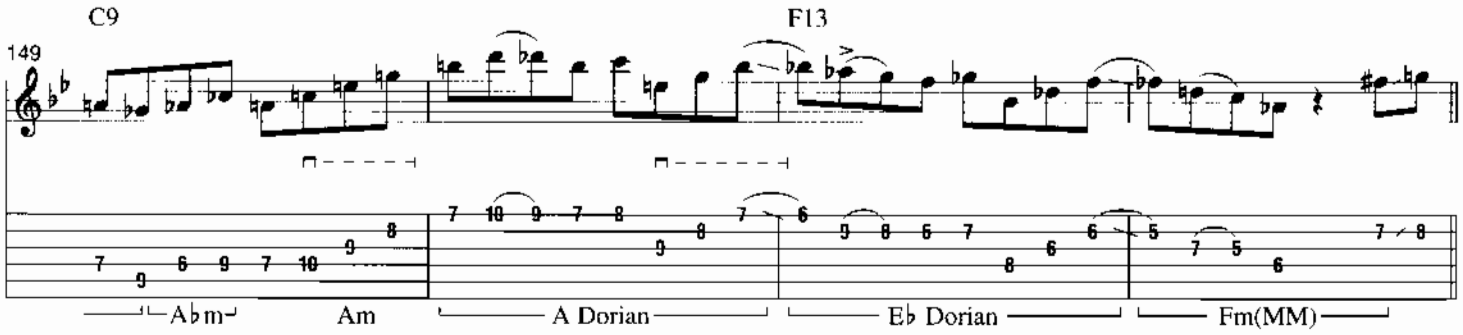
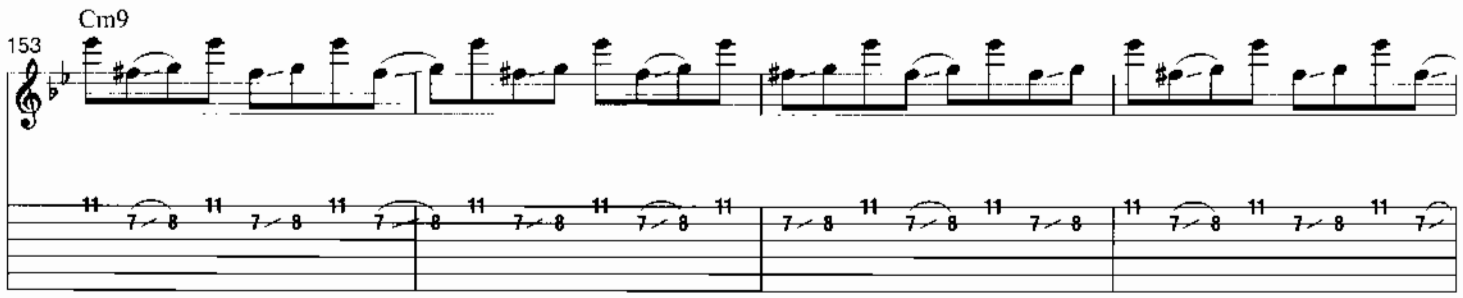
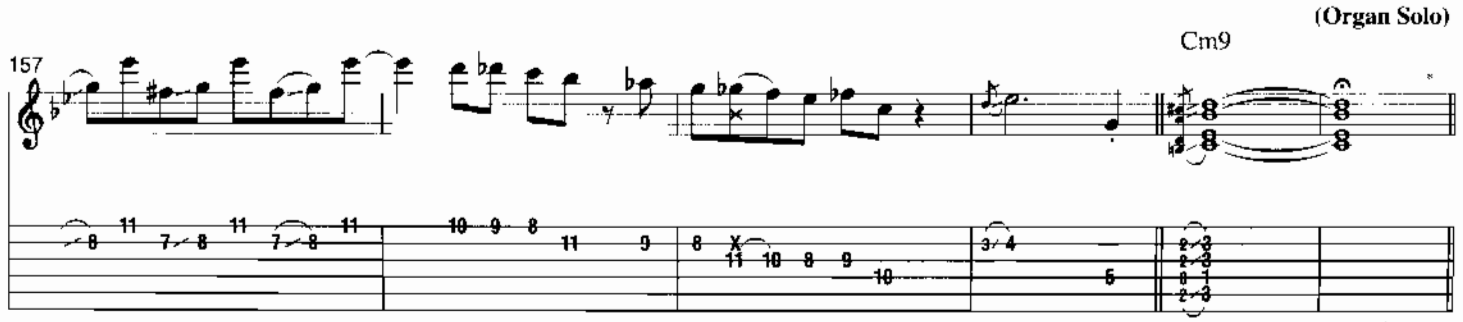












* Signature Licks audio fades out.

ALL BLUES
(*Live at Yoshi's*)
By Miles Davis

Figure 21—Solo

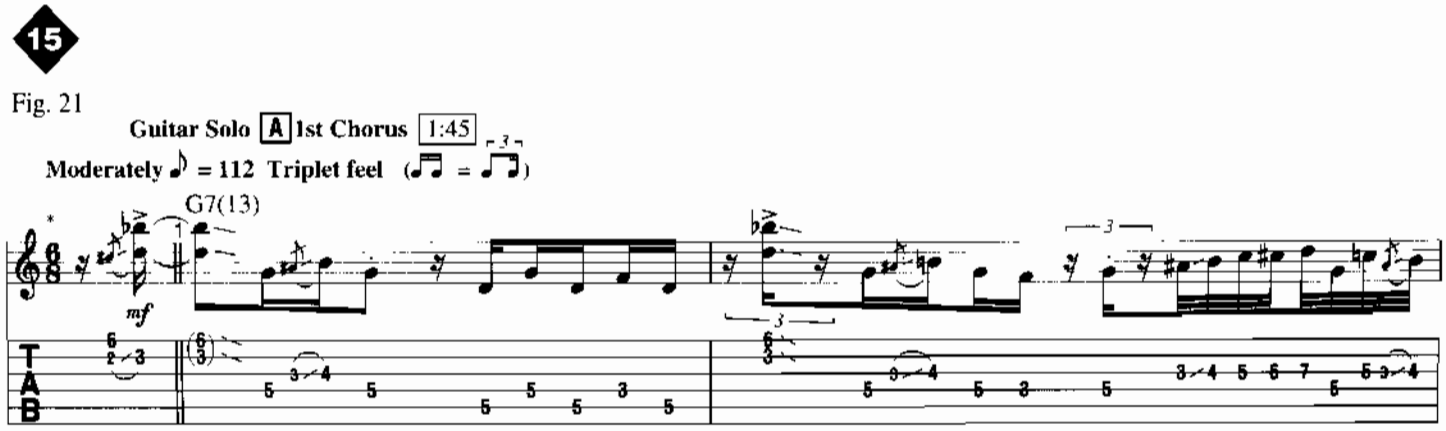
Pat's solo in "All Blues" is exactly that—all blues. In his five-chorus flight he runs the gamut from the earthiest down-home blues licks to the most urbane hard-bop lines and adventurous, modernistic sounds. The chromatic major-blues pattern first heard in measure 2 (beats 5–6)—a favorite throughout Pat's career—is ubiquitous. A vestige of his rock 'n' roll and soul-jazz roots, it appears often in his improvisations. Pat frequently refers to another blues figure first heard in measure 3 (beats 1–2). This basic pattern is made of a descending pentatonic fragment and a short ascending blues lick emphasizing the major 3rd and often the 6th tones. Thematically related variants are found in measures 5, 11, 20, 30, and 35. Pat also uses variations of the pattern to complete his sequenced licks in measures 9–10.

Pat plays funky double-stop blues licks in measures 12, 17–18, 25–26, 31, 36, and 59. In this solo they are of two types. The first is an invaluable blues guitar cliché involving a B♭/D dyad in which the B♭ is bent a quarter step. The second, also dyadic, is a keyboardish figure posing a five-note chromatic line against a higher pedaled tone.

Many of Pat's jazz ideas are of the "minorized" hard-bop variety, consistent with his modern blues style. Note his use of different minor substitutions. He plays D minor and G minor lines over the G7 and C7 chords of the progression with expected regularity. Striking departures occur over the D7♯9–E♭7♯9–D7♯9 cadence. Pat superimposes E♭ minor and E minor sounds, generally derived from the Dorian mode, over the D7 and E♭7—taking the usual hard-bop practice of playing minor scales a half step above a chord's root to a higher level of controlled dissonance.

Pat develops a favorite motive in the fourth chorus. Here he transforms a simple three-note fragment, a minor-6th leap and its lower neighbor approach, into a relentless ear-catching ostinato riff. Note that he changes the intervals in the lengthy phrase from a minor 6th to major 6th (for C7 and E♭7♯9) and to a 5th (for D7♯9). These are made more interesting through his use of legato phrasing (slides) on alternating patterns, which effectively enlarges the core motive to a six-against-four pattern.

Pat plays his longest line of the solo, possibly his longest ever, in the final chorus. This creates a potent climax occupying a full twelve measures, and, aside from a brief punctuating rest, is virtually one continuous fluid passage that explodes out of his fourth-chorus ostinato riff. In it he covers the entire fingerboard while moving through and developing a dazzling barrage of ideas. Pat plays a variant of a favorite *back-cycling fourths* sequence pattern in measure 50, heard earlier in 21–22. He quotes and sequences his "Great Stream" motive in measure 52. He accelerates the rhythmic flow in measure 56 with an uncommon thirty-second-note triplet figure. Pat closes with a strong sequential blues line. Here he plays a double-stop pattern in two octaves answered by an imitation in single notes in the lowest register.



* Key signatures denotes G Mixolydian.

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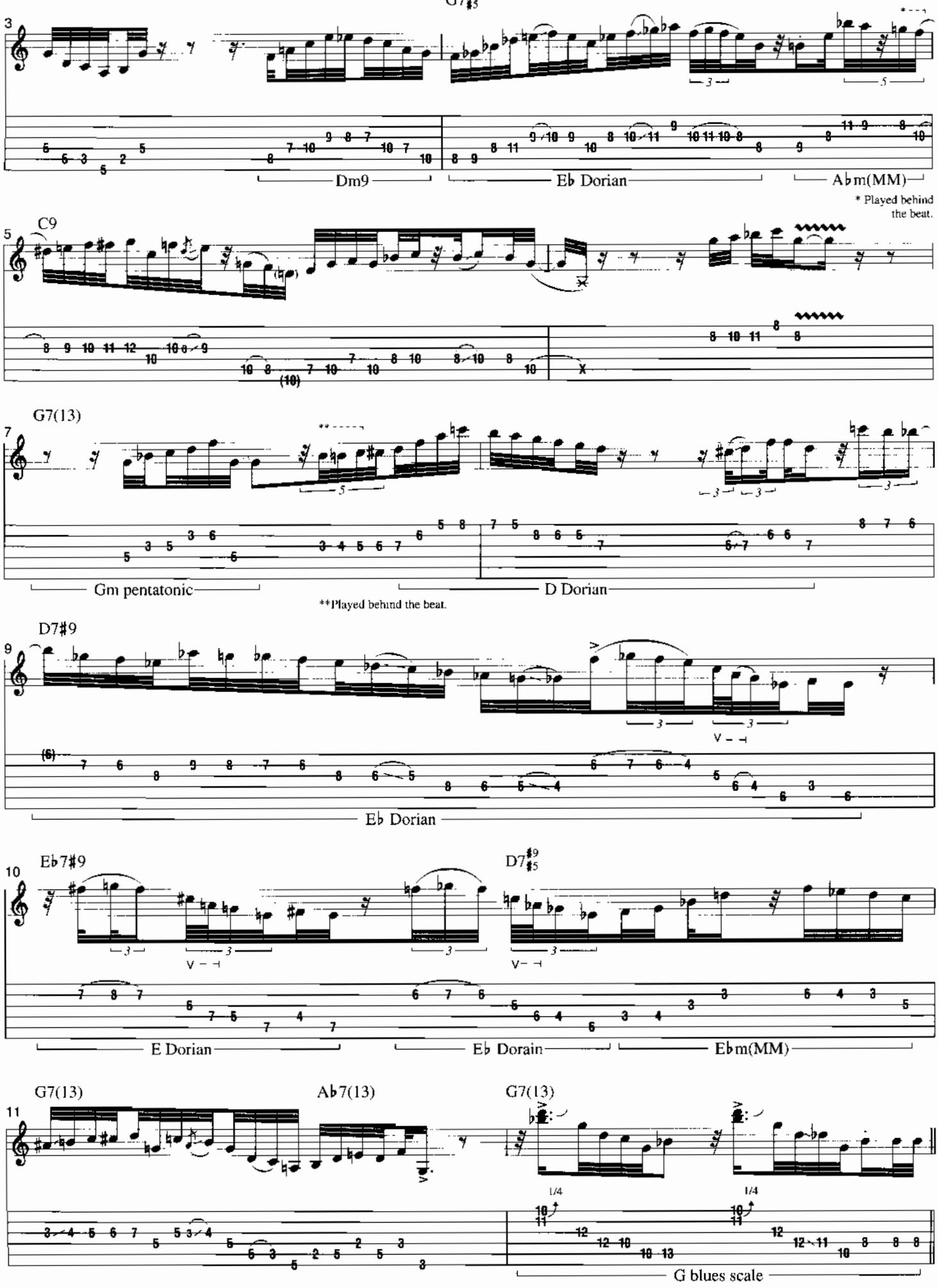
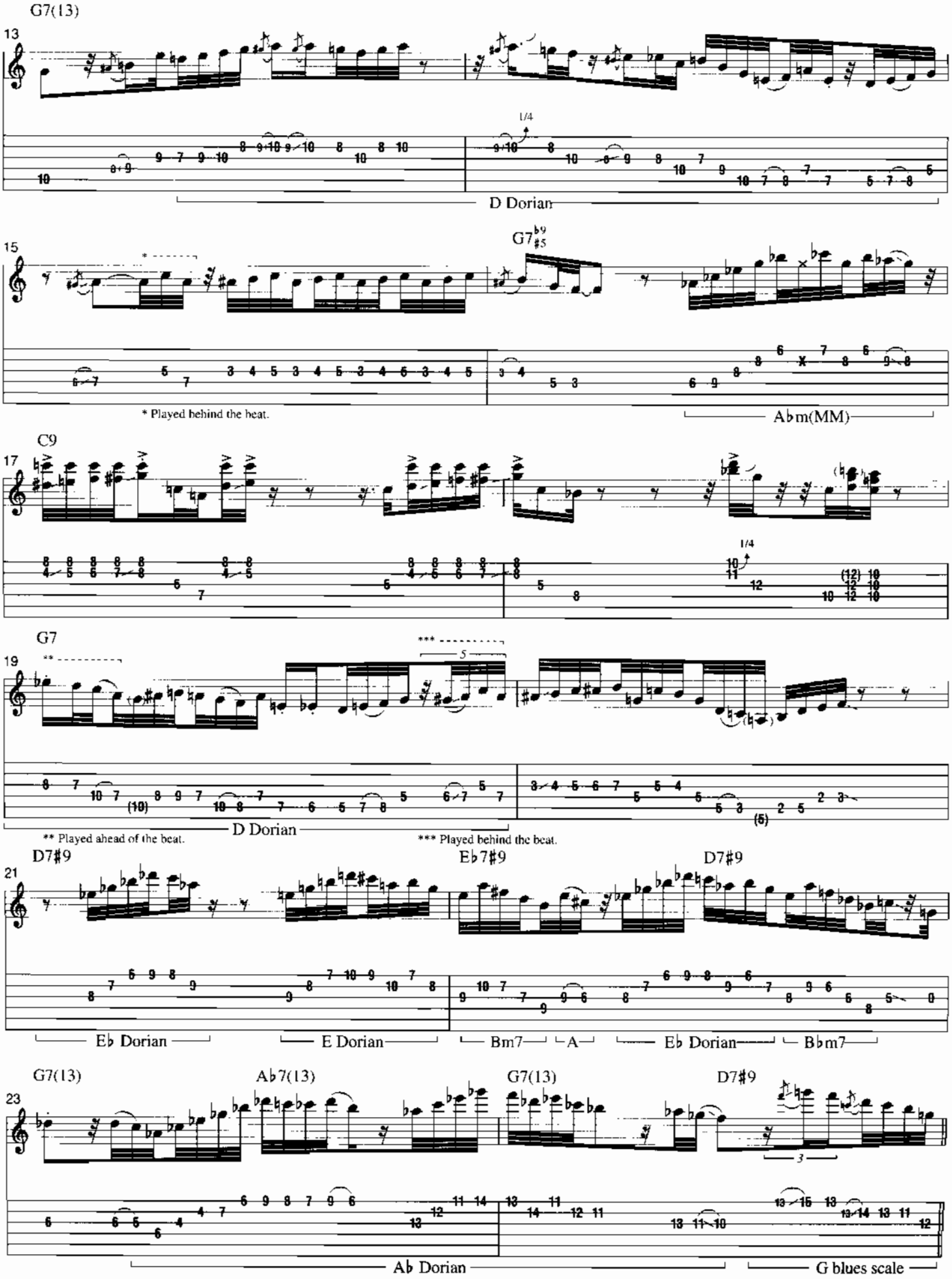
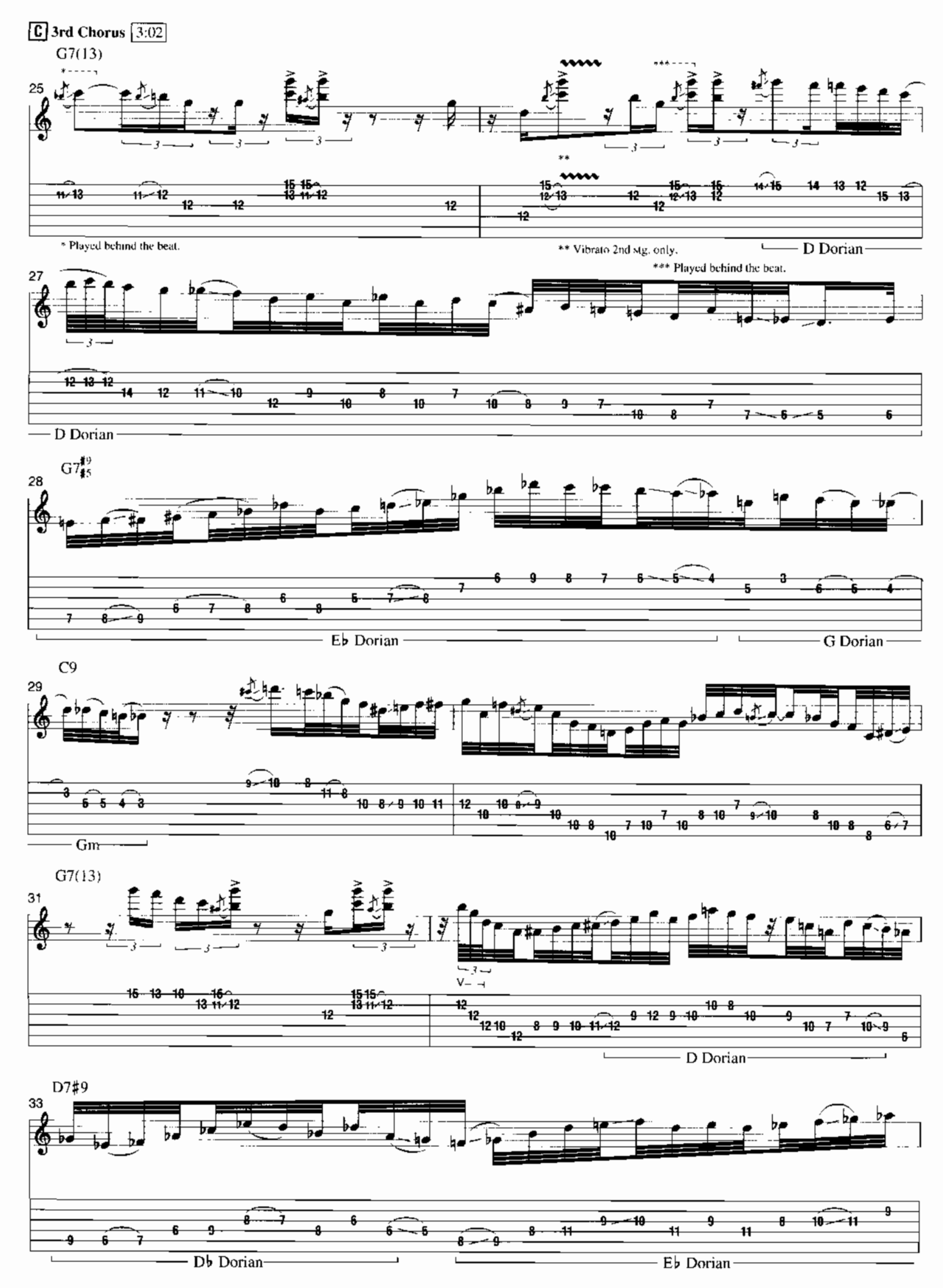
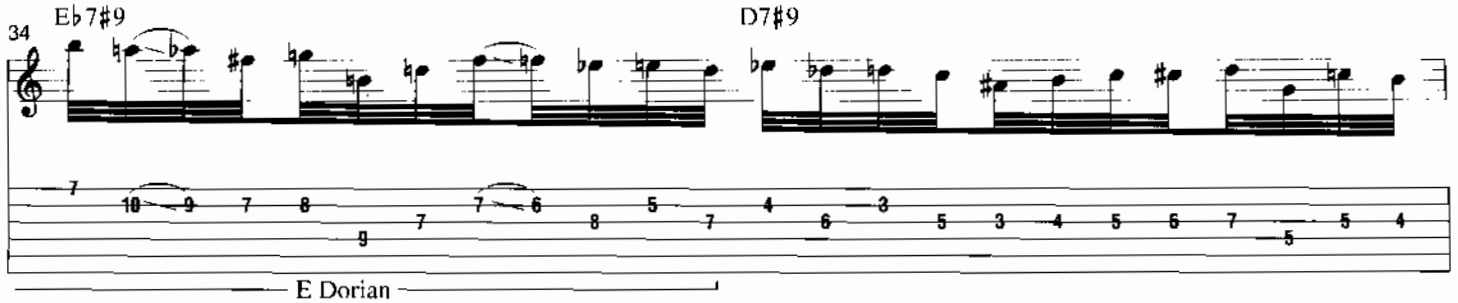

G7♭9♯5
Dm9
E♭ Dorian
A♭m(MM)
* Played behind the beat.
C9
G7(13)
Gm pentatonic
D Dorian
**Played behind the beat.
D7♯9
E♭ Dorian
E♭7♯9
D7♯9♯5
E Dorian
E♭ Dorain
E♭m(MM)
G7(13)
A♭7(13)
G7(13)
1/4
1/4
G blues scale

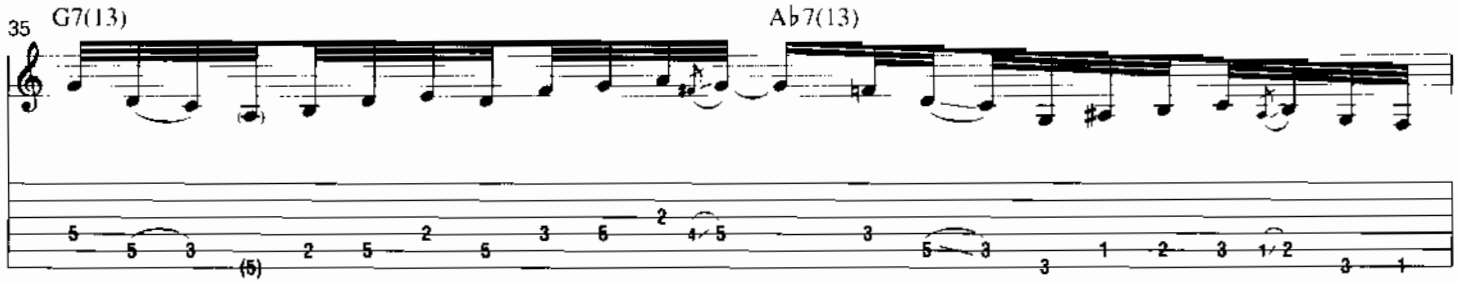
B **2nd Chorus** 2:24

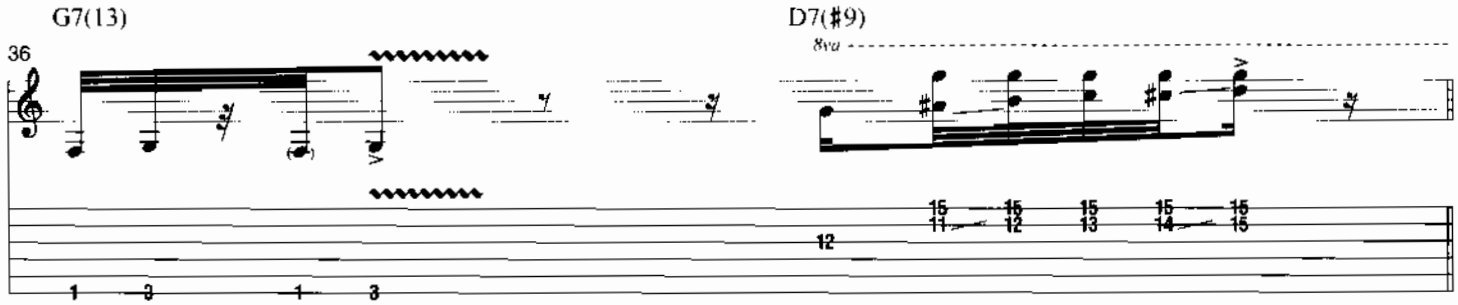
Swing feel



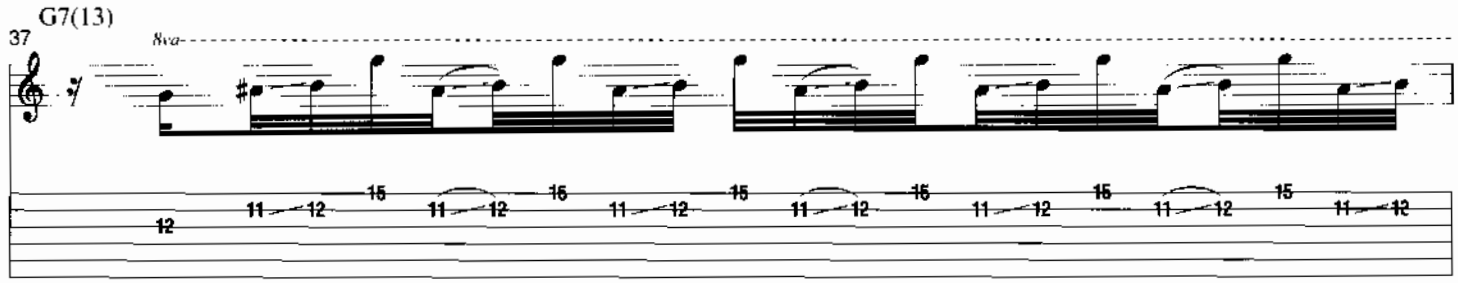

C 3rd Chorus 3:02
G7(13)
25
* Played behind the beat.
** Vibrato 2nd stg. only.
*** Played behind the beat.
D Dorian
27
D Dorian
G7♯9♯5
28
E♭ Dorian
G Dorian
C9
29
Gm
G7(13)
31
D Dorian
D7♯9
33
D♭ Dorian
E♭ Dorian

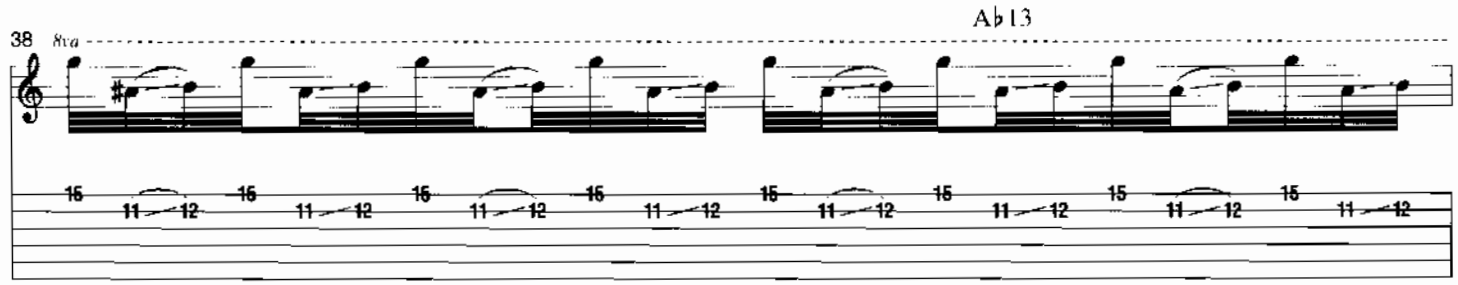


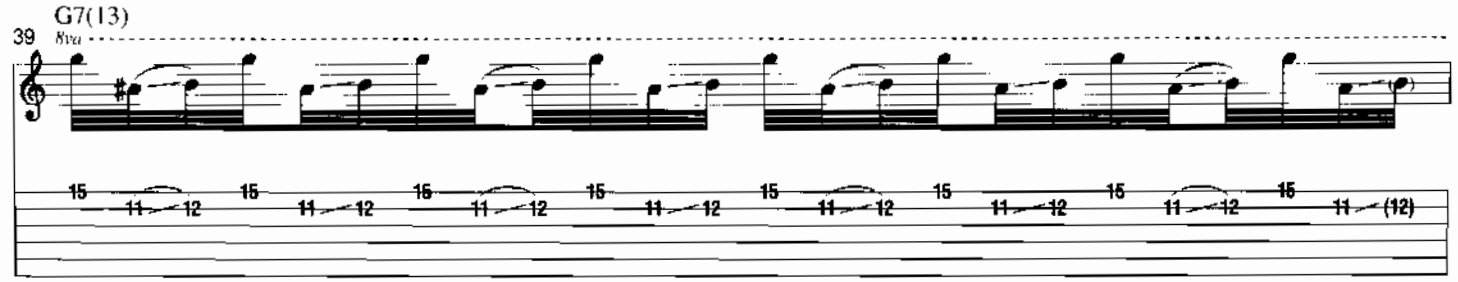


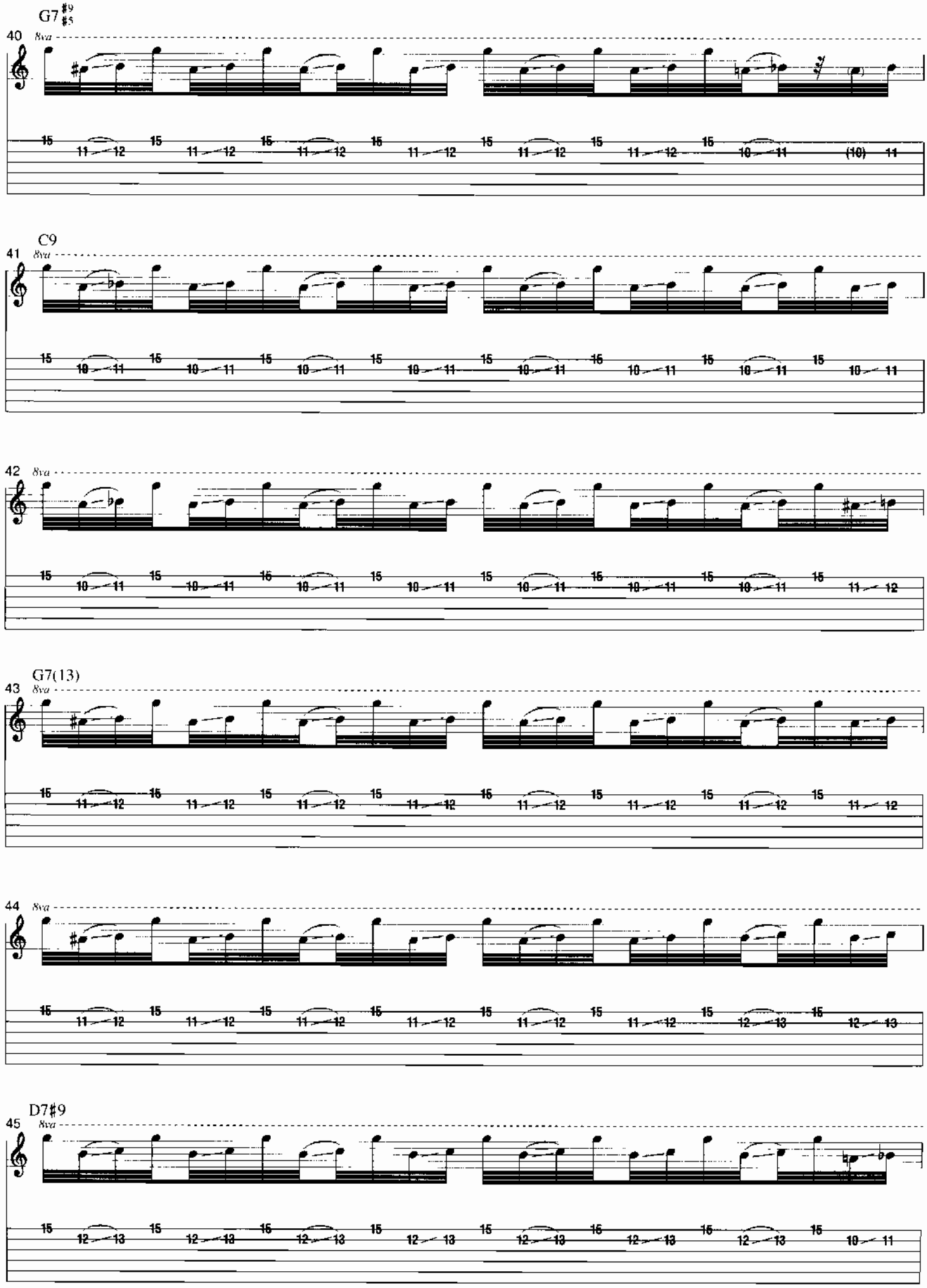


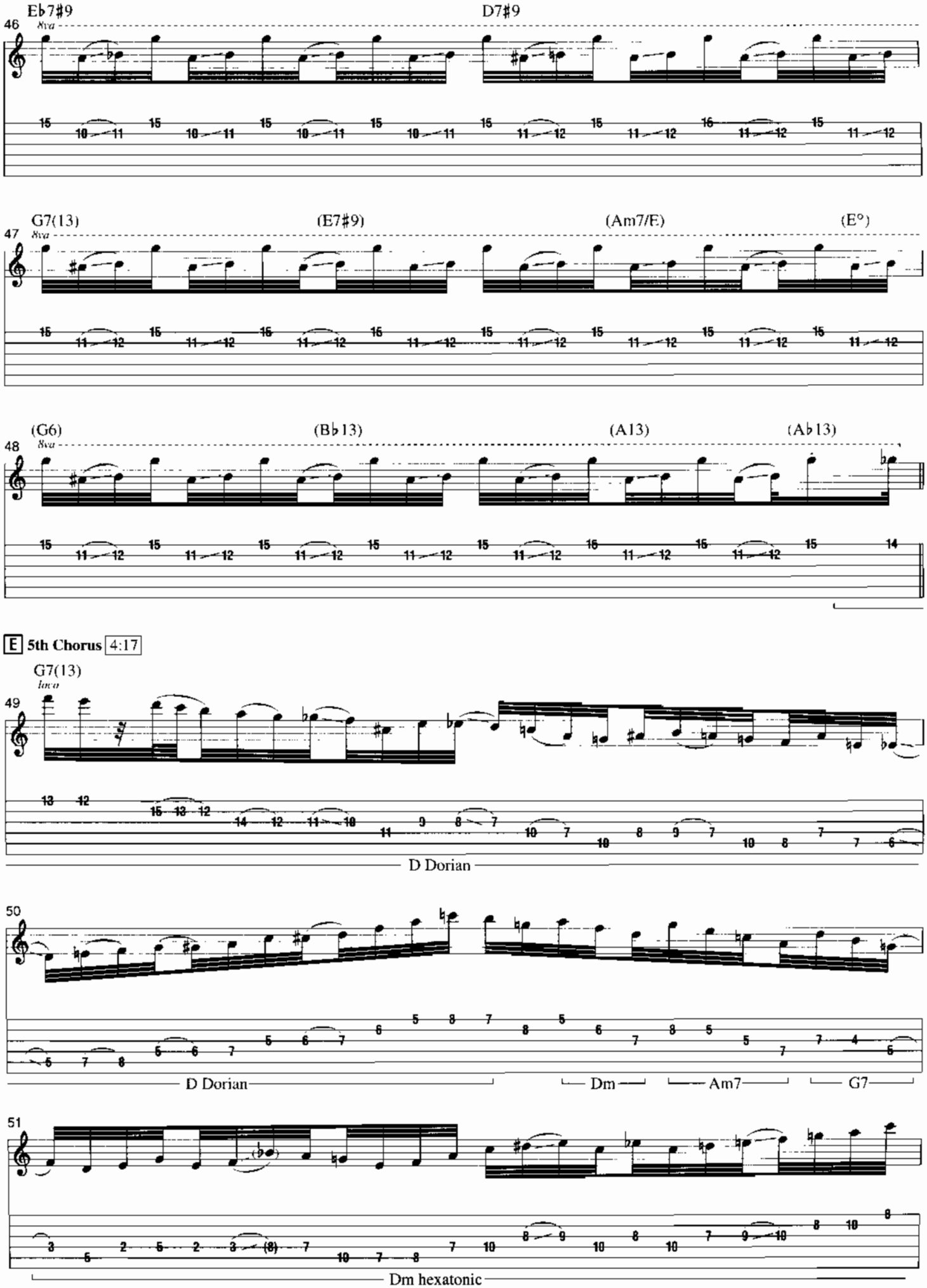
D **4th Chorus** 3:40

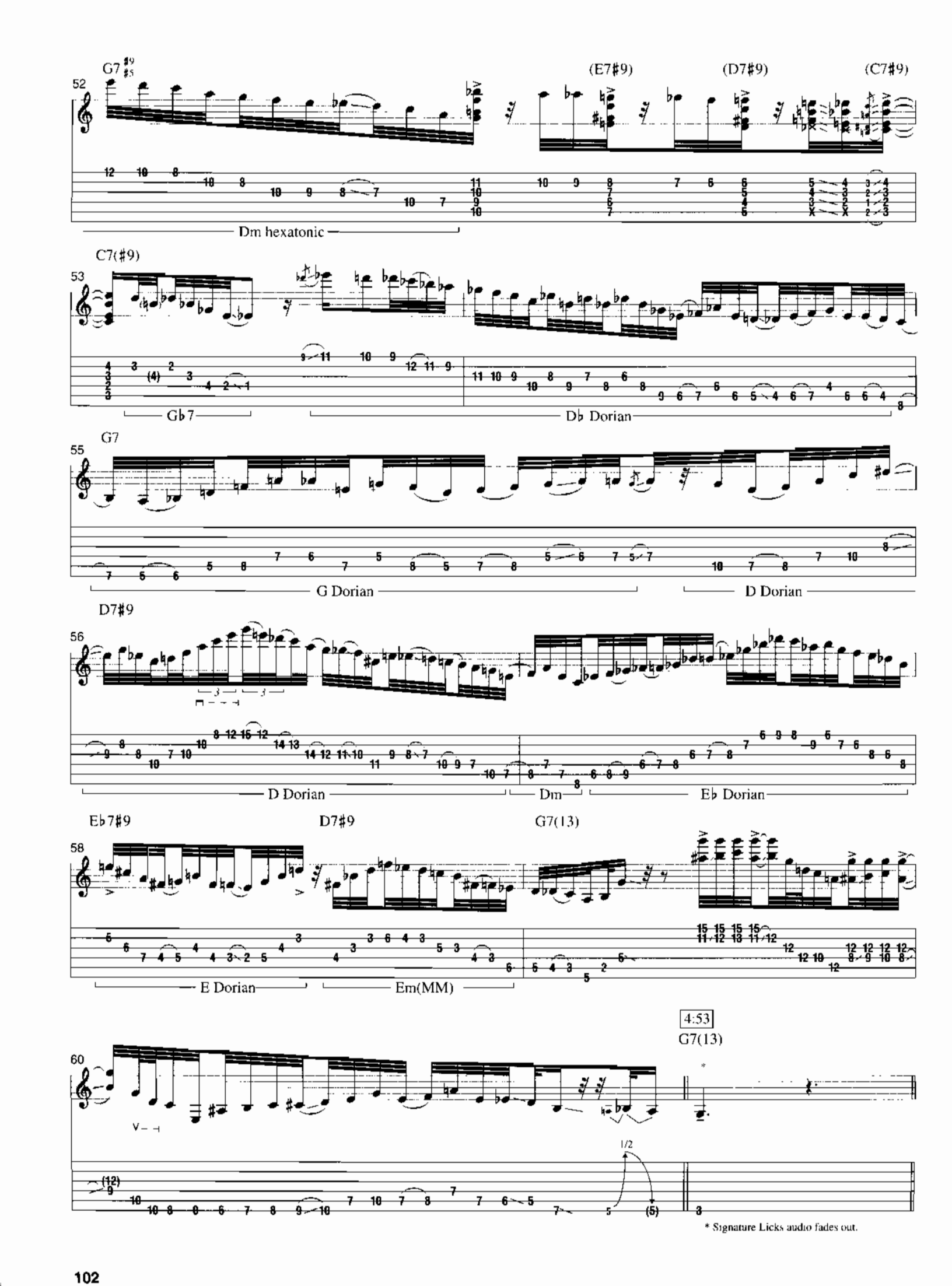







G7 #9 #5
40
8va
C9
41
8va
42
8va
G7(13)
43
8va
44
8va
D7#9
45
8va


46
Eb7#9
D7#9
47
G7(13)
(E7#9)
(Am7/E)
(E°)
48
(G6)
(Bb13)
(A13)
(Ab13)
E 5th Chorus 4:17
49
G7(13)
D Dorian
50
D Dorian
Dm
Am7
G7
51
Dm hexatonic

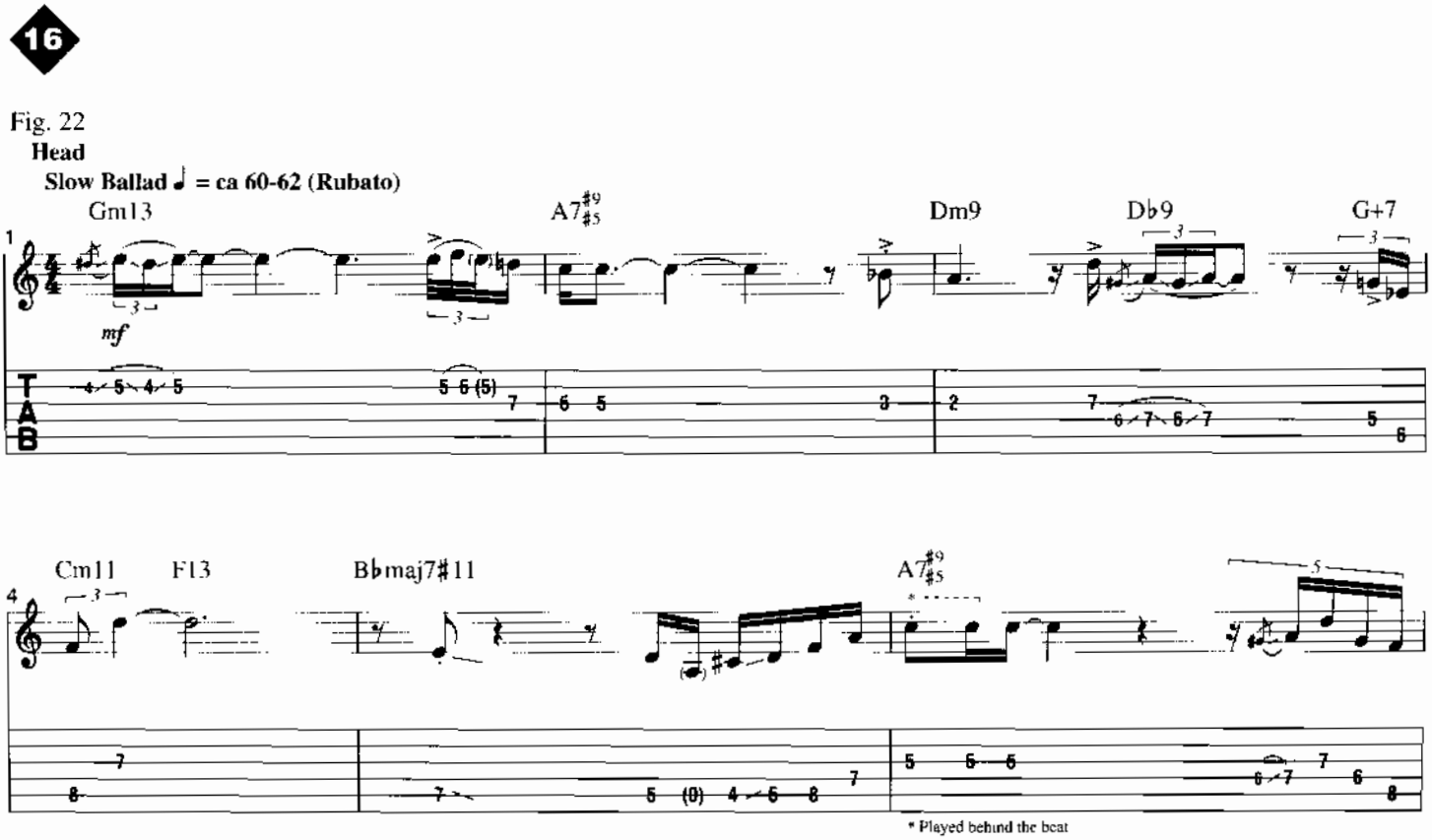

52
G7 #9 #5
(E7#9)
(D7#9)
(C7#9)
Dm hexatonic
53
C7(#9)
Gb7
Db Dorian
55
G7
G Dorian
D Dorian
56
D7#9
D Dorian
Dm
Eb Dorian
58
Eb7#9
D7#9
G7(13)
E Dorian
Em(MM)
60
4:53
G7(13)
1/2
* Signature Licks audio fades out.

BLUE IN GREEN
(*Live at Yoshi's*)
By Miles Davis

Figure 22—Head

Pat Martino's way with ballads is, in a word, spellbinding. On *Live at Yoshi's* Pat delivered a compelling new version of the classic Miles Davis jazz ballad "Blue in Green." An intriguing Martino twist is found in the harmonic structure itself. Notice his substitution of Gm(13) for the standard B♭maj7(♯11) chord usually played in measures 1 and 11. This conversion reflects Pat's penchant for minor modes in his music and personalizes his rendition of "Blue in Green" from its first chord.

Pat interprets the tune's familiar haunting melody with great pathos, leaving his indelible stamp in every measure. In the head he decorates the line with slurred ornaments, favoring sax-like mordents for important tones such as those on the first beats of measures 1, 8, and 11. Pat uses microtonal string bends to further color the melody in measures 8, 10, 12, 18, and 20. The slurred mordents and string bends are staples of his balladic style and are played throughout as embellishments in the head and solo. At other points in the head, Pat breaks up long notes into repeated notes, as in measures 2, 6, 7, 12, 14, 17, and the measured trill in 23. These subtle rhythmic variations are the mark of a mature jazz interpreter, adding interest to long notes of a melody without altering the melodic line. The approach has been a time-honored practice in jazz since Louis Armstrong and Lester Young. Pat plays with great restraint in the head, saving his characteristic decorative runs and arabesques for their maximum impact to fill space in measures 7, 9, 13, and 24. The latter is a powerful multi-note passage which pushes inexorably to the first line of the solo.



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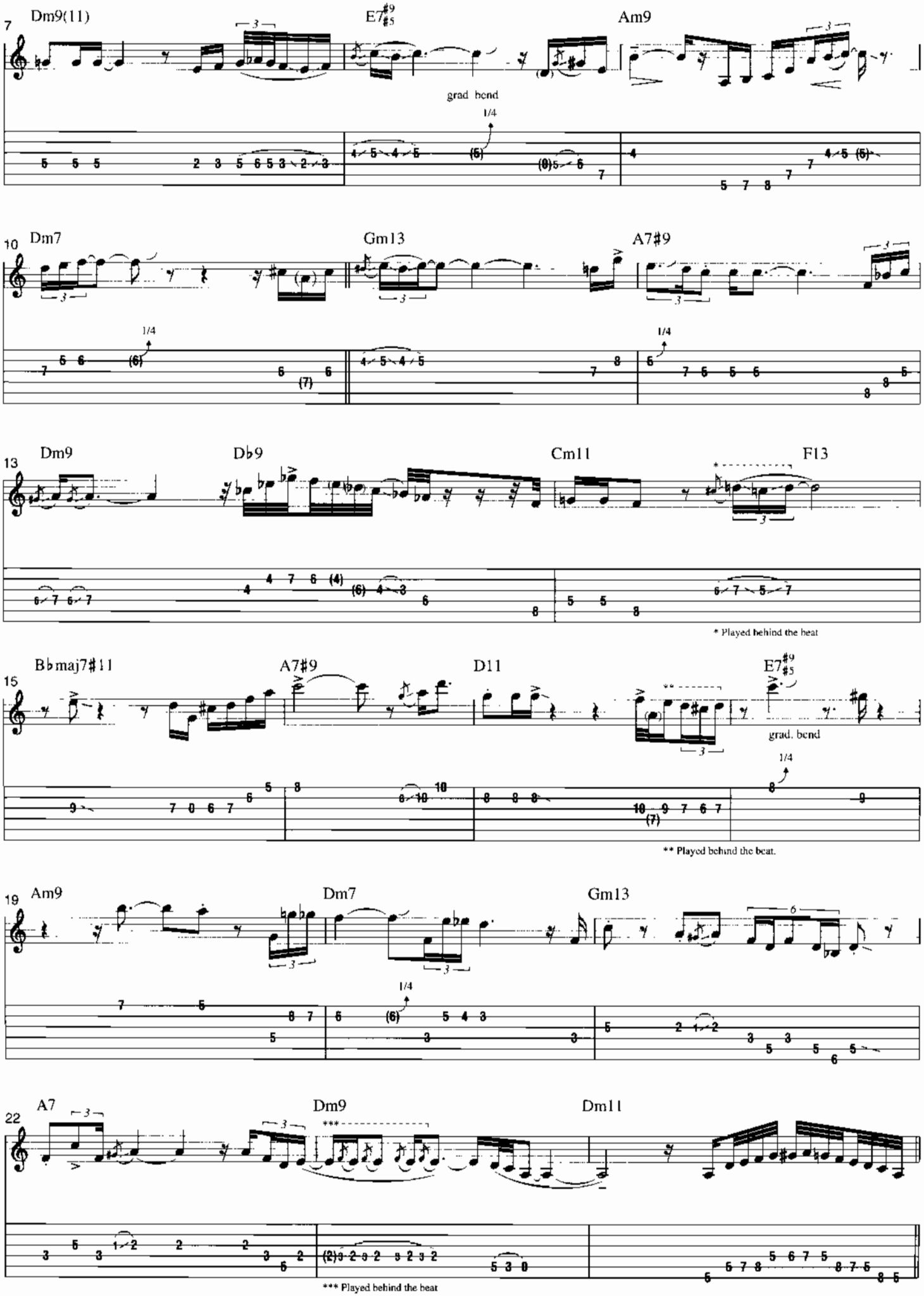

7
Dm9(11)
E7#9/#5
Am9
grad. bend
1/4
10
Dm7
Gm13
A7#9
1/4
1/4
13
Dm9
D♭9
Cm11
F13
* Played behind the beat
15
B♭maj7#11
A7#9
D11
E7#9/#5
grad. bend
1/4
** Played behind the beat.
19
Am9
Dm7
Gm13
1/4
22
A7
Dm9
Dm11
*** Played behind the beat

Figure 23—Solo

Pat's one-chorus solo is filled with the beautifully nuanced playing that has marked his ballad interpretation for decades. In the ballad setting, Pat's improvisations defy notation. He places great emphasis on elastic rubato phrasing, unpredictable rhythmic placement of lines, ever-varied accenting, and abundant ghosting. The latter attribute is implicit in the breathing quality of his longer phrases and is especially aesthetic.

Pat plays long signature lines in thirty-second-note strings in measures 1–2, 5–6, 12–14, 20–22, and 23–24. The lengthy passage in measures 12–14 is particularly striking and noteworthy. Pat begins with two contrasting scalar lines. The first is a descent in B♭ minor (over A7), and the second is an ascent in D minor continuing into A♭ minor. Note the serpentine contours of these lines. By winding and twisting upon themselves, these descents and ascents are extended for long stretches. Pat brings the passage to a satisfying close with a surprising legato descent in three octaves. This run repeats a favorite G♭m9 arpeggio pattern, over F7 (altered), in successively lower registers. The figure is unusual for Pat, who is generally identified by his crisp articulation and solid pick attack. This phrase is distinguished by a minimum of picking—just enough to keep the line in play—and conveys a fluidity akin to the breathiest sax playing.

Pat gives a latter-day nod to Wes Montgomery in measure 9. The legato phrasing of the slurred ornamental riff and quick arpeggiated descent are evocative and closely resemble two of Wes's most-used licks. Pat plays imitative riff-like phrases in measures 15–17 and 18–19 and shorter thirty-second-note flurries in measures 3, 7–8, 9, and 10. A favorite Martino motive is heard in measure 11. This is a slurred minor-mode arpeggio figure emphasizing the upper tension tones, the ninth and eleventh, descending with a quick flourish in a sweep-picked triad, and concluding with a decorative mordent.

Fig. 23

Guitar Solo 1:36

1 Gm13

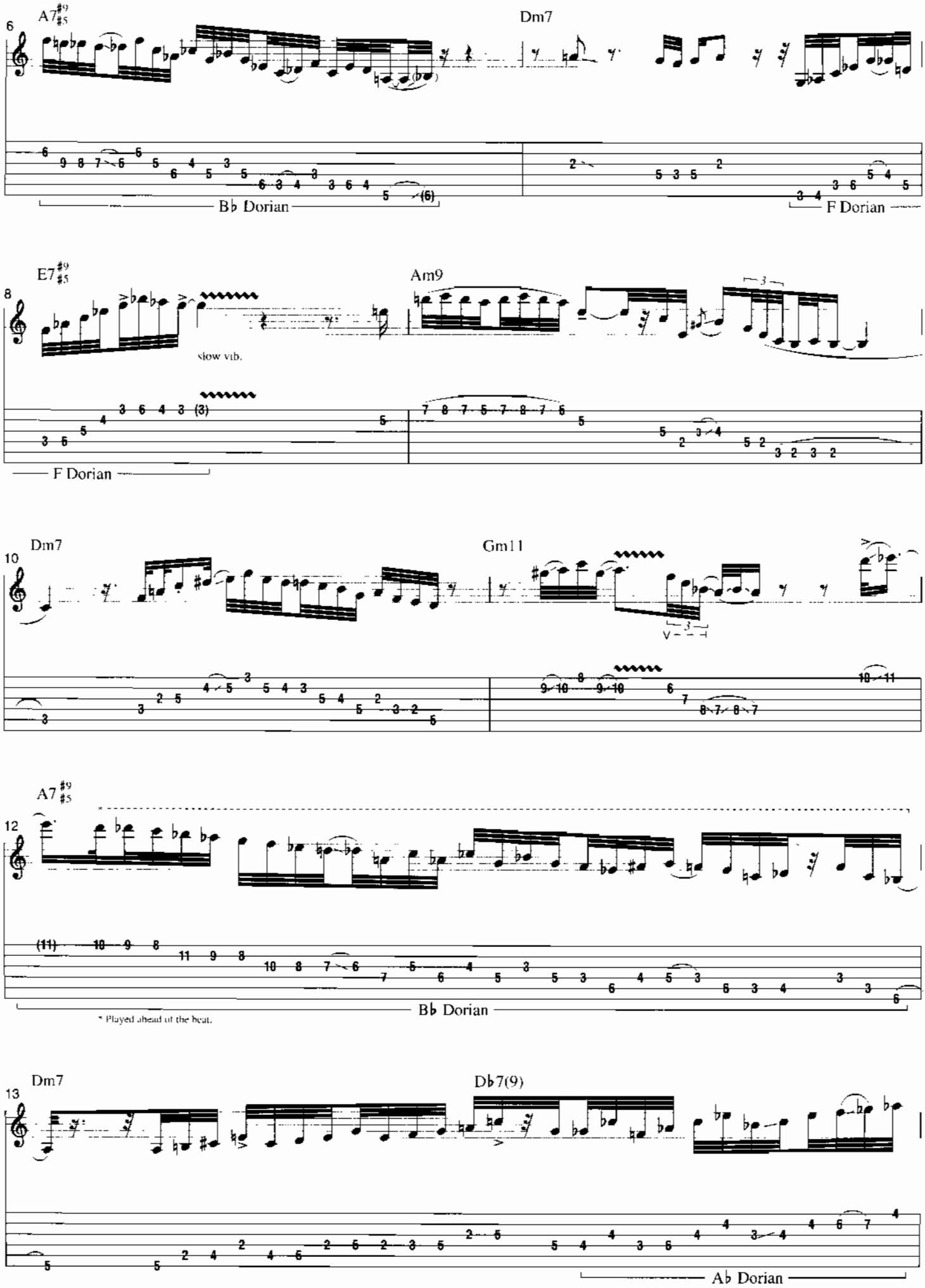
1/4

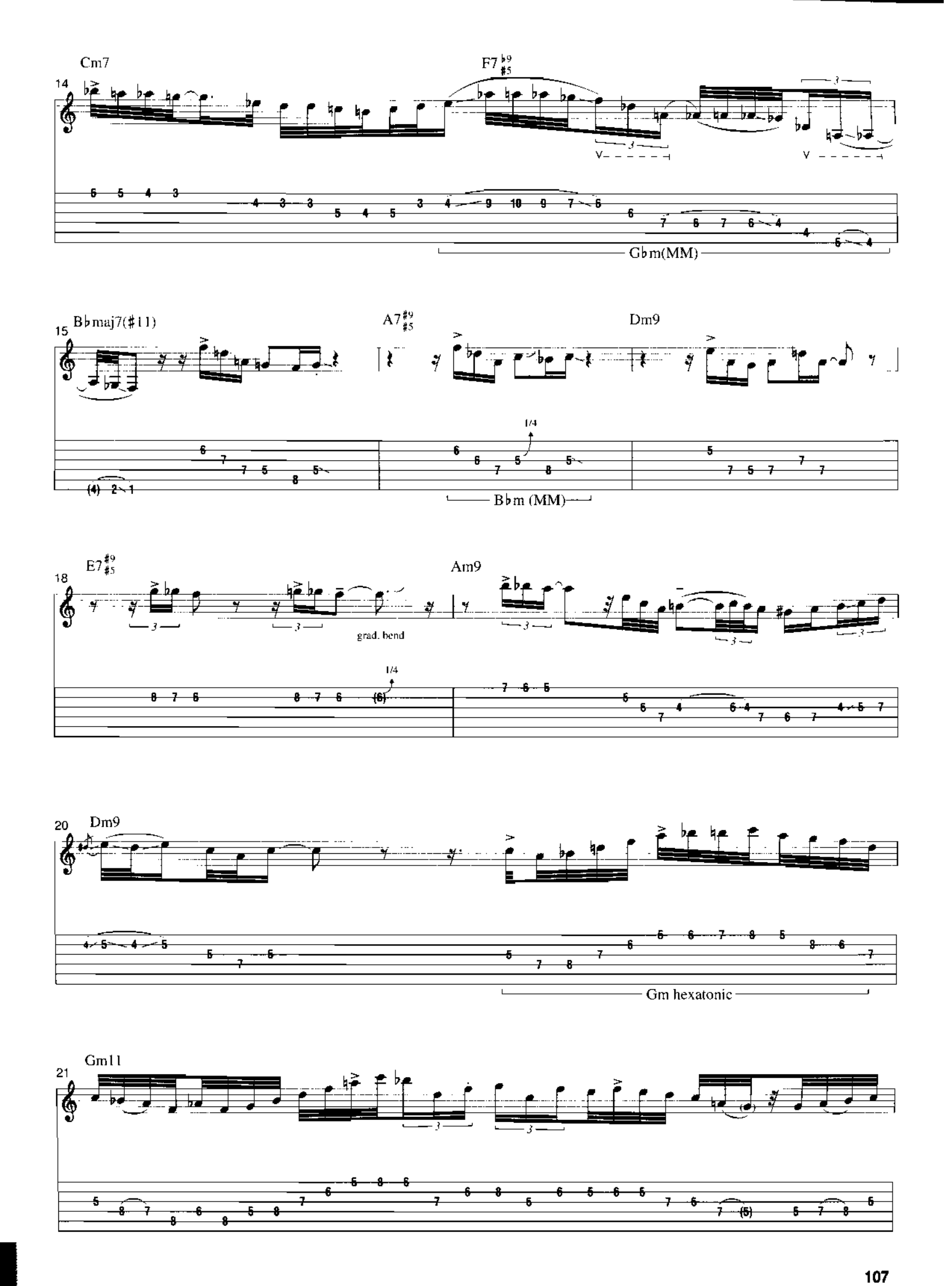
2 A7 #9 #5 Dm9 G9 D♭9

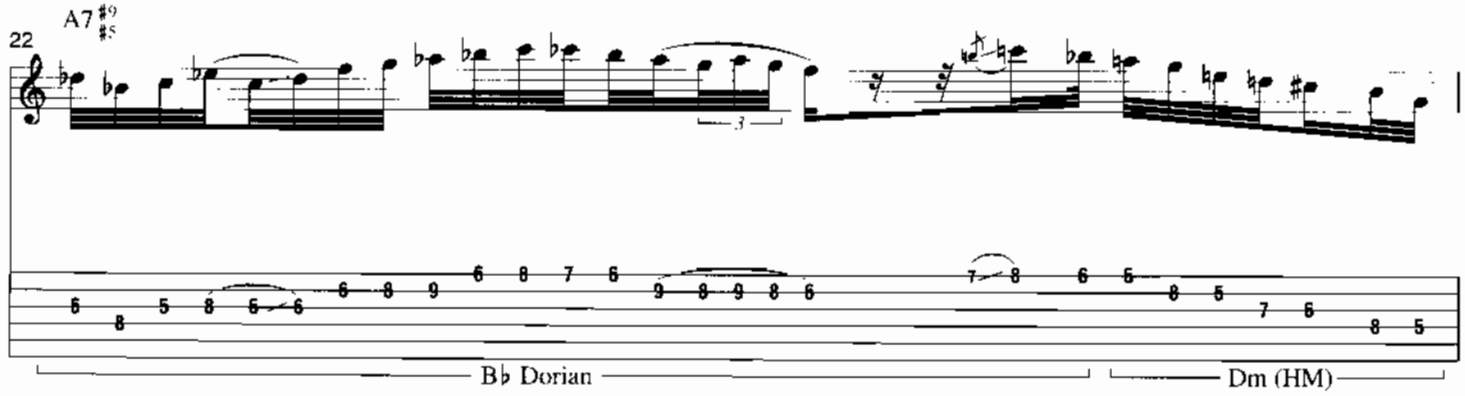
B♭ Dorian Dm(HM) A♭m

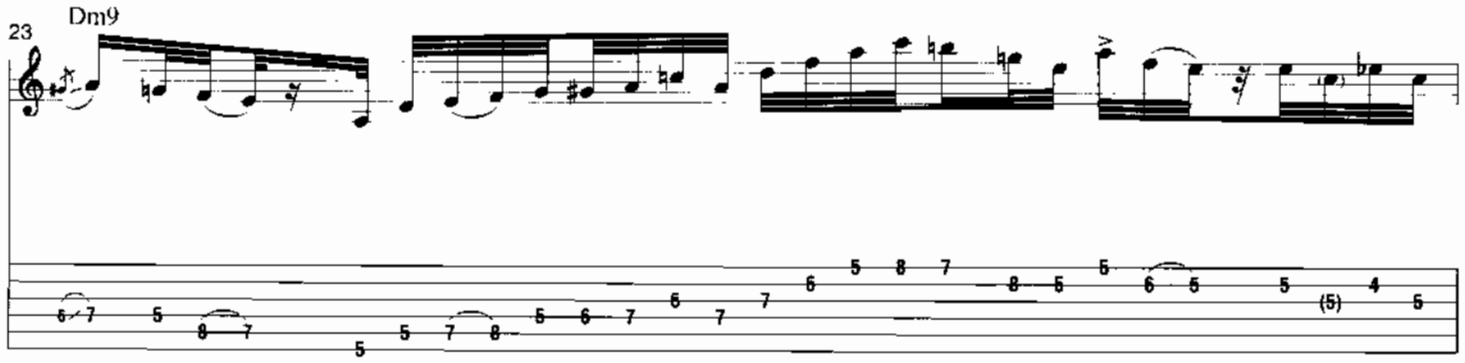
4 Cm7 F7(♭9) B♭maj7

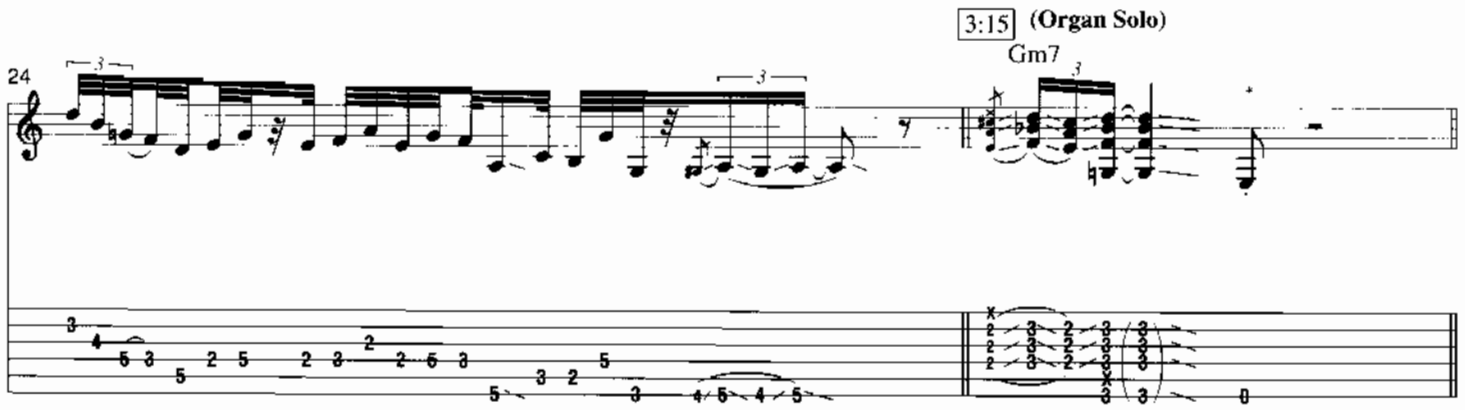
E♭m


6
A7#9#5
Dm7
B♭ Dorian
F Dorian
8
E7#9#5
slow vib.
Am9
F Dorian
10
Dm7
Gm11
12
A7#9#5
* Played ahead of the beat.
B♭ Dorian
13
Dm7
D♭7(9)
A♭ Dorian


Cm7
F7 b9 #5
Gbm(MM)
Bbmaj7(#11)
A7 #9 #5
Dm9
1/4
Bbm (MM)
E7 #9 #5
Am9
grad. bend
1/4
Dm9
Gm hexatonic
Gm11







* Signature Licks audio fades out.

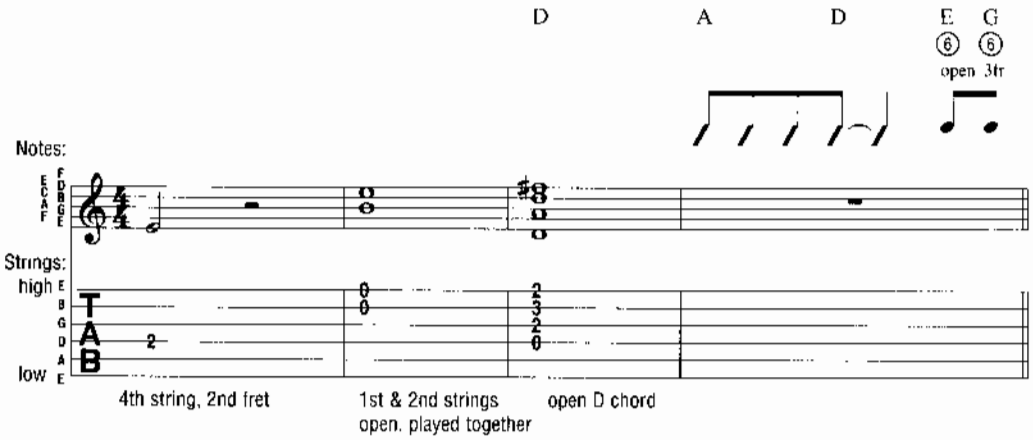
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

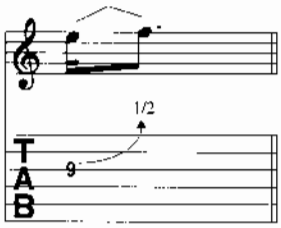
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

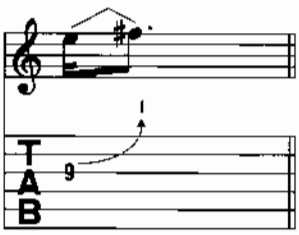


Definitions for Special Guitar Notation

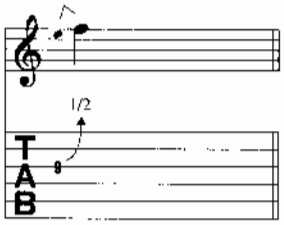
HALF-STEP BEND: Strike the note and bend up 1/2 step.



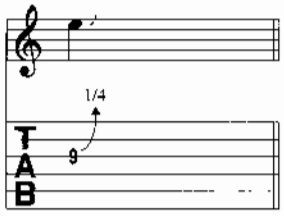
WHOLE-STEP BEND: Strike the note and bend up one step.



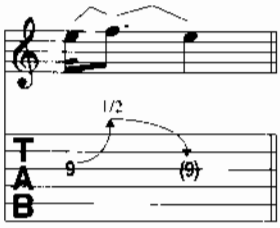
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



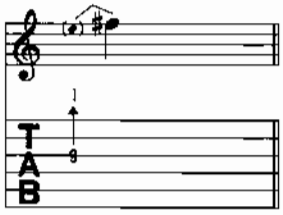
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



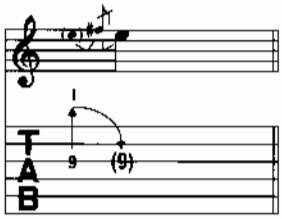
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



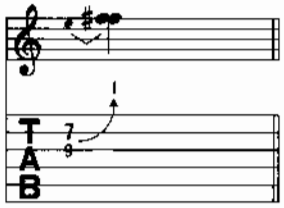
PRE-BEND: Bend the note as indicated, then strike it.



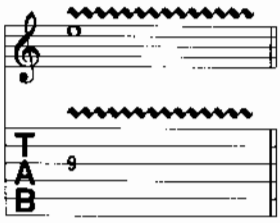
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



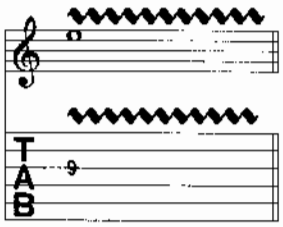
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



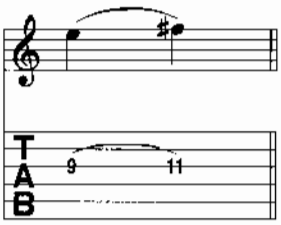
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



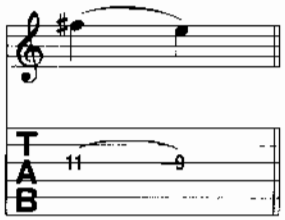
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



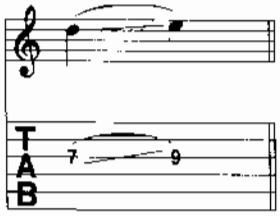
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



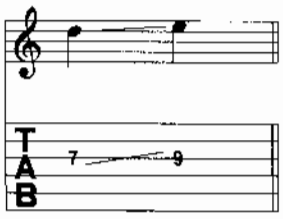
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



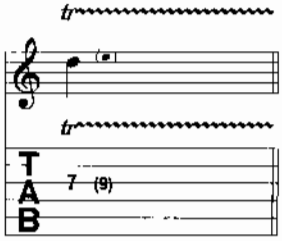
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



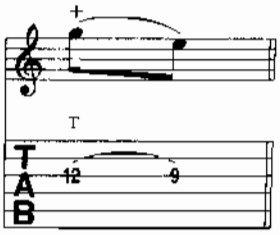
SHIFT SLIDE: Same as legato slide, except the second note is struck.



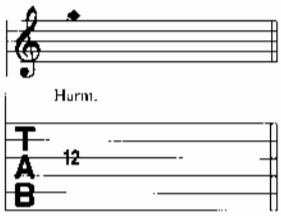
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



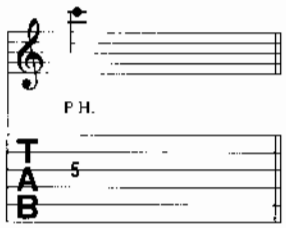
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



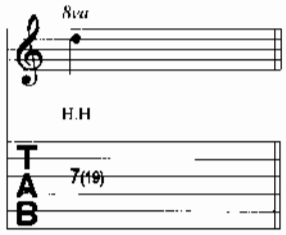
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



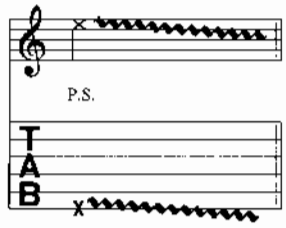
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



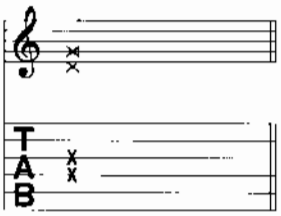
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



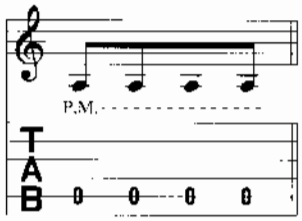
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



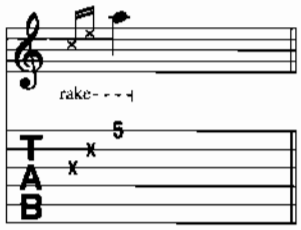
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand



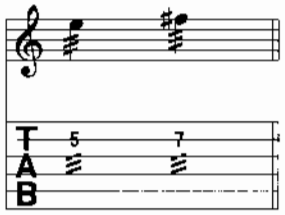
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



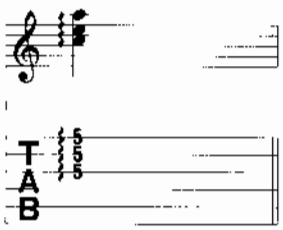
RAKE: Drag the pick across the strings indicated with a single motion.



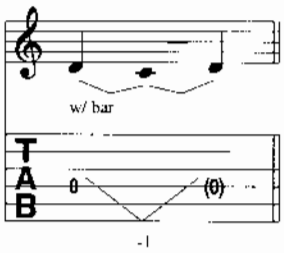
TREMOLO PICKING: The note is picked as rapidly and continuously as possible



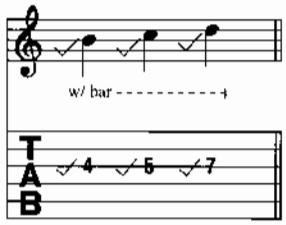
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



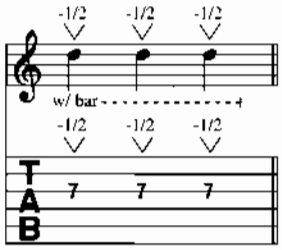
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end)

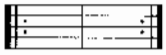
Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

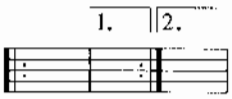
Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).



• Repeat measures between signs.



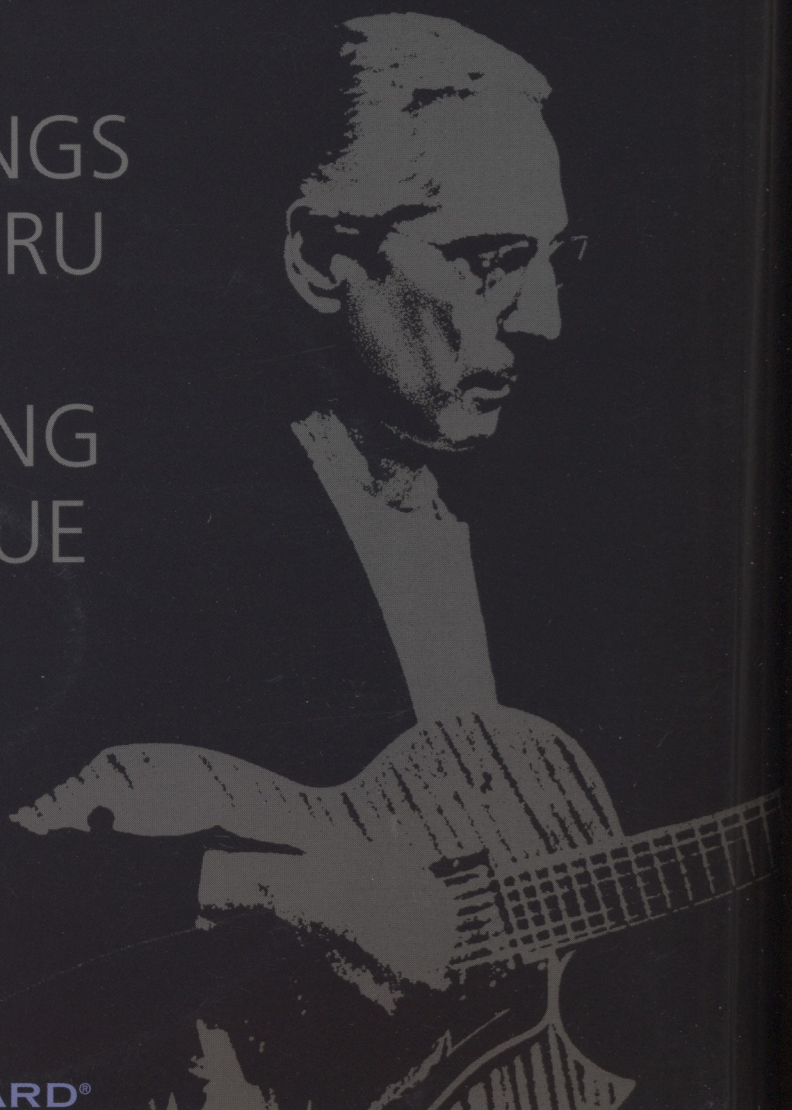
• When a repeated section has different endings play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

LEARN THE TRADEMARK RIFFS, SOLOS, AND COMPOSITIONS OF THE MODERN JAZZ GUITAR VIRTUOSO!

IN-DEPTH EXPLORATIONS OF 14 WORKS:

ALL BLUES
ALONG CAME BETTY
BLUE IN GREEN
EL HOMBRE
THE GREAT STREAM
INTERCHANGE
NEFERTITI
NIGHTWINGS
NOSHUFURU
OLEO
ROAD SONG
STONE BLUE
STRINGS
THE VISIT



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