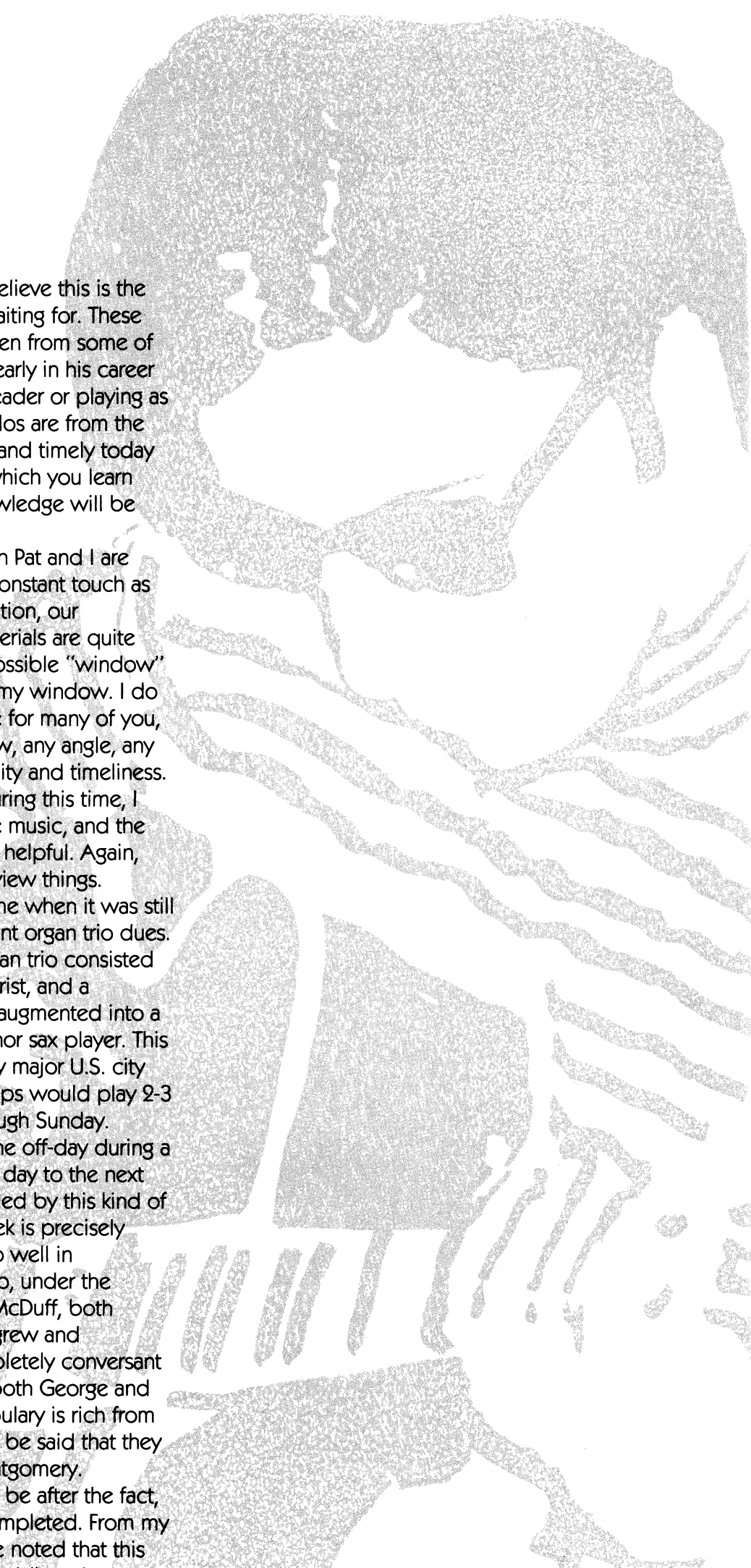


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# Introduction and Analysis

by Steve Khan



**L**et me begin by saying I believe this is the Pat Martino book you've been waiting for. These solo transcriptions have been taken from some of Pat's most important recordings early in his career when he was either acting as a leader or playing as a sideman. Even though these solos are from the mid to late 60's, they are as vital and timely today as they were then. The ways in which you learn from them and then use this knowledge will be totally up to you.

It must also be said that though Pat and I are close friends and have been in constant touch as this book came closer to publication, our perception of the presented materials are quite divergent. I can only offer one possible "window" to look through - it is, of course, my window. I do believe this view will make sense for many of you, but you must realize that any view, any angle, any perspective can have equal validity and timeliness.

If one is to study Pat's work during this time, I suppose a sense of history of the music, and the place of the guitar in it, might be helpful. Again, this is just the way I've come to view things.

Pat Martino came along at a time when it was still possible to pay those all important organ trio dues. Generally speaking, the basic organ trio consisted of a Hammond B-3 organ, a guitarist, and a drummer. Often, this group was augmented into a quartet with the addition of a tenor sax player. This was a time when just about every major U.S. city had a jazz club or two, and groups would play 2-3 sets a night, usually Tuesday through Sunday.

Monday was often times either the off-day during a 2-week engagement or the travel day to the next city. The musical nurturing provided by this kind of group and playing 6-nights a week is precisely what served Wes Montgomery so well in Indianapolis for so many years. So, under the watchful eyes of "Brother" Jack McDuff, both George Benson and Pat Martino grew and flourished while becoming completely conversant in the language of jazz. Though both George and Pat have unique styles, the vocabulary is rich from the same source...it could almost be said that they were the first "sons" of Wes Montgomery.

Any analysis would, of course, be after the fact, well after the act of playing is completed. From my conversations with Pat, it must be noted that this language, the language of the jazz idiom, just

seemed to come to him, naturally. Simply put, he just could hear it. He was in it, a part of the music, the atmosphere and the times that created it. Analysis was unnecessary for him. The great musicians, whether it's jazz, rock, pop, country, or classical, put aside all theory and technique and in the end, become the music that he/she is playing. One must be able to just "hear it" or there can be no great music. It's no time for the cerebral, you just do it.

Pat's road to this is by no means the only path: great accomplishments can come via the route of hard work and effort. Perhaps at this moment, you don't just "hear it" like Pat, or George, or Wes... but, with hard work, there's no telling what can be made of your gift, and what your own contribution will be. It is in this spirit that I share with you the view of Pat's improvisations from my "window."

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These improvisations of Pat's are drawn from the basic types of song forms that have survived in popular music over the years. Represented here is a very basic 12-bar blues ("Now's the Time"); a minor blues ("Little Shannon") and, an original of Pat's, ("Cisco"). There are also "Jazz Standards" like "Minority," a repeated 16-bar structure and John Coltrane's "Lazy Bird" which utilizes the standard 32-bar/A-A-B-A song form. These same song form types can be seen in tunes like: "Close Your Eyes" (A-A-B-A) or "Just Friends" (A-A1). These tunes come from the great popular song tradition which have become vehicles for interpretation and improvisation throughout the history of jazz.

I've used the word "language" as it applies to jazz several times already, and, simply put, if certain types of phrases and mannerisms don't appear in one's playing, then the "language" is not being spoken properly. The same is absolutely true if the music is blues, rock, or country...each has its own unique language and vocabulary that must be observed to communicate properly. So, before I leave you to examine the improvisations of Pat Martino for your own purposes, let's take a look at the "language" as Pat speaks it.

Running through all the song forms and their individual chord progressions is the blues, the "common ground" and certainly a healthy part of what Pat hears. Examples of this can be found throughout the solos, but to help you on your way, you might want to look at:

Song	Section	Bars
<b>AIREGIN</b>		32-34
<b>THE BREEZE AND I</b>	1	29-32
	2	8-12; 20-24
<b>CLOSE YOUR EYES</b>	3	9-16
<b>DONNA LEE</b>	1	31-32
	2	1-4; 24-32
	3	2-4
<b>EPISTROPHY</b>		13-14
<b>JUST FRIENDS</b>	1	21-22; 30-31
	2	21-22
	3	1-5
	Ride-out	3-5; 14-22; 54-59; 60-61; fade
<b>LAZY BIRD</b>	4	31-32
	5	1-4
	6	1-8
<b>LITTLE SHANNON</b>	2	1-3
	3	1-3
<b>MINORITY</b>	8	Entire
<b>MOM</b>	A2	1-2
<b>NOW'S THE TIME</b>	2	4-7
	3	5-8
	4	7-8
	5	1-4; 8-12
<b>STAIRWAY TO THE STARS</b>	A1	9-10
	A2	14-15
	A3	13-14

**STRINGS** Solo  
over  
vamp 9-12; 26-30;  
33-37; 41-49

Another great part of the “language” is at times locking into a “riff” and letting the other rhythm players work-off that repetition for a moment. What makes this so effective in the context of Pat’s style is his tremendous rhythmic self-confidence:

Song	Section	Bars
<b>CISCO</b>	2	5-8
<b>CLOSE YOUR EYES</b>	3	9-16
	4	25 (through section 5)
	5	4
<b>DONNA LEE</b>	2	1-4; 24-32
<b>JUST FRIENDS</b>	Ride-out	18-21; 44-49 (arpeggio); 54-59; 65-74
<b>LAZY BIRD</b>	6	1-8
<b>MINORITY</b>	4	1-6 (arp.)
	8	3-15
<b>NOW’S THE TIME</b>	5	1-3
<b>STRINGS</b>	Solo over vamp	17-18 (arp.); 26-28; 33-34; 41-49

One method you could use to understand the “language” better might be to isolate the basic chord forms: major 7; minor 7; dominant 7; altered dominant 7; half-diminished 7/minor 7<sup>b</sup> 5; etc., and study what is the basic modality during

that time. Once you’ve established this in a way that makes consistent sense you must examine things a little further, because an understanding of the usage of the modes will only allow you to play pitches that sound “correct”; it does NOT mean that you’re speaking the “language” of jazz! So, with this in mind, let’s take a slightly closer look at Pat’s solo on his own composition, “Strings.”

Before we look at the specifics of the solo, we’ll take a look at what Pat’s playing on top of. Basically, it’s a simple one-chord vamp with a very strong quarter-note pulse supplied by a cowbell on the album. Now, if we are to look at this harmonically, we have an extended A dominant 7th vamp. In terms of the root, this would modally bring us to the A-mixolydian mode (A, B, C#, D, E, F#, G). At its simplest, these are the given conditions.

Yet the question can still remain, what makes this sound “jazzy,” as opposed to anything else? To me, one vital element is what I’ve come to call “modal chromaticism.” This is what would separate Pat and others from players that might just stick to tones within the mode. His usage of some very specific chromatic “passing tones” and upper and lower “neighbor” pitches become part of the many mannerisms that place his playing securely within the jazz “language.”

On a dominant 7th chord vamp such as this, one of the “tricks” to produce some of the prettier extended tones is to superimpose the ii7 chord (we’ll think of the A7 as a non-resolving V7 chord). So, if you play an Em7 (9) over this, you’ve instantly got (E, G, B, D, F#) and are producing the 9th (B), 11th (D) and 13th (F#). In this solo, you can clearly hear Pat doing that in bars: 1-2; 5; 13-14; 17-18; 24; 38; 55; 58; and 76-81. You can also clearly see the use of E-dorian mode (the same tones as A-mixolydian, just a different starting point) superimposed on the “A” tonal center. You can observe during bars 13 and 55 specifically. Now, for the aforementioned modal chromaticism. You’ll see that Pat uses the

same passing tones every time during the following long passages. Notice that here they only appear when the line is descending. You'll see lots of A-A $\flat$ -G; slightly less of F $\sharp$ -F-E and D-D $\flat$  (C $\sharp$ )-C-B. Look at bars 21-23; 52-55; and 57-58. These long angular lines are essential "Martino-isms" and will appear again throughout the solos in this book.

Here are some examples of Pat's excellent usage of neighboring tones, though there are those who'd call the usage of C-natural and E $\flat$  (D $\sharp$ ) just "blue notes." Check-out bars: 5; 7; 14; 17-19; 23; 26-28; 40; 41-49; 51; and 58. More specific blues nuances were mentioned earlier in this piece.

I would only hope that, as an example, my analysis of the "Strings" solo, though related only to the dominant 7th chord form and corresponding modal application, will be of great help to you IF you choose to isolate some of the other chord forms that appear and make your own study. Let's now take a look at some other "Martino-isms" that are at once unique to Pat but very much part of the vocabulary of jazz:

Song	Section	Bars
<b>AIREGIN</b>		21-24
<b>THE BREEZE AND I</b>	2	1-4; 4-8; 8-12
<b>CISCO</b>	2	13-14
	4	24 (Pick-up to section 5)
	5	1; 10-11
<b>CLOSE YOUR EYES</b>	2	16
	3	1-2
<b>JUST FRIENDS</b>	1	25-26
	2	9-10
	3	12-14
	Ride-out	25

<b>LAZY BIRD</b>	1	11-12
	2	3-4; 23-24

<b>LITTLE SHANNON</b>		5-6
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<b>MINORITY</b>	2	9-10
	5	9-10
	7	16

<b>MOM</b>	A1	6; 16
	A2	5-6; 8-10

<b>NOCTURNO</b>	A1	6-7
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<b>STRINGS</b>		14-15; 24-25
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Another very sophisticated rhythmic device of Pat's is to employ a sense of 3 against 4 with his precise placement of certain accents. This device allows you to throw your phrases over the bar-line and lessens the sense that you might find yourself playing inside little harmonic "boxes" as each chord change arrives. So, you might want to examine:

Song	Section	Bars
<b>AIREGIN</b>		26-28
<b>CISCO</b>	3	17-22
<b>CLOSE YOUR EYES</b>	2	26 (through section 3)
	3	4; 9-16; 30-32
	4	1-3; 21-28
	5	1-4
<b>LAZY BIRD</b>	5	9-14
	6	3-8
<b>MINORITY</b>	5	2-6
	8	2-15
<b>STRINGS</b>		26-28; 41-49

Without question, one of the most important elements in speaking the language of jazz is how you'll eventually negotiate both the ii7-V7-I and the iiØ7(iim7b5)-V7-i ... arguably the most important chord progression in Western music. In varying forms it will appear throughout these solos, but to get you started with some of the fundamentals, you might want to begin by looking at:

Song	Section	Bars
to a MAJOR 7: <b>JUST FRIENDS</b>	Ride-out	Entire
<b>LAZY BIRD</b>	1	3-5; 6-7; 11-13; 14-15; 17-19
to a MINOR 7: <b>AIREGIN</b>		pick-up; 6-7
<b>CLOSE YOUR EYES</b>	1	19-20; 28
<b>PARK AVENUE</b>		
<b>PETITE</b>	A1	8; 12; 16
	A2	4; 12

An often used device is to take a melodic fragment or something of your own invention and develop it during your improvisation. Look at what Pat does during the first chorus of "The Breeze and I" and how he frames a phrase of his own during his one chorus solo on Monk's "Epistrophy."

It is my sincere hope that you'll find my observations, perspectives, and suggestions helpful. Don't be afraid to disagree or to work within systems that make more sense to you. This vital part of Pat's work which now lies before you can bring you that much closer to an understanding of the past, and more importantly, the present... yours and Pat's!

These written solos though can only give you so much. The notes themselves will NOT give Pat's insistent sense of time; his very precise phrasing; nearly flawless execution of what he wants to say; his great dark tone and sound; his intensity; and, perhaps greatest of all, his sincere dedication to his art and calling. Pat, in hailing the brilliance of your work, I am just one of your many fans. For all times, you're truly one of the greats!



## Album Chart Of Solos

Song Title	Album Title	Artist
<b>Airegin</b>	FUNK YOU!	Don Patterson
<b>The Breeze and I</b>	BAR WARS	Willis Jackson
<b>Cisco</b>	EL HOMBRE	Pat Martino
<b>Close Your Eyes</b>	EAST	Pat Martino
<b>Donna Lee</b>	BOPPIN' & BURNIN'	Don Patterson
<b>Epistrophy</b>	BOPPIN' & BURNIN'	Don Patterson
<b>Just Friends</b>	EL HOMBRE	Pat Martino
<b>Lazy Bird</b>	EAST	Pat Martino
<b>Little Shannon</b>	OPUS DE DON	Don Patterson
<b>Minority</b>	STRINGS	Pat Martino
<b>Mom</b>	STRINGS	Pat Martino
<b>Nocturno</b>	LIFE FORCE	Eric Kloss
<b>Now's the Time</b>	BOPPIN' & BURNIN'	Don Patterson
<b>Park Avenue Petite</b>	EAST	Pat Martino
<b>Stairway to the Stars</b>	OPUS DE DON	Don Patterson
<b>Strings</b>	STRINGS	Pat Martino

### ALBUM LABEL/PRODUCT NUMBERS

BAR WARS (Muse 5162)  
 BOPPIN' & BURNIN' (Prestige 7563)  
 EAST (Prestige 7562, Reissued as OJCCD-248-2)  
 EL HOMBRE (Prestige 7513, Reissued as OJCCD-195-2)  
 FUNK YOU! (Prestige 7613)  
 LIFE FORCE (Prestige 7535)  
 OPUS DE DON (Prestige 7577)  
 STRINGS (Prestige 7547, Reissued as OJCCD-223-2)

# The Breeze And I

Words by  
AL STILLMAN

Solo

Music by  
ERNESTO LECUONA

① ♩ = 224 (♩♩ = 112)  
Fmaj7

Ebmaj7 (C7#9) Fmaj7

Fmaj7

Ebmaj7 Fmaj7 (D7 alt.)

Gm7 C7 (alt.) Am7 D7 (alt.)

Gm7 C7 (alt.) Fmaj7 D7 (alt.)

Gm7 C7 (alt.) Am7 D7 (alt.)

Gm7 C7 (alt.) Fmaj7



# Minority

Solo

By  
GIGI GRyce

$\text{♩} = 288 - 304$  ( $\text{♩} = 144 - 152$ )

Handwritten musical score for the solo section of "Minority". The score is written on a grand staff (treble and bass clefs) in 4/4 time. The tempo is marked as  $\text{♩} = 288 - 304$  ( $\text{♩} = 144 - 152$ ). The key signature is one flat (Bb).

The score is divided into measures, with measure numbers 5, 9, 13, and 17 indicated. The key signature changes from Bb to F# (three sharps) in measure 13.

Chord progressions are indicated by handwritten labels above the staff:

- Measures 1-4: Fm7, Gm7 (bs), C7 (alt.), (SAX SOLO ENDS)
- Measures 5-8: Fm7, Cm7, F7
- Measures 9-12: Bbm7, Eb7, Abm7, Db7
- Measures 13-16: F#m7, B7, Gm7, C7 (alt.)
- Measures 17-20: Fm7, Gm7 (bs), C7 (alt.), F7
- Measures 21-24: Bbm7, Eb7, Abm7, Db7
- Measures 25-28: F#m7, B7, Gm7, C7 (alt.)

The score includes various musical notations such as eighth notes, quarter notes, and rests. A double bar line with a repeat sign is used at the end of the piece.