

Jazz Guitar Lines of the Greats

*A Reference Guide of 675 Improvisational Phrases
Transcribed Directly From the Solos of:*

WES MONTGOMERY
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Introduction

This book is to be used as a **reference** by the serious jazz guitar student/pro at any level. It is not intended to be a shortcut, but as a supplement used in **combination** with other essential areas of jazz study. Many ingredients make up the sensibility for playing jazz well; theoretical knowledge, an advanced ear, well-developed technique, and one's sense of time, feel, and swing.

Legends such as Pat Metheny and George Benson have referred to jazz as a "**language**," consisting of its own grammar and syntax. This book provides the guitarist with a substantial amount of "vocabulary words", and it was a great deal of fun for me, as well as an amazing learning experience, to transcribe and categorize them.

Why use this book? Why imitate? Suppose you were asked to coach the New York Jets ... tomorrow. What would be the best course of action? Instead of just reading about the fundamentals of football, wouldn't it make more sense to also invite coaching greats like Bill Parcells and John Madden to come over with their playbooks? Imitation is the key – learning how the greatest players went about their business is crucial for one to become increasingly comfortable with the language of jazz. For example, if you were practicing the standard "I'll Remember April," and wanted some additional or more interesting ideas over a Gm7 chord, this book will give you the opportunity to see how each of these guitar legends treated the same chord or situation. Work these new ideas and phrases into your own playing. Don't worry that you may become a "clone." Remember that each of us learned to speak through the means of imitating our parents and siblings---do you speak exactly like them now? Of course not. Wes Montgomery, Barney Kessell, Tal Farlow and many other greats were eventually able to develop their individual styles after learning all of Charlie Christian's solos and licks. Learn the phrases of your favorite players, get experience playing in jazz groups whenever you can, and your own style will certainly emerge over time. I hope this book will help to get you there. Best of luck!

MAJOR LINES

B^bmaj⁷



A musical staff in treble clef with a key signature of two flats (B-flat major) and a common time signature. The melody consists of eighth and quarter notes, ending with a double bar line.

-Pat Martino

Dmaj⁷



A musical staff in treble clef with a key signature of two sharps (D major). The melody consists of quarter and eighth notes, ending with a double bar line.

-Jimmy Raney

B^bmaj⁷



A musical staff in treble clef with a key signature of two flats (B-flat major). The melody features a triplet of eighth notes and quarter notes, ending with a double bar line.

-Joe Pass

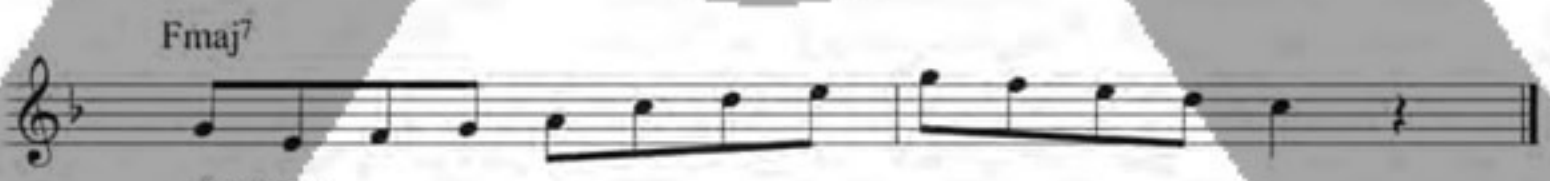
G⁶



A musical staff in treble clef with a key signature of one sharp (G major). The melody consists of quarter and eighth notes with slurs, ending with a double bar line.

-Tal Farlow

Fmaj⁷



A musical staff in treble clef with a key signature of one flat (F major). The melody consists of quarter and eighth notes, ending with a double bar line.

-Joe Pass

A^b



A musical staff in treble clef with a key signature of three flats (A-flat major). The melody consists of quarter and eighth notes with slurs, ending with a double bar line.

-Tal Farlow

MAJOR 2-5-1 LINES

Fm⁷ B^b7 E^b6



-Jimmy Raney

This staff shows a melodic line in F minor. It starts with a quarter note F, followed by eighth notes G, A, B, C, D, E, F. The second measure contains a dotted quarter note G, an eighth note A, and a quarter note B. The third measure has a quarter rest, followed by eighth notes C, D, E, F. The fourth measure consists of eighth notes G, A, B, C.

Gm⁷ C⁷alt F



-Tal Farlow

This staff shows a melodic line in G minor. It starts with eighth notes G, A, B, C, D, E, F. The second measure has eighth notes G, A, B, C, D, E, F. The third measure has eighth notes G, A, B, C, D, E, F. The fourth measure has a quarter note G, followed by a quarter rest.

Gm⁷ C⁷ F



-Pat Martino

This staff shows a melodic line in G minor. It starts with eighth notes G, A, B, C, D, E, F. The second measure has eighth notes G, A, B, C, D, E, F. The third measure has eighth notes G, A, B, C, D, E, F. The fourth measure has a quarter note G, followed by a quarter rest.

^{8va} Dm⁷ G⁷alt C⁶



-Joe Pass

This staff shows a melodic line in D minor. It starts with a triplet of eighth notes D, E, F. The second measure has a triplet of eighth notes G, A, B. The third measure has a triplet of eighth notes C, D, E. The fourth measure has a quarter note F, followed by a quarter rest.

Gm⁷ C⁷alt F



-Wes Montgomery

This staff shows a melodic line in G minor. It starts with eighth notes G, A, B, C, D, E, F. The second measure has eighth notes G, A, B, C, D, E, F. The third measure has eighth notes G, A, B, C, D, E, F. The fourth measure has a triplet of eighth notes G, A, B, followed by a quarter rest.

Cm⁷ F⁷ B^b



-Joe Pass

This staff shows a melodic line in C minor. It starts with eighth notes C, D, E, F, G, A, B. The second measure has eighth notes C, D, E, F, G, A, B. The third measure has eighth notes C, D, E, F, G, A, B. The fourth measure has a quarter note C, followed by a quarter rest.