Jazz Guitar Lines of the Greats

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

WES MONTGOMERY
JOE PASS
JIMMY RANEY
TAL FARLOW
PAT MARTINO

By Steve Briody

Published by
JAMEY AEBERSOLD JAZZ®
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com
ISBN 978-1-56224-273-2

Cover Illustration Concept & Design
RICHARD MARTIN
rmartinartist.com

Back Cover Design
TIM GENGLER
bunnydojo.com

Copyright © 2011 by Jamey Aebersold Jazz®. All Rights Reserved. Printed in U.S.A. International Copyright secured.
All copyrights used by permission. No portion of this book may be reproduced in any way without permission from the publisher.

Duplicating copyrighted music is destructive to our industry and is against Federal Law. When you photocopy (Xerox) our printed music or duplicate our recordings, you make it harder for publishers like us to introduce new materials. Every time you copy a piece of copyrighted material, you deny the composers rightful revenue and discourage them from being creative.

Please do not copy our music books or duplicate our recordings.

Table of Contents

PAGE

MAJOR LINES.....3

MINOR/DORIAN LINES.....24

MAJOR 2-5-1 LINES.....47

MINOR 2-5-1 LINES.....71

DOMINANT 7TH LINES.....88

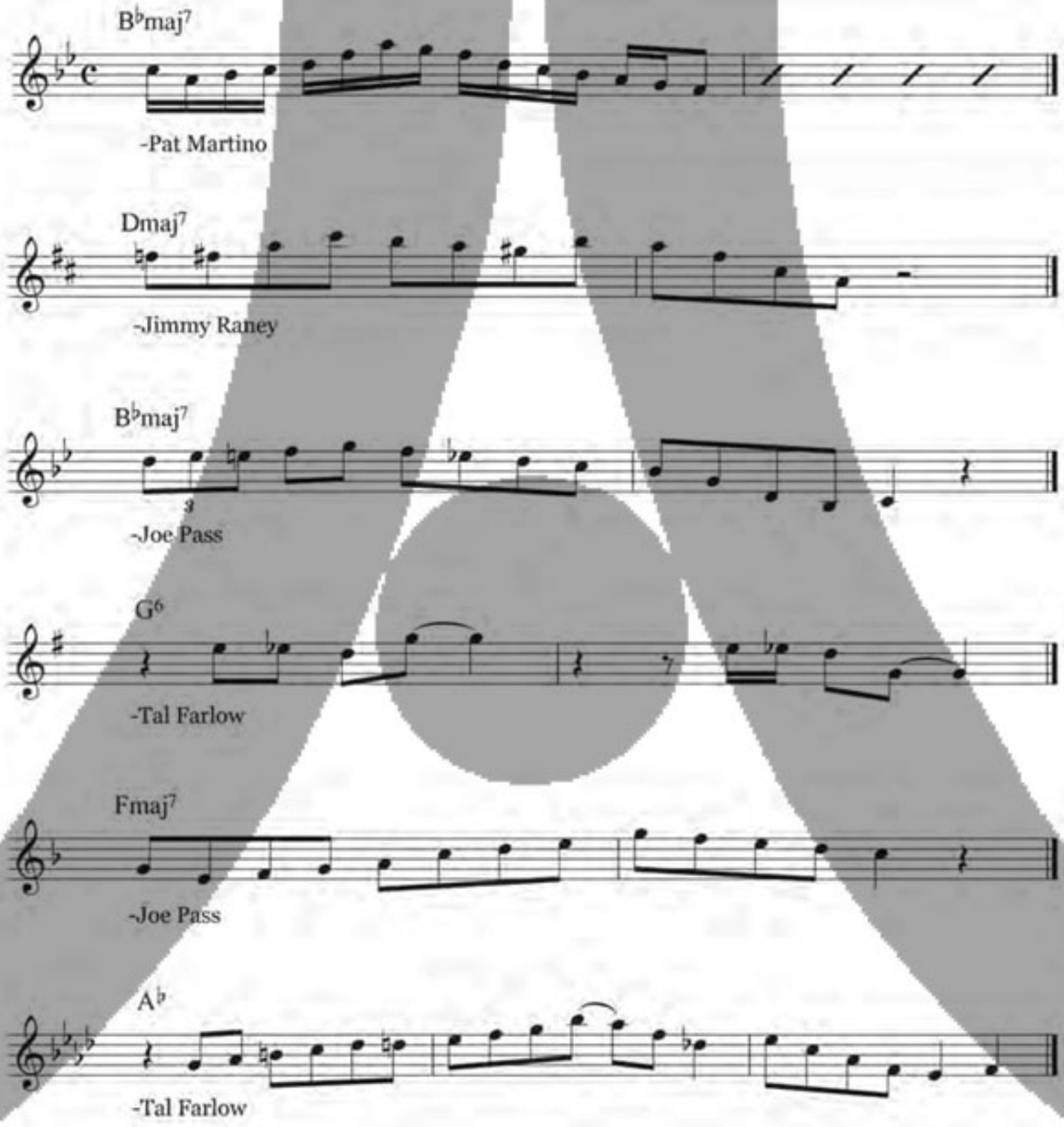
Introduction

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.

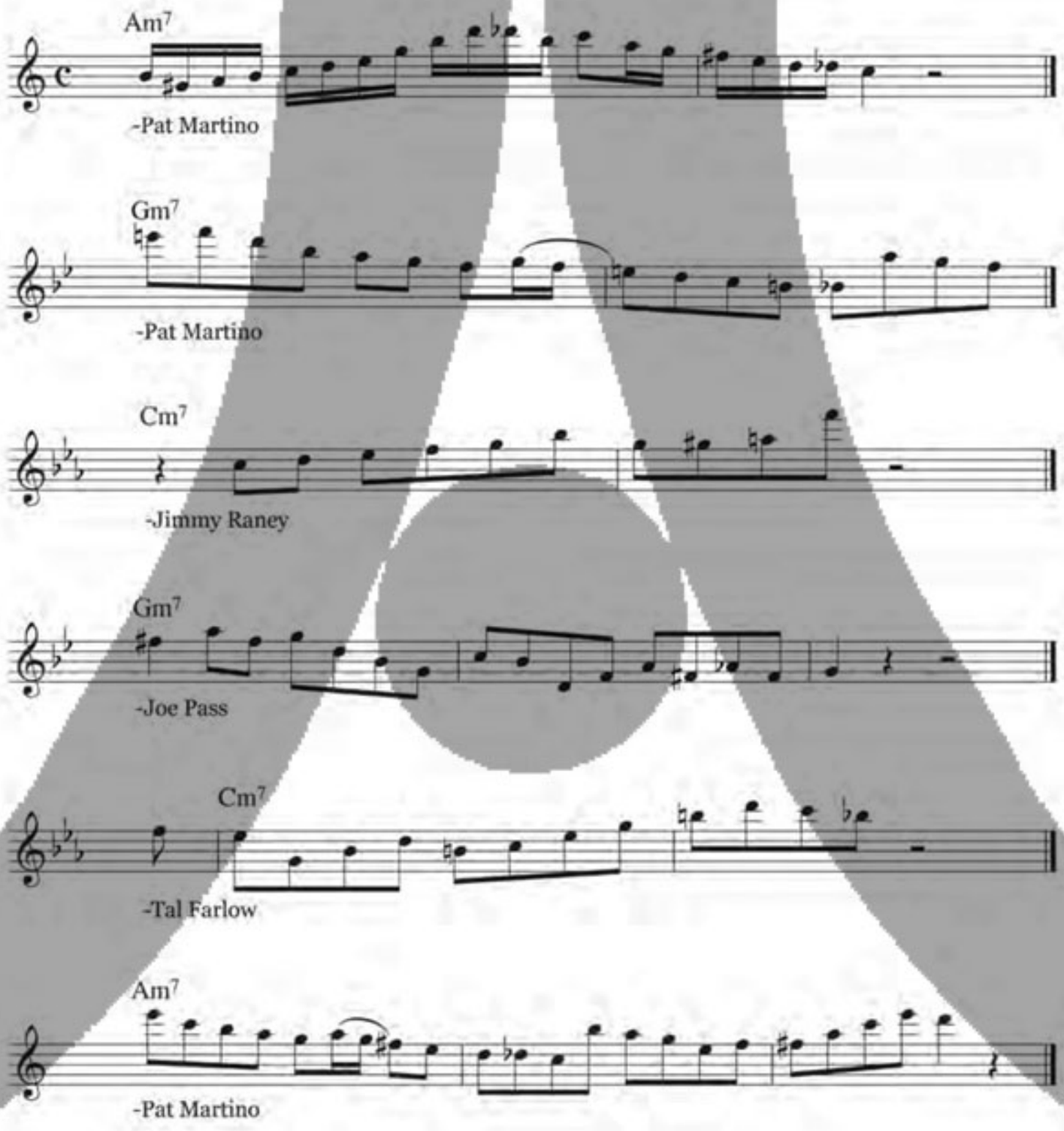
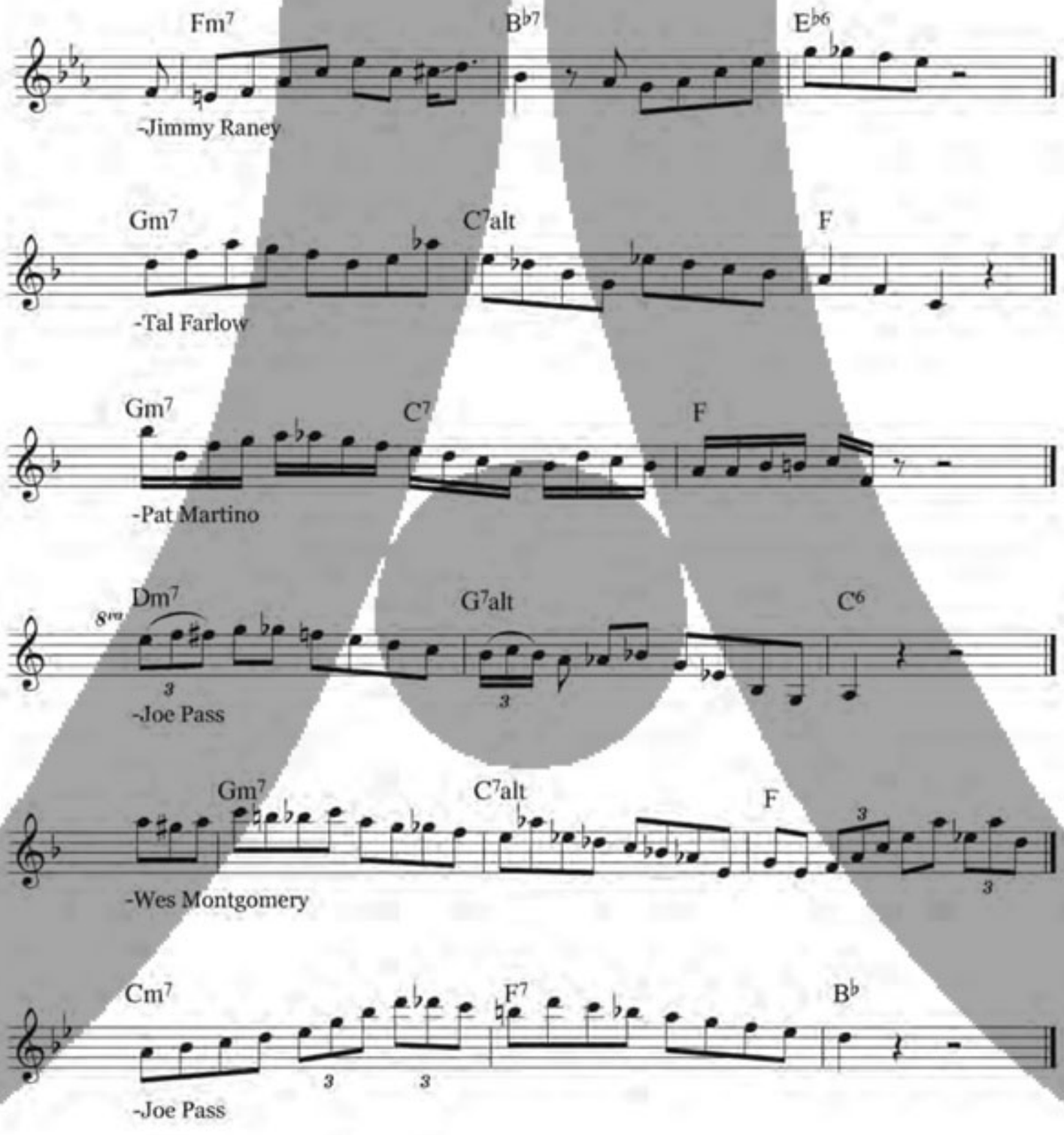
Legends such as Pat Metheny and George Benson have referred to jazz as a "**language**," consisting of its own grammar and syntax. This book provides the guitarist with a substantial amount of "vocabulary words", and it was a great deal of fun for me, as well as an amazing learning experience, to transcribe 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♭maj7
-Pat Martino
Dmaj7
-Jimmy Raney
B♭maj7
-Joe Pass
G6
-Tal Farlow
Fmaj7
-Joe Pass
A♭
-Tal Farlow

MINOR/DORIAN LINES



MAJOR 2-5-1 LINES