

# Jazz Riffs

for **Guitar**

*by Yoichi Arakawa*

great **Riffs** series

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## About The Author

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## Acknowledgments

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

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



## Bebop Lick

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

4

Gmaj7

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

## Martino And Major 7

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

5

E<sup>b</sup> maj7

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

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



## E Aeolian

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

9

Musical notation for E Aeolian (Em7). The piece is in G major (one sharp). The notation consists of a treble clef staff and a guitar fretboard diagram below it. The treble staff shows a melodic line with a hammer-on (H) on the first measure and pull-offs (P) on the second and third measures. The fretboard diagram shows fingerings: 2-5-4-5-2-5-4-5 in the first measure, 4-2-4-5-3-2-5 in the second, 4-5 in the third, and 4-2-5-4-2 in the fourth.

## Emily Remler-Type Riff #1

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

10

Musical notation for Emily Remler-Type Riff #10 (Dm(maj7)). The piece is in D minor (two flats). The notation consists of a treble clef staff and a guitar fretboard diagram below it. The treble staff shows a melodic line with a hammer-on (H) on the first measure. The fretboard diagram shows fingerings: 5-8-7-5-5-6-7-5 in the first measure, 6-8-5-8-7 in the second, and 5-8-5-8-7-5 in the third.

## C Dorian

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

11

Musical notation for C Dorian (Cm7). The piece is in Bb major (two flats). The notation consists of a treble clef staff and a guitar fretboard diagram below it. The treble staff shows a melodic line with hammer-ons (H) and pull-offs (P). The fretboard diagram shows fingerings: 6-8-5-6-5-7-5 in the first measure, 7-5-8-6-8-6-8-7-5 in the second, 5-6-5-8-8-5-8 in the third, and 7-5-6-5-8-8-7-5 in the fourth.

## B Harmonic Minor

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

12

Bm(maj7)

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

## Mentor's Minor Riff

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

13

F#m7

9 11 9 11 11 9 11 8 9 11 9 10 9 11 9 11/13 12/11 12 13 11 14 12/13 14 11





## Emily Remler-Type Riff #2

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

18

$E_b7\#11$

*sl.* *H* *P* *H* *P*

*sl.* *H*

## Another Lydian B7

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

19

$F7\#11$

*P* *H* *H* *P*

*rake*

*H*



# George Benson-Type Riff

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

22

The first system of the riff consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a dotted half note chord labeled E7 1/2. The melody features three slurs, each marked with *sl.* (slide). The bottom staff is in bass clef and shows the fretboard with fingerings: 7/8, 7/8, 7/8, 5/6, 6/7, 7/9, 9, and 7/9. Slurs and *sl.* markings are present under the 5/6, 6/7, and 7/9 fret pairs.

The second system continues the riff. The top staff shows a melodic line with slurs and *sl.* markings, ending with a *P* (pull-off) on the final note. The bottom staff provides the fretboard with fingerings: 12, 11, 10, 9, 12, 11, 10, 9, 12, 11, 9, 12, 11, 9, 12, 11, 10, 9, 12, 10, 11, 10/14, 12, 14, 12, 11, 14, 11. Slurs and *sl.* markings are used throughout, and a *P* marking is shown above the 14 fret.

The third system concludes the riff. The top staff features a melodic line with slurs, *sl.* markings, and a triplet of eighth notes. It ends with a *P* (pull-off) on the 12 fret. The bottom staff shows the fretboard with fingerings: 14, 15/14, 12, 11, 11, 10, 11, 9, 7, 9/11, 9, 12, 11, 9, 12, 11, 10, 8, 9, 10, 11, 12, 15, 12, 11, 14, 12, 14, 12, 11. Slurs and *sl.* markings are used throughout, and a *P* marking is shown above the 12 fret.

# ii7 - V7 - Imaj7 RIFFS

## ii7-V-I Bebop Progression #1

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

23

Musical notation for ii7-V-I Bebop Progression #1. The key signature has one flat (Bb). The progression is Dm7, G7b9, and Cmaj7. The notation includes a treble clef staff with notes and rests, and a bass clef staff with fingerings. The treble staff has slurs and accents labeled 'P' and 'H'. The bass staff has fingerings: 6 7 7 6 5 7 5 7, 4 3 6 3 4 6 4 3 6, and 5. There are also slurs and accents labeled 'H' and 'P' in the bass staff.

## ii-V-I Bebop Progression #2

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

24

Musical notation for ii-V-I Bebop Progression #2. The key signature has one flat (Bb). The progression is Gm7, C7b9, and Fmaj7. The notation includes a treble clef staff with notes and rests, and a bass clef staff with fingerings. The treble staff has slurs and accents labeled 'H' and 'P'. The bass staff has fingerings: 5 7 8 7 5 8 7 5, 8 6 7 5 8 6 5 8, and 5 8 7 5 5 8 6 5 6, and 5 8. There are also slurs and accents labeled 'H' and 'P' in the bass staff, and a 'rake' annotation in the treble staff.

## Altered Tensions

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

25

Musical notation for Altered Tensions. The key signature has two flats (Bb, Eb). The progression is Fm9, Bb7alt, and Ebmaj9. The notation includes a treble clef staff with notes and rests, and a bass clef staff with fingerings. The treble staff has slurs and accents labeled 'P' and 'H'. The bass staff has fingerings: 8 9 8 8, 10 11 10 8, 7 6 9 8 7 8 9 7, and 6. There are also slurs and accents labeled 'H' and 'P' in the bass staff.

## Joe And ii-V-I

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

26

Am7 D7alt Gmaj7

## Cannonball-Type Riff

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

27

Em7 A7alt Dmaj7

## First Waltz

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

28

Bbm7 Eb7b9 Abmaj7

## Catching Up With Pat

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

29

Cm9 F7alt

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

Bbmaj9

8 7 7 5 8 5 6 5 8 7 5 8 5 6 7 5 (5)

## ii m 7 b5 - V 7 - i RIFFS

## Dexter Gordon-Type Progression

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

30

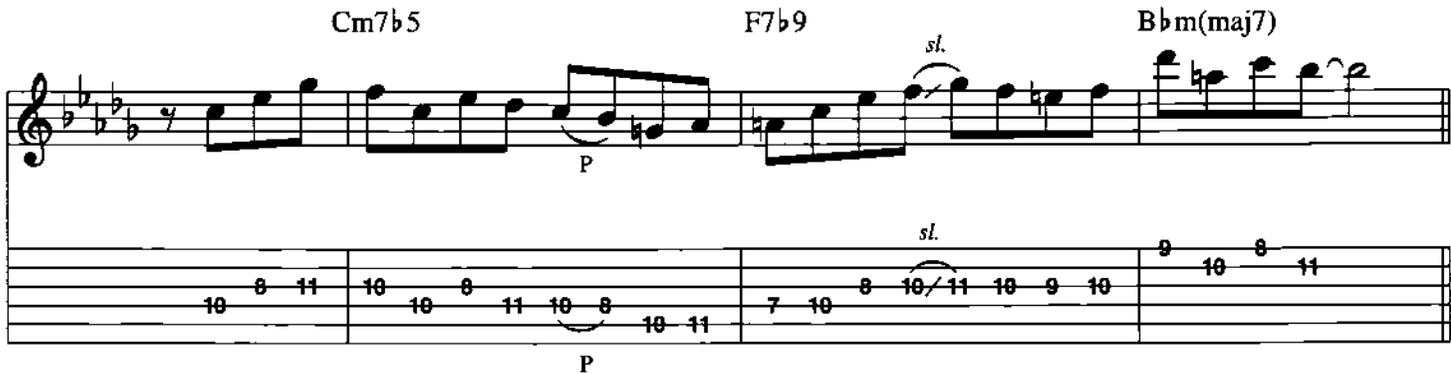
Dm7b5 G7b9 Cm7

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

## Gigi Gryce-Type Riff

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

31

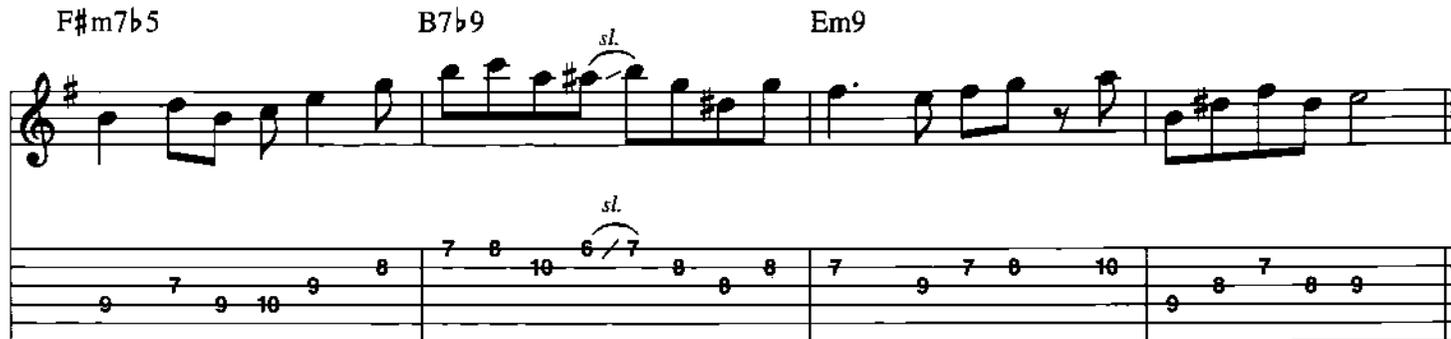


Musical notation for the Gigi Gryce-Type Riff. The piece is in E-flat major (three flats). The key signature is indicated by three flats on the treble clef. The chord progression is Cm7b5, F7b9, and Bbm(maj7). The notation includes a treble clef staff with a key signature of three flats, a common time signature, and a piano (p) dynamic marking. The melody consists of eighth and quarter notes with slurs and accents. The bass line is shown on a grand staff with fingerings (10, 8, 11, 10, 8, 11, 10, 8, 10, 11, 7, 10, 8, 10/11, 10, 9, 10, 9, 10, 11) and a piano (p) dynamic marking.

## Bill Evans-Type Riff

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

32

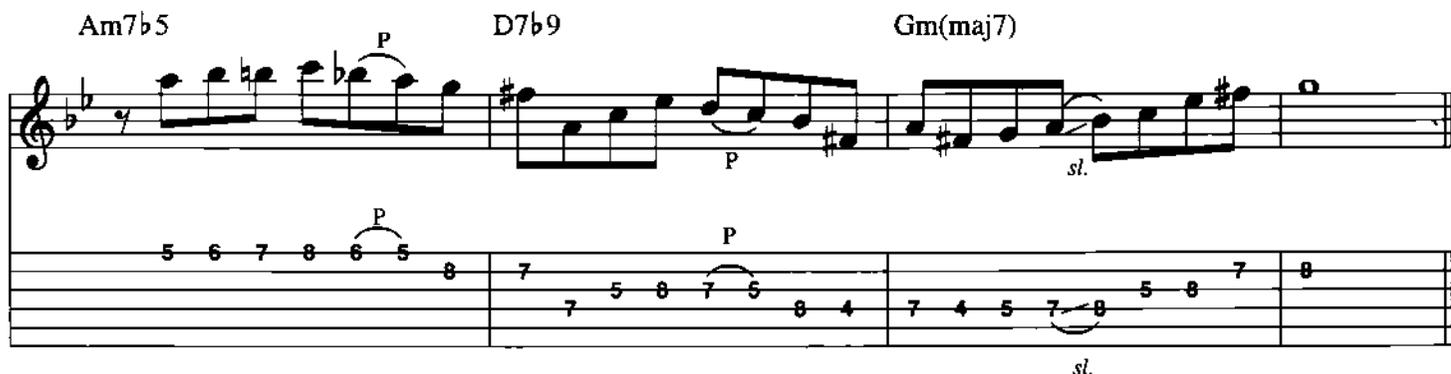


Musical notation for the Bill Evans-Type Riff. The piece is in E minor (one sharp). The key signature is indicated by one sharp on the treble clef. The chord progression is F#m7b5, B7b9, and Em9. The notation includes a treble clef staff with a key signature of one sharp, a common time signature, and a piano (p) dynamic marking. The melody consists of eighth and quarter notes with slurs and accents. The bass line is shown on a grand staff with fingerings (9, 7, 9, 10, 9, 8, 7, 8, 10, 6/7, 8, 8, 8, 7, 9, 7, 8, 10, 9, 8, 7, 8, 9) and a piano (p) dynamic marking.

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

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

33



Musical notation for the Harmonic Minor Over ii-V-i #1. The piece is in A minor (no sharps or flats). The key signature is indicated by no sharps or flats on the treble clef. The chord progression is Am7b5, D7b9, and Gm(maj7). The notation includes a treble clef staff with a key signature of no sharps or flats, a common time signature, and a piano (p) dynamic marking. The melody consists of eighth and quarter notes with slurs and accents. The bass line is shown on a grand staff with fingerings (5, 6, 7, 8, 6, 5, 8, 7, 5, 8, 7, 6, 8, 4, 7, 4, 5, 7, 8, 5, 8, 7, 8) and a piano (p) dynamic marking.



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

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

36

Em7 $\flat$ 5      A7alt

9 8 11 10 8 10 9 8 10 9 7 7 8 9 10 11 9 8 9 11 10 9 8 11 10 9 8 12

sl.

Dm(maj7)

11 12 9 10 12 10 11 10 9 10 10 12 10 13 10 10 15 13 12 15 14

H

H

H

P

## TURNAROUNDS

### Joe Diorio-Type Progression In C

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

37

C      A7 $\flat$ 9      Dm9      G7 $\flat$ 9      Cmaj7

3  
rake -----

5 5 5 7 6 8 7 5 8 7 5 8 9 8 6 5

## Hard-Bop Turnaround

Trumpeter Clifford Brown was one of the hottest hard-boppers of the '50s. Despite his short recording career, Brown's influence is still being felt almost 40 years after his premature death at age 25. Here is a line for Clifford that features his characteristic 16th-note triplet flourishes. Note that iim7 often substitutes for a I chord, as in this example.

38

Bm7                      E7                      Am9                      D7                      G9/6

H P                      H P                      H P                      H P

10 7 7 9 6 7 6 9 7 6      7 10 9 8 7 6 7 6 8 5 6 5 7 8

## Bob Berg-Type Turnaround

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

39

F7                      D7                      Gm7                      C7                      F<sup>6</sup><sub>9</sub>

sl.                      sl.                                                                                    

sl. 4 3 4 3      6 4 5 3 2 5 4 5      5 2 3 5 2 5 3 3 (3)

## Coltrane-Type Turnaround #1

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

40

F                      Ab                      Db6                      Gb                      F<sup>6</sup><sub>9</sub>

H                      H                                                                                    

H                      H                                                                                    

8 5 7 5 6 8 5 8      6 8 6 9 7 6 8 9 8

# Coltrane-Type Turnaround #2

41

F7                      A $\flat$ maj9                      D $\flat$ maj9                      G $\flat$ 7                      F $\flat$ <sup>6</sup><sub>9</sub>

# Turnaround In C

Here is a line in the key of C. Notice the D $\flat$ maj7 arpeggio on the G7 chord. This creates the altered tensions  $\flat$ 5 and  $\flat$ 9.

42

Cmaj9                      A7 $\flat$ 9

Dm9                      G7 $\flat$ <sub>9</sub><sup>b5</sup>                      Cmaj7

## Turnaround With Diminished

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

43

Exercise 43 is a guitar riff in E-flat major. The chords are Ebmaj7, C7b9, Fm7, Bb7#9, and Ebmaj7. The riff uses a diminished scale on the dominant-7th chords (C7b9 and Bb7#9). The notation includes a treble clef, a key signature of two flats, and a 6/8 time signature. The bass line is shown with fret numbers and techniques like hammer-ons (H) and pull-offs (P).

Chords: Ebmaj7, C7b9, Fm7, Bb7#9, Ebmaj7

Techniques: H, P

Fret numbers: 6 7 8 8 6 8 7 8 10 11 9 8 11 9 10 9 8 10 8 10 11 12 11 9 9 10 9 12 11

## The Last Turnaround

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

44

Exercise 44 is a guitar riff in D major. The chords are F#m7, B7b9, Em7, A7b9, and Dmaj7. The riff is a typical turnaround that outlines each chord arpeggio. The notation includes a treble clef, a key signature of two sharps, and a 6/8 time signature. The bass line is shown with fret numbers and techniques like slides (sl.).

Chords: F#m7, B7b9, Em7, A7b9, Dmaj7

Techniques: sl.

Fret numbers: 9 10 11 9 8 10 9 7 10 9 7 9 6 8 7 5 4

# SOLOS

## One For Bird, Miles & Sonny

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

45

Melody

Bb Gm7 Cm7 F7b9 Bb Gm7 Cm7 F7b9

The first system of music shows a melody in the treble clef and fingerings in the bass clef. The melody starts with a repeat sign and a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The bass staff shows fingerings: 6 5 8 6 6, 8 7, 8, 7 6 5 7 8 7 7 6 5 4.

Bb Gm7 Cm7 F7b9 Bb Gm7 Cm7 F7 Bb

The second system continues the melody. The treble clef staff includes a triplet of eighth notes (G4, A4, Bb4) marked with 'H' and a '3'. The bass staff shows fingerings: 6 5 8 6 6, 8 7, 8, 7 6 5 7 8 7 6 5 6 8 6 5 6. A 'H' is also marked under the final bass staff line.

D7 G7

The third system features a more complex melody. The treble clef staff includes triplets of eighth notes marked with 'H P' and 'P', and slurs marked 'sl.'. The bass staff shows fingerings: 7 7 8 7 6 7, 8 7 6 7, 8 6 7 10, 9 7 7 10 10, 7 10 9 10.

C7 F7 F+

The fourth system continues the melody. The treble clef staff includes a triplet of eighth notes marked with 'H P' and 'P', and slurs marked 'sl.'. The bass staff shows fingerings: 5 5 6 5 4 5, 6 5 4 5 6 4 5 8, 7 5 5 8 8, 7 6 6 5.

B $\flat$  Gm7 Cm7 F7 $\flat$ 9 B $\flat$  Gm7 Cm7 F7 $\flat$ 9

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

B $\flat$  Gm7 Cm7 F7 $\flat$ 9 B $\flat$  Gm7 Cm7 F7 B $\flat$  *Fine*

6 5 8 6 6 | 8 7 8 7 6 5 7 8 7 6 5 6 8 6 5 6 10

H 3 H

*Solo* B $\flat$  Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7

13 11 10 12 13 10 12 10 13 12 13 12 10 9 10 10 8 7 10

B $\flat$  B $\flat$ /D E $\flat$  E $\flat$ m7 B $\flat$  Gm7 Cm7 F+

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

B $\flat$  Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7 H H

12 10 10 10 13 12 11 13 12 13 13 10 12 10 13 (19) 11 10 11 8 10

H H sl. H H

B $\flat$  B $\flat$ /D E $\flat$  E $\flat$ m7 B $\flat$

D7 G7

C7 F7 F+

B $\flat$  Gm7 Cm7 F7 B $\flat$  Gm7 Cm7 F7

B $\flat$  Gm7 Cm7 F7 B $\flat$  D.C. (w/repeat) al Fine Cm7 F7

# Something Like Wes

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

46

(♩ = ♩<sup>3</sup>)

Melody

F7

Bb9

F7

Cm7

F7alt

To Coda

Bb9

F7

F13

A7#5

D7#9

Gm7

C7

F7

F13

D7#9

1. Db7

C7#9

C7#5

2. *Solo*

Db7 C7#9#5 F7 Bb7

6 4 3 4 | 5 4 3 2 | 6 | 6 | 6 7 6 | 3 4 3 | 6 | 6 5 4 3 2 1 | 3 3 5

F7 Cm7 F7alt Bb7

6 5 3 2 1 | 5 6 | 5 8 6 7 8 | 6 7 9 | 6 9 6 9 | 9 6 8 / 5 | 6 5 8 6 / 5 | 6

F7 Am7 D7b9 Gm9

5 8 6 | 6 | 7 8 | 8 5 8 | 9 10 7 10 9 | 8 7 10 | 8 7 7 | 10 10 8 7 10

C7alt F7 D7 Gm7 C7alt F7

8 7 10 9 | 6 7 6 | 9 6 8 | 6 | 10 8 10 | 11 13 | 13 12 10 | (10) 9 (9) | 8 6 (6)

Bb7 F7 Cm7 F7alt

10 9 10 11 13 | 13 12 10 8 8 | 7 5 | 6 6 6 9 9 9 | 11 11 11 | 8 6 8 8 10 | 11 10 8 6 | 5 5 3 | 3 3 3 6 6 6 | 8 8 8

*sl.*

Bb7 F7

8 11 11 13 9 11 10 13 8 10 5 8 8 10 6 7 7 5

5 8 8 10 6 8 8 11 6 8 3 6 6 8 4 5

Am7 D7 Gm7 C7b9

8va ..... loco

12 13 10 11 10 (10) 11 15 13 17 18 17 12 13 13 12 11

9 10 7 12 11 8 7 (7) 8 12 10 14 15 14 14 (14) 9 10 10 9 8

F7 D7 Gm7 C7alt

D.C. (no repeat) al Coda

10 13 11 13 11 9 10 8 9 10

7 10 8 10 8 6 8 6 7 8

Coda

(9) 11 9 9

1.2. Cm7 F7 F13 D7#9 3. Cm7 F7#9

11 11 9 10 8 10 9 10 6 6 11 8 11 11 9 10 8 10 9 9 9

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

# • TABLATURE EXPLANATION/NOTATION LEGEND •

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

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret                      2nd string, 10th fret  
and 3rd string, 9th fret  
played together                      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up 1/2 step (one fret).

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

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

**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.

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

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

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

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

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

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

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

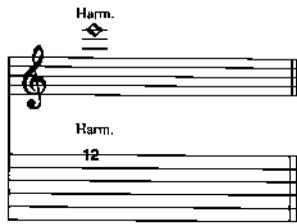
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

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

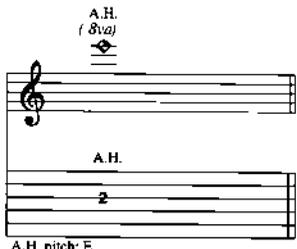
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

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

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

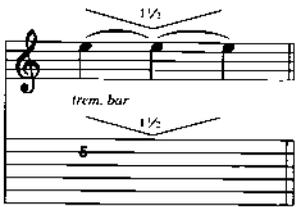


**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

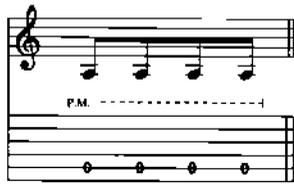


A.H. pitch: E

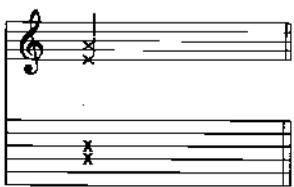
**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



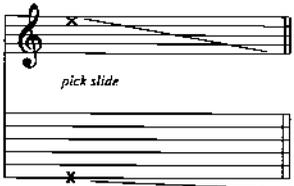
**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



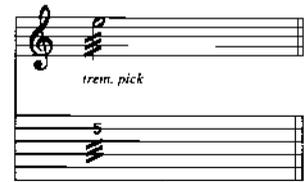
**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



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



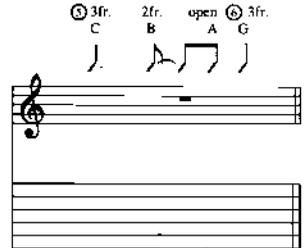
**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



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



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



## Definitions of Musical Symbols

<i>8va</i>	•Play an octave higher than written
<i>15va</i>	•Play two octaves higher than written
<i>loco</i>	•Play as written
<i>pp</i> (pianissimo)	•Very soft
<i>p</i> (piano)	•Soft
<i>mp</i> (mezzo-piano)	•Moderately soft
<i>mf</i> (mezzo-forte)	•Moderately loud
<i>f</i> (forte)	•Loud
<i>ff</i> (fortissimo)	•Very Loud
<i>ˆ</i> (accent)	•Accentuate note (play it louder)
<i>ˆ</i> (accent)	•Accentuate note with great intensity
<i>staccato</i>	•Play note short

	•Repeat previous beat (used for quarter or eighth notes)
	•Repeat previous beat (used for sixteenth notes)
	•Repeat previous measure
	•Repeat measures between repeat signs
	•When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
<i>D.S. al Coda</i>	•Go back to the sign (C) and play to the measure marked "To Coda," then skip to the section labeled "Coda."
<i>D.C. al Fine</i>	•Go back to the beginning of the song and play until the measure marked "Fine" (end).