



REH HOTLINE SERIES®

Music • Tablature • Analysis & Cassette



JAZZ

**PAT
MARTINO**



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PHILOSOPHY

The philosophy of the REH HOTLINE SERIES is to give you a larger and varied vocabulary of licks and melodic ideas. Many guitarists want to have their own original style and feel they shouldn't copy licks from other players. In reality, it is a proven fact by most top 'original' players that it is very beneficial, if not necessary, to study other players, learn their ideas, phrasing, etc. Some of the benefits of learning such lines are: Developing the ear – by playing and singing these lines you will soon 'hear' and understand melodies and how they relate to chords; Building technique and confidence – the Hotlines are great for building chops and will also give you an arsenal of ideas to fall back on; Music theory – an understanding of improvising theory can be gained by learning and analyzing the lines which are built from scales, arpeggios and intervals.

Here are some suggestions to help you get the most out of the Hotlines:

- Play them in all keys and, if possible, in different octaves.
- Since many of the lines are written in simple 16th notes for quick learning, experiment by breaking them up rhythmically (syncopating) or phrasing them in different parts of the bar, etc.
- Feel free to add effects like: Hammer-ons, Pull-offs, slurs and bends.
- Experiment with the lines over chords different from the ones suggested.
- Although the author's fingerings and positions are shown for each of the Hotlines, you may want to make some adjustments to make them more comfortable.
- The last and most important thing is to work the lines, in whole or in part, into your playing right away.

CREDITS

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HOTLINE # 1

The first line works over a II-V-I chord progression in the key of C major. Note the use of passing tones and arpeggiated chord shapes throughout. Notice in bar #2 the third & fourth beats outline a Fmaj7 arpeggio resolving chromatically to a G augmented arpeggio creating the sound of a G7#5 chord.

Dm7

T
A
B

G7

T
A
B

Cmaj7

T
A
B

HOTLINE # 2

The second hotline works over a II-V-I chord progression in the key of G major. It incorporates an "A" melodic minor idea in the first bar (note the F# and G# notes). Bar #2 moves from A minor to D7 (note the D7#5 arpeggio on the third beat). The line resolves to a Gmaj7 chord by way of a small phrase accentuating the tones D, C, and Eb (the root flat seventh, and flat ninth of the D7 chord).

Am7

T
A
B

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

D7 **D7+5** **D7^b9** **Gmaj7**

T
A
B

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

HOTLINE # 3

This hotline starts with a sequential pattern outlining "C" minor to "G" minor over the II chord of Bb major (Cm7). On the fourth beat of the first bar, an Ebmaj7 (Cm9) arpeggio is introduced and continues into the second bar (F7). In bar #2 beats three and four, an F7#5 to F7b9 sound is used. The line resolves to a "D" and "C" note, creating the sound of a Bbmaj9 chord. In bar #1, the opening pattern is played with the 3rd, 4th, and 1st fingers respectively. The same pattern is played on the 2nd, 3rd, and 4th strings again.

Cm7

Fingering for Treble Staff: 3 3 4 3 1 3 4 3 1 3 4 3 1 3 4 3 1

Fingering for Bass Staff: 10 10 11 10 8 10 11 10 8 7 8 7 5 7 8 7 5 8 5 6 5

F7

Fingering for Bass Staff: 8 7 6 7 5 8 5 6 7 6 8 6 7 9 7 6 8

Bbmaj7

Fingering for Bass Staff: 7 8 8

HOTLINE # 4

Here we have a II-V-I in the key of C major. Bar #1 displays a descending melodic idea in the "D" dorian mode (2nd mode of C major). The D minor sets up an Abmaj6 arpeggio in bar #2 on the third beat, creating the sound of a G7(b9#5) chord. It then resolves to a Cmaj7 with the use of a simple diad anticipated at the end of bar #2.

Dm7

G7(alt.) **Dm** **Ab6 (G7+5^b9)** **Cmaj7**

HOTLINE # 5

This hotline is a II-V-I in the key of G minor. It consists of a Cm7 idea in bar #1 (note the rhythmical variation on the Cm7 arpeggio on beats 1 & 2). Bar #2 introduces a more sophisticated rhythmical pattern comprised of descending dominant seventh arpeggios. The concept here is that the listeners ear is focusing on the rhythmical movement rather than the melodic content of the musical phrase. The line resolves to Gm9 by way of an Ab dominant 7th arpeggio (tritone substitution).

Am7b5

Musical notation for Am7b5. The top staff shows a melodic line with a triplet on the first two notes of the first bar and a 'V' marking above the second bar. The bottom staff shows a guitar TAB with fret numbers and a triplet on the first two notes of the first bar.

D7(alt.)

Musical notation for D7(alt.). The top staff shows a melodic line with a B7 chord bracket over the first bar, a B^b7 chord bracket over the second bar, and an A7 chord bracket over the third bar. The bottom staff shows a guitar TAB with fret numbers and triplets on the first two notes of each bar.

Gm7

Musical notation for Gm7. The top staff shows a melodic line with a Gm7 chord bracket over the first bar and an A^b7 chord bracket over the second bar. The bottom staff shows a guitar TAB with fret numbers and a triplet on the first two notes of the first bar.

HOTLINE # 6

Hotline #6 is a II-V-I in the key of E minor. It utilizes a chromatic scale dispersed in octaves, ascending from a "B" note (in the 1st bar, 1st beat) to a "B" note two octaves up (2nd bar, down beat of 3). The upbeat of three starts a chromatic movement down, and resolves itself to a "C" note setting up an E minor arpeggio ending on the open E. Because of the chromatic nature of this pattern, it will fit over many other harmonic situations. Experiment and try to use this idea in other contexts. Also, this pattern is great for developing right and left hand co-ordination.

F#m7b5

T
A
B

FING. 1 4 3 2 3 1 2 1 2 3 4 1 2 1 4 3

B7(alt.)

Em ARP. Em7

T
A
B

2 3 1 2 1 1 2 3 4 3 2 1 1 3 2 0 0

HOTLINE #7

Try this hotline over an A minor chord. It begins as a scalar sequence in "A" melodic minor then converts to an "A" dorian mode (2nd mode of G major). This line can be used over many static (one chord) situations (ie. Am, Cmaj, D7 etc).

Am7

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line starting with a G4, moving up stepwise to A4, B4, C5, D5, E5, F#5, G5, and then descending to F#5, E5, D5, C5, B4, A4. The bass staff contains a bass line with fret numbers: 7, 4, 6, 4, 6, 7, 4, 5, 6, 7, 4, 5, 7, 5, 7, 8, 4, 5, 7. There are accents (>) above the first, second, third, and eighth measures of the treble staff.

The second system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line from the first system, starting with G5, moving up to A5, B5, C6, D6, E6, F#6, G6, and then descending to F#6, E6, D6, C6, B5, A5. The bass staff contains fret numbers: 5, 7, 8, 5, 7, 8, 7, 5, 8, 7, 5, 7, 4, 5, 5. There is a 'P' (piano) marking above the 7th measure of the treble staff and below the 6th measure of the bass staff.

The third system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line, starting with G5, moving up to A5, B5, C6, D6, E6, F#6, G6, and then descending to F#6, E6, D6, C6, B5, A5. The bass staff contains fret numbers: 4, 3, 2, 4, 5, 2, 3, 2, 2, 5, 3, 5. There is a 'P' (piano) marking above the 12th measure of the treble staff and below the 12th measure of the bass staff.

HOTLINE # 8

This line works over a C7 chord. Notice the ascending melodic line (a "C" blues scale) under the "C" note (tonic) in the upper voice. This "oblique motion" creates a very definite "Blues" flavor. The motif shifts an octave lower by way of a triadic type rhythmical phrase (bar 1, beat 3). Pay close attention to the special fingering and picking notations above and below the written music. These will assist you in performing the "Hotline" properly.

C7

The first system of musical notation consists of two staves: a treble clef staff and a guitar tablature staff. The treble staff contains a melodic line in 4/4 time, starting with a quarter note on C4, followed by quarter notes on D4, E4, F#4, G4, and A4. A dashed line above the staff indicates a four-measure phrase. The tablature staff shows fingerings: 4, 5, 6, 7, 8, 5, 6, 4, 5, 5, 5, 3, 3, 5, 2, 3, 4. Picking notations include 'S' (slide) and 'V' (pick) above the notes. A '4' is written above the first measure, and a '>' (accent) is above the eighth measure.

The second system of musical notation continues the piece. The treble staff shows a melodic line with notes on C4, D4, E4, F#4, G4, and A4. A dashed line above the staff indicates a four-measure phrase. The tablature staff shows fingerings: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 10, 10, 9, 8, 8, 8, 7, 8. Picking notations include 'S' (slide) and '>' (accent) above the notes. A '4' is written above the first measure, and a '>' is above the eighth measure.

HOTLINE # 9

Hotline #9 is a more linear approach to playing over a C7 chord (as opposed to Hotline #8 which is more of a harmonic device). Notice that even though the bar harmony is a C7 chord, a G minor (Bb major) idea is used. When playing over a Dominant 7th chord, go up a P5 (perfect 5th) from the root of the dominant and play minor or, go down a M2 (major 2nd) from the root of the dominant and play major. Refer to Pat Martino "Linear Expressions" REH Publications.

C7

17 15 P 13 S 12 15 13 12 11 12 10 10 S (9 10) 8 10

9 7 10 7 8 8 7 6 S 5 8 7 5 8 5 6 6 5 4 S 3 3 3

HOTLINE #10

This Hotline is an abbreviated version of "I Got Rhythm" changes. Note the G7#5b9 arpeggio at the end of bar #1. In bar #2, Cmaj7 moves to F7. Note the use of "F" pentatonic at the end of the bar. The line ends with a IIIIm7, VI7, IIIm7, V7 turn around into Bbmaj7.

Bbmaj7 **G7**

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

HOTLINE #10 (cont.)

Cm7

F7

Musical notation for Cm7 and F7 chords. The top staff shows a treble clef with a key signature of one flat (Bb). The Cm7 chord is played in the first two measures, and the F7 chord is played in the last two measures. The bottom staff shows the corresponding guitar tablature with fret numbers: 8 10 8 9 for Cm7 and 7 9 10 7 for F7. The final two measures of the F7 chord have fret numbers 8 10 8 11 and 10 8 10 8.

Dm7

G7

Cm7

F7

Musical notation for Dm7, G7, Cm7, and F7 chords. The top staff shows a treble clef with a key signature of one flat (Bb). The Dm7 chord is played in the first measure, G7 in the second, Cm7 in the third, and F7 in the fourth. The bottom staff shows the corresponding guitar tablature with fret numbers: 10 9 8 10 for Dm7, 7 10 8 6 5 5 for G7, 7 8 5 for Cm7, and 6 6 5 8 for F7.

Bbmaj7

Musical notation for Bbmaj7 chord. The top staff shows a treble clef with a key signature of two flats (Bb and Eb). The Bbmaj7 chord is played in the first two measures. The bottom staff shows the corresponding guitar tablature with fret numbers: 6 7 8 7 for the first measure and 6 8 for the second. The rest of the staff is empty.

HOTLINE #11

Here we have a I, VI, II, V, I in the key of G major. Notice the use of Bm7 and Gmaj7 arpeggios in the first bar. Bar #2 utilizes Gmaj (Em) in moving to G7b9 phrase, setting up a Cmaj7 (Am) arpeggio at the beginning of bar #3. In bar #4, D7 moves to an F#m7b5 resolving to Gmaj in bar #5 (F#m7b5 is a direct substitute chord for D7, creating the sound of a "D" dominant 9th chord). Substitutions are dealt with in more detail in the Pat Martino "Linear Expressions" book.

Gmaj7

Em7

Am7

HOTLINE #11 (cont.)

Musical notation for Hotline #11 (cont.) featuring a D7 chord and an F#m7b5 chord. The notation includes a treble clef staff with a string (S) marking and a guitar tablature staff with fret numbers (5, 8, 7, 5, 7, 4, 5, 5, 4, 3, 2, 5, 4, 2, 5, 5, 3, 5, 5, 5).

HOTLINE #12

This Hotline illustrates a single motif which moves in a cycle of 4ths on the same set of strings. You may want to refer to Hotline #8 for fingering tips.

Musical notation for Hotline #12, illustrating a motif moving in a cycle of 4ths across chords D7, G7, C7, F7, and Bb9. The notation includes a treble clef staff with string (S) markings and a guitar tablature staff with fret numbers (3, 3, 5, 7, 7, 7, 5, 7, 9, 7, 11, 12, 12, 12, 12, 10, 12, 9, 4, 5, 3, 5, 7, 5, 9, 8, 10, 10, 10, 8, 10, 7, 13, 13, 13, 12).

HOTLINE #13

This is a line for a III, VI, II, V, I in the key of G major. The line begins with a rhythmical phrase played on the first string with the first and third fingers and moves down chromatically. Note the use of chromatic passing tones in creating smooth movement through the chord changes, and the D7#9b5 arpeggio in bar #2 moving to an Ebm (D7 alt.).

Bm7

Musical notation for Bm7. The treble clef staff shows a melodic line with slurs and fingerings (H, P, S) over four measures. The guitar staff shows chord diagrams with fingerings (1, 1, 3, 1) and triplets. A "SIMILE" instruction is present between the staves.

Em7

Musical notation for Em7. The treble clef staff shows a melodic line with slurs and fingerings (H, P, S) over four measures. The guitar staff shows chord diagrams with fingerings (8, 8, 7, 10) and triplets.

HOTLINE #13 (cont.)

Am7

Musical notation for Am7. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bottom staff is a guitar TAB with fret numbers: 5 5 8 7 | 5 8 7 5 | 7 4 5 5 | 4 3 2 5. A 's' (slide) is indicated above the final note of the melody.

D7(alt.)

Musical notation for D7(alt.). The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of eighth notes: D5, E5, F#5, G5, F#5, E5, D5, C5, Bb4, A4, G4, F4, E4, D4, C4. The bottom staff is a guitar TAB with fret numbers: 3 4 3 5 | 3 4 3 5 | 3 4 3 6 | 5 4 3 5. Chord changes are indicated by brackets: D7+5b9 for the first two measures and Ebm for the last two measures.

Gmaj7

Musical notation for Gmaj7. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, Bb4, C5, followed by two measures of rests. The bottom staff is a guitar TAB with fret numbers: 7 5 5 5, followed by two measures of rests.

HOTLINE #14

The last Hotline works over a VI, II, V, I chord progression in the key of Ab major. Again, the emphasis is on melodic movement. Note the line contour (alterating direction of the line). Also, this line could be used over the first four bars of the tune "All The Things You Are" by Jerome Kern.

Fm7

Bbm7

Eb7

Abmaj7



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