20th Century Jazz Guitar

“Selected Phrases By Its Most Influential Artists”

Richie Zellon
About This Book

This book is a compilation of short phrases I transcribed during a period of several years to complement and aid in the education of my jazz guitar students. In doing so, I chose to represent only 16 influential soloists in the history of jazz guitar, from its inception in the early 20th century up until its close. As a result, several artists who did not garner the recognition required to become “household” names in the world of mainstream jazz guitar, have not been featured here. Doing so would defeat the initial purpose of this collection which is to provide brief samples of each stylistic era within the evolution of jazz guitar. Sad to say, among those left out are some of my personal favorites! Others who were not recorded extensively, but are known to have influenced some of the better known players of their era, have also been omitted. To name a few— from the Swing Era: Eddie Lang, Carl Kress, Freddie Green (not a soloist), Oscar Aleman, George Barnes, George VanEps, Bucky Pizzarelli; from the Bebop Era: Oscar Moore, Tiny Grimes, Bill DeArango, Billy Bauer, Billy Bean, Chuck Wayne, Joe Puma, Sal Salvador, Herb Ellis, Johnny Smith, Barry Galbraith, Howard Roberts; from the Post-Bop Era: Attila Zoller, Joe Diorio, Ralph Towner, Lenny Breau, Ed Bickert, & Mick Goodrick. Although the outline of stylistic eras in this book includes the Fusion Era, I have not included transcriptions of several of its leading proponents, due to the fact that my goal has been to concentrate on mainstream jazz guitar. In spite of this, I believe the following fusion players deserve a mention here, as they have delved into uncharted territory on the guitar and have opened up new possibilities at the creative and technical level: John McLaughlin, Larry Coryell, Allan Holdsworth, Al DiMeola & Frank Gambale. Last but not least, I feel indebted to name some of the leading players in the Gypsy Swing revival that began towards the closing of the 20th century: Bireli Lagrene, Bolou Ferre & Stochelo Rosenberg.

The inclusion of each player’s profile and selected discography, was an afterthought to the transcriptions and is not intended to be the primary focus of this book. However, I felt this would provide my new jazz guitar students with some brief historical background regarding each artist. Even though most of this information is readily available throughout the internet, for those desiring a more detailed account into the life of each player, I recommend the well researched book by Scott Yanow, “The Great Jazz Guitarists: The Ultimate Guide”.

To conclude, I would like to share with those guitarists who are new to the art of jazz improvisation, some thoughts regarding the study of the transcriptions herein. Let me begin by saying that jazz is a language with a unique grammar, somewhat functionally similar to that of a non musical language. To fluently converse in it, we must be in the moment and interact, both with our surrounding musicians as well as our immediate audience. Furthermore, to be understood by its native practitioners we must first become familiar with the idiomatic phrases
that make up its vocabulary. That said, we will never properly learn to improvise fluently by merely playing the phrases included in this book, outside of the harmonic and thematic context they were originally played in. These phrases were not performed as memorized licks or riffs by their executioners—they were extracted from a cohesive unit of melodic ideas, spontaneously woven into a solo over a given set of chord changes. This in turn is the result of each performer having spent years studying the construction of jazz lines from their predecessors, and perfecting the technical resources required to play them!

This collection of phrases is meant to provide the student with a glimpse into the creative mind of each artist when analyzing the melodic composition of his lines. In doing so the aspiring improviser will gain knowledge as to how a master player combines a set of harmonic resources (e.g., scales, arpeggios) to create his vocabulary. To facilitate this, each transcription has been identified by cadence (e.g., II-V). Consequently, in order to derive improvisational vocabulary modeled after a transcription, a working knowledge of harmonic and melodic analysis is required on behalf of the student. The lack thereof, will otherwise lead to the memorization of a phrase that has no continuity in a solo; versus the spontaneous construction of that which seamlessly fits into the context of the given harmony.

If you are among those guitarists seeking a thorough understanding of how to construct jazz lines versus playing memorized licks when improvising, I want to take this opportunity to introduce you to the Bebop Guitar Improv Series. This is a comprehensive 1 year e-course consisting of 150+ hd videos which will take you from the ground up through all the rudiments of jazz improvisation. It is exclusively guitar oriented and all the lessons include both regular notation as well as tablature. In addition, you will benefit from an information filled forum through which I will personally answer all your jazz guitar related questions. This and much, much more is available at an incredibly low price! For more information please visit:

http://bebopguitar.richiezellon.com/about-the-series.html

Last but not least, please be informed that I have personally played and demonstrated most of the transcriptions featured in this book on a series of videos which have been posted on “The Jazz Guitar Channel” on YouTube. Thanks for downloading this free e-book. Enjoy!

Richie Zellon
About The Author

Richie Zellon, guitarist, composer, and music educator, has held teaching positions as professor of jazz guitar at Florida International University (Miami) the University of South Florida (Tampa) The Music Workshop (Orlando) and his own venue, Miami Jazz Guitar.

With several critically acclaimed recordings under his name, Zellon has recorded and performed with some of the most influential musicians both in the mainstream and Latin jazz genres. Among them, Paquito D’ Rivera, David Leibman, Jerry Bergonzi, Sam Rivers, George Garzone, Danilo Perez, Edward Simon, Jeff Berlin, Abraham Laboriel, Oscar Stagnaro, Alex Acuna and Ignacio Berroa to name a few.

Due to his innovations in the field of jazz and latin music he has been profiled in several important books such as “The Great Jazz Guitarists” by Scott Yanow, “The Jazz Guitar: Its Evolution, Players and Personalities Since 1900” by Maurice J. Summerfield, “El Diccionario de Latin Jazz” by Nat Chediak, “Caliente: A History of Latin Jazz” by Luc Delanoy and “Jazz Jews” by Michael Gerber.

For almost a decade, he wrote an instructional column for Jazz Improv magazine. In addition to his dedication to mainstream jazz, his ongoing research on the music of various Latin American cultures and their fusion with contemporary music has been a sought after topic by musicians at international clinics and workshops as well.

For more information please visit jazzguitar.richiezellon.com
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BRIEF SYNOPSIS OF THE STYLISTIC EVOLUTION OF JAZZ
The guitar first played an important role in Blues and Dixieland prior to the 1930’s. However, it wasn’t until after this period in time that the guitar began developing its own sophisticated voice and was first featured in jazz improvisation at par with the piano, brass and woodwind soloists. In lieu of this fact, I have chosen to begin this synopsis of the evolution of jazz, with the Swing Era.
The Swing Era
(1930’s)

The Swing Era’s most prominent contribution to jazz is believed to be by many, the introduction of the “big band” orchestra format. In addition to a combination of brass, woodwinds, and a rhythm section, until the 1930’s most dance orchestras also included a string section. The string instruments were dropped from the format and the new orchestras were streamlined for the new daring swing arrangements which featured not only highly orchestrated music influenced by European traditions, but also a soloist who after taking center stage, would improvise over the framework of the entire piece. It was not unusual for other soloists to join in sometimes and engage in collective improvisation, a practice already common when performing Blues and Dixieland.
The Bebop Era

(1940’s)

Most Jazz historians agree that the foremost architects of the Bebop era were trumpeter Dizzy Gillespie, saxophonist Charlie Parker and pianist Thelonious Monk. Along with bassist Milt Hinton, and drummer Kenny Clarke, the quintet began jamming informally at “Mintons Playhouse” (Harlem, NY) in 1941. Due to a fight between the American Federation of Musicians and the record labels, a two year ban took place on all recordings thus not allowing this new jazz idiom to be documented on record until 1944.

Bebop musicians experimented with various sophisticated concepts of improvisation, harmonic substitutions, polyrhythms and developed a higher degree of interaction between the soloist and the rhythm section. In doing so they set the foundation for jazz improvisation as we know it today. Unlike the soloists of the Swing Era, when improvising they were not bound (swayed) by the main melody of the piece. As a matter of fact, many Bebop originals were created as the result of an improvised solo played over the chord progression of a familiar standard (e.g. Parkers “Anthropology” & “Dexterity” are based on “I Got Rhythm”, “Ornithology” is based on “How High the Moon”, “Donna Lee” is based on “Indiana” and Bud Powell’s “Hot House” is based on “What is this thing called Love”)

By mid World War II, Bebop began to be embraced by many jazz musicians as their preferred idiom. As a result jazz was transferred from the dancehall back to the small club and likewise from the big band to the small combo. Jazz was no longer music for the masses and its popularity was never recovered from that day on. As the music moved away from big business, it became an art form reserved for a niche of musicians and jazz connoisseurs forcing the major labels to explore other markets for their source of profit. This gave rise to several small independent jazz labels such as Blue Note, Prestige and Savoy, who specialized in catering to that loyal minority of followers that has kept the music alive to the present day.
The Cool Era
(1950's)

The Cool Jazz sound evolved in the early 1950's as a result of the influx of new white musicians entering the jazz scene and mixing with the predominantly black bebop musicians. This gave rise to a less aggressive sound and introduced new instrumental textures as well as compositions and arrangements that drew several elements from 20th century European music. Miles Davis became a major influence with his 1950 ground breaking recording entitled “Birth of The Cool,” featuring a nonet with arrangements by Gil Evans. This era heralded Davis's relaxed style of soloing, emphasizing the use of space.

The Cool Jazz era is also synonymous with a new movement that developed in the West Coast and introduced other important musicians such as Gerry Mulligan, Chet Baker, Lee Konitz, Paul Desmond and Dave Brubeck who made his mark with his now classic “Take Five” recording.
The Hard Bop Era
(Mid 1950’s)

By the mid fifties bebop had declined and many young jazz musicians were listening to rhythm and blues. As a result its influence started being heard in their compositions as well as improvisations. This new sound became known as Hard Bop and its birth is marked by several recordings released in 1954 primarily featuring Art Blakey and the Jazz Messengers, Horace Silver, Miles Davis and Clifford Brown. These musicians all knew that the only way to get the jazz audience back and be successful again was to make music that was memorable. Therefore the complex bebop compositions in the style of Charlie Parker and Dizzy Gillespie were replaced by simpler more “groove oriented” melodies that universal audiences could relate to easier.
The Post Bop Era
(Late 1950’s)

During the early 1960’s, the jazz movement took simultaneous new directions as both new and established musicians experimented with different harmonic and rhythmic approaches in their music. A handful of players, in the interest of having no harmonic restrictions when improvising, pioneered the so called “free jazz” or “avant garde” movement which consisted of atonality and no formal structure. Among them Ornette Coleman, Cecil Taylor, Albert Ayler, Sun Ra, etc. The remaining majority of musicians took the existing swing and bebop elements to the next level and helped develop what is often referred to as post bop.

At the forefront of the post bop movement was saxophonist John Coltrane, who along with former employer Miles Davis, explored within their respective combos new harmonic and rhythmic concepts such as modalism and impressionism. Other musicians who were influential in shaping the direction of jazz during this period were Wayne Shorter, Herbie Hancock, Bill Evans, McCoy Tyner, Charles Mingus, Joe Henderson, etc. Much of the music which defined the post bop sound was recorded on Blue Note records.

Post bop has become the norm for mainstream jazz as it is played by musicians today!
The Fusion Era

(1960's)

With the popularity of rock in the 1960's, the latter part of this decade gave rise to a new development among jazz musicians known as fusion, also referred to as “jazz rock.” Music critic Piero Scaruffi claims that “credit for ‘inventing’ jazz-rock goes to Indiana-born jazz vibraphonist Gary Burton, who “began to experiment with rock rhythms on The Time Machine (1966).” Burton recorded what Scaruffi calls “the first jazz-rock album, Duster” in 1967, with guitarist Larry Coryell.

Once again trumpeter and composer Miles Davis had a major influence on the development of fusion as he started introducing electric instruments and rock grooves within his recordings in 1968. His seminal recordings of “In a Silent Way” (1969) and “Bitches Brew” (1970) featured a host of musicians who were influential in the development of jazz fusion throughout the 1970's. Among them guitarist John McLaughlin with the Mahavishnu Orchestra, Chick Corea with Return To Forever, Joe Zawinul and Wayne Shorter with Weather Report, Herbie Hancock with The Headhunters and Tony Williams with his power trio, Lifetime.
The Players
Django Reinhardt

SWING

During the 1930’s in Europe an important movement known as “Gypsy Swing” surfaced among jazz aficionados. It was inspired by Belgium born guitarist, Jean “Django” Reinhardt. Also known as “manouche jazz”, its orchestration consisted of guitar (usually 2), violin, accordion, clarinet and upright bass. The percussive nature of the drums was replaced by a rhythm guitar technique known as “la pompe.” Another peculiar characteristic of this style is the use of mainly 2 and 3 finger chord structures instead of standard barre chords on guitar. This is to emulate the unique style Django Reinhardt developed in order to play chords as a result of a hand injury. At the age of 18, Reinhardt’s caravan caught on fire and two of his left hands fingers were badly burned. Although he was able to relearn how to execute his single string solos at blazing tempos with only 2 fingers, his remaining digits were reserved for a limited physical role in the formation of chords. As a result Django’s chords consisted of only the essential notes. What a coincidence that around this same period in time, thousands of miles away, guitarist Freddie Green developed a very similar harmonic concept except for different reasons!

In 1934, Reinhardt and Parisian violinist Stéphane Grappelli formed the “Quintette du Hot Club de France.” The guitars used by Django and the Hot Club of France, the Selmer Maccaferri, are the first commercially available guitars with a cutaway. This was the first time a steel reinforced neck was employed. Many luthiers consider them to be among the finest guitars ever made.

Django Reinhardt died on May 16, 1953 in Fountainbleau, France of a brain hemorrhage. Contemporary Gypsy jazz is kept alive today thanks to many guitarists such as Bireli Lagrene, Boulou and Elios Ferre, Babik Reinhardt, Angelo DeBarre, Stochelo Rosenberg, and John Jorgensen among many others.

Django Reinhardt Selected Discography:

1945 Paris 1945
1947 Ellingtonia – with the Rex Stewart Band
1949 Djangology
1951 Django Reinhardt and the Hot Club Quintet
1951 At Club St. Germain
1953 Django Reinhardt et Ses Rythmes
1954 The Great Artistry of Django Reinhardt
1955 Django’s Guitar
1959 Django Reinhardt and His Rhythm
1980 Routes to Django Reinhardt
1996 Imagine
2001 All Star Sessions
2001 Jazz in Paris: Swing 39
2002 Djangology (remastered 1948)
2003 Jazz in Paris: Nuages
2003 Jazz in Paris: Nuits de Saint-Germain des-Prés
2004 Le Génie Vagabond
2008 Django on the Radio (radio broadcasts, 1945 – 1953)

*Many of these are available under newly released compilations

Videos:

Django Reinhardt: King of Jazz Guitar (DVD)
Swing Guitar: The Genius of Django Reinhardt (DVD)
Django Reinhardt #1

From "Embraceable You"
(1946 Version)
Transcribed by Richie Zellon

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Django Reinhardt #2

Transcribed by Richie Zellon
From “Embraceable You” (1946 Version)

Django Reinhardt #3

Transcribed by Richie Zellon
From “Embraceable You” (1946 Version)
Django Reinhardt #4

From "Daphne" (1949 Version)
Transcribed by Richie Zellon

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Django Reinhardt #4 Transcribed by Richie Zellon
From "Daphne" (1949 Version)
Django Reinhardt #5

From "Daphne"
(1949 Version)
Transcribed by Richie Zellon

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\[Eb6\] \[Cmin7\] \[Fmin7\] \[Bb7\]
Django Reinhardt #6
From "All of Me"
(1940 Version)
Transcribed by Richie Zellon

Transcribed by Richie Zellon
Throughout the first part of the 20th century, jazz was not considered a respectable form of music among mainstream white audiences due to the fact that it was synonymous with the music of brothels and black culture. However, in 1930 George Gershwin was responsible for completing the assimilation of jazz into white American society by writing I Got Rhythm for a successful Broadway musical. One of the musicians who played in the pit orchestra of that show was a young clarinetist named Benny Goodman who went on to become one of the most influential band leaders of the swing era. Until this point most bandleaders associated with jazz, were black. Not only has Benny Goodman been credited for being one of the first white bandleaders in the world of jazz (along with Glen Miller and the Dorsey brothers) but also for introducing us to Charlie Christian, one of the first electric guitarists in the history of jazz improvisation.

Christian was born in Bonham, Texas, on July 29th, 1919, and raised in Oklahoma City. It was here that Christian learned to play guitar as a kid. As a result of his surroundings he was influenced not only by jazz and blues but also by country music. This hybrid amalgam of influences is evident when listening to several of his recordings such as “Seven Come Eleven,” with the Benny Goodman Sextet. Christian admitted to wanting to sound like a tenor saxophone and thus his fluent horn-like solos were influenced by saxophonists such as Lester Young.

While working in Oklahoma as a young musician, Christian was able to jam with several big name musicians who came through town such as Teddy Wilson and Art Tatum. It was pianist Mary Lou Williams who first gave word to record producer John Hammond about the talented young guitarist. After auditioning Christian, Hammond arranged a meeting with Benny Goodman. Being the first white bandleader to feature black musicians, in 1939 Goodman hired Charlie Christian to play in his newly formed sextet also featuring Lionel Hampton on vibraphone and Teddy Wilson on piano. Shortly thereafter, Christian’s innovative style on guitar was captured in the studio for the first time. Unfortunately, his recording career lasted less than two years, as he died of tuberculosis on March 2, 1942, in New York.
CHARLIE CHRISTIAN #2

From “Seven Come Eleven”
First 2 Measures of Bridge
Recording: “Solo Flight”
Transcribed by Richie Zellon
Charlie Christian #8

From “Solo Flight”
Last 2 Measures of solo
Recording: “Solo Flight”
Transcribed by Richie Zellon
Charlie Christian #4
From "Solo Flight"
Recording: "Solo Flight"
Transcribed by Richie Zellon

From "Solo Flight"
Recording: "Solo Flight"
Transcribed by Richie Zellon
Barney Kessel

Bebop

Barney Kessel was born on October 17, 1923 in Muskogee, Oklahoma and after teaching himself to play guitar at the age of 12 began to play with several local dance bands during his teen years. An opportunity to play with idol Charlie Christian was a life-changing experience for Kessel, inspiring the young protégée to move to Los Angeles a year later. There he found work as a dishwasher while he searched for gigs. It wasn’t too long before Kessel landed a gig with the Chico Marx Orchestra (of Marx Bros. fame!). Throughout the 1940’s his growing reputation as a sideman enabled him to tour with the bands of Charlie Barnet and Artie Shaw among others. In 1947 he recorded with Charlie Parker on the session that produced the classic “Relaxin’ at Camarillo.” In the early 1950’s he joined the Oscar Peterson trio and went on to be rated #1 guitarist for almost a decade according to the jazz polls conducted by Downbeat, Esquire and Playboy magazines.

By the 1960’s Kessel had established himself as one of the most sought after commercial studio musicians in Los Angeles. He played on hundreds of TV and movie soundtracks as well as hit recordings by many pop icons including Elvis Presley, Ricky Nelson, Phil Spector, Sonny and Cher, The Beach Boys and The Monkees. As a matter of fact, most people who were alive during this period, even if not interested in jazz, have unknowingly heard Kessel’s guitar at some point, either on a commercial, a movie soundtrack or backing up their favorite singer! Although his studio work paid the bills, what was most important for Kessel was his jazz career. This is well documented in his series of trio recordings for Contemporary Records (“The Poll Winners”) featuring Ray Brown and Shelly Manne, as well as in his participation with “The Great Guitars” featuring fellow guitarists, Herb Ellis and Charlie Byrd.

Throughout most of his career, Kessel played a Gibson ES-350 premier. His wife, Phyllis Kessler during an interview claimed that Barney was very disciplined and practiced 5 hours every day of his life except when he got ill. It is said that his practice regimen included exercises for clarinet, violin and piano to help maintain both his technique and sight-reading ability. Kessel suffered a stroke in 1992 and remained in poor health until his death on May 6, 2004 as the result of a brain tumor.
**Barney Kessel Selected Discography:**

1955 Kessel Plays Standards  
1955 To Swing Or Not to Swing  
1957 Let’s Cook  
1958 Barney Kessel Plays “Carmen”  
1959 Some Like It Hot  
1960 Barney Kessel’s Swingin’ Party at Contemporary  
1961 Workin’ Out  
1968 Autumn Leaves  
1969 Feeling Free  
1976 Soaring  
1976 Poor Butterfly  
1977 Live at Sometime  
1981 Jellybeans  
1981 Solo  
1987 Spontaneous Combustion  
1988 Red Hot and Blues

**With Others:**

1957 With Ray Brown and Shelly Manne: The Poll Winners  
1958 With Ray Brown and Shelly Manne: The Poll Winners Ride Again  
1959 With Ray Brown and Shelly Manne: Poll Winners Three!  
1960 With Ray Brown and Shelly Manne: Exploring the Scene  
1975 With Ray Brown and Shelly Manne: The Poll Winners Straight Ahead  
1976 With Herb Ellis and Charlie Byrd: Great Guitars  
1982 With Herb Ellis and Charlie Byrd: Great Guitars at Charlie’s Georgetown

**Video:**

1962-1991 Barney Kessel Rare Performances (DVD)
Barney Kessel #4

From "Love is Here to Stay"
Recording: "Kessel Plays Standards"
Transcribed by Richie Zellon

C#7(B9)  F#7(B9)  Bm7
Barney Kessel #5

From "Love is Here to Stay"
Recording: "Kessel Plays Standards"
Transcribed by Richie Zellon

From "Love is Here to Stay"
Recording: "Kessel Plays Standards"
Transcribed by Richie Zellon
BEBOP

Born in Greensboro, North Carolina on June 7, 1921, Tal Farlow first learned to play on a mandolin tuned as a ukelele while listening to recordings of Eddie Lang, Bix Beiderbecke and Louis Armstrong. While apprenticing to become a sign painter, the young Farlow spent his night shifts listening to big bands on the radio. Upon hearing Charlie Christian with the Benny Goodman band, he decided to purchase his first electric guitar.

After gaining local notoriety, Farlow’s reputation as a great bebop guitarist began to grow upon joining vibraphonist Red Norvo’s Trio in 1949. After a short stint with Artie Shaw’s Gramercy Five in 1953, Farlow began his own group featuring pianist Eddie Costa and in the decade that followed recorded close to a dozen albums primarily for the Norgran and Verve labels. Tired with the pressures of the music industry, in 1958 the guitarist retired from full time performing and returned to his career as a sign painter in Sea Bright, New Jersey. Farlow kept on performing and recording occasionally. In 1962 the Gibson Guitar Corporation introduced the Tal Farlow model in homage to his artistry. Tal Farlow died of cancer in New York City on July 25, 1998 at the age of 77.

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<td>1960 'The Guitar Artistry of Tal Farlow</td>
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<td>1969 'The Return of Tal Farlow</td>
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<td>1974 Tal Farlow Guitar Player</td>
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<td>1976 Trinity</td>
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<td>1977 'A Sign of the Times</td>
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<td>1985 'The Legendary Tal Farlow</td>
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<td>1987 'All Strings Attached</td>
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<td>1995 Jazz Masters 41 Tal Farlow</td>
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<td>2001 Tal Farlow’s Finest Hour</td>
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<td>2004 The Complete Verve Tal Farlow Sessions</td>
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**Concert Video:**
- Talmage Farlow (DVD)
- Tal Farlow Live at Bowling Green Stat
TAL FARLOW #1

From "I'll Remember April"
Recording: "The Return of Tal Farlow"
Transcribed by Richie Zellon

From "I'll Remember April"
Recording: "The Return of Tal Farlow"
Transcribed by Richie Zellon
From “I’ll Remember April”
Recording: “The Return of Tal Farlow”
Transcribed by Richie Zellon
Kenny Burrell

**BEBOP, HARD BOP**

Kenny Burrell was born on July 31, 1931 in Detroit, Michigan to a musical family. Although the youngster initially aspired to be a saxophone player, he finally settled for guitar and started playing at age 12. He is said to have learned technique from watching his older brother Billy who was a guitarist and would let him tag along to his gigs. He cites Django Reinhardt and Charlie Christian as early influences.

While attending Wayne University in 1951, Burrell was recruited by Dizzy Gillespie to record with his sextet. As a result, the then “up and coming” jazz guitarist can be heard on Gillespie’s original versions of “Tin Tin Deo” and “Birk’s Works.” After graduation, Burrell toured with Oscar Peterson and then moved to New York in 1955 where he became a consummate session player as well as leader. During this period he recorded and performed as a sideman with the likes of Thad Jones, Tommy Flanagan, Frank Foster, and Frank Wess among others. Throughout the remainder of the 50’s, Burrell released a series of recordings for the Blue Note, Prestige and Verve labels. His collaborations with Donald Byrd, John Coltrane and Jimmy Smith are regarded as quintessential recordings of that era.

In the 1970s Kenny Burrell moved to California and released several recordings on the Fantasy, CTI and Concord labels. Here he started getting involved in music education and offering seminars. He also began teaching a course on the music of Duke Ellington at UCLA where he was appointed as Jazz Program Director several decades later.

In addition to holding a BA from Wayne University, Burrell’s academic credentials clearly set him apart from most jazz musicians of his generation. He has been awarded an honorary doctorate from William Paterson College, is co-founder and president emeritus of the Jazz Heritage Foundation, a member of the American Society of Composers, Authors, and Publishers, and a member of the American Guild of Authors and Composers.

Although originally regarded as a hard bop player, throughout the years Kenny Burrell’s style has become characterized by his smooth melodic blend of jazz and blues. Among his most important contributions to the art of jazz guitar is also his influential role, in reestablishing the guitar as a primary instrument in small groups, particularly trios.
KENNY BURRELL SELECTED DISCOGRAPHY:
1956 Introducing Kenny Burrell
1956 Swingin
1956 All Night Long
1957 Two Guitars
1957 All Day Long
1957 Earthy
1957 Kenny Burrell
1957 K.B. Blues
1958 Kenny Burrell and John Coltrane
1958 Blue Lights Volumes 1 & 2
1959 On View At The Five Spot Cafe
1959 A Night at the Vanguard
1960 Weaver of Dreams
1961 Bluesin’ Around

1962 Bluesy Burrell
1963 Midnight Blue
1963 Freedom
1964 Soul Call
1965 Guitar Forms
1967 Have Yourself a Soulful Little Christmas
1971 God Bless the Child
1972 ‘Round Midnight
1975-77 Ellington Is Forever
1979 Moon and Sand
1999 12-15-78
2001 Lucky So and So

CONCERT VIDEO:
The Ralph J. Bunche Suite by Kenny Burrell with Orchestra and Special Guests (DVD)
Kenny Burrell #2

From "In A Mellow Tone"
Recording: "Laid Back"
Transcribed by Richie Zellon

D Min7

G 13

C Maj7

From "In A Mellow Tone"
Recording: "Laid Back"
Transcribed by Richie Zellon
Kenny Burrell #3

From “Cheek to Cheek”
Recording: “A Night At The Vanguard”
Transcribed by Richie Zellon

AMIN7  D7(b9)

GMA7
Kenny Burrell #5
From “Stompin’ At The Savoy”
Recording: “A Generation Ago, Today”
Transcribed by Richie Zellon

Measure 5

Ebmin7

Ab7(b9)

Measure 15

Ebmin7

Ab7(b9)

Dbmaj7
Jimmy Raney

BEBOp, HARD BOP, COOL JAZZ

Born in Louisville, Kentucky on August 20, 1927, Jimmy Raney started playing guitar at age 10. At age 13 he landed his first professional gig playing bluegrass and pop tunes with a local band. After a teacher played him a recording of Charlie Christian, the young Raney fell in love with jazz. That same teacher later recommended Raney to bandleader Jerry Wald and the guitarist was off to New York. It was there that Wald’s pianist, Al Haig, took Raney to Harlem and introduced him to Charlie Parker, Dizzy Gillespie and Art Tatum.

In the late 1940’s Raney joined Woody Herman’s Big Band as a result of which he started associating with such major league players as Buddy de Franco, Al Haig, Terry Gibbs and Artie Shaw. However, it was his work with saxophonist Stan Getz in the early 50’s that put Raney in the spotlight. After replacing Tal Farlow in Red Norvo’s trio in 1954, Raney began leading his own recording sessions. Throughout the remainder of the 50’s into the early 60’s, the guitarist played on a number of studio sessions and soundtracks, as well as backed singers and played in Broadway pit bands. As a result of the disappearing jazz gigs, Raney reportedly got depressed and eventually became an alcoholic. All of this ultimately led him back to Louisville near the mid 60’s where he remained inactive for some time.

Raney resurfaced around the mid 70’s, and up to 1990, released a series of excellent recordings among which he also featured some duets with his son Doug.

For the last 30 years of his life, Raney suffered from Ménière’s disease, an inner-ear disorder that affects balance and hearing. In spite of this, he kept an active performance schedule until his last days. Raney died of heart failure on May 10, 1995.

**Jimmy Raney Selected Discography:**

- 1954 Together
- 1954 Minor, Back and Blow
- 1954 Five
- 1954 Visits Paris
- 1954-55 A
- 1956 Indian Summer
- 1956 Featuring Bob Brookmeyer”
- 1956 Passport To Pimlico
- 1957 2 Guitars - with Kenny Burrell
- 1957 Jimmy Raney in Three Attitudes
- 1957 Brookmeyer And Guitars
- 1964 Two Jims and Zoot with Zoot Sims & Jim Hall
- 1974 Special Brew with Al Haig
- 1974 Momentum
- 1975 The Influence
- 1976 Live in Tokyo
- 1976 Solo
- 1976 ... And 1 with Attila Zoller
- 1976 The Complete Jimmy Raney In Tokyo
- 1979 Stolen Moments with Doug Raney
- 1979 Duets with Doug Raney
- 1980 Here’s That Rainy Day
- 1981 Raney ’81
- 1983 The Master
- 1983 Nardis with Doug Raney
- 1985 Wisteria
- 1985 In Good Company
- 1990 But Beautiful
From "The Way You Look Tonight"
Recording: "Solo"
Transcribed by Richie Zellon
From "The Way You Look Tonight"
Recording: "Solo"
Transcribed by Richie Zellon
From "Billie's Bounce"
Recording: "The Master"
Transcribed by Richie Zellon

From "The Way You Look Tonight"
Recording: "Solo"
Transcribed by Richie Zellon
From "What Is This Thing Called Love"
Recording: "Raney 81"
Transcribed by Richie Zellon
Wes Montgomery

Bebop, Hard Bop

John Leslie “Wes” Montgomery was born on March 6, 1923 in Indianapolis, Indiana and was a late bloomer on the guitar first learning how to play in 1942, at age 19. Montgomery was born into a musical family; his brother Buddy played piano and vibraphone while his brother Monk played bass. They later released various albums together as the Montgomery Brothers.

Wes Montgomery like most of his contemporaries was greatly influenced by Charlie Christian. Montgomery learned Christian’s recorded solos note per note and in 1948 was hired by Lionel Hampton (who had played alongside Christian in Benny Goodman’s band). After 2 years of touring Montgomery returned to Indianapolis to support his family of eight. There he worked in a factory from 7:00 am to 3:00 pm and in the evenings kept his chops up by performing in local clubs from 9:00 pm to 2:00 am! It was at one of these late night sessions that saxophonist Cannonball Adderley first heard Wes. He was so impressed that first thing next morning Adderley phoned record producer Orrin Keepnews, who signed Montgomery to a recording contract with Riverside Records. He stayed with the label from 1959 until its bankruptcy in 1963. During this period Montgomery produced what critics consider his best recordings.

In 1964 Montgomery signed with Verve records. After releasing a live recording with the Wynton Kelly Trio and a couple of collaborations with organist Jimmy Smith, Verve and later A&M records led Montgomery to record music aimed at a more commercial music market. This was accomplished by producing the guitarist playing instrumental versions of top mid 60’s pop hits. As a result jazz aficionados and critics complained that his solos were too short and restricted while the arrangements sounded like “elevator music”. On the other hand, this period which lasted 1968,
exposed his guitar artistry to audiences worldwide who otherwise probably would have never heard him. Not only did Montgomery earn him a Grammy in 1965 but he got to enjoy much wider recognition not to mention financial success.

In spite of not being skilled in reading music notation, Montgomery who usually played a Gibson L-5CES guitar, developed a very personal and sophisticated style becoming one of the most influential jazz guitarists after Charlie Christian. Montgomery’s signature sound soon became recognizable to jazz listeners worldwide due to the fact that unlike other guitarists who used a plectrum, Wes used his thumb exclusively to pluck the strings. In addition he pioneered the use of octaves (playing the same note on two strings in a low and high pitch simultaneously). Although even Django Reinhardt had played them occasionally, Montgomery developed the ability to solo over entire choruses of a tune, exclusively playing octaves at very fast tempos.

**WES MONTGOMERY SELECTED DISCOGRAPHY:**
1958 Fingerpickin’
1958 Far Wes
1959 The Wes Montgomery Trio
1960 The Incredible Jazz Guitar of Wes Montgomery
1960 Movin’ Along
1961 So Much Guitar!
1961 Groove Yard
1961 Bags Meets Wes! (with Milt Jackson)
1962 Full House
1963 Boss Guitar
1965 Smokin’ at the Half Note
1966 Jimmy & Wes: The Dynamic Duo (with Jimmy Smith)
1965 Smokin’ at the Half Note
1966 Jimmy & Wes: The Dynamic Duo (with Jimmy Smith)

**CONCERT VIDEO:**
Jazz Icons: Wes Montgomery Live in ’65 (DVD)
Twisted Blues (DVD)
Live in Hamburg 1965 (DVD)
From "Gone With The Wind"
Recording: "The Incredible Jazz Guitar"
Transcribed by Richie Zellon
From “Satin Doll”
Recording: “A Dynamic New Sound”
Transcribed by Richie Zellon
Wes Montgomery #3
From “Beaux Arts”
Recording: “The Groove Brothers”
Transcribed by Richie Zellon

(B transposed 1/2 step down from original)

Bm7(b5)

E7(b9)

AM(maj7)

Transcribed by Richie Zellon
From “Beaux Arts”
Recording: “The Groove Brothers”

Bm7(b5)

E7(b9)

AM(maj7)
Wes Montgomery #4

From "Beaux Arts"
Recording: "The Groove Brothers"
Transcribed by Richie Zellon

Transposed 1/2 step down from original.

Bm7(b5)

E7(b9)

A Am(maj7)

BM7 Transposed (1/2 step down from original)

From "Beaux Arts"
Recording: "The Groove Brothers"
Transcribed by Richie Zellon
Wes Montgomery #5

From “Beaux Arts”
Recording: “The Groove Brothers”
Transcribed by Richie Zellon

(A min7)

(G maj7)

(Transposed 1/2 step down from original)
Wes Montgomery #6

From “Yesterdays”
Recording: “The Wes Montgomery Trio”
Transcribed by Richie Zellon
Wes Montgomery #7

From “Road Song”
Recording: “Further Adventures of Jimmy & Wes”
Transcribed by Richie Zellon
Joe Pass
BEBOp, HARD BOP

Joe Pass (Joseph Anthony Passalaqua) was born on January 13, 1929 in New Brunswick, New Jersey and raised in Johnstown, Pennsylvania. His father, an Italian steel-worker bought him his first guitar at age 9 and encouraged him to learn songs and improvise by ear after witnessing the youngster’s early musical tendencies. By the time he was 14, Pass was already working with local bands and later went on the road at 18 with the Tony Pastor band. After serving in the military he spent a period in New York during which he started using drugs and eventually ended up spending time in several rehabilitation centers as well as jail.

As a result of his drug addiction, Pass spent most of the 50’s in obscurity. After over 10 years trying to kick drugs, Pass entered the Synanon Center in California where he made his famous Sounds of Synanon (1961) recording with other residents who were also jazz musicians.

Upon leaving Synanon, Pass gradually became one of the most in demand guitarists in the Los Angeles studio scene where he worked for 10 years. During this period he worked as a sideman with Louis Bellson, Frank Sinatra, Sarah Vaughan, Joe Williams, Della Reese, Johnny Mathis, as well as on numerous TV shows including the The Tonight Show Starring Johnny Carson, The Merv Griffin Show, The Steve Allen Show, and others.

After recording several albums for the Pacific Jazz and World Pacific labels throughout the 60’s, Pass was signed by Norman Granz, the producer of Jazz at the Philharmonic and founder of Verve Records to his new Pablo Records label in 1970. In 1974, Pass released his now classic solo album Virtuoso. This initial recording along with the entire series that followed, has redefined the art of solo jazz guitar. As a result of these solo recordings and concerts, Pass finally achieved the notoriety he deserved and was consistently listed in the jazz polls year after year. During this same period at Pablo, he recorded a set of widely acclaimed guitar/vocal duet records with Ella Fitzgerald.

Joe Pass died from liver cancer in Los Angeles, California at the age of 65.
**JOE PASS SELECTED DISCOGRAPHY:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Album Title</th>
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<tbody>
<tr>
<td>1961</td>
<td>Sounds of Synanon</td>
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<tr>
<td>1963</td>
<td>Catch Me</td>
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<td>1964</td>
<td>Joy Spring</td>
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<td>1964</td>
<td>For Django</td>
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<td>1965</td>
<td>The Stones Jazz</td>
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<td>1966</td>
<td>A Sign Of The Times</td>
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<td>1970</td>
<td>Intercontinental</td>
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<td>1973</td>
<td>Virtuoso</td>
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<td>1973</td>
<td>The Trio w/ Oscar Peterson</td>
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<td>1973</td>
<td>Take Love Easy w/ Ella Fitzgerald</td>
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<td>1974</td>
<td>Two for the Road w/ Herb Ellis</td>
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<td>1974</td>
<td>Portraits of Duke Ellington</td>
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<td>1975</td>
<td>Oscar Peterson et Joe Pass à Salle Pleyel</td>
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<td>1975</td>
<td>Joe Pass at the Montreux Jazz Festival</td>
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<td>1976</td>
<td>Virtuoso No. 2</td>
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<td>1976</td>
<td>Fitzgerald and Pass… Again</td>
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<td>1977</td>
<td>Virtuoso No. 3</td>
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<td>1977</td>
<td>Quadrant</td>
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<td>1978</td>
<td>Chops</td>
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<td>1978</td>
<td>Tudo Bem!</td>
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<td>1979</td>
<td>I Remember Charlie Parker</td>
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<td>1979</td>
<td>Northsea Nights</td>
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<td>1981</td>
<td>George, Ira and Joe</td>
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<td>1982</td>
<td>Eximious</td>
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<td>1983</td>
<td>Virtuoso No. 4</td>
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<td>1983</td>
<td>Speak Love w/ Ella Fitzgerald</td>
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<td>1983</td>
<td>We’ll Be Together Again w/ JJ Johnson</td>
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<td>1984</td>
<td>Live at Long Beach City College</td>
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<td>1985</td>
<td>Whitestone</td>
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<td>1985</td>
<td>University of Akron Concert</td>
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<td>Easy Living w/ Ella Fitzgerald</td>
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<td>1988</td>
<td>Blues for Fred</td>
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<td>1988</td>
<td>One for My Baby</td>
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<td>Summer Nights</td>
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<td>Appassionato</td>
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<td>1991</td>
<td>Duets w/ John Pissano</td>
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<td>1991</td>
<td>Virtuoso Live</td>
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<td>1992</td>
<td>Live at Yoshi’s</td>
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<td>1993</td>
<td>My Song</td>
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<td>1994</td>
<td>Songs for Ellen</td>
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<td>1998</td>
<td>Unforgettable</td>
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<td>2002</td>
<td>Meditation: Solo Guitar</td>
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<td>2004</td>
<td>Virtuoso in New York</td>
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</table>
From "The Night Has A Thousand Eyes"
Recording: "Joy Spring"
Transcribed by Richie Zellon
From “Satin Doll”
Recording: “Portraits of Ellington”
Transcribed by Richie Zellon

Joe Pass #2

From “The Night Has A Thousand Eyes”
Recording: “Joy Spring”
Transcribed by Richie Zellon
From “Satin Doll”
Recording: “Portraits of Ellington”
Transcribed by Richie Zellon
Joe Pass #5

From "The Night Has A Thousand Eyes"
Recording: "Joy Spring"
Transcribed by Richie Zellon

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Cmin7  E7(b9)  E7(b9)

T
A
B

Bb Maj7
```
Joe Pass #6

From "Satin Doll"
Recording: "Portraits of Ellington"
Transcribed by Richie Zellon

Gmin7

F Maj7
Grant Green

BEBOP, HARD BOP

Born in St. Louis on June 6, 1935, Grant Green learned guitar in grade school from his father and began playing professionally by the age of thirteen with a gospel group. Like most guitarists of his generation, Green was influenced by Charlie Christian although he listened primarily to saxophonists, particularly Charlie Parker. During his early career he played R&B and blues which contributed to his simplistic style practically devoid of chromaticism and chordal playing.

Green's initial foray into the jazz limelight took place when he was discovered by alto saxophonist Lou Donaldson while playing in a St. Louis bar. After recruiting the young guitarist for a tour, Donaldson later introduced Green to Alfred Lion, a relationship which would result in the recording of 29 albums as a leader for Blue Note between 1960 and 1972. During this period Green also provided support as a sideman to other artists on the label such as saxophonists, Hank Mobley, Ike Quebec, Stanley Turrentine, and organist Larry Young.

Throughout his career Green was plagued by a recurring drug habit which made him inactive between 1967 and 1969. Due to his deteriorating health, he was later hospitalized in 1978 and, against the advice of doctors, went back on the road to earn some money. Green died of heart failure on Jan. 31, 1979 while in New York to play an engagement at George Benson’s Breezin’ Lounge.

Grant Green Selected Discography

1961 Sunday Mornin’, Grantstand Remembering, Gooden’s Corner
1962 Nigeria, Oleo, Born to Be Blue, The Latin Bit, Goin’ West, Feelin’ the Spirit
1963 Blues for Lou, Am I Blue, Idle Moments
1964 Matador, Solid, Talkin’ About!, Street of Dreams
1965 I Want to Hold Your Hand
1969 Carryin’ On
1970 Green Is Beautiful, Alive
1971 Live at Club Mozambique, Visios, Shades of Green, The Final Comedown
1972 Live at The Lighthouse
Grant Green #1

From "Green Dolphin Street"
Recording: "The Complete Recordings with Sonny Clark"
Transcribed by Richie Zellon

F#m7

Eb7

G7

C7

Eb Maj7

Bb7(b9)

Eb Maj7

Transcribed by Richie Zellon

From "Green Dolphin Street"
Recording: "The Complete Recordings with Sonny Clark"

Transcribed by Richie Zellon
Grant Green #2

From "Green Dolphin Street"
Recording: "The Complete Recordings with Sonny Clark"
Transcribed by Richie Zellon

DM7(b5)          G7(b9)

C MIN7

From "Green Dolphin Street"
Recording: "The Complete Recordings with Sonny Clark"
Transcribed by Richie Zellon
George Benson

BEBOP, HARD BOP, POST-BOP

Born in Pittsburgh, Pennsylvania on March 22, 1943, George Benson started singing and accompanying himself on ukulele in an unlicensed night club at the early age of 8. He was discovered and signed by RCA records releasing his first single, “She makes me mad,” at the age of 10. He later dropped out of High School and shortly thereafter began his straight ahead jazz career playing with organist Jack Mc Duff. After being influenced by Hank Garland and mentored by Wes Montgomery, he recorded his first jazz guitar album as leader, “The New Boss Guitar” in 1962 at age 21.

A versatile musician, Benson is the recipient of 10 Grammys in the jazz and r&b genres and has recorded dozens of albums for Columbia, Verve, CTI, A&M, and Concord. His “Breezin’” recording for Warner Bros. in 1976 achieved triple platinum sales.

Benson’s discography features some of the finest instrumentalists from the latter half of the 20th century. He has recorded with Miles Davis, Freddie Hubbard, Herbie Hancock, Benny Goodman, Quincy Jones, Chet Atkins, McCoy Tyner and the Count Basie Orchestra to name just a few. His fluid swinging lines on guitar are studied by every serious straight ahead jazz guitarist. Due to his intricate combination of octaves in combination with other intervals when soloing, it has often been said that Benson picked up where Wes Montgomery left off.
George Benson #1

From “Stella By Starlight”
Recording: “Tenderly”
Transcribed by Richie Zellon

From “Stella By Starlight”
Recording: “Tenderly”
Transcribed by Richie Zellon
GEORGE BENSON #2
FROM "Stella By Starlight"
RECORDING: "Tenderly"
TRANSCRIBED BY RICHIE ZELLON

E7b9

A MIN7

From "Stella By Starlight"
Recording: "Tenderly"
Transcribed by Richie Zellon
George Benson #5

From "Mambo Inn"
Recording: "Tenderly"
Transcribed by Richie Zellon

BbMIN7     Eb7     CMIN7     F7(b9)

Transcribed tablature of the song "Tenderly" by George Benson.
George Benson #4

From “Stella By Starlight”
Recording: “Tenderly”
Transcribed by Richie Zellon

Dmin7

Gsus4

Tab

Cmaj7

F7(b5)
GEORGE BENSON & 5

3 BLUES 17-IV7-17 PHRASES

From "Billie's Bounce"
Recording: "Giblet Gravy"
Transcribed by Richie Zellon

PHRASE 1:
1st 4 MEASURES
OF 2nd CHORD

PHRASE 2:
1st 4 MEASURES
OF 3rd CHORD

PHRASE 3:
1st 4 MEASURES
OF 4th CHORD
Pat Martino

BEBOP, HARD BOP, POST-BOP

Born Pat Azzara in South Philadelphia, Martino began playing professionally in 1961 at age 15. Throughout his early career he worked as a sideman with saxophonists Willis Jackson and Eric Kloss, as well as various organists including Jack McDuff, Jimmy Smith, Don Patterson and Richard “Grooves” Holmes. Martino made his recording debut as leader in 1967 with the album “El Hombre” on Prestige Records.

In 1980 Martino suffered a nearly fatal brain aneurysm which resulted in the loss of his memory and playing abilities. With the help and encouragement of family and friends in conjunction with his old recordings, he was able to regain his cognitive abilities and eventually made a full recovery. He resumed his recording career in 1987 with the recording, “The Return” and has kept a busy performing schedule ever since.

Pat Martino Selected Discography:
1967 El Hombre
1967 Strings!
1968 East!
1968 Baiyina (The Clear Evidence)
1970 Desperado
1972 Footprints
1972 The Visit
1972 Live!
1972 Head & Heart: Consciousness/Live
1973 Essence
1974 Consciousness
1976 We’ll Be Together Again
1976 Starbright
1976 Joyous Lake
1977 Exit
1987 The Return
1994 The Maker
1994 Interchange
1996 Nightwings
1997 Cream
1997 All Sides Now
1998 Stone Blue
1998 Fire Dance
1999 Comin’ and Goin’: Exit & the Return
1999 Impressions
2001 The Philadelphia Experiment
2001 Live at Yoshi’s
2003 Think Tank
2003 Timeless Pat Martino
2006 Remember: A Tribute to Wes Montgomery
2011 Undeniable: Live at Blues Alley
2012 Alone Together with Bobby Rose
2013 We Are Together Again with Gil Goldstein
PAT MARTINO #5

From "Alone Together"
Recording: "The Visit"
Transcribed by Richie Zellon
Jim Hall was born in Buffalo, NY on December 4, 1930 and moved to Cleveland, Ohio where he began playing the guitar at age 10. Like most guitarists growing up during that period, Hall listened to Charlie Christian but was influenced mainly by the likes of Coleman Hawkins, Lester Young and other horn players. After performing professionally as a teenager, in 1955 Hall attended the Cleveland Institute of Music where he studied composition. After moving to Los Angeles a year later, Hall focused on classical guitar and joined Chico Hamilton’s 5tet. It was during this period that the young guitarist first began to gain the attention which would lead to performances/recordings with Jimmy Giuffre, Ben Webster, Bill Evans, Paul Desmond, Ella Fitzgerald, Lee Konitz, Sonny Rollins and Art Farmer. This was a time when “Cool Jazz” was prominent and Hall’s warm tone and use of silence during his solos helped him stand out as an innovator among other jazz guitarists.

Although Jim Hall made his first recording “Jazz Guitar” for Pacific Jazz in 1957, it wasn’t until more than a decade later that he consistently began to record and perform as a leader. His fresh compositional approach to improvisation has influenced a host of post-bop guitarists such as John Scofield, Pat Metheny, John Abercrombie and Mick Goodrick to name just a few. As a matter of fact, Jim Hall is often referred to as the “father of modern jazz guitar.” He passed away in his sleep of natural causes on December 10, 2013 at the age of 83.
**Jim Hall Selected Discography:**

- 1957 Jazz Guitar
- 1969 It’s Nice to Be With You
- 1971 Where Would I Be?
- 1972 Alone Together – with Ron Carter
- 1975 Concierto
- 1975 Jim Hall Live!
- 1976 Jim Hall Live in Tokyo
- 1976 Commitment
- 1978 Jim Hall and Red Mitchell – duo recorded live at Sweet Basil
- 1978 Big Blues – with Art Farmer
- 1981 Circles
- 1982 Studio Trieste
- 1985 Telephone – with Ron Carter
- 1986 Power of Three – with Michel Petrucciani and Wayne Shorter
- 1986 Jim Hall’s Three
- 1988 These Rooms
- 1989 All Across the City
- 1990 Live at Town Hall, Vol. 1

- 1990 Live at Town Hall, Vol. 2
- 1991 Subsequently
- 1993 Youkali
- 1993 Something Special
- 1993 Dedications & Inspirations
- 1995 Dialogues
- 1995 Live at the Village West – with Ron Carter
- 1996 Textures
- 1997 Panorama: Live at the Village Vanguard
- 1998 By Arrangement
- 1999 Jim Hall & Pat Metheny
- 2000 Grand Slam: Live at the Regatta Bar – with Joe Lovano
- 2001 Jim Hall & Basses
- 2004 Duologues – with Enrico Pieranunzi
- 2005 Magic Meeting – with Scott Colley and Lewis Nash
- 2006 Free Association - with Geoffrey Keezer
- 2008 Hemispheres – with Bill Frisell, Joey Baron and Scott Colley
- 2010 Conversations – with Joey Baron
Jim Hall #2

From “I’ll Remember April”
Recording: “Alone Together”
Jim Hall # 4

From "The Answer Is Yes"
Recording: "Subsequently"

G

OM9

G13sus4

Recording: "Subsequently"
From "More Than You Know"
Recording: "Subsequently"
From "More Than You Know"
Recording: "Subsequently"
Pat Metheny

**POSTBOP, FUSION**

Born on August 12, 1954 and raised in Lee’s Summit, Missouri, Pat Metheny started on guitar at age 12 after previously studying trumpet. Wes Montgomery was his main jazz guitar role model. By age 15 he was working with some of the best musicians in Kansas City and at that time won a Down Beat scholarship to a one-week jazz camp under the wing of guitarist Attila Zoller. Upon graduating high school in 1972, he attended the University of Miami for a brief period where he soon was offered a teaching position. Soon after, he moved to Boston where at the age of 19 became the youngest instructor at the Berklee College of Music and also gained recognition as a teen prodigy performing with Gary Burton.

After being signed to ECM records in 1975, Metheny recorded his debut album, “Bright Size Lights” with a trio featuring bassist Jaco Pastorius and drummer Bob Moses. The rest is history as they say!

To the present day, Metheny has recorded over 45 albums as a leader! Throughout his prolific career he has also been a featured guest on numerous projects by some of the most celebrated artists in the present field of jazz. Among them, Herbie Hancock, Ornette Coleman, Sonny Rollins, Jim Hall, Joshua Redman and Michael Brecker.

He is considered one of the most influential post-bop guitarists to date. His instantly recognizable style consists of a loose and flexible articulation when phrasing, often evoking the fluid legato lines usually produced by horn players.
**Pat Metheny Selected Discography:**

- 1975 Bright Size Life
- 1977 Watercolors
- 1978 Pat Metheny Group
- 1979 New Chautauqua
- 1979 An Hour with Pat Metheny
- 1980 American Garage
- 1980 80/81
- 1980 As Falls Wichita, So Falls Wichita Falls
- 1981 Offramp
- 1982 Travels [live]
- 1982 Live
- 1983 Rejoicing
- 1984 First Circle
- 1984 The Falcon and the Snowman
- 1985 Song X
- 1987 Still Life (Talking)
- 1989 Letter from Home
- 1989 Question and Answer
- 1989 Different Trains / Electric Counterpoint
- 1992 Secret Story
- 1992 Under Fire
- 1993 I Can See Your House from Here
- 1993 The Road to You (Recorded Live in Europe)
- 1994 Dream Teams
- 1994 We Live Here This World [live]
- 1996 The Sign of 4
- 1996 Quartet
- 1997 Imaginary Day
- 1999 All the Things You Are [live]
- 1999 A Map of the World
- 1999 Jim Hall & Pat Metheny
- 2000 Trio 99>00
- 2000 Trio Live
- 2001 Move to the Groove
- 2001 Parallel Universe
- 2002 Speaking of Now
- 2003 One Quiet Night
- 2005 The Way Up
- 2006 Metheny Mehldau
- 2007 Quartet
- 2008 Day Trip
- 2008 Question and Answer
- 2009 One Quiet Night
- 2010 Orchestron
- 2011 What’s It All About
- 2012 Unity Band
- 2013 The Orchestron Project
- 2014 Kin
Note: I've altered the original gb played by Metheny to g natural in order to fit Ebmaj7 ....
PAT METHENY &

From “Old Folks”
Recording: “Question & Answer”
PAT METHENY, DAVE HOLLAND & ROY HAYNES
PAT METHENY #3

From “Angel Eyes”
Recording: “Till We Have Faces”
Gary Thomas

STRAIGHT 8th NOTE FEEL.

Dmaj7

GALT

Cmin7

(SUPERIMPOSED ESPOSE TRIAD)

T = 1/4
John Scofield

POST BOP, FUSION

John Scofield was born in Dayton, Ohio on December 26, 1952. Raised in Connecticut, Scofield took up the guitar at age 11 initially inspired by rock and blues. After graduating high school, a growing interest in jazz led him in 1970 to enroll at the Berklee College of Music in Boston. Upon leaving Berklee, he landed a gig touring with Gerry Mulligan and Chet Baker—playing in their famed Carnegie Hall reunion. He then replaced John Abercrombie in Billy Cobham’s band, which led to work with Charles Mingus, Gary Burton, Lee Konitz, and Dave Liebman.

In 1982, Scofield’s career rose to a new level when he was hired by Miles Davis. His numerous recordings both as sideman and leader soon placed him among the leading guitarists of his generation. At present he has over 30 albums to his name including collaborations with contemporary favorites like Pat Metheny, Charlie Haden, Eddie Harris, Medeski, Martin & Wood, Bill Frisell, Brad Mehldau, Mavis Staples, Government Mule, Jack DeJohnette, Joe Lovano and Phil Lesh. He’s also played and recorded with Tony Williams, Jim Hall, Ron Carter, Herbie Hancock, Joe Henderson, and Dave Holland among many jazz legends.

What truly sets Scofield’s style apart from his contemporaries is his eclectic mix of influences ranging from jazz, R&B, blues, gospel, to rock, coupled with his use of angular, legato lines played on a semi-hollow body with just the right touch of distortion!
## John Scofield Selected Discography

<table>
<thead>
<tr>
<th>Year</th>
<th>Album Title</th>
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<tbody>
<tr>
<td>1977</td>
<td>East Meets West</td>
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<tr>
<td>1978</td>
<td>John Scofield Live</td>
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<tr>
<td>1978</td>
<td>Rough House</td>
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<td>1979</td>
<td>Who's Who?</td>
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<td>1979</td>
<td>Four Keys</td>
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<td>1980</td>
<td>Bar Talk</td>
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<td>1981</td>
<td>Shinola</td>
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<td>1981</td>
<td>Out Like a Light</td>
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<td>1984</td>
<td>Electric Outlet</td>
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<td>1985</td>
<td>Still Warm</td>
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<td>1986</td>
<td>Blue Matter</td>
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<td>1987</td>
<td>Loud Jazz</td>
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<td>1987</td>
<td>Pick Hits Live</td>
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<td>1989</td>
<td>Flat Out</td>
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<tr>
<td>1990</td>
<td>Time on My Hands</td>
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<td>1991</td>
<td>Meant to Be</td>
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<td>1992</td>
<td>Grace Under Pressure</td>
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<td>1993</td>
<td>What We Do</td>
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<td>1994</td>
<td>Hand Jive</td>
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<td>1994</td>
<td>I Can See Your House from Here, with Pat Metheny</td>
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<td>1995</td>
<td>Groove Elation</td>
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<td>1996</td>
<td>Quiet</td>
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<td>1998</td>
<td>A Go Go</td>
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<td>2000</td>
<td>Bump</td>
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<td>2001</td>
<td>Works for Me</td>
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<td>2002</td>
<td>Überjam</td>
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<td>2003</td>
<td>ScoLoHoFo</td>
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<td>2003</td>
<td>Up All Night</td>
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<td>2004</td>
<td>Scorched</td>
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<td>2004</td>
<td>John Scofield Trio LIVE EnRoute</td>
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<tr>
<td>2005</td>
<td>That's What I Say: John Scofield Plays the Music of Ray Charles</td>
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<td>2007</td>
<td>This Meets That</td>
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<td>2009</td>
<td>Piety Street</td>
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<td>2011</td>
<td>A Moment’s Peace</td>
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<td>2011</td>
<td>Überjam Deux EmArcy 2011</td>
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<tr>
<td>2015</td>
<td>Past Present</td>
</tr>
</tbody>
</table>
JOHN SCOFIELD #1

From “Flat Out”
Recording: “Flat Out”

Chord Progression:

Bb  G7(b9)  Cmin7  F7(b9)

TAB:

From “Flat Out”
Recording: “Flat Out”

Chord Progression:

Bb  G7(b9)  Cmin7  F7(b9)

TAB:

From “Flat Out”
Recording: “Flat Out”

Chord Progression:

Bb  G7(b9)  Cmin7  F7(b9)

TAB:
John Abercrombie

Postbop, Fusion

Born on December 16, 1944 in Port Chester, New York, Abercrombie grew up in Greenwich, Connecticut, where he began playing the guitar at age 14. Initially he was drawn to the blues but after hearing Barney Kessel soon became enamored with jazz. Soon after enrolling in Boston's Berklee College of Music, he began gigging at Paul's Mall, a local jazz club. It was here that organist Johnny Hammond Smith spotted him and recruited him to go on tour while still a student. Shortly after, the young guitarist was invited by the Brecker Brothers to join their group, Dreams, a prominent fusion band of the late 60's.

After graduating Berklee, Abercrombie moved to New York where his career quickly took off and he became one of the most in-demand session players in the city. He began to gain a following after recording several albums with drummer Billy Cobham's newly formed fusion band. Shortly after leaving Cobham's band, Abercrombie was signed by ECM records for whom he has recorded more than 25 albums as a leader in a period of 30 years.

Regarding his musical mission, Abercrombie once told an interviewer, “I’d like people to perceive me as having a direct connection to the history of jazz guitar, while expanding some musical boundaries.”
JOHN ABERCROMBIE SELECTED DISCOGRAPHY

1974 Timeless
1974 Works
1976 Sargasso Sea with Ralph Towner
1977 Characters
1978 Arcade
1979 Straight Flight
1979 Abercrombie Quartet
1980 M
1982 Solar with John Scofield
1981 Five Years Later with Ralph Towner
1984 Night
1985 Current Events
1987 Getting There
1987 Abracadabra
1988 John Abercrombie / Marc Johnson / Peter Erskine live

1989 Animato
1992 While We’re Young
1992 November
1993 Farewell with Andy Laverne
1994 Speak of the Devil
1996 Tactics
1999 Open Land
1999 Speak Easy
2000 Cat ‘n’ Mouse
2003 Three Guitars with Larry Coryell & Badi Assad
2003 Class Trip
2006 Structures
2006 The Third Quartet
2009 Wait Till You See Her
2012 Within a Song
2013 39 Steps
John Abercrombie #1

From "Autumn Leaves"
Recording: "Classic Standards"
(German Release)
John Abercrombie #2

From "Autumn Leaves"
Recording: "Classic Standards"
(German Release)

From 2nd chorus

http://bebopguitar.richiezellon.com
John Abercrombie #3

From "Stella By Starlight"
Recording: "John Abercrombie, Marc Johnson & Peter Erskine"

From 3rd chorus

From "Stella By Starlight"
Recording: "John Abercrombie, Marc Johnson & Peter Erskine"
Mike Stern

BEBOp, Postbop, Fusion

Mike Stern was born in Boston, Massachusetts on January 10, 1953. He grew up in Washington DC where he remained until returning to Boston in the early 70’s to attend the Berklee College of Music. When he first picked up the guitar as a kid he listened to rock and blues—mainly guitarists like Hendrix, Beck and Clapton, as well as The Beatles. After being exposed to jazz, Stern cites Wes Montgomery, Jim Hall, and Joe Pass as initial influences.

Stern got his first big break with Blood, Sweat & Tears in 1976 at age 23. However, it wasn’t until he was recruited by Miles Davis in 1981 that his career really took off. Stern recalls how the trumpeter “could tell I had a lot of bebop in my playing, but he wanted me to play it with more edge, more of a rock sound. He’d say (imitating Miles’ hoarse whisper), ‘Play some Hendrix,’ by which he meant: ‘Turn it up with that attitude, but do what you do,’ because he could hear I liked Charlie Parker a lot.”

Stern is among the first generation of jazz guitarists to play a solid body, in his case a Fender Telecaster. His “signature sound” is achieved through the use of a slow deep “chorus” fx, with an occasional touch of distortion and delay. His blues influence comes through in the form of his string bending prowess which he seamlessly combines with intricate bebop lines often played over a blazing tempo.

With over 15 albums as leader, Stern has been the recipient of Grammy nominations for 1994’s Is What It Is and 1996’s Between The Lines. He has also been a featured sideman on recordings by Michel Brecker, The Brecker Brothers, David Sanborn, The Yellow Jackets, Bob Berg and Bela Fleck among others.

In 2009 Stern was listed on Downbeat’s list of 75 best jazz guitar players of all time and was presented with Guitar Player magazine’s Certified Legend Award on January 21, 2012.

MIKE STERN SELECTED DISCOGRAPHY

1986 Upside Downside
1988 Time in Place
1989 Jigsaw
1991 Odds or Evens
1992 Standards and Other Songs
1994 Is What It Is
1996 Between the Lines
1997 Give and Take
1999 Play
2001 Voices
2004 These Times
2006 Who Let the Cats Out?
2009 Big Neighborhood
2012 All Over the Place
2014 Eclectic (Mike Stern & Eric Johnson)
Mike Stern #1
Six II-Vs from Giant Steps

From "Giant Steps"
Recording: "Give and Take"

Amin7
D7
Gm7

[Music notation and tablature]

Amin7
D7
Gm7

[Music notation and tablature]

Fmin7
Bb7(b5)
(L Bb7)
Ebmaj7

[Music notation and tablature]
Mike Stern #2
Three Turnarounds

From "Sunny Moon For Two"
Recording: "In A Different Light"
Harvey Swartz

From measure 15:

Bb7 Galt Cmin7 Falt

From measure 25:

Bb7 Galt Cmin7 Falt

From measure 75:

Bb7 Galt Cmin7 Falt
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by Richie Zellon

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