

# JAZZGITARREN – WORKSHOP PAT MARTINO GUITAR STYLE



mit  
**Dr. Jörg Heuser**  
und  
**Patrick Farrant**  
[www.PatMartino.de](http://www.PatMartino.de)

30. August 2020

*fmw*

*frankfurter  
musikwerkstatt*  
[www.fmw.de](http://www.fmw.de)

Medium Jazz-Shuffle

♩ = 112

# MIDNIGHT SPECIAL

G<sup>13</sup> Head

guitar

TT 0:00

G<sup>13</sup> D<sup>7</sup> C<sup>7</sup> ⊕

1. B<sup>b</sup>9

2. B<sup>b</sup>9

D<sup>b</sup>7 solochanges

C<sup>7</sup> G<sup>7</sup>

D<sup>7</sup> C<sup>7</sup> B<sup>b</sup>7 (A<sup>b</sup>7)

G<sup>7</sup>

2

27  
80

C<sup>7</sup>

G<sup>7</sup>

31

D<sup>7</sup>

C<sup>7</sup>

B<sup>b</sup>7

(A<sup>b</sup>7)

35

after solos: D.C.(w/repeat) al CODA

⊕ B<sup>b</sup>9

D<sup>7</sup>

C<sup>7</sup>

39

A<sup>b</sup>/B<sup>b</sup>

D<sup>7</sup>

C<sup>7</sup>

43

A<sup>b</sup>/B<sup>b</sup>

E<sup>7</sup>#9

47

# GOIN' TO A MEETING

by DON PATTERSON  
transcr. by J. Heuser

Bright Jazz-Shuffle ♩ = 120

guitar

TT 0:00

The score is written for guitar in a 4/4 time signature with a tempo of 120 beats per minute. It features a 'Bright Jazz-Shuffle' feel. The key signature has two flats (Bb and Eb). The score is divided into systems, each with a measure number on the left. Chord symbols are placed above the staff. The first system (measures 1-4) includes chords Bb7, Eb7, Eo7, Bb7, Fm7, and Bb7alt. The second system (measures 5-8) includes Eb9, Eo7, E/F, Eb/E, D/Eb, Db/D, and G7alt. The third system (measures 9-12) includes C7#9, F7b13, Bb7#9, and F7b13. The fourth system (measures 13-16) includes Bb7, Eb7, Eo7, Bb7, Fm7, and Bb7alt. The fifth system (measures 17-20) includes Eb9, Eo7, E/F, Eb/E, D/Eb, Db/D, and G7alt. The sixth system (measures 21-24) includes C7#9, F7b13, a whole rest, and Bb7#9. The seventh system (measures 25-28) includes E7 (labeled 'solochanges'), A7, E7, Bm7, and E7. The eighth system (measures 29-32) includes Eb7, Eb7, Eo7, Bb7, A7, Ab7, and G7b9. The ninth system (measures 33-36) includes Cm7, F7, Bb7, G7b9, Cm7, and F7. The score includes various musical notations such as triplets, slurs, and articulation marks.

Chord symbols: B $\flat$ 7, E $\flat$ 7, E $^{\circ}$ 7, B $\flat$ 7, F $m$ 7, B $\flat$ 7 $alt.$ , E $\flat$ 9, E $^{\circ}$ 7, E/F, E $\flat$ /E, D/E $\flat$ , D $\flat$ /D, G7 $alt.$ , C7 $\#$ 9, F7 $\flat$ 13, B $\flat$ 7 $\#$ 9, F7 $\flat$ 13, B $\flat$ 7, E $\flat$ 7, E $^{\circ}$ 7, B $\flat$ 7, F $m$ 7, B $\flat$ 7 $alt.$ , E $\flat$ 9, E $^{\circ}$ 7, E/F, E $\flat$ /E, D/E $\flat$ , D $\flat$ /D, G7 $alt.$ , C7 $\#$ 9, F7 $\flat$ 13,  $\emptyset$ , B $\flat$ 7 $\#$ 9, E7, A7, E7, B $m$ 7, E7, E $\flat$ 7, E $\flat$ 7, E $^{\circ}$ 7, B $\flat$ 7, A7, A $\flat$ 7, G7 $\flat$ 9, Cm7, F7, B $\flat$ 7, G7 $\flat$ 9, Cm7, F7

to solo

solochanges

B<sup>b</sup>7

E<sup>b</sup>7

B<sup>b</sup>7

F<sub>m</sub>7

B<sup>b</sup>7(alt.) 4

E<sup>b</sup>7

E<sup>b</sup>7

E<sup>o</sup>7

B<sup>b</sup>7

A7

A<sup>b</sup>7

G<sup>7</sup><sub>b9</sub>

C<sub>m</sub>7

F7

B<sup>b</sup>7

G<sup>7</sup><sub>b9</sub>

C<sub>m</sub>7

F7

⊕ B<sup>b</sup>7<sub>#9</sub>

G<sup>7</sup><sub>#9</sub>

C<sup>7</sup><sub>#9</sub>

after solos: D.C. al CODA

F<sup>7</sup><sub>b13</sub>

B<sup>b</sup>7<sub>#9</sub>

G<sup>7</sup><sub>#9</sub>

C<sup>7</sup><sub>#9</sub>

F<sup>7</sup><sub>b13</sub>

E<sup>13</sup>

© 2001 (This transcription) BARKING MUNCHKIN MUSIC Inc.

# BLUE IN GREEN

(from P.M.'s LIVE AT YOSHI'S Blue Note)

rec. Dec. 15-17, 2000

by Miles Davis & Bill Evans

transcr. by J. Heuser

Ballad  $\text{♩} = 60$

guitar  $Gm^{13}$  **HEAD**  $A^{7\#9}$   $Dm^9$   $D\flat^{\circ 7}$   $G^7\flat 13$

(EXPO) (D<sup>7</sup>)

$Cm^{11}$   $F^{13}$   $B\flat^{maj7\#11}$   $A^{7\#9}$

$Dm^{11}$   $E^{7\flat 9\flat 13}$

$Am^9$   $Dm^7$   $\emptyset$

$Gm^{13}$  **solochanges**  $A^{7\#9}$   $Dm^7$   $D\flat^{\circ 7}$  ( $D\flat^7\#11$ )

$Cm^7$   $F^7$   $B\flat^{maj7\#11}$   $A^{7\#9}$

$Dm^7$   $E^{7\#9\flat 13}$

$Am^7$   $Dm^7$  ( $D^7\flat 9$ )

$\emptyset$   $B\flat^{maj7\#11}$   $A^{7\#9}$

$Dm^6_9$

Fast Jazz Waltz ♩ = 240

© 1991 (This transcription) BARKING MUNCHKIN MUSIC Inc.

# THE VISIT

(from P.M.'s 'FOOTPRINTS' Muse MR 5096/Cobblestone 9015)

rec.: March 24, 1972  
by Pat Martino  
transcr. by J.Heuser

[A] G<sup>13</sup>

guitar

(EXPO)

*gliss.*

Dm<sup>7</sup>

G<sup>13</sup>/D<sup>b</sup>

[B] C<sup>9</sup>

B<sup>7</sup><sub>9</sub><sup>b</sup><sub>13</sub>

B<sup>b</sup><sub>13</sub>

E<sup>m</sup><sub>7</sub><sup>b</sup><sub>5</sub>/A

A<sup>7</sup><sub>b</sub><sub>13</sub>

D<sup>7</sup><sub>#9</sub>

G<sup>13</sup>

[A'] G<sup>13</sup>

25 **B<sup>b</sup>** C<sup>9</sup> B<sup>7</sup><sub>b<sup>9</sup>b<sup>13</sup></sub> B<sup>b</sup><sub>13</sub>

28 Em<sup>7</sup><sub>b<sup>5</sup>/A</sub> A<sup>7</sup><sub>b<sup>13</sup></sub> D<sup>7</sup><sub>#9</sub>

31 G<sup>7</sup> (last x: to CODA)

**A** G<sup>13</sup> solo changes

33

G<sup>7</sup><sub>alt.</sub>

37

**B** C<sup>13</sup>

B<sup>7</sup><sub>alt.</sub>

B<sup>b</sup><sub>7</sub>

41

A<sup>7</sup><sub>alt.</sub>

D<sup>7</sup><sub>alt.</sub>

G<sup>13</sup>

45

G<sup>13</sup> CODA ad lib. & fade out...

49



© 1991 (This transcription) BARKING MUNCHKIN MUSIC Inc.

rec.: October 7, 1974  
by Pat Martino  
transcr. by J.Heuser

Latin  
(straight 1/8's)

♩ = 135

# Willow

(from PAT MARTINO's CONSCIOUSNESS Muse MR 5039/MCD 5039)

guitar

Intro F# locrian F#m7b5 B7 alt.

(bass 8vb)

A Em7 F#7b13 B7b9

(EXPO) guitar

Em7 E13 C#m7 C#m7/B E7b9/G#

Am7 Am7/G F#m7b5 E7b13

Am7 Am7/G F#m7b5 E7b13

Am7 Am7/G F#m7b5 Fmaj7#11

Em7b5 A7b9 Dm7 G7

Interlude F#m7b5 F# locrian

(improvised)

#32

The musical score is written for guitar in 4/4 time with a tempo of 135 bpm. It is in the key of F# minor (one sharp). The score is divided into several sections: an Intro, an EXPO section, and an Interlude. The Intro (measures 1-4) is in F# locrian mode and features chords F#m7b5 and B7 alt. The EXPO section (measures 5-28) is in F# minor and contains a variety of chords including Em7, E13, C#m7, C#m7/B, E7b9/G#, Am7, Am7/G, F#m7b5, E7b13, and Fmaj7#11. The Interlude (measures 29-31) is in F# locrian mode and consists of an improvised bass line. The score concludes at measure 32.

A<sup>1</sup> Em<sup>7</sup>

F<sup>#</sup>7<sub>b13</sub>

B<sup>7</sup><sub>b9b13</sub>

9

8<sup>37</sup> (Expo II)

E<sup>13</sup>

E<sup>7</sup><sub>#9</sub>

E<sup>b</sup>7<sub>#9</sub>

D<sup>7</sup><sub>#9</sub>

C<sup>7</sup><sub>#9</sub>

C<sup>#</sup>7<sub>#9</sub>

E<sup>7</sup><sub>b13</sub>

41 C<sup>#</sup>-/E G/E G<sup>b</sup>/E<sup>b</sup> F/D

A<sup>m</sup>7

A<sup>m</sup>7/G

F<sup>#</sup>m<sup>7</sup><sub>b5</sub>

B<sup>m</sup><sup>11</sup><sub>b5</sub>

E<sup>7</sup><sub>b13</sub>

A<sup>m</sup>7

A<sup>m</sup>7/G

F<sup>#</sup>m<sup>7</sup><sub>b5</sub>

E<sup>7</sup><sub>b13</sub>

A<sup>m</sup>7

A<sup>m</sup>7/G

F<sup>#</sup>m<sup>7</sup><sub>b5</sub>

F<sup>m</sup>aj<sup>7</sup><sub>#11</sub>

53

E<sup>m</sup>7<sub>b5</sub>

A<sup>7</sup><sub>b9</sub>

D<sup>m</sup>7<sub>b5</sub>

G<sup>13</sup>

⊕

57 (bass)

Interlude

F<sup>#</sup>m<sup>7</sup><sub>b5</sub>

solo changes

61 F<sup>#</sup> locrian

(B<sup>7</sup>alt.)

65

A Em<sup>9</sup>

F<sup>#</sup>m<sup>7</sup><sub>b5</sub>

B<sup>7</sup>alt.

69

E<sup>7</sup>

C<sup>#</sup>m<sup>7</sup>

E<sup>7</sup>alt.

73



© 1992 (This transcription) BARKING MUNCHKIN MUSIC Inc.  
**YOU DON'T KNOW WHAT LOVE IS**  
(from P.M.'s 'WE'LL BE TOGETHER AGAIN' Muse MR 5090)

rec.: Feb. 13/17, 1976  
by Raye/DePaul  
transcr. by J.Heuser

Ballad  
(rubato) ♩ = 62

guitar

The guitar transcription consists of ten staves of music in 2/2 time. The key signature has two flats (Bb and Eb). The piece is marked 'Ballad (rubato)' with a tempo of 62 beats per minute. The notation includes various chords, melodic lines with slurs and ties, and specific guitar techniques like triplets and glissandos. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 are indicated at the start of their respective staves. Section markers A and B are placed above the first and eighth staves respectively.

Chord progression for Staff 1: **A** Fm<sup>9</sup> D<sup>b</sup>7 C<sup>7</sup>alt.

Chord progression for Staff 2: Fm<sup>7</sup> D<sup>b</sup>7

Chord progression for Staff 3: Gm<sup>7</sup>b5 C<sup>7</sup>alt. Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>m<sup>9</sup> A<sup>b</sup>13

Chord progression for Staff 4: D<sup>b</sup>13 Gm<sup>7</sup>b5 C<sup>7</sup>b9

Chord progression for Staff 5: **A** Fm<sup>9</sup> D<sup>b</sup>7 C<sup>7</sup>alt.

Chord progression for Staff 6: Fm<sup>7</sup> D<sup>b</sup>7

Chord progression for Staff 7: Gm<sup>7</sup>b5 C<sup>7</sup>alt. Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>13

Chord progression for Staff 8: D<sup>b</sup>13 C<sup>7</sup>alt. Fm<sup>7</sup> F<sup>7</sup>alt.

Chord progression for Staff 9: **B** B<sup>b</sup>m<sup>11</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>9</sup> F<sup>7</sup>alt.

Chord progression for Staff 10: B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7sus A<sup>b</sup>maj<sup>7</sup> gliss.

$Dm^9$   $G^{13}$   $C^{maj7}$

$D^{\flat 7}_{\#11}$   $C^7_{\flat 9}$   $G^{\flat 7}_{\#11}$

[A<sup>2</sup>]  $Fm^9$   $D^{\flat 7}$   $C^7_{alt.}$

$Fm^7$   $D^{\flat 7}$

$Gm^7_{\flat 5}$   $C^7_{alt.}$   $Fm^7$   $D^{\flat 7}$

$Gm^7_{\flat 5}$   $C^7_{alt.}$   $Fm^7$   $D^{\flat 7}/G$   $C^7_{\flat 13}$

[A]  $Fm^7$  solo changes  $D^{\flat 7}_{(\#11)}$   $C^7_{alt.}$

$Fm^7$   $D^{\flat 7}_{(\#11)}$

$Gm^7_{\flat 5}$   $C^7_{alt.}$   $Fm^7$   $B^{\flat 7}$   $E^{\flat 7}_{m7}$   $A^{\flat 7}$

$D^{\flat 7}_{(\#11)}$   $C^7_{alt.}$

[A<sup>3</sup>]  $Fm^7$   $D^{\flat 7}_{(\#11)}$   $C^7_{alt.}$

Fm7 D<sup>b</sup>7(#11)

Gm7<sup>b</sup>5 C<sup>7</sup>alt. Fm7 B<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7

D<sup>b</sup>7(#11) C<sup>7</sup>alt. Fm7 F<sup>7</sup>alt.

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>maj7 F<sup>7</sup>alt.

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>maj7

Dm7 G7 Cmaj7

A<sup>b</sup>m7 D<sup>b</sup>7(#11) Gm7<sup>b</sup>5 C<sup>7</sup>alt.

Fm7 D<sup>b</sup>7(#11) C<sup>7</sup>alt.

Fm7 D<sup>b</sup>7(#11)

Gm7<sup>b</sup>5 C<sup>7</sup>alt. Fm7 B<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7

D<sup>b</sup>7(#11) C<sup>7</sup>alt. Fm7 F<sup>7</sup>alt.

# THE GREAT STREAM

(from PM's "LIVE!" Muse MCD 5026)

rec.: September 1972

by Pat Martino

transcr. by J.Heuser

Fast  $\text{♩} = 135$

Intro  $C7\#9$

guitar

$D7\#9$

A

$C7\#9$

$B7\#9$

$C7\#9$

$E7\#9$

$E\flat7\#9$

(EXPO) F / C+ triads

$B\flat7\#9$

$D\flat7\#9$

4ths D triad F triad

$C7\#9$

$B\flat7\#9$

$C7\#9$

$D\flat7\#9$

$C7\#9$

F triad

A'

$B7\#9$

$C7\#9$

$E7\#9$

$E\flat7\#9$

F & C+ triads

$B\flat7\#9$

$D\flat7\#9$

4ths D triad F triad

$C7\#9$

$B\flat7\#9$

$C7\#9$

$D\flat7\#9$

F triad

B  $E\flat m^9$   $E\flat$  dorian





b. das Gleiche mit Artikulation aller 8tel und 16.tel. c. Moll Arps.  
und Martino moll auf dem Griffbrett in allen Positionen spielen am Beispiel G-7.

d.Moll Chromatische Durchgänge durchführen e. Lines von Pat spielen und analysieren  
f. Moll konvertieren und Substitute anwenden Visit- Blues und Great Stream oder Standard.

Beispiel zu Punkt 1. R.H.a und b. wende über Arps. und Moll scale an.

5

9

13

Anfangstöne des Long Form Arp.

17

1 3 1 4 3 4 2 4 3 1 13 31 2 4 2

Fingersatz Vorschlag

21

1.Bund 2.Bund 6. 8.Bund 12.Bund

25

10.Bund 12.Bund

Chromatische Durchgänge auf- u. absteigend. z.B. G-7

29

Sept. Durchg. Sext Durchg. Quart Durchg.



# G-MINOR ACTIVITIES

PAT MARTINO

transcr. by J.Heuser

guitar **Gm<sup>7</sup>** **ACTIVITY #1**

8) III 1 #4 7 6 maj7 Bbmaj7

4 1 2 3 7

**B<sup>b</sup>6** **Gm<sup>7</sup>/B<sup>b</sup>** **ACTIVITY #2**

V Bbmaj7 7 Dm7 7

**Gm<sup>7</sup>/D** **B<sup>b</sup>6/D** **ACTIVITY #3**

VIII VII 6 maj7 maj7 Bbmaj7 7 3

4 6 Em7b5 Am 6 7

**Gm<sup>7</sup>/F** **ACTIVITY #4**

XI IX 6 maj7 #4 6 maj7

7 6 7 7 6 7 7

**ACTIVITY #5**

XV XII Bbmaj7 7 1 (8va...) 1 4 2 7

**(loco)**

8) 1 7 6 7 6 7 7 6 7

# G-MINOR ACTIVITIES

JÖRG HEUSER

transcr.by J.Heuser

Medium

## Gm<sup>7</sup> ACTIVITY #1

guitar

## Gm<sup>7</sup> ACTIVITY #2

## Gm<sup>7</sup> ACTIVITY #3

## Gm<sup>7</sup> ACTIVITY #4

Gm7 ACTIVITY #5

25  
X

28  
X  
IX F#m7/f  
X

Gm7 ACTIVITY #6

31  
XII  
(8va...) 4 3 2 1 3 2 1 4 2 1 4 1 (loco) 1 3 4 2 1

34  
XII  
F7alt.  
(8va...) 4 3 2 1 3 2 1 4 2 1 4 1 (loco) 3 1 3 4 2 1  
F#m7/f XI XII