JAZZGITARREN – WORKSHOP PAT MARTINO GUITAR STYLE



mit **Dr. Jörg Heuser**und **Patrick Farrant**www.PatMartino.de

30. August 2020





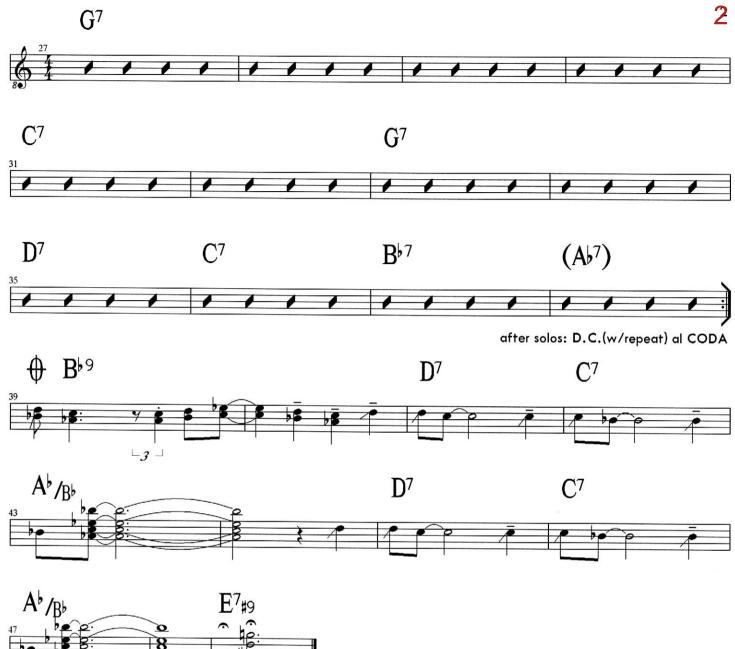
jazz@docheuser.de www.docheuser.de jazz@dociieuser.de
© 2011 (This transcription) BhARKING MUNCHKIN MUZAK Inc.
by PAT MARTINO (AZZARA) www.docheuser.de MIDNIGHT SPECIAL = 112 transcr.by J.Heuser Medium Jazz-Shuffle G^{13} Head guitar TT 0:00 G^{13} D^7 **B**,9 **B**,9 3 solochanges C^7 G^7

B,7

 D^7

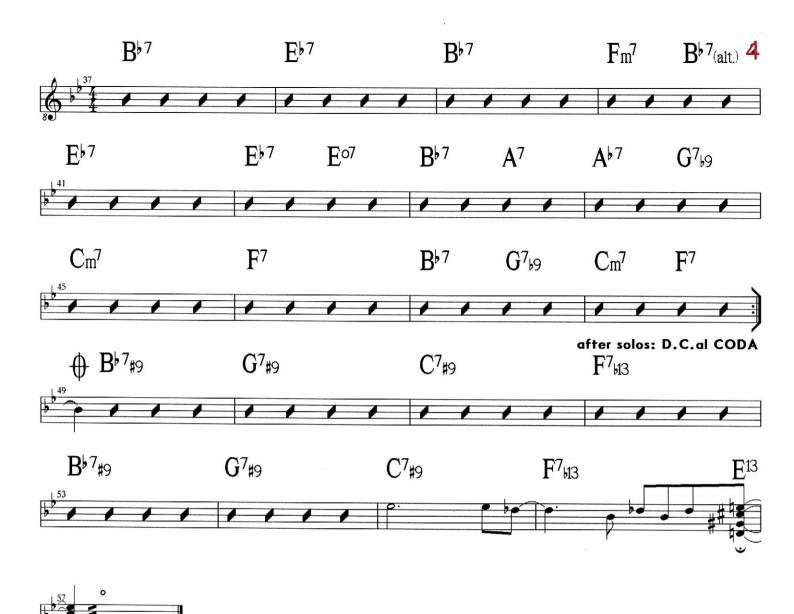
 C^7





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5 © 2001 (This transcription) BhARKING MUNCHKIN MUSIC Inc. rec. Dec. 15-17,2000 BLUE IN GREEN (from P.M.'s LIVE AT YOSHI'S Blue Note) by Miles Davis&Bill Evans $_{c} = 60$ Ballad transcr.by J.Heuser Gm 13 HEAD $A^{7}#9$ Dm^9 G^{7} ыз D 07 guitar (EXPO) (D_{7}^{7}) Cm^{11} B maj7#11 F13 $A^{7}_{\sharp 9}$ Dm^{11} E^{7}_{19} 13 Am^9 Dm^7 \oplus Gm^{13} $D^{b} \circ 7$ solochanges $A^{7}#9$ Dm^7 $(D_{\flat}^{7}_{\sharp 11})$ Cm^7 $B^{h \text{ maj}7}$ #11 F⁷ $A^{7}#9$ D_{m7} E7#9613 0 Am^7 D_{m7} $(D^{7}_{\flat 9})$ B maj7#11 A^{7} #9 $Dm^{6}9$

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Fast Jazz Waltz = 240

THE VISIT

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

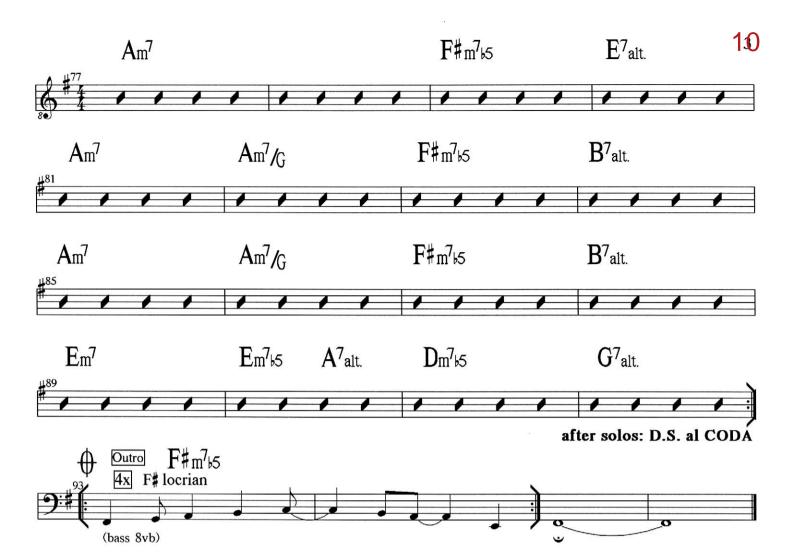
rec.: March 24, 1972 by Pat Martino transcr. by J.Heuser





© 1991 (This transcription) BhARKING MUNCHKIN MUSIC Inc. rec.: October 7, 1974 W i 1 1 o w = 135by Pat Martino Latin (from PAT MARTINO's CONSCIOUSNESS Muse MR 5039/MCD 5039) transcr. by J.Heuser (straight 1/8's) B^7 alt. F#m765 Intro F# locrian guitar 3x (bass 8vb) $F^{\sharp 7}_{bl3}$ B^{7} 19 Em^7 A (EXPO) guitar $C \# m^7$ $C \# m^7/B$ E769/G# Em^7 E^{13} E^7 ыз Am^7 Am^7/G $F^{\sharp}m^{7}$ 15 Am^7/G E^{7} ыз $F \# m^7 ls$ Am^7 $F^{\text{maj}7}$ #11 F#m765 Am^7 Am^7/G A769 G^7 Em^7 15 Dm^7 *□_3 -*□ F#m715 Interlude F# locrian (improvised)





© 1992 (This transcription) BhARKING 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

Ballad = 62

transcr. by J.Heuser (rubato) C^{7} alt. A Fm⁹ guitar Fm^7 **D**^b7 C^{7} alt. Gm^7 65 B > 7 $E^{\flat}m^9$ A 13 Fm^7 **D** 13 Gm^7 15 C^{7} 69 A Fm9 D > 7 C^7 alt. F_m⁷ **D**, 7 $Gm^7 k5$ C^{7} alt. $E^{h}m^{7}$ **B**, 7 **A** 13 **D** 13 C^7 alt. Fm⁷ F^7 alt. **B B** ⋅ m¹¹ E > 7 $F^{7}_{\text{alt.}}$ A maj9 $B^{\flat} m^7$ F 7sus A maj7 gliss.



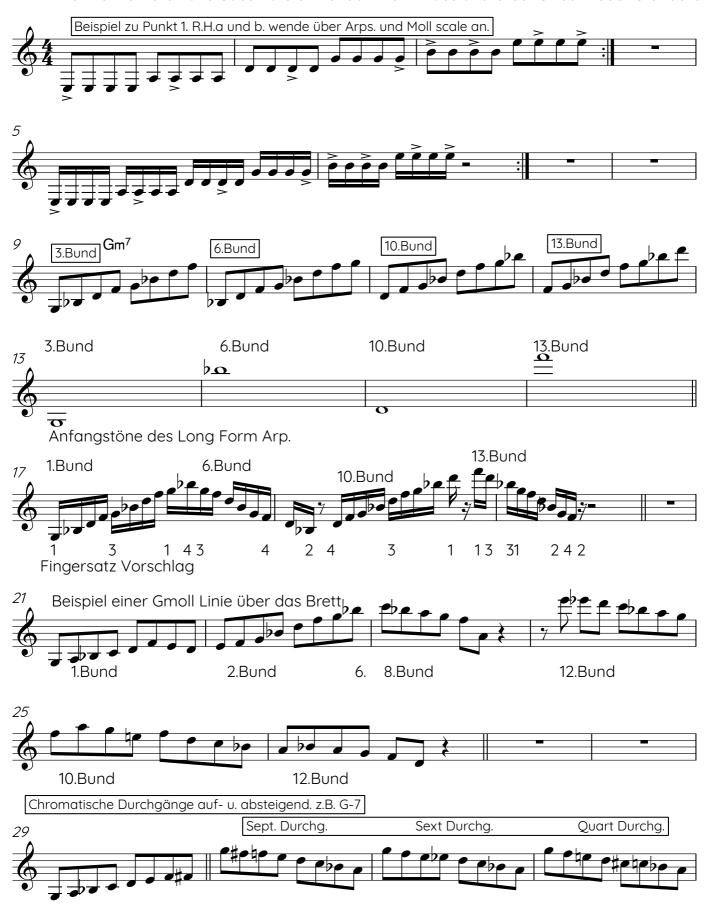


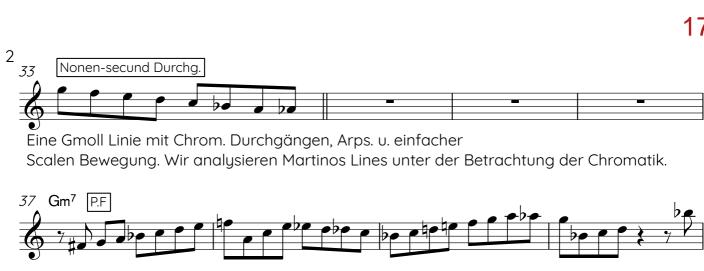




b. das Gleiche mit Artikulation aller 8tel und 16.tel. c. Moll Arps. und Martino moll auf dem Griffbrett in allen Positionen spielen am Beispiel G-7.

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









Substitute: G-7-BbM7 G-7-EbM7 G-7-C79/13 G-7-F#7alt. G-7-A7alt.

1. Spiel die Gmoll Line gegen alle oben genannten Substitute 'd.h. siehst Du einen F#7-9 Akkord, spiel eine gelernte Moll Linie.



2. Bilde Lines aus den Subs. heraus z.B. F#7b9 - EMoll- C#Moll über GMoll

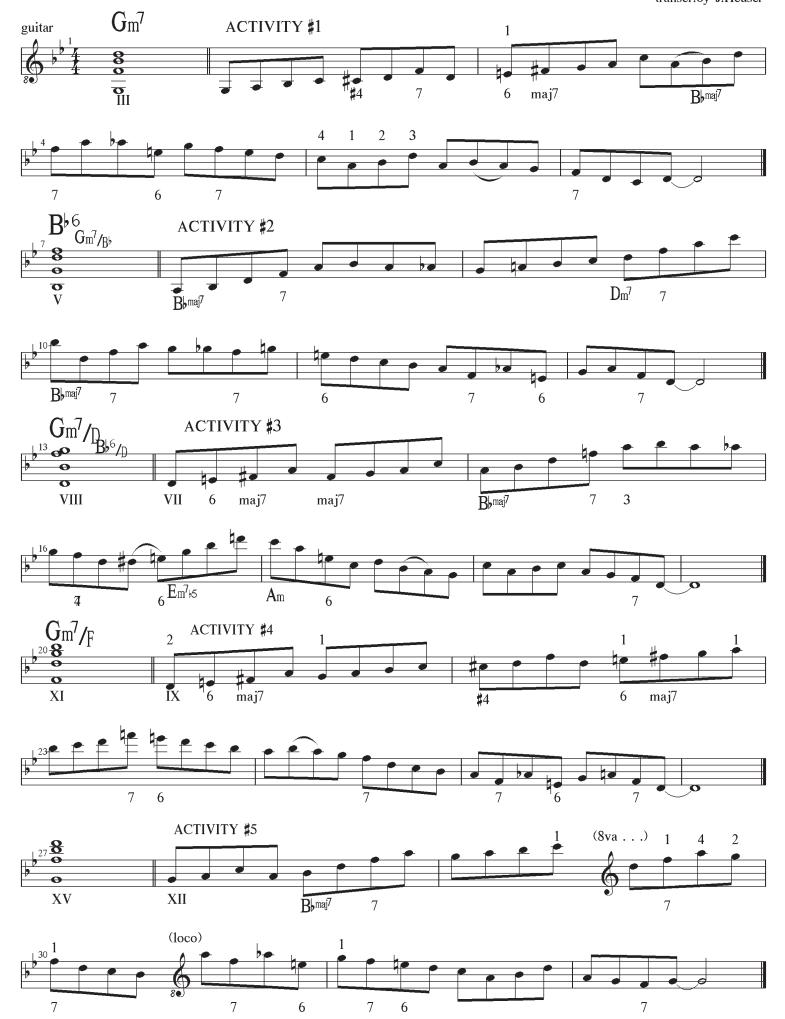






G-MINOR ACTIVITIES

PAT MARTINO transcr.by J.Heuser



G-MINOR ACTIVITIES JÖRG HEUSER Medium transcr.by J.Heuser G_m^7 activity #1 guitar Cm^7 ACTIVITY #2 \mathbf{B}^{h} maj 9ACTIVITY #3 \mathbf{B}^{\flat} maj 9IV F#m⁷/F **ACTIVITY #4** F^7 alt. Bh maj7



