



JAZZ GUITAR

Transcribed Solos

By Víctor Saumarez

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Introduction

Unlike my previous book *A Compendium on Non-Recycled Licks*, this ebook, focuses on transcribed solos of well-known players. This provides a valuable insight into how professional jazz musicians improvise over standards.

For those who just want to get a taste without learning the whole solo, I have selected licks that I think characterise the player, and recorded them. Simply click on the icon to listen, and then decide if you want to learn it. However, it is recommended that you try and learn at least one solo in its entirety, as you will gain an understanding of how the player thinks and structures his solo. I would also encourage you to listen to the original solo. If you don't have the CD, most of them can be purchased as MP3s.

Most of us develop a combination of skills that are passed down from the great players, so I have selected players that represent a fairly broad spectrum within the 'mainstream' of jazz. The contrast in different approaches should therefore prove challenging for even the more proficient players.

Learning transcribed solos can be daunting and arduous, but the rewards exceed almost any other form of learning jazz, that is apart from doing the transcribing yourself, the benefits of which go without saying.

Tabulation is provided, but it should be remembered that it is intended as a guide only, as no one guitarist fingers in the same way. In some instances I may use artistic license in 'smoothing out' the notation in order to make the learning process easier.

Above all else, have fun!

All Blues

This was probably one of the more challenging solos as it was transcribed from a Youtube video clip, so the sound quality was not very good. Bireli Lagrene plays with a vitality and passion that places him in a category of his own. He is without doubt one of the all time great players. In spite of his gypsy jazz background, he remains true to the blues sound in this solo, with a few flourishes playing 'outside' to add colour and panache. Special attention needs to be paid to Bireli's enormous leaps up and down the fret board, which is influenced by violin playing.

I recommend that you first look at the notation, rather than trying to read it, to get a general overview of the solo's form and structure. Notice the full range from very low to very high notes, sometimes even within one phrase, which adds colour and contrast. Also the large intervals, or arpeggios often a signature of gypsy jazz players, are used to contrast with chromatic ideas. The very dense, rhythmical variations that you might expect from a solo in odd time signatures (six eight), demonstrates Bireli's mastery of time and innovation.

Note: Don't be discouraged by the double time, as the solo was not actually played at super speed. The best way to deal with double time is to convert note values to quarter and eighth notes.

All Blues

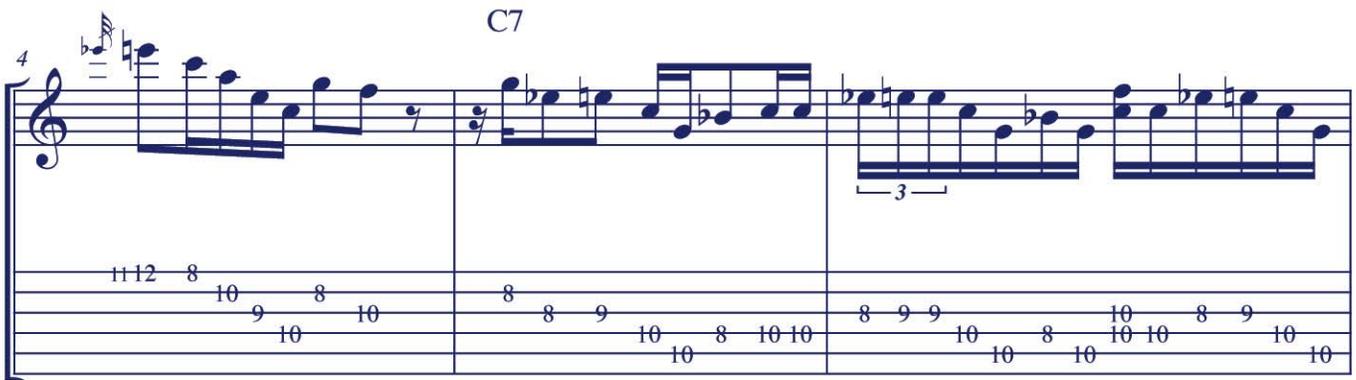
G7 



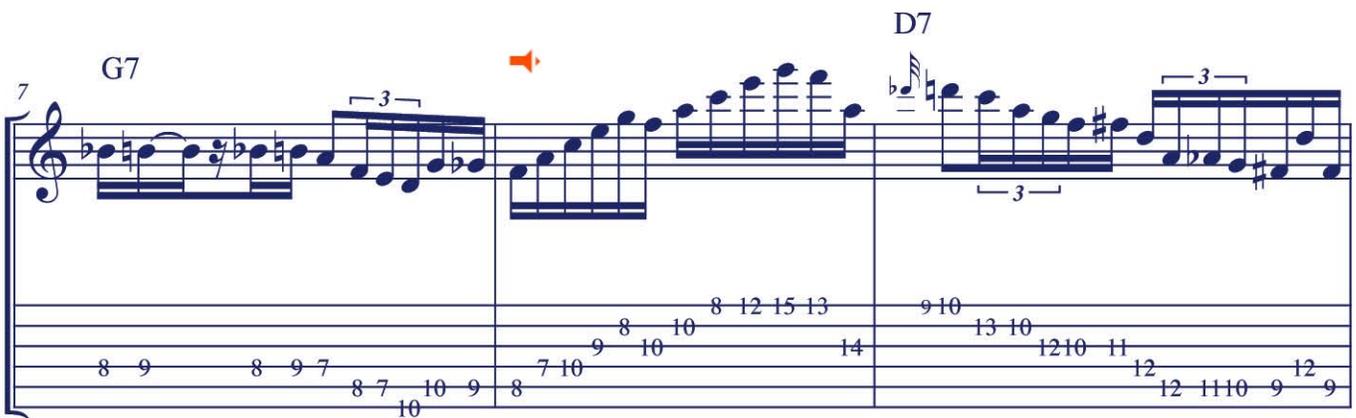
TAB

B

C7



G7  D7



E \flat 7 D7 G7

