



**PAT
MARTINO**

JAZZ

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

Cover Design	.....	K. Adolphsen
Cover Photo	.....	Wade Listerman
Transcription and Analysis	.....	Tony Baruso
Consultant	.....	Don Mock
Graphic Art	.....	REH Productions

This book, or parts thereof, may not be reproduced or transmitted in any form whatsoever without written permission from the Publisher.

ISBN 0-943686-15-6

REH PUBLICATIONS®

Copyright © 1984 Roger E. Hutchinson
P.O. Box 31729 Seattle, Washington 98103
International Copyright Secured, Printed in U.S.A. All Rights Reserved

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

FMA7
G+ TRIAD

T
A
B

Cmaj7

T
A
B