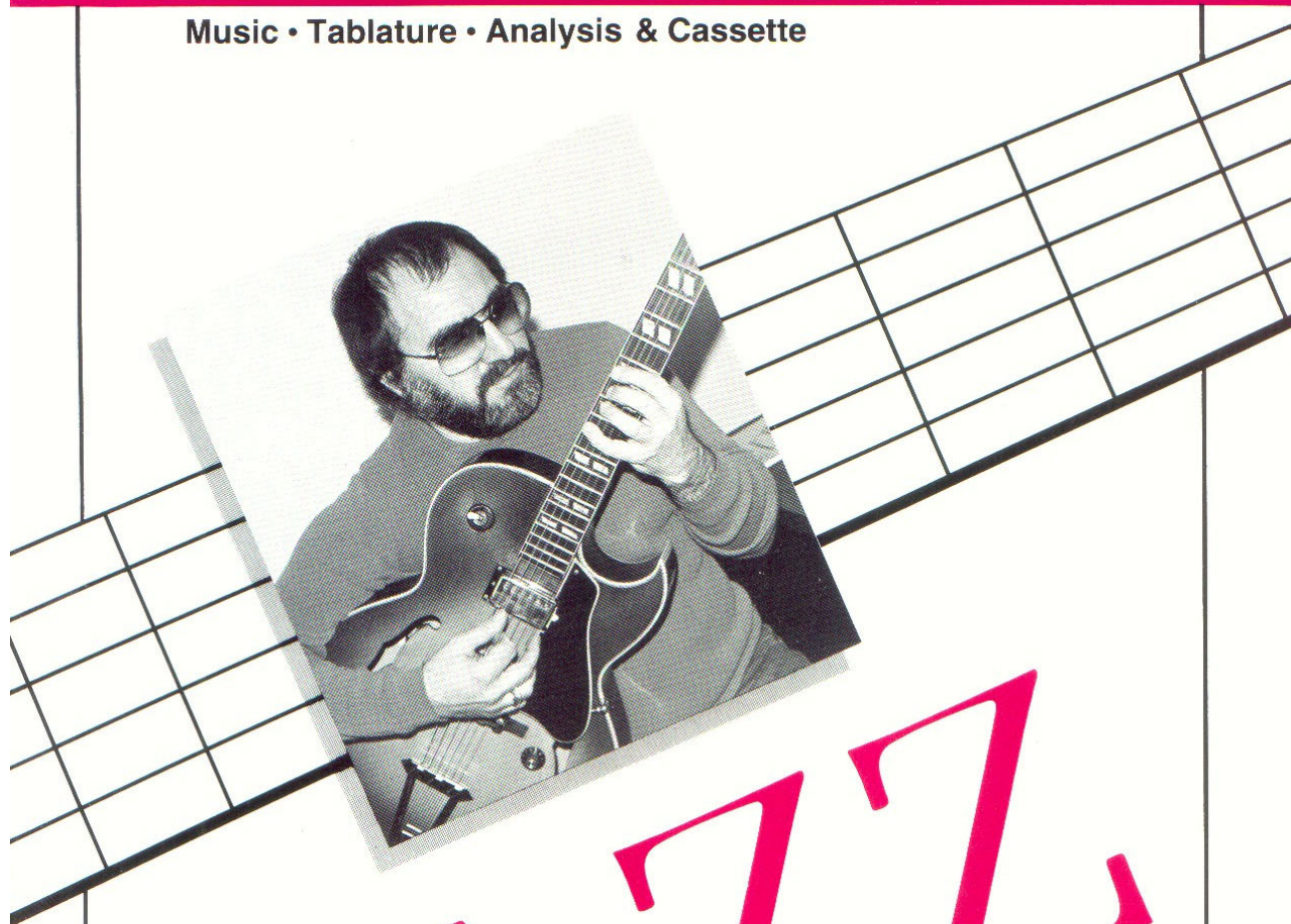




**REH HOTLINE SERIES**

Music • Tablature • Analysis & Cassette



# JAZZ

**JOE  
DIORIO**



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DIORIO

# 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

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### HOTLINE # 1

The following three Hotlines can be played over C major, Cmaj7, Cmaj9, or Am7, Am9, Am11. The 'C' major scale is used as a point of reference and because of their natural relationship, C major and A minor ideas can be interchangeable.

Cmaj7, Am7

Musical notation for Hotline #1. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of three measures. The first measure has a Roman numeral IV above it and a triplet of eighth notes (F#, G, A) with a 2-4-1 fingering. The second measure has a triplet of eighth notes (B, C, D) with a 4-2-1-2 fingering. The third measure has a Roman numeral V above it and a triplet of eighth notes (E, F#, G) with a 3-2-1-2 fingering. The final note is a whole note G. The bottom staff is a guitar TAB with strings T, A, B labeled. The notes are: 5 7 4 | 7 5 4 5 | 6 5 4 5 | 8 7 6 8 5.

### HOTLINE # 2

In this example take notice of the triplet in the 1st bar and line it up as you would a chord and play it using all down picking for smoother execution. When possible, play all triplets in this manner.

Cmaj7, Am7

Musical notation for Hotline #2. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of three measures. The first measure has a Roman numeral V above it and a triplet of eighth notes (F#, G, A) with a 3-4-3 fingering. The second measure has a Roman numeral IV above it and a triplet of eighth notes (B, C, D) with a 1-4-2-1 fingering. The third measure has a Roman numeral V above it and a triplet of eighth notes (E, F#, G) with a 1-1-4-3-4 fingering. The final note is a whole note G. The bottom staff is a guitar TAB with strings T, A, B labeled. The notes are: 7 | 7 8 | 7 5 | 4 7 5 4 | 5 5 8 | 7 8.

### HOTLINE # 3

The accidentals are passing tones for this Am idea.

Cmaj7, Am7

Musical notation for Hotline #3. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of three measures. The first measure has a Roman numeral II above it and a triplet of eighth notes (F#, G, A) with a 4-4-4 fingering. The second measure has a triplet of eighth notes (B, C, D) with a 3-4-2-4 fingering. The third measure has a triplet of eighth notes (E, F#, G) with a 1-2-3-4 fingering. The final note is a whole note G. The bottom staff is a guitar TAB with strings T, A, B labeled. The notes are: 2 5 5 5 | 4 5 3 5 | 2 3 4 5 5.

### HOTLINE # 4

A 'Plurality' is the same chord with different names. For example; Am6=D9, Am#7=D9#11.

D9#11, Am#7

Musical notation for Hotline #4, consisting of a treble clef staff and a guitar tablature staff. The treble staff shows a melodic line with a triplet of eighth notes in the first measure, followed by quarter notes and a half note. The tablature staff shows corresponding fret numbers: 4, 5, 3, 2, 5, 2, 3, 4, 2, 5, 5, 4, 5. A circled '3' is placed above the first measure of the treble staff, and a circled '3' is placed above the first measure of the tablature staff. A circled '4' is placed below the first measure of the treble staff.

### HOTLINE # 5

Play this line over A13, Gmaj7b5, C#m7b5 or Em6. Notice that this line has 'unisons' in bar 2 (A & C#) and F# in bar 3. The unison strings are in circled numbers below the staff.

A13, Gmaj7b5

Musical notation for Hotline #5, consisting of a treble clef staff and a guitar tablature staff. The treble staff shows a melodic line with a triplet of eighth notes in the first measure, followed by quarter notes and a half note. The tablature staff shows corresponding fret numbers: 2, 2, 4, 4, 5, 2, 3, 5, 7, 2, 4, 6, 2, 2, 4, 7, 2, 2. A circled '4' is placed below the first measure of the treble staff, and a circled '3' is placed below the first measure of the tablature staff. A circled '4' is placed below the second measure of the treble staff, and a circled '3' is placed below the second measure of the tablature staff. A circled '2' is placed below the third measure of the treble staff, and a circled '1' is placed below the third measure of the tablature staff.

### HOTLINE # 6

This Hotline works best over A13, Gmaj7b5, C#m7b5 or Em6.

A13, Gmaj7b5

Musical notation for Hotline #6, consisting of a treble clef staff and a guitar tablature staff. The treble staff shows a melodic line with a triplet of eighth notes in the first measure, followed by quarter notes and a half note. The tablature staff shows corresponding fret numbers: 2, 2, 2, 4, 2, 2, 2, 4, 2, 2, 2, 5. A circled '2' is placed below the first measure of the treble staff, and a circled '3' is placed below the first measure of the tablature staff. A circled '3' is placed below the second measure of the treble staff, and a circled '2' is placed below the second measure of the tablature staff. A circled '2' is placed below the third measure of the treble staff, and a circled '2' is placed below the third measure of the tablature staff.

### HOTLINE # 7

This line plays through any altered C7 chord. It also works well for flat five (b5) substitution of C7 (Gb7 and any alteration).

C7(alt.), Gb7(alt.)

V VI  
 3 1 4 3 2 1 3 2 1 1 4 4 1 2 1 1 3 # 4 # 3 4 2

T 5 8 7 6 5 7 6 5 5 8 9 6 7 6 5 8 9 9 8  
 A 7 5 8 7 6 5 7 6 5 5 8 9 6 7 6 5 8 9 9 8  
 B 7 5 8 7 6 5 7 6 5 5 8 9 6 7 6 5 8 9 9 8

### HOTLINE # 8

Play this line through D7 altered (ie. D7b5, D9#11, D13#11) and also plays well through Am#7. Remember, any altered dominant chord is any dominant 7th chord with a b5, #5, b9, or #9 added, alone or in any combination.

D7(alt.), Am#7

V IV II  
 1 4 3 1 # 1 4 2 2 1 4 1 3 2 4 1 2 4

T 5 8 7 5 4 7 5 5 4 7 4 5 5 6 2 3 5  
 A 5 8 7 5 4 7 5 5 4 7 4 5 5 6 2 3 5  
 B 5 8 7 5 4 7 5 5 4 7 4 5 5 6 2 3 5

### HOTLINE # 9

The I VI II V progression is one of the most used progressions in Jazz and is usually used for intros, endings and especially turnarounds. A 'turnaround' is the last 2 bars of the 1st ending returning to the top for the 2nd eight bars and also the last 2 bars of the tune returning you smoothly to the top.

Cmaj7 A7 Dm7 G7(b9) Cmaj7

V III V  
 1 1 1 3 2 1 4 2 3 4 2 3 4 2 4 2 1 4 3

T 5 5 5 7 6 5 8 6 5 6 4 3 6 4 6 4 3 6 5  
 A 5 5 5 7 6 5 8 6 5 6 4 3 6 4 6 4 3 6 5  
 B 5 5 5 7 6 5 8 6 5 6 4 3 6 4 6 4 3 6 5

### HOTLINE #10

This line plays through the progression Dm7, G7, Cmaj7b5 (IIm7, V7, Imaj7b5). The first 2 bars can also be played over G7, G9, G13 and pluralities Fmaj7b5, Bm7b5 and Dm6.

Musical notation for Hotline #10, showing guitar lines for Dm7, G7, Cmaj7, and Cmaj7b5. The notation includes treble and bass clefs, fingerings, and tablature.

**Dm7** (I): Treble clef, notes G4, A4, Bb4, C5. Bass clef, notes G2, A2, Bb2, C3. Fingering: 1, 2, 4, 3, 1, 1, 4, 1.

**G7** (II): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, A2, B2, C3. Fingering: 3, 1, 2, 2, 4, 1, 3, 1.

**Cmaj7** (II): Treble clef, notes C4, E4, G4, Bb4. Bass clef, notes C3, E3, G3, Bb3. Fingering: 1, 2, 3, 1, 4, 1, 1, 1.

**Cmaj7b5** (IV): Treble clef, notes C4, E4, G4, B4. Bass clef, notes C3, E3, G3, Bb3. Fingering: #1, 1, 2, 2, 4.

### HOTLINE #11

Here is another I VI II V line. Notice that if you play only the 2nd bar of these lines you have a major IIm7 V7 Imaj7 progression (ie. Dm7, G7, Cmaj7). Also, remember the down picking for the triplets in the 2nd bar.

Musical notation for Hotline #11, showing guitar lines for Cmaj7, A7, Dm7, G7(b9), and Cmaj7. The notation includes treble and bass clefs, fingerings, and tablature.

**Cmaj7** (V): Treble clef, notes C4, E4, G4, Bb4. Bass clef, notes C3, E3, G3, Bb3. Fingering: 1, 2, 1, 3.

**A7**: Treble clef, notes A4, C5, E5, G5. Bass clef, notes A2, C3, E3, G3. Fingering: 2, 4, 3, 1.

**Dm7**: Treble clef, notes D4, F4, Ab4, C5. Bass clef, notes D2, F2, Ab2, C3. Fingering: 4.

**G7(b9)** (VI): Treble clef, notes G4, Bb4, D5, F5. Bass clef, notes G2, Bb2, D3, F3. Fingering: 3, 1, 1, 4, 2, 1, 1, 4.

**Cmaj7**: Treble clef, notes C4, E4, G4, Bb4. Bass clef, notes C3, E3, G3, Bb3. Fingering: 3.

### HOTLINE #12

This is another straight ahead I maj7, VI7, II m7, V7, I maj7 (C maj7, A7, D m7, G7, C maj7) progression.

Cmaj7 A7

Measure 1: Cmaj7 (VII) - Fret 10, 9, 7. Fingering: 3, 4, 1. Bass: 9, 10, 7.

Measure 2: Cmaj7 - Fret 8, 9, 10, 8, 9, 8, 7. Fingering: 2, 3, 4, 2, 3, 2, 1, 4. Bass: 8, 9, 10, 8, 9, 8, 7, 10.

Measure 3: A7 (V) - Fret 6, 5, 8, 5, 6, 8, 5, 8. Fingering: 2, 1, 4, 1, 2, 4, 1, 4. Bass: 6, 5, 8, 5, 6, 8, 5, 8.

Dm7 G7(b9) Cmaj7

Measure 4: Dm7 (V) - Fret 2, 3, 3, 2. Fingering: 2, 3, 3, 2. Bass: 6, 7, 6, 5, 7, 6, 7.

Measure 5: G7(b9) (VI) - Fret 1, 3, 2, 3. Fingering: 1, 3, 2, 3. Bass: 5, 8, 9, 7, 6, 9, 8, 6.

Measure 6: Cmaj7 - Fret 4, 1, 3, 1. Fingering: 4, 1, 3, 1. Bass: 9.

### HOTLINE #13

Here we have a I maj7, bIII7, bVI maj7, bII7 (C maj7, Eb7, Abmaj7, Db7) progression which is also commonly used as a turnaround. This progression was made popular by Charlie Parker and John Coltrane.

Cmaj7 Eb7 Abmaj7 Db7 Cmaj7

Measure 1: Cmaj7 (II) - Fret 2, 1, 2, 1, 4, 3, 4, 1, 4, 1, 2, 3, 1, 4, 4, 3, 1. Fingering: 2, 1, 2, 1, 4, 3, 4, 1, 4, 1, 2, 3, 1, 4, 4, 3, 1. Bass: 3, 2, 3, 2, 5, 4, 2, 5, 5, 3, 4, 5, 3, 6, 6, 5, 3.

Measure 2: Eb7 (III) - Fret 2, 3, 4, 1. Fingering: 2, 3, 4, 1. Bass: 4, 5, 6, 3, 3, 5, 6, 3, 4, 4, 3, 6, 4, 6, 3, 6, 5.

Measure 3: Abmaj7 - Fret 2, 2, 1, 4, 2, 4, 1, 4. Fingering: 2, 2, 1, 4, 2, 4, 1, 4. Bass: 4, 5, 6, 3, 3, 5, 6, 3, 4, 4, 3, 6, 4, 6, 3, 6, 5.

Measure 4: Db7 - Fret 2, 2, 1, 4, 2, 4, 1, 4. Fingering: 2, 2, 1, 4, 2, 4, 1, 4. Bass: 4, 5, 6, 3, 3, 5, 6, 3, 4, 4, 3, 6, 4, 6, 3, 6, 5.

Measure 5: Cmaj7 - Fret 3. Fingering: 3. Bass: 5.

### HOTLINE #14

Here is a turnaround line using flat five (b5) substitutes for the VI II and V chords.

Cmaj7 Eb7 Abmaj7 Db7 Cmaj7

The musical notation for Hotline #14 consists of two staves. The top staff is in treble clef with a 7/4 time signature. It contains a melodic line with triplets and fingerings. The bottom staff is guitar TAB with fret numbers and fingerings for the Treble (T), Alto (A), and Bass (B) strings. The progression is Cmaj7, Eb7, Abmaj7, Db7, and Cmaj7. The Eb7 and Abmaj7 chords are marked as flat five substitutes.

### HOTLINE #15

In this example notice that for the 16th note triplets we are using a pick, Hammer-on Pull-off technique to execute the triplet.

Cmaj7 Eb7

Abmaj7 Db7 Cmaj7

The musical notation for Hotline #15 consists of two systems of two staves each. The top staff is in treble clef with a 7/4 time signature. It contains a melodic line with triplets and fingerings. The bottom staff is guitar TAB with fret numbers and fingerings for the Treble (T), Alto (A), and Bass (B) strings. The progression is Cmaj7, Eb7, Abmaj7, Db7, and Cmaj7. The Eb7 and Abmaj7 chords are marked as flat five substitutes. The 16th note triplets are marked with 'HO PO' (Hammer-on Pull-off) techniques.