REH HOTLINE SERIES®

Music • Tablature • Analysis & Cassette

JAZZ

JOE DIORIO

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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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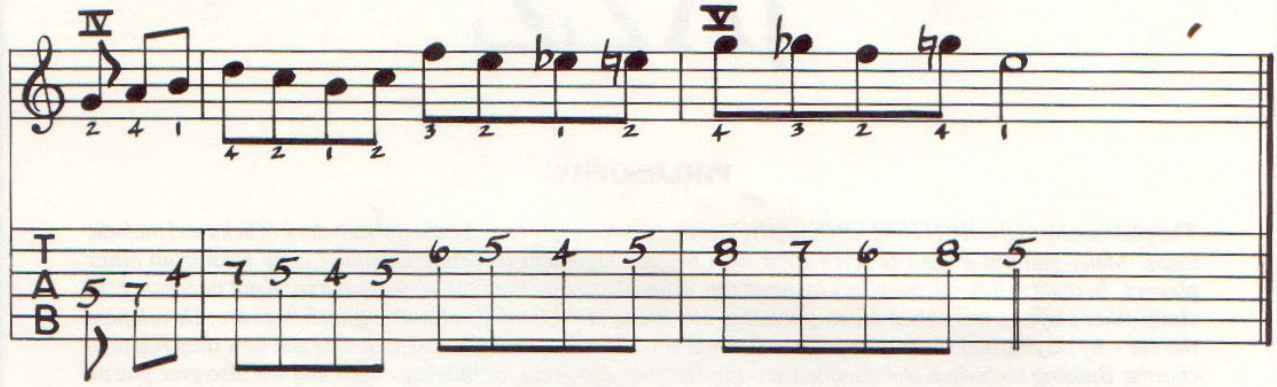
HOTLINE # 1

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.

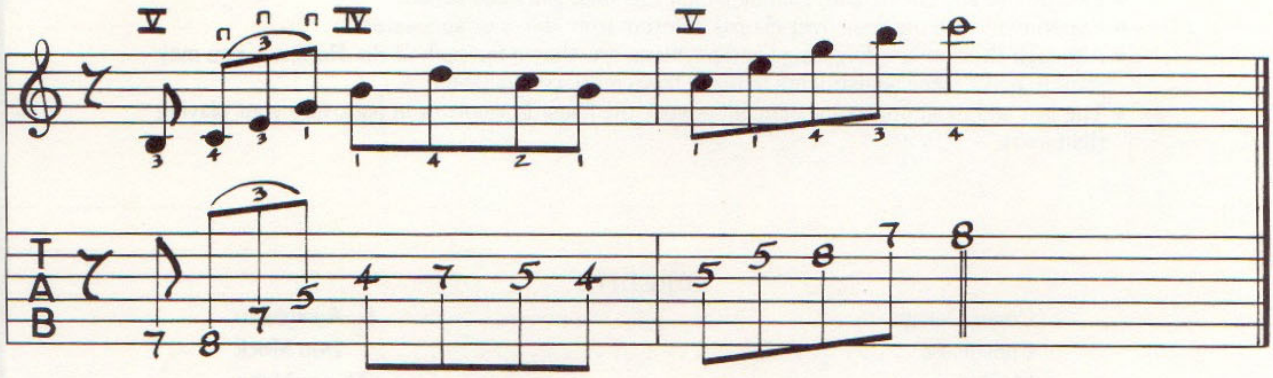
Cmaj7, Am7



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.

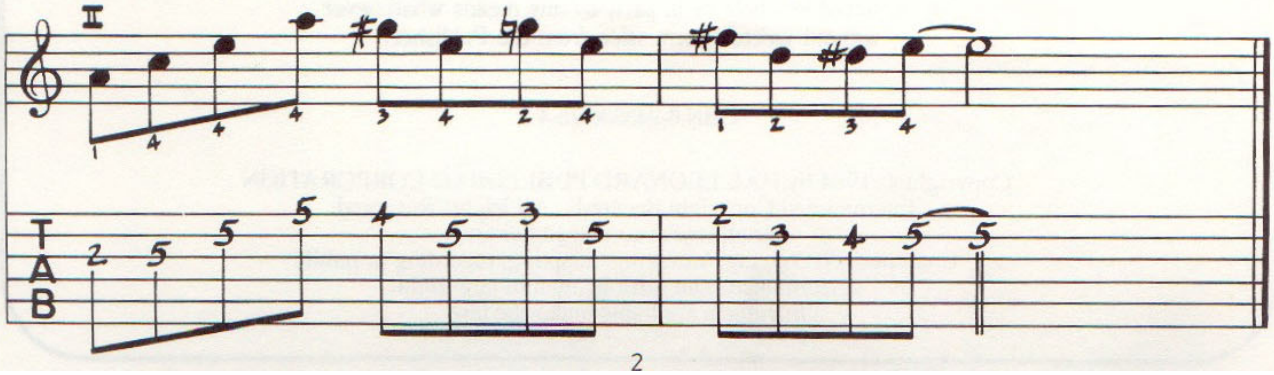
Cmaj7, Am7



HOTLINE # 3

The accidentals are passing tones for this Am idea.

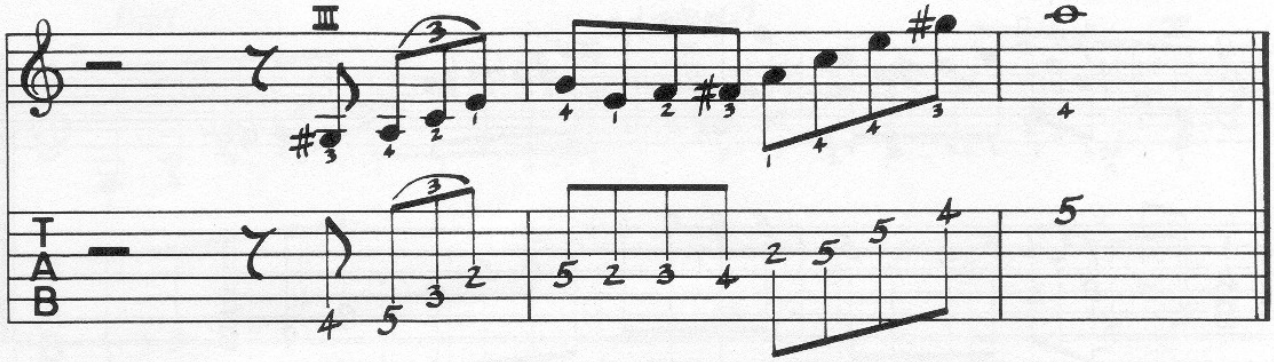
Cmaj7, Am7



HOTLINE # 4

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

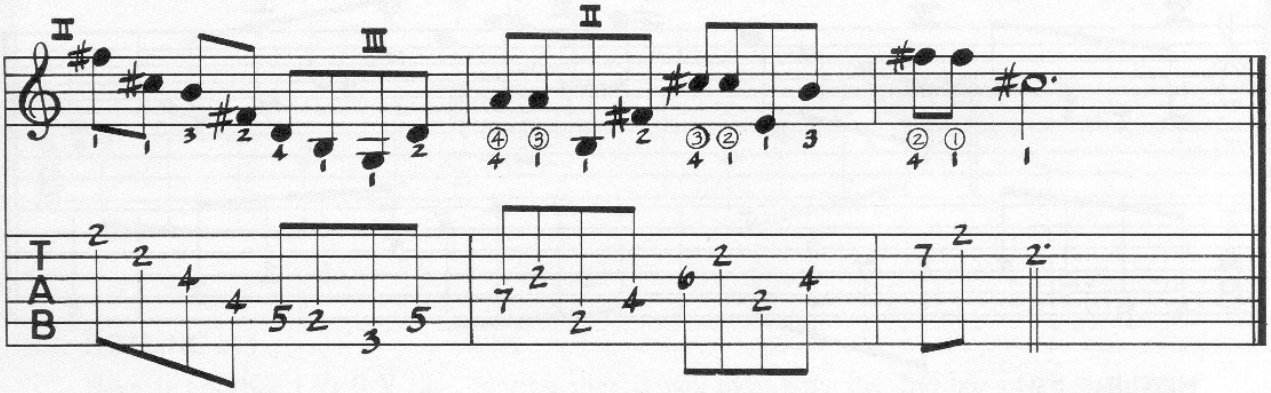
D9#11, Am#7



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.

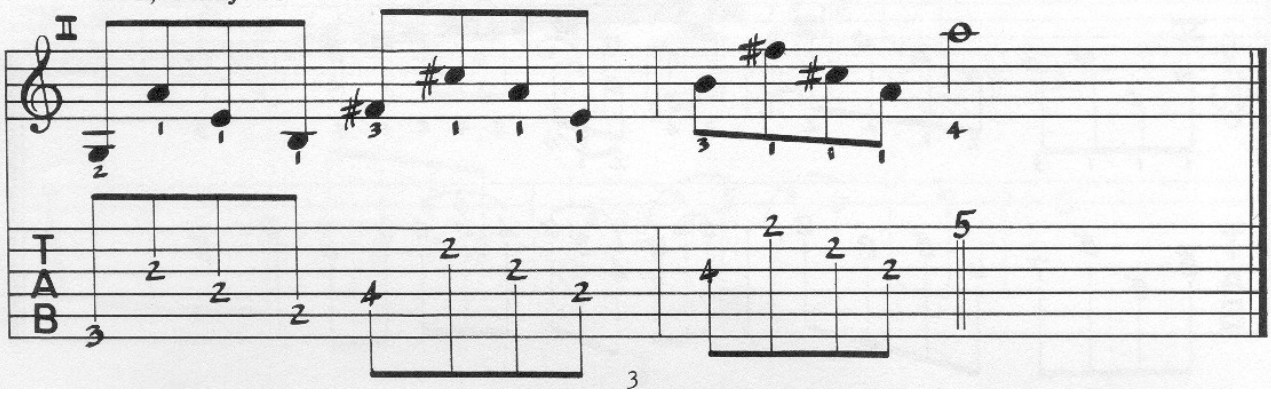
A13, Gmaj7b5



HOTLINE # 6

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

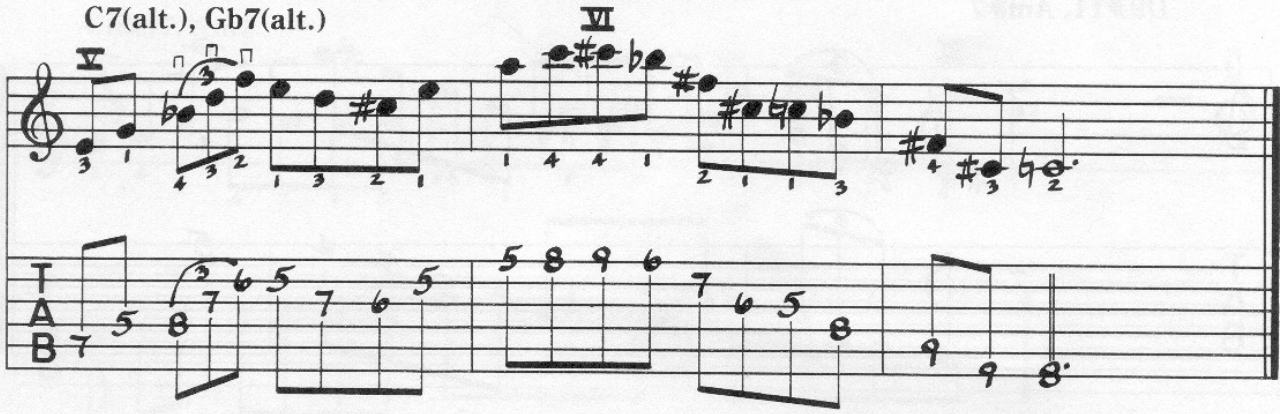
A13, Gmaj7b5



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).

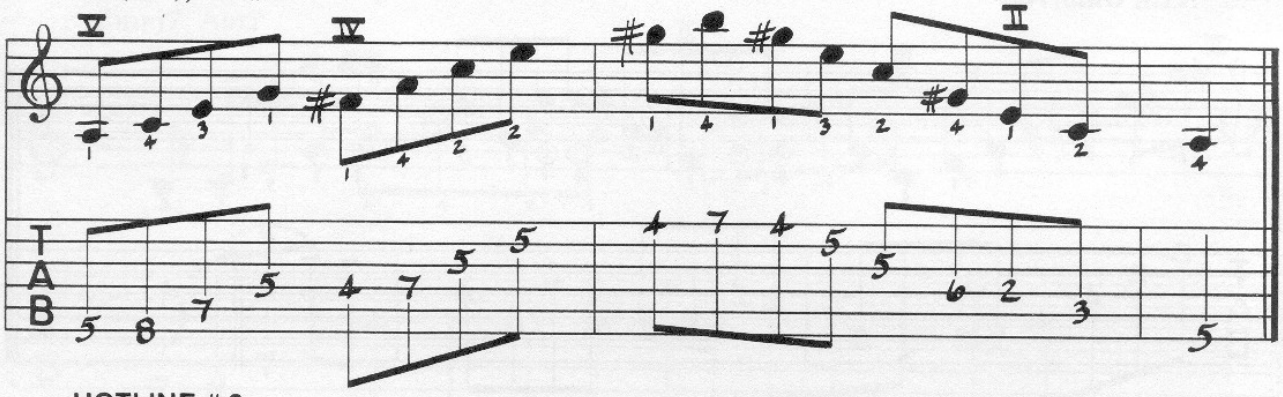
C7(alt.), Gb7(alt.)



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.

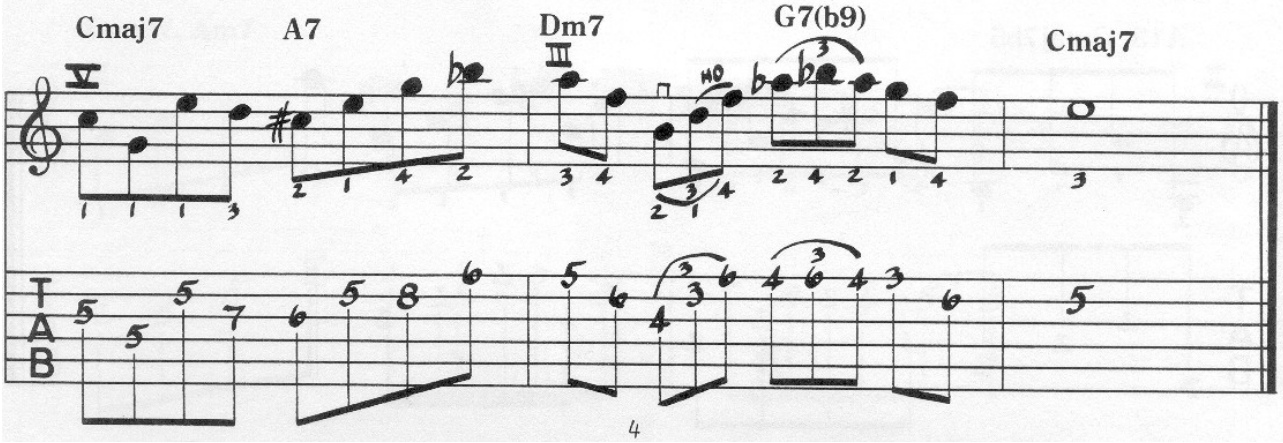
D7(alt.), Am#7



HOTLINE # 9

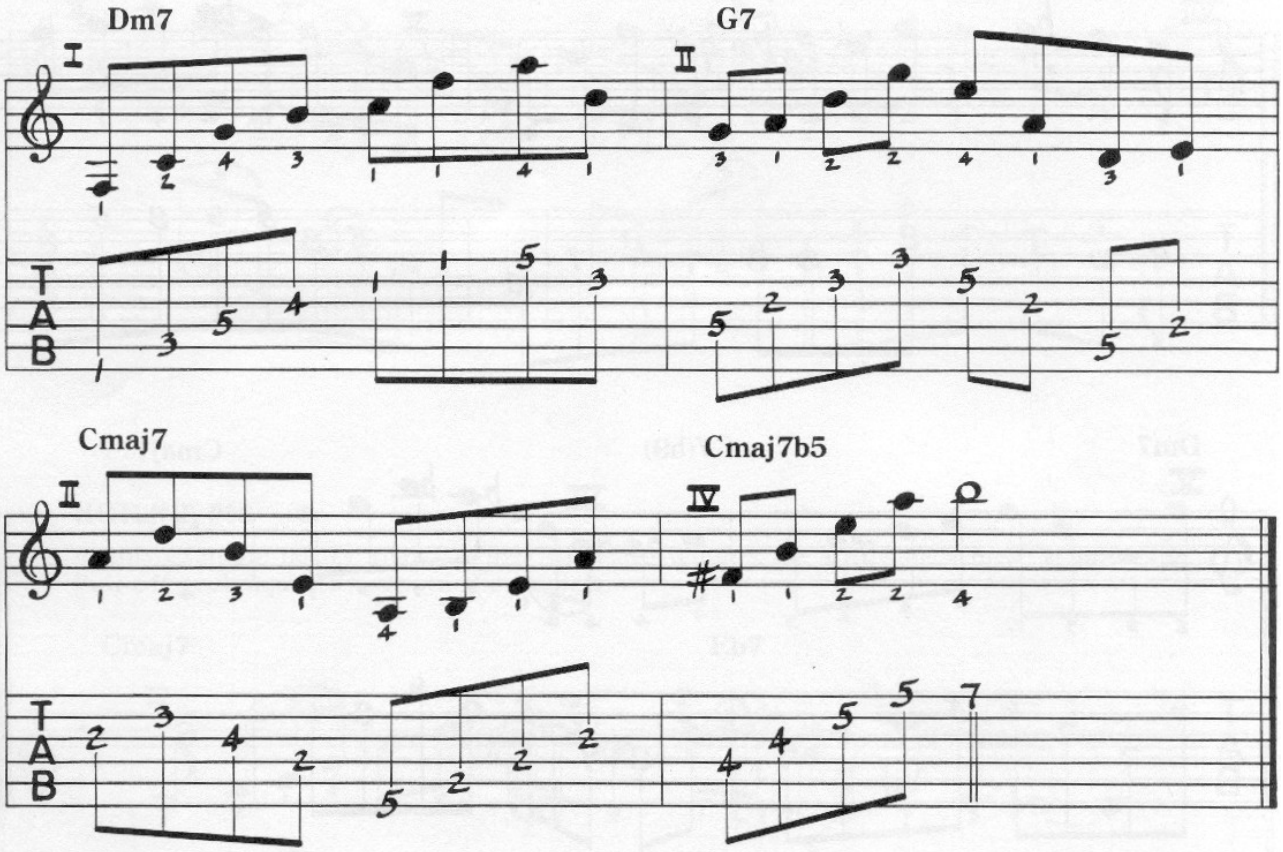
The I VI II V progression is one of the most used progressions in Jazz and is usually used for intros, endings and especially turnarounds. A 'turnaround' is the last 2 bars of the 1st ending returning to the top for the 2nd eight bars and also the last 2 bars of the tune returning you smoothly to the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

Cmaj7 **A7** **Dm7** **G7(b9)** **Cmaj7**



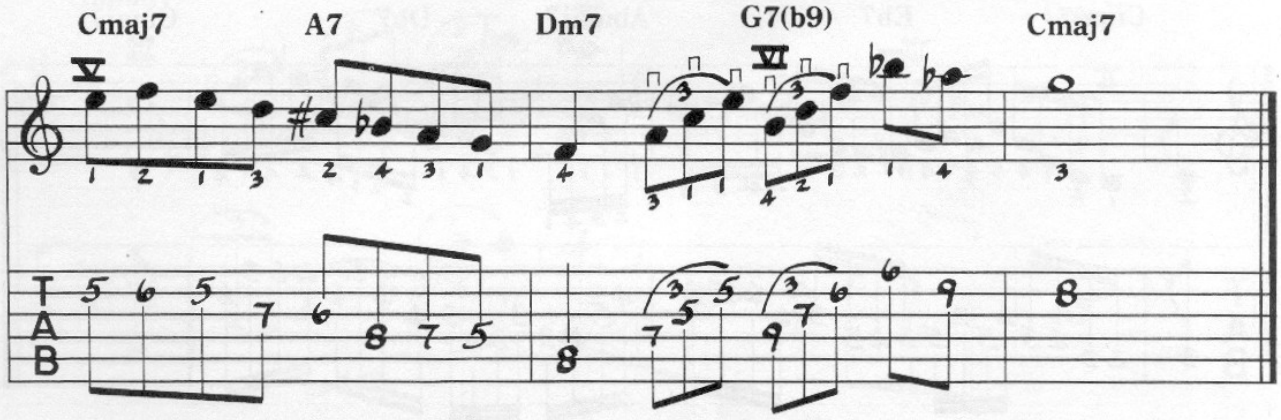
HOTLINE #10

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.



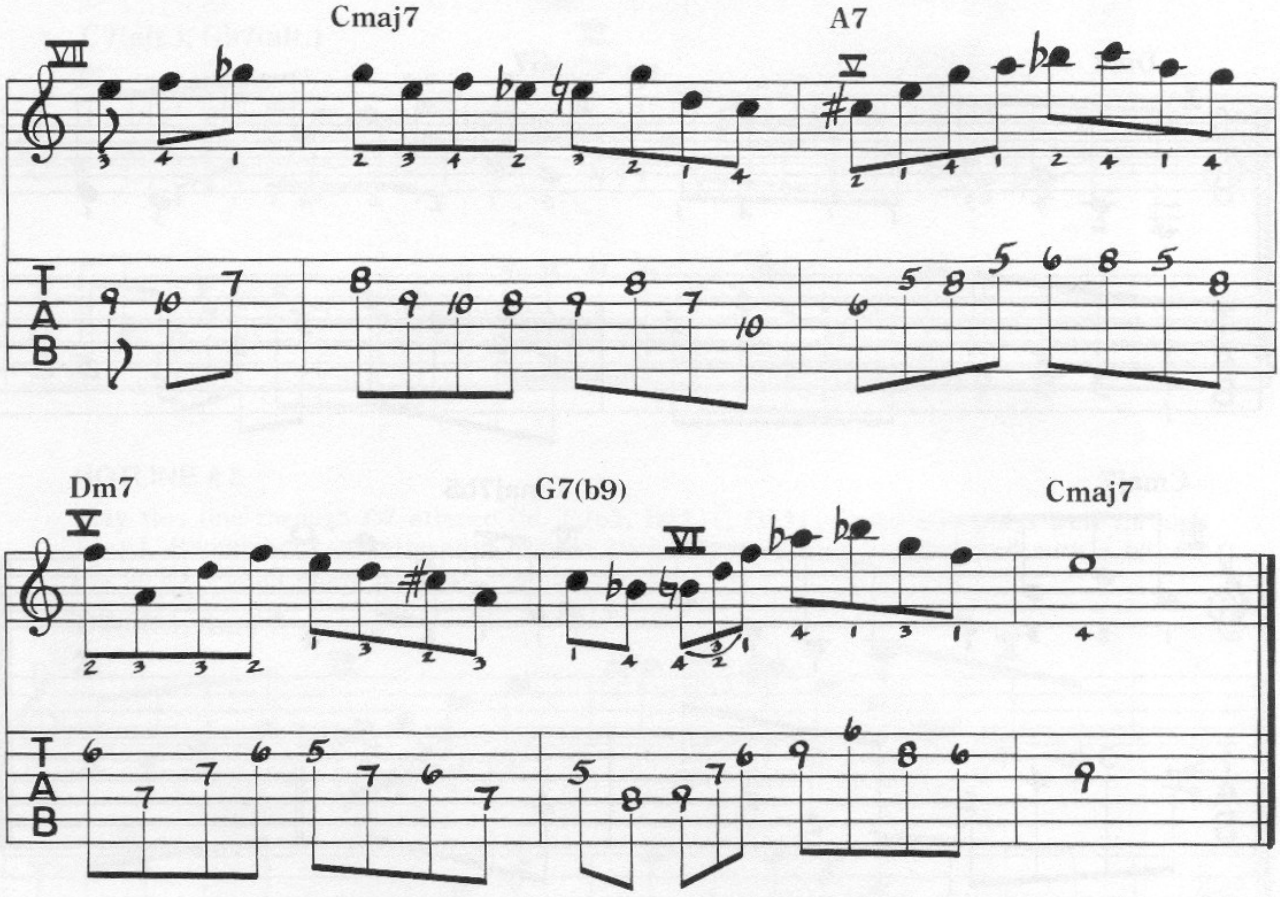
HOTLINE #11

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.



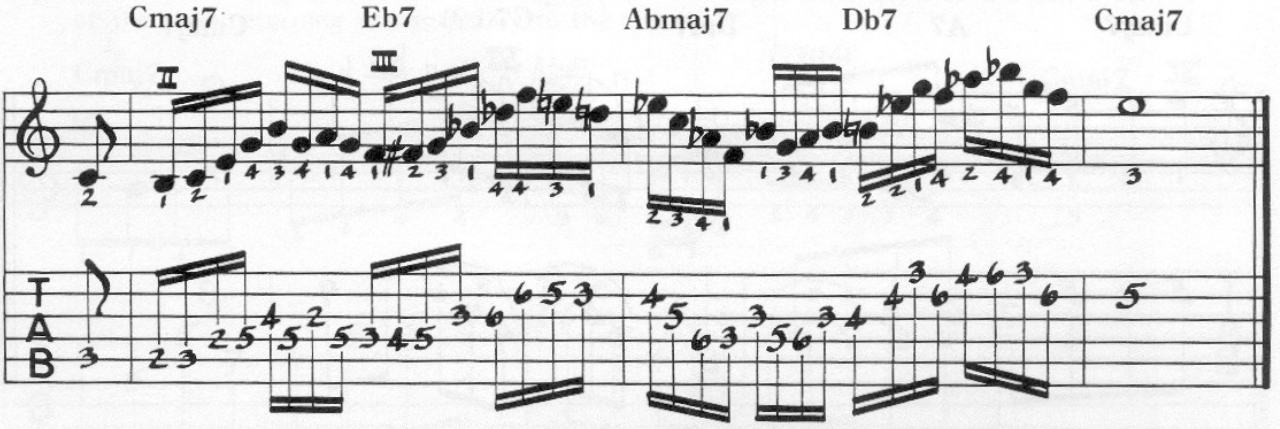
HOTLINE #12

This is another straight ahead Imaj7, VI7, IIm7, V7, Imaj7 (Cmaj7, A7, Dm7, G7, Cmaj7) progression.



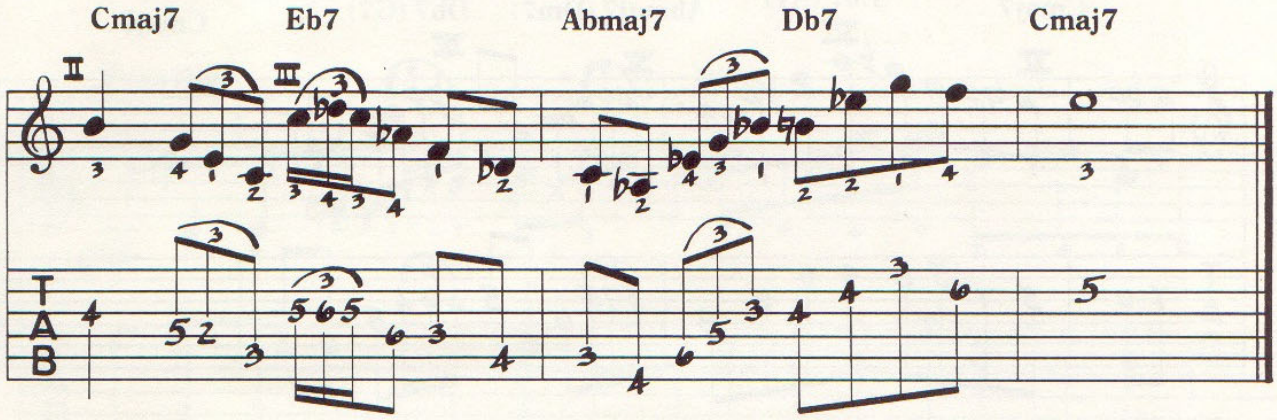
HOTLINE #13

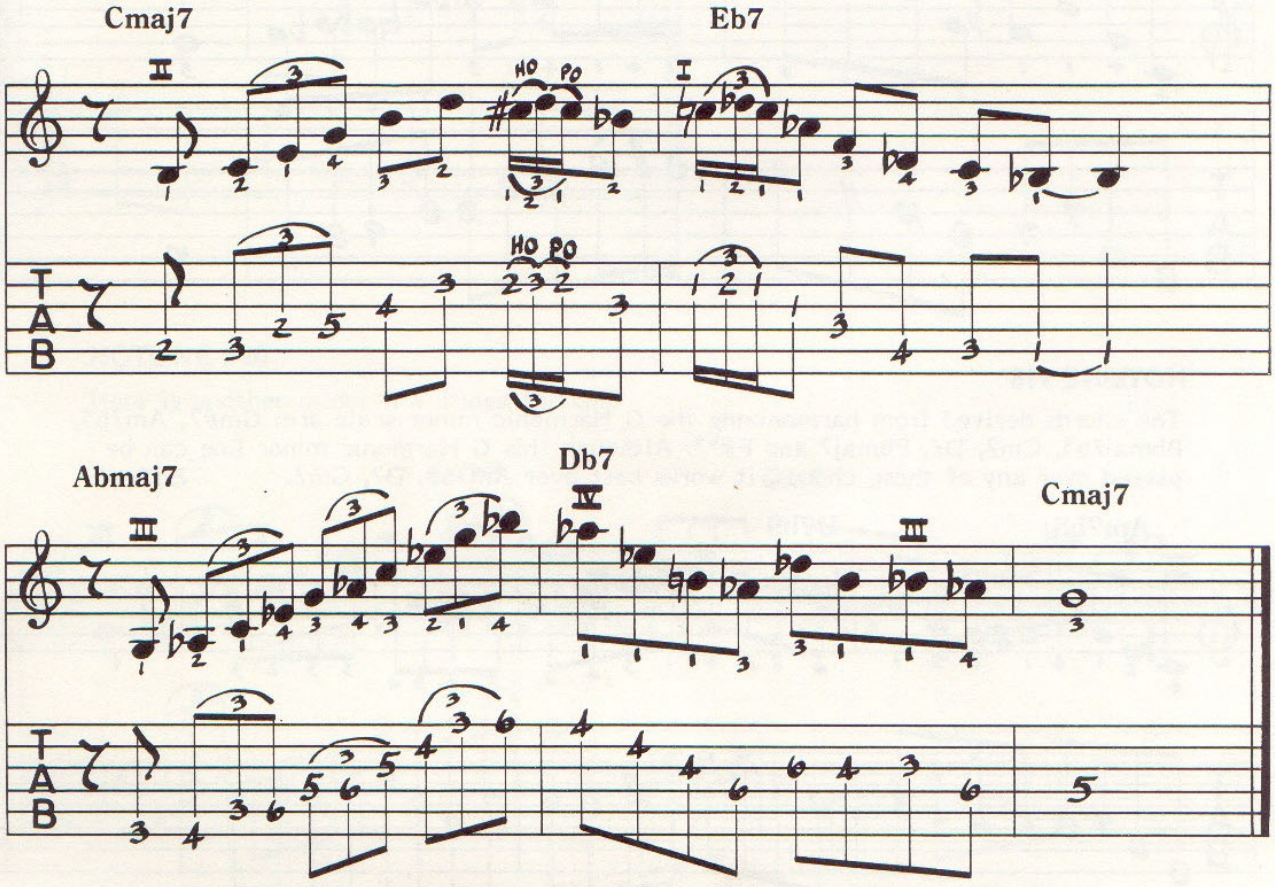
Here we have a Imaj7, bIII7, bVImaj7, bII7 (Cmaj7, Eb7, Abmaj7, Db7) progression which is also commonly used as a turnaround. This progression was made popular by Charlie Parker and John Coltrane.



HOTLINE #14

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



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.