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# JAZZ-ROCK

STEVE FREEMAN

## 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.

Each Jazz-Rock Hotline has a few suggested chords that it can be played over. The chords are usually shown as basic seventh chords (i.e., A7, Bm7, Cmaj7, etc.). The following list shows extended and substituted possibilities that the lines will also work over.

C7 = C9, C11, C7sus, C13, Bb/C, C/Bb
Cm7 = Cm9, Cm11, Cm7sus, Cm6, Eb/C
Cmaj7 = Cmaj6, Cmaj9, Cmaj13, Cadd9, C6/9, G/C

## CREDITS

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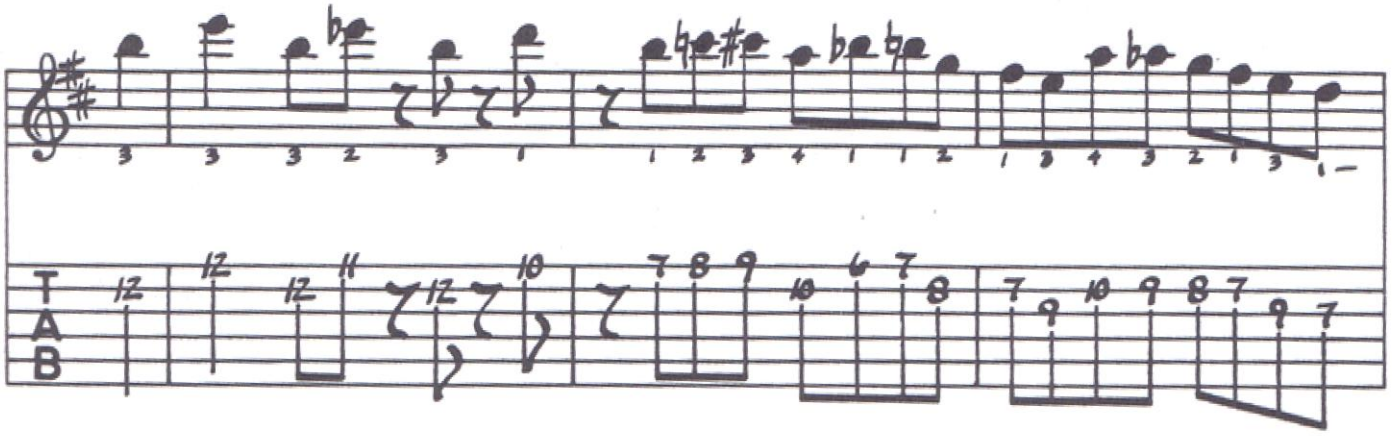
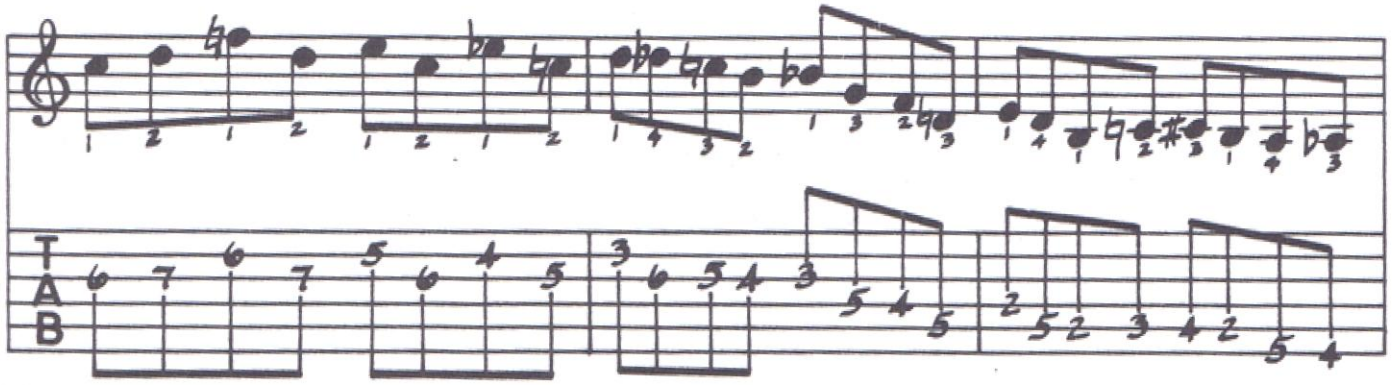
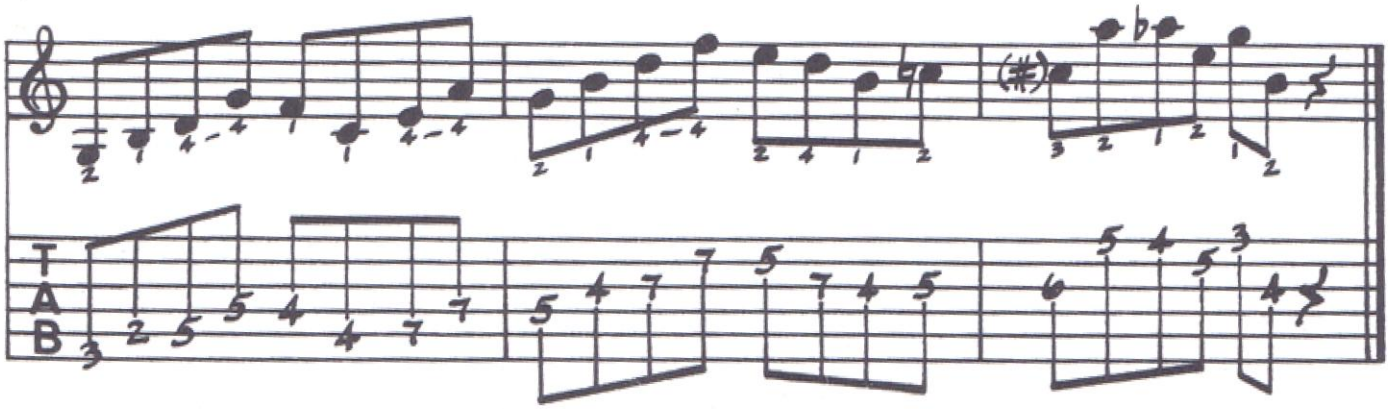
## HOTLINE # 7

Chromaticism is the main part of this phrase. The fingering given is important to connect the phrase smoothly. Notice the G and A triads in bars 7 and 8.

**Em7, A7**



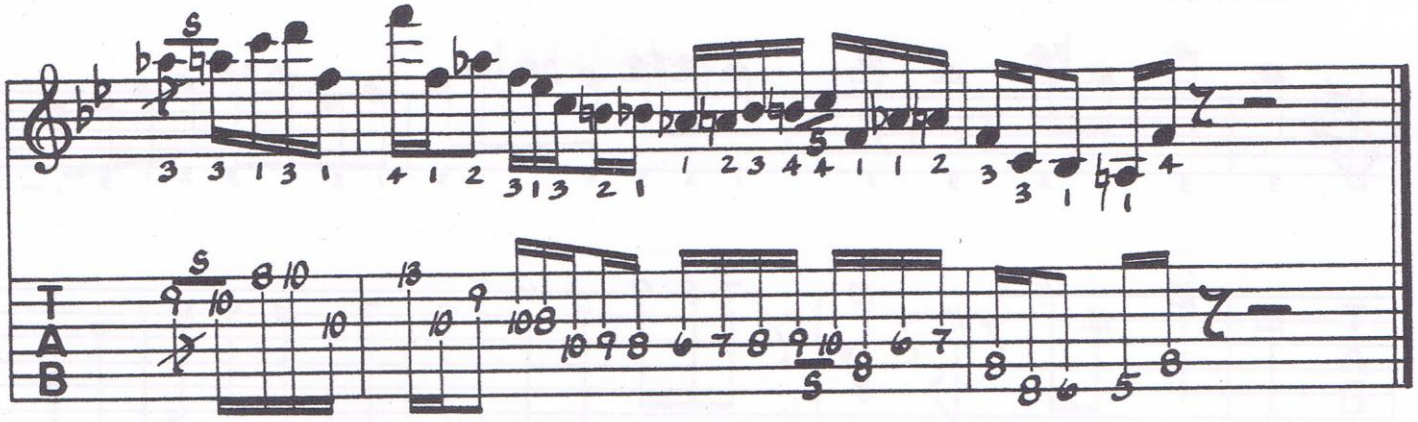




## HOTLINE # 8

The phrasing is the most important part of this lick. Pay close attention to the slides, triplets and fingerings.

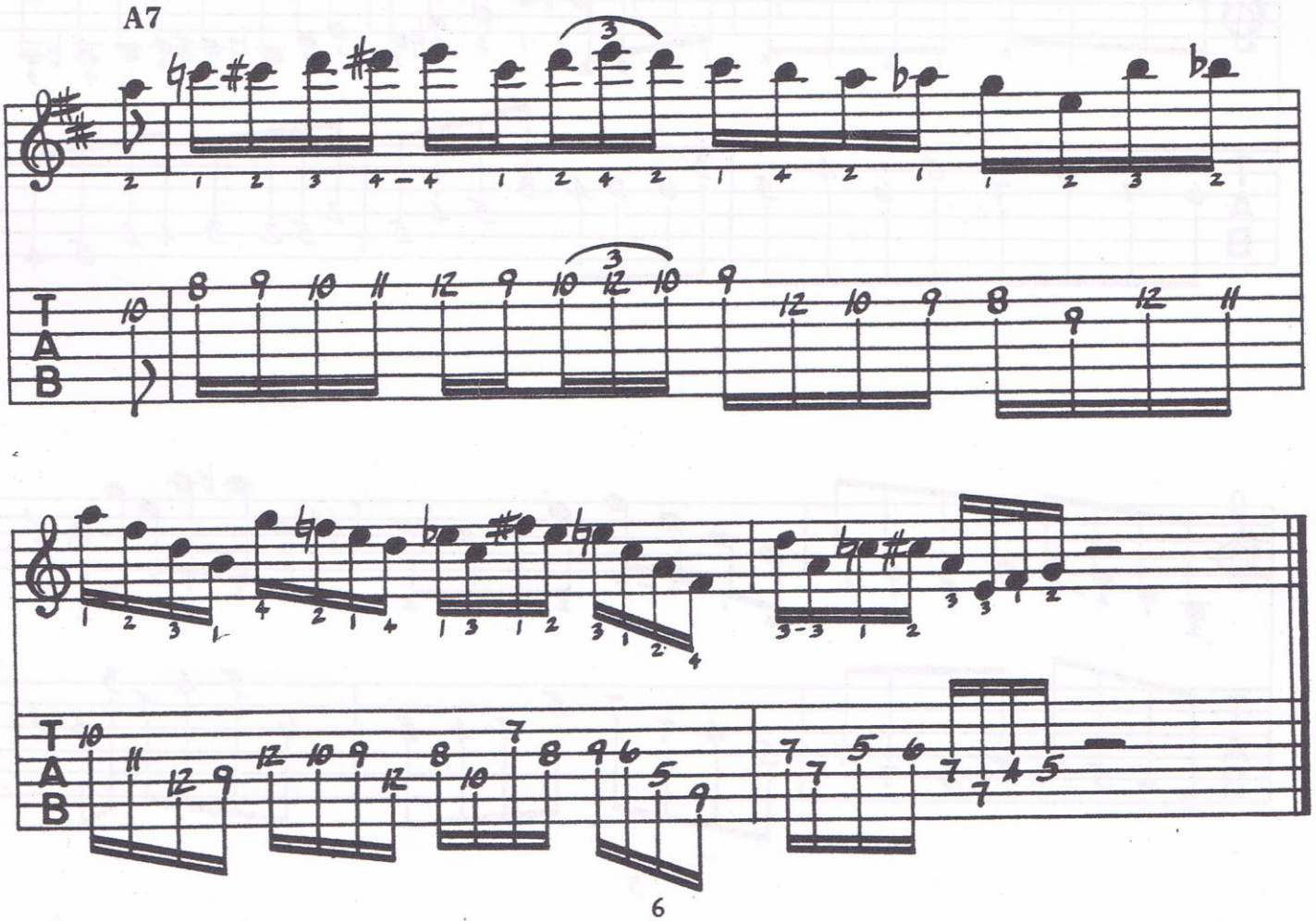
F7



## HOTLINE # 9

This line tends to lend itself to more of a Blues or BeBop context. The triplet in this line should be played as a Hammer-On and Pull-Off (not picked). Experiment phrasing it different ways.

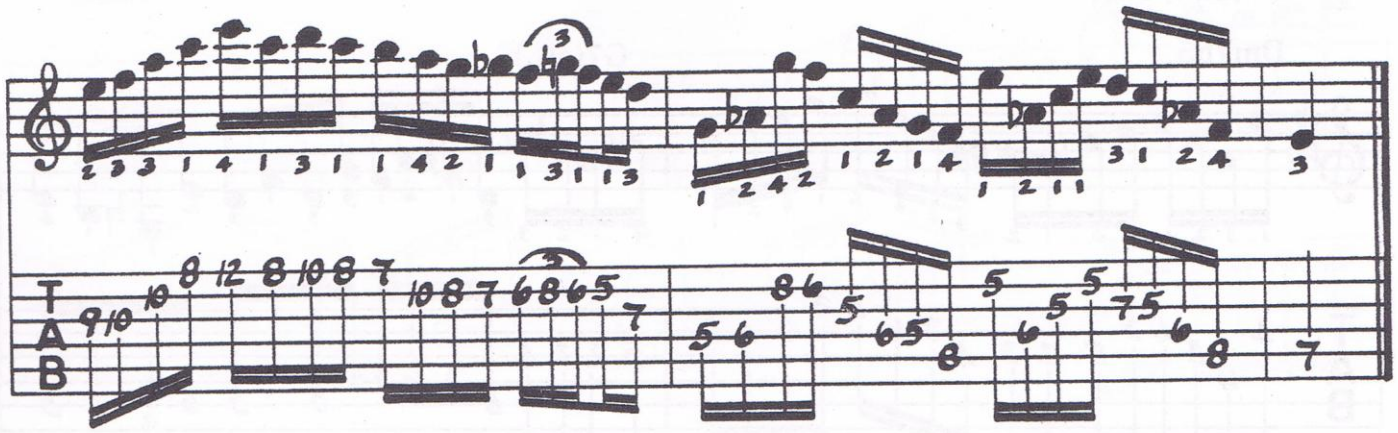
A7



## HOTLINE #10

This line is over a II V I progression in the key of C major (Dm7 G7 Cmaj7). Over the Dm7 chord an Fmaj7 arpeggio is used (diatonic substitute). Over the G7 chord an F Melodic minor scale is used to create an altered sound (G7b9#9).

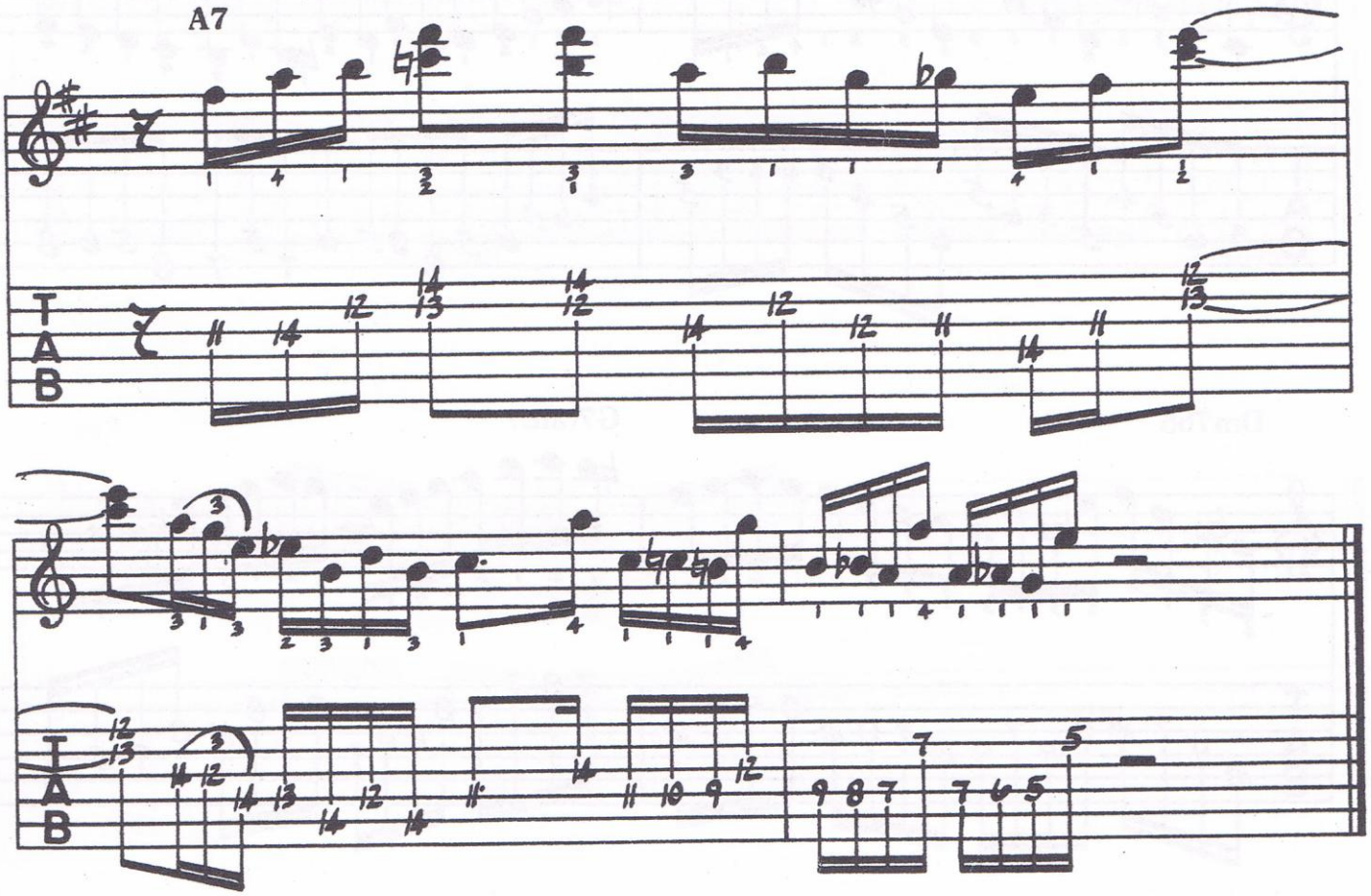
**Dm7, G7, Cmaj7**



## HOTLINE #11

This line sounds best in a Blues or Jazz context. Experiment with different fingerings to keep in one position.

**A7**

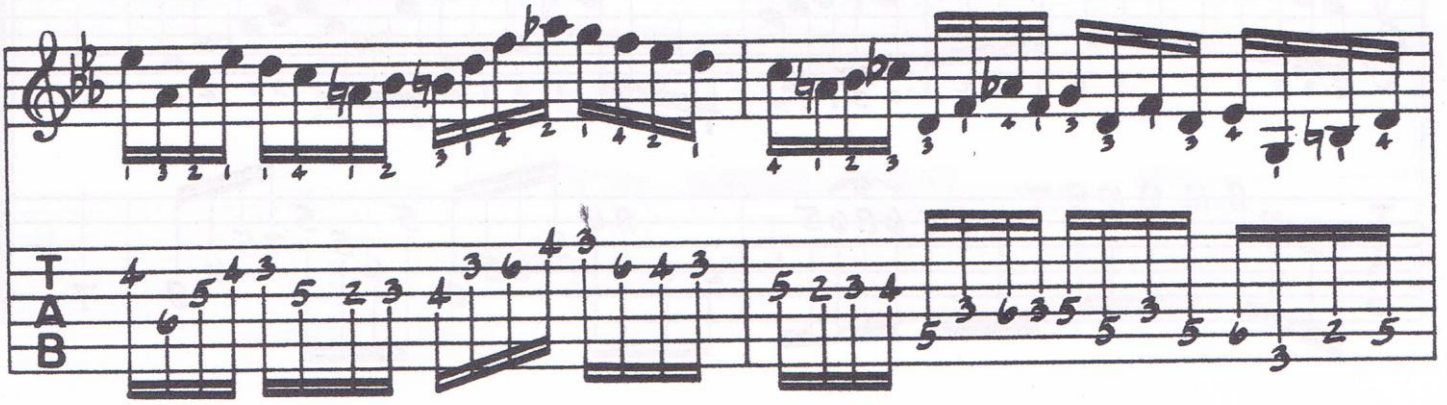


## HOTLINE #12

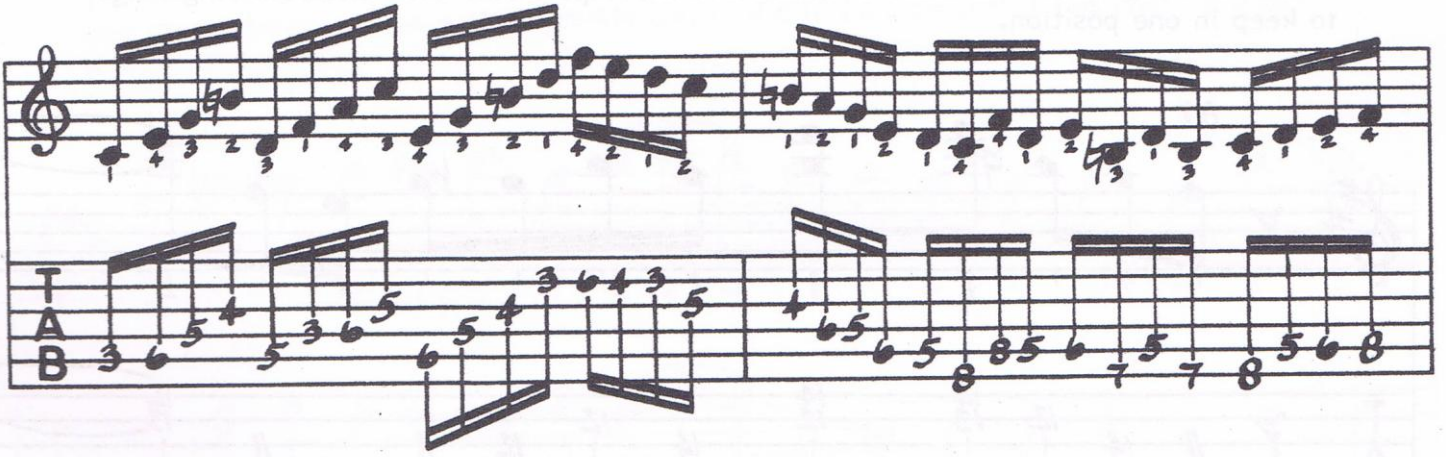
This is an etude built from the C Harmonic minor scale. It goes through all 5 fingering patterns using triads (G and Ab) and 4 note arpeggios diatonic to the key. Break this line apart and learn it in 4 bar phrases.

**G7(alt.), Cm7**

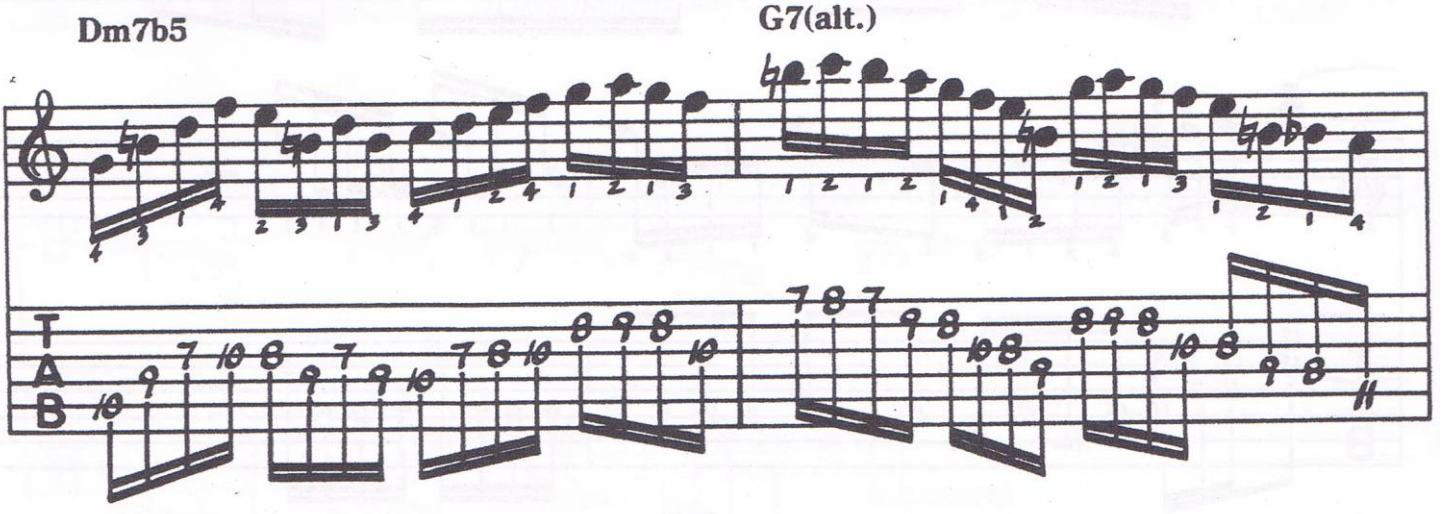
**Dm7b5** **G7(alt.)**



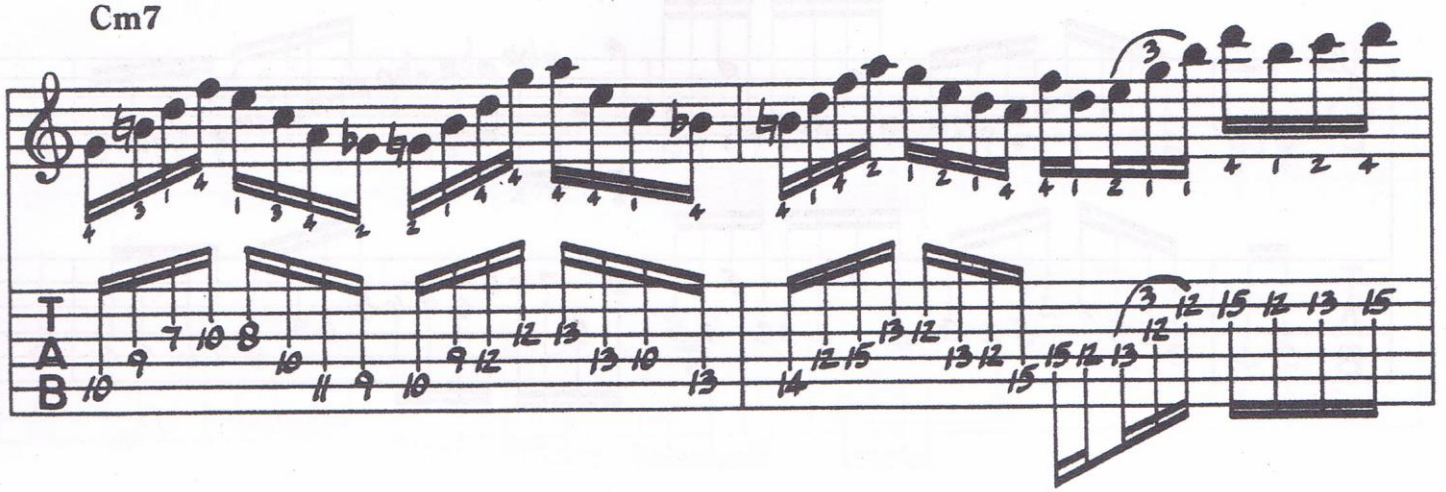

**Cm7**




**Dm7b5** **G7(alt.)**

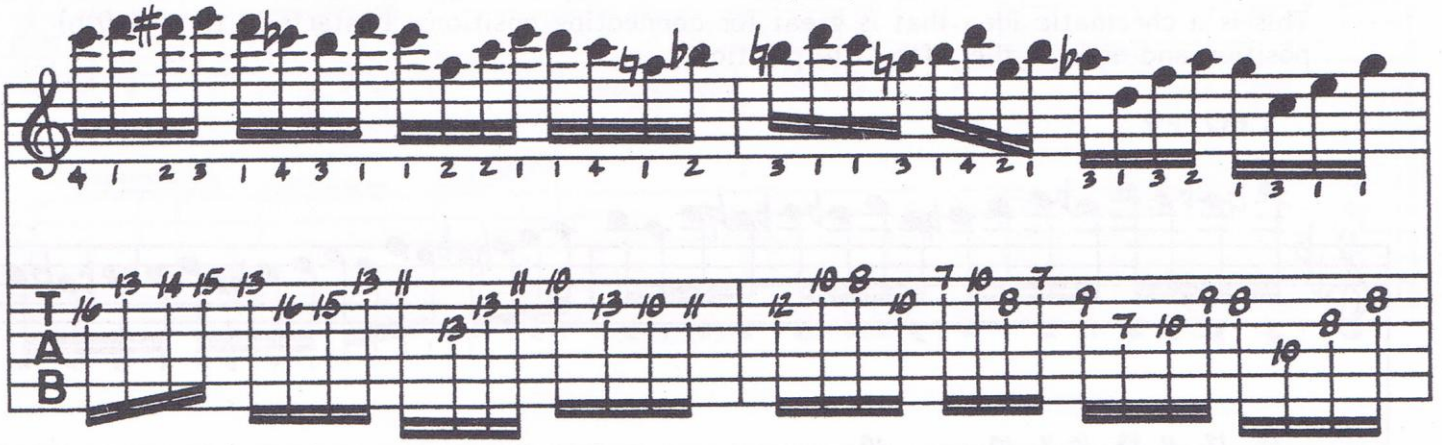


Cm7

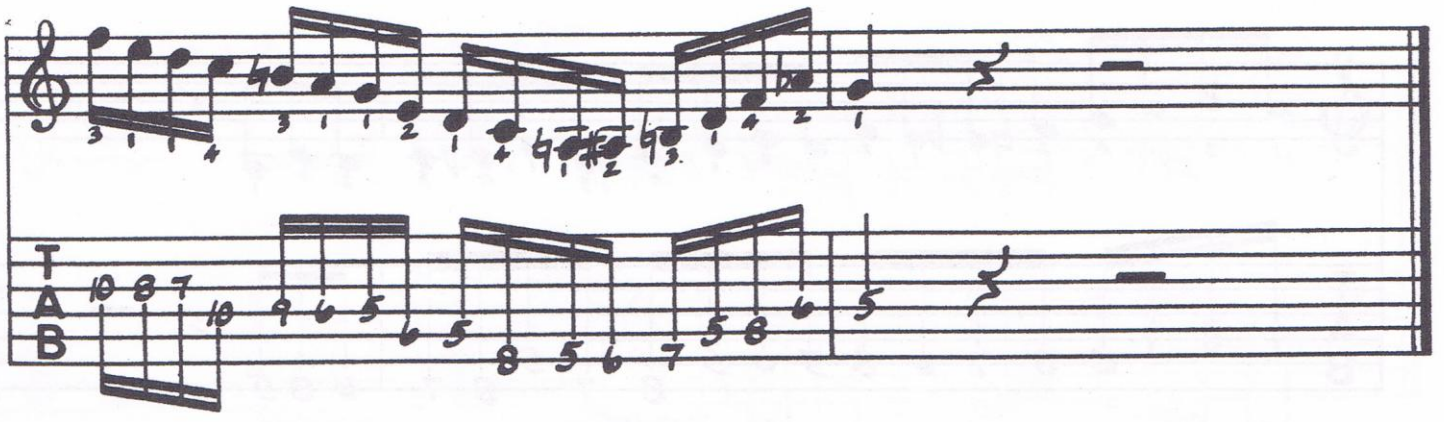


Dm7b5

G7(alt.)



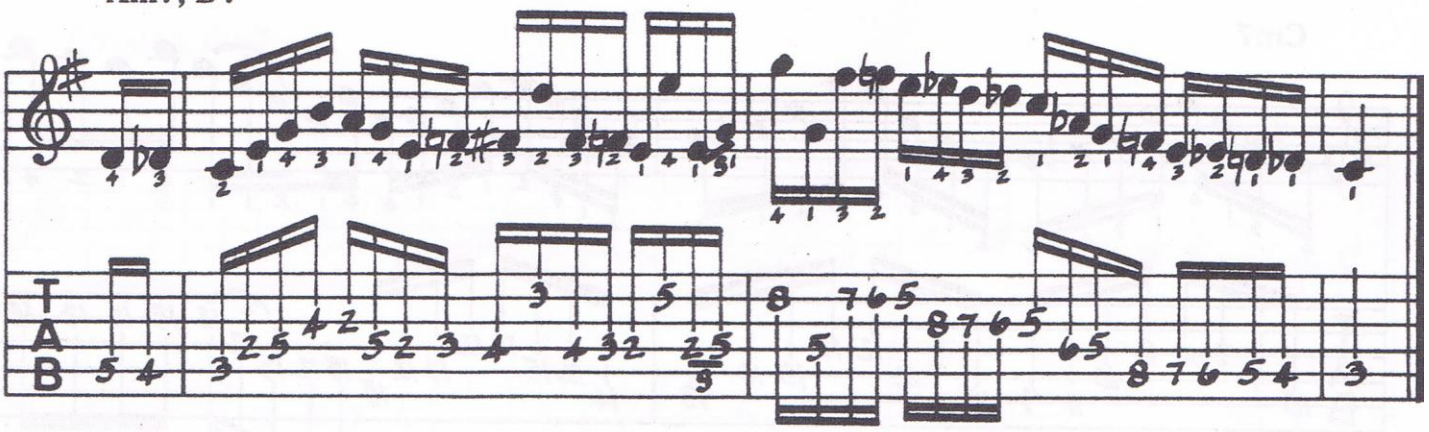
Cm7



## HOTLINE #13

This phrase is made up of chromaticism, octaves and sixth (6th) interval shapes. Try playing this legato as well as picking every note. The fingering given is essential to the phrasing.

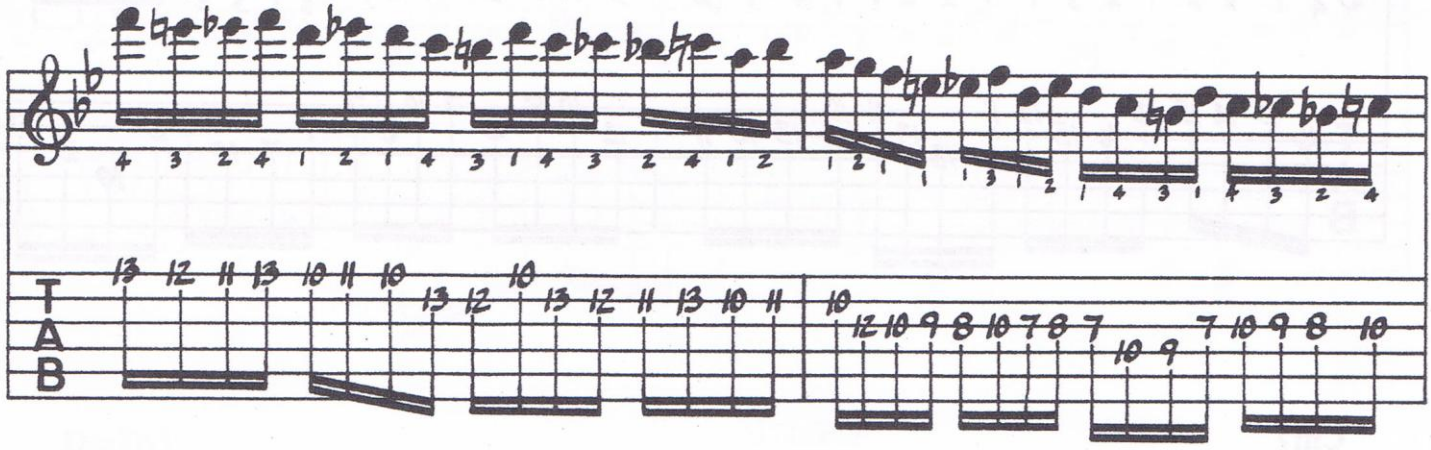
**Am7, D7**

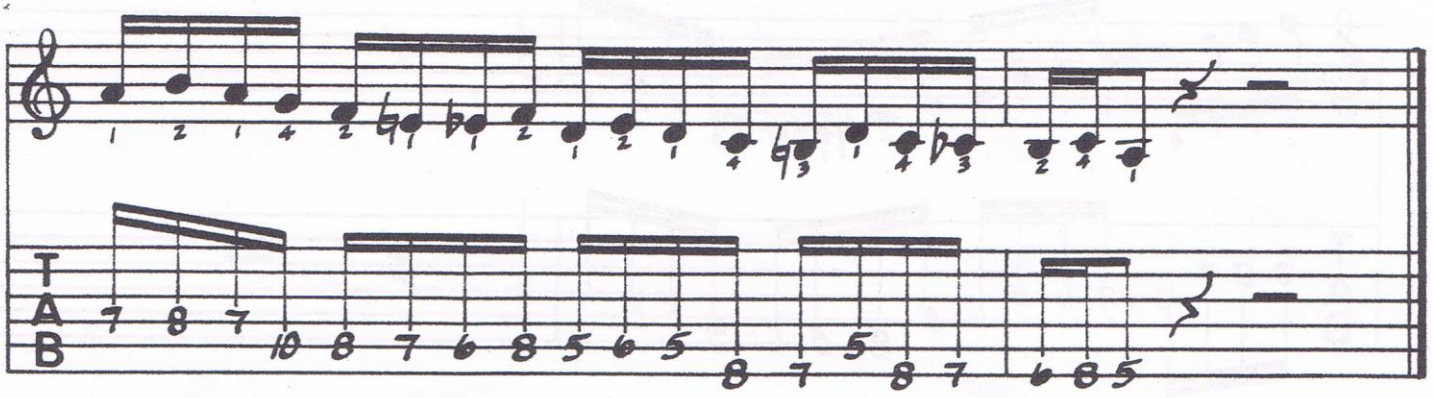


## HOTLINE #14

This is a chromatic idea that is great for connecting positions. It starts in tenth (10th) position and ends in the fifth (5th) position.

**Cm7, F7**

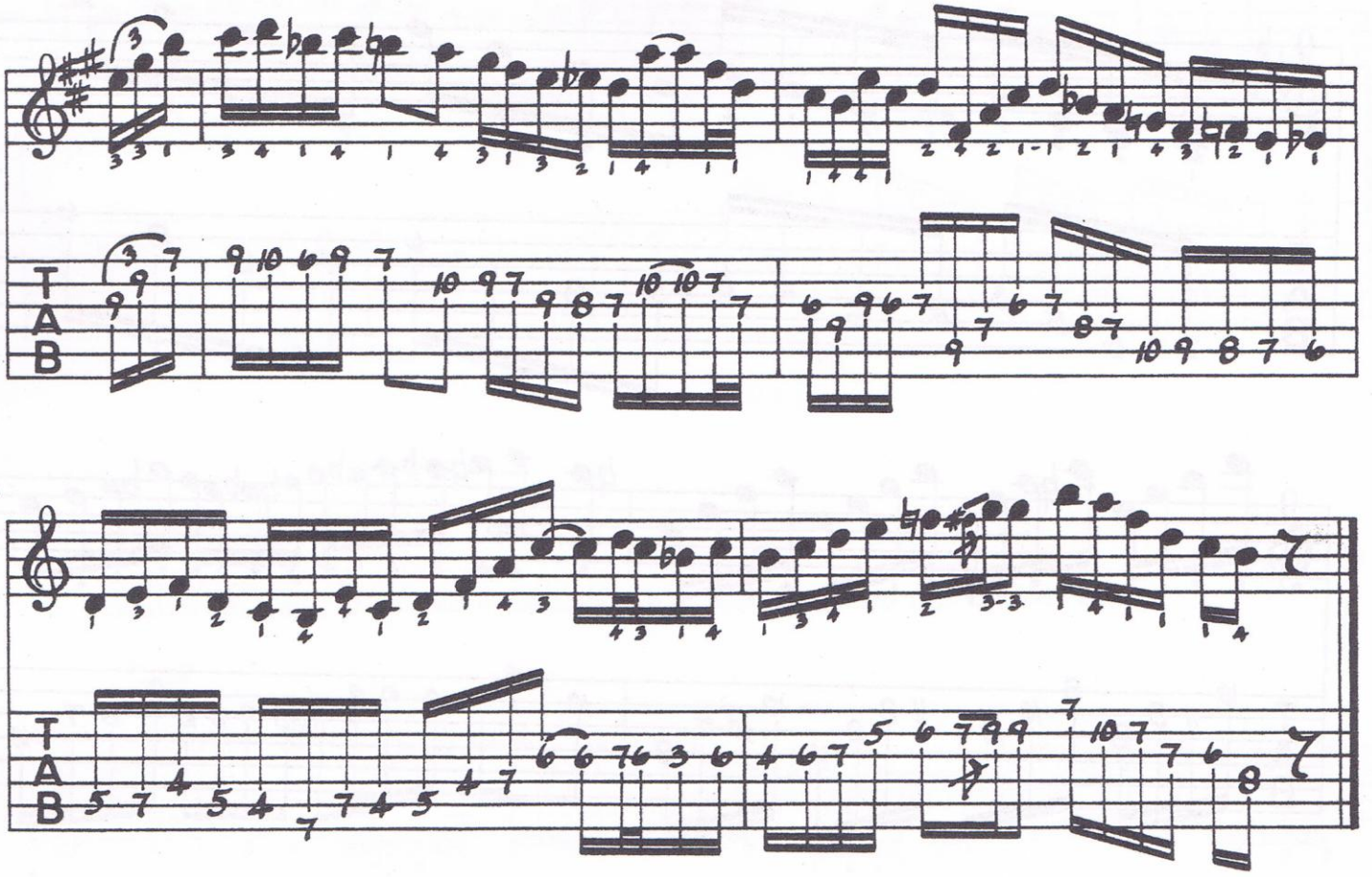




## HOTLINE #15

This line hints at the B Melodic minor scale (E Lydian, Bb Altered). It also uses a lot of chromatic passages and 4 note arpeggios diatonic to the key of A major. Experiment phrasing this line different ways.

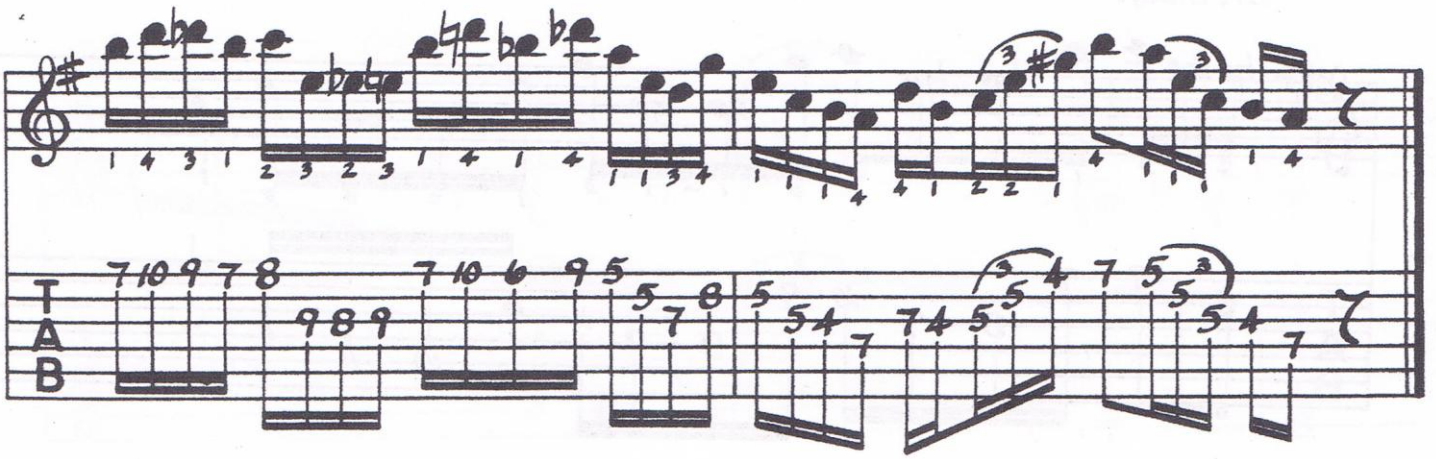
**Bm7, E7**



## HOTLINE #16

This is a traditional Bebop phrase that also works well over a II V I (Bm7b5, E7#9, Am7) in A minor.

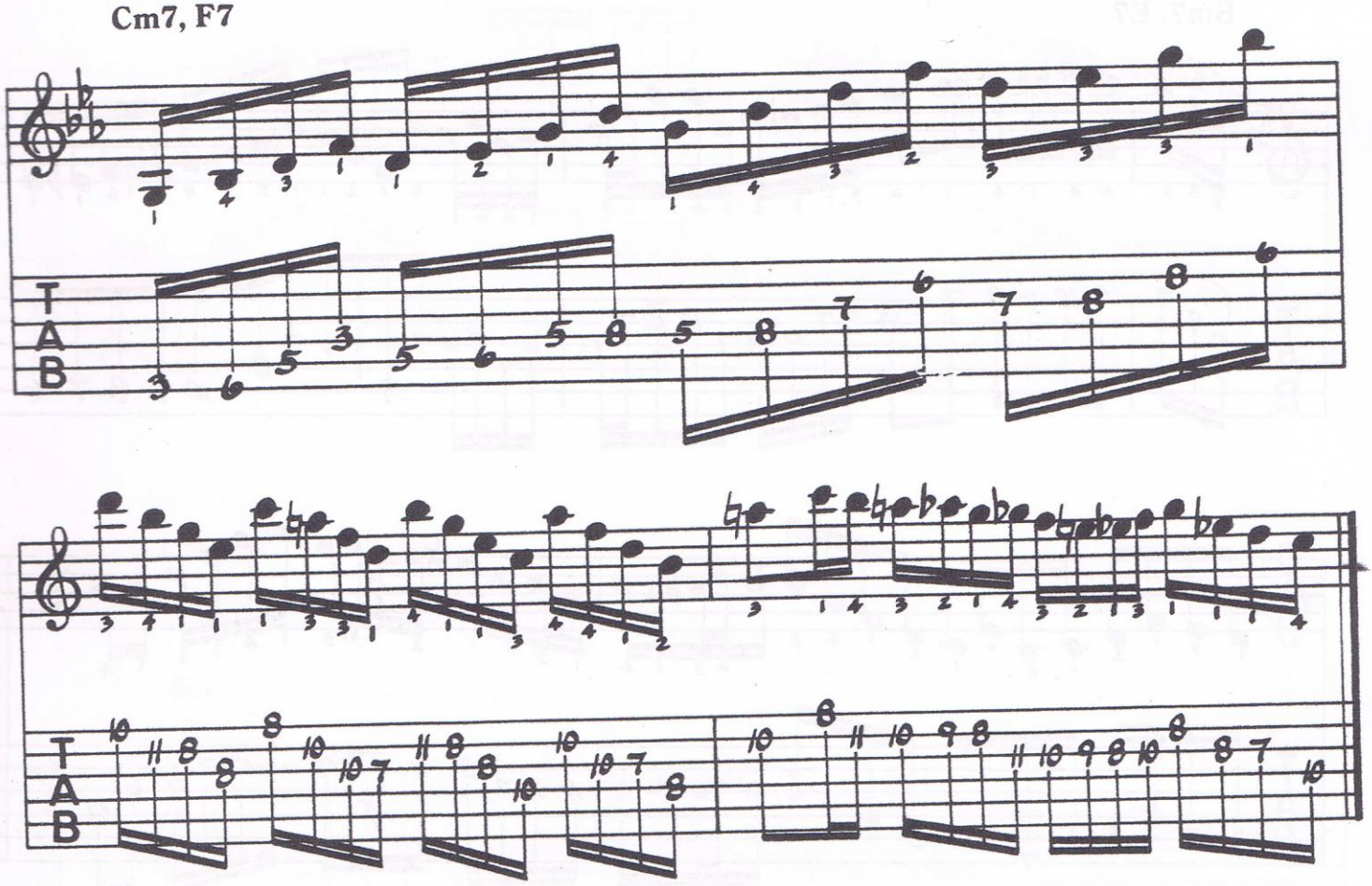
**Am7, D7**



## HOTLINE #17

This line is built from 4 note diatonic arpeggios from the key of Bb major. The arpeggios in the 1st bar are Gm7 and Ebmaj7. In bar 2 they are: Ebmaj7, Dm7, Cm7 and Bbmaj7. The lasr bar is a chromatic passage which resolves on the root of the Cm7 chord.

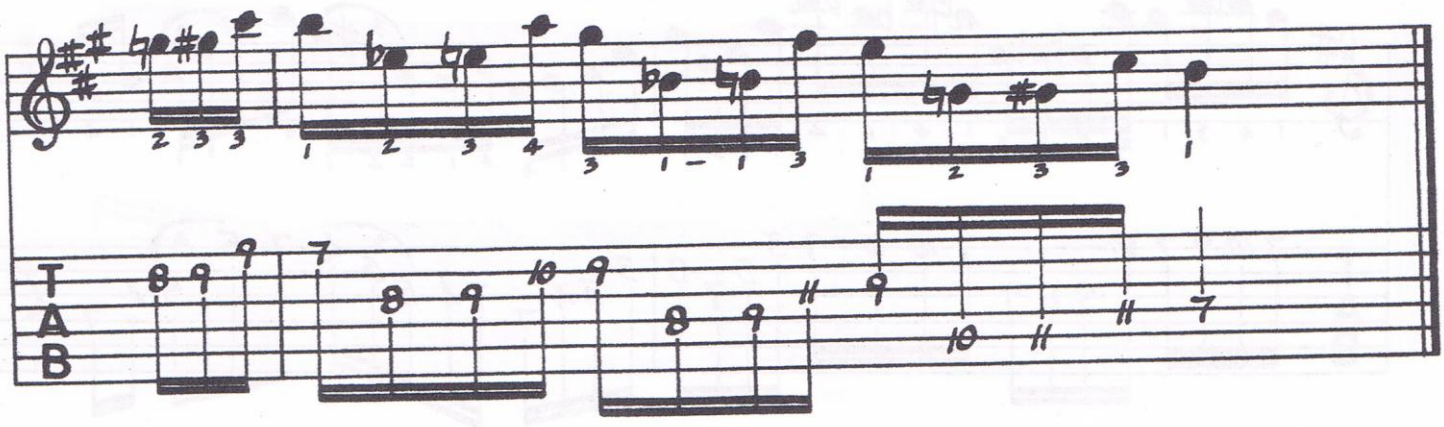
**Cm7, F7**




## HOTLINE #18

This is a short phrase built from using target notes. Target notes are notes used to approach chord tones by a half or whole step above or below.

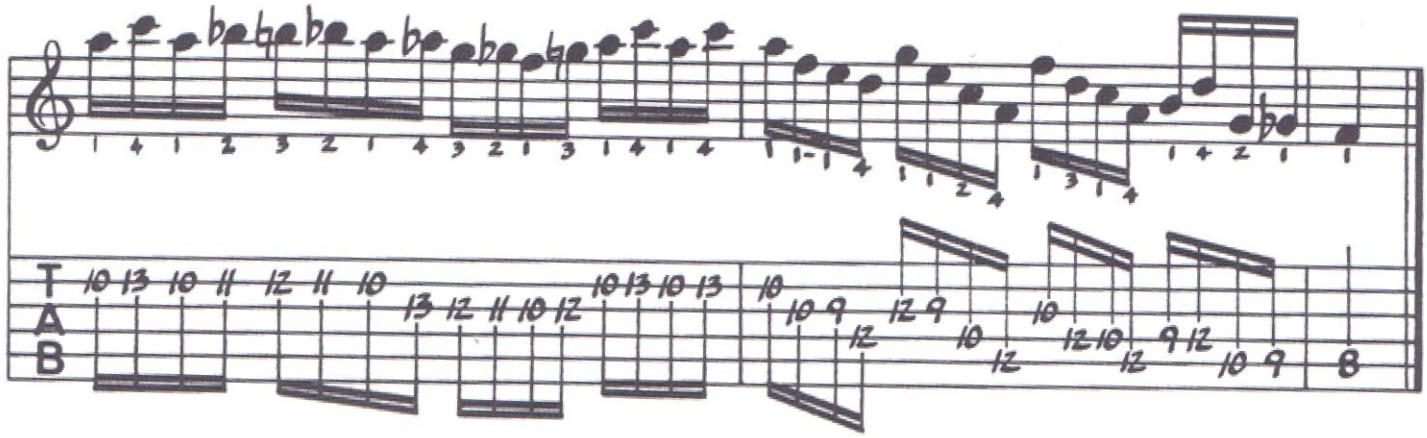
**E7, Emaj7**



## HOTLINE #19

This line sounds good played with a legato type feel. Notice the chromaticism and the four note arpeggios (Dm9 and Am7).

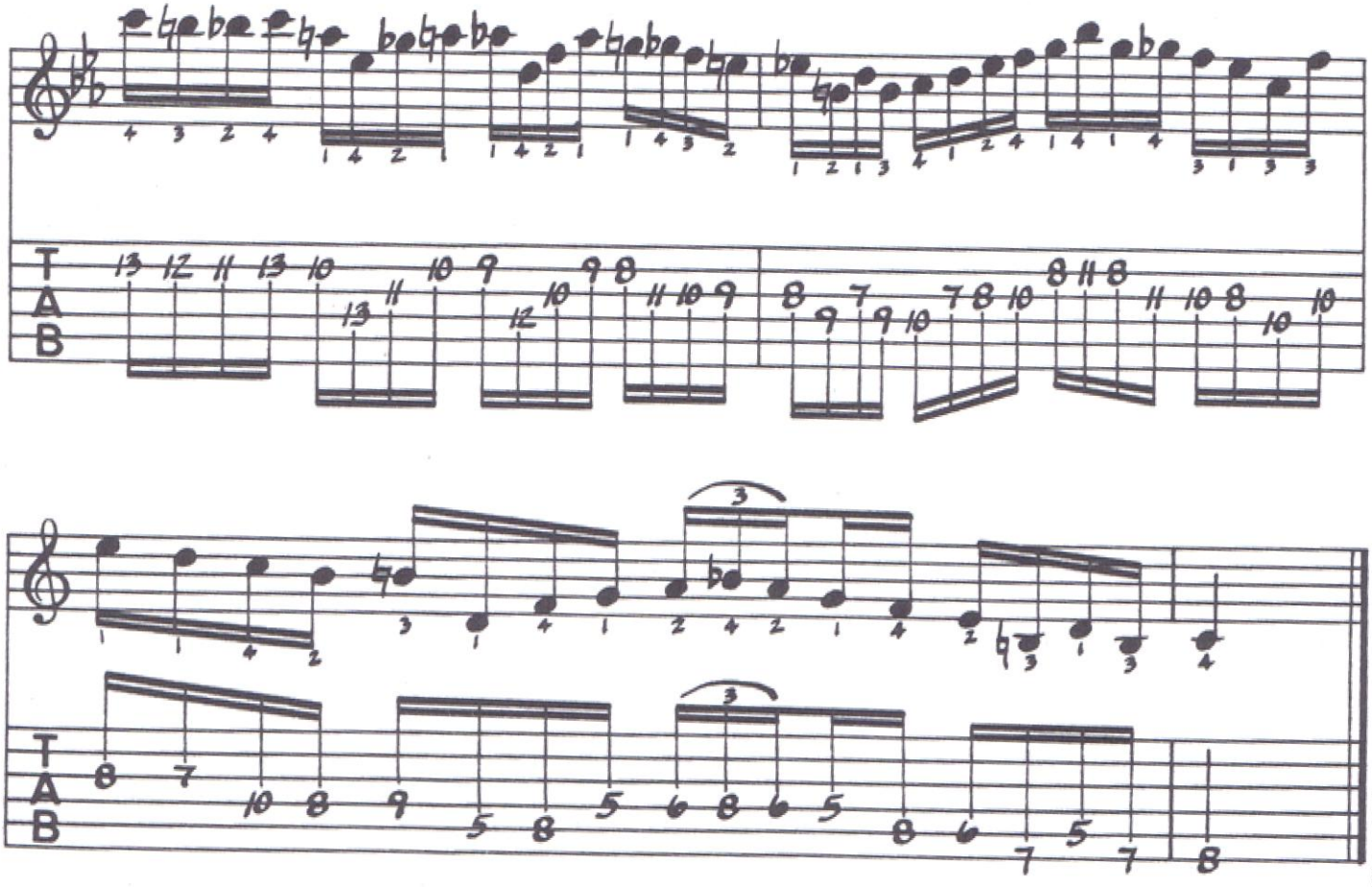
**Dm7, G7**



## HOTLINE #20

This phrase can be used over a static Cm7 chord or a II V I progression in Cm (Dm7b5, G7altered, Cm7). This line mixes the Harmonic minor and the C Blues scale.

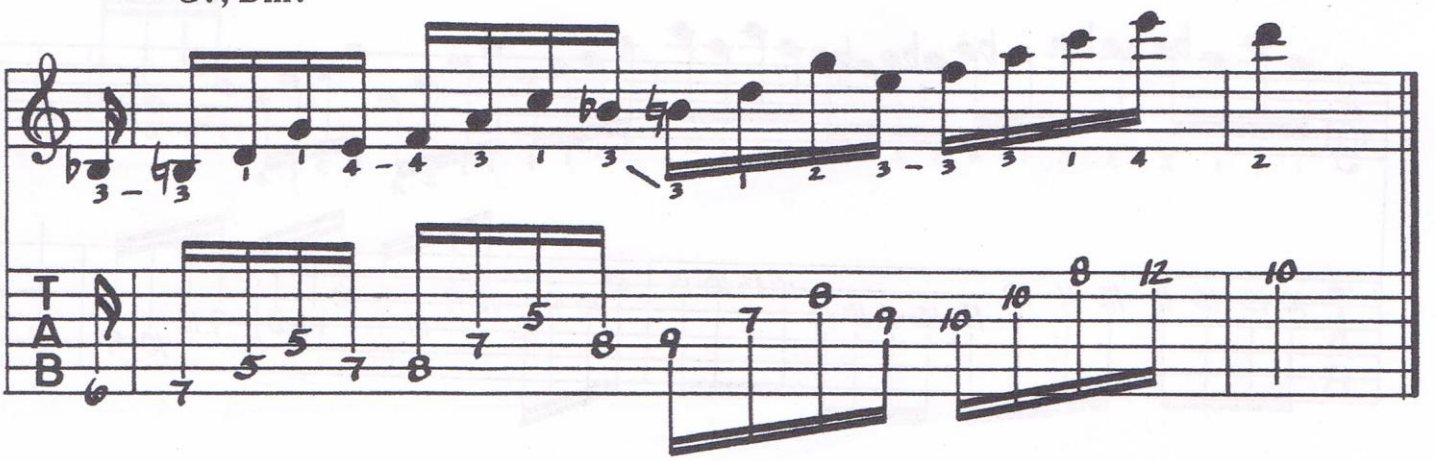
**Cm7**



## HOTLINE #21

This lick is built from using 2 major triads a whole step apart. Notice the half step approach before the actual triad is played. The triads in this line are G major and F major.

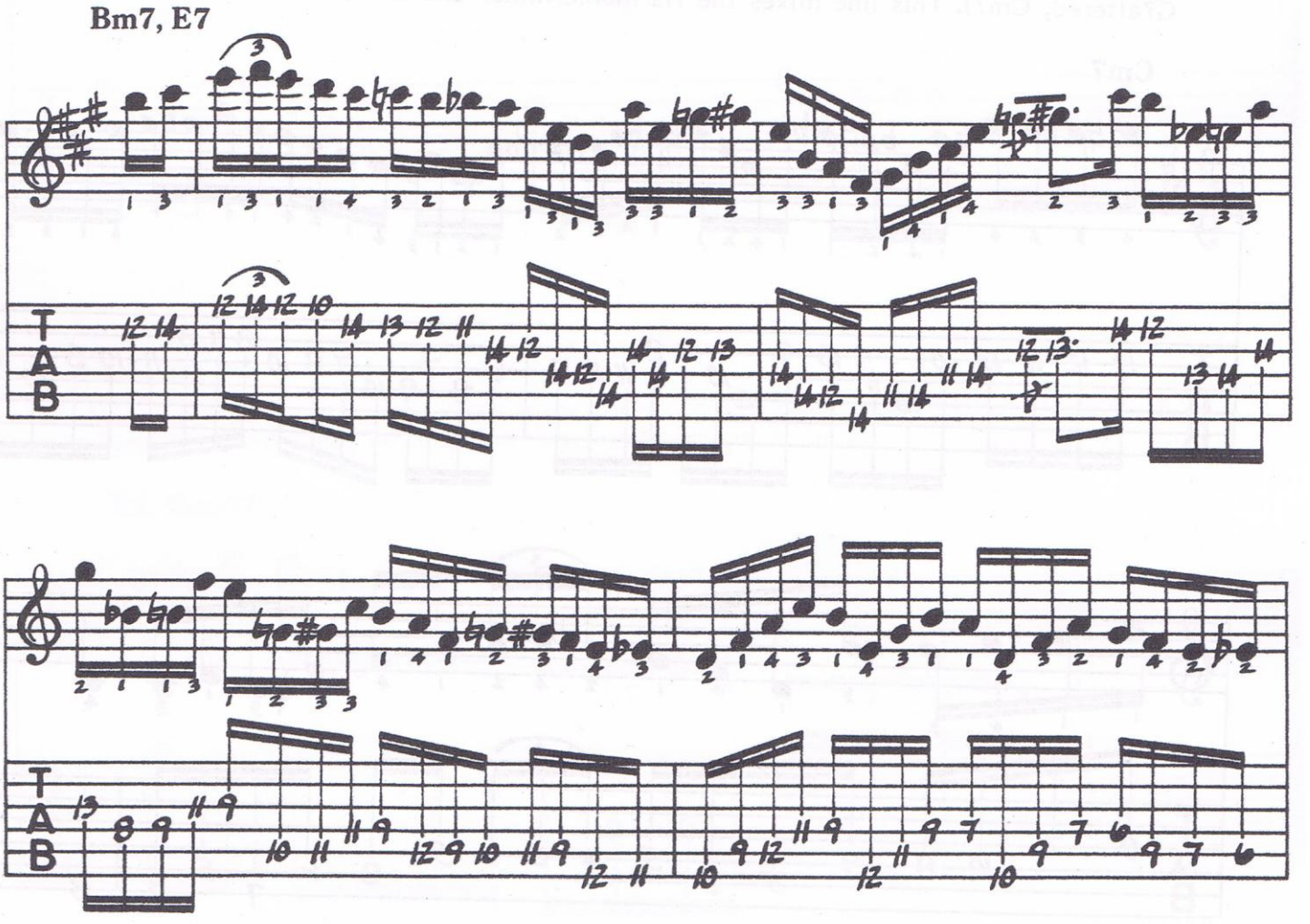
**G7, Dm7**



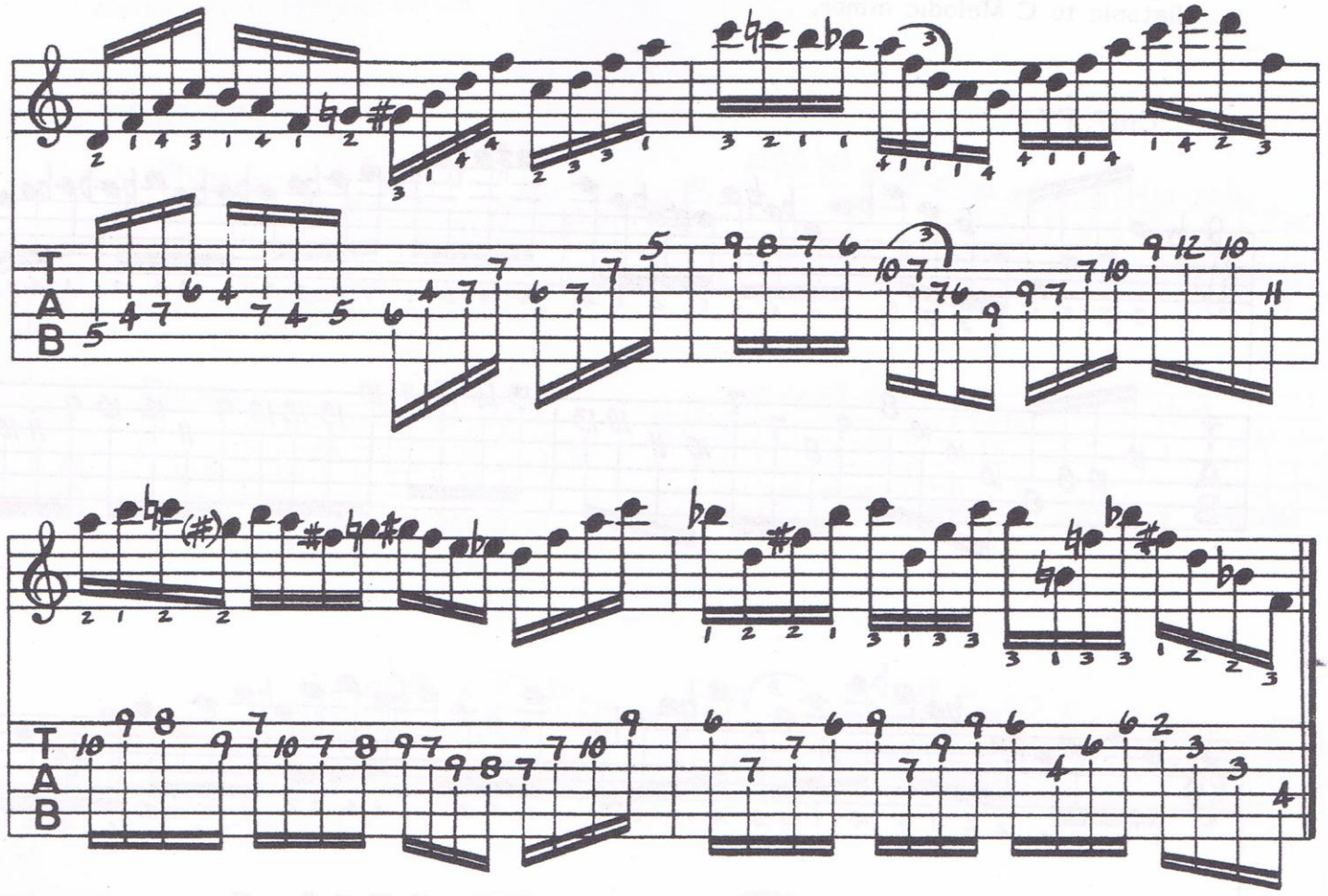
## HOTLINE #22

This etude is a combination of short melodic phrases. It should be broken apart and learned in sections. See how many lines you can find in this etude.

**Bm7, E7**

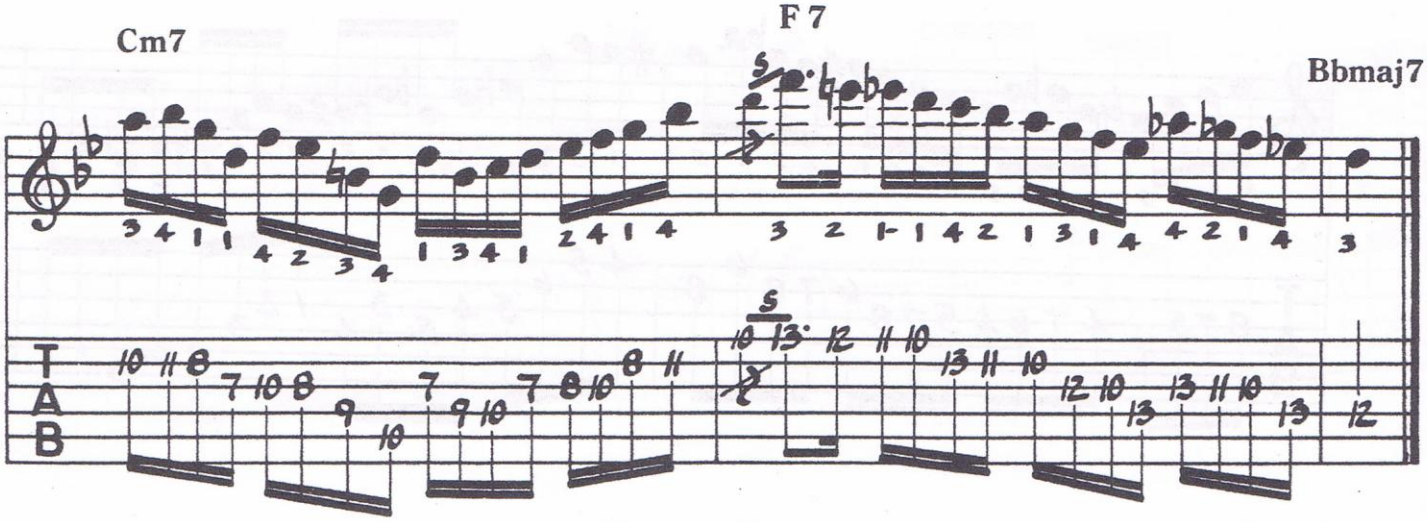


## HOTLINE #22 (cont.)

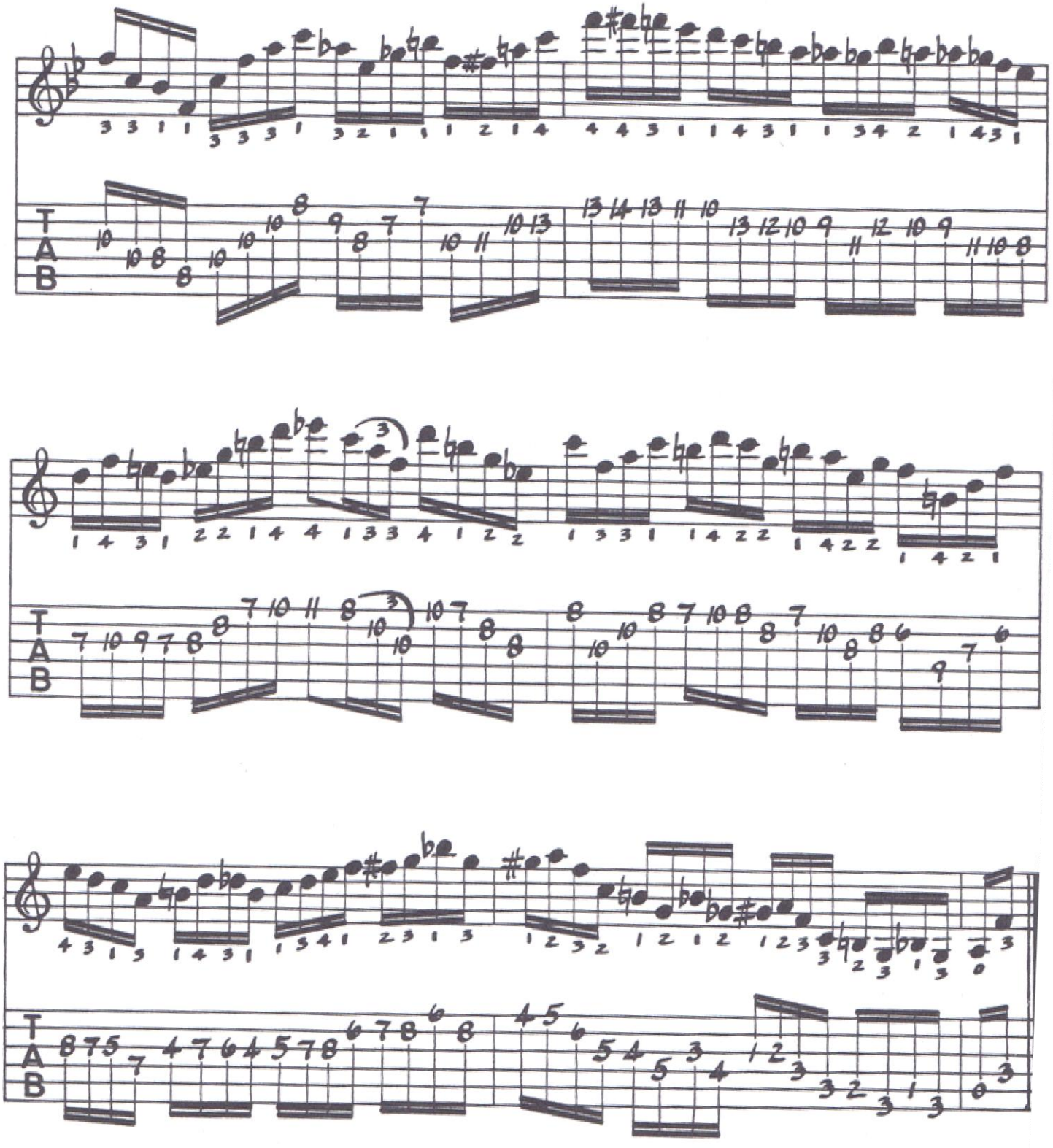


## HOTLINE #23

This line is over a II V I progression in the key of Bb major (Cm7 F7 Bbmaj7). The phrasing and sliding in this line is very important. Also, be sure to play it with a 'swing' feel.



## HOTLINE #24

This etude is a combination of Diminished and Melodic minor ideas. Notice the triad shapes in the first line (F, B). Also, notice there are a lot of 4 note arpeggio shapes diatonic to C Melodic minor.

**Cm7, F7**