JAZZ GUITAR CLASSICS ARTIST TRANSCRIPTIONS PLAY-ALONG

■ TRANSCRIPTIONS OF LEGENDARY JAZZ PERFORMANCES
■ BACKING TRACKS AND SOLOS WITH TWO-TEMPO OPTION
■ STANDARD NOTATION AND TAB

BILLIE'S BOUNCE / GEORGE BENSON
STELLA BY STARLIGHT / TAL FARLOW
HONEYSUCKLE ROSE / DJANGO REINHARDT
SATIN DOLL / KENNY BURRELL
TANGERINE / JIMMY RANEY
EASY LIVING / JOHNNY SMITH

TRANSCRIBED AND PERFORMED BY JACK GRASSEL
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<th>Genre</th>
<th>Title</th>
<th>Artist(s)</th>
<th>CD Tracks</th>
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<td></td>
<td>Billie's Bounce</td>
<td>George Benson, Compact Jazz</td>
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<td></td>
<td>Satin Doll</td>
<td>Kenny Burrell, Jimmy Smith and Kenny Burrell</td>
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<td>Stella by Starlight</td>
<td>Tal Farlow, Chromatic Palette</td>
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<td>Jimmy Raney, Master</td>
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<td>Honeysuckle Rose</td>
<td>Django Reinhardt, Django! Swing Guitar</td>
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<td>Easy Living</td>
<td>Johnny Smith, The Johnny Smith Quartet</td>
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JACK GRASSEL

Jack Grassel maintains a performance schedule of over 200 concerts and seminars each year. He is Coordinator of Instruction at Milwaukee Area Technical College, Occupational Music Department, as well as being on the faculty of the National Guitar Summer Workshop. He has made numerous recordings, including original compositions as well as jazz standards. For further information, contact Jack Grassel at P.O. Box 44205, West Allis, WI 53214.
INTRODUCTION

This publication represents a new format in jazz education which allows the learning improvisor and professional to access the benefits of studying classic guitar solos. Most transcription books require that the recordings (if available) be searched out, purchased, and only listened to since most players in the developmental stages of their playing would not have the technique to play the solos up to tempo. The solos in this book are:

1. Played in tune; many old recordings have been sped up to improve fidelity, raising the pitch as much as a whole step.

2. Recorded at an easy-to-play slow practice tempo.

3. Also recorded at a fast tempo slightly slower than the original, making performance attainable sooner.

4. Recorded on modern equipment with fidelity surpassing the original recordings with a modern rhythm section. Bass and drums are monophonic on both channels. Piano is on the right only. Guitar is on the left only. With your "balance control" you can choose what you want to hear.

The solos are arranged in progressive order of technical difficulty. We chose performances that are most representative of each master's contribution to the development of jazz guitar.

**Kenny Burrell:** His intelligent phrasing always salutes the blues idiom. Check out his use of the C blues scale over the top of the Db dominant chord.

**Jimmy Raney:** One of the great cliché-free players demonstrates unpredictable phrasing which soars over chord changes.

**Django Reinhardt:** The large interval jumps and daring harmonic choices were ahead of his time. This performance contains two solos with different directions tied together through melody.

**George Benson:** This solo demonstrates the gradual building of a solo toward a climax. The chord solo at the end shows George driving hard like a big band.

**Tal Farlow:** This solo was recorded near the end of the bebop period but has harmonies which were in general use at a later time. He has stamina for maintaining a swinging intensity at fast tempos.

**Johnny Smith:** One of the few guitarists to use the entire range of the guitar and a wide scope of rhythmic choices.

The final form you see here is the result of an entire year of work; researching and choosing great solos, transcribing and proofreading for accuracy, countless hours of practicing and recording. Our motive is to increase the quality of jazz guitar playing and to preserve music which is or may become "out of print." Jeff Schroedl at Hal Leonard was a big help in developing and improving the book.

Up until starting this project I had avoided playing other's solos thinking that my own unique style of playing would be compromised. After spending a year with these masters, I've noticed that I have retained my original conception of guitar music, but have acquired a technical depth and more tools to play my music my way. So I now recommend this study to any jazz guitarist at any level.

Special thanks to the fine rhythm section who did their homework: Jim Sodke-keys, Del Bennett-drums, Tom McGirr-bass, and also Bill Littlefield-recording engineer.

**Jack Grassel**
G7
Dm9
G13

Em9
A13
D9

Dd9
Cmaj7
C7

\*Played behind the beat.

**Outro
Free Time
C7#9

*Actual recording includes organ solo after guitar solo until outro.
Honeysuckle Rose
Words by Andy Razaf • Music by Thomas "Fats" Waller

Intro
Moderately Fast \( \frac{1}{4} = 202 \) (piano) 3

Melody

\[ \text{Gm7} \quad \text{C7} \quad \text{Gm7} \quad \text{C7} \quad \text{Gm7} \]

\( \text{mf} \)

\[ \begin{array}{cccccccc}
T & 8 & 6 & 5 & 6 & 5 & 8 & 6 & 4/5 5
\end{array} \]

\[ \begin{array}{cccccccc}
A & 7 & 6 & 5 & 8 & 7 & 6 & 7 & 7
\end{array} \]

\[ \begin{array}{cccccccc}
B & 7 & 6 & 5 & 8 & 7 & 6 & 7 & 7
\end{array} \]

\[ \begin{array}{cccccccc}
C7 & F & \text{Gm7} & \text{C7} & F & \text{Am7} & \text{A7}
\end{array} \]

\[ \begin{array}{cccccccc}
5 & 4/5 & 8 & 5 & 8 & 5 & 8 & 5 & 5 & 6
\end{array} \]

\[ \begin{array}{cccccccc}
12 & 13 & 12 & 10 & 11
\end{array} \]

\[ \begin{array}{cccccccc}
\text{Gm7} & \text{C7} & \text{Gm7} & \text{C7} & \text{Gm7} & \text{C7}
\end{array} \]

\[ \begin{array}{cccccccc}
12 & 10 & 9 & 10 & 11 & 9 & 8 & 11 & 11 & 10 & 11 & 10
\end{array} \]

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Billie's Bounce
(Bill's Bounce)
By Charlie Parker

A Melody (Guitar and Bass unison)

Moderately Fast \( \frac{3}{4} = 216 \) (\( \frac{3}{4} \) - \( \frac{3}{4} \))

Gr. 1 N.C. (F7)

\( \text{mf} \)

\( \text{T} \)
\( \text{A} \)
\( \text{B} \)

(Bb7) (F7) (D7)

\( \frac{3}{4} \)

(Gm7) (C7) (F7) (Gm7) (C7)

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Easy Living
Words and Music by Leo Robin and Ralph Rainger

A Melody
Moderately Slow \( \frac{4}{4} = 69 \)

Gr. 1  N.C.  Fmaj7  F\#7  Gm7  G\#7  Fmaj7  Cm7  F13
Guitar Notation Legend
Guitar Music can be notated three different ways: on a musical staff in tablature, and in rhythmic patterns.
NATURAL HARMONIC: Strike the note while the first hand fingers press the string normal to it.

PINCH HARMONIC: The note is fretted normally but a harmonic is produced by pressing the first hand fingers against the string transversely.

HARP HARMONIC: The note is fretted normally but a harmonic is produced by pressing the first hand fingers against the string parallel to it.

PICK SCRAPE: The edge of the pick is used to strike the string normal to it.