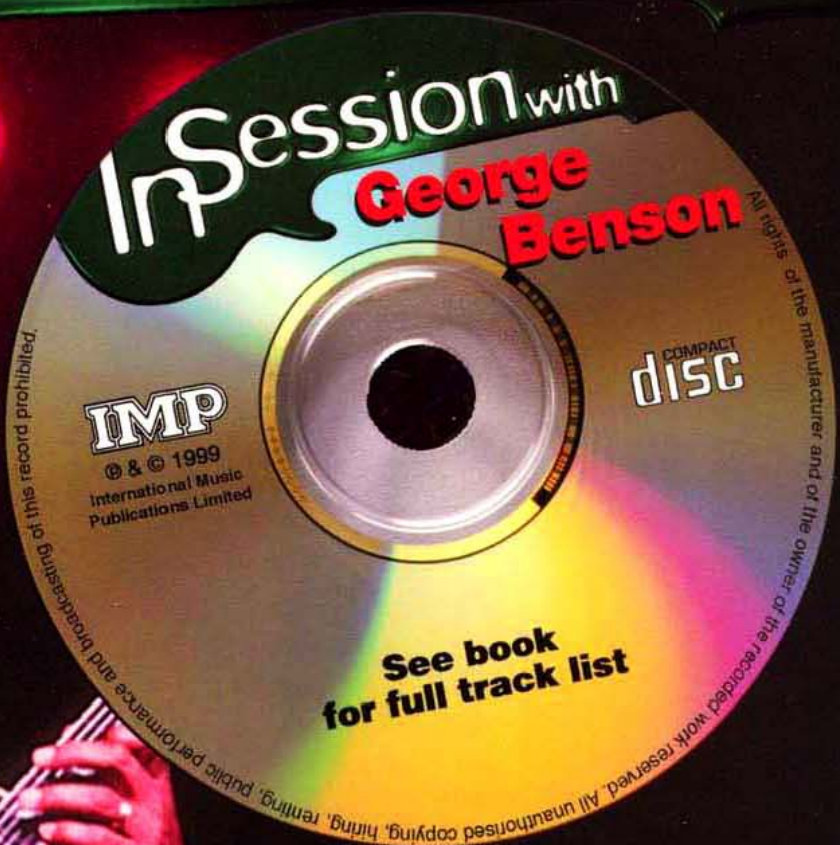


InSession with



**Play along with
six classic
George Benson tracks**

George Benson

Guitar Tab

Standard Notation

Chords & Lyrics

FEATURES

Special practice tracks on the CD, with slowed down versions of the solos, in demonstration and play-along formats

InSession^{with}

George Benson

Now you can become the featured session guitarist on six classic George Benson tracks, transcribed and arranged exclusively by guitarists for guitarists.

Includes:

Breezin'

Lady

The Wind And I

I Remember Wes

Valdez In The Country

On Broadway

In the book

- Note-for-note transcriptions in standard notation and guitar tab
- Full top lines with lyrics and chord symbols
- A breakdown and analysis of each solo, containing essential hints and tips
- Biographical notes on the music
- Discography

On the CD

- Full demonstration tracks of all songs
- Full backings tracks of all the songs for you to join in
- The solo demonstrated in full and slowed down
- The backing track for the solo slowed down for you to practise with

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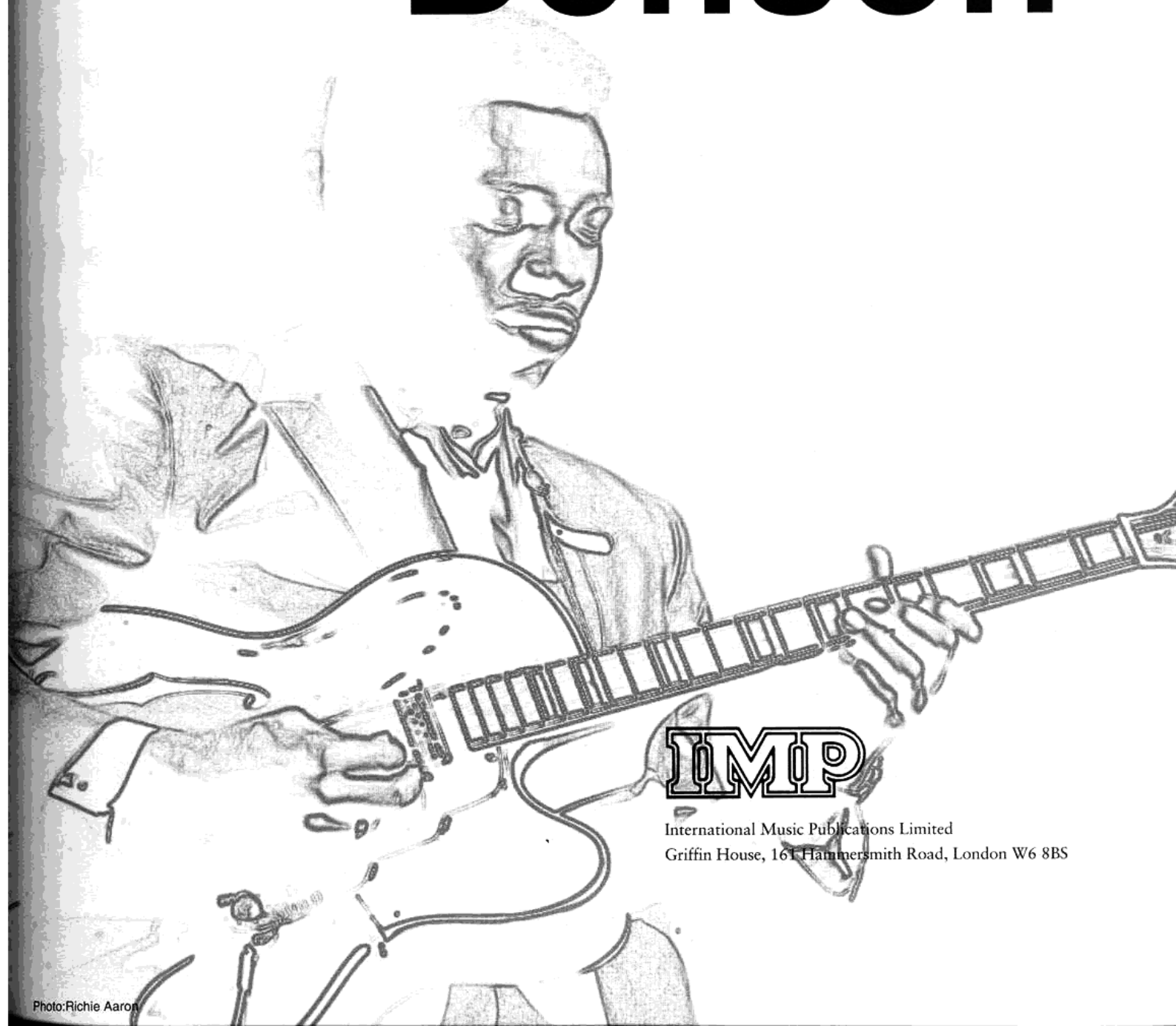
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In Session with

George Benson



IMP

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InSession with

George Benson

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Track 2	Full version
Track 3	Backing track
Track 4	Solo Section (full version) slow speed
Track 5	Solo Section (backing track) slow speed
I Remember Wes	
Track 6	Full version
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Track 8	Solo Section (full version) slow speed
Track 9	Solo Section (backing track) slow speed
Lady	
Track 10	Full version
Track 11	Backing track
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On Broadway	
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Track 23	Backing track
Track 24	Solo Section (full version) slow speed
Track 25	Solo Section (backing track) slow speed

Biography

Mention the name George Benson to most people and it conjures up images of sultry soul ballads and the smooth R&B sounds that have made him a household name. This commercial success is a far cry from his musical beginnings as the leading jazz guitarist of his generation. Quincy Jones, world-renowned record producer who worked with George on his album *GIVE ME THE NIGHT*, remarked:

"If George had never sung a note in his life, his guitar would have done all his singing for him, and certainly no one would have considered that there was anything lacking."

Like Nat King Cole and Louis Armstrong before him, George has managed to cross over from jazz to commercial music with his musical integrity and credibility intact.

George Benson has been on the music scene for a long time. Born on the 22nd March 1943 his first success came early, at the age of four, when he won an amateur singing contest. His stepfather, a guitarist and avid Charlie Christian fan, introduced him to the guitar. George started by playing the ukulele, accompanying his stepfather in local nightclubs at the tender age of eight. By the time he was twelve he had taken up the guitar and started listening to the records of various jazz artists including Hank Garland, Grant Green and Charlie Parker. However, the person who was to have the most effect on George, both musically and personally, was the great jazz guitarist Wes Montgomery.

Wes Montgomery pioneered the jazz guitar & orchestra sound that was later to prove so successful for George, and the influence of his cool, swinging single note lines, and especially his octave and chord solos, can still be heard in Benson's guitar playing today.

At age 17 George formed his own vocal R&B group, The Altairs, playing the usual round of club gigs in his home town of Pittsburgh. As his reputation grew he began to draw the attention of other musicians, and was eventually offered a job playing with organist Jack McDuff. This involved moving to New York and during his three-year stay in the band he played alongside such jazz luminaries as Herbie Hancock, Hubert Laws, Freddie Hubbard and his hero Wes Montgomery.

Benson's reputation in the jazz community grew quickly and in 1965 he formed his own band, signing to Columbia Records the following year. They recorded two albums for Columbia, *IT'S UPTOWN* and *GEORGE BENSON'S COOKBOOK*, featuring an impressive range of musicians including Miles Davis, Herbie Hancock and Earl Klugh. This was invaluable experience for the young guitarist, who played with such fire and agility that he was dubbed by Miles Davis "The baddest guitar player alive".

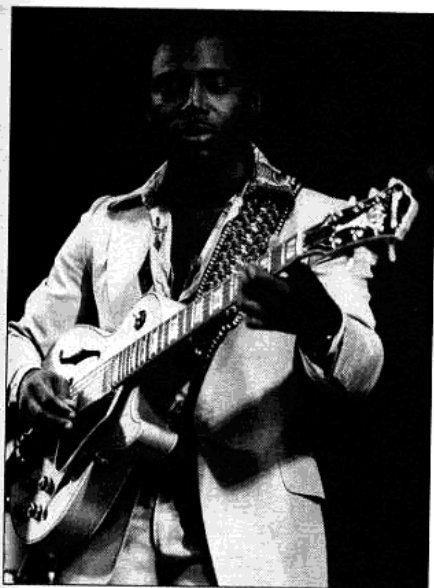
When Wes Montgomery died in 1968 his record producer, Creed Taylor, set about finding a natural successor to the great jazzman – he didn't have far to look. He signed George, as Wes' heir apparent, to his record label CTI later the same year. Taylor was the man that many jazz critics held responsible for 'corrupting' the pure genius of Montgomery's playing, by surrounding him with lush orchestrations and having him play instrumental versions of the pop hits of the day.

The truth of it was that Montgomery's early recordings didn't sell and, as a devoted family man, he had to work a day job, then go out to play at night just to make ends



Photo: Richie Aaron

Photo: David Redfern



“If George had never sung a note in his life, his guitar would have done all his singing for him.”

meet. It's interesting to recount George's recollection of his last meeting with Montgomery in the light of his own career path:

“Wes was unhappy because he didn't like the music being issued under his name but then, when we finished talking, he got into his new car, better dressed than I had ever seen him. Only a couple of years before, I drove my stepfather 200 miles to see him, because he wasn't convinced that Montgomery was as good as Charlie Christian. There were three people in the joint; Wes had a raggedy old car and was eating in those funky jive restaurants that probably took his life.”

Creed Taylor's choice proved to be inspired, as Benson's albums did enjoy commercial success, especially *WHITE RABBIT*, which earned him his first Grammy nomination. He toured with the CTI label's concert package, showcasing his guitar and vocal skills, especially his unique guitar/scat vocal technique where he sang along with his improvised guitar solos.

Although Benson was a hit at CTI, it was only when he signed to Warner Brothers and released the *BREEZIN'* album in 1976 that he really made it big. The album was produced by Tommy LiPuma, and he mixed up a potent cocktail of memorable tunes and lush orchestrations topped off with some great playing by Benson. It was the first jazz album to go platinum, earning George three prestigious Grammy awards including 'Best Pop Instrumental' and 'Best R&B Instrumental.' The U.S. number one hit *This Masquerade*, taken from the album, gave him his first real breakthrough into the mainstream.

IN FLIGHT, released in 1977, was also produced by Tommy LiPuma, and features a number of songs that are still part of Benson's repertoire today, including *Life Is A Ghetto* and *Valdez In The Country*. This album is notable for some outstanding octave work by Benson, and some equally classy rhythm playing by his long-time sideman Phil Upchurch.

The following album, *WEEKEND IN LA*, also went platinum and featured a live version of The Drifters' *On Broadway*, which was another hit for George. This album also earned him another Grammy award, this time for 'Best Male R&B Performance'.

Commercially George Benson went from strength to strength. The Quincy Jones produced *GIVE ME THE NIGHT* album included the hits *Love x Love* and *Give Me The Night* and the 1983 album *IN YOUR EYES*, produced by Arif Mardin, yielded the chart hits *Inside Love So Personal* and *Lady Love Me One More Time*. Although both of these albums are predominantly vocal-based, it's obvious in the occasional instrumental sections that George has lost nothing of his guitar playing ability.

He often stated his desire to return to his musical roots and record a pure jazz record but, by this time, he had become a massive commercial success and the pressure to maintain high record sales prevented him from doing so.

In recent times however he has returned to his first love. On his latest album *THAT'S RIGHT* he has re-united with Tommy LiPuma, producer of the classic *BREEZIN'* and *IN FLIGHT* albums, to make an album of instrumental jazz, focussing on his guitar playing rather than his vocal skills.

Musical Style

George's musical background included everything from gospel, R&B, soul and jazz, and all these influences show up in his music, especially jazz, where he was heavily influenced by the music and playing style of guitar legend Wes Montgomery.

Anyone who has heard George Benson's lightning fast single note lines and smooth octave passages may be surprised to discover that he never uses a pick. Like Wes he

prefers to pluck the strings with his thumb. This is the secret to George's warm, fat tone.

One of the most distinctive features of Benson's playing is his use of octave melodies. George is a very melodic player and octaves are a great way to emphasise a melodic line. Although this technique can be traced back through Montgomery to Charlie Christian, George has added a new element to it. As well as adding an octave to the melody he sometimes adds a fifth or fourth as well. This is a unique sound that practically screams "Benson" when you use it.

George's popularity as a musician can be attributed to his great sense of melody. Even in the middle of a long, improvised solo, he seems to find the most memorable licks. His playing is always firmly rooted in the tonality of the song and he has a great sense of 'pacing', so that the listener is always carried along with his solo.

George began singing before he took up the guitar, and the influence of singing on his guitar playing style is clearly evident. Every Benson solo is easy to sing along with – in fact that's exactly what George frequently does! On tracks like *On Broadway* he 'scat' sings along with his solo. This is another of his trademark sounds. His technique is phenomenal; fast and fluent single note lines stream from his guitar effortlessly, and he seems to be able to play difficult octave passages almost as fast. His technique is always used to good effect, and is amazing to behold, but it never overshadows his innate musicality. Where some players might be tempted to sacrifice musical integrity on the altar of technical showmanship, George never does – this is the sign of a great jazz master who is completely in control of what he is doing.

Performance Notes

Breezin'

The album BREEZIN' was a major breakthrough for George Benson. It was his first big selling album as well as being the first jazz album to go platinum. The secret to this success lies in the combination of strong melodic tunes, great playing, and the kind of lush jazz orchestrations that George would have heard on later Wes Montgomery records.

The track *Breezin'* typifies this approach. Harmonically this track is very simple, as it cycles around a four-chord structure in D for pretty much the whole song. This repeating chord sequence is brought to life by some bass and rhythm guitar, both played by Phil Upchurch. The combination of strings and flutes provides a broad backdrop for George to manoeuvre during his solo, as he combines bright, major sounding licks with bluesy string bends.

The solo itself is a great example of musical restraint. George plays one memorable lick after another, yet still manages to create a strong sense of progression.

I Remember Wes

Recorded when George was on Creed Taylor's CTI label, this track is a tribute to his mentor and hero, Wes Montgomery, himself a former CTI artiste. With the stripped-down backing of bass, drums and electric piano, you can really hear every nuance of George's subtle phrasing.

The main melody is, of course, played in octaves using the thumb to strike the strings – a sound popularised by Montgomery. In the solo, however, we see some of George's finest single note work.

Here we see Benson the jazz maestro getting back to his roots as he effortlessly navigates his way through some tricky chord changes. Although in the key of G the track's tonal centre is A minor, and most of the action takes place around the fifth fret. There are some slinky octave moves in the main melody as well as in the solo. George plays with a light, staccato touch that allows him to move around the neck freely and quickly.

“He was dubbed by Miles Davis
“The baddest guitar player alive””



Photo: Fin Costello

GEORGE BENSON discography

This discography does not include re-issues

Title	Label
New Boss Guitar	Prestige
Benson/McDuff	Prestige
It's Uptown	CBS
George Benson's Cookbook	CBS
Shape Of Things To Come	A&M Records
The Other Side Of Abbey Road	A&M Records
White Rabbit	CTI
Bad Benson	CTI
Beyond The Blue Horizon	CTI
Breezin'	Warner Bros.
In Flight	Warner Bros.
Weekend In LA	Warner Bros.
Space	CTI
Give Me The Night	Warner Bros.
Livin' Inside Your Love	Warner Bros.
In Your Eyes	Warner Bros.
The George Benson Collection	Warner Bros.
That's Right	GRP

Lady

In later years George became famous for his smooth vocal ballads. This instrumental track from the BREEZIN' album is a forerunner to these, with its romantic strings and laid-back feel.

George still manages to pack in some serious playing though, as he weaves lightning fast scale runs and chromatic lines into the track. Watch out for the unusual fingerings and playing positions in the melody. Jazz guitars are usually strung with heavy gauge, flat-wound strings, including a wound G-string. This means that there is a big difference in tone between the top two plain strings and the bottom four wound strings, so it's important to choose the correct position to make the melody flow.

In this case George plays the main melody around the eighth fret position on the top two strings. He could have played it at the twelfth fret but the wound strings would make it sound less open and bright.

At the end of the track is a free-time 'cadenza' where George demonstrates the monster technique that made him such a hot prospect as an up and coming player.

Valdez In The Country

IN FLIGHT, the follow-up album to the massively successful BREEZIN', is more famous for the hits *The World Is A Ghetto* and *Nature Boy* than its instrumental tunes, but there's some truly great playing on this album too. This up-tempo, Latin-flavoured track is unusual in that the melody, which is in octaves, is played by more than one guitar. The top octave is played by two guitars, and the octave below by another. This kind of overdubbing is unusual for George but it's certainly effective. To play this melody on one guitar, which he is certainly capable of, might have robbed it of its fluency.

In this song Benson shows a mature approach to improvising. Rather than playing an endless stream of notes, he chooses to construct long phrases by combining small licks together, as in the opening few bars of the solo.

He uses his trademark technique of playing lines in octaves and fourths to great effect here, but never at the expense of the melodic content.

The Wind And I

Another track from the IN FLIGHT album, this is probably George's most challenging track to play. He plays most of it using octaves and fourths or fifths, and even the fastest licks are played this way. This doesn't mean that this track is impossible to play. The guitar lends itself to this technique very well and, because of Benson's clearly thought-out lines, once you are used to moving blocks of notes around as one, it will become second nature.

If you're not using a pick, there are two ways of playing these three note chords. You can either strum them with the thumb or, as George does, you can pick each string with a different finger. The last method is the one Benson uses and also sounds better as each string sounds simultaneously.

As in earlier tracks the harmonic structure of the solo is very simple, in this case it's mostly a one-chord vamp. Although this means that Benson isn't tied down to chord changes, it also means that he has to create all of the contrast in the solo himself, without any help from a changing harmonic back-drop. He does this by varying his playing, combining single note lines with octaves, and mixing simple repetitive ideas with long, flowing lines.

On Broadway

This track is probably the best known from George Benson's early material. Originally recorded by The Drifters, it was released on the CTI album SPACE after George had left the label for Warner Brothers. George's gospel and R&B background shines through on this one. Despite the simple chord changes, he really makes this song work with a great vocal performance. The song modulates in semitones after every chorus, like a screw being systematically tightened, building towards the guitar solo.

In the solo Benson shows off his vocal prowess by scat-singing along with his guitar. This is another trademark technique that makes his playing so instantly recognisable.

Tablature Key

Hammer-on



Play the first note with one finger then 'hammer' another finger on the fret indicated.

Pull-off



Place both fingers on the notes to be sounded, play the first note and, without picking, pull the finger off to sound the lower note.

Gliss



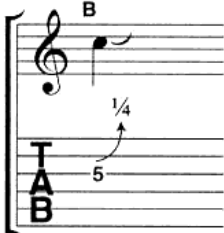
Play the first note and then slide the same fret-hand finger up or down to the second note. Don't strike the second note.

Gliss and restrike



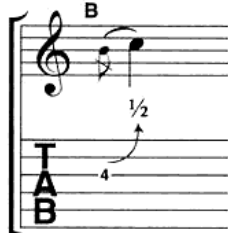
Same as legato slide, except the second note is struck.

Quarter-tone bend



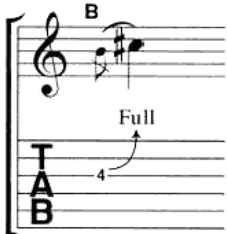
Play the note then bend up a quarter-tone.

Half-tone bend



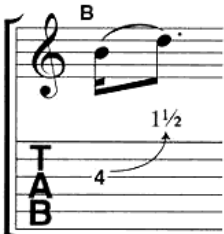
Play the note then bend up a semi-tone.

Whole-tone bend



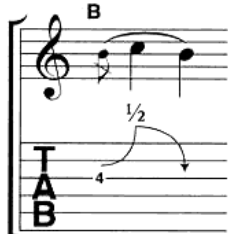
Play the note then bend up a whole-tone.

Bend of more than a tone



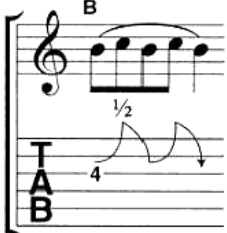
Play the note then bend up as required.

Bend and return



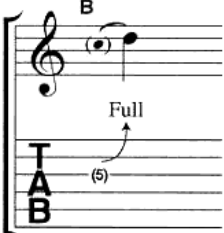
Play the note, bend up as indicated, then return back to the original note.

Compound bend and return



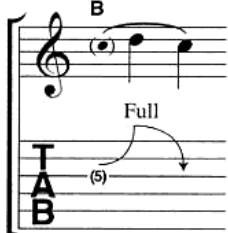
Play the note then bend up and down in the rhythm shown.

Pre-bend



Bend the note as shown before striking.

Pre-bend and return



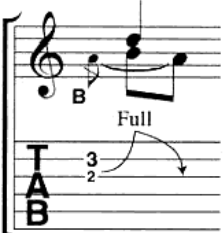
Bend the note as shown before striking it, then return it back to its original pitch.

Unison bend



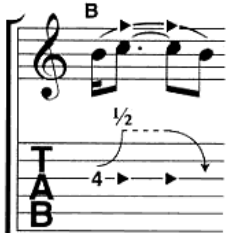
Play the two notes together and bend the lower note up to the pitch of the higher one.

Double stop bend and return



Hold the top note, then bend and return the bottom notes on a lower string.

Bend and restrike



Play the note, bend as shown, then restrike the string where indicated.

Bend and tap

Bend the note as shown and tap the higher fret while still holding the bend.

Vibrato

Rapidly bend and release the note with the fretting hand.

Trill

Rapidly alternate between the notes indicated by continuously hammering on and pulling off.

Tapping

Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull off the note fretted by the fret-hand.

Pick scrape

The edge of the pick is rubbed along the string, producing a scratchy sound.

Muffled strings

Lay the fret-hand lightly across the strings then play with the pick-hand.

Natural harmonic

Play the note while the fret-hand lightly touches the string directly over the fret indicated.

Pinch harmonic

Fret the note normally and produce a harmonic by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

Harp harmonic

Fret the note normally and gently rest the pick-hand's index finger directly above the indicated fret while the pick-hand's thumb or pick assists by plucking the appropriate string.

Palm muting

Allow the pick-hand to rest lightly on the strings whilst playing.

Rake

Drag the pick across the strings shown with a single motion.

Tremolo picking

Repeatedly pick the note as rapidly as possible.

Arpeggiate

Play the notes of the chord by rolling them in the direction of the arrow.

Vibrato-bar dive and return

Drop the pitch of the note or chord a specific number of steps (in rhythm) then return to the original pitch.

Vibrato-bar dips

Play the first note then use the bar to drop a specific number of steps, then release back to the original pitch, in rhythm. Only the first note is picked.

BREEZIN'

Words and Music by Bobby Womack

D fr^2 Bm7 fr^7 Em7 fr^7 G/A fr^3 Em9/A fr^5 Bm7* fr^5
 F#m6 fr^5 D7 fr^4 Bm fr^5 A7 fr^5 Dmaj13 fr^5 Dmaj9 fr^4

$\text{♩} = 82$ D Bm7 Em7 G/A

Orchestral Intro. *mf*

TAB: 3 2 4 5 | 5 4 5 7-9 | 7 7 7 9 | 8 7 9 7 | 3 3 4 5

D Bm7 Em7 G/A D Bm7

TAB: 3 2 4 5 | 5 4 5 7-9 | 7 7 7 9 | 8 7 9 7 | 8 8 8 8 | 10-12 12-12 12-12 12-12 12-12 12-12 12-12 12-12 | 10 12

Em7 G/A D Bm7

(8^{va})

TAB: 12-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14 | 12 14 | 10-12 12-12 12-12 12-12 12-12 12-12 12-12 12-12 | 10 12

1, 2. Em7 G/A 3. Em9/A

(8^{va}) (8^{va}) *loco*

TAB: 12-14 14-14 14-14 14-14 14-14 14-14 14-14 14-14 | 12 14 | 12-14 12-14 14-14 | 7 9 11 12 9 11 12

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①

D Bm7* Em9 G/A D Bm7*

TAB

10-12-10 10-12-10 9-11 7 9 7

②

Em9 G/A D Bm7 G/A

TAB

7-9-7 7-9-7 7-9-7 9-11-12 9-11-12 10-12-10 10-12-10 9-11 7 9

③

D Em9 G/A D% 3

TAB

7 9-11-12 9-11-12 10-12-10 10-12-10 10-12-10 10 9

④

G/A D Bm7* Em9 G/A

TAB

10-12-10 9-11 7 9 7 7-9 9-11 7 7-9 7 7-9 7 9-11 9 9-11 9 9-11 7 9 9-11-12

⑤

D Bm7* G/A D G/A

TAB

10-12-10 10-12-10 10-12-10 11-12 12-10 9-11 7 9 7 7-9 7-10-11

27 D% G/A

TAB

29 D Bm Em9 A7

TAB

31 D Bm Em9 A7 *8va* *loco*

TAB

33 D% Bm Em9/A

TAB

35 D% G/A D% Bm7* Em9 G/A

TAB

39

D%

G/A

T
A
B

41

D%

G/A

D%

— solo starts —

T
A
B

Ex. 1

44

G/A

D%

Bm7

T
A
B

46

Em⁹

G/A

D%

T
A
B

48

G/A

B

D%

T
A
B

50

G/A

D% B

B

TAB

10 12-12-12 11-12 12 10 10 11 12 12-10 9 12 10 11 10 10-10-13 12-13-12-10-12-10 10 12 13 12

Ex. 2

52

G/A B B D% G/A

TAB

13 (13) 10 10 10-11 12 10 12-10 10-11 12-12-9-12-12-9 7 7 7-10-7-8-10 10 9 10 9

55

D% G/A

TAB

7-9 10 10 10-12-10 10-12-10 10-12-10 9-10-12 9-11-12 9-11-12 10-12-14-14

57

D% G/A

TAB

(14)-17 17 15-14-15-14-15 12-12-14-12-10 12-10 12 10 12-11 9-11-12 12-14

Ex. 3

59

D% G/A

TAB

14 10-10 11-11 11 11 12-12 12-12 12-9-9-9 11-11-11 12-10-10 11-11

61 D% G/A

T
A
B

63 D% B G/A

T
A
B

65 D% B G/A

T
A
B

67 Dmaj13 G/A

T
A
B

Ex. 4

69 Dmaj13 G/A

T
A
B

71 Dmaj13 G/A B

7 5-7-8 5-7-9 10-7 9-7-6 7-9 7 9 10-12 10-13 (13)-14 > 13-14 14-15 13-14-10 10-12 10-13-14

73 Dmaj13 G/A

10-12 12 10-10 12 10-12 10-13-14 10 12 10-13-14 10-12-15 13-14 7 9 12 10-11

Ex. 5

75 Dmaj13 G/A 8va loco

15 12 15 12 10 12 15 13 14 15 15 11 12 17 14 14 10 11 14 7 9 11-12 9 11-12

— solo ends —

77 D% G/A D%

10-12-10 10 9 10 9 11 7 9 7

80 G/A D% G/A 3

9 11-12 9 11-12 10-12-10 10-12-10 10-12-10 10 9 10 9 11 7 9

83 D% G/A Dmaj13

TAB 7 7-10/11 7 9 7 9 9 7-10/11

86 G/A Dmaj13

TAB 7 9 7 9 7 9 7-10/11 7 9 7 9 7 9 7-10/9

88 G/A Dmaj9 Bm7

TAB 7 7-10/11 10 12 15 11 13 14 13 14 17 16 17 17 17 16 17 17 14 15 15 15 14 15 15 11 14 14 13 14 14

90 Em9 A7 Dmaj9 Bm7

(8va) *loco*

TAB 17 15 14 15 14 15 17 13 14 14 15 15 15 15 15 13 14 11 12 15 11 12 15 10 12 15 10 11 14 12 10 11 12 10 8 9 7 9 12

Fade out...

92 Em9 A7 Dmaj9 Bm7

loco ... to fade

TAB 18 17 15 15 12 14 15 15 15 13 14 17 17 16 16 14 14 11 12 12 12 10 11 15 15 15 15 15 15 13 14 11 12 15 11 12 15 10 12 15 10 11 14 12 10 11 12 10 8 9 7 9 12 15 15 15 14 15 14 14 12 11 12 14 10 11 15 14 10 12 12 12 8

The Solo


Breezin'

This bright and breezy tune has an upbeat feel which George maintains through the solo. We are in the key of D here and the chord sequence never strays far from the tonal centre. Benson emphasises the major-sounding tonality by using a lot of D major chord tones. In the opening bars of the solo, b.42-43, he spells out the D triad of F#, A and D. Since the chords are rich and jazzy (D6/9, G/A) he can keep his licks harmonically simple and still sound interesting.

Ex 1

D6/9 Bm7 Em9 G/A

George uses a descending D scale to move from the 10th fret position to the 5th fret – this helps him prepare for the string bend in the second bar. On a heavily strung jazz guitar, bends sound best on the top two strings, so, although you can play this lick higher up the neck it wouldn't sound so good.




The descending scale is played by sliding the first finger down the neck until you reach the B note at the fourth fret. Use the first finger to play the A on the top string and bend the B-string with your second finger.

After the hammer-on at the end of the second bar change position slightly by playing the following D with your second finger, allowing you to reach the octave above on the top string.

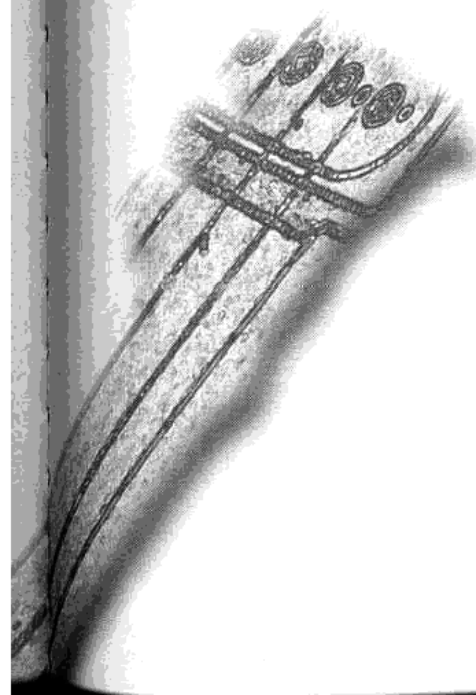
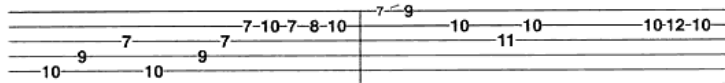
George spices up his solo in bar 48, adding some F naturals and bending up to F#. This is a very bluesy sounding lick that happens a few times in this solo. Each time he plays an F to F# it's either a string bend or a slur.

Ex 2

G/A D%



7-10-7-8-10 7-9 10 11 10 10-12-10



George uses a new sound in this lick by playing a G major7 arpeggio. The chord it's played over is G/A which, in this case, works as a rich voicing of an A dominant chord, leading back to the D. This lick contrasts with the earlier parts of the solo, yet works well over the chords. Using

arpeggios in this way really expands your jazz vocabulary.

The shape of this arpeggio is particularly guitar-friendly. Barre the top four strings with your first finger and use your fourth finger for the bottom note.

Ex 3

Example 3 shows a melodic line on a single staff with two measures. The first measure is labeled $D^{\flat 7}$ and the second is labeled G/A . The melody consists of eighth notes with a syncopated rhythm, followed by triplet eighth notes. Below the staff are two guitar fretboard diagrams. The first diagram shows frets 14, 10, 10, 11, 11, 11, 11, 12, 12. The second diagram shows frets 12, 9, 9, 9, 11, 11, 11, 12, 10, 10.

Here George uses two arpeggios, a sweet D major7 in the first bar, followed by A9 in the next. Notice how he uses a similar syncopated rhythm for both to tie them together as one lick, but subtly changes the rhythm to triplets for variety. Very cool!

Ex 4

Example 4 shows a scale run on a single staff with two measures. The first measure is labeled G/A and the second is labeled $Dmaj^{13}$. The scale run is a descending eighth-note scale with a syncopated rhythm. Below the staff are two guitar fretboard diagrams. The first diagram shows frets 7, 9, 7, 4, 5, 7, 4, 6, 7, 5, 7, 5, 7, 4, 5, 4, 7, 5, 7, 4, 6. The second diagram shows frets 7, 5, 7, 8, 5, 7, 9, 10, 7, 9, 7, 6, 7, 9, 7, 9.

This nifty scale run is tricky to get your fingers around, as the scale position relies heavily on your fourth finger. Start

the ascending scale run with your first finger and try to keep the scale shape until you have to slide up in the second bar. Notice the way George holds a C# over the Dmaj13 chord to emphasise the sweet-sounding major7.

Ex 5

The musical notation for Example 5 consists of a staff with a treble clef and a key signature of one sharp (F#). The first bar contains a scale run starting on the 10th fret, moving up to the 14th fret. The second bar contains a G/A chord with a C# note on the 14th fret of the first string, held over the chord. The notation includes a 'G/A' chord symbol and a 'C#' note symbol. Below the staff are two lines of fret numbers: the top line shows 10-12-15-13-14 and 15-15-13-14-17, and the bottom line shows 7-9-12-10-11 and 14-14-10-11-14. The fret numbers are connected by lines and arrows to indicate the sequence of notes and slides.

The last phrase of this solo is a combination of octaves and octave/fifths or octave/fourths. These intervals fit nicely on the guitar. Use your first and fourth finger to play the octaves and fit the extra note either with your second finger, on the top strings, or your third finger on the lower strings.

TECHNIQUE tip

To get used to moving octaves and octave/fifths around quickly, try playing them all slowly and staccato. This will help you get the light touch and co-ordination that you need.

I REMEMBER WES

Words and Music by George Benson

Am7 fr5 Am/G fr3 Am/F# fr2 Fmaj7 F#m7b5 E7 fr3 D7 fr3

Gm7 fr3 C13 fr3 F13 E7#9 fr8 B7#5 fr7 E7b9* fr6

♩ = 120
[A]

mf

*Am7 Am/G Am/F# Fmaj7 E7 Am7 D7 Am9 D9

*Chords implied by piano

Gm7 C13 F13 E7(#9) Am7 D7 Am7 F#m7(b5)

B7(#5) E7(b9)* Am7 D7 Am9 D9

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Am7 Am/G Am/F# Fmaj7 E7 Am7 D7 Am9 D9

TAB

Gm7 C13 F13 E7(#9) Am7 D7 Am7 F#m7(b5)

TAB

B7(#5) E7(b9)* Am7 D7 Am9 D9

TAB

— solo starts —

Ex. 1

Am7 D7 Am7 D7 Am7 D7

TAB

Am7 D7 Gm7 C13 F13 E7(b9)

TAB

Am7 D7 Am F#m7(b5) B7(#5)

35

TAB: 5 5 7 5 7 5 5 7 7 7 5 7 | 5 7 5 7 | 10 10 8 | 10 10 8 10 8

Ex. 2

E7(b9)* Am7 D7

38

TAB: 8 7 8 7 10 8 9 7 8 9 7 9 10 | 8 9 10 8 9 10 8 9 10 8 9 10 10/12-12 10 11 12 10

Am7 D7 Am7 D7

40

TAB: 9 10 8 9 10 8 10 12 10 11 12 10 9 10 8 10 | 8 x 8 10 8 8

Am7 D7 Am7 D7

42

TAB: 10 8 7 7 10 8 10 8 9 8 7 9 10 7 10 9 7 (7)

Ex. 3

Am7 D7 Gm7 C13

44

TAB: 8 10 8 7 9 8 10 8 7 9 8 10 8 | 6 7 6 8 6 5 7 8 5 7 6 5 8 5 6

F13

E7(b9)

Am7

D7

46

T
A
B

Am7

F#m7(b5)

B7(#5)

Eb7(b9)

48

T
A
B

Am7

D7

Am7

D7

Am7

D7

51

T
A
B

Ex. 4

Am7

D7

Am7

D7

54

T
A
B

Ex. 5

Am7

D7

Gm7

C13

56

T
A
B

58 F13 E7(b9) Am7 D7

TAB: 0 4 5 7 8 6 8 7 6 7 5 4 7 5 6 | 4 7 5 7 5 7 5 8/9 8/9 (9)

60 Am7 F#m7(b5) B7(#5)

TAB: 7 5 7 5 7 5 5 7 (7) | 7 8 8 10 8 8 10 10 8 8 10

62 Eb7(b9) Am7 D7 Am7 D7

TAB: 10 8 10 8 10 8 | 10 8 10 8 10 8 10 8 10 8 | 10 8 10 8 10 8 10 8 10 8 10 | 7 5 7

65 Am7 D7 Am7 D7

TAB: 8 10 8 10 8 10 8 10 | 8 10 8 10 8 10 8 10 | 8 10 8 10 8 10 8 10 | 8 10

TAB: 5 7 5 7 5 7 5 7 | 5 7 5 7 5 7 5 7 | 5 7 5 7 5 7 5 7 | 5 7

67 Am7 D7 Am7 D7

TAB: 10 8 10 8 10 8 8 10 10 8 | 10 12 10 10 8 8 | 10 12 10 10 8 8 | 10

TAB: 7 5 7 5 7 5 5 7 7 5 | 7 9 7 7 5 5 | 7 9 7 7 5 5 | 7

69 Gm7 C13 F13 E7(b9)

TAB

8	10	8	10	8	6	8	6	5	5	5	7	8	6	8	9	7	10
5	7	5	7	5	3	5	3	2	2	3	5	6	X	3	5	X	6

71 Am7 D7 Am7 F#m7(b5)

TAB

8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	9	9
5	7	5	7	5	7	5	7	5	7	5	7	5	7	5	7	7

73 B7(#5) E7(b9)

TAB

10	8	10	8	10	8	10	8	10	11	10	8	10
7	5	7	5	7	5	7	5	7	8	7	10	5

75 Am7 D7 Am7 D7 Am7 Am7 D7

— solo ends —

TAB

8	10	10	8	10	8	5	10	8	12
5	7	7	5	7	5	2	7	5	9

79 Am7 D7 Am7 D7 Am7 D7 Am7 D7

TAB

(12)	10	8	10	8	9	8	10	(10)	8	10	(10)	10	8	12
(9)	7	5	7	5	7	5	7	(7)	6	7	5	7	7	5

83 Gm7 C13 F13 E7(b9) Am7 D7 Am7 F#m7(b5)

TAB: 10 10 8 9 8 10 (10) 8 9 8 10 (10) 10 8 10/11
7 7 5 7 5 7 (7) 6 7 5 7 (7) 7 5 7/8

87 B7(#5) Eb7(b9) Am7 D7 Am7 D7

TAB: (11) 10 10 8 (8) 10 7 5 9 8 10 (10) 9 8 10 (10) 10 8 10 8
7 7 5 7 5 7 (7) 7 5 7 (7) 7 5 7 5

91 Am7 Am/G Am/F# Fmaj7 E7 Am7 D7

TAB: 11 12 11 12 11 12 11 12 11 10 8 10 8 10 11 12 (12) 10/12 10
8 9 8 9 8 9 8 9 8 7 5 7 10 5 7 8 9 (9) 9 7 9 7

94 Am9 D9 Gm7 C13

TAB: (10) 10 10 8 10 8 11 12 11 12 11 12 11 12
(7) 7 7 5 7 5 8 9 8 9 8 9 8 9

96 F13 E7(#9) Am7 D7

TAB: 11 10 8 10 8 10 12 (12) 10/12 10
8 7 5 7 10 5 7 9 (9) 9 7 9 7

Am7 F#m7(b5) B7(#5)

98

TAB (10) 10 8 10 11 10 8 10 8 10 11 12
 (7) 7 5 7 8 7 5 7 7 5 7 8 9

E7(b9)* Am7 D7 Am9 D9

100

TAB 15 11 10 8 10 8 10 (10) 9 8 10 9 8 10
 12 8 7 5 7 9 5 7 (7) 7 5 7 7 5 7

Am7 D7 Am7 D7 Am7 D7

103

TAB 8 9 8 10 (10) 8 9 8 10 (10) 10 8 10
 6 7 5 7 (7) 6 7 5 7 (7) 7 5 7

Am7 D7 Am7 D7 Am7 D7

106

TAB 10 8 10 10 8 10 10 8 10 8 10 12 15 14 14 15
 7 5 7 7 5 7 7 5 7 7 5 7 9 12 11 11 12

Am7 D7 Am7 D7 Am7

109

TAB 14 12 12 12 10/12 10 10 x x 13 12 x 10 9/10
 11 9 9 9 7/9 7 7 x x 9 10 9 x 7 6/7

... to fade

The Solo

I Remember Wes

In this tribute to Wes Montgomery, George pays homage to his single note mastery as well as the more often acclaimed octave work. This long solo starts with short single note phrases and progresses to longer octave lines. To tie the whole solo together, Benson takes short melodic or rhythmic phrases and reuses them.

Ex 1

The musical notation for Ex 1 consists of a single staff with a treble clef and a 4/4 time signature. The solo is divided into five measures, each with a chord change indicated above the staff: Am7, D7, Am7, D7, and Am7. The notes are as follows: Measure 1: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Measure 2: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Measure 3: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Measure 4: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Measure 5: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Below the staff, the fret numbers are: 10, 5, 8, 10, 10, 8, 10, 8, 10, 8, 9, 8, 7, 10, 7, 10, 7, (7).

The first bar is based on position shifts. Starting with your third finger play the A on the B-string. Slide this note down to the fifth fret position and play another A on the top string, then slide back up to the A on the B-string.

Look at the rhythm at the start of the second bar. This small fragment is repeated in different forms throughout the solo, e.g. b.42. He does this with other rhythmic fragments too. This is a technique that great improvisers use to structure their solos.

Ex 2

The musical notation for Ex 2 consists of a single staff with a treble clef and a key signature of one flat. The sequence is divided into three measures, each with a different chord indicated above it: E7(b9)*, Am7, and D7. The notes in each measure are: E7(b9)*: G4, A4, B4, C5, B4, A4, G4; Am7: G4, A4, B4, C5, B4, A4, G4; D7: G4, A4, B4, C5, B4, A4, G4. Below the staff is a fretboard diagram showing the fingerings for each note: E7(b9)*: 8, 7, 8, 7, 10, 8, 9, 7, 8, 9, 9, 10; Am7: 8, 9, 10, 8, 9, 10, 8, 9, 10, 8, 9, 10; D7: 8, 9, 10, 8, 9, 10, 10, 12, 12, 10, 11, 12, 10.

This repeating note sequence moves around to fit the chord changes. This is known as a sequence and is a common idea in jazz. Even though the lick is played over three different chords, the shape of the lick is the same for each one.

Play the top string with your first finger and use your second and third to play the B-string. If you play this lick slowly you'll notice that the note played by your second finger is always the one that has the most tension. This note is resolved by the note played by your third finger. This is the reason that this lick works over all three chords, the relationship of notes to chord is different for each but this tension and release makes it work.

TECHNIQUE tip

To play octaves quickly with your thumb try to develop a claw-like action between your thumb and second finger. Only the thumb strikes the strings but moving the second finger will give you a springier thumb action and give your octaves that boppin' sound!

Ex 3

Am7 D7 Gm7 C13

The diagram shows a sequence of chords: Am7, D7, Gm7, and C13. The fretboard diagram below the staff shows the following fingerings: Am7 (8-10-8-7), D7 (8-10-8-7), Gm7 (8-10-8), and C13 (6-7, 6-8-6-5, 7-8-5, 7-6-5, 8-5-6).

This is another sequence, though this one's a little more difficult. Play the first note with your second finger and use the fourth to pull-off from the A to the G.

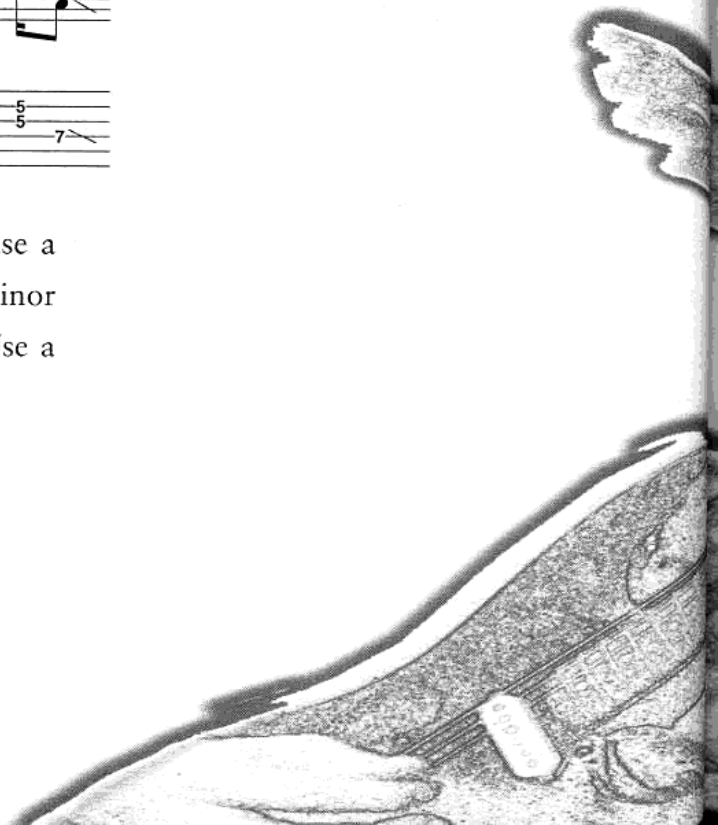
Notice how George changes the note pattern to fit over the G minor7 and C13 chords in the next bar.

Ex 4

Am7 D7 Am7

The diagram shows a sequence of chords: Am7, D7, and Am7. The fretboard diagram below the staff shows the following fingerings: Am7 (5-5-5-7, 7-8-7-8), D7 (5-5-5-7), and Am7 (7-7-7-5, 5-5-7).

This is a great sounding lick using thirds to harmonise a pentatonic scale. It's based around the fifth fret A minor shape, so stick to this when playing the top strings. Use a

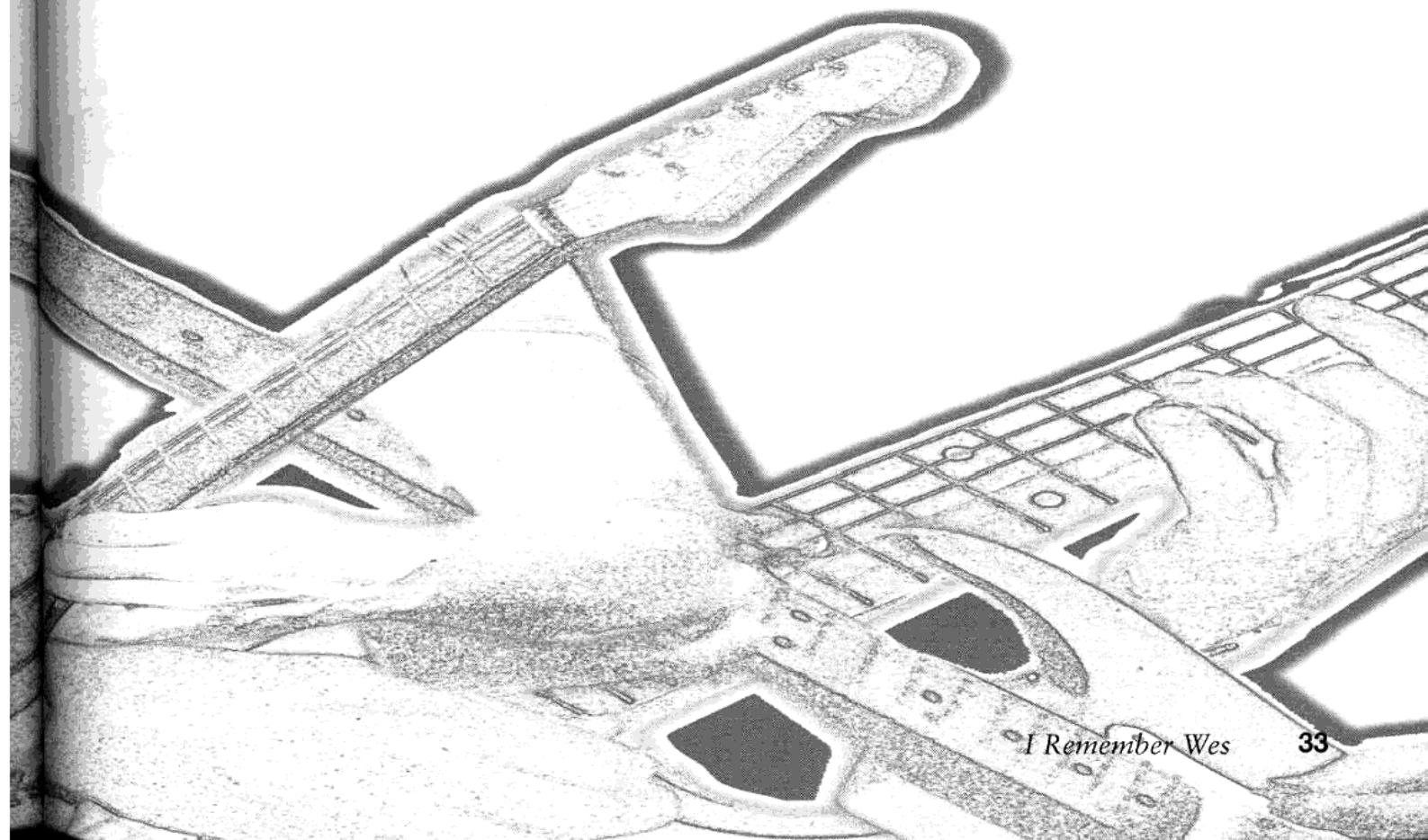


barre at the fifth fret and use your third and fourth fingers for the E and B strings.

Ex 5

The musical notation for Exercise 5 consists of a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The piece is divided into four measures, each with a chord label above it: Am7, D7, Gm7, and C13. The first measure (Am7) features an ascending triplet arpeggio starting on the 7th fret of the E string. The second measure (D7) continues the descending line from the first measure. The third measure (Gm7) continues the descending line. The fourth measure (C13) concludes the exercise with a descending line. Below the staff is a fretboard diagram showing the fingerings for each measure. The first measure (Am7) has fingerings: 9-6-7-9-10 on the E string, 7-9-8 on the B string, and 7-10-7-9-7-8-7-10-8 on the G string. The second measure (D7) has fingerings: 10-6-8-10-9-8-7 on the E string, 10-9-8-7 on the B string, and 10-8-7-10 on the G string. The third measure (Gm7) has fingerings: 10-6-8-10-9-8-7 on the E string, 10-9-8-7 on the B string, and 10-8-7-10 on the G string. The fourth measure (C13) has fingerings: 10-6-8-10-9-8-7 on the E string, 10-9-8-7 on the B string, and 10-8-7-10 on the G string.

George knows his way around a chord change. After using a fast, ascending triplet arpeggio over the A minor chord, he sets himself up for a descending line that works over the G minor that echoes the first phrase. Take a look at the first arpeggio. Although it's played over A minor, it's an E minor arpeggio. The E, G and B notes all sound great over A minor and add a jazzy flavour to the chords.



LADY

Words and Music by Ronnie Foster

Eb9sus4 Abm7 C7sus4 Fmaj7 Bbmaj7 Am7 Dm7 Dbmaj9 Bm7b5
 fr6 fr4 fr3 fr6 fr5 fr5 fr3 fr5
 E7b5 Am9 Am7b5 D7 Bm7b5* E7* D7sus4 Dmaj9 D% Dbsus4
 fr5 fr5 fr4 fr3 fr4 fr4 fr4 fr4
 Gbmaj7 Cbmaj7 Bbm7 Ebm7 Cm7b5 F7 Bbm7b5 Eb7 Cbmaj7* Cbmaj9
 fr7 fr6 fr6 fr6 fr5 fr5 fr3

♩ = 104

Solo elec. piano

Orchestral Intro

[F]

6

*Eb9sus4 Abm7 C7sus4

*Chords implied by harmony

10

Fmaj7 Bbmaj7 Am7 Dm7

14

Gm7 Am7 Bbmaj7 Gm7 Am7 Bbmaj7

mf

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17 Gm7 Am7 B^bmaj7 D^bmaj9

TAB: 10-10-7-10-10-8-6/7 | 8/10-8-9\8-9\8-9\8 | 10-10-10-9-11

20 D^b6/9 D^bmaj7 D^b6/9 C7sus4

TAB: 9-11-9-10-10-9-11 | 9-11-9-10-9-11-8 | 10-7-10

23 Fmaj7 B^bmaj7 Am7

TAB: 8/10-8-8-9-10-9\8 | 10-7-10 | 8/10-8-10-8-10-8-13/15

27 Dm7 Gm7 Am7 B^bmaj7

TAB: 13-8/10-8-10-7 | 8/10-8-9\8-9\8-9\8 | 10-10-7-10-10-8-10-10

30 Gm7 Am7 B^bmaj7 Gm7 Am7 B^bmaj7

TAB: 8/10-8-9\8-9\8-9\8 | 10-10-7-8-6/7-10 | 8/10-8-9\8-9\8-9\8

33 $D^{\flat}maj9$ $D^{\flat}6/9$ $D^{\flat}maj9$ $D^{\flat}6/9$

TAB

36 $Fmaj7$ $Bm7(\flat 5)$ $E7(\flat 5)$ $Am9$

TAB

39 $Am7(\flat 5)$ $D7$ $Gm7$ $B^{\flat}maj7$

TAB

43 $Bm7(\flat 5)^*$ $E7^*$ $Am7$ $Dm7$

TAB

46 $Am7$ $Dm7$ $Am7$

TAB

49 Dm7 Gm7

TAB: 10 8 7 5 10 5 8 5 6 3 | 7 8 4 5 6 5 6 3 2 3 | 2 3 5 2 3 5 3 5 6 3 5 6 3 2 5

52 C7sus4 D \flat 7sus4

TAB: 9 10 6 7 | 8 8 5 5 | 10 11 7 8 | 9 9 6 6 | 11 12 13

56 E \flat 9sus4 A \flat m7 C7sus4 Fmaj7

TAB: 13 14 13 14 13 11 12 11 13 13 | 10 13 10 13 13 12 10 12 10 | 8 10 8 8 9 10 8 9 8

59 B \flat maj7 Am7 Dm7

TAB: 10 7 10 8 9 8 10 7 10 | 8 10 8 8 10 8 13 15 | 13 8 10 8 10 8

62 Gm7 Am7 B \flat maj7 Gm7 Am7 B \flat maj7

TAB: 8 10 8 9 8 9 8 9 8 | 9 8 9 8 9 8 9 8 | 7 10 | 8 10 8 9 8 9 8 9 8

65

Gm7 Am7 Bbmaj7 Dbmaj9

TAB

68

D6/9 Dbmaj9 D6/9 Dmaj9 D6/9

TAB

71

Dmaj9 D6/9 D6/7sus4 Gbmaj7

8va

— solo starts —

TAB

75

Cbmaj7 (8va) Bbm7 Ebm7 loco

TAB

Ex. 1

78

Abm7 Bbm7 Cbmaj7 Abm7 Bbm7 Cbmaj7

TAB

A^bm7 B^bm7 C^bmaj7

81

TAB

Ex. 2

83

Dmaj9

TAB

85

D^b7sus4

TAB

Ex. 3

87

G^bmaj7

TAB

89

C^bmaj7 B^bm7

TAB

Ex. 4

91

E^bm7 A^bm7 B^bm7 C^bmaj7

T
A
B

93

A^bm7 B^bm7 C^bmaj7

T
A
B

95

A^bm7 B^bm7 C^bmaj7

T
A
B

97

Dmaj9

T
A
B

Ex. 5

99

G^bmaj7

— solo ends —

T
A
B

101 Cm7(b5) F7 Bbm7 Bbm7(b5) Eb7

8va loco 3 3

TAB

104 Abm7 Cbmaj7*

TAB

107 Cm7(b5) F7 Bbm7 Ebm7

8va loco

TAB

110 Bbm7 Ebm7 Bbm7

TAB

113 Ebm7 Abm7

TAB

115

E^b9sus4 A^bm7

T
A
B

10/11 8 7 10/11 8 7 13 13/14 13 11 12 11 13 8

117

C7sus4 Fmaj7

T
A
B

10 10 8 10 9 8 6 7 10 8 10 8 10 8 9 10 9 8

119

B^bmaj7 Am7

T
A
B

10 7 10 10 8 10 8 10 8 10 8 13 15

121

Dm7 Gm7 Am7 B^bmaj7

T
A
B

13 9 10 8 10 8 9 10 8 9 8 9 8 9 8

123

Gm7 Am7 B^bmaj7

T
A
B

10 10 9 8 10 10 9 8 10 10 9 8 10 10 9 8

Gm7

Am7

Bb maj7

125

Musical notation for exercise 125. The treble clef staff shows a melodic line with eighth and sixteenth notes. The guitar TAB staff shows fret numbers: 10, 10, 7, 10, 10, 8, 8, 10, 8, 9, 8, 9, 8, 9, 8.

Db maj9

127

Musical notation for exercise 127. The treble clef staff shows a melodic line with eighth and sixteenth notes. The guitar TAB staff shows fret numbers: 10, 10, 10, 9, 11, 9, 11, 9, 10, 11, 13, 9, 9, 11, 9, 10, 10, 9, 11.

Free time

Gb maj7

Cb maj9

130

Musical notation for exercise 130. The treble clef staff shows a melodic line with eighth and sixteenth notes. The guitar TAB staff shows fret numbers: 9, 11, 9, 10, 10, 9, 11, 9, 11, 9, 10, 10, 9, 11, 9, 11, 9, 10, 8, 10, 8.

133

Musical notation for exercise 133. The treble clef staff shows a melodic line with eighth and sixteenth notes, including triplets and sextuplets. The guitar TAB staff shows fret numbers: 8, 9, 8, 6, 9, 6, 8, 6, 9, 9, 9, 7, 9, 11, 9, 11, 10, 9, 12, 11, 10, 9, 8, 11, 10, 9, 11, 10, 9, 8, 11, 9, 8, 11, 8.

135

Musical notation for exercise 135. The treble clef staff shows a melodic line with eighth and sixteenth notes, including a sextuplet and a triplet. The guitar TAB staff shows fret numbers: 9, 11, 8, 10, 11, 9, 11, 12, 9, 11, 13, 14, 16, 14, 11, 9, 11, 11, 8, 8, 9, 11, 7, 6.

The Solo

Lady

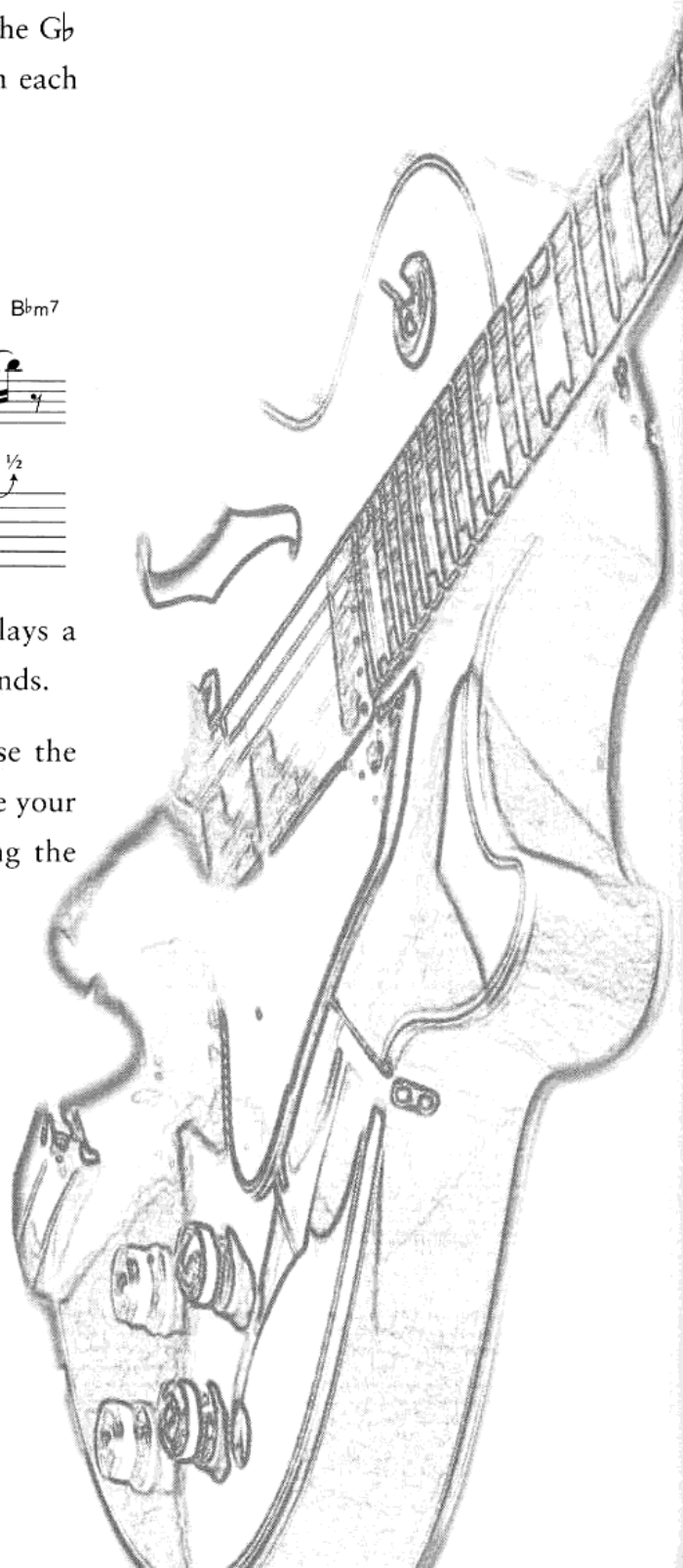
The start of this solo is a great example of how to get the most out of a simple idea. Bars 73-76 are all based around a repeating G \flat note that slowly evolves into a lick. The G \flat works well over the chord changes as they change in each bar.

Ex 1

Ex 1 shows a guitar solo in 4/4 time. The first staff displays the melody with chord changes: B \flat m7, C \flat maj7, A \flat m7, and B \flat m7. The second staff shows the fret positions for the notes: 10, 12, 9, 10, 8, 11, 10, 12, 9, 12, 10. The notes are marked with bends: 1/2, 1/2, 1/2, Full, 1/2.

After the simple opening bars of the solo George plays a more syncopated lick that combines bends and pre-bends.

Play the pre-bends with your second finger and use the third to play the full bend in bar 2. Make sure you use your second finger behind the third to support it during the bend, especially if you are using heavy strings.





Ex 2



D^b7_{sus}4

This is a great, jazzy sounding lick. Take a look at where he's decided to play this. The chords are all moving around in G^b major, until this bar when there is a Dmaj9 chord. This chord doesn't really belong in this key and so stands out from the other chords, and also opens up the tonality of the tune. George uses this to play a more chromatic line that would sound out of place over the earlier chords.

Ex 3



G^bmaj7

The fingering has to be right for this position-shifting lick to work. Start by playing the opening five notes with your first and third fingers, then use your second finger to play

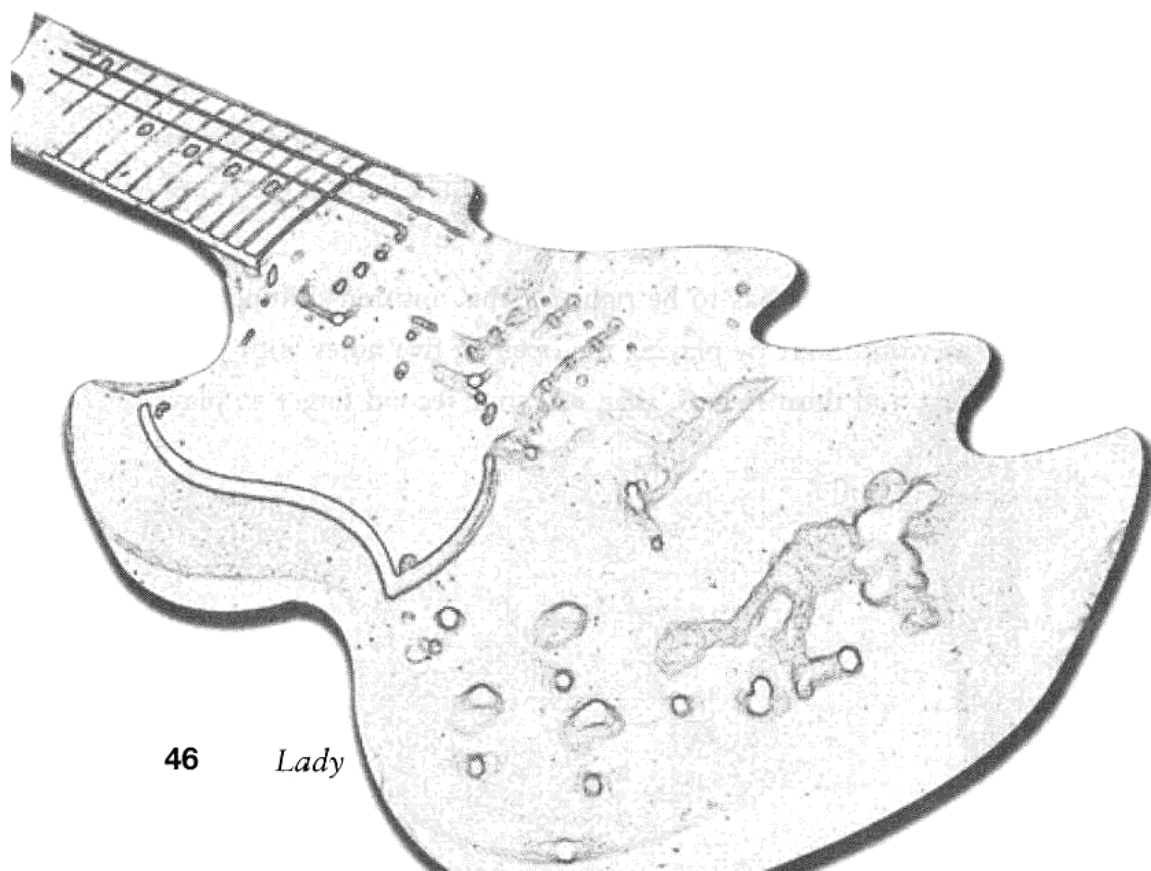
the first slide down the B-string. Then pull-off with your third finger and use the second finger again to slide down the D-string.

Ex 4

A \flat m7 B \flat m7 C \flat maj7

The musical notation shows a sequence of notes on a single staff. Above the staff, three chords are indicated: A \flat m7, B \flat m7, and C \flat maj7. Below the staff is a fretboard diagram with six strings and 14 frets. The notes are: 12-14 (E2), 11-14-13 (E2, D2, C2), 14 (C2), 8 (G2), 9 (A2), 10 (B2), 11 (C3), 6 (F2), 9 (A2), 7 (G2), 6 (F2), 7 (G2), 8 (A2), 9 (B2), 6 (F2), 6 (F2), 9 (A2), 6 (F2), 6 (F2), 8 (G2), 9 (A2).

A great way to stretch the tonality and put some spice into your solos is to superimpose arpeggios over chords. Benson uses D \flat maj7 and Cm7 \flat 5, which both belong to the key of D \flat , over this G \flat chord progression. You can hear that this lick goes outside the tonal centre but the strong internal structure of the arpeggio smoothes out the edges nicely.



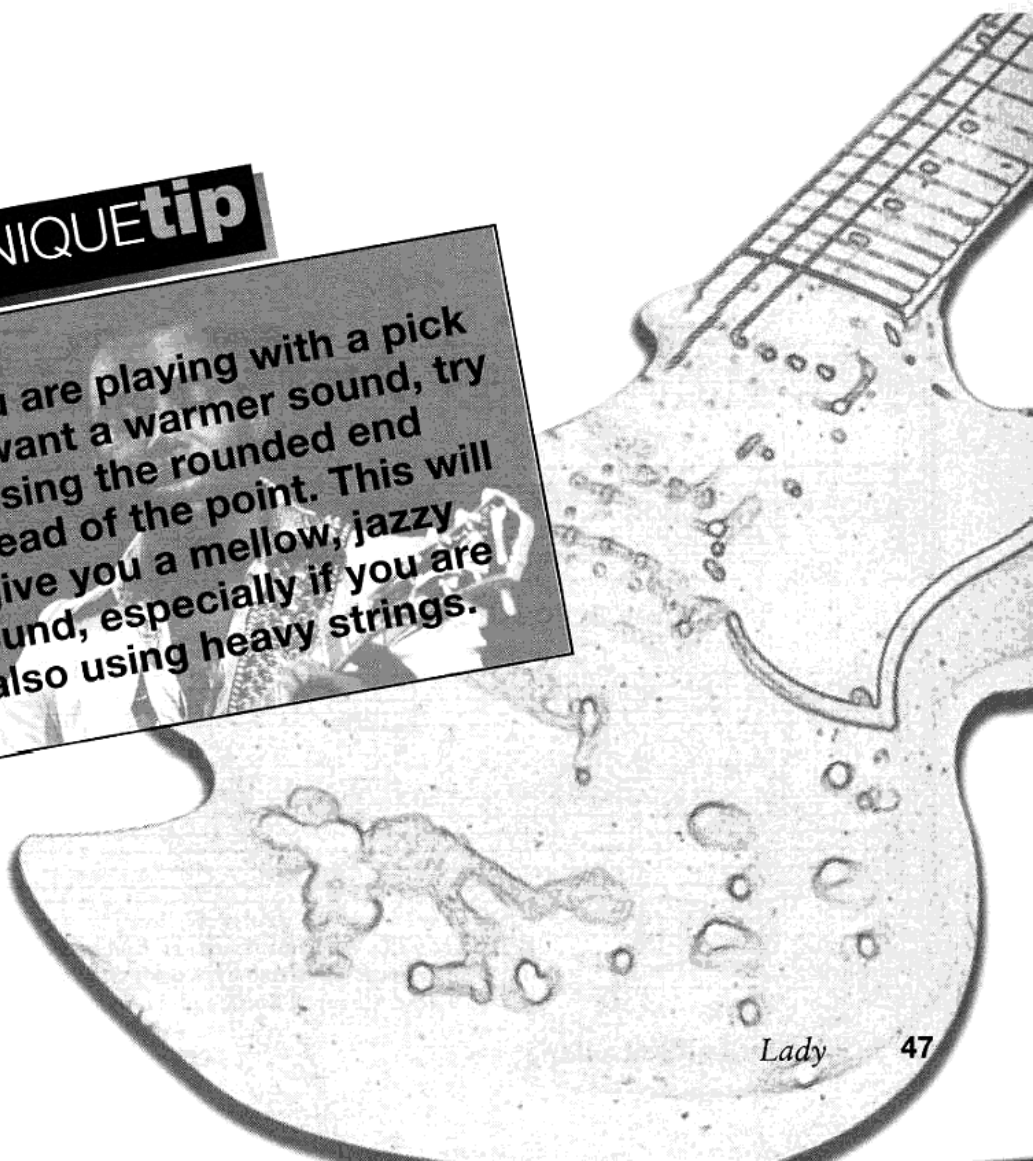
Ex 5

Musical notation for Ex 5, featuring a chromatic run on a single staff with a guitar fretboard diagram below it. The staff shows a sequence of notes with slurs and accents, and the fretboard diagram shows fingerings for each note.

This quick, chromatic run should be alternate-picked. You should alternate up and down strokes of the pick until the last three notes of the first bar. These are all played in one upward stroke of the pick to give a smooth sound. You'll find it easier to play them up to speed this way.

TECHNIQUE tip

If you are playing with a pick and want a warmer sound, try using the rounded end instead of the point. This will give you a mellow, jazzy sound, especially if you are also using heavy strings.



VALDEZ IN THE COUNTRY

Music by Donny Hathaway

Dmaj7/E D♭maj7/E♭ Cmaj7/D Bmaj7 B7^{♯5}_{♯9} Bm7 E7^{♭9}
 Am7 D9 Bm11 A7 Cmaj7* E♭7 D7 C♯7

♩ = 105

*Dmaj7/E

D♭maj7/E♭ Cmaj7/D

mf

TAB: 6 6 6 6 6 4 6 6 6 6 2 4 4 2 4 4 2

*Chords implied by harmony

D♭maj7/E♭ Dmaj7/E

D♭maj7/E♭

TAB: 4 4 4 4 4 4 4 5 6 6 4 6 5 6 6 4 5 6 6 6 4 6 9 7 2

Cmaj7/D

D♭maj7/E♭ Dmaj7/E

TAB: 3 4 4 4 2 4 2 3 4 4 4 4 4 2 4 4 5 4 7 7 7 7 9

D♭maj7/E♭ Cmaj7/D

D♭maj7/E♭ Dmaj7/E

TAB: 7 3 5 5 3 5 3 4 2 4 5 5 6 6 7 9

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14

D^bmaj7/E^b Cmaj7/D Cmaj7 B7^{#5}/₉

TAB: 5-6 7 8-9 12-8 7 7-7 7-7 7-7 7-7 7-7 10-8 10-8 10-7 9

17

Bm7 E7(b9) Am7 D9 Bm7 E7(b9)

(Doubled an octave lower by Gtr. 2)

TAB: 10-9-7 8-7 9-9 9 8-10-8-10 8 7-9 10-9-7 8-7 9-9

20

Am7 D9 Bm11 E7(b9) A7

TAB: 9 8-10-8-10 9 8-10 11-12 12-11-12 12 12-11-12 12 8-9 8-10

22

Cmaj7* Bm7 Am7 E^b7 D7 C#7 Cmaj7 B7^{#5}/₉

TAB: 10-12-12-10-12-10-8 9 9 8-7-9 8-10 10-12-12-11-12 12-11-12 12 11-12-10-8 10-12 10-10 7-9

25

Bm7 E7(b9) Am7 D9 Bm7 E7(b9)

TAB: 10-9-7 8-7 9-9 9 8-10-8-10 8 7-9 10-9-7 8-7 10-12 9

Am7 D9 Bm7 E7(b9) A7

28

TAB

9 8-10-8-10 8-10 11-12 12-11/12 12-11/12 12 8 9 8-10

Cmaj7* Bm7 Am7 Eb7 D7 C#7 Cmaj7 B7#5#9

30

TAB

10/12-12-12-10 8 9 9 8-7-9 8-10 10/12-12-11/12 12-11/12 12 11/12-10-8 10/12 10-10

Bm7 E7(b9) Am7 D9 Bm7 E7(b9)

Piano Solo

32

TAB

5 5 5 5 5 3 3 3 3 3 5 5 5 5 5 7 7 7 7 6 7 6 5

Am7 D9 Bm7 E7(b9) Am7 D9

34

TAB

3 3 3 3 3 5 5 5 5 5 3 3 3 3 3 5 5 5 5 4 5 4 4 5 5 5 4 5 4 5 4

Bm7 E7(b9) Cmaj7 B7#5#9

36

TAB

5 5 5 5 5 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 7 7 7 7

Dmaj7/E

D^bmaj7/E^b Cmaj7/D

41

— solo starts —

TAB

7-9 10-7 9-7-6 7-9 7 10-7 9 7-6 6-5 4 5 7 5 7-12 10-12

D^bmaj7/E^b Dmaj7/E

D^bmaj7/E^b

44

TAB

10-12-10-8-10 9-11-12 10-11-12 12-14 10-11 10-12-14 14-15 13-15-14-13-12 14-13

Ex. 1

Dmaj7/E

D^bmaj7/E^b

47

TAB

12 13-14 12-13-15 12-15-14 15-12 12 14 14-12 11 12 9 9 12 9 10 9 8-12 11-10 9 8

Dmaj7/E

D^bmaj7/E^b

49

TAB

6-7-10 6-7 6-7 8-9 7 7-10 9 8 6-7 7 9 7 10-11 12-9 10-9-10 9-12

Ex. 2

Cmaj7/D

D^bmaj7/E^b Dmaj7/E

51

TAB

9 9 10 9-10 11-12 9-10 11-12 15 16-17 14-15 13-14

Ex. 3

D^bmaj7/E^b Cmaj7/D

54 (8^{va}) *loco*

TAB

Ex. 4

D^bmaj7/E^b Dmaj7/E

56

TAB

D^bmaj7/E^b Cmaj7/D

D^bmaj7/E^b

58

TAB

Dmaj7/E

D^bmaj7/E^b Cmaj7/D

61 (8^{va})

TAB

D^bmaj7/E^b

Dmaj7/E

64 (8^{va})

TAB

78 Am7 D9 Bm7 E7(b9)

80 Am7 D9 Bm7 E7(b9)

82 Am7 D9 Bm7 E7(b9)

84 Am7 D9 Bm7 E7(b9) Am7 D9

87 Bm7 E7(b9) Am7 D9 Bm7 E7(b9)

90 Am7 D9 *loco* Bm7 E7(b9) Am7 D9

(8va) — solo ends — (Doubled an octave lower by Gtr. 2)

TAB: 11/12 12 12 14 14 7 9 10 9 7 8 7 9 9 9 8 10 8 10 8 7 9

93 Bm7 E7(b9) Am7 D9

TAB: 10 9 7 8 7 10/12 9 9 8 10 8 10 9 8 10

95 Bm7 E7(b9) A7 Cmaj7* Bm7 Am7

TAB: 11/12 12 11/12 12 12 11/12 12 12 8 9 8 10 10/12 12 12 10 8 9 9 8 7 9 8 10

97 Eb7 D7 C#7 Cmaj7 B7#5/29

TAB: 10/12 12 11/12 12 11/12 12 11/12 12 11/12 10 8 10/12 10 10 10 9

99 Bm7 E7(b9) Am7 D9 Bm7 E7(b9) Am7 D9 Bm7 E7(b9) ... to fade

TAB: 7 10 6 8 5 8 6 9 6/7 9 5/6 8 5

Ex 2

Musical notation for Ex 2, showing a guitar lick. The notation is on a single staff with a treble clef. The key signature has one flat (Bb). The tempo is marked with a 'z' (zastava). The lick consists of a series of eighth notes with bends (B) and slides (1/2). The notes are: Bb (9-10), Bb (11-12), Bb (9-10), Bb (11-12), Bb (15), Bb (16-17), Bb (14-15), and Bb (13-14). The bends are marked with 'B' and the slides with '1/2'. The final note is marked with '8va' and a dashed line. The fret numbers are indicated below the staff: 9-10, 11-12, 9-10, 11-12, 15, 16-17, 14-15, 13-14.

Notice how neatly George introduces the octave section of the solo with this lick. The shape of the lick is the same for each pair of strings, use your first finger for the slide and the third finger for the bend.

Ex 3

Musical notation for Ex 3, showing a guitar lick. The notation is on a single staff with a treble clef. The key signature has one flat (Bb). The tempo is marked with a 'z' (zastava). The lick consists of a series of eighth notes with octave/fourth intervals (15-17, 13-15, 12-14) and octave/fifths intervals (17-15, 16-14, 14-12). The notes are: Bb (15-17), Bb (13-15), Bb (12-14), Bb (17-15), Bb (16-14), Bb (14-12), Bb (13-11), Bb (12-10), Bb (11-9), and Bb (10-12). The intervals are marked with 'loco'. The fret numbers are indicated below the staff: 15-17, 13-15, 12-14, 17-15, 16-14, 14-12, 13-11, 12-10, 11-9, 10-12, 12.

Notice the way George switches from octave/fourth intervals, using the second finger, on the top three strings to octave/fifths, using the third finger, as he moves down to the next three strings. These shapes are easy to move around which allows him to play long, fast phrases like this.

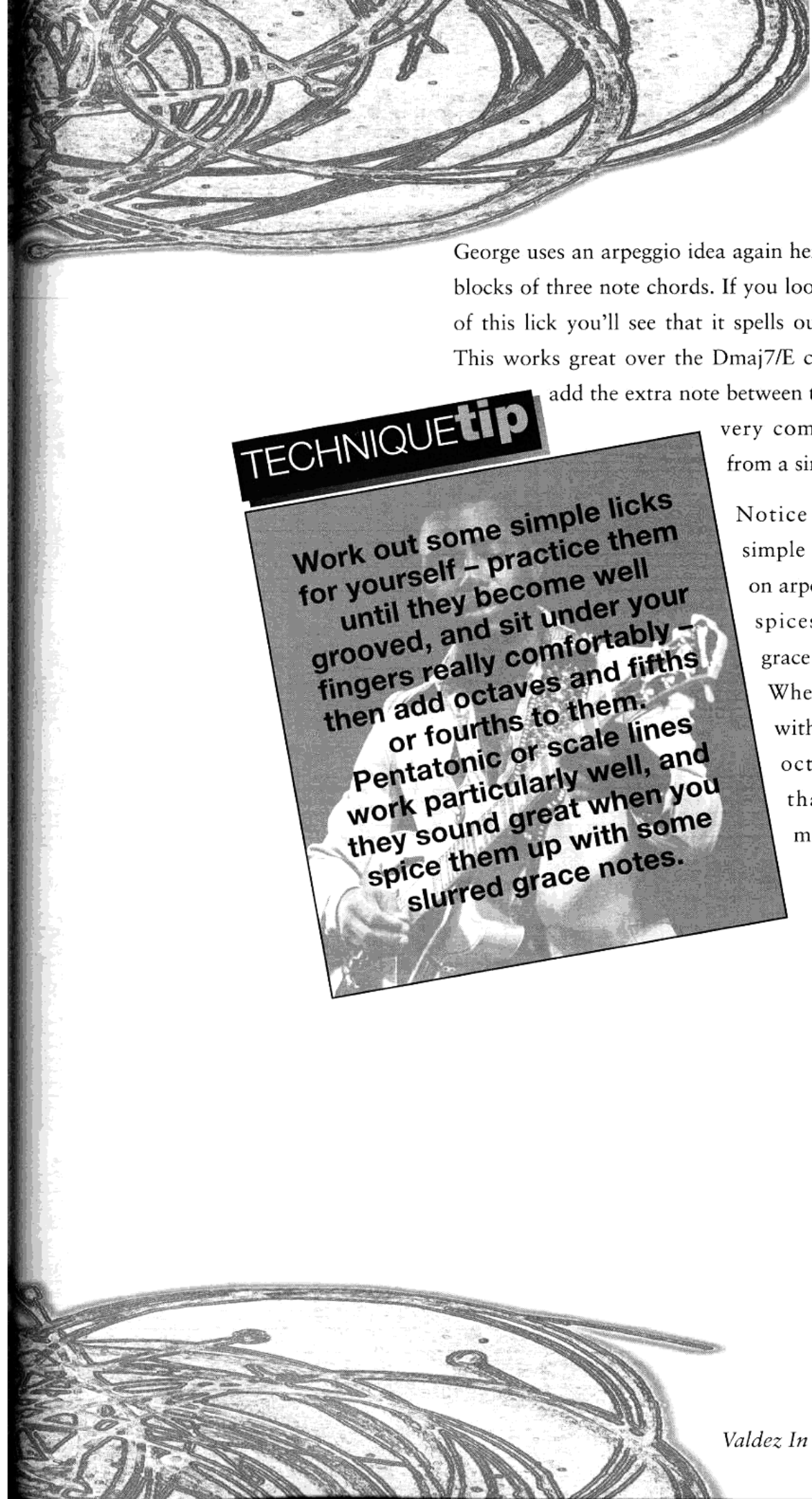


Ex 4

Dmaj7/E



In the third beat of the first bar of this example you can see a technique that George uses a lot when playing octaves. He rapidly alternates the top two notes of an octave/fourth shape with the lower note to give this fluttering effect. When you play these shapes you'll need to use the fingers of your picking hand to pluck one string each. For this technique use your first and second finger on the top two strings and your thumb on the G-string.



George uses an arpeggio idea again here but this time using blocks of three note chords. If you look at the bottom note of this lick you'll see that it spells out a Bmin7 arpeggio. This works great over the Dmaj7/E chord and, when you

add the extra note between the octaves, you get a very complex sounding line from a simple idea.

TECHNIQUE tip

Work out some simple licks for yourself – practice them until they become well grooved, and sit under your fingers really comfortably – then add octaves and fifths or fourths to them. Pentatonic or scale lines work particularly well, and they sound great when you spice them up with some slurred grace notes.

Notice how George uses simple shapes, often based on arpeggios, which he then spices up with slurred grace notes one fret away. When you combine this with octave/fourths and octave/fifths you get that original Benson magic.

THE WIND AND I

Words and Music by Ronnie Foster

C^b/D^b E^b9 Fm7 E^b/F Dm9 Am7 Gm7 C9 Fmaj7 D^b/E^b B^b/C

♩ = 106

C^b/D^b* E^b9 Fm7 E^b/F Fm7

mf w/wah-wah

*chords implied by harmony

E^b/F Fm7 D^b9sus4 E^b9 Fm7

E^b/F Fm7 E^b/F Fm7 E^b/F Fm7

f wah-wah off

E^b/F Fm7

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 IQ Music Ltd, West Sussex RH17 5DZ

13 Eb/F Fm7 Eb/F Fm7

TAB: 7 8 6 7 6 4 6 6 7 8 11 7 7 6 4 6
4 5 5 4 3 5 4 4 5 8 4 4 3 1 5
3 3 3 3 3 3 3 3 3 3 3 3 3 3

16 [C] trm

TAB: 4 13 13 11 13 11 12 13 13 13 11 13 11 12 13 14 15
3 12 12 10 12 9 10 10 12 12 10 12 10 11 12 13
1 10 10 8 10 8 9 10 10 10 8 10 8 9 10 10 10

19 trm loco 8va trm

TAB: 13 13 11 13 11 12 13 18 15 14 13 11 13 11 13 11 12 13
12 12 10 12 9 10 10 18 15 14 13 11 13 11 12 10 12 9 10
10 10 8 10 8 9 10 15 12 11 10 8 10 8 10 10 8 10 8 10

22 trm

TAB: 13 13 11 12 13 13 13 12 13 14 13 14 14 15 11 12
12 12 8 9 12 12 10 9 10 11 10 11 11 12 9 10
10 10 10 10 10 10 10 10 10 10 10 10 10 10 8 9 10

24 Dm9 Am7 Gm7

TAB: 11 13 11 11 13 13 15 12 11 12 10 12 10 12 10
10 12 8 10 12 11 13 10 11 12 9 10 8 10 10
8 10 8 10 9 10 10 9 8 9 7 9 7 8

27 C9 Fmaj7 8va

TAB: 10 13 12 | 15 13 12 | 10 | 16 17 | 17
 10 13 12 | 14 12 11 | 9 | 14 15 | 14
 7 10 9 | 12 10 9 | 7 | 12 10 9 | 13 14 | 13
 7 12 10 9 7 10 8 7 5 10 8 7 5 | 8 6 7 | 13 14

29 Dm9 Am7 Gm7 (8va)

TAB: 17 17 | 16 17 | 15 18 11 12 | 11 12 | 12 13 | 13
 15 15 | 14 15 | 13 16 9 10 | 9 10 | 10 11 | 10 11
 14 15 | 13 14 | 12 15 8 9 | 8 9 | 9 10 | 9 10
 13 10 | 12 9 | 12 9 | 10 11 | 10 11
 10 7 | 10 7 | 9 6 | 9 6 | 9 10 | 9 10

31 *loco* C9 D^b/E^b C^b/D^b B^b/C

TAB: 12 15 15 | 13 15 12 | 15 16 | 13 | 13 14 | 11 | 12 13 | 13
 12 15 14 | 10 12 9 | 13 14 | 11 14 11 | 11 12 | 9 | 12 9 | 13 11
 10 13 | 12 10 9 | 12 13 | 10 13 | 10 11 | 8 | 11 8 | 9 10
 11 8 | 10 11 | 9 6 | 9 6 | 9 10 | 9 10

33 Fm7 E^b/F Fm7

TAB: 12 15 15 | 13 15 16 | 13 13 | 13 13 | 11 | 7 6 | 6 4 | 4
 12 15 14 | 10 12 13 | 10 13 | 10 13 | 11 | 8 6 | 6 4 | 4
 10 13 | 12 12 13 | 10 13 | 10 13 | 11 | 8 6 | 4 3 | 6 4 | 4
 10 13 | 10 13 | 11 | 8 6 | 4 3 | 4 3 | 3 1 | 4 4 | 4
 10 13 | 10 13 | 11 | 8 6 | 4 3 | 4 3 | 3 1 | 3 1 | 4 4 | 4
 10 13 | 10 13 | 11 | 8 6 | 4 3 | 4 3 | 3 1 | 3 1 | 4 4 | 4
 10 13 | 10 13 | 11 | 8 6 | 4 3 | 4 3 | 3 1 | 3 1 | 4 4 | 4

35 E^b/F Fm7 E^b/F Fm7 E^b/F Fm7

TAB: 6 6 | 6 4 6 | 7 8 | 13 6 7 6 4 | 6 4 | 4
 3 3 | 5 1 3 | 4 8 | 13 6 7 6 4 | 6 4 | 4
 3 3 | 4 5 | 10 3 4 3 1 | 5 3 | 4
 3 3 | 3 3 | 1 3 | 3 3 | 1 3 | 3

33 Eb/F Fm7 Eb/F Fm7 Eb/F Fm7

TAB

34 Eb/F Fm7 [C] *trm*

TAB

35

TAB

36

TAB

37 *8va* *loco*

TAB

50

Dm9 Am7 Gm7 *loco* C9 Fmaj7

TAB

7-8 7-10 12-15-15-17 / 10-13-13-15 / 12-12-14 14 17 17 16 14 15 12-13 / 10-12 / 11-12 / 9-10

53

Dm9 Am7

TAB

11-12-13-14-15-12 / 9-10-11-12-13-10 / 8-9-10-11-12-9 10-8 11-12-13-10 / 9-10-11-12-9 16-17-15 / 14-15-13 / 13-14-12-12-15

55

(8^{va}) *loco* Gm7 C9 D^b/E^b

TAB

19-15-12 / 17-13-10 / 16-12-9 13-11-12 / 12-8-9 / 10-8-9 12-14 17-13 / 15-11-15-11 / 14-10-14-10 / 12-8-8-10-7-5

57

C^b/D^b C/B^b Ex. 1

TAB

16-14-13 / 14-12-11 15-16 / 15-16 / 15-16 / 12-13 / 12-13

59

(8^{va}) Fm7 E^b/F Fm7 E^b/F Fm7

TAB

15-16 / 15-16 / 15-16 / 15-16 / 15-16 / 15-16 / 14-15-13 / 14-15-13 / 11-12-10 / 11-14-15 / 12-13-12

Ex. 2

61 *(8^{va})* Eb/F *loco* Fm7 Eb/F Fm7

TAB 13 13 10 10 12 11 9 10 8 10 10 8 10 10 8 8

63 Eb/F Fm7 Eb/F Fm7

TAB 1 1 3 4 4 5 4 3 1 3 1 4 3 1 3 1 3 1 4

Ex. 3

65 Eb/F Fm7 Eb/F Fm7

TAB 7 6 4 7 6 4 6 7 7 4 6 7 6 4 4 3 1

Ex. 4

67 Cb/Db Eb9 Fm7

TAB 3 4 6 4 3 6 4 4 7 6 4 8 9 7 9 7 6 9 8 7 6 9

69 Eb/F Fm7 Eb/F Fm7 Eb/F Fm7

TAB 8 10 8 8 10 10 10 9 11 13 11 12 11 9 11 9 11 9 10 8 10 8 9

72 Eb/F Fm7 Eb/F Fm7 Eb/F Fm7

— solo ends —

73 Synth. Solo

74

75

81 [C] *tr* *tr* 8va

83

TAB

13 11 11 12 13 12 10 10 8 9

12 10 9 10 12 10 10 10 8 9

10 8 8 9 10 8 8 6 7

85

TAB

13 13 11 12 13 12 13 14 13 14 15 18

12 12 9 9 10 10 10 11 10 11 10 10 15 18

10 10 8 9 10 10 10 11 10 11 10 10 12 15

87

loco

TAB

15 13 15 11 12 11 13 15 11 13 11 11 12 11 12

15 13 15 9 10 10 10 12 14 10 12 10 8 9 8 9

12 10 12 8 9 10 8 10 12 8 10 8 8 9 9

89

Dm9 Am7 Gm7 C9 Fmaj7

TAB

10 13 11 12 10 12 13 12 10 12 13 13 13 11 12 10 10

9 12 9 10 8 9 10 9 7 12 9 10 11 10 11 11 12 10 10

7 10 8 7 7 7 10 10 7 10 10 10 10 8 9 7 9 7

92

Dm9 Am7 Gm7

TAB

10 12 12 12 10 13 10 8 9 7 7 7 12 10 8 6

13 8 10 10 9 10 13 10 8 9 7 7 7 9 9 10 8 6

10 7 9 9 10 10 7 6 7 5 5 5 5 9 7 7 5 3

95

C⁹ D^b/E^b C^b/D^b B^b/C

8^{va} *loco*

TAB

13 11 13 15 13 16 16 16 17 17 13 10 16 13 15
 10 12 15 14 10 16 16 14 15 15 13 13 10 11 16 13 15
 10 13 12 15 12 13 13 13 14 15 14 10 7 10 13 10 12

98

Fm7 E^b/F *loco* Fm7 E^b/F Fm7

8^{va} *loco*

TAB

13 17 18 18 18 16 13 12 11 12 11 9 16
 13 17 18 18 18 16 13 11 10 11 10 8 16
 10 14 15 15 15 13 10 10 9 8 8 8 13 11

100

E^b/F Fm7 E^b/F Fm7

TAB

15 13 13 15 16 15 13 13 11 13 13 12 11 11 9 11 9
 15 13 13 15 16 15 13 13 11 13 13 12 11 11 9 11 9
 12 12 10 10 12 13 11 12 12 10 10 9 8 8 6 8 6

102

E^b/F Fm7 E^b/F Fm7

TAB

12 13 9 10 8 10 8 11 9 8 8 8 10
 11 12 10 8 10 8 10 8 8 8 8 8 10
 9 10 8 6 10 8 8 8 8 8 8 8 8

104

E^b/F Fm7 E^b/F Fm7 ... to fade

TAB

7 8 7 6 4 6 4 5 4 3 6 3
 7 8 7 6 4 6 4 5 4 3 6 3
 4 5 3 4 3 1 3 1 5 4 3 6 3
 3 4 3 1 3 1 5 4 3 6 3

The Solo

The Wind And I

In contrast to the very dense main melody of this song, which is all played in block chords, the solo is quite short and sparse. This is a deliberate move on George's part. Rather than cram every fast lick he can into the solo, he opts instead to give the listener some breathing space by using simple, repeating phrases and short single note lines.

Ex 1

8^{va} Fm7 Eb/F

15/16 15/16 15/16 15/16 15/16 15/16 15/16 15/16
12/13 12/13 12/13 12/13 12/13 12/13 12/13 12/13

This is a great way to start a solo. This driving, repeated phrase really steps the tune up a gear for the solo.

Use the fingers of your picking hand to pluck the strings and really dig in to those chords. The rhythmic feel is important here. These chords should hit smack on the beat for the full effect.

Ex 2

There's another example of George's fluttering 'tremelando' technique here, followed by a slinky octave move. Use the staccato-marked chords to give you time to change strings smoothly as you need to use the same fingering for both sets of strings.

Notice the rhythm of the second half of the first bar. It's similar to part of the main melody and becomes a recurring theme in this solo. You can see similar rhythmic patterns in bars 65-66. Good jazz solos always have elements of the tune in them and great solos develop them further. Making a feature of a simple melodic or rhythmic idea is a common feature of Benson's playing.

TECHNIQUETIP

When you play octave lines just concentrate on the top or bottom note, you'll find it easier to remember licks like this. After a while playing octave shapes becomes second nature, and the bottom octave pretty much takes care of itself.

Ex 3

Musical notation for Ex 3, showing a syncopated repeating pattern on a guitar. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with a syncopated rhythm. Below the staff are three lines of guitar tablature corresponding to the notes in the melody. The first line of tablature is: 7 6 4 6 7 6 4 6 7 7 4 6 7 6 4. The second line is: 4 3 1 5 4 3 1 5 4 4 1 5 4 3 1. The third line is: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3. Above the staff, the chords Fm7, Eb/F, and Fm7 are indicated above the first, second, and third measures respectively.

George uses a fragment of the main melody here, but in a syncopated repeating pattern. Although the lick is the same on each repeat, the shifting accents give it an interesting variation each time around.

To play the fifth interval on the top two strings you'll need to flatten your fourth finger to form a small barre across these strings.

Ex 4

The musical notation for Ex 4 consists of two staves. The top staff shows a melodic line with a key signature of one flat (Bb) and a 4/4 time signature. It features a triplet of eighth notes (4-7-6) followed by a hammer/pull-off slide (4-8-9) and a slide down (7-9-7-6). The second bar contains a triplet of eighth notes (9-8-7-6-9) and a slide down (8-7-6-9). The third bar shows a slide down (8-10-8) and a slide up (8-10). Chord changes are indicated above the staff: Eb9 at the start of the first bar, Fm7 at the start of the second bar, and Eb/F at the start of the third bar. The bottom staff provides the fret numbers for each note: 4-7-6-4-8-9-7-9-7-6-9-8-7-6-9-8-10-8-8-10.

This lick moves through a couple of position shifts so the right fingering and phrasing is important. Starting at the fourth fret, use your fourth finger to slide up to the D \flat note. After the triplet hammer/pull-off slide down to the B \flat with your first finger. Use this finger again to slide down to the F note. The last position shift is made by playing the E \flat at the start of the second bar with your first finger.

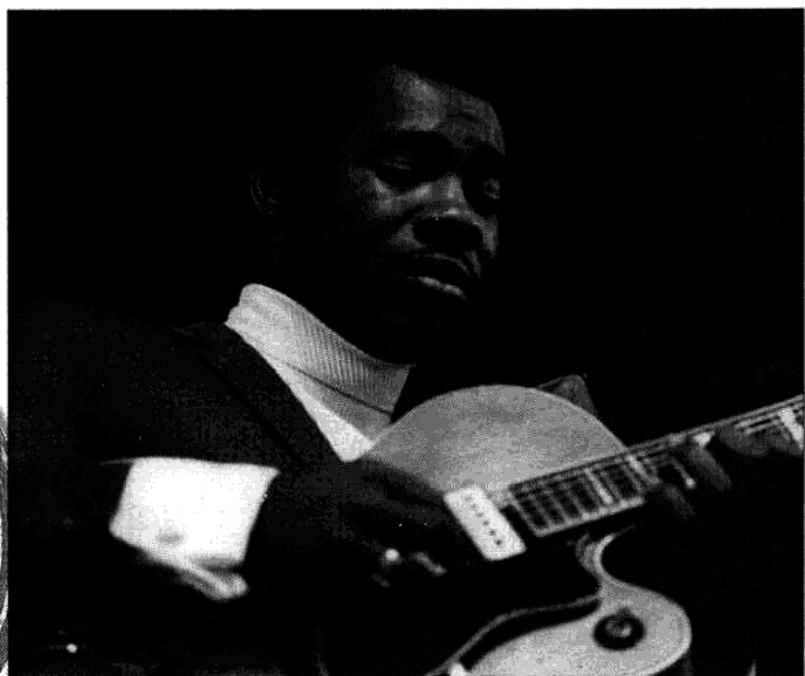
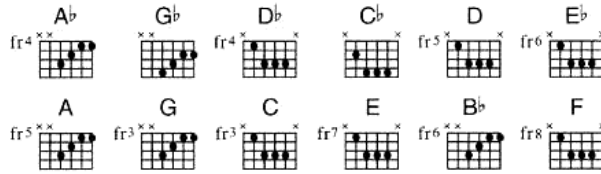


Photo: David Redfern

ON BROADWAY

Words and Music Mike Stoller, Jerry Leiber, Cynthia Weil and Barry Mann



♩ = 120

N.C.

Ab

Gb

Ab

Gb

Play 4 times

Musical notation for the first system, including a treble clef staff with a key signature of three flats and a 4/4 time signature. The guitar tablature below shows fretting patterns for the chords: Ab (4,4,5,6), Gb (2,2,3,4), Ab (4,4,5,6), and Gb (2,2,3,4).

Ab

Gb

Ab

Gb

Ab

Gb

Musical notation for the second system, including a vocal line and guitar accompaniment. The lyrics are: "1. They say the ne - on lights are bright on Broad - - way,". The guitar tablature shows fretting patterns for Ab and Gb chords.

Ab

Gb

Ab

Gb

Ab

Gb

Ab

Gb

Musical notation for the third system, including a vocal line and guitar accompaniment. The lyrics are: "they say there's al - ways ma - gic in the air." The guitar tablature shows fretting patterns for Ab and Gb chords.

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Ab Gb Db Cb Db Cb

But when you're walk-ing down- that street-

TAB

4	x	x	2	2	6	4	6	x	x	4	4
4	x	x	2	2	6	4	6	x	x	4	4
5	x	x	3	3	6	4	6	x	x	4	4
6	x	x	4	4	6	4	6	x	x	4	4

Db Cb Db D Eb Ab Gb

and you ain't had e - - - nough- to eat, — the glit-ter rubs right off—

TAB

6	4	x	x	6	7	8	4	2	x	x
6	4	x	x	6	7	8	4	2	x	x
6	4	x	x	6	7	8	4	2	x	x
6	4	x	x	6	7	8	4	2	x	x

Ab Gb Ab Gb Ab Gb

— and you're— no - where. —

TAB

4	x	x	2	2	4	2	x	x	4	x	2	2
4	x	x	2	2	4	2	x	x	4	x	2	2
5	x	x	3	3	4	2	x	x	5	x	3	3
6	x	x	4	4	4	2	x	x	6	x	4	4

A G A G A G A G

Mm ooh.

TAB

5	3	x	x	5	3	3	5	3	x	x	5	3	3
5	3	x	x	5	3	3	5	3	x	x	5	3	3
6	4	x	x	6	4	4	6	4	x	x	6	4	4
7	5	x	x	7	5	5	7	5	x	x	7	5	5

A G A G A G

They say the wo-men treat— you fine— on— Broad - way,—

24

TAB

A G A G A G

but look - ing at them just— gives me the

27

TAB

A G A G D C

blues. ————— 'Cause how you gon - na

30

TAB

D C D C D Eb E

make some time— when all you've got is one— thin dime?—

33

TAB

A G A G A G

And one thin—dime won't ev - - - en— shine— your— shoes.

36

TAB

5	3	X	5	3	5	3	X
5	3	X	5	3	5	3	X
7	5	X	7	5	7	5	X

A G B \flat A \flat B \flat A \flat

Ooh— doo doo doo— doo doo doo

39

TAB

5	5	5	3	3	6	4	X	6	X	4	4	X
5	5	5	3	3	6	4	X	6	X	4	4	X
7	7	7	5	5	8	6	X	8	X	6	6	X

B \flat A \flat B \flat A \flat B \flat A \flat

doo doo. Mm.

42

TAB

6	4	X	6	X	4	4	6	4	X
6	4	X	6	X	4	4	6	4	X
8	6	X	8	X	6	6	8	6	X

B \flat A \flat B \flat A \flat B \flat A \flat

45

TAB

6	X	X	4	4	6	4	X	6	X	4	4
6	X	X	4	4	6	4	X	6	X	4	4
8	X	X	6	6	8	6	X	8	X	6	6

B \flat A \flat B \flat A \flat B \flat A \flat

60 And I won't quit 'til I'm a star— on— Broad - way.

TAB: 6 4, 6 4, 7 4, 8 5, 6 6

B \flat A \flat B \flat A \flat B \flat A \flat

63 I won't quit 'til I'm a star—

TAB: 6 4, 6 4, 7 4, 8 5, 6 6

B \flat A \flat B \flat A \flat B \flat A \flat

66 on— Broad - way. No no no no no.

TAB: 6 4, 6 4, 7 4, 8 5, 6 6

B \flat A \flat B \flat A \flat B \flat A \flat

69 I won't quit 'til

TAB: 6 4, 6 4, 7 4, 8 5, 6 6

B^b A^b B^b A^b B^b A^b

I'm a star— 'cause I know I can't, can't can't can't now.—

72

TAB

B^b A^b B^b A^b B^b A^b

(Scat vocal follows Gtr.)

75

TAB

B^b A^b B^b A^b B^b A^b

78

TAB

B^b A^b B^b A^b B^b A^b

81

TAB

B \flat A \flat B \flat A \flat B \flat A \flat

96

T
A
B

B \flat A \flat B \flat A \flat B \flat A \flat

99

T
A
B

B \flat A \flat B \flat A \flat

102

(Scat vocal follows Gtr.)

— solo starts —

T
A
B

Ex. 1

B \flat A \flat B \flat A \flat B \flat A \flat

104

T
A
B

107 B^b A^b B^b A^b

T
A
B

Ex. 2

109 B^b A^b B^b B^b A^b

T
A
B

Ex. 3

111 B^b A^b B^b A^b B^b A^b

T
A
B

114 B^b A^b B^b A^b B^b A^b

T
A
B

Ex. 4

117 B^b A^b B^b A^b B^b A^b

T
A
B

B \flat A \flat B \flat A \flat B \flat A \flat

120

— solo ends —

TAB: 8 6 6 8 6 8 7 6 4 5 6 8 6 8

B \flat A \flat B \flat A \flat B \flat A \flat

123

Yeah. Mm...

TAB: 6 4 4 6 4 4 7 5 5 6 6 6 4 4 4 6 4 4 7 5 5 6 6 6 4 4 4 6 4 4 7 5 5 6 6 6

B \flat A \flat B \flat A \flat B \flat A \flat

126

On Broad - way.

TAB: 6 4 4 6 4 4 7 5 5 6 6 6 4 4 4 6 4 4 7 5 5 6 6 6 4 4 4 6 4 4 7 5 5 6 6 6

B \flat A \flat B \flat A \flat B \flat A \flat Repeat to fade

129

Repeat to fade

TAB: 6 4 4 6 4 4 7 5 5 6 6 6 4 4 4 6 4 4 7 5 5 6 6 6 4 4 4 6 4 4 7 5 5 6 6 6

The Solo

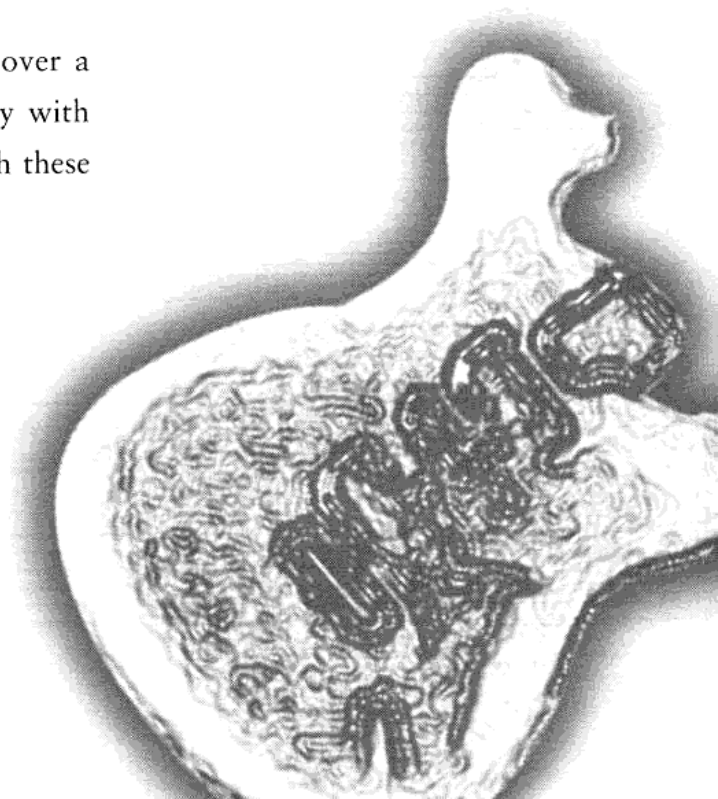
On Broadway

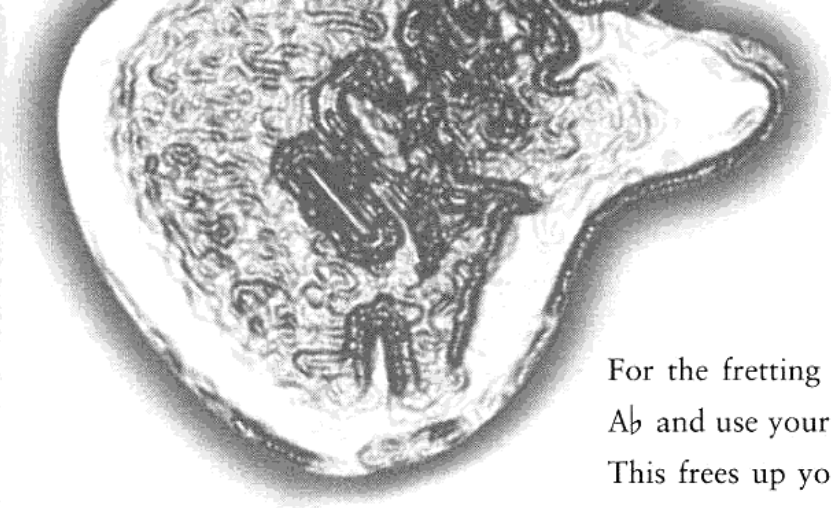
Some people are great singers and some are great guitar players. George Benson is both at the same time! He really shows off his vocal talent here by singing along with his guitar solo. This not only demonstrates his guitar and vocal skills but also his ability to hear in his head what he is going to play before he plays it. George isn't one to let his fingers do the walking – he knows what notes he wants to play and when he's going to play them.

Ex 1

The musical notation for Ex 1 consists of a single staff with a 7/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. This is followed by a triplet of eighth notes G4, A4, B4, then another triplet of eighth notes A4, G4, F4. The piece then moves to a Bb chord, with notes Bb4, A4, G4, and F4. Finally, it moves to an Ab chord, with notes Ab4, G4, F4, and Eb4. A final triplet of eighth notes G4, F4, Eb4 concludes the lick. Below the staff is a fretboard diagram for the first six frets, with fingerings indicated by numbers 1-4. The sequence of notes and fingerings is: 4-3-6-6-4-8, 5-3-6-5-8, 7-6-5-3, 6-5-5-7-8, and 4.

This lick is based on a combination of arpeggios over a static chord backing. You'll find this easier to play with your fingers rather than a pick, you can roll through these triad shapes easily that way.





For the fretting hand, start with the second finger on the A^b and use your fourth finger to slide up to F from the D^b . This frees up your other fingers to play the F minor triad. As you slide up you'll need to form a barre across the bottom strings with your first finger to play the D note on the low E string.

Ex 2

George plays a great cascading series of arpeggios here. The triplet triad shapes should all be played with one pick stroke. Pick the first note with an upstroke then use a downward sweeping motion for the triad. Use the same technique for the next triad shape.

Ex 3

The musical notation for Ex 3 consists of two staves. The top staff is a single melodic line in standard notation, featuring a series of eighth notes and chords. Above the staff, the notes are labeled with accidentals: B \flat , A \flat , B \flat , A \flat , B, and B. A dashed line labeled "hold" spans across the end of the first staff. The bottom staff is a fretboard diagram showing the fret positions for the notes. It includes fret numbers (6, 8, 9) and string numbers (6, 8, 6, 9) indicating the fretting hand's position. There are also half-bend markings ($\frac{1}{2}$) above the notes on the bottom staff.

For the start of this lick you'll need to keep the top note anchored on the E-string with your fourth finger while you slide the lower note on the B-string with your first finger. Use a strumming action with your picking hand and keep this hand loose and relaxed.

In the second bar hold down a barre with your first finger at the sixth fret and pull-off from the eighth fret with your third finger. Keep the top note ringing as you pull-off. For the bends use your third and fourth fingers to hold down the G and B-strings and keep the B-string ringing as you play the bends.

Ex 4

The musical notation for Ex 4 consists of two parts. The top part is a single staff in 4/4 time, starting with a B-flat key signature. It features a sequence of chords: B-flat, A-flat, B-flat, and A-flat. The notes are primarily eighth and sixteenth notes, with some triplets. The bottom part is a guitar fretboard diagram with six strings and a fret line. It shows fingerings for the notes in the lick, including slides and bends. The fret numbers are: 5/6, 6, 6, 6, 5/6, 6, 5/6, 6, 9, 6, 9, 6, 8, 8, 8, 8, 6, 7, 8, 6, 6, 7, 8, 6, 5.

As in Ex 3 keep the top note ringing as you slide on the B-string, using a strumming action. The rest of this lick is a bluesy, B \flat pentatonic phrase. Use your second finger to play the slide up to the D \sharp notes in the second bar.

TECHNIQUE tip

Although not everyone shares George Benson's vocal talent, singing along with your solos when practising is a great way to make your guitar playing more musical and melodic.