

LEAN YEARS PAT MARTINO TRANSCRIPTION

JARRETT SHEDD

ELECTRIC GUITAR

0:06

D^{MIN}7

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

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2

Musical staff 1: Treble clef, key signature of two flats. Chords: E^bMIN⁷, A^b7, E^bMIN⁷, A^b7. Measure numbers: 33, 34, 35, 36.

Musical staff 2: Treble clef, key signature of two flats. Chords: (A^b7) E^bMIN⁷, (B7), (D7) A^b7, (B7), E^bMIN⁷, A^b7. Measure numbers: 37, 38, 39, 40.

Musical staff 3: Treble clef, key signature of two flats. Chords: D^bMIN⁷, G^b7, D^bMIN⁷, G^b7. Measure numbers: 41, 42, 43, 44.

Musical staff 4: Treble clef, key signature of two flats. Chords: (G^b7), (A7), (C7) G^b7, (A7), D^bMIN⁷, G^b7. Measure numbers: 45, 46, 47, 48.

Musical staff 5: Treble clef, key signature of two flats. Chord: DMIN⁷. Measure numbers: 49, 50, 51, 52.

Musical staff 6: Treble clef, key signature of two flats. Measure numbers: 53, 54, 55, 56.

Musical staff 7: Treble clef, key signature of two flats. Chords: CMIN⁷, F7([#]9/_b13), B^bMAJ⁷, A7([#]9/_b13). Measure numbers: 57, 58, 59, 60.

1:05 DMIN⁷ D MELODIC MINOR SCALE
DMIN(MAJ7) ARPEGGIO

Musical staff 8: Treble clef, key signature of two flats. Measure numbers: 61, 62, 63, 64. Includes annotation: MIN. 7TH

1:09 **D MIN⁷** MOTIVE M. 65-67
 BASED ON DESCENDING D MINOR BLUES SCALE

65 66 67 68

MOTIVE REPEATED M. 69-71
 RHYTHM DIMINISHED FOR FIRST BAR

69 70 71 72

C MIN⁷ En. to Eb **F 7(^{#9}/_{b13}) NAURAL 13** **B^b MAJ⁷** En. to D **A 7(^{#9}/_{b13})** **D harmonic minor scale**

73 74 75 76

D MIN⁷ Rif developed from last two notes of last phrase

77 78 79 80

D MIN⁷ D dorian mode Motive in m. 81-82 Response motive in m. 83-84, same except for ending notes

81 82 83 84

Hints at motive, En. to A while delaying resolution to D C.C. C.C. Implying G Bebop scale over G 7(b9)

85 86 87 88

C MIN⁷ 5 notes from C minor scale **F 7(^{#9}/_{b13})** Bb Major Pentatonic scale Targets Bb Major triad **B^b MAJ⁷** **A 7(^{#9}/_{b13})** D harmonic minor scale

89 90 91 92

D MIN⁷ En. to A D dorian mode B.N.

93 94 95 96

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Repeated
9-3-5-7
Ebmin7
arpeggio

4

ORGAN DOESN'T PLAY V CHORDS

1:41 **E^bMIN⁷** Eb dorian mode B.N. S.F. **A^b7** Targeting Db 4 note rotation P.T. **E^bMIN⁷** Targeting Gb Sawtooth B.N. P.T. **A^b7** C.C.

97 98 99 100

Targeting Eb in M. 103/104 **E^bMIN⁷** **A^b7** P.T. arpeggio **Cmin7(b5)** **E^bMIN⁷** C.T. **A^b7** B.N. 9-3-5-7 Dbmin7 arpeggio

101 102 103 104

V chords present **D^bMIN⁷** Db dorian mode 3 against 4 motive R.M.

D^bMIN⁷ **G^b7** **D^bMIN⁷** **G^b7**

105 106 107 108

D^bMIN⁷ R.D.P. **G^b7** En. to Db **D^bMIN⁷** P.T. **D^bMIN⁷** D Pedal due to guitar tuning **G^b7** An.

109 110 111 112

DMIN⁷ D melodic minor scale R.M. B.N.

113 114 115 116

Sawtooth P.T. En. to B En. to F **D** dorian mode P.T.

117 118 119 120

CMIN⁷ C minor scale En. to C 4 note rotation **D.P.** En. to A **F7(b9)** Chromatic **R.D.P.** **B^bMAJ⁷** **A7(b9)** An.

121 122 123 124

One of two times after A7 that **DMIN⁷** D harmonic minor scale

En. to F Sawtooth **R.M.** **A.F.** **A.F.**

125 126 127 128

Implies dotted quarter

2:11 **D MIN⁷** C.C. A.F. A.F. A.F. A.F. D.T.

129 130 131 132

D melodic minor scale

F# used for ascending 4th motion to B

D.R. C.T.

133 134 135 136

C MIN⁷ Bb Major scale

F 7^(#9/b13)

notes borrowed from Bb minor

B^b MAJ⁷

A 7^(#9/b13)

D.R. to C#, or just changing to D harmonic minor scale

R.D.P. E.T. R.D.P. #9 b9 En. to D

137 138 139 140

D MIN⁷ D harmonic minor scale

D melodic minor scale 9-3-5-7 arpeggio

R.D.P.

141 142 143 144

OPEN E STRING PEDAL R.M.

D MIN⁷

145 146 147 148

149 150 151 152

Chromatic line similar to M. 122

C MIN⁷ Bb Major Scale

F 7^(#9/b13)

B^b MAJ⁷ SIMILAR TO M. 139-141

A 7^(#9/b13) Similar to M. 140

P.T. P.T. P.T. Ap. En. to D

153 154 155 156

D MIN⁷ D harmonic minor

9-3-5-7 arpeggio

4 note rotation

Sawtooth En. to G

En. to B En. to B

157 158 159 160

E^bMIN⁷ Eb dorian mode R.D.P.-esque
A^b7 P.T.
E^bMIN⁷ P.T.
A^b7 R.M. with diminished rhythm C.C.

161 162 163 164

E^bMIN⁷ C.C.
A^b7 En. to Eb
E^bMIN⁷ P.T.
A^b7 3-5-7-b9 arpeggio on Ab⁷

165 166 167 168

V chords present

D^bMIN⁷ Syncopation Call
G^b7 Response 1
D^bMIN⁷ R.M. Call
G^b7 Response 2

169 170 171 172

D^bMIN⁷ R.M. Call
G^b7 Gb dominant bebop scale
D^bMIN⁷ En. to Db
G^b7 En. to Gb

173 174 175 176

D^bMIN⁷ Hinting at previous motive
D^bMIN⁷ D minor blues scale
D^bMIN⁷ 4th voicing Dmin11/13
D^bMIN⁷ Hints at D harmonic minor scale R.M.

177 178 179 180

C^bMIN⁷ Bb Major scale
F⁷(^{#9}/_{b13}) Sawtooth
D.P.
B^bMAJ⁷ En. to F
A⁷(^{#9}/_{b13}) Similar to M. 140, 156

181 182 183 184

D^bMIN⁷ D.R. to 3rd of A7
D^bMIN⁷ D minor blues-esque motive with sawtooth motion, repetition, and development

185 186 187 188

D^bMIN⁷ D harmonic minor scale
D^bMIN⁷ D minor blues-esque motive with sawtooth motion, repetition, and development

189 190 191 192

DRUMMER ACCENTING DOTTED QUARTER NOTE

Rhythmic motive

R.M. with variation at end

3:13 **D MIN⁷** D.U. 193 194 195 196

Targeting F and A chromatically similar to flight of the bumblebee, and chromazone by mike stern

197 **C MIN⁷** Bb major scale P.T. 198 199 200

201 **C MIN⁷** Bb major scale P.T. **F 7(^{#9}/_{b13})** Entire measure targets F P.T. **B^b MAJ⁷** En.-esque to F R.D.P. **A 7(^{#9}/_{b13})** Similar to M. 140, 156, 188 202 203 204 3

205 **D MIN⁷** D harmonic minor scale P.T. **D dorian mode** En. to F **D.P.** **Sawtooth** En. to D 206 207 208

Superimposes G mixolydian mode **D MIN⁷** Targets G Major Triad 209 210Ap. 211Ap. 212 P.T.

R.M. with octave displacement **E.T.** **D.R.** **P.T.** **P.T. P.T.** **Sawtooth** **En. to D** **b9 b9** 213 214 215 216 3

217 **C MIN⁷** Bb major scale P.T. **F 7(^{#9}/_{b13})** P.T. **B^b MAJ⁷** **A 7(^{#9}/_{b13})** En. to E 218 219 220

221 **D MIN⁷** D harmonic minor scale P.T. **Sawtooth** **En. to D** **P.T.** **An.** 222 223 224

8 Eb minor blues scale-esque A^{b7}

225 $E^b_{MIN}7$ 226 $E^b_{MIN}7$ 227 $E^b_{MIN}7$ 228 A^{b7}

V chords present
Could be side slipping to D minor for first two beats

229 $E^b_{MIN}7$ 230 A^{b7} Sawtooth P.T. En. to Eb 231 $E^b_{MIN}7$ 232 A melodic minor scale, or Ab altered A^{b7} P.T.

233 $D^b_{MIN}7$ Db dorian mode Ap. P.T. En. to Db 234 G^{b7} P.T. 235 $D^b_{MIN}7$ 9-3-5-7 236 G^{b7} 4th voicings Gb13

237 $D^b_{MIN}7$ Implying A7 from melody A13 238 G^{b7} 239 $D^b_{MIN}7$ Dbmin9-11-13 A13 240 G^{b7} A13

241 $D_{MIN}7$ D dorian mode Dmin11 242 243 D minor scale En. to D 244 P.T. P.T.

245 P.T. 246 P.T. E.T. 3 247 D dorian mode 248 P.T. P.T.

249 $C_{MIN}7$ Bb Major scale Ap. 250 $F7^{(\sharp 9)}$ P.T. E.T. 251 $B^b_{MAJ}7$ #5 252 $A7^{(\sharp 9)}$ P.T.

253 $D_{MIN}7$ D minor scale R.M. 254 255 D harmonic minor 256 257

- Glossary:**
- A.F. = ALTERNATE FINGERING. PLAYING THE SAME NOTE ON A DIFFERENT STRING HAS A DIFFERENT TONALITY.
 - D.U. = DOUBLED UNISON. SAME NOTE PLAYED ON ADJACENT STRINGS. 4 FRETTS APART BETWEEN 2ND AND 3RD STRINGS, 5 FRETTS APART BETWEEN ALL OTHER STRINGS.
 - EN. = ENCLOSURE. USING NOTES ABOVE AND BELOW A TARGET NOTE TO ENCLOSE THE TARGET NOTE BEFORE IT IS REACHED.
 - C.C. = CONVERSATIONAL CONNECTION. STARTING A NEW PHRASE WITHIN A WHOLE STEP, OR A WHOLE STEP PLUS ONE OCTAVE, OF THE NOTE THAT THE LAST PHRASE ENDED ON.



P.T. = Passing Tone. A diatonic or chromatic note used inbetween two notes of the chord or scale.

B.N. = Blue Note. A #4/b5 note in a minor scale, borrowed from the blues scale.

S.F. = Symetrical Fingering. The same fingers are used on the same frets on two or more adjacent strings.

Sawtooth = A repeated pedal tone with an ascending or descnding line above or below the pedal tone.

C.T. = Chromatic Thirds. Ascending or descending sequence of thirds that stay the exact same interval.

D.T. = Diatonic Thirds. Ascending or descending sequence of thirds within the key center.

R.M. = Repeated Motive. Reusing the same musical idea.

D.P. = Digital Pattern. Notes corresponding to a numerical sequence, 1-2-3-5 being common.

R.D.P. = Reverse Digital Pattern. Notes corresponding to a numerical sequence, 5-3-2-1 being common.

E.T. = Escape Tone. A tone outside of the chord or scale that is approached by step and resolved by leap.

Ap. = Appoggiatura. A tone outside the chord or scale that is approached by leap and resolved by step.

An. = Anticipation. Note or notes that anticipate a change in harmony.

D.R. = Delayed Resolution. Delaying the resolution of non chord tones to create tension.

4 note rotation = Starting and landing on the same note within a 4 note motive.