

Melodic Minor Spice

BY JOHN STOWELL



Stowell holds his fretboard almost vertically to facilitate close-interval voicings.

THE MELODIC MINOR SCALE—and the chords and arpeggios derived from it—works well for creating altered sounds over the dominant 7th chord in a IIm-V7-I cadence. You can play a melodic minor scale a half-step above, a whole-step below, a fourth or a fifth away from the root of a given dominant 7. For example, try *C#, Bb, F* and *G* melodic minor scales against *C7*—the *V7* of *F*. The trick is to devel-

op these substitutions melodically, as opposed to technically.

Touchy-feely. For starters:

- Slowly go back and forth between *C7* (1, 3, 5, b7, or *C, E, G, Bb*) and one of the melodic minor arpeggios in the chart below. Since the 1, b3, 5, 7 formula creates a min/maj7 chord, you'll alternate between *C7* and, say, *Gm/maj7* arpeggios.

- Gradually you'll start to get a vi-

melodic minor formula =	2	4	6
<i>C# mel min</i>	<i>D#</i>	<i>F#</i>	<i>A#</i>
<i>Bb mel min</i>	<i>C</i>	<i>Eb</i>	<i>G</i>
<i>F mel min</i>	<i>G</i>	<i>Bb</i>	<i>D</i>
<i>G mel min</i>	<i>A</i>	<i>C</i>	<i>E</i>

Ex. 1

C# melodic minor

C#m/maj9 as *C7#9*

Ex. 2

C# melodic minor

C#m/maj6/9 as *C7#9*

H A N D J I V E

B y R a n d i A n g l i n



This master makes his Gallagher cutaway flat-top ring like a grand piano. Who is it, Sherlock? See p. 137.

sual sense of where the tensions are on the fretboard relative to the dominant chord tones. Replace math with geography. Take your time.

Now try Examples 1-5, which illustrate how lines built from C#, Bb, F and G melodic minor scales sound over C7. (Note: Some scale tones are spelled enharmonically to reveal triadic structures within the line.) Use the concluding chords—which are first named with respect to their parent melodic minor scale and then labeled as a C altered dominant—to stretch ears and fingers.

Onward. Once you can manage these four melodic minor scales against C7, it's time to work out substitutions for other dominant 7s.

- Pick a dominant 7 and play a min/maj7 arpeggio from a half-step above or whole-step below. Against E7, for example, play an Fm/maj7 or a Dm/maj7 arpeggio.

- Next try a min/maj arpeggio a fourth or fifth away from the same dominant 7—i.e., Am/maj7 and Bm/maj7 arpeggios over E7.

- Expand each min/maj7 arpeggio into its corresponding scale and work out extended lines over the dominant 7.

- Choose a new dominant 7 and start the process again.

Ex. 3

Bb melodic minor

Bb/m/maj9 as C13b9

Ex. 4

F melodic minor

Fm/maj9 as C7#5

Ex. 5

G melodic minor

Gm/maj7 as C13b5

Colours Of The Melodic Minor Part I

by John Stowell

The melodic minor scale as it is applied in jazz (Example 1) is simply a major scale with the third flattened. The basic arpeggio (Example 2) uses the chord tones of a simple minor major 7th chord (1-mi3rd-per5th-maj7th). These are very useful sounds because they have many applications as substitutions, assuming completely different harmonic identities in a wide variety of settings over different chord qualities. By labelling and breaking down different component parts of the harmony, I'll help you find some wonderful sounds and give you the tools to access and use the information creatively. When playing anything new, my advice is to play slowly to give your ears and fingers a chance to absorb what you're executing.

Repetition of any pattern generates muscle memory and ear training simultaneously.

The most straightforward application of the melodic minor is over a minor chord. Sometimes a melodic minor is called for in a progression, usually specified as minor major 7th. I frequently use that sound when I see a minor

chord in a chart, using the major 7th as a passing tone if the interval is not contained in the chord. Example 3 illustrates an idea taken from the melodic minor alone, and Example 4 combines the melodic minor with the dorian minor utilizing major and minor 7th intervals together over a minor chord. Generally, my preference in soloing is to use the wider intervals of arpeggios.

You will develop your own set of parameters as you experiment and listen to other players. In addition to playing the melodic minor in the same key over a minor chord, I will also use the melodic minor a whole tone below. This is the 2nd mode of the melodic minor (dorian flat 2 or phrygian 6). In Example 5, I'm combining B \flat melodic minor and C minor 7 (dorian), in the process generating a C minor with a flat 2. I'll use this sound frequently over a minor chord; the combination of the flat 2 and major 6 is a nice colour. I'll also use melodic minor chords in the same key and a whole tone below a minor to create some variations on basic minor chords. Example 6 uses C m maj7 and B \flat m maj7 to illustrate some possibilities.



Guitarist John Stowell is based in Portland, OR. He has taught and performed internationally for 30 years. He plays three signature custom guitars made for him by Hofner (signature model Verythin JS) and luthiers Mike Doolin and Jim Soloway. His Mel Bay book/DVD Jazz Guitar Mastery was published in 2006 and his CD ROM Modern Chord Melody was released by Truefire in 2007. Questions or comments can be directed to John at his website (www.johnstowell.com).

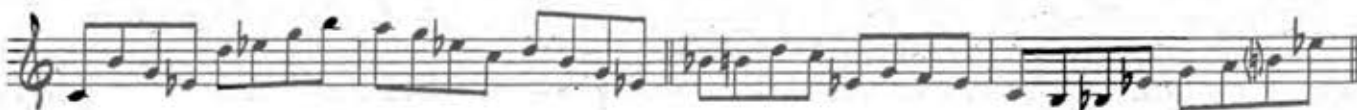
Ex. #1



Ex. #2

Ex. #3 C Melodic Minor

Ex. #4 C Melodic Minor combined w/C Dorian Minor



Ex. #5 B \flat Melodic Minor/C Dorian

Ex. #6



Colours Of The Melodic Minor Part II

by John Stowell

The melodic minor creates some interesting embellishments/tensions over a major chord. The third mode of the melodic minor is lydian augmented, and this translates to using the relative melodic minor over a major chord. The raised 5th is a more dissonant tonality than the flatted 5th, but both sounds are used extensively in modern jazz.

I utilize this harmony frequently over a major chord, referencing the altered 5ths as passing tones if necessary. Example 7 uses A melodic minor played over C major and Example 8 combines A melodic minor and C major; the perfect 5th and raised and lowered 5th are all employed.

The sixth mode of the melodic minor is locrian #2; using my reasoning, this translates to using the melodic minor a minor third above a half-diminished chord. The flat 2 of the original locrian scale becomes a major 2nd in the process. Example 9 illustrates this sound, combining C locrian and E \flat melodic minor.

The melodic minor works in four keys over a dominant chord. The seventh, second, fifth, and fourth modes of the scale (super locrian, sus flat 9, mixolydian flat 6, and lydian dominant respectively) all generate different amounts of tension which can be used to move away from and back to the original dominant sound, or be employed to create resolution if the chord is functioning as a V chord. I think of using the melodic minor a half step above (super locrian, all of the tensions), whole tone below (sus flat/#9), 4th above (Mix. flat 6), and 5th above (lydian dominant).

With enough repetition, the theoretical understanding of the melodic minor as a substitute scale is replaced by an ability to locate and ultimately apply all of the extensions and alterations creatively and intuitively. Hopefully, my ideas will serve as catalysts for your own explorations of extended harmony. Practice in a shared learning environment with friends - discussing theory and applying new harmony in the context of a tune to give you some practical applications. Create an atmosphere in which it's fun to practice and play, and your improvement will happen organically. Good luck.



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Example 7 A Melodic Minor As CMAJ7



Example 8 A Melodic Minor As w/CMAJ7



Example 9 C Locrian w/E \flat Melodic Minor



Example 10 C Dominant 7 w/C# Melodic Minor



Weaving Triads

Ex. 1 C

Ex. 2 Dm

Ex. 3 G7

Ex. 4 Dm(11m)

Ex. 5



BY JOHN STOWELL

YOU CAN CREATE COLOR lines by superimposing arpeggiated triads over a tune's harmony. Hand creatively, simple major, minor, augmented, and diminished triads become potent improvisational tools. The trick is to link them together in unexpected ways.

In Ex. 1, a line composed entirely of arpeggios derived from six triads C, D, B, E, G, and F. Play this line carefully as your fingers jump around the fretboard. Can you hear how the interval-oriented technique generates distinctly different results from scale-based approaches? To encourage you to experiment with fretting-hand fingering, I've deliberately not added an

gering later.

Ex. 2 features *D_b*, *A_m*, *D_m*, *F_m*, *A*, *E_b*, *A_b*, and *G* triads played over *D_m*. Within four exs, you've arpeggiated 12 triads (or triad groups) and introduced six altered notes.

The eight different triads—*A_bd_m*, *D_b*, *E*, *B_b*, *A_b*, *A*, and *D_m*—in Ex. 3 create tension-and-release against *G7*. The melodic

is based on a totally consonant "home" triad.

Ex. 4 shows how you can apply this technique to a *I_m-V7-I* progression in *G*. Again, there are lots of triads and unusual alterations, yet the fingerings will be familiar to anyone who has practiced triads up and down the fretboard.

Along with its sonic benefits, arpeggiat-

ing string jumps are tricky.

"More guitarists would play like John Stowell if they knew how," asserts jazz great Herb Ellis. For info on Stowell's *Jazz Mastery* instructional videos, call New Media at (800) 666-9369.

BOOK BROWSING

COUNTRY GUITAR WORKSHOP BY JARMO HYNINEN



FANS OF ALBERT LEE, Danny Gatton, Ray Flacke, Brent Mason, and other Tele terrorists will dig Jarmo Hynninen's *Country Guitar Workshop* (Music Mine). This book-and-CD package covers hot rod double-stops, pedal-steel bends, behind-the-nut bends, chicken pickin' comping, twangy low-string riffs, open-string cascades, country slide, acoustic flatpicking, and more.

Hynninen presents these techniques in the context of original instrumentals that are tabbed and notated in the book, and flawlessly per-

formed on the CD. As a bonus, Hynninen includes guitarless rhythm tracks for 16 of the book's tunes, which enable you to play through their charts backed by full accompaniment.

This excerpt—an eight-bar, rockabilly turnaround—is from "Dealing with Delay," Hynninen writes. "This song is influenced by Scotty Moore. He played on all those great songs Elvis Presley recorded for the Sun label early in his career." Play the turnaround with a hybrid pick-and-fingers technique.

Dial up a snappy tone, and try palm muting the fifth and sixth strings for extra chunk.

A very musical approach to twangy 6-string, *Country Guitar Workshop* is a collection of well-crafted pieces, as opposed to a set of exercises and licks. The book is published in Finland, so you'll need to visit Hynninen's Web site (www.rnetlife.fi/users/jarmohyn) for ordering details.

—ANDY ELLIS

Jarmo Hynninen teaches guitar at the Helsinki Pop/Jazz Conservatory.

AUF ZU NEUEN WEGEN!

MAJOR TRIADS
OVER MAJOR CHORDS

John Stowell zeigt Euch das Improvisieren mit Substitution

Mehr Spaß am Improvisieren! Und mehr Kreativität! Dafür macht sich John Stowell, der große amerikanische Jazzprofigitarrist, stark. Er zeigt Euch exklusiv in SOUND CHECK – und natürlich auf unserer CHECK the SOUND-CD – wie Ihr ausgetretene Pfade verlassen könnt.

Sind Gitarrensoli out? Wenn Ihr Speedlicks und unüberlegte Pentatonik meint – sicher. Voraussetzung für diesen Workshop ist einfach nur, daß Ihr offen für neue Ideen seid, daß Ihr bereit seid, bewußter zu improvisieren. Es gibt in der Musiktheorie viele Möglichkeiten, einem bestimmten Akkord oder einer Single Note-Linie unterschiedliche Funktionen zuzuordnen. Einen solchen Vorgang nennt man Substitution.

Dieses Konzept ist leicht zu verstehen und bietet eine Reihe anregender Ideen zum Improvisieren. Ich möchte in diesem Zusammenhang über die Substitution von Dur-Dreiklängen (Grundton – große Terz – Quint) über Major-Akkorde sprechen.

In unserem Fall benutze ich die Tonart C, wengleich die angegebenen Beispiele in allen zwölf Tonarten gespielt werden sollten. Ich werde fünf Dur-Dreiklänge über

einen C-Major-Akkord spielen, wobei jeder der fünf einen ganz neuen Sound, eine neue Färbung erzeugen wird. Diese Dreiklänge können wiederum kombiniert werden mit der C-Dur-Tonleiter (C-D-E-F-G-A-H), mit dem Arpeggio C-E-G-H oder mit der Pentatonik C-D-E-G-A.

Hier einige Ratschläge zum Üben. Spielt die angegebenen Beispiele langsam und gleichmäßig, so daß sich Eure Ohren an den Sound und Eure Hände an die Fingersätze gewöhnen können. Geschwindigkeit ist lediglich eine Frage von ständiger Wiederholung. Ihr werdet die ganze Geschichte schneller und sauberer spielen können, wenn Ihr wirklich langsam an die Sache rangeht. Das Entscheidende an diesem Workshop ist es, interessante Melodien und Rhythmen zu erzeugen.

Die folgenden fünf Dur-Dreiklänge werden wir über einen C-

Major-Akkord anwenden: C-Dur, D-Dur, E-Dur, F-Dur und G-Dur. Zusammengenommen erzeugen sie diese Sounds:

C-Dur (C-E-G) ==> C-Dur

D-Dur (D-F#-A) ==> C maj 6/9/#11

E-Dur (E-G#-H) ==> C maj 7/#5

F-Dur (F-A-C) ==> C maj 6(11)

G-Dur (G-H-D) ==> C maj 7/9

Jeder Klang ist unterschiedlich. Wie meine Beispiele zeigen, können sie jedoch miteinander kombiniert werden. Ich habe die jeweiligen Dreiklänge, die ich benutze, dazugeschrieben, damit Ihr die

Kombination der verschiedenen Sounds erkennt.

Wie ich schon sagte: Spielt die Übungen langsam und gleichmäßig vorwärts und rückwärts; benutze einzelne meiner Ideen, um neue, eigene Linien zu kreieren. Ideal ist es, wenn Ihr mit einem Freund zusammen übt und ihr Euch gegenseitig begleitet. Üben als gemeinsame Erfahrung ist meist sehr nützlich, außerdem macht's mehr Spaß. Bis zum nächsten Mal!

John Stowell

ÜBER DEN AUTOR

John Stowell, geboren im US-Bundesstaat Connecticut, ist einer der Großen in der amerikanischen Jazzszene. Seine fruchtbare, langjährige Zusammenarbeit mit dem Flötisten Paul Horn und dem New Yorker Bassisten David Friesen sorgte weltweit für Aufsehen, wie Statements prominenter Gitarristen belegen. So sagt Larry Coryell über den Kollegen: "John Stowell spielt Jazz, aber er verwendet überhaupt keine Klischees; er hat eine unglaubliche Originalität, ein wahrhaft kreativer Meister." Und Herb Ellis fügt hinzu: "Mehr Gitarristen würden wie John Stowell spielen, wenn sie nur wüßten, wie sie das machen sollten."

Den jungen Gitarristen in Deutschland ist John Stowell nicht zuletzt durch seine Zusammenarbeit mit der Jazz & Rock Schule Freiburg bestens bekannt. Dort war er zuletzt als Gastdozent in einigen Workshops zu sehen und zu hören.



Beispiel 1

Beispiel 2

Chords: C, F, G, C, F, C, C, D, C

Treble clef staff: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

Bass staff: T 12 8 10 10 7 7 8 9 | 10 10 7 7 5 4 7 5 | 3 5 2 5 5 3 3 7

Beispiel 3

Chords: C, D, C, D, C, D, G, D, E, C, G, C, D, C

Treble clef staff: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

Bass staff: T | | 12 14 10 10 12 12 10 | 9 9 10 9 10 7 7 8

Beispiel 4

Chords: C, F, G, F, C, D, C, D, C, F, C, G, C

Passing Tone: A4

Treble clef staff: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

Bass staff: T 9 9 9 10 9 10 8 7 7 10 10 7 8 9 10 10 8

Beispiel 5

Chords: C, D, G, D, G, F, C, G, C

Passing Tone: B4, A4, G4

Treble clef staff: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

Bass staff: T 11 12 10 8 10 11 12 | 9 12 6 7 10 7 9 | 7 8 5 8 7 3 7

Beispiel 6

Chords: E, C, D, G, C, D, C, D, C

Passing Tone: B4

Treble clef staff: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

Bass staff: T 7 9 7 12 7 8 7 8 | 6 7 7 7 9 10 7 9 | 7 10 9 8 7 10 10 14 15 13 12 12 13



RAUS AUS DEM TROTT

*{ MAJOR TRIADS
OVER MINOR CHORDS }*

John Stowell macht mehr aus Moll

Daß Akkorde nicht dazu da sind, stur runtergespielt zu werden, beweist Euch wieder John Stowell. Als einer der angesagtesten amerikanischen Jazz-Gitarristen muß er ja auch wissen, wie man geil improvisiert. Welche Möglichkeiten es gibt, durch Kombinieren von Akkorden „Sound“ zu machen, zeigt Euch John in diesem Workshop und auf unserer CD.



Diesmal möchte ich darauf eingehen, wie man den Klang eines einfachen Mollakkordes mit Hilfe von Durdreiklängen (1-3-5) erweitern kann. Diese Dreiklänge können in den unten aufgeführten neun Tonarten angewendet werden, wobei jede Tonart einen speziellen Sound erzeugt, wenn sie über den ursprünglichen Mollakkord gespielt wird.

Ich empfehle, daß Du meine Übungen langsam und gleichmäßig spielst, so daß sich Dein Ohr an die neuen Sounds gewöhnen kann und Deine Finger immer mehr Sicherheit beim Spielen der Pattern gewinnen. Mit ausrei-

chender Übung und Wiederholung wirst Du feststellen, daß die Theorie und die technische Seite der Substitution leicht zu behalten und auszuführen sind. Allmählich wird Dein Ohr Dich dabei leiten, eigene Melodien zu entwickeln und auf gleiche Sounds in der Improvisation anderer Musiker einzugehen.

Hier also die Dreiklang-Substitutionen und die durch sie erzeugten Erweiterungen des ursprünglichen – Mollakkordes; ich nehme als Beispiel einen D-Moll-Akkord. Letztendlich solltest Du in der Lage sein, diese Sounds in jeder Tonart spielen zu können.

Beispiel 1

Beispiel 1: Melodic line in treble clef with chords F, A, F, C, B^b, C, and A. Fretboard diagram below with fingerings: 5 8 7, 5 7 5 6, 5 9 12 10, 10 10, 9 7 8 8 7 5, 7 2 2 5 6 3.

Beispiel 2

Beispiel 2: Melodic line in treble clef with chords G, G, F, F, G, A, F, E^b, F, and A. Fretboard diagram below with fingerings: 3 5 7, 4 5 7 6, 8 5 7 10 9, 10 9 10, 10 11, 12 11 10 10 11 12, 13 9 10, 12 13 12.

Dur-Dreiklang	erweiterter D-Moll Akkord
C	= Dm ¹¹⁽⁹⁾
F	= Dm ⁷
G	= Dm ¹¹⁽⁶⁾
B ^b	= Dm ^{7/5}
A	= Dm ^{9/7}
E	= Dm ¹¹⁽¹¹⁾
E ^b	= Dm ^{11/5/9}
A ^b	= Dm ^{7/9/5}
C [#]	= Dm ^{9/7/5}

Natürlich müssen die zuletzt aufgeführten, stärker dissonanten Akkorde mit Vorsicht verwendet werden. Du wirst eigene Vorlieben für den Einsatz dieser Sounds entwickeln, während Du sie übst und im Zusammenspiel mit anderen Musikern anwendest. Neben den Durdreiklängen spiele ich auch das einfache

D-Moll-Arpeggio (1-b3-5-b7) sowie Übergangstöne (passing tones: Töne, die einen Bund ober- bzw. unterhalb der Akkordtöne liegen), um ein breites harmonisches Spektrum zu kreieren.

Nimm Ausschnitte meiner Ideen und kombiniere sie mit Deinen eigenen oder verknüpfte

verschiedene Phrasen aus meinen Beispielen, um Dir neue Möglichkeiten zu erschließen. Finde Dein eigenes Tempo, um diese Informationen in Deinen bereits vorhandenen musikalischen Wortschatz zu integrieren. Relax and have fun with these new sounds!

Beispiel 3

Beispiel 3: Melodic line in treble clef with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line with fingerings: 4 8 5 7 6 8 | 5 6 4 6 6 4 3 | 3 4 6 7 8 6 6 8 | 4 6 6 7 8 9 5 8.

Beispiel 4

Beispiel 4: Melodic line in treble clef with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line with fingerings: 4 5 4 8 7 5 6 | 4 5 6 7 4 5 8 5 | 7 4 5 5 8 7 5 | 5 6 8 5 10 12 13 10.

Beispiel 5

Beispiel 5: Melodic line in treble clef with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line with fingerings: 6 6 7 5 6 7 7 | 8 7 9 10 13 11 9 10 | 11 12 9 9 8 6 8 7 | 6 8 5 4 8 5.

Beispiel 6

Beispiel 6: Melodic line in treble clef with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line with fingerings: 11 8 8 9 10 10 11 12 | 9 10 12 9 11 9 8 11 | 12 12 10 13 9 12 10 7 | 9 8 7 6 6 7 9 6.

DIE KOMBINATION MACHT'S

MAJOR TRIADS
OVER DOMINANT CHORDS.

John Stowell bringt frischen Wind in Euer Spiel

Hier kommt wieder ein Schub an frischer Inspiration für Eure Gitarrenimprovisationen. Auch wenn es auf den ersten Blick supereinfach aussehen mag, bieten die Beispiele des amerikanischen Jazzgitarristen John Stowell doch eine Menge an Arbeitsstoff. Gut für Euch, denn auf diese Weise verhindert Ihr, daß Eure Band wie jede andere klingt. Nutzt die Chance!



Der Dur-Dreiklang (Grundton/Tonika – große Terz – reine Quinte) ist ein Akkord mit vielerlei Anwendungsmöglichkeiten in der Musik. Wie ich bereits in den beiden vorangegangenen Artikeln erklärt habe, kann er in vielen verschiedenen Tonarten verwendet werden, um den Klang von Major- und Moll-Akkorden zu erweitern. In diesem Artikel geht es um die Anwendung von Dur-Dreiklängen über Dominant-Septakkorden, wobei hier neun verschiedene Dur-Dreiklänge in Frage kommen.

Der Dominant-Septakkord hat eine ganz spezielle Funktion in der Musik, da man mit ihm Bewe-

gung und Auflösung erzeugen kann. Wir erreichen dies, indem wir das Grundarpeggio (Tonika – große Terz – reine Quinte – kleine Septime) um tonleiterreigene Töne erweitern (6,9,11,13) und diese mit Spannungstönen oder alterierten Sounds außerhalb des zugrundeliegenden Dominant-Septakkordes kombinieren (b5, #5, b9, #9). All diese verschiedenen Möglichkeiten schaffen harmonische Vielfalt für den Solisten.

**Ganz neue
Töne**

Nehmen wir zum Beispiel eine Blues-Akkordfolge in G: Wenn wir hier

Beispiel 1

Beispiel 2

die tonleitereigenen Akkorderweiterungen des Dominant-Septakkordes G 7 mit alterierten Sounds kombinieren, läßt sich der G 7-Akkord auf unterschiedliche Art und Weise zu dem folgenden C 7-Akkord hin auflösen. Um mit diesen Sounds zu improvisieren, kann man z.B. die neun unten aufgeführten Dur-Dreiklänge anwen-

den. Die Akkorderweiterungen, die sie über einen G 7-Akkord erzeugen, sind ebenfalls angegeben. Links steht jeweils der Dur-Dreiklang, rechts der erweiterte G-Dominant-Septakkord G 7:

G = G 7
 F = G 11(9)
 C = G 11(13)
 Bb = G 7#9

Eb = G 7#9#5
 E = G 13b9
 G# = G 11b9#5
 A = G 13(9)#11
 C# = G 7b9b5

Übe die Linien, die ich aus den Dur-Dreiklängen zusammengestellt habe, zunächst langsam, so daß sich Deine Finger an die Fingersätze und Dein Ohr sich an die

neuen Sounds gewöhnen können. Gestalte eigene Ideen, indem Du meine Improvisationen mit den G-Dominant-Septakkord oder Arpeggio oder auch mit Deiner eigenen Gedanken zum Solospiele kombinierst. Nimm Dir Zeit und genieße die neuen Sounds.

Übersetzung: Anya Linde

Beispiel 3

Beispiel 3: Melodic line in treble clef with guitar fretboard diagram below. Chords indicated: A, G, D^b, G, B^b, G, F, C, B^b, G, A.

Beispiel 4

Beispiel 4: Melodic line in treble clef with guitar fretboard diagram below. Chords indicated: A, F, G, G, F, B^b, C, G, A, F, G.

Beispiel 5

Beispiel 5: Melodic line in treble clef with guitar fretboard diagram below. Chords indicated: G, E, G, E^b, G, F, B^b, G, B^b, G, F, D^b, B^b, G.

Beispiel 6

Beispiel 6: Melodic line in treble clef with guitar fretboard diagram below. Chords indicated: G, A^b, G, F, G, D^b, G, C[#], A^b, G, E, C[#], C, F, G.

Colossal Voicings

BY JOHN STOWELL



CHORDS BUILT BY STACKING VERY close or large intervals make intriguing alternatives to standard forms voiced in thirds. You can reinvigorate tired progressions by weaving new harmonic color into them. It's a simple, three-step process:

- Analyze a chord's formula and interval makeup.
- Locate available notes that can enrich the harmony.
- Integrate these new notes into the chord, looking for opportunities to replace thirds with seconds, sixths, sevenths—

even ninths.

For example, *Cmaj7* consists of the 1st, 3rd, 5th, and 7th degrees of a *C* major scale—*C, E, G, B*, or major third/minor third/major third. Incorporating other tones in the chord, such as *D* (the 9th), *A* (6th), *D \flat* (lowered 5th or raised 11th) and *G \sharp* (raised 5th), individually or in combination, expands your harmonic palette. Approach the process with an open mind, and the resulting voicings will expand your ears and fingers.

Let's explore the idea in the context of the classic *IIm-V-I* cadence (Examples 1 through 6). Don't be intimidated by these stretches. My hands aren't large, but because I like these sounds, I gradually developed a method using the *sides* as well as the tips of my fingers to accommodate some difficult inversions. Low action and light strings are helpful; I use an active Bartolini humbucker with the mids tuned up about 3/4 on my amp, and the sound is

plenty fat. Some practice tips:

- If at first a fingering seems infeasible, just play a portion of the chord or take two or three notes from the new inversion and combine them with a chord you know.
- Determine where each embellishment is located. When, say, *Cmaj9* is indicated, find the *D \sharp* .
- Create new *IIm-V-I* progressions by mixing voicings from these six cadences.
- Where practical, use open strings to create otherwise impossible voicings.

Though the process begins with awkward new fingerings, it eventually becomes intuitive. Remember, nobody begins with smart ears or fingers. You'll gradually acquire great shapes and colors for comping and writing and develop an affinity for stretches. Supercharge your solos by extracting single-note ideas from the chords. Be patient: There's still lots of unexplored territory on the fretboard. **E**

Ex. 1

Dmadd9 G7add4 Cmaj6
ii V I

Ex. 2

Dm maj9/A G13 \flat 9 Cmaj9
ii V I

Ex. 3

Dm6 G7 \flat 9 Cmaj7 \flat 5(\flat 5)
ii V I

Ex. 4

Dm11(9) G7 \sharp 9 \sharp 5 Cmaj9 \flat 5(\flat 5)
ii V I

Ex. 5

Dm11(9) G9 \flat 5 Cmaj9
ii V I

Ex. 6

Dm9 G11(3rd) Cmaj6
ii V I

Stretch-O-Nama

BY JOHN STOWELL

GREETINGS, CHORD CONNOISSEURS. IN MY FEB. '95

"Colossal Voicings" lesson we wrestled with chords that incorporated both very close and very large intervals. Let's keep stretching those fingers with colorful and unusual harmony. This time around we'll link two ii-V-I cadences with a VI7 chord. The resulting ii-V-I-VI7-II-V-I progression is a ubiquitous turnaround in jazz, blues, and popular music. The following harmonic variations will help you keep your sanity given the number of times you'll have to play these changes.

Some observations: You don't need large hands to play any of these voicings even though the stretches look intimidating. Light strings and low action help. With practice you'll gradually become accustomed to using the sides as well as the tips of your fingers to accommodate the inversions. Show up at one of my gigs, thrust your dog-eared copy

of *GP* in my face, and I'll cheerfully reproduce anything on this page with my chubby little hands.

You don't have to shift all the notes simultaneously from one chord to the next. I'll often grab either the highest or lowest note of a fingering (or pick an open string), and quickly follow with the other intervals. As you get used to this process, it becomes easier to deal with a succession of complex voicings.

Use these examples as points of departure. The more you visualize extended sounds and shapes on the fingerboard, the more comfortable you'll become with the process. Take your time. If some of these voicings prove too difficult at first, combine bits of my chords with your own familiar fingerings. Relax and have fun. Soon you'll be able to mystify singers and horn players with your new harmonic sophistication. **■**

Ex. 1 Dm6 G9(11) Cmaj9 A7b5#9 Dm/maj7(6/9) G7b9 C6#11

Example 1 shows six chords in 4/4 time. Each chord is written on a treble clef staff with fingerings (1-4) and a guitar tablature below. The chords are: Dm6 (fingering 1-2-3-4), G9(11) (fingering 1-2-3-4), Cmaj9 (fingering 1-2-3-4), A7b5#9 (fingering 1-2-3-4), Dm/maj7(6/9) (fingering 1-2-3-4), and G7b9 (fingering 1-2-3-4). The tablature shows fret numbers for each string (T, A, B).

Ex. 2 Dm9 G7b9 Cmaj9/G A7#9 Dm7 G7b5b9 Cmaj7(6/9)

Example 2 shows six chords in 4/4 time. Each chord is written on a treble clef staff with fingerings (1-4) and a guitar tablature below. The chords are: Dm9 (fingering 1-2-3-4), G7b9 (fingering 1-2-3-4), Cmaj9/G (fingering 1-2-3-4), A7#9 (fingering 1-2-3-4), Dm7 (fingering 1-2-3-4), G7b5b9 (fingering 1-2-3-4), and Cmaj7(6/9) (fingering 1-2-3-4). The tablature shows fret numbers for each string (T, A, B).

Ex. 3 Dm/maj7(6) G9 Cmaj9#11(b5) A9#5(b5) Dm9(11) G7(6) Cmaj7(6/9)

Example 3 shows six chords in 4/4 time. Each chord is written on a treble clef staff with fingerings (1-4) and a guitar tablature below. The chords are: Dm/maj7(6) (fingering 1-2-3-4), G9 (fingering 1-2-3-4), Cmaj9#11(b5) (fingering 1-2-3-4), A9#5(b5) (fingering 1-2-3-4), Dm9(11) (fingering 1-2-3-4), G7(6) (fingering 1-2-3-4), and Cmaj7(6/9) (fingering 1-2-3-4). The tablature shows fret numbers for each string (T, A, B).

Ex. 4 Dm9(11) G7b5b9 Cmaj9b5 A7#9 Dm/maj7(6) G7#5#9 Cmaj7(6/9)

Example 4 shows six chords in 4/4 time. Each chord is written on a treble clef staff with fingerings (1-4) and a guitar tablature below. The chords are: Dm9(11) (fingering 1-2-3-4), G7b5b9 (fingering 1-2-3-4), Cmaj9b5 (fingering 1-2-3-4), A7#9 (fingering 1-2-3-4), Dm/maj7(6) (fingering 1-2-3-4), G7#5#9 (fingering 1-2-3-4), and Cmaj7(6/9) (fingering 1-2-3-4). The tablature shows fret numbers for each string (T, A, B).

The way you play should facilitate, not complicate, the music.—Luiz Bonfá, May '83 *GP*

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Jangling Jazz Chords

BY JOHN STOWELL



H A N D J I V E

B y R a n d i A n g l i n



Whose blues hands rock a Bigsby? See p. 139.

WITH THEIR DISTINCTIVE COLOR and resonance, open-string voicings make potent jazz chords. Here are some favorites, grouped into major, dominant, and minor categories. I generally voice such chords using high open strings, since the lower ones tend to sound a little dark and muddy. Open strings can ring louder than fretted ones, so play fingerstyle to balance the voices.

It's enlightening to take a very simple shape and chromatically move it up the neck while listening to any open strings in relation to the chord. For example,

move a simple root-5-10 voicing on strings six, five, and three, respectively, against the open *B* and high-*E* strings. At the 1st fret, this yields *F*, *C*, *A*, *B*, and *E*, or *Fmaj7♭5*. Moving to the 2nd fret produces an *F♯11* with a major 3rd. At the 3rd fret, it's *Gmaj6*, and so on. Keep going until you've played a chord in all 12 keys. Work with these sounds at your own pace and use them to create something fresh of your own.

For more on this subject, see Bret Willmott's "Open-String Jazz Voicings" in the July '95 Sessions.

Major

E(♭5, ♯5) *A*(♭5, ♯5) *C*maj9 *F*maj6/7♭5 *A*♭maj7/C *G*maj9♯11 *C*6♭5

Dominant

E(♭9, ♯9) *F*♯11♭9 *B*13♭5♭9 *D*13♭5 *D*13♭9/A *E*11/B

Minor

A♭m9 *C*m maj6/7/G *F*m maj9 *F*♯m11 *D*m6/9 *B*m maj9♯5

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Una lezione con i



JOHN STOWELL

Questa volta eccoci di fronte a John Stowell, considerato uno dei più influenti chitarristi contemporanei. Stowell ha collaborato con musicisti jazz di fama internazionale tra cui Ralph Towner, Herb Hellis, Lionel Hampton, Art Farmer, Mill Jackson, Scott Hamilton, Billy Higgins e tanti altri ancora. Ha partecipato ad importanti jazz festival di portata internazionale ed ha registrato 18 album. Ha girato l'intero globo facendo concerti e tenendo seminari di prestigio. Ed ora eccolo sulle nostre pagine per una lezione dedicata alla progressione II - V - I.

Giuseppe Continenza

MINOR II - V - I

La progressione II - V - I minore è molto usata nella musica jazz (ed anche nel pop). Per questo nostro incontro, ho pensato di illustrarvi alcuni degli accordi che personalmente prediligo, unitamente a sonorità e diteggiature inusuali.

Quando accompagnate un musicista, la scelta degli accordi dovrà essere determinata dall'armonia del solo; ad esempio, su un assolo dissonante (Outside Sound), dovrete cercare di utilizzare accordi simili (dissonanti) per il vostro accompagnamento.

Continuando a suonare questi accordi, praticandoli ed inserendoli nella vostra routine quotidiana di studio, noterete che via via nel tempo sarete in grado di utilizzarli, riconoscendo pure ciò che l'altro musicista sta suonando (nel solo) e reagendo, di conseguenza, con accordi simili il più possibile all'armonia del solo stesso.

Di sicuro, noterete in qualcuno degli accordi che qui vi mostro, l'uso delle corde a vuoto che io impiego per creare piccoli intervalli e per aggiungere un particolare sustain agli accordi suonati. Nel caso troviate qualche difficoltà nel

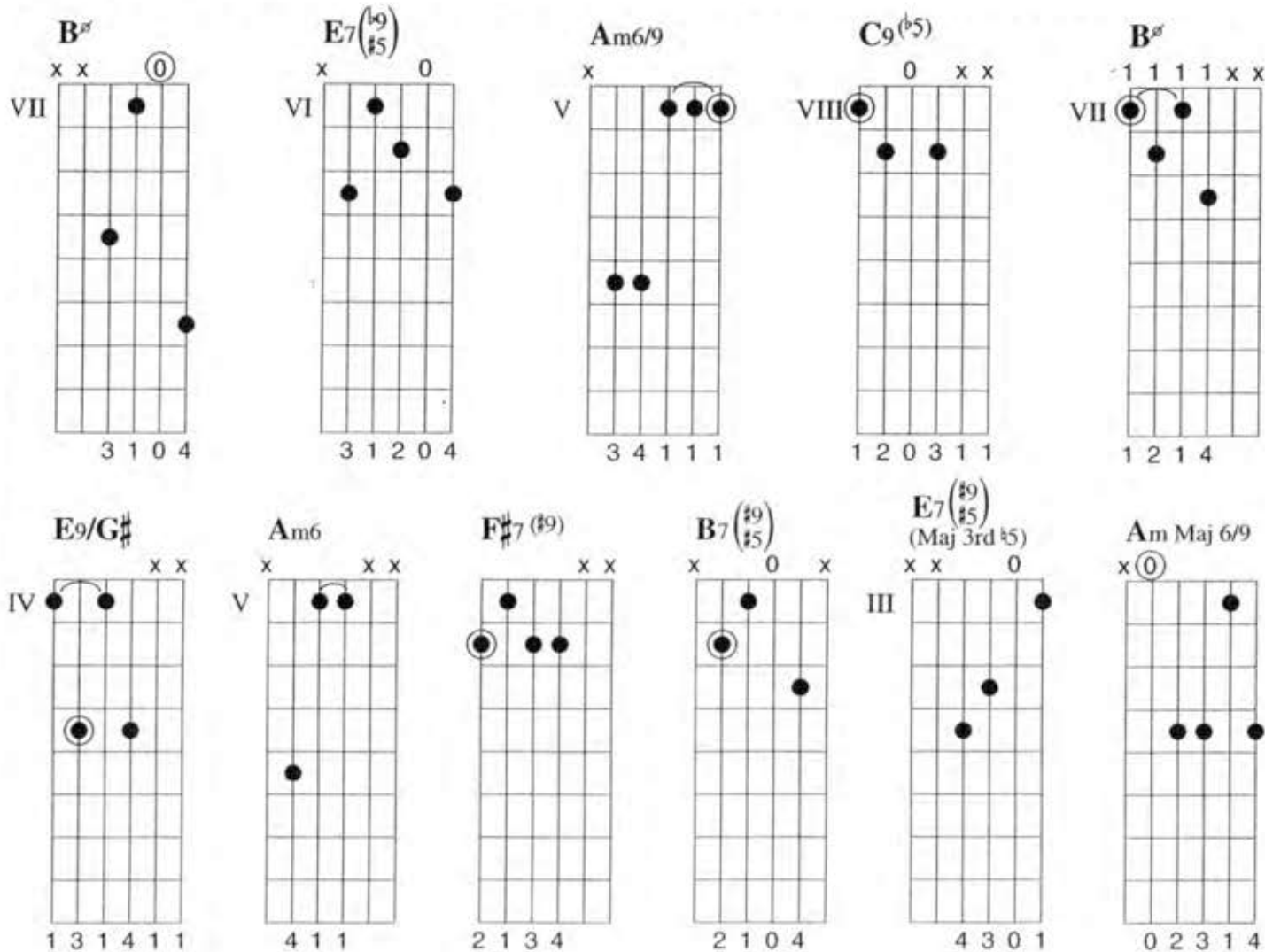
suonare qualche accordo, a causa della diteggiatura che richiede grandi stretches, provate a mettere la tastiera della chitarra in una posizione più verticale, utilizzando anche il lito delle vostre dita della mano sinistra, oltre che la punta. Cercate, inoltre, di suonare gli accordi molto lentamente in modo da abituarvi gradualmente alle nuove diteggiature e nuove sonorità.

Spero che i miei suggerimenti possano aiutarvi nello sviluppo della vostra creatività e nella creazione di accordi nuovi. Alla prossima... ciao!

JOHN STOWELL



<p>B[♯]</p> <p>2 4 3 1 0</p>	<p>E7^(♯5)</p> <p>1 3 2 0 0</p>	<p>A[♭] Maj9(♯5)</p> <p>0 2 1 3 4</p>	<p>F[♯]7^(♯9)</p> <p>2 1 3 4 1</p>	<p>B[♯]</p> <p>2 3 1 4</p>
<p>E7^(♯5)</p> <p>3 4 1 1</p>	<p>A[♭] Maj 9</p> <p>2 1 3 4</p>	<p>G[♭] Maj9</p> <p>2 1 4 3</p>	<p>F[♭]m6/9</p> <p>3 1 2 4</p>	<p>A[♭]m9/G</p> <p>4 3 1 1</p>



Legenda

♭ = semidiminuito o m7 (b5) x = non suona ① = tonica 0 = a vuoto

NEW RECORD

**PFM
"10 Anni Live 1971-1981"
TRI Music**

Ben 50 brani suddivisi in 4 CD per oltre quattro ore di musica: questi i menù, asettici ma significativi, del consuntivo on stage di due lustri di onerosissima carriera. Quella della Premiata Foneria Marconi, estratti, ritagliati e selezionati con la massima cura da Franz Di Cioccio, l'archeologo-archivista della situazione. Dirette, c'era già "Performance". Giusto. Ma qui la storia è ben altra, anzi sono altre. Da una parte il gusto e l'interesse quasi filologico di racchiudere un'intera vita per la musica in un alveo sicuro, che renda finalmente giustizia ad uno dei gruppi più importanti e creativi che la scena musicale nostrana possa vantare; l'unico ad aver raccolto applausi e lodi all'estero, soprattutto in Inghilterra e in America, paesi notoriamente ostili per chi possiede passaporto italiano.

È già sarebbe questa una ragione necessaria ma sufficiente a giustificare l'enorme mole di lavoro, il dispendio di energie e l'impegno economico. Poi, c'è l'aspetto puramente informativo, didattico e propedeutico per meglio capire ed apprezzare un periodo della nostra storia assai fertile sotto il profilo artistico. Per i giovani una grande occasione per far tesoro del passato, capire così il presente e modellare il futuro.

Perché in questi 4 CD è racchiuso non solo il patrimonio della PFM, un'eredità cospicua di parole e musica, ma le varie facce, qualcosa che assomiglia ad un bigino del made in Italy: dalla fine del beat alla svolta del progressive alla contaminazione sonora, pietra angolare della musica di quest'ultimo scorcio di millennio. Qui sta la forza creativa, il genio di Mussida e compagni.

L'aver saputo percorrere i tempi, operando un'alchimia sonora capace di miscelare varie fonti etniche con la tecnologia di studio creando una sorta di "world music" ante litteram. Questo il doveroso quanto meritato pistoletto introduttivo. Passando dalle parole ai fatti, ogni CD corre cronologicamente attraverso gli anni e relative tournée. Il primo vede la neonata PFM agli albori, alle prese addirittura con tre cover d'eccezione come la crimoniana "21th Century Schizoid Man" e le lulliane (nel senso di Jethro Tull) "My God" e ovviamente "Bourée". Passando poi a volo radente su pezzi storici come "La Carrozza di Hans" e "Dove Quando" e finire con momenti di pura improvvisazione per chitarra ("Boilate Guitar Jam"), tastiere ("Boilate Keyboard Jam") e strumenti vari ("Bourée Jam").

Da un certo punto di vista, è questo CD la vera chicca: il passato (remotissimo) che ritorna. Il secondo copre il biennio 1973-1974, sottotitolo "L'Esperienza Americana" e tra i momenti migliori "Four Hells



in the Ground", "Is My face on Straight" e "Alta Loma 5 till 9".

Si passa poi agli anni centrali della storia della PFM (1975-76), quelli della maturità, della sperimentazione coraggiosa, della consacrazione "in giro per il mondo". Da "La Grande Fuga" e "Chocolate Kings" a classici debitamente rivisitati quali "Impressioni di settembre" e "Celebration"; forse il CD più ricco di idee, più liberatorio nella sua prorompente vitalità espressiva. L'ultimo CD prende in esame il periodo 1977-81, gli anni di "Jet Lag" e "Passaporto". Più riflessivi, più rilassati che altrove, i ragazzi passano all'autoindulgenza (tre le "sviolate") all'abbandono della semplicità e spigolosità di "Chi ha paura della Notte".

L'ascolto è dunque piacevole ma deve essere digerito lentamente, metabolizzato bene per godere appieno dei suoi lesori. Sfumature, pieghe nascoste, attimi fuggenti.

Considerazione finale. Esauriente il booklet chiuso, curato sempre dall'infaticabile Franz, di cui si impone la lettura in attesa del nuovo album della PFM in formazione originale (meno Mauro Pagani) previsto tra qualche mese. Un'opera, questo box di 4 CD, tra le prime realizzate nell'ambito del movimento rock nostrano: sperando non rimanga una voce nel deserto.

Paolo Bidigelli

"PIANO" PICKING

BY JENNIFER BREAU

INCLUDE YOUR PINKY IN FINGERPICKING

patterns, and you'll be able to sound each pitch of a five-note voicing simultaneously—like comping on piano. Other techniques don't follow this. When you strum a chord with a pick, it may appear that the notes are being played simultaneously, but in reality each note is separately articulated.

The right-hand pinky is the least used finger, because it's both short and weak. To help compensate for shortness, try keeping its nail about 1/8" longer than the others.

The following exercise will strengthen your pinky and help you adjust your right-hand position if necessary. Practice slowly at first. Pay attention to the right-hand fingering: thumb (p),

p= thumb
i= index
m= middle
a= ring
q= pinky

Souped-Up Blues

BY JOHN STOWELL

SINCE THE LATE 1930S, WHEN EDDIE LANG and Charlie Christian mixed the basic pentatonic blues vocabulary with embellished dominant chords, re-harmonizations and new cadences, jazz guitarists have been expanding 12-bar blues harmony. For instance, Jim Hall souped up his blues "Careful" by adding four bars and *beaucoup* altered-dominant harmony.

Try this jazzy G blues (Herb Ellis's favorite blues key). It features tensions (such as #9, b9, #5, b5) over

dominant chords, a tritone substitution (replacing G13, D**b**13**b**5 moves to C13 in bars 4 and 5), and IIm7-V7-I and II7-V7-I cadences. The last two bars contain a basic I7-VI7-IIIm7-V7 that resolves to I when the progression wraps around to the top.

Bebop blues of the 1940s often built altered-harmony sounds into the melody itself. Learn a few of these tunes and then start spinning your own variations.



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Chordal Expansions: Large Intervals & Open Strings

When I first started playing solo guitar in small restaurants and clubs in the late 1970s, I found myself drawn to the close intervals and dissonance of piano voicings. Obviously, as a guitarist, I wouldn't be able to duplicate all the rich piano harmonies of Herbie Hancock and Bill Evans, but I found that by using open strings and slowly training my hands to employ larger intervals, I could create some unusual voicings. My hands are small, so I learned to use the sides as well as the tips of my fingers when playing inversions with big stretches.

Here, I've taken a simple turnaround and tried to create a few variations on the stock harmony. For example, the fourth chord (a VI chord) would normally be minor, but by making it dominant I've added some additional harmonic tension. Often in jazz progressions major and minor chords are changed to dominant for this reason. I've also created some unusual tensions and embellishments with open strings and close intervals.

Some suggestions regarding these chords: If a particular fingering isn't comfortable, don't force your left hand to do it. You might be able to play it later with practice, use a portion of it, or play the chord higher up the neck in another key. Try memorizing new sounds and shapes at a realistic pace, a few at a time and in the context of an arrangement. And you should make



John Stowell

the distinction between chords that you play in a chord melody or your own solo (anything goes) versus comping for a soloist (pitched lower and somewhat simpler harmonically). DB

Guitarist John Stowell is based in the Pacific Northwest and has taught and performed internationally for the past 25 years. He plays a Doolin signature nylon-string acoustic/electric guitar and a signature model Hofner Verythin JS guitar. His upcoming book/DVD will be published by Mel Bay. For more information, visit www.johnstowell.com.

D-9	G13 ^{b9} 11	Cmaj9 ^{b5}	A7 ⁹	D-(maj7) ^{b6}	G7 ⁹	Cdim(♯5)	Cmaj9
A7 ⁹ 11	D-(maj9)/A	G11 (add3)	Cmaj9	B ^b maj7 (6/9,11)	A ^b maj9	G13 ^{b9} 5	Cmaj7 (6/9,11)

Fø B \flat 7 \sharp 9/b \flat 9 B \flat 7 \sharp 9/#5 E \flat m \flat 9 E \flat m \flat 9 E \flat m \flat 9add9 A13 \flat 5

A \flat 6 D/F \sharp G \flat A \sharp 5 G \sharp 7 C13 \flat 5 C \sharp 9 F \sharp 11 \flat 9(3)



“La chitarra di Maurizio Solieri”

ALABIANCA GROUP SRL

Non è un metodo per chitarra e non v'insegna nemmeno a diventare Maurizio Solieri. Come afferma l'autore nell'introduzione del volume: "la mano del chitarrista e il suo feeling non si insegnano sulla carta". Si tratta invece di una analisi ai raggi X di cinque brani tratti dall'ottimo cd "Class", recentemente pubblicato da Solieri con il suo nuovo gruppo (Claudio Golinelli "basso", Beppe Leoncini "batteria", Vic Johnson "voce"). Oltre ai raggi X abbiamo a disposizione anche i ferri chirurgici, perché i brani vengono divisi ed esaminati nelle varie sezioni, con tanto di partitura tradizionale e diteggiatura.

I cinque brani scelti si trovano su un cd allegato al volume e da qui parte l'analisi. Per ogni pezzo abbiamo la presentazione dello stesso Solieri, che ne illustra le



caratteristiche compositive e descrive le varie sezioni con interessanti osservazioni sulle scelte stilistiche e d'orchestrazione. Vengono anche fornite informazioni sulla strumentazione usata, sugli effetti più importanti ed anche suggerimenti per la tecnica esecutiva. Se non bastasse, sul cd abbiamo anche una parte ROM che permette, a chi possiede un computer, di godersi un video di dieci minuti che è un concentrato di cose belle e utili.

Ci sono riprese effettuate appositamente per i chitarristi in cui si può apprezzare a distanza ravvicinata, la tecnica esecutiva di Maurizio, sia per la mano destra che per la sinistra. Poi un'intervista, in cui Solieri presenta la propria strumentazione, illustrando anche le caratteristiche peculiari dei vari apparecchi. Infine, alcuni spezzoni con interviste ed immagini tratte dal video "Da Hendrix a Vasco".

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Gianmarco Maggiora

Una lezione con i Big

di Giuseppe Continenza

John Stowell

Benvenuti a questo secondo appuntamento con John Stowell, considerato uno dei più influenti chitarristi contemporanei. Stowell ha collaborato tramite registrazioni e tour con musicisti jazz di fama internazionale tra cui Ralph Towner, Lionel Hampton, Art Farmer, Milt Jackson, Scott Hamilton, Billy Higgins, Herb Ellis e tanti altri ancora.

Ha partecipato ai più importanti festival jazz internazionali ed inoltre ha registrato più di 20 album. Ha girato l'intero globo facendo concerti e tenendo seminari di prestigio.

In questa lezione con noi verrà trattato l'arrangiamento in chord melody di due standard: "Blue in Green" e "Over the Rainbow".

Stretching Chord Melody

Per questo secondo appuntamento ho arrangiato per voi due standard molto famosi: "Blue In Green" di Miles Davis ed "Over The Rainbow" di H. Arlen e J. Mercer. Di sicuro, dando un'occhiata agli accordi, noterete l'uso di voicing inusuali che rendono l'arrangiamento più moderno. Molti di questi voicing richiedono lo stretching della mano sinistra ma vi garantisco

Chitarrista e compositore, Giuseppe Continenza si è esibito in numerose performance accanto a nonni blasonati del panorama musicale internazionale quali Joe Diorio, Jeff Richman, John Stowell, Jamie Findlay, Paul Bollenback, ed altri ancora. Attualmente insegna presso il Professional Musicians Institute (P.M.I.) di Pescara, del quale ne è il fondatore.



Giuseppe Continenza con John Stowell

che la sonorità di essi è molto accattivante e vale di certo la pena impararli. Ricordando che è anche molto importante imparare ad usarli in contesti differenti (ad esempio su altri standard o su brani di qualsiasi genere), solo in questo modo entreranno nel vostro "sistema creativo".

Per l'arrangiamento di "Blue in Green" ho semplicemente sofisticato l'armonia con l'uso di accordi molto singolari e moderni,

mentre per la sezione A di "Over the Rainbow" ho usato delle risoluzioni diatoniche nella chiave di B \flat .

In effetti, anche per questo arrangiamento, ho usato degli accordi inusuali. Se prendiamo ad esempio il secondo accordo Gm/Maj7, noterete come sono solito creare voicing con intervalli stretti (close intervals), così come nel caso delle note G e F \sharp che suonate nella stessa ottava

creano un intervallo di 2 $^{\circ}$ minore. Costatare come questo semplice intervallo, inserito nel contesto di un accordo con la sola aggiunta della 5 $^{\circ}$ giusta e di una 3 $^{\circ}$ minore, crei un voicing così ricco e moderno, è meraviglioso.

Nelle misure iniziali del brano in questione, mi sono divertito ad inserire nuovi accordi non presenti ovviamente nell'armonia originale: nella prime misure, quando da B \flat Maj9 andiamo a E \flat Maj7 (6 $^{\circ}$ accordo), ho inserito in questa cadenza un A7 alterato (A13 \flat 9) ed un B \flat 7 alterato (B \flat 13 \flat 9 \flat 5) per creare colore ed un effetto dissonante molto piacevole.

Sempre in questo brano, ho anche sostituito accordi di dominante 7 con accordi di minore 7 o di minore 7(\flat 5). Tuttavia, nell'arrangiare una qualsiasi melodia, ci sono moltissime possibilità. Per capire le proprie preferenze vi consiglio di imparare per prima cosa arrangiamenti altrui, per poi cominciare a crearne dei propri avendo già in mente come suona una determinata sostituzione.

A mio avviso, per memorizzare nuove diteggiature, occorre impararle in un determinato contesto (un brano ad esempio) di modo che la melodia vi aiuti ad assimilare i nuovi voicing. Inoltre, è anche molto importante avere un repertorio di diversi brani: conoscere più arrangiamenti vi consente di creare sonorità sempre fresche e ricche.

Come sempre, spero che le mie idee vi aiutino a creare un vostro sound originale. Buon lavoro e arrivederci alla prossima.

«BLUE IN GREEN»

8 $B\flat \Delta 6 \sharp 5$

6 $A 7 \sharp 9$

5 $A 7 \flat 9$

5 $D m \Delta 9$

3 $G 13(11) \flat 9$

Musical staff with notes and chord diagrams:

- Cm11 (6)**: 2 fingers
- F13b5**: 7 fingers
- B^bΔ6^b5**: 6 fingers
- A7[#]9^b5**: 4 fingers

Musical staff with notes and chord diagrams:

- A13^b9^b5**: 5 fingers
- A7^b5[#]9**: 4 fingers
- A7[#]9 (3rd)**: 2 fingers
- Dm6/A**: 3 fingers
- Dm add9**: 5 fingers

Musical staff with notes and chord diagrams:

- E7[#]9[#]5^b (3rd)**: 5 fingers
- E11 (9, 3rd)**: 4 fingers
- Am Δ9^b6**: 5 fingers
- Am add9**: 5 fingers
- Dm11^b5**: 9 fingers

«OVER THE RAINBOW»

Musical staff with notes and chord diagrams:

- B^bΔ9**: 1 finger
- Gm Δ7**: 3 fingers
- Dm6**: 3 fingers
- A13^b9**: 5 fingers

B \flat 13 \flat 9 \flat 5 **E \flat Δ 7** **A7 #5** **D7 \flat 5 #9** **G7 \flat 9 \flat 5**

F6 9 **E \flat m Δ 7/B \flat** **B \flat /A** **E \flat m Δ 7**

G7 \flat #5 **C7 \flat 9** **C7 \flat 5** **C9 \flat 5** **F13 (9)** **F# Δ 7 #5 (\flat 5)**

o = Corda a vuoto

Δ = Maggiore



ACCADEMIA MUSICA MODERNA INFORMA

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Garrison Fewell

a Modena

27-28 GIUGNO 1998

STAGE DI CHITARRA JAZZ PERFEZIONAMENTO

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PRAXIS



F. HAUNSCHILD

Bereits in der Januar-Ausgabe dieses Magazins konnte ich John Stowell und eine seiner Kompositionen vorstellen. Dabei ging es um seine Fähigkeiten im sogenannten „chord melody“, dem Spiel von Akkorden und Melodie gleichzeitig.

Heute möchte ich anhand eines transkribierten Solos von ihm seine ungewöhnlichen Sololinien dokumentieren. Das hier behandelte Stück heißt ‚Brigas, Nunca Mais‘ und stammt aus der Feder von Antonio Carlos Jobim, dem nach wie vor wichtigsten Komponisten des Bossa Nova; es befindet sich auf unserer Duo-CD ‚Listen To This‘ (rough trade/acoustic music).



Bei dieser Aufnahme spiele ich die akustische Nylonsaiten-Gitarre in begleitender Funktion, während John für die Melodie und das Solo zuständig ist. Johns Interpretation der Melodie ist ebenfalls sehr hörensenswert, zeigt er hier doch seine ausgesprochen entwickelten rhythmischen Fähigkeiten bei immer neuen Variationen dieser einfachen Melodie. Aus Platzgründen konzentrieren wir uns jedoch auf sein Solo, welches auf der CD bei 01:07 beginnt.

Bossa Nova ist eine Musikrichtung, die eindeutig auf geraden Achteln basiert. Auch Johns Solo basiert in der Hauptsache auf Achtfelguren, was beispielsweise in den beiden ersten Takten sehr schön zu verfolgen ist. In den Takten 3 bis 6 spielt

John dann eine Reihe von Viertelnoten, die er jedoch um eine Achtelnote versetzt. Die Figur beginnt auf der Taktzeit 1+ („eins und“) in Takt 3 und endet mit zwei Vierteln auf den Taktzeiten 3 und 4 in Takt 6. Eine ähnliche Figur befindet sich im Übrigen in den Takten 29 bis 31.

Eine von John Stowells Spezialitäten sind Linien, die von der tiefen Region der Gitarre bis hinauf in die höchsten Lagen durchgehen. Solche Linien finden sich in den Takten 13 bis 16, in den Takten 22 bis 24 sowie in den Takten 34 bis 36. Insgesamt ist das Solo sehr bewegt und gleichzeitig überschaubar und damit nachvollziehbar. Ich wünsche viel Spaß mit ‚Brigas, Nunca Mais‘ und verbleibe mit den besten Wünschen für eure Musik. ■

Bossa ab 01:07

♩ = 190

①

②

⑬

Musical notation system 1 (measures 17-21):

Measures 17-18: $A^7_{\flat 13}$ (6 5 6 7 7 6)

Measure 19: $Dm^9_{\flat 5}$ (5 6 5)

Measure 20: $G^7_{\flat 13}$ (3 4 3 4 3)

Measure 21: Cm^{11} (5 6 5 3 4)

Measure 22: D_{\flat}^9 (6 3 7 8 10 11 10)

Musical notation system 2 (measures 23-27):

Measure 23: Cm^{11} (9 10 8 8 11 8 11 8)

Measure 24: F^7 (10 11 10 9 8 11)

Measure 25: $B_{\flat}^6_9$ (7 8 6 8 7)

Measure 26: $E^9_{\sharp 11}$ (8 8 7 6 7 6 5)

Measure 27: $E_{\flat}^6_9$ (4)

Musical notation system 3 (measures 28-33):

Measure 28: $A_{\flat}^7_{\sharp 11}$ (6 3 4 6 4 6 5 4)

Measure 29: Gm^7 (3 5 6)

Measure 30: B_{\flat}^7 (8 6 5 8)

Measure 31: $E_{\flat}\Delta^7$ (8 8 10)

Measure 32: $A_{\flat}^7_{\sharp 11}$ (6 7 6 7 8 5)

Measure 33: D^7 G^7 (4 7 3)

Musical notation system 4 (measures 34-37):

Measure 34: C^7 F^7 (8 7 8 6)

Measure 35: B_{\flat}/A_{\flat} (5 5 6 8 9 8 12 13 14 12 13 13 14)

Measure 36: H (11 6 7 9 6)

Measure 37: H (6 7)

Em⁶₉ Em¹³₁₁(omit3) Em⁶₉ Em¹³₁₁(omit3) Em⁹ CΔ⁷₁₁/E Em⁹ CΔ⁷₁₁/E

T
A
B

Em⁶₉ Em¹³₁₁(omit3) Em⁶₉ Em⁶₉ Em¹³₁₁ Em¹¹(omit3) E⁷₉ B¹³ G¹³ Eadd⁹/G₁

Badd⁹/D₁ F₁m⁷₅ B⁷ alt B⁷ alt AmΔ⁹ A⁷₁₁

D¹³(omit3) D¹³₉sus4 D¹³(omit3) Gsus4⁹ D¹³(omit3) D¹³₉sus4 D¹³(omit3) F₁¹³₉

B⁷₉ E¹³ A⁷₉ E¹³ B⁷₉ Em⁶₉ Em¹³₁₁ A/G₁ B⁷ alt E₉⁷ CΔ⁷ CΔ⁷/B

CHORD MELODY

ADVANTAGES: WORK OPPORTUNITIES (SOLD GIGS IN GALLERIES, PRIVATE PARTIES, CORPORATE EVENTS, RESTAURANTS)

BEST WAY TO RETAIN CHORDS IS IN A CONTEXT (PROGRESSION OR ARRANGEMENT)

ONCE INTERNALIZED, CHORDS CAN BE RE-USED IN ANOTHER ARRANGEMENT, FOR COMING UP SINGLE LINE IDEAS

ABILITY TO TRANSITION SMOOTHLY BETWEEN CHORDS AND SINGLE LINES IN AN ARRANGEMENT ALLOWS YOU TO DEVELOP THE SAME SKILL WHEN IMPROVISING

CHORD MELODY TECHNIQUES

EITHER PICK 2 FINGERS OR FINGERSTYLE W/ RIGHT HAND TO ISOLATE NOTES, PLAY INTERVALS OR NON-ADJACENT STRINGS

USE OF OPEN STRING CHORDS, CLOSE INTERVALS, FOR PIANISTIC EFFECT

~~THICK~~ BASS LINES, INTERIOR VOICE LEADING & COUNTERPOINT

RUBATO PLAYING, STACCATO VS. LEGATO FOR CONTRAST

BALANCED SOUND IN CHORD W/ MELODY NOTE SLIGHTLY PROMINENT (RIGHT HAND TECHNIQUE)

CHORD MELODY (CON)

BORROW FROM OTHER GREAT GUITARISTS IN THE BEGINNING TO DEVELOP YOUR OWN METHOD OF CONSTRUCTING A CHORD MELODY AND DEVELOPING YOUR OWN CHORD VOCABULARY

SOME GUITARISTS W/ GOOD CHORD MELODY VOCABULARIES?

PREVIOUS GENERATION

JIMMY WYBLE
JOHNNY SMITH
TAL FARLOW
BARNEY KESSELL
HOWARD ROBERTS
JIMMY RAINY
WES MOUNTAIN
BARRY GALBRAITH

BUCKY PIZARELLI
JOE PASS
JIM HALL
GEORGE VAN EPS

THIS GENERATION

TED GREENE
SID JACOBS
HOWARD ALDEN
MARTIN TAYLOR
TUCK ANDRESS

MICK GODRICK
ALLAN HOLDSWORTH
KURT COBAIN

- BOOKS: - "THE ART OF 2 LINE IMPROVISATION" - JIMMY WYBLE
- "JOE PASS CHORD SOLOS"
- "THE BILL EVANS GUITAR BOOK" - SID JACOBS
- "CHORD CHEMISTRY" "CHORD SOLOS" - TED GREENE
- "THE ADVANCING GUITARIST" - MICK GODRICK
- BOOKS BY BARRY GALBRAITH & HOWARD ROBERTS

COMPING

ACQUIRE BASIC, THEN EXTENDED CHORD VOCABULARY
MEMORIZE & RETAIN CHORD SHAPES IN A CONTEXT,
I.E., CHORD CADENCE (II-V-I) OR CHORD MELODY
INTERNALIZED CHORDS CAN THEN BE APPLIED IN NEW
ACCOMPANIMENTS, ARRANGEMENTS

- ACQUIRE RHYTHMIC FIGURES FOR COMPING FROM:

WELL DEVELOPED & CLEAR
FIGURES ENGAGE SOLOIST
& CREATE DIALOGUE WITH
RHYTHM SECTION

- OTHER GUITARISTS

- PIANISTS

- DRUMMERS

- RHYTHMIC FIGURES TAKEN FROM
MELODIES

- SHOUT CHORUSES, BIG BAND RIFES
(BASIS, DUKE)

- WHEN COMPING, SOMETIMES ISOLATE INDIVIDUAL NOTES
IN A CHORD (PIANISTIC), TOP OR BOTTOM NOTE (BASS MOVEMENT)
PRACTICE THUMB OR PICK IN COMBINATION WITH FINGERS TO
FACILITATE THIS

SUGGESTION OF HARMONY SOMETIMES AS OPPOSED TO

PLAYING FULL CHORDS: - TRIADS

- CONTRAPUNTAL LINES
w/ SOLOIST

- DOUBLE STOPS

- OCTAVES

- USE OF CLOSE INTERVALS & OPEN STRINGS IN CHORDS (PIANISTIC)
- EXPLORE MOVEABLE SHAPES IN CHORDS, UNUSUAL PRACTICING SHAPES
MOVING UP IN A SCALE

Fall/Nefertiti

As played by John Stowell

Wayne Shorter

The image displays a musical score for guitar, consisting of five systems. Each system includes a treble clef staff with musical notation and a corresponding guitar tablature staff. The tablature is labeled with 'T', 'A', and 'B' for the treble, auxiliary, and bass strings respectively. The score is written in 2/4 time and features various musical notations such as eighth notes, sixteenth notes, and triplets. The key signature is one sharp (F#). The systems are numbered 1, 5, 8, 11, and 14, indicating the measure numbers. The tablature includes fret numbers (0-10) and techniques like bends and triplets.

PRAXIS



F. HAUNSCHILD

Der amerikanische Gitarrist John Stowell ist hierzulande längst kein Unbekannter mehr. Auf leisen Sohlen spielt er sich mit seinem ungewöhnlichen Stil in die Herzen der Jazz-Gitarristen in Europa. Ich hatte mehrfach die Gelegenheit, John zu treffen, mit ihm zu spielen, zu konzertieren und aufzunehmen. Daher möchte ich ihn und seine Musik im Rahmen meiner Kolumne einmal vorstellen.

v i t a

John stammt aus Connecticut und machte dort auch seine ersten Gehversuche auf der Jazz-Gitarre. (Ein teurer Spaß; d. Red. :-). Später traf er den bekannten Kontrabassisten David Friesen, mit dem er dann viele Jahre unterwegs war. Sie nahmen in dieser Zeit sechs Alben auf und traten in Europa, Kanada, den USA und Australien auf. In dieser Zeit zog John nach Oregon, wo er bis heute in Portland seine Basis hat. John ist nach wie vor regelmäßig in der Jazz-Welt unterwegs und kommt auch jedes Jahr nach Deutschland, um Workshops und Konzerte zu geben. Seine Diskographie ist sehr umfangreich und dokumentiert auch seine zahlreichen Reisen. Er hat in den USA, in Russland, in Deutschland und Italien aufgenommen, um nur einige Länder zu nennen. Meist sind seine Platten und CDs bei kleineren Jazz-Labels erschienen und leider nur schwer erhältlich. Unter www.johnstowell.com sind sie jedoch alle aufgelistet, und die meisten können dort auch bestellt werden. Darüber hinaus hat John auch drei Lehrvideos aufgenommen, die es demnächst auch auf DVD geben soll.

s t i l i s t i k

John Stowell hat eine ganz eigene Art entwickelt, seine Gitarre zu spielen. Er legt ein kleines Kissen auf seinen rechten Oberschenkel und stellt das Instrument in einem steilen Winkel darauf, so dass er seinen linken Arm relativ hoch anstellen muss. In dieser – für die meisten Spieler recht unbequem – Haltung sitzt John ganz entspannt und liefert außergewöhnliche Griffe und Linien ab. Diese extreme Haltung gibt ihm mehr Bewegungsfreiheit in der linken Hand, so dass er große Streckungen leichter be-

wältigen kann. Außerdem ist John immer auf der Suche nach dem Ungewöhnlichen – sei es ein Akkord, ein Bass-Durchgang oder eine Melodielinie. So entsteht ein ganz eigener Stil, der es beim Hören möglich macht, schon nach ein paar Takten zu sagen: „Das muss John Stowell sein!“ Neben seiner Tätigkeit als Begleiter für Sänger und Bläser und seinen verschiedenen Duos, Trios und größeren Besetzungen, hat sich John mit den Jahren immer mehr der Gitarre als Soloinstrument zugewandt. Seine Soloversionen von Jazz-Standards sind bei jedem Konzert eine willkommene Abwechslung. In den letzten Jahren hat er aber auch eigene Solostücke komponiert, von denen ich eines hier vorstellen möchte.

k o m p o s i t i o n

Das Stück heißt ‚Lonely Blue Angel‘ und ist auf seiner CD ‚Summer Nights‘ zu hören. Dort wird es aber noch unter seinem Arbeitstitel ‚Do Not Disturb‘ geführt – ein typischer Name, den man hernimmt, wenn man im Hotelzimmer an seinem Stück gearbeitet hat und der Blick auf das „Bitte Nicht Stören“-Schild an der Tür fällt.

Kommen wir auf das Stück selbst zu sprechen, welches im 5/4-Takt beginnt. Hier verwendet John die tiefe E-Saite als Basspedal und legt die verschiedenen Akkorde darüber. Hier ist darauf zu achten, dass der Bass und die Akkorde im Wechsel angeschlagen werden, aber der Bass dabei dennoch durchklingt. Auffällig ist, dass in dieser ganzen Passage nur zwei Akkord-Voicings verwendet werden. Nach drei Takten wird in den 4/4-Takt gewechselt. Auch hier kommt Johns Suche nach ungewöhnlichen Klängen zum Tragen: So manches ist wirklich gewöhnungsbedürftig. Im Zusammenhang gespielt ergibt sich aber eine reizvolle Mischung aus ungewöhnlicher Rhythmik, einem Basspedal, reizvollen Akkorden und Melodiefragmenten.

Um den B-Teil mit mehr Ruhe vorzubereiten, schiebt John einfach zwei weitere Viertel ein

und macht aus dem letzten Takt des A-Teils einfach einen 6/4-Takt. Dies fällt im Zusammenhang kaum auf und ist ein probates Mittel, wenn man Sologitarre spielt, und die ganze Dramaturgie ohnehin selbst in der Hand hat. Bereits nach einem Takt wechselt der B-Teil in den 3/4-Takt, was allerdings nicht schwer zu spielen ist, da in diesen vier Takten immer der gleiche Rhythmus verwendet wird. Es folgt eine Passage mit vier



foto jardis

Takten im 4/4-Takt, bei denen John zu einem weiteren interessanten Stilmittel greift. Er verwendet ein sogenanntes Melodiepedal auf dem Ton b (= h) und legt die Akkorde und den Bass darunter. Auch hier ist darauf zu achten, dass dieser Melodie-Pedalton möglichst gehalten wird. Das ganze Stück endet in einer abwärts geführten Linie von vierstimmigen Voicings in Vierteltriole. Anregungen und Kommentare können an frankhaunschild@csi.com geschickt werden. Diskussionsbeiträge für mein Forum oder Grüße ins Gästebuch erbitte ich unter www.frankhaunschild.de. Die MIDI-Files gibt's unter www.gitarreundbass.de. ■

Prelude to a Kiss

Transcription of the
John Stowell performance
on the album
The Banff Sessions

Transcribed by Kevin Smith
(Except for the mistakes which were added
in by demonic elves at night while I slept!)

The musical score is presented in seven staves. Each staff contains a line of music with various chord symbols and technical markings. The chords are: D7, G7, C7, FΔ7, B7, E7, A7, Dm7, Dm7, G7, CΔ7, D7, Dm7, G7, CΔ7, A7, D7, G7, C7, FΔ7, B7, E7, A7, Dm7, Dm7, G7, CΔ7, D7. Technical markings include triplets (indicated by a '3' and a bracket), slurs, and a 'let ring' instruction with a dashed line. The music is written in a standard staff format with a treble clef and a key signature of one flat (Bb).

Here is my attempt to transcribe the John Stowell solo of *Prelude to a Kiss* from his album *The Banff Sessions*. There are some long stretches and keep an eye open for open strings. The chord symbols are meant to represent the standard harmony and do not reflect John's substitutions or reharmonizations. If anyone notices any glaring errors, you can reach me at ksjazzguitar@yahoo.com. Peace, Kevin

Dm7 **G7** **CΔ7**

let ring

bass solo 31

D7 **G7** **C7** **FΔ7**

B7 **E7** **A7** **Dm7**

Dm7 **G7** **CΔ7** **D7**

Dm7 **G7** **CΔ7** **A7**

D7 **G7** **C7** **FΔ7**

B7 **E7** **A7** **Dm7**

Dm7 **G7** **CΔ7** **B7**
 let ring... let ring...
EΔ7 **C#m7** **F#m7b5** **B7**
G#m7 **Gdim** **F#m7** **B7**
EΔ7 **C#m7** **F#m7b5** **B7**
Em7 **Dm7** **D#m7** **Em7** **A7**
 let ring...
D7 **G7** **C7** **FΔ7**
 let ring...
B7 **E7** **A7** **Dm7**
Dm7 **G7** **CΔ7** **D7**

Dm7 **G7** **CΔ7** **A7**

D7 **G7** **C7** **FΔ7**

B7 **E7** **A7** **Dm7**

Dm7 **G7** **CΔ7** **D7**

Dm7 **G7** **CΔ7** **B7** **Bb7** **A7**

D7 **G7** **C7** **FΔ7**

B7 **E7** **A7** **Dm7**

Dm7 **G7** **CΔ7** **D7**

let ring

Dm7 G7 CΔ7 B7

let ring

EΔ7 C#m7 F#m7b5 B7

G#m7 Gdim F#m7 B7

EΔ7 C#m7 F#m7b5 B7

Em7 A7 Dm7 D#m7 Em7 A7

D7 G7 C7 FΔ7

B7 E7 A7 Dm7

Dm7 G7 CΔ7 D7

Dm7 G7 CΔ7 D7

Dm7 G7 CΔ7 B7

EΔ7 C#m7 F#m7 B7

G#m7 Gdim F#m7 B7

EΔ7 C#m7 F#m7b5 B7

Em7 A7 Dm7 D#m7 Em7 A7

D7 G7 C7 FΔ7

B7 E7 A7 Dm7

Dm7

G7

let ring ----- 3

CΔ7

5

D7

rubato

rit. let ring ----- let ring -----

Dm7

G7

3 3

CΔ9#11(no root)

G7#11

3 3 3 let ring ----- 3

G13sus4

Ab9#5 3 G13sus4 3 G7b9,

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

Cdim

G7

3 3 3

CΔ9#11

let ring -----