

JAZZ PICKS



The Journal of the Huddersfield Jazz Guitar Society

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February 2017 Roundup

After a brief introduction by Ian on forthcoming events the evening got off to a bluesy start with Tom Prior, the usual opening act at HJGS meetings who began with a **Glory of Love** by Big Bill Broonzy. After after a brief discussion of its origins, Google discovered the piece was written by Billy Hill. Tom of course adapted it into his own unique style and the piece fitted the evening well. Phil joined Tom on the double bass for a duo version of **Lady Be Good**, not quite the version I remember but exciting none the less and that's what jazz should be, a meeting of ideas.



Next up is Dave V G and Larry on guitars and Ben on bass. No Chris this week as he has flu but hopefully he is on the mend and will be with us at the next meeting. The trio began with a blues which had some consistently fine soloing from all members. This was followed by **All The Things You**, the Jerome Kern penned classic. This had a

particularly fine solo from Larry who had a smashing tone from his new guitar.

Charles, Darren and Colin were next to take centre stage. They began with **A Lovely Way To Spend An Evening** followed by **I Love Paris**, both arranged by Charles.



After a short break it was time for the the bass trio, *Swing Low*. This is a delightful ensemble consisting of Paul Chamberlain, Phil Kampen and Ben Crosland all on bass. Their unique styles and Paul's clever arrangements make this ensemble work really well. They began with **Gentle Rain** with Ben playing the melody on the fretless bass whilst Paul playing chords. Phil played first solo before Ben played a Jaco inspired solo before bring the tune back. They followed this with **Air On A G String** by Bach and **Don't Get Around Much** with great playing from all.



Darren, Ian and Nick were next up with a version of **Nature Boy**. This began with Ian playing an unaccompanied version of the tune before Darren and Nick joined him. Ian was playing a beautiful new guitar, custom made for him by Daniel Slaman in The Hague. Daniel has made guitars for Pat Metheny amongst others and it did sound really good.



We decided to do the Jam of the month tune at this point rather than at the end in case anyone had to go get a bus or train. This month it was appropriately **My Funny Valentine**. This began with Robert playing guitar and singing it accompanied by Colin, Dave, Ian and Paul. Solos were by Dave and Colin.

Next Hayden, Kevin and Nick, playing a nice grooving blues. Kevin played a real dirty solo with some nice funky bass from a Nick. Hayden was a bit more jazzy with a lovely melodic blues playing. They followed this with **Chitlins Con Carne**



Adrian, Hayden and Jez were up with **In a Sentimental Mood**, followed by **Mr PC** with some great interplay between with the three guitars.

Finally Dave Allen, Paul Compton and Darren finished with **Work Song**.



Next Months Jam of the month tune is The Girl From Ipanema

2. Member's News

Call for Membership Participation

We have had a few successful, I believe, examinations/investigations of member's favourite tunes. If you feel you could do a similar job please let us know. Send an email to huddjazzguitsoc@gmail.com or chat to any of the committee at the next meeting.

Remember the **HJGS** exists for the benefit(s) of its members, so we need to hear from **YOU**: good, bad, indifferent, news, views, gossip, ideas, viewpoints, gigs, sales wants, swaps... etc, etc!

Please keep us informed of any jazz guitar related gigs, events, sales or other item of interest, so that we can pass information on to other members. **HJGS** needs to develop its wider network as an important forum for jazz guitar related information and information exchange, so that we may all benefit from the collective wisdom and uncoordinated information that undoubtedly exists amongst fans and connoisseurs.

New changes to membership

The new changes to membership subscriptions are now in use. **ALL** membership subscriptions are due in January. Members who joined in November and December will have paid a pro-rata fee to the end of 2016 and so the full subscription fee applies. Members with existing subscriptions running into 2017 will only have to pay the balance based on the table below.

We are very grateful for the support you give the society by subscribing as members. The monies enable us, on your behalf, to continue the work of the Society.

The pro-rata fees are: -

Joining/Renewal Month	Fee
January	£20.00
February	£18.50
March	£16.50
April	£15.00
May	£13.50
June	£11.50
July	£10.00
August	£8.50
September	£6.50
October	£5.00
November	£3.50
December	£1.50

The mathematicians, will no doubt, have realised that £20 equates to £1.67 per month. As this would result in people having to carry inordinate amounts of small change with them, I have rounded the figures to the nearest 50p. This should reduce the wear and tear on the trouser/jean/skirt pocket and go some way to reduce the possibility of lower back pain caused by the extra coinage weight. Some people may feel aggrieved at having to pay 17p more, whilst others will think themselves very fortunate in saving 17p. That's life.

3. Swop an Idea

Effective Chord Accompaniment.

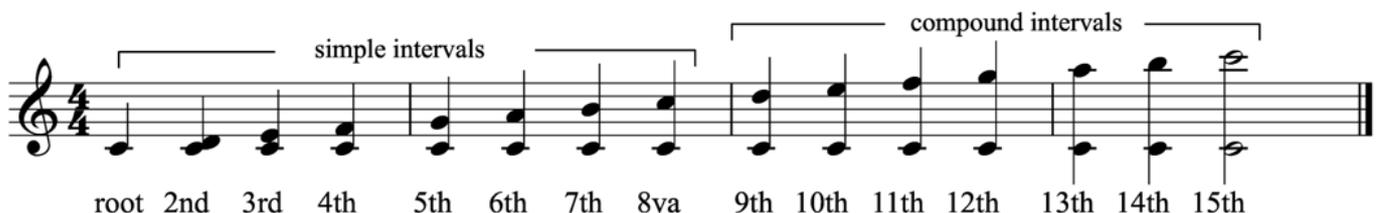
The idea for this article came about through watching two guitarists play a short while ago. This really isn't a criticism of their playing as I enjoyed what they did but each noticeably had a clearly defined role, one player played chords, off the peg shapes strummed four to the bar whilst the other guitarist played a solo, after a while the players swapped roles. A really good friend of mine, an excellent musician, orchestral conductor and pianist often jokingly describes jazz as *"you show off then he shows off and then sometimes you both show off together"*. Whilst this is said in jest there are times when this does occasionally ring true and his words popped into my head as I watched these two players. While there is a validity to their style of playing, it can be more musically satisfying to listen to two players who are both actively contributing to the development of the composition, listen to Joe Pass and Herb Ellis for example, they create lines and parts which weave together in a form of counterpoint and the rhythm parts are stripped back to much small chord shapes yet played in a way to create greater harmonic movement and texture. This article explores some ways to achieve this.

Intervals.

In music an interval is the distance between two notes. In a C major scale for example the distance between C and D would be a 2nd, C to E a 3rd etc.



Intervals within an octave are known as simple intervals, intervals that go beyond an octave are known as compound intervals.



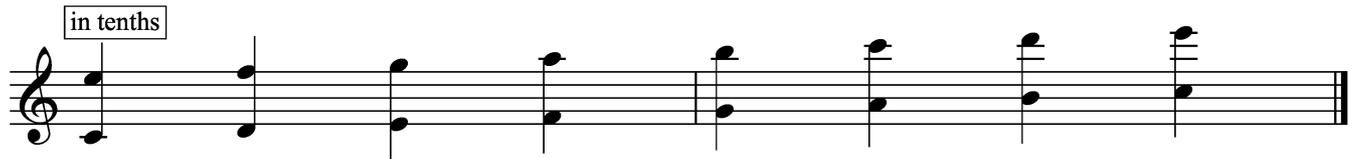
In harmony the third and the sixth intervals have a rich sound whilst the 4th, 5th and 8va quite a bare sound and the 2nd and 7th sound a little discordant.

Here is a C major scale harmonised in 3rds.



Taking the third up an 8va we arrive at a 10th, still the same two notes but there is more distance between them.

Here is the same scale but this time in 10ths.



Using 10ths.

Many players use the interval of a 10th as a foundation to their playing style, it can create a rich musical sound whilst remaining fairly transparent making it easier to facilitate solo guitar playing.

Here is an example of a familiar progression played just using 10ths. The harmonic intentions of the piece remain intact even though the chords have been stripped back to just two notes. The 10th is indicated with the bracket, the two chords at the end without the brackets are a 7th and an 8va.

Chord progression: Fm, Dm7(b5), G7, C7, Fm, Bbm7, Eb7

T	9	6	4	5	3	1	3	5	5	6	8
A											
B	8	4	3	3	2	1	3	4	5	6	6

Chord progression: Cm7, Fm7, Bbm7, Eb7, Abmaj7, Db7, Ab

T	4	4	6	8	5	4	13
A							
B	3	3	6	6	4	4	11

Here is the same progression used as a basis for a solo.

Chords: Fm, Dm^{7(b5)}, G⁷, C⁷, Fm, Bbm⁷, Eb⁷

Bass line: 9 8 6 9 6 4 | 4 3 1 5 3 1 | 1 3 5 5 | 6 8 6 9 8 9 6 8

Chords: Cm⁷, Fm⁷, Bbm⁷, Eb⁷, Abmaj⁷, Db⁷, Ab

Bass line: 4 4 6 | 6 5 8 6 8 6 | 5 4 6 4 3 | 6 3 6 13 | 3 3 6 6 6 6 | 4 4 4 6 3 6 4 11 4

Using three note chord voicings.

The 10th can be used as the foundation for constructing three note chord voicings; these are effective whilst comping as they can potentially create some interesting movement without getting in the way.

Here is a fairly typical bass line figure.

Chords: G⁷, C⁷

Bass line: 3 5 6 7 | 8 10 11 12

With a 10th added it looks like this. This in itself is a really interesting and effective device that can be used to good effect.

Musical notation for G7 and C7 chords with a 10th. The top staff shows a treble clef with notes G4, B4, D5, F5 for G7 and C5, E5, G5, Bb5 for C7. The bottom staff shows guitar fretboard positions for strings T, A, and B.

T							
A	4	5	6	7	9	10	11
B	3	5	6	7	8	10	11

By adding another note to each of the intervals, usually one taken from the actual chord, in this case G7 and C7 it is possible to build a series of three note chord voicings.

Musical notation for G7 and C7 chords with three-note voicings. The top staff shows a treble clef with notes G4, B4, D5, F5 for G7 and C5, E5, G5, Bb5 for C7. The bottom staff shows guitar fretboard positions for strings T, A, and B.

T							
A	4	5	6	7	9	10	11
B	3	5	5	5	8	10	10
	3	5	6	7	8	10	11

This approach in combination with a number of chord substitution devices is a great way for creating moving harmonised bass lines. Often the most effective chord substitutions are the addition of dominant chords (secondary dominants), tritone substitutions and m7 chords a perfect 5th above functioning as ii - V7 progressions. This is often called back cycling and can create strong harmonic movement.

Musical notation showing a bass line with slanted lines representing notes. Chords C7 and F7 are indicated above the staff.

Adding G7 to the C7 bar creates a bit more movement. G7 is the dominant of C7.

Musical notation showing a bass line with slanted lines representing notes. Chords C7, G7, C7, and F7 are indicated above the staff.

Approaching the F7 with its dominant and in turn including a m7 chord a perfect 5th above C7 creates a ii - V7 progression onto F7.

C⁷ G⁷ C⁷ Gm⁷ C⁷ F⁷

It is then possible to add D7, the dominant chord of Gm7 and a m7 chord a perfect 5th above this, again it creates another ii - V7 progression

C⁷ G⁷ C⁷ Am⁷ D⁷ Gm⁷ C⁷ F⁷

Adding E7 will lead into Am7.

C⁷ G⁷ C⁷ E⁷ Am⁷ D⁷ Gm⁷ C⁷ F⁷

Finally using tritone substitutions on some of the dominant chords creates a smoother more interesting chromatic line. A tritone substitution is playing a dominant chord a flat 5th above the root of the original chord. For example Db is a flattened 5th above G. In a progression it is possible to play Db7 instead of G7, it has a similar harmonic intention.

C⁷ G⁷ C⁷ Bb⁷ Am⁷ Ab⁷ Gm⁷ Gb⁷ F⁷

As three note voicing this can be played like this.

C⁷ (G⁷) (C⁷) (Bb⁷) (Am⁷) (Ab⁷) (Gm⁷) (Gb⁷) F⁷

T	8	6	9	7	5	5	3	3	2
A	5	4	8	6	5	4	3	2	1
B	7	5	8	6	5	4	3	2	1

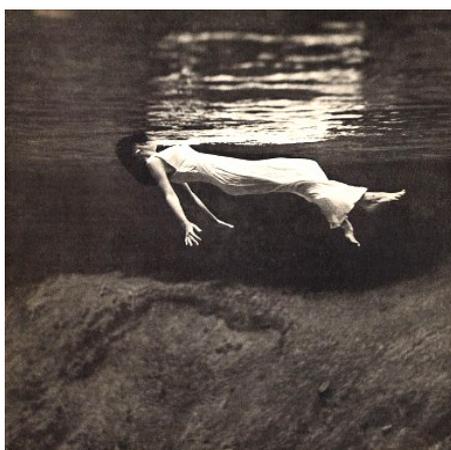
Look for similar examples in this blues. The above example is used in bars 3 and 4.

Blues in C

Chords: C7, F7, C7, F7

Chords: C7, Bb7, A7, D7

Chords: G7, C7, A7, D7, G7, C7



Undercurrent is a 1962 album by jazz pianist Bill Evans and jazz guitarist Jim Hall. This album is a true classic often featured in listings of some of the best jazz albums and is a master class in how to play in a guitar and piano duo. The opening track is an up tempo version of the Rogers and Hart classic 'My Funny Valentine'.

Whilst this tune features some clever and considered solo playing from Jim Hall one of the standout moments in the track is in Bill Evan's when Jim begins to comp using three note chord voicing which really drives the tune along. Here is a transcription of what Jim plays.

A

Chords: Cm7 Dm7 Ebm7 Eb7 D7 Ab7 G7 Cm7 Eb7 D7 Db7 Cm7 Gb7 F7

T	4	6	7	8	7	7	6	6	4	8	7	6	4	4	4	4
A	3	5	6	6	5	5	4	4	3	6	5	4	3	5	2	2
B	3	5	6	6	5	6	5	5	3	6	5	4	3	8	3	3

Measures 5-8. Chords: Ab, Gm, Fm/Ab, Eb/Gb, Fm7, Gm7, G7(b9). Includes a 7-measure rest in measure 5.

T	9	8	6	4	1	1	3	3	4	4	7	7
A	8	7	5	3	1	1	3	3	3	3	6	6
B	6	5	3	1	1	1	3	3	3	3	6	6

Measures 9-12. Chords: Cm7 Dm7 Ebm7 Eb7 D7 G7 C7 Eb7 D7 Db7 C7 Gb7 F7

T	4	6	7	8	7	7	6	6	5	8	7	6	5	5	4	4
A	3	5	6	6	5	5	4	4	3	6	5	4	3	3	2	2
B	3	5	6	6	5	5	5	5	3	6	5	4	3	4	3	3

Measures 13-16. Chords: Ab Eb7 D7 G Fm C7 C° Fm7 Gm7 G7(b9) Bb13. Includes a 7-measure rest in measure 13.

T	9	8	6	5	7	5	9	8	1	1	3	3	4	4	8	8
A	8	6	5	4	5	3	8	7	1	1	3	3	3	3	7	7
B	6	6	5	4	7	4	8	8	1	1	3	3	3	3	6	6

B

Measures 17-20. Chords: Ebmaj7 Dbm7 Cm7 B13 Bb13 E7(#9) Ebmaj7 Dbm7 Cm7 Gb7(#9) F7(#9) B13 Bb13 E7

T	8	8	8	8	8	8	8	8	8	8	10	9	9	8	8	7
A	7	9	8	8	7	7	7	7	7	9	8	9	8	8	7	7
B	6	9	8	6	6	6	6	6	6	9	8	8	8	7	6	6

21 Ebmaj7 A7 G7 Db7 Cm7 Bm7 Bbm7 Eb7 Abmaj7 A° Bb° B° F A#° B° F7

T	8				8	7	6	6	5	5	6	7	5	6	7	8
A	7	6	4	4	8	7	6	6	5	5	6	7	5	6	7	8
B	6	5	3	3	8	7	6	6	4	5	6	7	5	6	7	8
		5	3	4	8	7	6	6	4	5	6	7	5	6	7	8

C

25 Cm7 Dm7 Ebm7 Eb7 D7 Ab7 G7 Cm7 G Gb F A#° B° F7

T	4	6	7	8	7	7	6	6	4	4			5	6	7	8
A	3	5	6	6	5	5	4	4	3	3	7	6	5	6	7	8
B	3	5	6	6	5	6	5	5	3	3	5	4	3	5	6	7
											7	6	5	6	7	8

29 Fm7 C7 D7 G7(b9) Cm7 Bm7 Bbm7 Eb7(b9) Abmaj13 etc

T					8	7			6	6			6	6		
A		1	3		8	7			6	6	6		6	6	6	
B		1	2		8	7			6	6	5		6	6	5	
	1		3		5	7			6	6	6		6	6	6	4

Darren Dutson Bromley

The Girl From Ipanema.

The Girl From Ipanema (Garota de Ipanema) is a Brazilian bossa nova written in 1962 by Antônio Carlos Jobim with lyrics by Vinicius de Moraes. English lyrics were written later by Norman Gimbel. It was a worldwide hit in the mid-1960s and won a Grammy for Record of the Year in 1965. The first commercial recording was in 1962, by Pery Ribeiro but it was the 1964 single featuring Astrud Gilberto and Stan Getz which became the international hit. This had been shortened from the version on the album Getz/Gilberto which had also included the Portuguese lyrics sung by João Gilberto.

Bossa Nova (New Beat) originated in Rio de Janeiro in the late 1950s and is probably the most well known form of Brazilian music. It has an original rhythmic accent which divides the phrasing of the samba and adds to it more complex, jazz influenced harmonies and an intimate and gentle singing style.

Generally the bossa nova, like the samba is felt in two. Although in the real books bossa nova's are generally presented either in 4/4 or cut common time I'm going to write the following examples in 2/4 as it represents a more authentic interpretation and it is also how it is written in Brazil.

The Bossa Nova Clave.

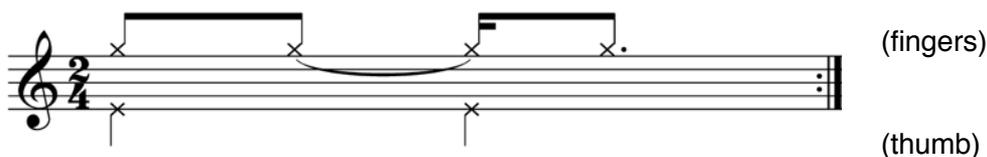
The Spanish (and also the Portuguese) word **clave** translates as **key**. The clave has its origins in Sub Saharan African music and is a rhythmic pattern found in Afro-Cuban, Jamaican mento and music from Brazil. The clave is a rhythmic figure which is the root of most of the rhythmic patterns and is usually played all the way through a song on a percussion instrument.



The clave can also be played inverted but once the pattern begins it doesn't revert.

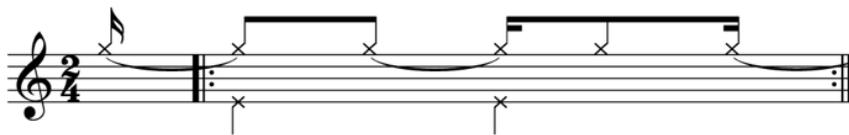


On the guitar the bossa nova is usually played finger style with the right hand patterns based on the clave figure.





A variation to this basic pattern is with a semiquaver syncopation on the first beat. This coincidentally is a basic samba rhythm.



9 Db^9/Ab Eb^9/Bb

T	4	4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6
A	3	3	3	3	3	3	3	3	3	6	6	6	6	6	6	6	6
B	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5
	4	4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6

13 Ebm^9/Bb D^7/A Db^6/Ab

T	6	6	6	6	5	5	5	5	3	3	3	3	3	3	3	3	3
A	6	6	6	6	4	4	4	4	3	3	3	3	3	3	3	3	3
B	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	3
	6	6	6	6	5	5	5	5	4	4	4	4	4	4	4	4	4

17 **B** D^{maj7} G^7 G^7 Bb^7

T	2	2	2	2	2	2	2	2	6	6	6	6	6	6	6	6	6
A	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	3
	5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2	2
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8	8
	6	6	6	6	6	6	6	6	7	7	7	7	7	7	7	7	7
	6	6	6	6	6	6	6	6	7	7	7	7	7	7	7	7	7
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

24 Ebm^7 B^7

T	6	6	6	6	7	7	7	7	7	7	7	7	7	7	7	7	7
A	7	7	7	7	6	6	6	6	6	6	6	6	6	6	6	6	6
B	6	6	6	6	8	8	8	8	8	8	8	8	8	8	8	8	8
	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

29 Fm^7 $Bb^7(\#11)$ Ebm^7 $Ab^7(\#11)$

T	9	9	9	9	5	5	5	5	7	7	7	7	3	3	3	3	3
A	8	8	8	8	7	7	7	7	6	6	6	6	5	5	5	5	5
B	10	10	10	10	6	6	6	6	8	8	8	8	4	4	4	4	4
	8	8	8	8	6	6	6	6	6	6	6	6	4	4	4	4	4
	8	8	8	8	6	6	6	6	6	6	6	6	4	4	4	4	4
	8	8	8	8	6	6	6	6	6	6	6	6	4	4	4	4	4

C

33 $Db^{\flat 9}/Ab$ $Eb^{\flat 9}/Bb$

37 Ebm^7/Bb D^7/A $Db^{\flat 9}/Ab$



Left Tom Jobim, right Joao Gilberto



Harmonically the chord progression for the A section follows a very straightforward pattern embellished with a few common chord substitutions, shown here in the more familiar key of F major.

This is the sequence stripped back to its most basic form, just a series of tonic and dominant chords.

F^{maj7} C^7

F^{maj7} C^7

Approaching the C7 chord with its dominant chord (G7) gives the progression a stronger harmonic direction and more interest. This is commonly referred to as a secondary dominant.

Two staves of musical notation in treble clef. The first staff contains two measures of chords: Fmaj7 and G7. The second staff contains four measures of chords: C7, Fmaj7, C7, and C7. Each measure contains a single chord represented by a series of diagonal slashes.

An often used technique is approaching a dominant chord with a minor 7th with a root a perfect 5th above, this effectively creates a ii-V7 progression.

Two staves of musical notation in treble clef. The first staff contains two measures of chords: Fmaj7 and G7. The second staff contains four measures of chords: Gm7, C7, Fmaj7, and C7. Each measure contains a single chord represented by a series of diagonal slashes.

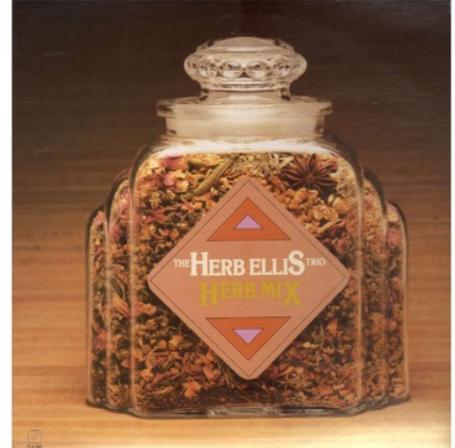
This is now a very common progression used as the foundation to many songs such as **Take The A Train, Exactly Like You, Watch What Happens, Jersey Bounce and So Danco Samba**

The tritone substitution is frequently used in bossa nova and helps create that characteristic sound. By replacing the C7 chord with another dominant whose root is a flat 5th above (Gb7) we arrive at the familiar progression used in **The Girl From Ipanema**.

Two staves of musical notation in treble clef. The first staff contains two measures of chords: Fmaj7 and G7. The second staff contains four measures of chords: Gm7, Gb7, Fmaj7, and Gb7. Each measure contains a single chord represented by a series of diagonal slashes.

Soloing on The Girl From Ipanema chord sequence.

There are a great many options when soloing on **The Girl From Ipanema**, far too many to be explored in this short article. Instead I've included a solo played by Herb Ellis off the 1981 album 'Herb Mix'. Herb doesn't often record in a trio setting such as this, on the album he is joined by bassist Bob Maize and drummer Jimmie Smith so it is interesting to hear his approach. Learning and analysing solos by others is a great way to bring fresh ideas into your own playing. In this solo Herb doesn't do anything particularly groundbreaking, his solo is melodic and considered. The chordal elements in the B section are particularly nice.



The Girl From Ipanema (Herb Ellis's solo from the album 'Herb Mix')

Transcribed DDB

Sheet music for Herb Ellis's solo on "The Girl From Ipanema" from the album "Herb Mix". The music is in 4/4 time and features a melodic line in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat).

The solo is divided into three systems, each with a treble (T), alto (A), and bass (B) staff. Chord changes are indicated above the staff.

System 1: Chords: Fmaj7, G7. Measures 1-5.

System 2: Chords: Gm7, Gb7, Fmaj7, F#7(b5). Measures 6-9.

System 3: Chords: Fmaj7, G7. Measures 10-13.

14 Gm7 Gb7 Fmaj7

TAB

18 F#maj7 B7

TAB

21 F#m7 D7

TAB

25 Gm7 Eb7

TAB

29 Am7 D7(b9) Gm7

TAB

33 C7(b9) Fmaj7 G7

TAB

37 Gm7 Gb7 Fmaj7 F#7(b5)

TAB

4. Membership

Some memberships are now falling due for renewal, remember membership lasts for a full 12 months from the paid up month and the following benefits are only available to current paid up members.

The following deals have been negotiated for members on production of a current membership card.

Bulldog Pickups (Huddersfield) <i>15% off all pickups and repairs/rewinds.</i>	www.bulldogpickups.com
ElectroMusic (Doncaster) <i>Variable discount depending on the item(s) purchased.</i>	www.electromusic.co.uk
Matt Ryan <i>10% off guitar repairs/setups</i>	www.guitarrepairer.com
Frailers <i>Variable discount depending on the item(s) purchased.</i>	www.frailers.com
Foulds Guitars - Derby <i>Variable discount depending on the item(s) purchased.</i>	www.fouldsmusic.co.uk
The Amp Shack <i>Contact Andrew Lazdins Valve/Solid-State amp and Effect pedal repairs. Discount available.</i>	Phone: +44 (0) 7716 460 163 theampshack@gmail.com
MicroVox <i>Acoustic instrument mics. 10% discount</i>	www.westf.demon.co.uk +44 (0) 1924 361550 andrew@westf.demon.co.uk
Mac Amplification <i>Amplifier + Pedal repairs</i>	www.mac-amps.com 07716 860676 repairs@mac-amps.com www.mundomusicgear.co.uk
Mundo Music Gear <i>An ergonomic revolution for guitarists 15% discount</i>	+44(0)7963 009636
Ivor Mairants Music <i>Variable discount depending on the item(s) purchased.</i>	www.ivormairants.co.uk

Committee

Martin Chung

Publicity, joint treasurer, development

Jeremy Platt

Development

Darren Dutson Bromley

Newsletter, education, website/social media and development

Ian Wroe

Host, joint treasurer, newsletter, website, education and development

Adrian Ingram

Education, international liaison and development

Meetings

The first Tuesday of the month at:

The Rat & Ratchet, Huddersfield, 40 Chapel Hill, Huddersfield Road, HD1 3EB

<http://www.ossett-brewery.co.uk/pubs/rat-and-ratchet-huddersfield>

Remember the society needs **YOUR** views and input so, if you want to provide a short introduction/discourse for a tune yourself or make any suggestions for a tune, please speak to a committee member. We have already had some other interesting ideas put forward which we are looking into. **YOUR** ideas are both vital and welcome. It is **YOUR** society and the committee is there entirely on **YOUR** behalf. Please, please get involved if you can!

Date	Monthly Jam Tune
7th March 17	The Girl From Ipanema
4th April 17	I Remember April
2nd May 17	Cotton Tail
6th June 17	Body and Soul
4th July 17	Out of Nowhere
1st August 17	Cherokee
5th September 17	Bluesette
3rd October 17	Ornithology
7th November 17	Groovin' High
5th December 17	West Coast Blues

Please note that in order to ensure an effective combination of complete workshop and some time for playing, these sessions will commence at **8:30 on the dot**.

5. Gig Listings

Maureen Washington

Supporters of Holmfirth Arts Festival are delighted to present Maureen Washington, accompanied by Jez Platt, at the atmospheric Choppards Mission on the hills above Holmfirth.

Maureen Washington is an award winning jazz vocalist from Victoria, British Columbia, Canada. Slipping easily from sassy to sexy within a single line of lyrics, at times echoing the haunting tones of Etta James and Carmen McRae, then faster than the mind and ear can make the transition, Maureen Washington exudes the impish irreverence of Jann Arden and the vocal agility of Holly Cole. And yet, with all splendour attached to such comparisons, Maureen's musical style remains distinctly her own. This is Maureen's debut tour in the UK to promote her new cd entitled Harvest Moon. www.maureenwashington.ca

Jez Platt is an accomplished multi instrumentalist, active in the field of jazz and related music. His current project is the piano trio "Jazz Soul Moment". Jez contributed on keyboards to the debut album from Illium Sphere "Ghosts of Then and Now" on Ninja Tune. His first solo album, the pop soul (Something About) Blue Skies featured the single Hungry which received airplay across Europe and North America, including the Craig Charles Funk and Soul Show. Musician.magazine said it was 'infectious' and 'fabulous' He contributed guitar, keyboards and writing to Frank Felix's Tales from the Funky Underground alongside players such as Snake Davis, Eddie M and Jeff Kashiwa.

Jez played guitar, piano and organ on both of Daniel Pearson's albums, co-producing the second. He has gigged on organ with Jim Mullen and Harry Beckett and has toured with Dennis Rollins and the North Stars Steel Orchestra for whom he was also Musical Director.

Holmfirth Arts Festival Supporters Present

Maureen Washington

Multi-Award Winning Canadian Jazz & Soul Artist

Featuring
Jez Platt

UK CD Release Tour

Choppards Mission

April 15, 2017

Doors 7:30PM | Show 8:00PM | Choppards Bank Road, Holmfirth, HD9 2DY
Tickets at Imagine HD9 7BB or from s.l.sykes@btinternet.com

Photography by: Paul Jacobs
Poster by: Melissa Schultz

Jazz at the Grove

The **Jazz Dawgs** host a regular monthly gig **every 1st Sunday** (4:00pm – 7:00pm) at the **Grove**, Huddersfield.

The Dawgs feature different guest(s) each month interspersed with the occasional jam session in which anyone can play, (please bear in mind, however, that it is a **jam session** and not an **open mic!**).

The Grove is considered by many to be the best pub in the area, it certainly has the greatest variety of real ales!

Mar 5th Guests Jez Platt (keys) and Ed Kainyek (saxes)

Sunday Bunch at Kennedy's Jazz Bar

Little Stonegate, York, YO1 8AX Showtime 1.00pm

5th March The Derrick Harris Trio – Derrick (guitar), Gary Jackson (bass) Paul Smith (drums)

12th March – The Al Morrison Outing – Al (guitar), Jez Platt (organ) Paul Smith (Drums)

19th March - Adrian Ingram's Cookbook - Adrian (guitar), Jez Platt (organ), Paul Smith (drums)

26th march – Nick Svarc Set - Nick (guitar), Gary Jackson (bass), Jez Platt (organ)

Wednesday at the Head of Steam

An eclectic mix of jazz, blues and latin at Huddersfield's premier jazz venue.

St George's Square, HD1 1 JB

8.30pm

Admission from £2 to secure continuation of the music, free raffle for those who regularly pay £5 Your continued support is much appreciated

1st March Rod Mason (sax), Loretta Scott (vocals) Derrick Harris (guitar) Barry Rickerby (bass)

8th March Nik Svarc (guitar), Toby Greenwood (sax)

15th March Jenny Smith (vocals), Ben Lowman (sax)

22nd March Jon Taylor (sax), Adrian Ingram (guitar) Blues Outing

29th March Andrzej Baranek Band Something Special

Jazz collective fixer Paul Smith, Andy Cholerton, Andrzej Baranek, Paul Chamberlain, Paul Baxter

Otley Courthouse

Courthouse St, Otley LS21 3AN

<http://otleycourthouse.org.uk>

Saturday 25th March Martin Taylor (guitar)

The Railway,

74-76 Wellington Road North, Stockport SK4 1HF

Tel 0161 477 3680 9-11pm

www.facebook.com/railway.jazz

free admission

Sunday 5th March	Suzanne Fonseca
Tuesday 7th March	Steve Oakes Quartet (featuring Matt Nickson)
Sunday 12th March	Dean Masser Quintet
Tuesday 14th March	Paul Hartley Quartet (featuring Phil Nicholas)
Sunday 19th March	Bob Gill/Dave Lynane Quartet
Tuesday 21st March	Conor Litten CLM Trio
Sunday 26th March	Keiran Matthews Quartet
Tuesday 28th March	Paul Hartley Quartet (featuring John Hallam)

DATES FOR YOUR DIARY:

The next Wrexham Jazz Guitar Weekend will be held from Friday 5th to Sunday 7th May 2017.

The event will be held at Glyndwr University Wrexham.

Guest tutor: COREY CHRISTIANSEN More info soon. Organised by North Wales Jazz.

www.northwalesjazz.org.uk



Oxley Meier Guitar Project

Tuesday 25th March at The Corner in Huddersfield

Don't fall into the trap of assuming that this is something exclusively for guitar buffs, or even jazz buffs. If you love music of any kind you'll probably fall for this". ~ The Observer ★★★★★ March 2015

The above review was one of many 4-star reviews for their 2015 release, 'Chasing Tales'. (MGPCD016).

Following the album's February release, the duo toured the UK extensively in 2015 (60+ dates), plus a further 25-date tour in the spring of 2016 - consistently garnering more-than-generous reviews from the national and specialist press!

Oxley & Meier were invited by Jazzwise to be the first ever featured artists to have a covermount CD attached to the magazine (December/January edition)!

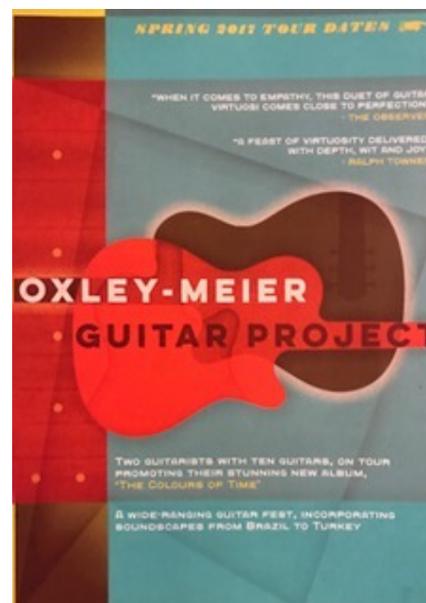
The duo will be releasing their new album 'The Colours of Time' in February 2017, to coincide with another major UK spring tour (35 dates). This is their most ambitious album to date, in that it is a 'double: one disc in duo format, the second in quartet with bass and drums.

Expect a dazzling display of contemporary fare, ranging from Turkish panache to soundscapes of latin America to English pastoralism. Hear this played on nylon string, steel string, electric, 12 string, fretless, slide, guitar-synth, glissentar guitars and more!

For their live gigs, the Oxley-Meier Guitar Project aim to entertain by playing with a spontaneity and an intuitive interplay between them that keeps them fresh and fired up from gig to gig. The duo therefore comes to the performance with what they hope are the audiences anticipations: to expect the unexpected!

'A fascinating fusion opulent with evocative splendour': MOJO ★★★★★
(Listed as No. 3 in the top 10 jazz albums of 2015)

'CD of the week': The London Evening Standard ★★★★★



The Oxley - Meier Guitar Project are appearing at The Corner on Tuesday 28th March 8.00pm start

Tickets are available through the Huddersfield Jazz Guitar Society or on the door

The Corner 5 Market Walk, Huddersfield HD1 2QA

Esmond Selwyn and Terri Shaltiel at the Rat

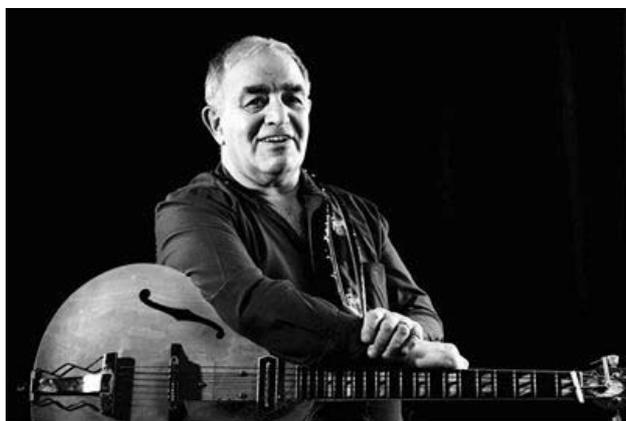
On Sunday 2nd April at 5pm soulstress and HJGS member Terri Shaltiel is joining forces with the internationally renowned jazz guitarist Esmond Selwyn for what promises to be a really great gig at The Rat and Ratchet, Chapel Hill, Huddersfield.

The Marlborough Jazz Festival programme billed Esmond Selwyn as "Britain's best ever jazz guitarist" and he has been featured on world on tours with Art Farmer, Al Cohn and Salena Jones. George Coleman, Miles Davis's tenor sax sideman exclaimed, "*You sound great, boy,*" after a set at Ronnie Scott's jazz club.

Terri Shaltiel is an experienced live performer, band-leader, singer and song-writer, who sings a bluesy fusion of deep soul, jazz, funk and gospel with a tone ranging from gutsy and raw to lilting and lush.

It's going to be an exciting collaboration.

Esmond Selwyn has been acknowledged as one of the world's great jazz guitarists and jazz guitar instructors ever since his entry in 1995 into the highly prestigious and much coveted work by Ivor Mairants, 'The Great Jazz Guitarists'. Ivor wrote "...Esmond has, in my opinion, a fingerboard technique second to none..."



Terri has worked with several prestigious musicians including jazz and funk guitar legend Jim Mullen, who invited her to do a series of gigs with him, Grammy award-winning house/soul/gospel singer Barbara Tucker, and session singing for hip-hop artist MC Undakova. As well as singing for award-winning reggae producers Mafia and Fluxy and ex-Sugar Mynott producer Roman Pryce, Terri has even sung jazz in Harlem! She has secured radio play with her own songs on BBC Radio 6 Music with Craig Charles' funk and soul show, plus more stations - and has had some of her material recently featured on reggae/r'n'b stations Passion FM and Unique FM.

Terri's self written/produced album Sweet Thing has been held in high esteem by Jazz legend Nancy Wilson, Award winning Carleen Anderson, Solar fm, Jazz fm, Echoes magazine-to name but a few.



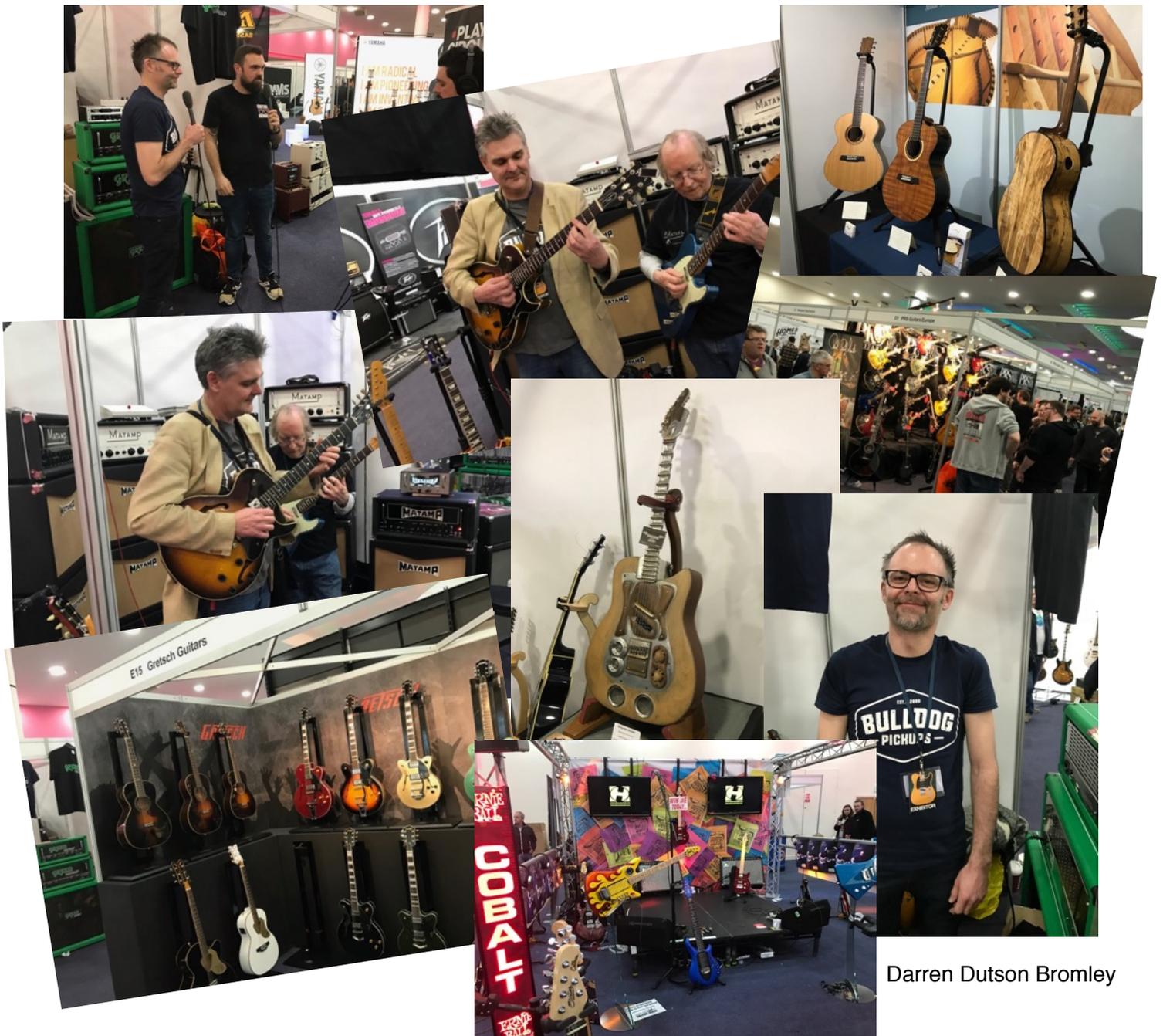
6. Of Interest

The Guitar Show

**SATURDAY 25TH AND SUNDAY 26TH FEBRUARY
NEW BINGLEY HALL
BIRMINGHAM**

The Guitar Show is one of the UK's biggest guitar shows, attracting lots of different exhibitors from the bigger names such as Fender, Gretsch, PRS and guitar show stalwarts Patrick James Eggle to smaller names such as SLead, Sonuus and Heistercamp. The electric guitars and basses were situated downstairs whilst acoustic guitars were wisely accommodated upstairs so as not to have to compete volume wise. There was also a live stage area with performances and demonstrations by Roland/Boss, Vigier and a 'meet your maker' hosted by Guitar and Bass magazine who chatted to Bare Knuckle, Orange and Patrick James Eggle representatives.

Adrian Ingram and myself were there to demonstrate Matamps and Hayden Minett's magnificent Bulldog pickups, one of which now sits in my Gibson Howard Roberts and I have to say I'm amazed at the improvement in tone.



Darren Dutson Bromley

Other Jazz Guitar Societies/clubs

(We are 1 of only 4 jazz guitar societies in England)

Here are a few links

<http://cheadlejazzguitarclub.wordpress.com/>

<http://www.southjazzguitar.org>

<http://www.treforowen.com/index.php?id=38>

<http://www.meetup.com/LondonJazzGuitarSociety/>

Jazz Guitar Society of Western Australia

<http://members.iinet.net.au/~jgsua/index.htm>

Websites of Interest

www.mambo-amp.co.uk

www.adrianingram.com

www.jazzdawgs.co.uk

<http://jazzguitarscene.wordpress.com>

www.joefinn.net

<http://jamieholroydguitar.com>

www.darrendutsonbromley.com

www.guitarbytes.co.uk



Study Jazz with World Class Artists



Members of the HJGS might be interested in my Mike's Master Classes site

www.mikesmasterclasses.com

There is a Youtube channel "**mgellar**" that has clips from all of the classes on there that are available for download.

A message from Jamie Taylor

I have a number of teaching products on sale at www.mikesmasterclasses.com which might be of some interest to the members. Anyone who subscribes to Mike's site receives my Rhythm Changes class for free (about 90 mins' worth, plus PDF booklet) with no obligation to buy anything, and I'm always very happy to answer any queries that arise for people off the back of any of these products.

A message from Branco Stoysin

New music course: Branco Stoysin's Jazz Guitar 3 course at one-and-only City Lit College, 1-10 Keeley St, London WC2B 4BA, on Sundays, starts 30th April till 25th June 2017, for 9 weeks, at 11am, two hours sessions. Info and enrolments 020 7831 7831 and via the link:

<http://www.citylit.ac.uk/courses/jazz-guitar-3>

Solo-guitar concert: Branco plays on the 5th of March 2017, promoting his recent music book/album "ALONE" dedicated to Nikola Tesla, as a part of Serbian Month in GB, fundraising concert for Around the Globe Piano Music Festival, at: The Study Society, Colet House, 151 Talgarth Rd, London W14 9DA, 7pm.

For all the info click on the links:

<http://www.brancostoysin.co.uk/gigs.htm>

http://www.serbiancouncil.org.uk/ai1ec_event/fundraising-concert-guitarist-branco-stoysin/?instance_id=13808

Our Webstore News: A jolly-good new prices on our Webstore and BOGOF deals on our CD albums, DVDs and Music Books, the link:

<http://www.brancostoysin.co.uk/apps/webstore/>

Guitar Doctor News, Exclusively at Branco's Guitar Surgery: Transform your beloved flat-top acoustic guitar into a great unique sounding jazz guitar (without the expense of buying a jazz guitar) by fitting of a jazz guitar pick-up (if need be, pick-up is always removable), with a minimal alteration to your guitar, you keep the bronze strings too while retaining all the natural acoustic sound. If your guitar is fitted with a piezo pick-up too, by mixing both pick-ups you'll broaden your sound palette to the new levels. That way you'll have an acoustic guitar and a jazz guitar, and all the sounds between, all IN ONE. And, having two pick-ups also gives reassurance when at gigs in a case your piezo pre-amp fails (this can happen!). Acoustic guitar with the jazz pick-up on it sounds great going through Polytone and AER amps, PA and in studio. I've been using this unique bespoke setup on my guitars for over 15 years now. Check out some photos of one of my jazz guitar pick-up adapted custom-guitar, go to Guitar Doctor page or click here:

<http://www.brancostoysin.co.uk/guitardoctor.htm>

Hear the live sound of my custom-guitar here (tune "Miss D" from the album "Quiet Stream Breaks the Rocks"):

https://www.youtube.com/watch?v=6dvdB_lh7yw

And hear a studio recording sound here (tune "Light of the Nights" from the album "ALONE"):

http://www.brancostoysin.co.uk/03_Light_Of_The_Nights_BrancoStoysin.mp3

7. Sales

Please let me know as soon as items are sold to remove them from the list.

An important message to all contributors to the sales column.

Modern digital cameras take highly detailed pictures. This detail comes at a cost, namely huge file size. If this newsletter becomes too big (approximately 6-7 Mb), some email services, particularly academic institutions and businesses, will not deliver it.

If you want to include a picture of the sale item, or indeed item in our swap a lick column, then the pictures need to be reduced in file size, preferably no more than 100KB per picture.

Hints. Try searching for 'optimising images for the web' for help on this. Crop the image view to show just the item.

I, unfortunately, don't have the time to spend optimising images for the newsletter. If they are too big they risk getting left out.

Ian

Many guitars have been sold through our monthly sales listings. If an item is sold, as a direct consequence of an ad being seen in the newsletter, we, the committee, would be pleased to receive a small contribution to HJGS funds.

In order to keep the content fresh, we have decided that all ads will run for THREE editions and will be deleted unless specifically resent.

A message from Roy Sainsbury

Brian Jones, my guitar student and good friend has these guitars available for hire at an absurdly low rate, i.e. from £35 per month. I am hiring a 1959 Gibson L4c from him at present.

Here is a list of guitars currently available to your members- Gibson es 175 with P90, c1953

Epiphone Triumph with DeArmond 1000

Ibanez Howard Roberts, c 1978

Epiphone Riviera

Knight Arena, Small archtop

Knight 16" archtop

Schwartz 18"

Eastman AR403

Gibson lap steel with Charlie Christian pickup

Rialto, Beautiful British hand carved archtop with Rialto single coil floating pickup

Vintage Ibanez Joe Pass JP20

Knight JSS 16"

Guild A300, like Artist Award, with DeArmond1100

Moondog Grand Auditorium, Superb Flat Top, built in pickup

Call Roy Sainsbury, 01902 845246 or 07866 430826 to arrange to visit Brian in Codsall, WV8, to try a selection of instruments at your leisure.

These guitars are also for sale in addition to being available for rental

Here's a message from Dan at Foulds Guitars

I'm running short of jazz guitars again! I've still got a bigger stock than most but decent jazzers between £300 and £1500 I'm selling everything I get so if you have any members that would like to move any unwanted guitars on we may be able to help. Of course I am happy to offer a deal on goods for members, they just need to mention when enquiring.

Trades Wants

1. Polytone amps bought/sold/traded

2. Musicman RD50 110 and RD50 112 amps wanted

If you have or know the whereabouts of any of the above please contact Adrian

Ingram 01484 314529 or email adrian@jazzdawgs.co.uk

8. Jam Tune Charts

THE GIRL FROM IPANEMA

- JOHIM 171.

Handwritten musical score for guitar, featuring ten staves of music with various chords and melodic lines. The score includes first and second endings. Chords are written in a shorthand notation (e.g., Fmaj7, G7, Gb7, B7, D7, Eb7, G-7, C7b9, F#-7, D7b9, G7, G-7, Gb7, Fmaj7, (Gb7)).

Chords: Fmaj7, G7, Gb7, 1. Fmaj7, Gb7, 2. Fmaj7, Gbmaj7, B7, F#-7, D7, G-7, Eb7, A-7, D7b9, G-7, C7b9, Fmaj7, G7, G-7, Gb7, Fmaj7, (Gb7)

ANTONIO CARLOS JOHIM - "GETZ/GILBERTO" "The Composer of DESAFINADO, PIA

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I'LL REMEMBER APRIL

- RAYE-DE AL
JOHNSTONE

Handwritten musical score for the song "I'll Remember April" by Raye-De Al Johnstone. The score is written in G major and 4/4 time, consisting of 16 staves of music. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the top staff of each system, and the accompaniment is written on the bottom staff. Chord symbols are written above the notes, and some staves include fingering numbers (e.g., 3, 7, 4). The chords used include Gmaj7, Gb, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, G, G7b9, C-7, F7, Bbmaj7, G-7, C-7, F7, Bbmaj7, Bb6, A-7, D7, Gmaj7, Gb, F#-7, B7, E7maj7, A-7, D7, Gmaj7, Gb, Gmaj7, Gb, G-7, G-6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, G.

"I'll Remember April" Quartet

Huddersfield Jazz Guitar Society Contact

huddjazzguitsoc@gmail.com

If you don't want to continue receiving newsletters and notices then send an email with the subject 'REMOVE' to

huddjazzguitsoc@gmail.com