

Huddersfield Jazz Guitar Society

Newsletter No. 64 February 2017

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Celebrating the art and craft of jazz guitar

1. Meeting Summary

Hi Jazz Guitar Fans,

January 2017 Round Up

This was a well-attended meeting, particularly for the first one of the New Year and it was nice to get back to playing after the excesses of the Christmas period.



The evening began with Adrian and Darren who played Oh, Lady Be Good by George Gershwin. Darren played the melody to this; Adrian superimposed the melody to Hackensack by Thelonious Monk, which is based on the same chord sequence. The duo followed this with the Parker classic Yardbird Suite.



Ben, Dave and Chris followed with Once I Loved by Tom Jobim. This was accomplished as always, with some nice playing from all parties. This was followed by The More I See You, this began with a nice, pedaled introduction before moving into a more regular swing feel.



Colin, Charles and Phil were the third group. It was nice to hear Charles play guitar for a change, he normally plays bass. The trio played Moondance. This had a false start due to a tuning issue but it carried on from where it left off, it was worth stopping as it was much nicer in tune.



Jez and Hayden played us into the break. They played the blues classic Freddie Freeloader, a Miles Davis classic from the 1959 album Kind of Blue.

After refreshing the drinks and buying/selling a few raffle tickets it was time for the second half to commence. It began with newcomer Paul Wrigley on bass who was joined by Darren and Steve McGuire who sang Fly Me to the Moon.





Trefor Owen and Andy Hume joined us from the Cheadle guitar society. They began with Days of Wine and Roses by Henry Mancini. This featured Trefor's trademark 'comping' style, who needs a bass



player? It's all there. Andy played a delightfully bluesy solo that really suited the tune. The followed this with another Mancini piece, Dreamsville, a lovely ballad that works really well on two guitars.



Larry and Ben are an accomplished pairing who play very well together. They began with another Jobim classic, Meditation. This featured Larry both singing and playing guitar with Ben supporting on bass. It's a different tune with some tricky changes but the duo made a good sound. Ben played a particularly nice bass solo. They followed with Fly Me to the Moon, which was having its second outing for the evening.

Dave Allen and Paul were the last up before the ensemble jam at the end. They began with the beautiful Bonfa penned classic Gentle Rain. This was a controlled version with some nice playing from both. They followed this with Lover Man.



The final jam tune featuring both Dave's, Paul Chamberlain, Andy, Ian and Chris.



Next month's tune is My Funny Valentine.

A copy of the real book changes will be included in the [Charts](#) section of the newsletter.

New in this issue: -

- [Festival News](#)
- [List of favourite albums](#)

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## 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 me know. Send an email to [huddjazzguitsoc@gmail.com](mailto: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<br>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 other will think themselves very fortunate in saving 17p. That's life.

## **New Musical project**

HJGS stalwarts Martin Chung and Jez Platt have consolidated the musical partnership, developed at our monthly meetings, by forming 'Dual Space'. Details can be found on their website: -

<https://dualspacemusic.wordpress.com/>

## **Members 10 favourite albums**

We have had a number of responses to our call for your 10 favourite albums.

### **Chris Brown**

|                                |                                         |
|--------------------------------|-----------------------------------------|
| Sylvain Luc and Bireli Lagrene | 'Duet'                                  |
| Miles Davis                    | 'Kind of Blue'                          |
| Bill Evans and Jim Hall        | 'Undercurrent'                          |
| Michel Petrucciani             | 'Solo'                                  |
| Pat Metheny / Lyle Mays        | As falls Wichita so falls Wichita Falls |
| The Impossible Gentlemen       | 'Let's get Deluxe'                      |
| Ulf Wakenius                   | 'The guitar artistry of ....'           |
| Donald Fagan                   | 'The Nightfly'                          |
| Michel and Tony Petrucciani    | 'Conversation'                          |
| Paul Desmond (with Jim Hall )  | 'Feeling Blue'                          |

## Charles Adamczuk

- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| (1) PLAY BACH 3                       | JAQUES LOUSSIER                      |
| (2) CHOPIN RECITAL                    | CHRISTINA ORTIZ                      |
| (3) DREAMSVILLE                       | STACEY KENT                          |
| (4) BLUE IN GREEN                     | TIERNEY SUTTON                       |
| (5) HOT JAZZ BISCUITS                 | COMPILATION, VARIOUS ARTISTS HIP-HOP |
| (6) JERRY GONZALEZ & J.GONZALEZ ET AL | PIRATAS DEL FLAMENCO                 |
| (7) GREATEST HITS                     | THE SHADOWS                          |
| (8) IAN DURY & BLOCKHEADS             | DOWNLOAD COMPILATION                 |
| (9) INTERACTIVO                       | DOWNLOAD COMPILATION                 |
| (10) HIS GREATEST HITS LP             | RAMSEY LEWIS                         |

## Dave Allen

- |                         |                                              |
|-------------------------|----------------------------------------------|
| Kind of Blue            | - Miles Davis                                |
| Hubbard's Cubbard       | - Joe Hubbard /Richard Niles (arranger)      |
| Chops                   | - Joe Pass and Niels Henning Orsted Pedersen |
| Heavy Weather           | - Weather Report                             |
| Pat Metheny Group       | - Pat Metheny Group                          |
| Song For My Father      | - The Horace Silver Quintet                  |
| Beyond The Blue Horizon | - George Benson                              |
| All Men Amen            | - Iain Ballamy                               |
| Artistry                | - Martin Taylor                              |
| Blue Train              | - John Coltrane                              |

## Ian Wroe

- |                                                              |                                                                  |
|--------------------------------------------------------------|------------------------------------------------------------------|
| Jazz Winds from a New Direction                              | Hank Garland                                                     |
| The Complete "Catch Me" Sessions                             | Joe Pass                                                         |
| This is Wes Montgomery<br>(European re-issue of Boss Guitar) | Wes Montgomery                                                   |
| Fallout                                                      | Terry Smith                                                      |
| Don't Get Around Much Anymore                                | George Barnes Quartet                                            |
| Time Remembered                                              | John McLaughlin                                                  |
| Tubbs                                                        | Tubby Hayes                                                      |
| Pterodactyl Ptales                                           | Tommy Morrell and the Time Warp Top Hands<br>(feat Clint Strong) |
| Poinciana                                                    | Andreas Dreier Trio                                              |
| East to Wes                                                  | Emily Remler                                                     |

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3. Swap an Idea

This column appears to be popular so we will keep it for the time being. But, and this is an important **but** we do NEED YOUR CONTRIBUTIONS for this to be successful. Contributions please to huddjazzquitsoc@gmail.com.

Two contributions this month from Dave Allen and Jez Platt.

Round Midnight

as performed at the December 2016 HJGS meeting by Darren Dutson-Bromley, Dave Allen, and Paul Crompton.

Comments on my arrangement – Dave Allen:

We recently performed “Round Midnight trio version” - arranged for 2 jazz guitars and bass guitar. I'm not a natural composer (or arranger) so this took ages! However, I was determined to finish this as a tribute to my late colleague, Dave Taplin. We worked together at QEGS Wakefield (I'm still there) for several terms leading up to his death a few years ago. Through Dave I was able to develop my classical technique and approach to performance which helped me improve my all-round teaching skills. He was also a thoroughly good bloke who was well liked and fun to be with. He suggested we play something together at a concert, but I could not really add anything to the massive recital pieces that he played from memory, so we decided that I should select and arrange a jazz standard:

I like Monk's tunes. There all so different and quirky. “Round Midnight” just came into my head so off I went – hours in front of a computer! I think there's much more scope for arranged jazz. I know that seems a bit of a contradiction in terms but it's a way of getting more classically trained players on board. It's good enough for Pat Metheny (composed and arranged) so let's make more of it! A guitarist friend told me that he finds arranging more challenging than composing. He said that you can just let the instrument help you when composing a guitar solo. You can, for example, move a shape around, arpeggiate it, and sort of see where your fingers want to take it harmonically and rhythmically. The difficulty in arranging (for me) is that you typically have a melody and an accompaniment (set of chords) in the original. What do you do with third and fourth guitar parts? Probably even harder when you have 2 single line instruments to add such as trumpets or saxophones. I've opted for one or two counter melodies in places:

The image shows three staves of musical notation. The top staff is labeled 'Main Melody' and contains a single line of music in treble clef with a key signature of one flat. The middle staff is labeled 'Counter Melody' and contains a single line of music in treble clef, featuring a more rhythmic and arpeggiated line. The bottom staff is a bass line in bass clef, consisting of a few notes.

Wanted the arrangement to focus on harmony and chord substitutions as the main development tool. Seems quite arbitrary/abrupt in places like in bar 51-52 where I manage to get into A major:

The image shows musical notation for bars 51-52. It features three staves: 'J. Guit 1' (top), 'J. Guit 2' (middle), and 'B. Guit.' (bottom). The top staff shows a melodic line starting with a rest in bar 51. The middle staff shows chord progressions: A^{maj7} CIV, A¹³, D^bmaj⁷ II, and D^m/maj⁷. The bottom staff shows a bass line with notes corresponding to the chords.

Also, at the end of the piece having got myself into G flat major I had to quickly get back to D minor for the ending. Paul later gave one or two suggestions using diminished chords which I will keep in

mind for future arrangements. However, on this occasion I just got back to d minor using a B flat/ A chord:

I love the tritone in so much of jazz so there's lots of E flat instead of A in the bass. Also wanted to incorporate composer's techniques using floating chord effects. In the example below, jazz guitar 1 has harmonics whilst gtr 2 has unusual chromatic chords and the bass has a melodic fill:

Misterioso (I love that word)
8va harmonics would sound nice here

J. Guit 1
8
mp *mf* *f*

J. Guit 2
8
mp *mf*

B. Guit.
8
p

Chord symbols: Bm7b5, VII, VI (Slide shape), Em/maj7, Em6, Eb7, Edim, Ab/C, Fm7, Bbm7, E7

Other main objective (all my arrangements and compositions) is to make them guitaristic so that you wouldn't associate the music with any other combinations of instruments. For example, I've specified the use of campanella fingering in order to produce a sustained/overlapping sound:

Ist Chorus VII

J. Guit 1
8
mf

J. Guit 2
8
mf

Use Campanella fingering bars 33-36 and 41-42

Use of strummy chords because I like those used in flamenco:

J. Guit 1
8
ff *mf*

There are also whole tone scale effects, as in the following bass guitar part, and familiar jazz guitar chord sequences/ quotes such as the sequence you may recognize from Joe Pass's "Days of Wine and Roses" from "Catch Me" album.

The full trio arrangement can be found in the **Scores** section.



Bend It Like Benson

by Jeremy Platt

Jazz musicians have rarely taken the tempered scale very seriously. This isn't really surprising given that much of the world's music has made only a tangential connection with the 12 fixed pitches that were identified as a problem solving device in Renaissance and Baroque Europe. African music as the most germane example in the context of jazz, uses tuned percussion which, while internally consistent is not always compatible with European tuning. Vocally, its use of wide vibrato, vocables and glissandi, make it resistant to a reduction to European models as the many unsuccessful attempts to notate it will testify. Jazz horn players likewise, have continued to find sounds in the gaps between the European notes, squealing, slurring and growling their way through the microtones. Even jazz piano players, imprisoned by the jail of their fixed pitch keys have at least gestured towards freedom of pitch through the use of the so called "lombardic" rhythm or "scotch snap" i.e. a grace note played for an almost imperceptible amount of time, a semitone below or above the main note. All of the jazz horns could, and did bend pitches. The piano players couldn't do it. So, what of the jazz guitar players? There seems to be a bit of a myth that they don't bend notes. You can even find internet guitar forum discussions on reasons why they don't. In fact, most of the pantheon of jazz guitar greats do use note bending albeit to a much lesser extent than their counterparts in blues or rock. Even someone like Johnny Smith whose neutral tone and calm reserve might seem to be the antithesis of the declamatory blues style, throws in the occasional bend.

Incidentally, the origin of Jazz is typically explained as a synthesis of African rhythm and expression and European harmony. This radically undersells the absolute human gold that was created back in the early twentieth century. It's so much more than a synthesis. There is nothing like the rhythmic feel of jazz (and subsequently, funk) in traditional African or European music. It was truly a new thing.

I digress, however. My purpose is to speculate idly and with no obvious result on note bending in jazz guitar. I'll be using the terms "jazz" and "blues" in the hope that, despite the difficulties of categorisation, the reader will be able to understand them well enough for the meaning to be clear. If one takes at face value the claim that jazz guitarists don't use bending (much) the reasons usually given are

- Jazz guitarists tend to use heavier gauge strings which are difficult to bend
- Note bending is associated with the blues and jazz players want to sound more sophisticated

To these, we might add a third, namely that the guitar usually has a harmonic responsibility.

The first argument really stems from the origins of jazz guitar being on archtop models with heavy gauge strings and a high action. While it is certainly true that pioneers like Freddie Green didn't bend notes it's also true that he restricted himself entirely to chords and didn't play single notes at all! This might feed into the third point about harmonic responsibility. Charlie Christian, however, used pitch bending quite often while using this type of guitar. His solo break on Royal Garden Blues is a good example. You can also hear Herb Ellis bending notes with regularity throughout "Hello Herbie", one of the albums he made with Oscar Peterson. So it seems that while heavier gauge strings and high actions mitigate against note bending, they don't prohibit it. A related point might be that there is a percussive element to playing jazz that demands some resistance from the strings and this would not be provided by the super slinky strings favoured by rock players of a more metallic persuasion. On balance, it would seem that there are physical barriers to bending on archtop guitars but these aren't insurmountable.

Let's now look at blues based note bending. There are guitarists who use note bending as another tool to vary their timbre and expression without referencing the blues (Pat Metheny springs to mind, although he is no stranger to the blues lick as well!) The more rock influenced players often use high screaming note bends. The majority of note bending done by jazz guitarists however, seems to be blues based. Note bending in mainstream jazz and its relationship to the blues is a very interesting area. It's how the blues usually makes its presence felt in its ongoing symbiotic relationship with its younger cousin. It's possible to argue that the vast majority of note bending by jazz guitarists involves the use of "blues phrases", specifically around the use of the flat 3rd, 5th and 7th. Traditional blues players will often stray from the tempered scale, seeming to emulate the voice with dips and bends. While it may be true that jazz players want to sound more sophisticated than merely playing blues licks, it's probably easier to explain this more in terms of wanting to take account of the chord changes. At the risk of over simplification, it's generally the case that jazz players play over the changes and blues

players don't. Despite this, all the jazz greats of the mid to late 20th could play the blues. Charlie Parker's playing for example, is drenched in the blues despite his bebop innovations.

It's true that a new generation has grown up, in who's playing it is hard to discern any blues influence, a fact lamented by George Duke shortly before his death. Brad Mehldau, for instance, rarely plays anything bluesy. It's quite hard to find jazz guitarists who don't drop in the occasional blues phrase though and when they do, a note bend or two will usually be involved. Some of these players may already have a wide blues vocabulary which they then begin to apply to jazz. Jim Mullen might be a good example of someone who is completely at home in soul, funk and blues and brings this sensibility to playing jazz standards. This might be a good time to outline a technique which Mullen uses quite often. It can briefly be described as playing blues phrases over major progressions, specifically involving major 7, major 9 or 6/9 chords. A good opportunity to try this out comes in the tune Summertime. For the sake of argument let's assume we're playing the tune in A minor. A simple outline of the changes might look something like this. (many alternatives are possible)

Am7	Am7 E7	Am7	Am7
Dm7	F	Bm7b5	E7
Am7	Am7 E7	Am7	Dm7 G7
Cmaj7 Am7	Bm7b5 E7	Am7	Bm7b5 E7

Like Autumn leaves, this is a great tune for players who already know a pentatonic scale and/or blues scale and want to try to get into playing jazz. It is possible to play A minor pentatonic or A blues scale over the entire tune, so players who have yet to develop a knowledge of harmony can jump straight in without worrying about it. Later they may decide to hit a few thirds to outline the changes, landing on G# on the third beat of bar 2, for example. So, it would be relatively easy to use an A blues scale with flat 3, 5 and 7 as well as the natural 5 throughout the tune. (A, C, D, Eb, E, G). The flat 5 (Eb) needs to be used with care and will usually resolve to the natural 5 or the 4 by way of a bend, hammer or pull off. The highly effective Jim Mullen method here would be to accommodate the brief modulation to C major in bars 12 and 13. When you hit bar 13, try playing a C blues scale (C, Eb, F, Gb, G, Bb) instead of sticking with the A blues. It can even be played in bar 12 over the II V transition into C. It works when done with confidence! Classical musicians may tell you that there's no such thing as chord I7 but in jazz and blues we are used to adding the flat seven to chord I and playing the blues over it. We regularly hear the minor/major 3rd dissonance when playing blues over dominant 7th chords (especially when the flat 7 has been added to chord I) but not so much where chord I is major and has either a major 7 added or is perhaps occurring in a 6/9 version. People may expect that the b7 in the scale will clash with its natural counterpart in the major seventh chord but as with so many things in this music, it depends how you do it.

Johnny Guitar Watson said he “majored in funk” (The Institute 1978) but he certainly minored in playing blues phrases when chord 1 was major and didn't contain the flat seven! (Since I met You 1976).

This is just one aspect of blues note bending. Much more common is the note bending which occurs over actual blues forms or over standards containing dominant seventh or minor 7th chords There's no right or wrong way to do it. It's interesting that someone like Grant Green who played over truckloads of 12 bar blues tunes restricted himself to very few bends whereas blues based note bending is a key feature of John Scofield's playing. For me, George Benson remains the guitarist who's playing is the most deeply and organically embedded in the blues. Listening to Benson, there's no distinction between "jazz" and "blues". It's all the same thing. (Willow Weep For Me 1966). This seems to be something to aspire to whether you think of yourself as a blues/rock player moving into jazz or a jazz based player who wants to make more use of blues phrases.

A third reason which might mitigate against a lot of note bending by jazz guitar players could be related to their having a harmonic mindset. Most guitarists become aware from an early stage that they are playing both a melody instrument and a harmony one. BB King famously didn't play chords but for many guitarists, playing a few basic triads using open strings was the first thing they learned. Usually this practice is followed, fairly quickly, by the magic moment when a clean barre chord can be played and a lot of doors open as a consequence. If a player then starts to play jazz, they will learn to comp. Since harmony is the European element of the music, with the extended chords being derived from composers like Ravel and Debussy among many others, it makes sense that the pitch is fixed. Perhaps this chordal responsibility has prompted jazz guitarists to think harmonically even when soloing. If you're soloing and intend to hit a sharp nine against a particular dominant seven chord it doesn't really make sense to bend it up to a natural 10. Of course, these processes are often instinctive and based on muscle memory but it might be that the underlying mindset being a harmonic one will result in far less note bending.

It's not only difficult to arrive at a conclusion after these fairly random speculations, it's also unnecessary. Guitar players will do what guitar players are gonna do. While there may be stylistic standards of the domain, there are no rules and that's a good thing.

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#### 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)

[www.bulldogpickups.com](http://www.bulldogpickups.com)

15% off all pickups and repairs/rewinds.

**ElectroMusic** (Doncaster)

[www.electromusic.co.uk](http://www.electromusic.co.uk)

Variable discount depending on the item(s) purchased.

**The Music Room** (Cleckheaton) [www.the-music-room.com](http://www.the-music-room.com)  
Variable discount depending on the item(s) purchased.

**Matt Ryan** [www.guitarrepairer.com](http://www.guitarrepairer.com)  
10% off guitar repairs/setups

**AmplifierCoversOnline.com** [www.amplifiercoversonline.com](http://www.amplifiercoversonline.com)  
Customised Equipment Covers On Demand

**Frailers** [www.frailers.com](http://www.frailers.com)  
Variable discount depending on the item(s) purchased.

**Foulds Guitars - Derby** [www.fouldsmusic.co.uk](http://www.fouldsmusic.co.uk)  
Variable discount depending on the item(s) purchased.

**The Amp Shack – Contact Andrew Lazdins**  
Valve/Solid-State amp and Effect pedal repairs. Discount available.  
Phone: +44 (0) 7716 460 163  
Email: [theampshack@gmail.com](mailto:theampshack@gmail.com)

**MicroVox** [www.westf.demon.co.uk](http://www.westf.demon.co.uk)  
Acoustic instrument mics. 10% discount  
Phone: +44 (0) 1924 361550  
Email: [andrew@westf.demon.co.uk](mailto:andrew@westf.demon.co.uk)

**Mac Amplification** [www.mac-amps.com](http://www.mac-amps.com)  
Amplifier + Pedal repairs  
Phone: 07716 860676  
Email: [repairs@mac-amps.com](mailto:repairs@mac-amps.com)

**Mundo Music Gear** [www.mundomusicgear.co.uk](http://www.mundomusicgear.co.uk)  
An ergonomic revolution for guitarists 15% discount  
*Mundo Music Gear*  
Phone +44(0)7963 009636

**Ivor Mairants Musiccentre** [www.ivormairants.co.uk](http://www.ivormairants.co.uk)  
Variable discount depending on the item(s) purchased.

We are actively pursuing other supplier/retailers and will let you know as soon as we confirm them. Remember also that we welcome your suggestions re the future direction of **HJGS**. Please get in touch.

## Committee

Martin Chung  
Publicity, joint treasurer, website/facebook and development  
Darren Dutson Bromley  
Newsletter, education, website/facebook and development  
Adrian Ingram  
Education, international liaison and development  
Ian Wroe  
Host, joint treasurer, artiste relations, events and development

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Meetings

The first Tuesday of the month at: -

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

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!

2017 meetings – Details may change

Date	Feature	Jam Tune
Feb 7 th	-	<i>My Funny Valentine</i>
Mar 7 th	-	<i>Girl from Ipanema</i>
Apr 4 th	-	<i>I Remember April</i>
May 2 nd	-	<i>Cotton Tail</i>
Jun 6 th	-	<i>Body & Soul</i>
Jul 4 th	-	<i>Out of Nowhere</i>
Jul 21 st – Jul 23 rd	Third Annual Huddersfield Jazz Guitar Festival	
Aug 1 st	-	<i>Cherokee</i>
Sep 5 th	-	<i>Bluesette</i>
Oct 3 rd	-	<i>Ornithology</i>
Nov 7 th	-	<i>Groovin' High</i>
Dec 5 th	-	<i>West Coast Blues</i>

Workshop/seminars

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.**

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## **5. Gig List – February      Got a Gig then let us know**

**Thur 9<sup>th</sup>**      Cheadle Jazz Guitar Club, 9 Massie St, Cheadle 8pm

**Sun 12<sup>th</sup>**      Adrian Ingram's Jazz Dawgs, The Pave, Hull. 2-5pm

**Thurs 23<sup>rd</sup>**      Mold Jazz Guitar Club, 3 King St, Mold 8pm

**Sat 25<sup>th</sup> & Sun 26<sup>th</sup>**

Adrian Ingram/Darren Dutson Bromley for Bulldog Pickups. **The Birmingham Guitar Show**, sponsored by Guitar & Bass magazine. 10-5pm each day. Hockley Circle, The Jewellery Quarter, Birmingham

## **Grove Jazz**

The **Jazz Dawgs** host a regular monthly gig **every 1<sup>st</sup> 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! The roster, for 2017, so far is: -

Mar 5<sup>th</sup>      Guests Jez Platt (keys) and Ed Kainyek (saxes)

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## **The Railway, Stockport** **Live Jazz every Sunday and Tuesday**

- Sun 5th Dean Masser Quartet
- Tues 7th Steve Oakes Quartet featuring Dan Wheildon
- Sun 12th Richard Weatherall Trio
- Tues 14th Paul Hartley Quartet featuring Robin Joiner
- Sun 19th Paul Latham Quartet
- Tues 21st Helena Summerfield Quintet
- Sun 26th Munch Manship Quartet
- Tues 28th Paul Hartley Quartet featuring Julian Gregory

74-76 Wellington Road North, Stockport SK4 1HF

Tel 0161 477 3680  
9-11pm – free admission

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## **Wakefield Jazz**

Wakefield jazz have made an offer of a discount on their normal entry price, if we can block book tickets. We believe the cut-off point is 10 tickets, which reduces the entry cost to £10 (normally £14).

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## **Wednesday at the Head of Steam**

An eclectic mix of Jazz/Blues & Latin  
Huddersfield's Premier Jazz Venue  
St George's Square, HD1 1JB  
Show Time 8.30pm

**Admission fee from £2 per person  
To secure continuation of the music  
With free raffle  
For those who regularly pay £5  
your continued support is much appreciated**

**Feb 1st** – Rod Mason (sax), Ian Chaulk (trumpet)  
**Feb 8th** – James Lancaster (trumpet), Ricardo Alvarez (sax)  
**Feb 15th** – Kyran Matthews (sax), Will Blackstone (trumpet), Richard J Jones (keys)  
**Feb 22nd** – Dean Masser (sax), Sam Dunn (guitar)

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

\*\*\*\*\*

## **Sunday Bunch at Kennedy’s Jazz Bar**

Little Stonegate, York, YO1 8AX  
Showtime 1.00pm

**Feb 5th** - The Derrick Harris Trio - Derrick (guitar), Jez Platt (organ), Paul Smith (drums)  
**Feb 12th** – The Jez Platt Combo - Jez (guitar), Martin Longhorn (organ), Ben Crosland (bass)  
**Feb 19th** - Adrian Ingram’s Cookbook - Adrian (guitar), Jez Platt (organ), Paul Smith (drums)  
**Feb 26th** – Nick Svarc Set - Nick (guitar), Gary Jackson (bass), Paul Smith (drums)

\*\*\*\*\*

### **Talent is Everywhere – Support Local Music**

Just because someone is famous doesn’t mean they are a great player. And just because someone isn’t a “name” player doesn’t mean they aren’t a great musician!! There’s talent everywhere, in all of our local music scenes. Support one another as no one succeeds alone and there’s room enough for all of us!!

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## **6. Reviews**

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## 7. Of Interest

*Found anything on the web or heard of something which may interest our members, then this is the place for it.*

### Other Jazz Guitar Clubs/Societies

**(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/>

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

Jazz Guitar Society of Western  
Australia

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Web Sites

www.mambo-amp.co.uk

www.adrianingram.com

www.jazzdawgs.co.uk

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

http://www.joefinn.net/html/jazz_guitar_almanac.html

<http://jamieholroydguitar.com>

<http://www.darrendutsonbromley.com> Check out Darren's pod casts

www.jazzonthetube.com

The Doghouse Jazz Bar

The Doghouse Cellar Jazz Bar is a new venue that is opening in Ramsbottom, Lancashire on the 2nd October. The brainchild of Pat Duggan at MadDogGuitars, Ramsbottoms premier guitar shop that even have their own line of guitars, MadDogGuitars of course.



The small venue, modeled on a cellar bar is ideal for jazz although it is open to other quality music genres. It will be open Friday and Saturday evenings for ticketed concerts and so far Pat has got a great lineup of artists booked including John Etheridge, Remi Harris, The Gypsies of Bohemia and Robin Nolan.

There is a shortage of good venues for jazz and Pat needs to be congratulated for this venue. More importantly though he needs people coming to his bar so please spread the word and support this venture.

www.thedoghousejazzbar.co.uk



Contact Pat 07715572304
TheDoghousecellarjazzbar@yahoo.co.uk

Kay Brow Yard, Kay Brow, Ramsbottom Lancashire
BL0 9AY

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8. Tuition

DATES FOR YOUR DIARY:

**The next 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



Simple to follow weekly podcasts on Jazz, Blues and Contemporary guitar styles.
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www.guitarbytes.co.uk

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**Registry of Guitar Tutors (RGT) Jazz Guitar Diplomas**

<http://www.rgt.org/exams/jazz-guitar-performance-diploma.php>



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

[www.mikesmasterclasses.com](http://www.mikesmasterclasses.com)

- also on FB and I have 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](http://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 30<sup>th</sup> April till 25<sup>th</sup> 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](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\\_Ih7yw](https://www.youtube.com/watch?v=6dvdB_Ih7yw)

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](http://www.brancostoysin.co.uk/03_Light_Of_The_Nights_BrancoStoysin.mp3)

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9. 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 of know the whereabouts of any of the above please contact Adrian
Ingram 01484 314529 or email adrian@jazzdawgs.co.uk

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# 10. Charts

## February Jam Tune

308.  
(Ballad) **MY FUNNY VALENTINE** - RODGERS/HART

C- C-(maj7) C-7 C-6

Ab maj7 F-7 D-7 b5 G7 b9

C- C-(maj7) C-7 C-6

Ab maj7 F-7 Ab-6 Bb7 (b9)

Eb maj7 F-7 G-7 F-7 Eb maj7 F-7 G-7 F-7

Eb maj7 G7 C- Bb-7 A7 Ab maj7 D-7 b5 G7 b9

C- C-(maj7) C-7 C-6

Ab maj7 D-7 b5 G7 b9 C- Bb-7 A7 (#11)

Ab maj7 F-7 Bb7 (b9) Eb6 (D-7 b5 G7 b9)

"MILES DAVIS SEXTET VOL. 1 - JAZZ AT THE PLAZA" Miles - "My Funny Valentine"

# THE GIRL FROM IPANEMA

- JOHIM

171.

1039A

The musical score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with a  $Fmaj7$  chord above it. The second staff continues the melody with  $G-7$  and  $Gb7$  chords, and includes a first ending bracket labeled "1.  $Fmaj7$   $Gb7$ ". The third staff starts a second ending bracket labeled "2.  $Fmaj7$ " and features a  $Gbmaj7$  chord. The fourth staff has  $B7$  and  $F\#-7$  chords. The fifth staff includes  $D7$  and  $G-7$  chords. The sixth staff features  $Eb7$ ,  $A-7$ , and  $D7b9$  chords. The seventh staff has  $G-7$ ,  $C7b9$ , and  $Fmaj7$  chords. The eighth staff includes  $G7$ ,  $G-7$ , and  $Gb7$  chords. The ninth staff has  $Fmaj7$  and  $(Gb7)$  chords. The final staff is a double bar line.

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

# Round Midnight trio version

Arrangement: Dave Allen

davejazza@outlook.com - Mob: 07752 784481

Thelonious Monk

For Dave Taplin - a greatly missed Musician and Friend

*J = 55*  
Dropped D tuning

Jazz Guitar 1

Jazz Guitar 2

Bass Guitar

*mp*

4

J. Guit 1

J. Guit 2

B. Guit.

*mf*

7

J. Guit 1

J. Guit 2

B. Guit.

*mp*

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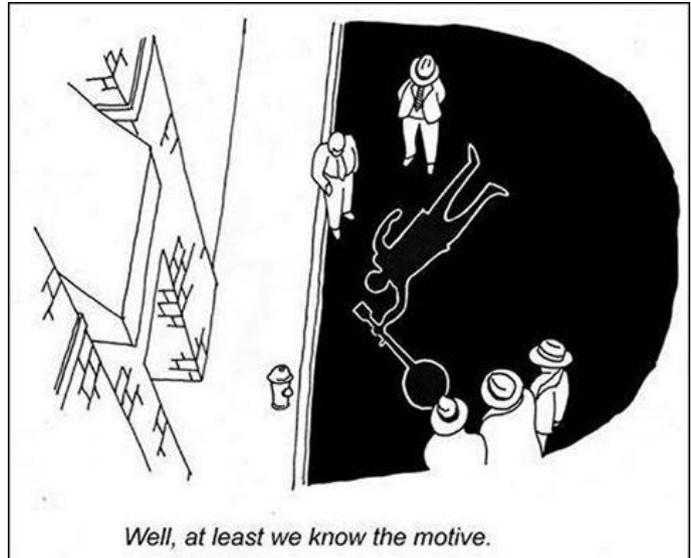
11. The lighter side of Music

After all the sweat and tears of practising/playing/hunting gigs we thought a little humour may not come amiss. If you come across any joke, bon mot, cartoon, story etc. which tickled your funny bone, then please send it in and share. Here are this month's offerings: -

Send us yours!



more awesome pictures at THEMETAPICTURE.COM



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## 12. Services



### *The Amp Shack*

The Professional Tone Breakdown Service

Ph: +44 (0) 7716 460 163

For all amp (valve and solid state)  
and effect pedal repairs.

Email: [theampshack@gmail.com](mailto:theampshack@gmail.com)



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keith@mi4all.com - [www.facebook.com/keithdawsonsmusic](http://www.facebook.com/keithdawsonsmusic)

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### 13. 2017 Guitar Festival

The festival is booked for the weekend of Friday 21<sup>st</sup> – Sunday 23<sup>rd</sup> July with a pre-festival gig at the Head of Steam on Wednesday 19<sup>th</sup>. The artists confirmed so far are: -

- Wed 19<sup>th</sup>** - Alan Barnes with The Charlie Christian Collective
- Fri 21<sup>st</sup>** - Robin Nolan / Remi Harris
- Sat 22<sup>nd</sup>** - Femi Tewowo / Cameron Pierre
- Sun 23<sup>rd</sup>**
  - Lunchtime** - Tom Quayle
  - Evening** - To Be Confirmed

### Huddersfield Jazz Guitar Society

Contact [huddjazzquitsoc@gmail.com](mailto:huddjazzquitsoc@gmail.com)

If you don't want to continue receiving newsletters and notices then send an email with the subject 'REMOVE' to [huddjazzquitsoc@gmail.com](mailto:huddjazzquitsoc@gmail.com)

Cheers

Ian