



JAZZ



PICKS

The Journal of the Huddersfield Jazz Guitar Society

In this issue:

- **April Roundup**
- **Members News**
- **Swap An Idea**
Major Scales Circle of 5ths
- **Membership**
- **Gig Listings**
- **Of Interest**
Rudi Blesh:
What we should listen for in jazz
What we should NOT listen for in jazz
- **Sales**
- **Jam Tune Charts**
- **Festival News**
Full Program details

April 2017 Roundup

The evening began with the parish notices, what's on at the festival and various up and coming gigs, Pat Metheny in Hull, Remi Harris in Otley and Saltaire and Mike Walker at the Keys.

The playing began with Tom Prior who began with 'Tom's Medley,' Blusette followed by the Sheik of Araby. This began gently with some nice chord melody playing before launching into a more exuberant Sheik of Araby complete with some harmonic minor runs to complete the middle eastern feel before a reprise into Blusette to bring the piece to a conclusion. He was then joined by Jez, our very own 'Sheik of R'n'B' this week playing a melodica of all things and Charles stepped in on the bass. The trio played Autumn Leaves in a very European style



with some excellent playing from Jez and the boys.

Next up were Robert and Charles with a delightful medley of Hoagy Carmichael tunes. Robert began with solo versions of Lazy Bones, and Skylark, both of which he played and sang. He was then joined by Charles for Up the Lazy River, complete with a scat vocal solo (by Robert, not Charles).



The duo of Ben and Larry were next up. They began with The Girl From Ipanema, very sweet with a really nice feel and a good playing from



both parties who demonstrated a real synergy. They then went to the ambitious Wayne Shorter piece Footprints, all very under control and generally well played and great to hear.



Colin, Dave Allen and Charles were next up with Since I Fell For You. This had a nice bluesy feel and effective comping from Dave and swinging bass from Charles.



After the break it was the jam tune, I'll Remember April. This was played by Dave V.G, Colin, Larry, and Phil on double bass.



Dave and Phil stayed on and were joined by Chris for an almost Samba version of How Insensitive, this worked surprisingly well, the songs great harmony and a strong melody survives well in almost any treatment. They then followed with Have You Met Miss Jones, a delightful swing version with some accomplished soloing from all members.

Hayden, Adrian, Ben and a welcome visit from Al Morrison were up next for the blues Things Ain't What They Used To Be. All three guitarists are excellent blues players so this was very special all held together by Ben who was solid throughout. They followed this with The Days Of Wine and Roses. This began with a free tempo head played by Adrian before Al took over in tempo accompanied by everyone else. The solos that followed were excellently executed by everyone, beginning with Al, who introduced some great blues ideas. Hayden's solo was melodic with some inspired accompaniment from Adrian who also pulled a better of solo out of the hat.



Steve and Larry finished off with a really laid back version of Rainy Night in Georgia, a perfect way to conclude a splendid evening.

Next months jam tune is Cotton Tail



2. Member's News

2017 Guitar Festival

Star line-up includes

- Alan Barnes
 - Remi Harris
 - Cameron Pierre
 - Femi Temowo
 - Tom Quayle
 - Dennis Rollins
 - Johnny Heyes
- July 21st/22nd/23rd

Further details and full program next month

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 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.

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

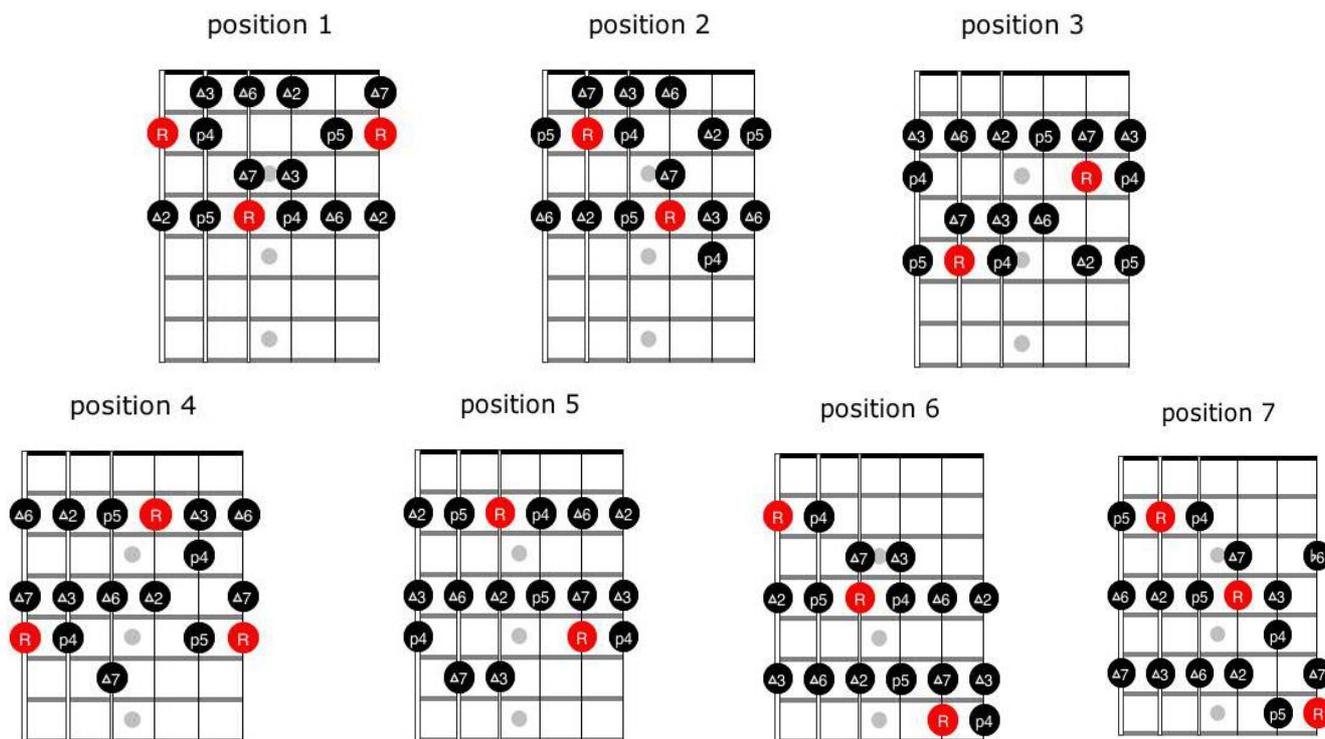
3. Swap an Idea

Practising Major Scales

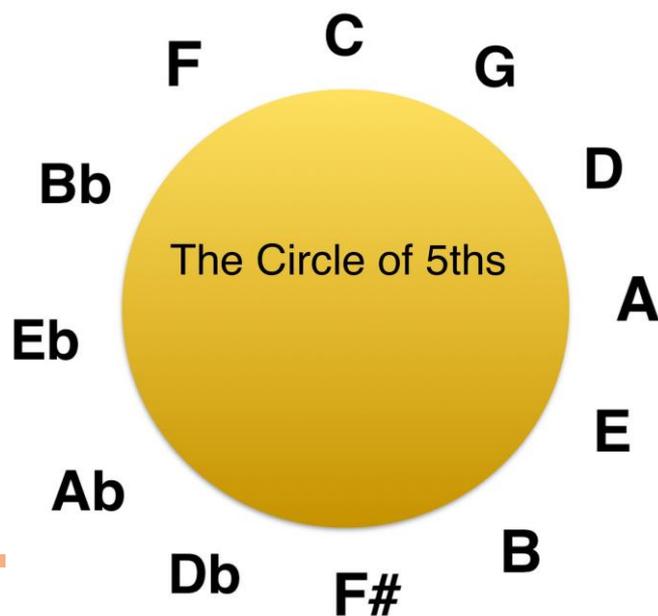
Major scales form the basis of most western music and to be technically and musically proficient, it is a good idea to know how to play them in as many different positions as you can. I personally think you should be able to play any major scale in all positions on the guitar's fingerboard.

Here are seven shapes. I personally don't think of them as *position 1, 2, 3 and 4* etc, I think of them purely from their root notes. The labelling was devised for this article.

Here are seven shapes. I personally don't think of them as *position 1, 2, 3 and 4* etc, I think of them purely from their root notes. The labelling was devised for this article.



A very useful and challenging exercise is to play through all the major scales around the keys of the *circle of 5ths* without moving from the area from where you begin. It should be possible (and a goal) to do this in virtually every position on the guitar.



For example starting on the C major scale using *position 1* with the root note on the 8th fret on the E string.

C major scale position 1

5 G major scale position 3

G major could then be played using shape 3 in the same position.

D major could be played with *position 4*

9 D major scale position 4

A major could be played using *position 5*.

13 A major scale position 5

Continue with E major, B major, F# major, Db major etc until you get back to C major again. It is possible to play all these scales without moving out of that particular area of the fingerboard. Do this as a continuous exercise in quavers (1/8th notes). I like to do this with a metronome. Try the same playing C major in position 4 with the root note on the 8th fret of the E string played with the little finger and continue with G, D, A, E etc in the same position.

Run this exercise in as many different positions as you can, after a few weeks I guarantee you'll notice a big difference in your playing.

Darren Dutson Bromley

4. Membership

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>	+44 (0) 1924 361550 andrewwestf@gmail.com
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

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!

7th May Guest Anita Lee (Vocal)

4th June Guests Julie Edwards (Vocal) and Kevin Dearden (Bass)

Sunday Bunch at Kennedy's Jazz Bar

Little Stonegate, York, YO1 8AX Showtime 1.00pm

May 7th - Nikki Allen's Combo - Nikki (vocals and keyboard), Ben Crosland (bass), Paul Smith (drums)

May 14th - Jade Harris and Friends - Jade (vocals), Jez Platt (organ), Derrick Harris (guitar)

May 21st - Adrian Ingram's Cookbook - Adrian (guitar), Jez Platt (organ), Paul Smith (drums)

May 28th – The Nick Svarc Set – Nick (guitar), Barry Rickerby (bass), Paul Smith (drums)

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

May 3rd - Rod Mason (sax) with his special guest the talented Munch' Manship (sax)

May 10th - Machaela Smith (vocals), Stuart McDonald (sax)

May 17th - Jon Taylor (sax), Adrian Ingram (guitar)

May 24th - Kyran Matthews (sax), Derrick Harris (guitar)

May 31st - 'Something New and Unusual' The gifted John Settle (vibes) with Sam Dunn (guitar)

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

The Railway,

74-76 Wellington Road North,

Stockport SK4 1HF

Tel 0161 477 3680 9-11pm

www.facebook.com/railway.jazz

free admission

May Dates

- **Tues 2nd Steve Oakes Quartet featuring Andzrej Baranek**
- **Sun 7th Dean Stockdale Trio**
- **Tues 9th West Coast Jazz Octet**
- **Sun 14th Freddie Garner Quartet**
- **Tues 16th Chic Gammidge Quartet**
- **Sun 21st Paul Latham Quintet**
- **Tues 23rd Paul Hartley Quartet featuring Mike Hall**
- **Sun 28th Suzanne Fonseca Quintet**
- **Tues 30th Paul Hartley Quartet featuring special guest tbc**

Darren Dutson Bromley and Adrian Ingram's 'Freternity'

- | | | |
|---------------------|--------------------------------------------------------------------------------------------|--------------|
| 11th may | Delius Arts Centre Lunchtime series
29 Great Horton Road Bradford West Yorkshire BD7 1A | 12.30 start. |
| 11th May | Harry Cook
23 Montpellier Walk, Cheltenham, Gloucestershire, GL50 1SD | 8.30pm start |
| 12th May | Tewkesbury RBL Club
50 Church Street Tewkesbury GL20 5SN | 8.00 start |
| 13th May | St James Wine Vault
10 St James Street, Bath, BA1 2TW | 8pm |
| 14th May | The Oxford Wine Café
38 South Parade, Summertown, Oxford OX2 7JN | 6.30pm |
| 5 th May | Terri Shaltiel ft Rod Mason (jazz, soul, funk and blues)
Small Seeds, Huddersfield, | 8pm |

27th North Wales International Jazz Guitar Weekend

5th - 7th May 2017 GLYNDWR UNIVERSITY, WREXHAM

IMPROVE YOUR JAZZ GUITAR SKILLS AT THIS GREAT VALUE EVENT!

Whether you're a gigging jazz guitarist or new to the art of playing jazz, provided you know your way around the guitar fingerboard this course is for you!

Five 2 hour workshops with internationally renowned tutors.

To enrol call +44 (0)1745 812260 or see www.northwalesjazz.org.uk and download the enrolment form.

GUEST TUTOR: COREY CHRISTIANSEN

A recording artist, writer, educator and performer, he has played and taught in literally every type of situation around the globe for the last decade.



RESIDENT TUTOR: TREFOR OWEN

Premier Welsh jazz guitarist. Among the UK's finest jazz educators. "Trefor believes in demystifying jazz guitar, teaching his students what is important, and demonstrating that simplicity often wins the day"



NEW FEATURE

MASTERCLASS BY ADRIAN INGRAM FOR GROUP A ONLY. SATURDAY AFTERNOON 2 - 4pm. *Widely recognised as one of the foremost authorities on the jazz guitar, Adrian is a renowned player, teacher and author. His books include 'Wes Montgomery and The Gibson L5: It's History and Players*



A choice of two levels of tuition. Topics covered include performance, accompaniment, chord melody and improvisation.

Lunchtime jam sessions, backed by bass and drums (Concessionary rate applies to State Pensioners, Registered Disabled, UB40's, Students' Union Members and School Children) Special rate for NWJS members (fully paid up on date of booking) £115. £50 deposit, (nonrefundable), on booking.

ALL THE ABOVE FOR ONLY £120, Concessions £110.

Limited number of places so book early

Price includes the Saturday evening concert featuring COREY CHRISTIANSEN, ADRIAN INGRAM, TREFOR OWEN & ANDY HULME (guitars), plus BILL COLEMAN (double bass) and DAVE HASSELL (drums)

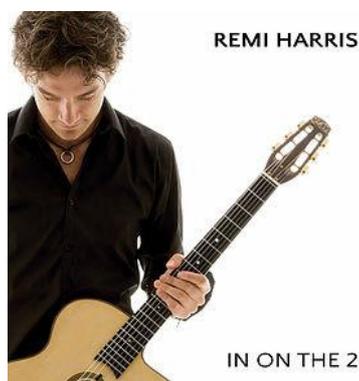
Wide choice of reasonably priced accommodation available in Wrexham and the surrounding area.

SINCERE THANKS TO THE SPONSORS OF OUR JAZZ GUITAR EVENTS, BARNES AND MULLINS LTD, FOULDS OF DERBY, FRAILERS AND BACK ALLEY MUSIC. Registered Charity No. 508519
President: Martin Taylor MBE.

6. Reviews

In On The 2

Remi Harris



In On The 2 is the second album by the young British jazz guitar ace Remi Harris. His debut release *Ninick*, an album of virtuosic gypsy inspired jazz, added Wes Montgomery, Joe Pass and even Jimi Hendrix licks to the more familiar Django ones giving the style, which can sometimes sound dated and dare I say clichéd, a much more contemporary feel. In On The 2 is even more eclectic than its predecessor. Gone are the Django pieces and in their place we get tunes by Buddy Montgomery, The Meters, Neil Young, Fleetwood Mac and The Beatles intermingled among the more familiar standards of the jazz repertoire. Remi plays his Flyde Selma Maccaferri style guitar for the majority of the album so it still retains its gypsy jazz flavour for the most part, but he does occasionally pick up an electric guitar.

The four in a bar rhythm guitar style synonymous with the gypsy sound is often present, here also played by Remi by way of an overdub. In fact the only two musicians on the album are Remi and the excellent Mike Green in the bass chair.

An upbeat version of the Lennon and McCartney tune *Can't Buy Me Love* opens the album. The Beatles are played more and more by jazz musicians and their songs are strong enough to withstand most treatments and seem to work particularly well in a gypsy jazz style. We move next to more standard jazz fare with a romp through *Cherokee*, this and the song *Putting On the Ritz*, found later on this album really showcase Remi's virtuosity and ability to play at speed with musicality and ease.

Have You Met Miss Jones is a homage to Joe Pass played solo in the style of Joe's *Virtuoso* album recording and shows yet another facet to Remi's playing.

There are a number of more unusual song choices on the album, *Cissy Strut* by the Meters is one of them. Stripped back to a trio it still retains the funky elements of the original but the transparency of the format allows Remi to implement a more rhythmic freedom.

Old Man by Neil Young sees Remi in a more country rock mode, strong rhythmic figures overlaid with a slightly overdriven slide guitar. Here a more simplistic approach is adopted more in keeping with this style of music which doesn't require the fireworks. A rambling version of *Need Your Love So Bad*, the beautiful Little Willie John ballad made famous by Peter Green's incarnation of Fleetwood Mac, closes the album. This version stays very close to Peter Green's even mimicking Green's trademark nasal Les Paul sound and hinting at the string section present on the aforementioned track. It ends with a rather long cadenza, clocking in at 2 mins and 35 seconds. This maybe good live, but on a recording such as this does seem a bit gratuitous and I personally don't think it adds anything to the track.

I enjoyed this album very much and would urge anyone interested in the guitar to buy it. I don't feel it has the continuity of its predecessor and at times tries to be a few too many things. Live, the trio (Remi and Mike are joined by another guitarist when they perform) incorporate all these elements and genres into their repertoire so this album is a fair representation of what they do. What I do admire is Remi's refusal to be pigeonholed into one style, why shouldn't he share the music that inspired and influenced him? However, I do think that it is important to try and retain a thread running throughout an album to avoid it sounding like a session musician's demo reel and for me at times this thread seems a little tenuous.

Darren Dutson Bromley

7. Of Interest

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://treforowen.com>

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

Jazz Guitar Society of Western Australia

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

Websites of Interest

www.mambo-amp.co.uk

www.adrianingram.com

www.jazzdawgs.co.uk

<http://jazzguitarscene.wordpress.com>

www.ioefinn.net

<http://jamieholroydguitar.com>

www.darrendutsonbromley.com

www.guitarbytes.co.uk



Study Jazz with World Class Artists



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>

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

Here is an extract from a series of lectures entitled 'This is Jazz' given by Rudi Blesh in early 1943.

Rudi Blesh was a noted jazz critic and New Orleans and Ragtime enthusiast.

BRIEFLY—THESE ARE WHAT YOU *SHOULD* LISTEN FOR IN JAZZ:

1. GOOD JAZZ INSTRUMENTATION—5 to 8 piece—each instrument playing its own part:

cornet—lead—on beats—simple style;

clarinet—a more fanciful involved part—filling out harmony and counterpoint and abounding in runs, etc.;

trombone—a simple rhythmic part—few notes—filling out harmony on third and fifth—giving rhythmic propulsion through glissandi and smears—off- and inter-beat emphasis ;

piano—mainly rhythm and harmony *in* the rhythm;

guitar or

banjo—a simple on-beat rhythm—not broken up in fancy rhythms;

drums—basic rhythm dividing the 4/4 measure into 2/4 parts—emphasizing off-beats, i.e., 2 and 4, either tonally, temporally, or dynamically;

string bass or

tuba—simple foundation—few notes—strictly on the beat—the basic note of each chord.

2. GOOD JAZZ TUNES—including rags and blues, stomps, etc.

3. GOOD JAZZ TONE individually, and a good free *blowing* sound to the band as a whole.

4. SUBTLE ALTERATIONS IN PITCH AND DISSONANCE IN BAND AS A WHOLE.

5. DEFINITE AND STEADY RHYTHMIC MOMENTUM—giving a feeling of tremendous urgency to the music. This rhythmic momentum should not be limited to the *rhythm* section, but should come from the horn section also. While *steady and dependable* it should nevertheless be full of unpredictable surprises.

6. JUSTNESS OF TEMPO—not too fast, but for each number that precise speed at which it still moves along without rushing and within which each player can play and improvise most freely and effectively.

7. And, springing from just tempo—a feeling at all times, no matter how *hot* the music, of COMPLETE RELAXATION.

8. IMPROVISED POLYPHONY on a common tempo and harmonic base known to all the players—a polyphony composed of individual variations on the common theme.

If you hear all of these and really *hear* them—you are hearing Hot Jazz, a purely American music and while not a serious music, most definitely a music to be taken seriously.

BRIEFLY—THESE ARE WHAT YOU *SHOULD NOT* LISTEN FOR IN JAZZ:

1. SYMPHONIC EFFECTS—Jazz doesn't need to and definitely *should not* sound like classical music. That is the province of the latter.

2. SYMPHONIC INSTRUMENTATION. The Whiteman Song of India is definitely dated. So, only to-morrow, will be the Dorsey string-embellished orchestra. Strange, is it not, that King Oliver or Jelly-Roll Morton records made nearly a quarter-century ago, do *not* date—and yet we never forsake our native yen to *improve* this music ?

3. POPULAR TUNES—they are unimportant. It is possible to play some of them in a good Jazz manner, but there is a repertoire of around a thousand good *Jazz* tunes, thoroughly suited to Jazz expression. By relying on these, Tin Pan Alley's entering commercial wedge, the call for pop tunes, is closed. Now and then, as in the past, a good tune can be adopted.

4. PURE TONE—in classical sense.

5. PERFECT PITCH—*there is a beauty of dissonance* to which our ears can become accustomed and for which they can eventually become greedy. Dissonance can be the result of scientific calculation and preparation as in European music, or dissonance can be, as in Jazz, the natural and unpremeditated result of free, collectively improvised counterpoint, hence it has a logical basis and contains within itself a logical development. Since all the parts are free variations on the same melodic and harmonic base, and are moving simultaneously—they work inevitably and with a profound and satisfying feeling of logic through dissonance to a final cadence. It is no accident that in good Jazz the final chorus is apt to be the most dissonant. The feeling of climax comes not from increased dynamics (that is, playing louder), nor from increased tempo (that is, playing faster), but from increased complexity and dissonance as well as emotional rhythmic vehemence leading into the final cadence and the closing chord.

Ok. So now you know the rules. There can be no excuses.

8. 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 resented.

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.

For Sale

Music Man

**1 x 10 speaker combo amp.
Immaculate, serviced and re-valved.**

£500

May possibly consider trade on Blues Junior or Polytone.

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

1979 Hagstrom 'Jimmy' Played with a little wear here and there but over all in good condition.

£1200 o.n.o

Telephone Nic Sykes 07999 295683



email nj_sykes@btinternet.com

9. Jam Tune Charts

COTTONTAIL

- DUKE ELLINGTON

(FIRST)

Abmaj7 F-7 Bb-7 Eb7 C-7 F-7

Bb-7 Eb7 Ab7 Db D°

Ab Eb7 1. F7 - Bb-7 Eb7 2. Ab

Abmaj7 F-7 Bb-7 Eb7 C-7 F-7

Bb-7 Eb7 Ab7 Db

Ab Eb7 Ab

DUKE - "The Golden DUKE"

BODY AND SOUL

- GREEN

Handwritten musical score for "Body and Soul" by Billie Holiday. The score is written on six staves with various chord notations and musical symbols. The chords are: Eb-7, Bb7(b9), Eb-7, D7, Dbmaj7, Gb7, F-7, Eo7, Eb-7, C-7b5, F7, Bb-7, Eb7, Eb-7, Ab7, Db6, Bb7, Db, A7, Dmaj7, E-7(A7/E), D/F#, G-7, C7, F#-7, B-7, E-7, A7, Dmaj7, D-7, G7, Cmaj7, Ebo, D-7, G7, C7, B7, Bb7, Eb-7, Bb7(b9), Eb-7, D7, Dbmaj7, Gb7, F-7, Eo7, Eb-7, C-7b5, F7, Bb-7, Eb7, Eb-7, Ab7, Db6, (Bb7). There are also musical notations for triplets and first/second endings.

FINE

SONN COSTRANE - "COSTRANE'S SOUND"
 JAZZ MONTEROBY - "MARCH 6, 1925 - JUNE 15, 1965"

10. HJGS Summer Jazz Guitar Festival

Introduction

Welcome to the third annual HJGS Festival, celebrating everything JAZZ GUITAR. Once again we are bringing you a cross-section of the very best in jazz guitar from the award winning Django stylist **Remi Harris**, fresh from his proms debut with Jamie Cullen, to the West Indian inspired playing of **Cameron Pierre**, one of **Courtney Pine's** principal sidemen. Jazz fusion is represented by **Tom Quayle** while **Femi Temowo** represents the intriguing fusion of straight ahead and African roots, after years of playing with **Soweto Kinch** and **Claire Teal**. The festival ends with a real party atmosphere, with **Adrian Ingram's Cookbook** providing that infectious '60s organ-trio groove and funkmasters **Johnny Heyes** and trombone player supremo, **Dennis Rollins** creating the perfect pairing to leave you well and truly in the groove. **ENJOY!**

Concert Program

Wednesday 19th	Head of Steam	8:30 pm	Alan Barnes with the Charlie Christian Collective
Friday 21st	Rat & Ratchet	8:30 pm	Remi Harris with Mike Green (Bass)
Saturday 22nd		8:30 pm	Cameron Pierre & Femi Temowo + rhythm section
Sunday 23rd		2:00 pm 8:30 pm 9:30 pm	Tom Quayle workshop and performance Adrian Ingram's Cookbook Johnny Heyes & Dennis Rollins

Workshops

Saturday 22nd		3:00 pm	Remi Harris
Sunday 23rd		2:00 pm	Tom Quayle (see above)

There will be performances throughout the day both inside and outside, (weather permitting), of the pub from the cream of the area's jazz community with a jam session on Saturday evening 6:00-7:00pm.

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