John Scofield

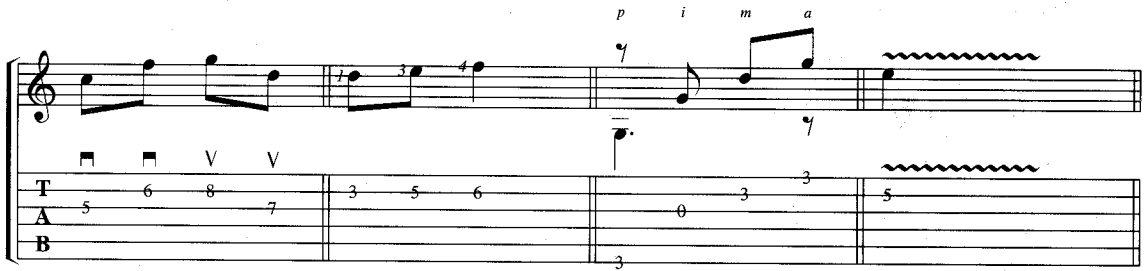
JAZZ-FUNK GUITAR I

THE INS AND OUTS
OF IMPROVISING
AND COMPOSING

WITH:
DENNIS CHAMBERS
GARY GRAINGER
JIM BEARD

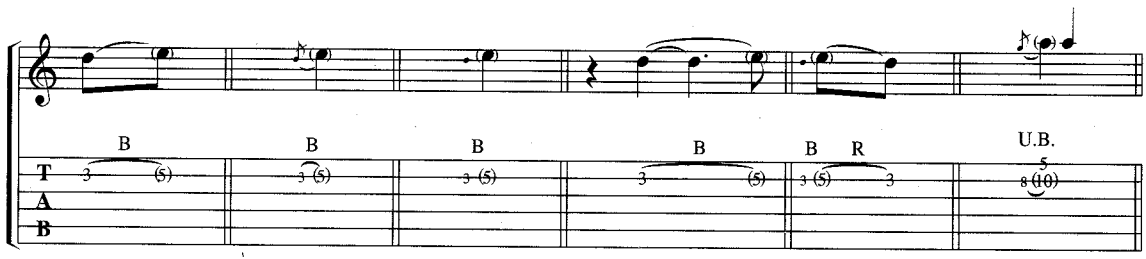
DCI™
MUSIC VIDEO

Legend of Musical Symbols

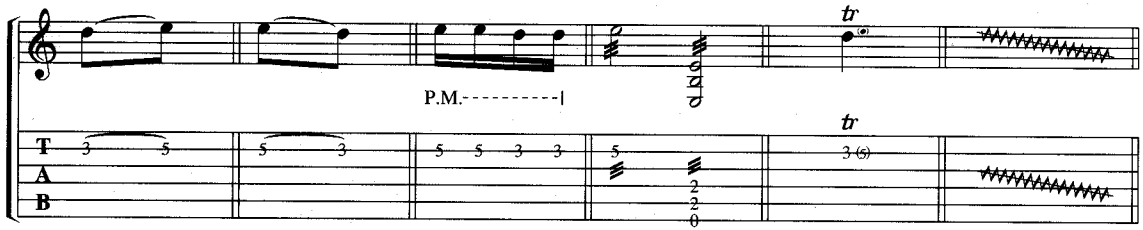


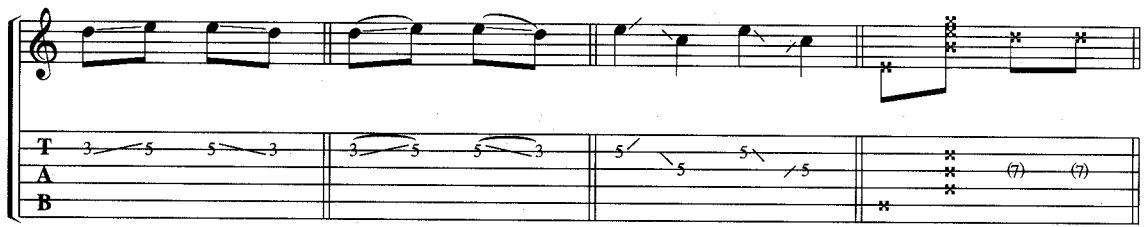
Downstrokes/Upstrokes | Left hand fingering | Right hand fingering | Hand vibrato

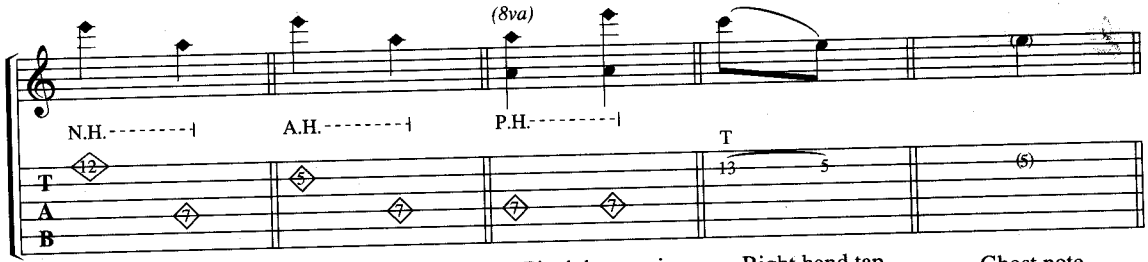
p = thumb *i* = index
m = middle *a* = ring



Bend | Quick bend | Pre-bend | Gradual bend | Release bend | Unison bend

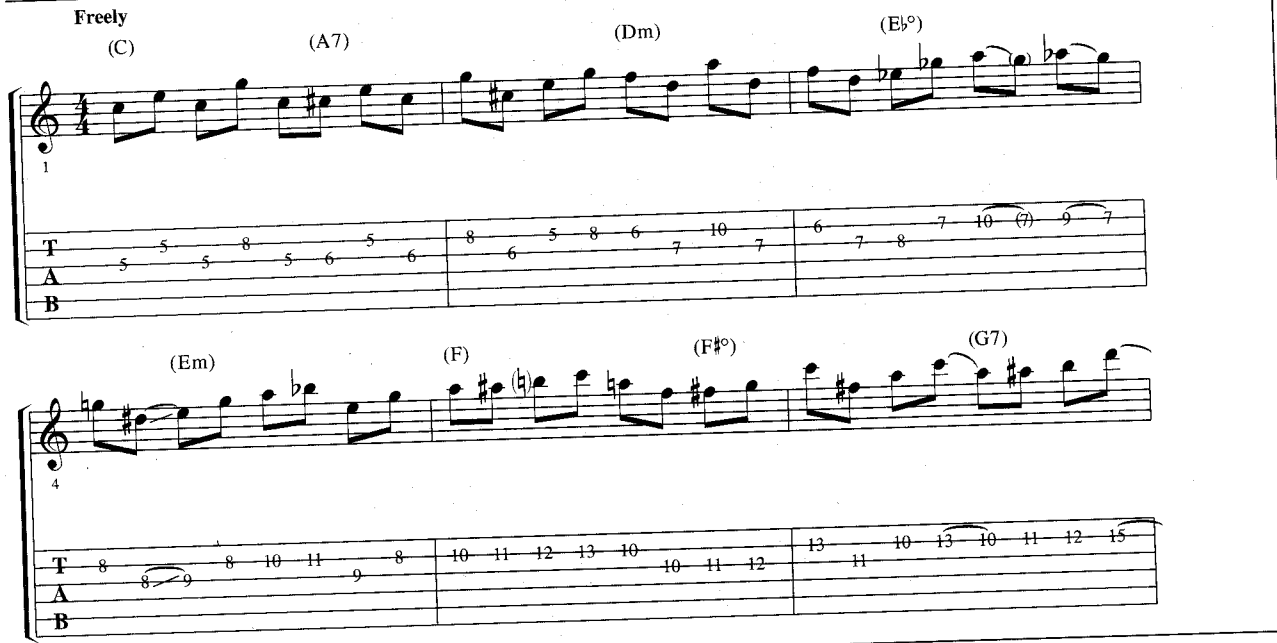

P.M.----------|
tr
tr
T
A
B
Hammeron
Pulloff
Palm mute
Tremolo
Trill
Pick Slide

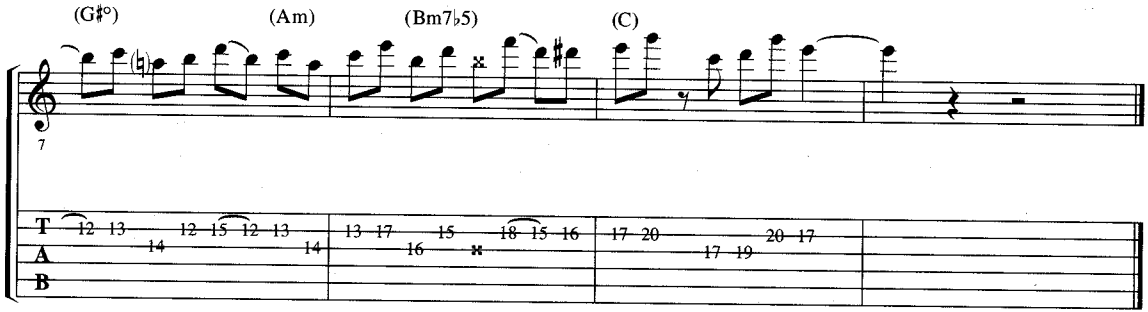

T
A
B
Picked slide
Legato slide
Short slide up and down
Muffled strings



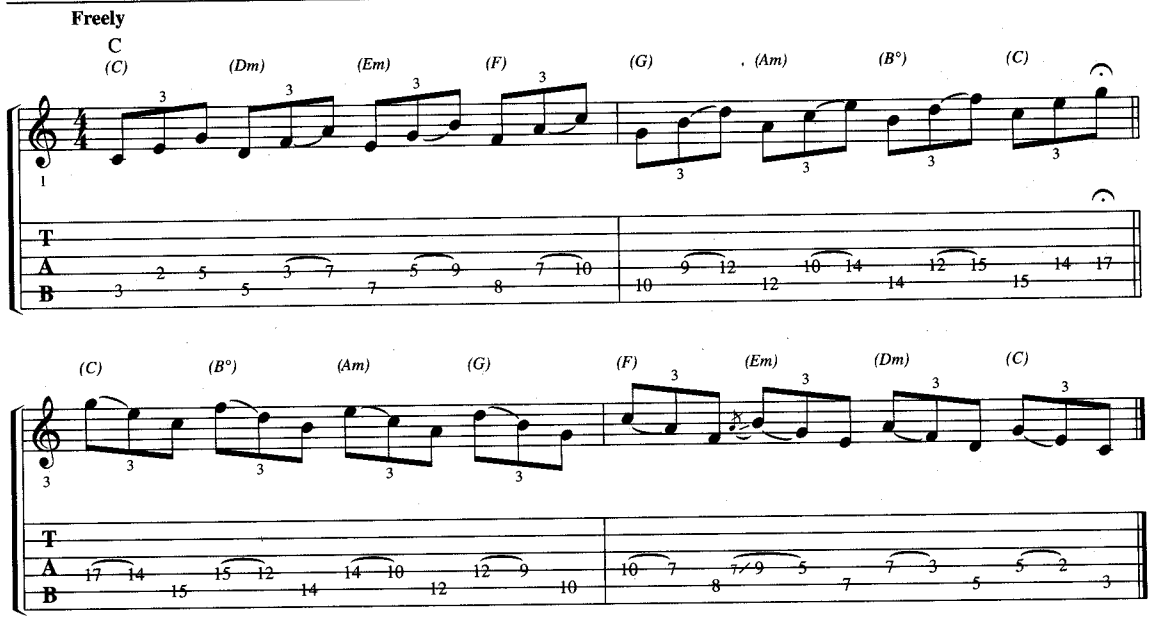
Natural harmonic | Artificial harmonic | Pinch harmonic | Right hand tap | Ghost note (partially implied)

Here's a study on two strings (G and B) that helps facilitate playing across the fingerboard, thereby forcing you to think in terms of melodic development rather than position playing. This whole piece is in the key of C, with the implied harmony listed in parentheses.

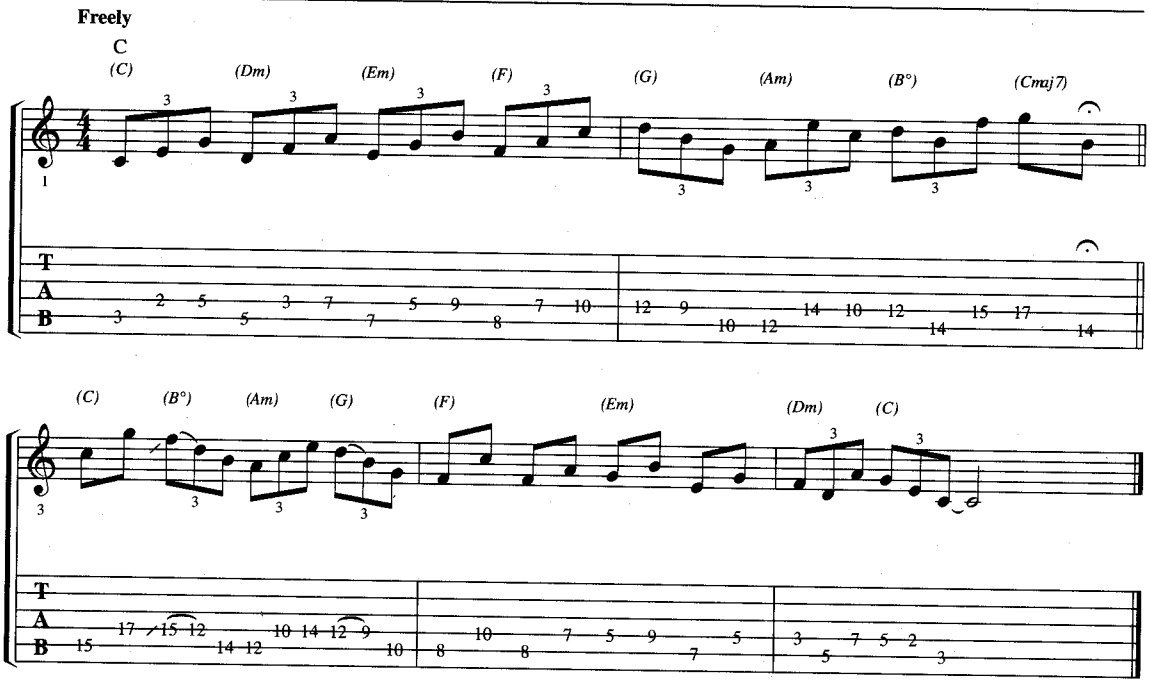



(G♯°)
(Am)
(Bm7♭5)
(C)
7
T
A
B
12 13 14 12 15 12 13 14
13 17 16 15 18 15 16
17 20 17 19 20 17

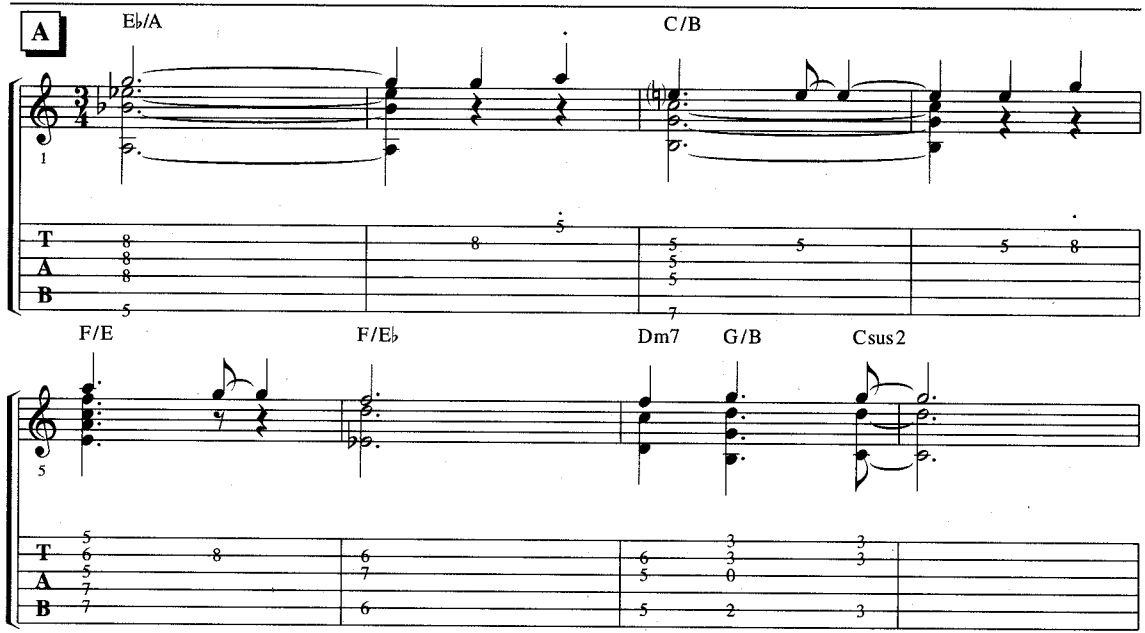
A good way to learn to play horizontally is to run simple diatonic arpeggios up and down two strings. Try playing this study on other groups of strings as well. Again, we are in the key of C. Remember that any part of this exercise can be used as a lick over any chord in the key of C. Experiment—let your ears be the judge.



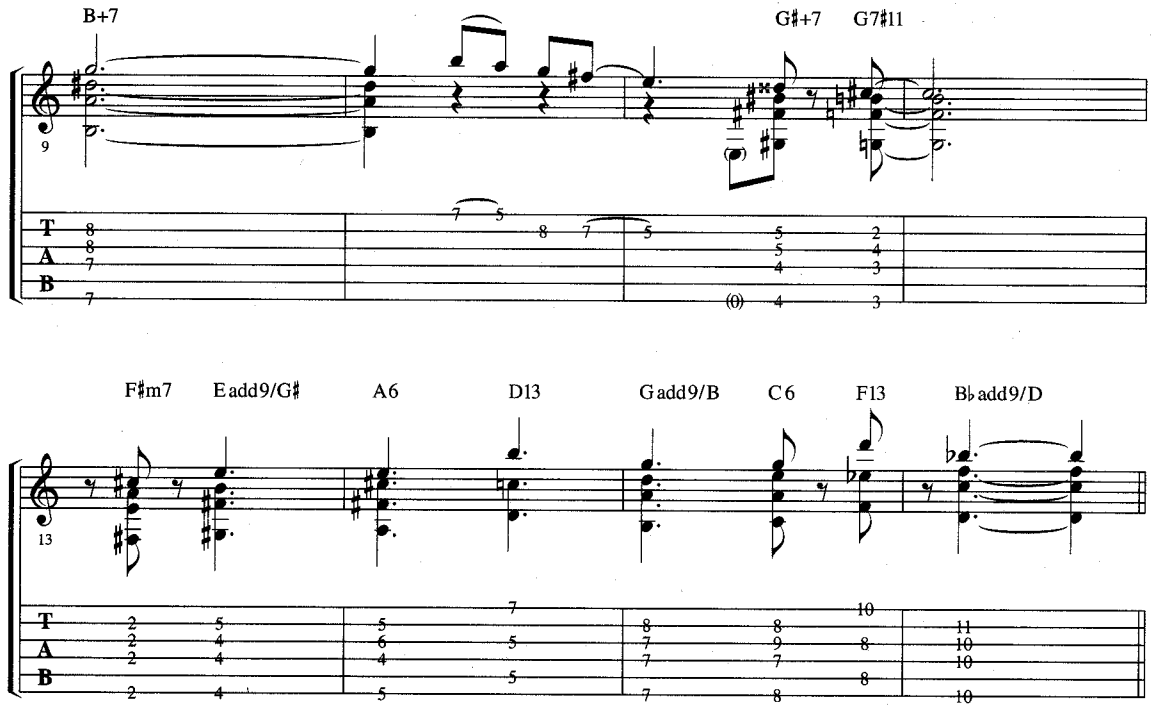
Here is a variation on the previous study. Notice that John changes the pattern and rhythm in bars 2–5. This makes the exercise more interesting and, as a result, more musical.



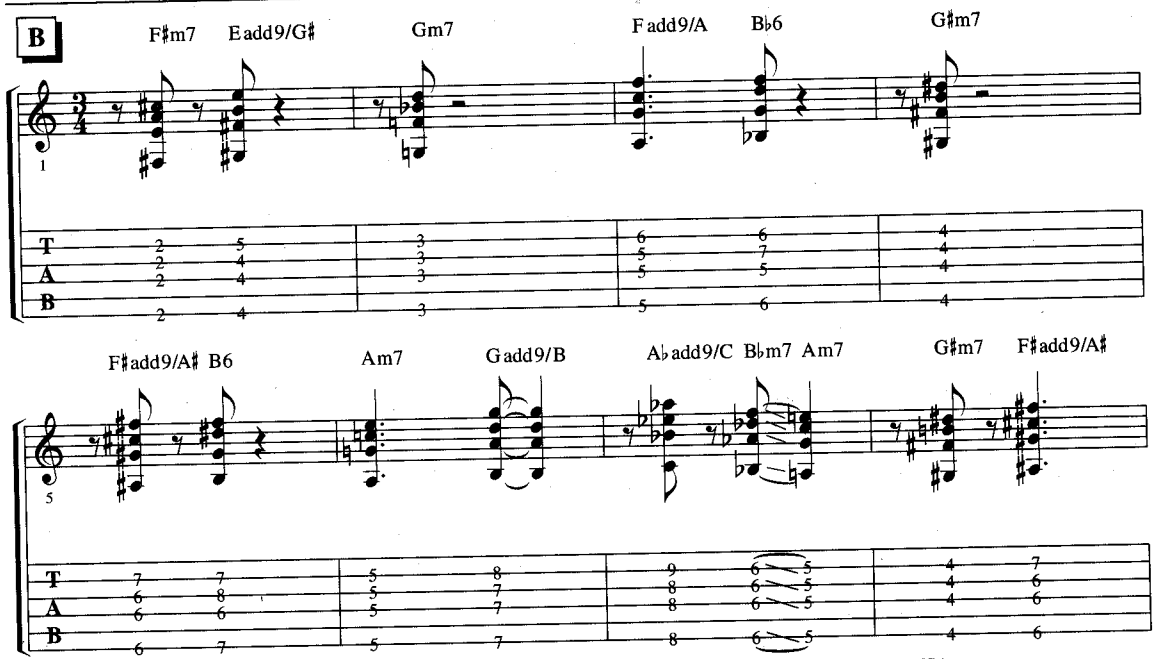
The first four bars of the A section of "Loud Jazz" are a study in contrary motion, where two voices in a musical composition move in opposite directions. In this case, the E♭ triad goes down a minor third to C, while the bass note goes up a major second (from A to B).



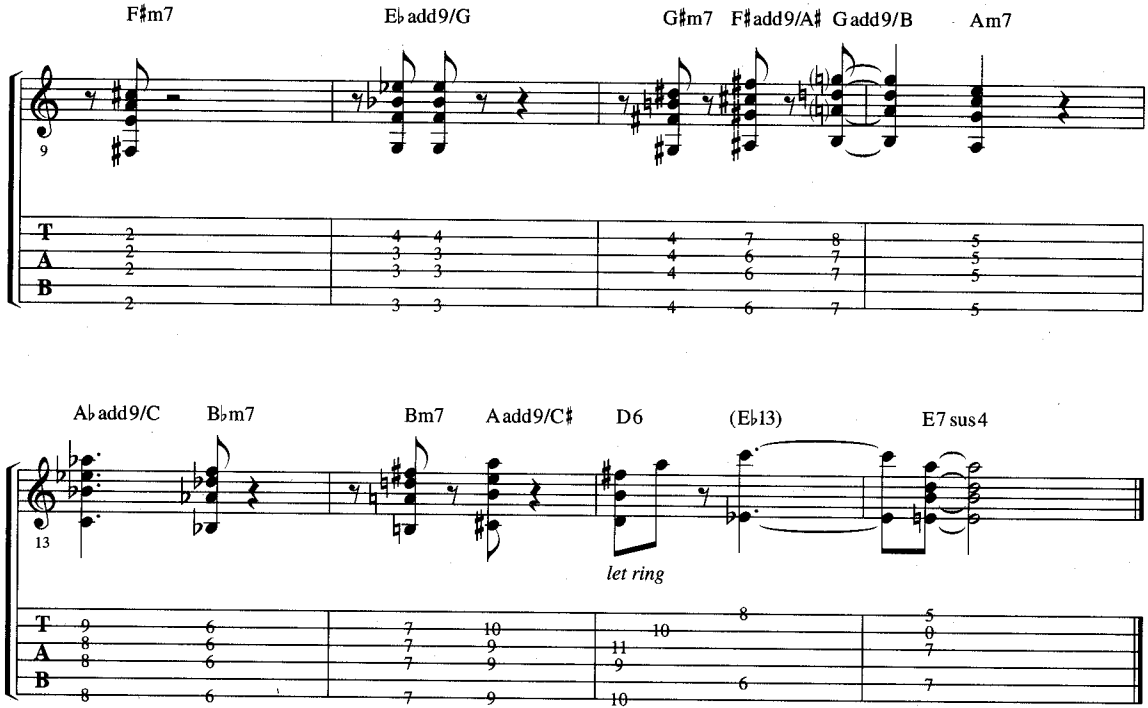
"Loud Jazz" (J.Scofield) Scoway Music/BMI in the USA, Grammavision/BMI outside the USA


B+7
G♯+7
G7♯11
9
T
A
B
F♯m7
Eadd9/G♯
A6
D13
Gadd9/B
C6
F13
B♭add9/D
13

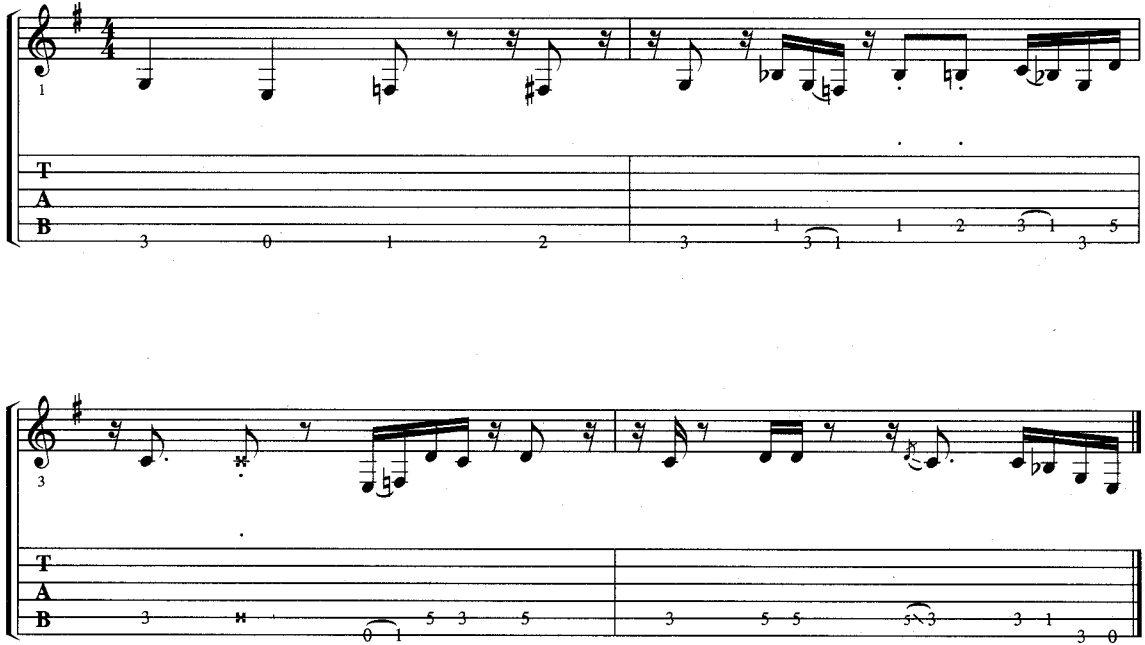
Here is the B section of "Loud Jazz" which is, as John says, "a set-up for Dennis [Chambers] to solo over." Make sure to play the rhythmic figures cleanly and in time—at this tempo, it'll take some work.



"Loud Jazz" (J.Scofield) Scoway Music/BMI in the USA, Grammavision/BMI outside the USA

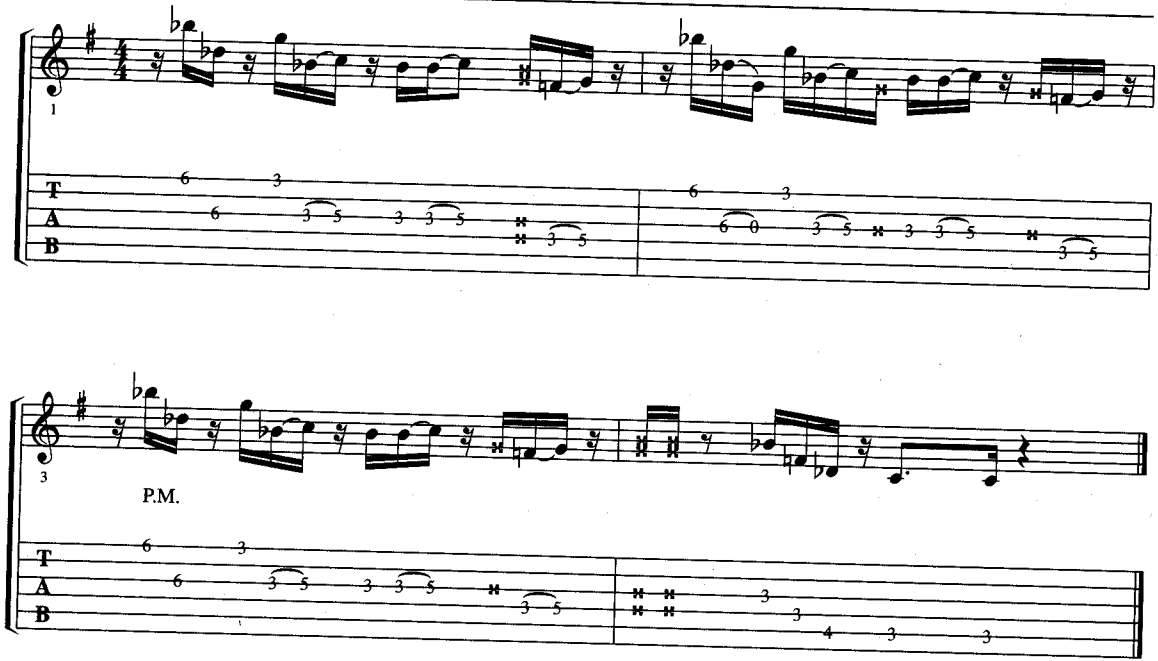

F♯m7
E♭add9/G
G♯m7
F♯add9/A♯
Gadd9/B
Am7
9
T
A
B
A♭add9/C
B♭m7
Bm7
Aadd9/C♯
D6
(E♭13)
E7sus4
13
let ring

Here's the bassline to "Wabash." Play it with a lot of attitude.



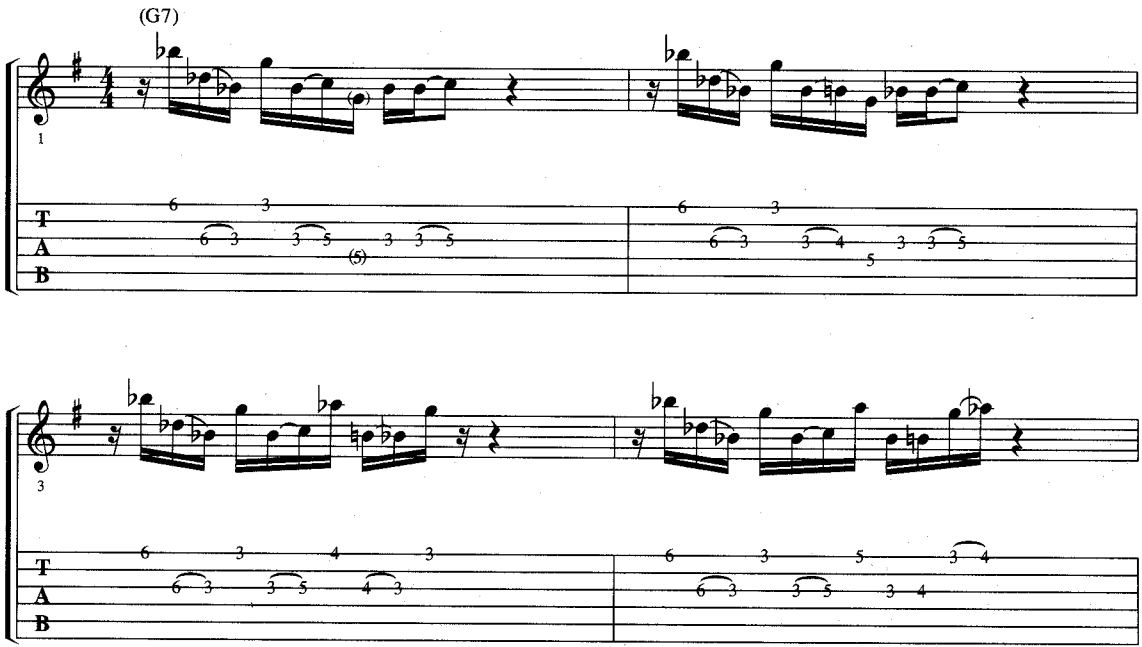
"Wabash" (J.Scofield) Scoway Music/BMI in the USA, Grammavision/BMI outside the USA

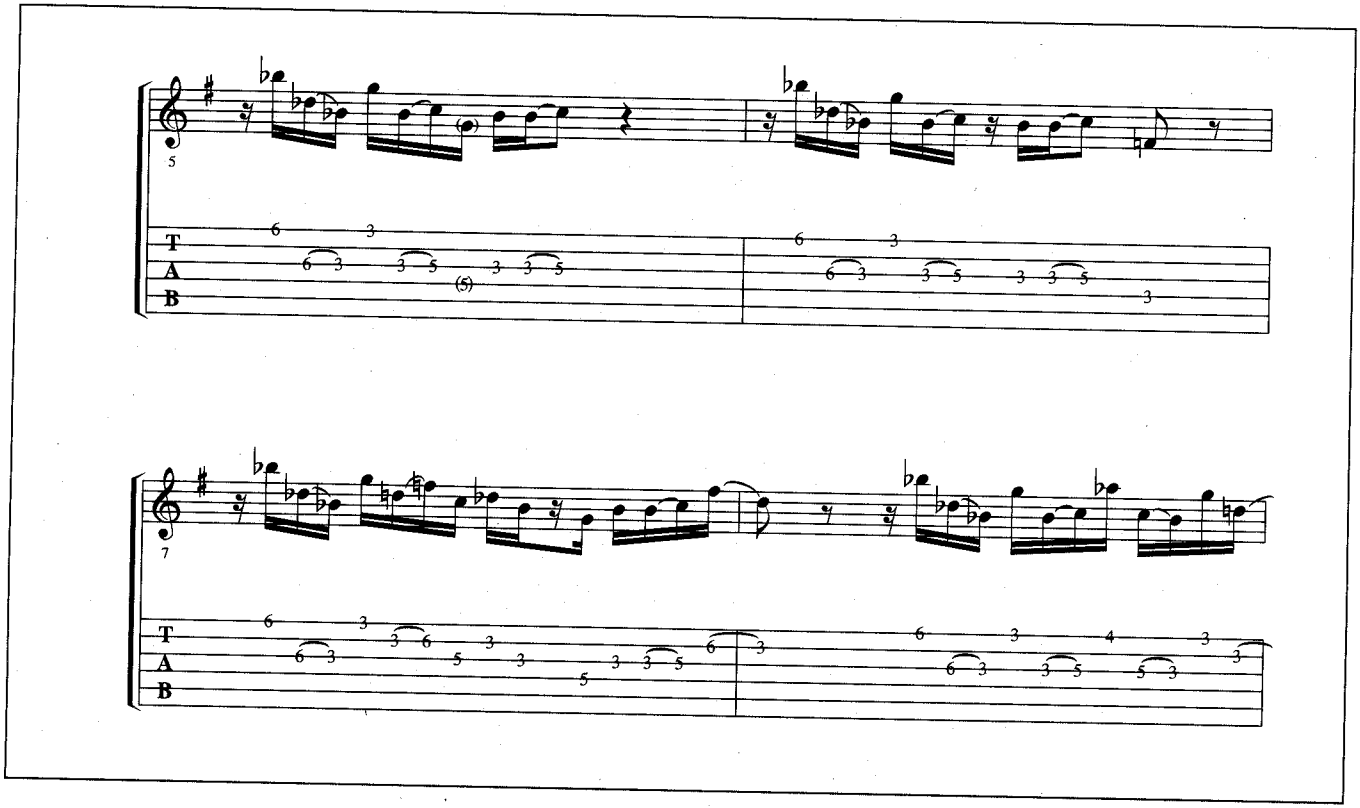
Notice the wide intervallic leaps in the melody of "Wabash." Though it is primarily based on the G blues scale, the angular nature of the piece gives it a different slant.

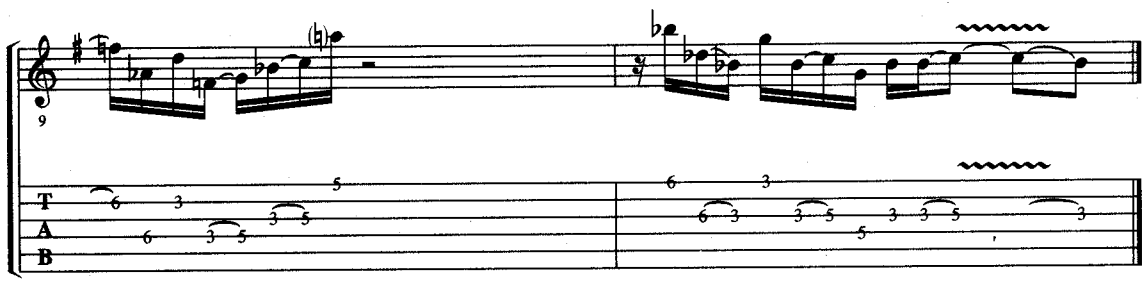


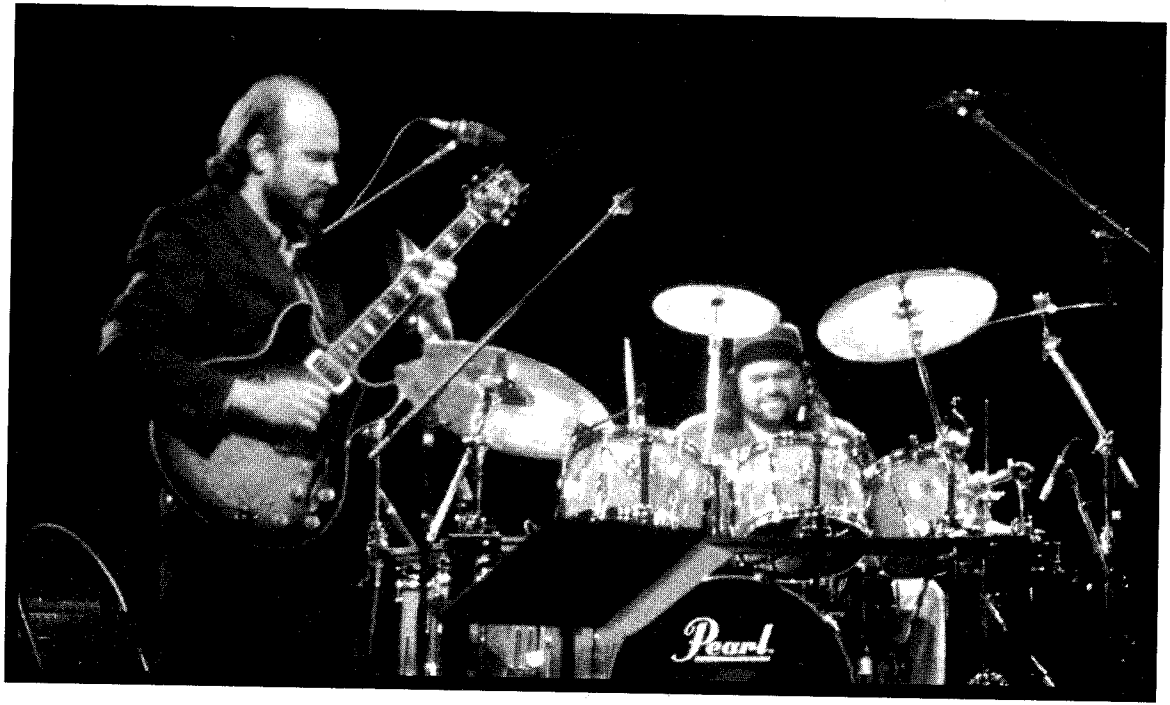
"Wabash" (J.Scofield) Scoway Music/BMI in the USA, Grammavision/BMI outside the USA

In this study, John uses the major sixth interval as a springboard for other variations on the melody to "Wabash."

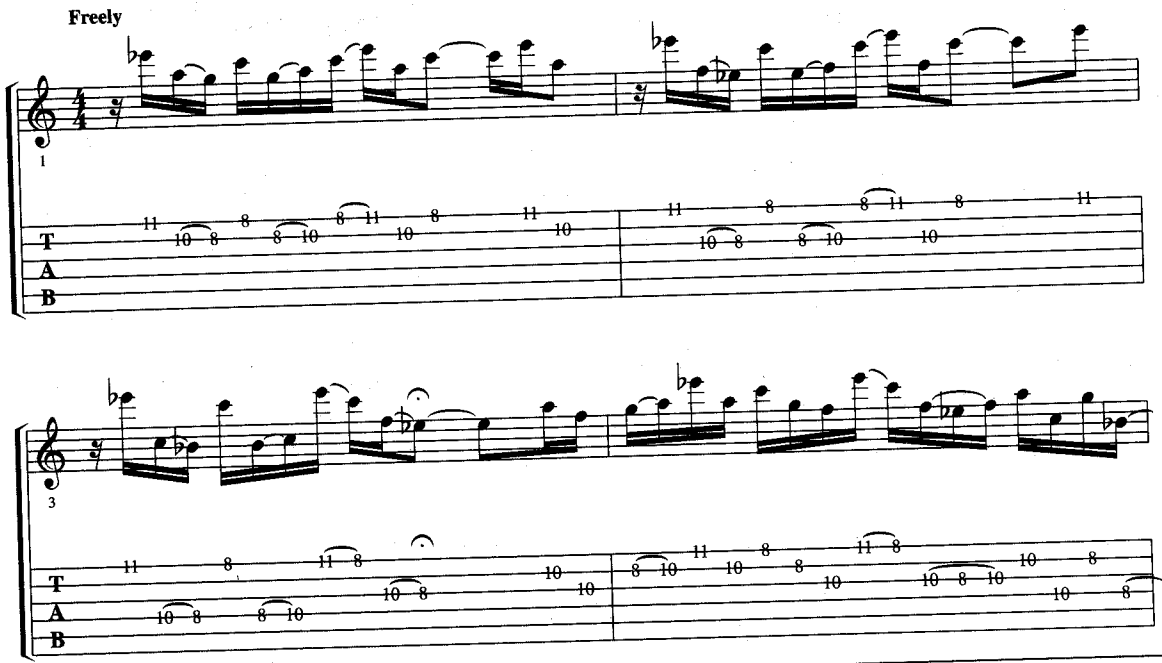


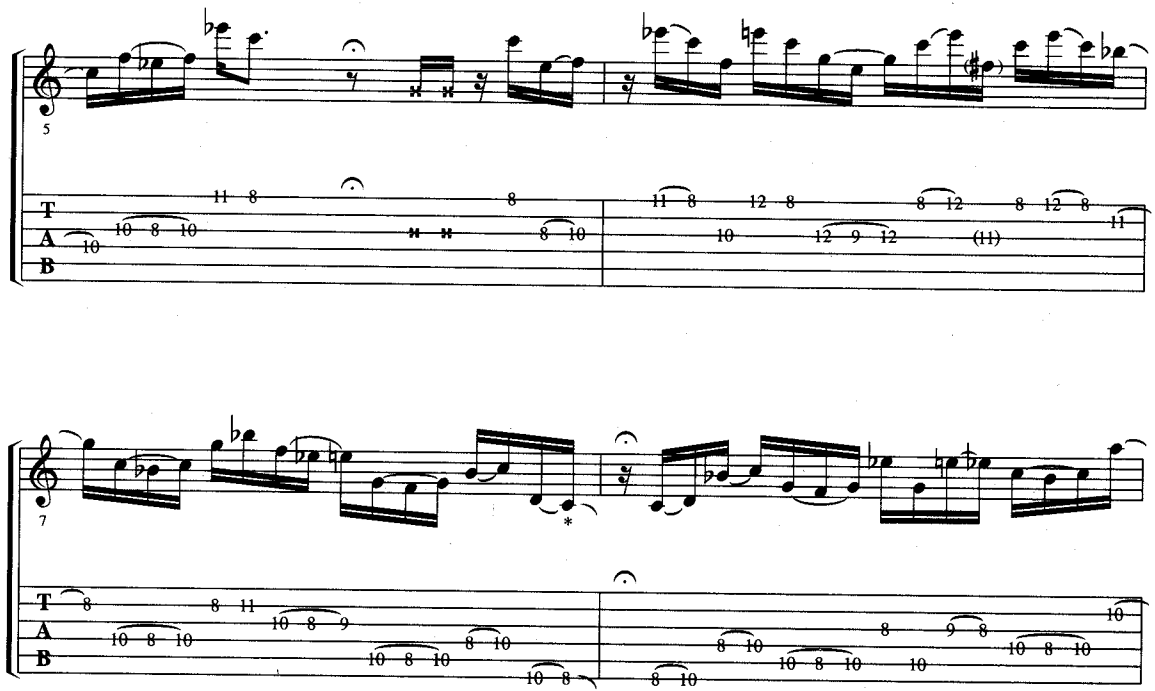

5
T
A
B
7
T
A
B


9
T
A
B

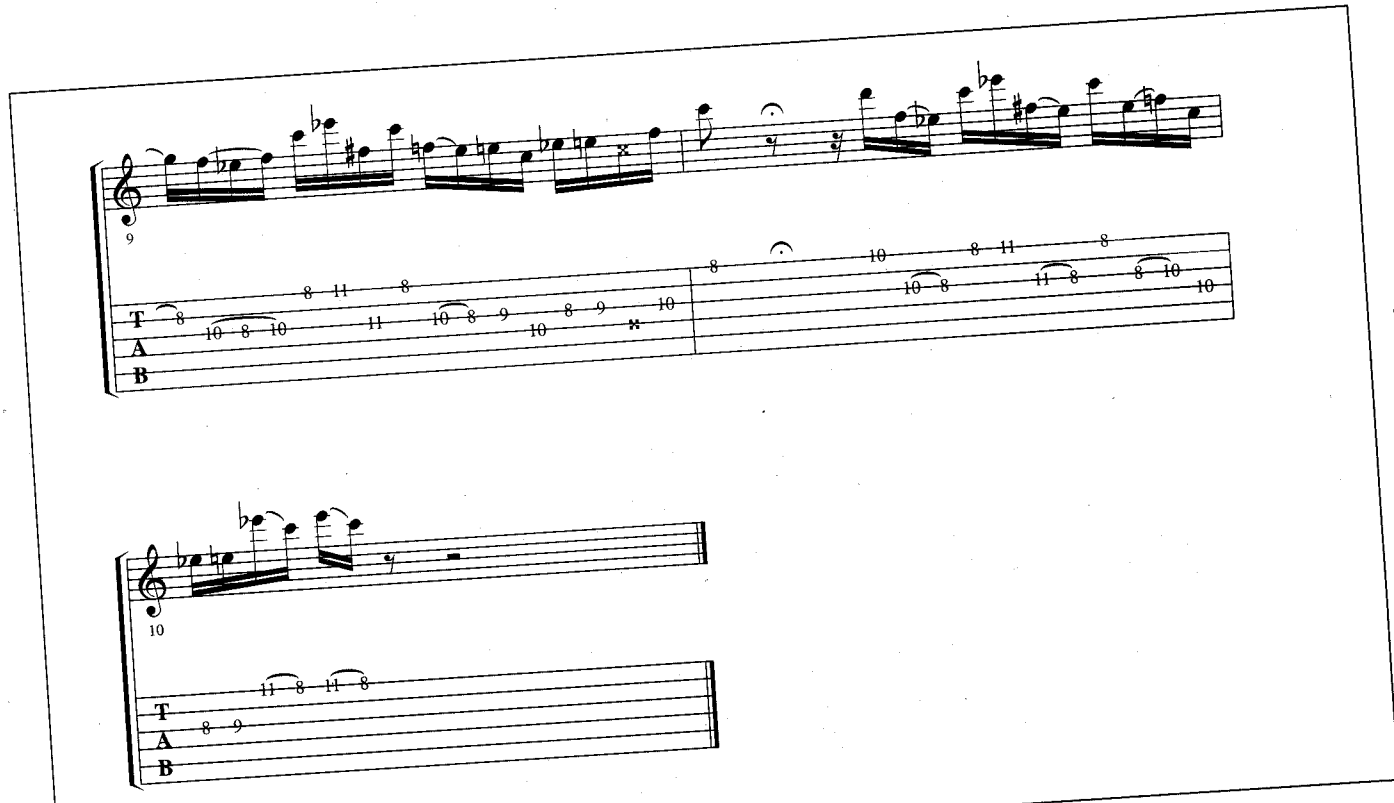

Pearl

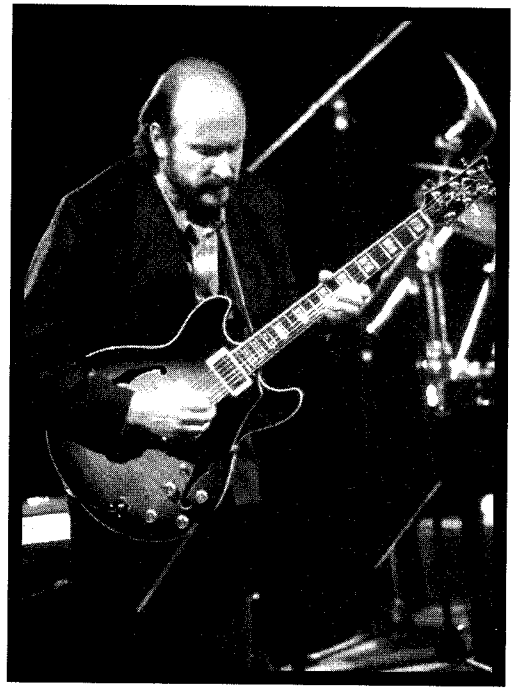
A key element of John's style is string-skipping. By playing lines on non-adjacent strings, he gets an open intervallic sound, rather than a linear one. Here's a great study that demonstrates this concept.



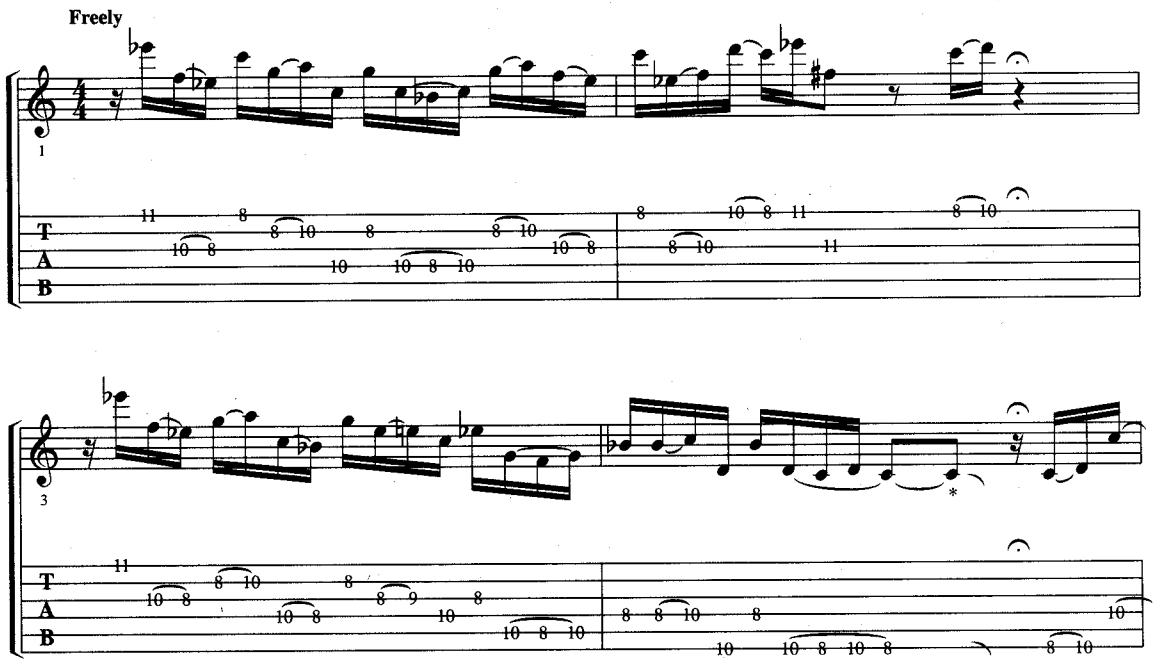


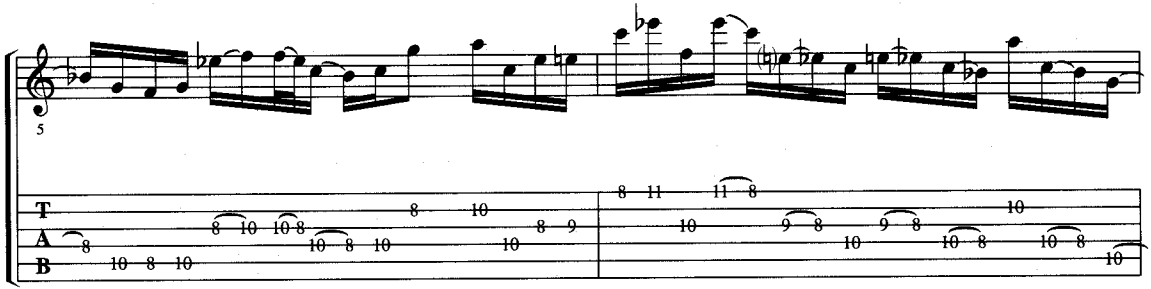
*Push string off fretboard.

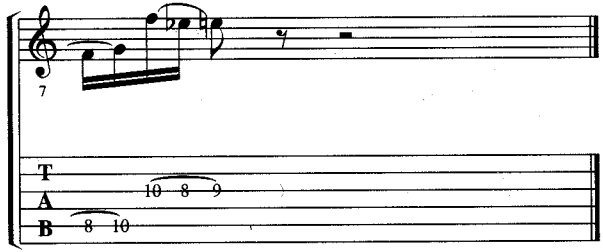

9
T
A
B
10
T
A
B



Here's a variation on the previous exercise. When improvising in one position, John will bar his first finger across adjacent strings to facilitate a legato sound.

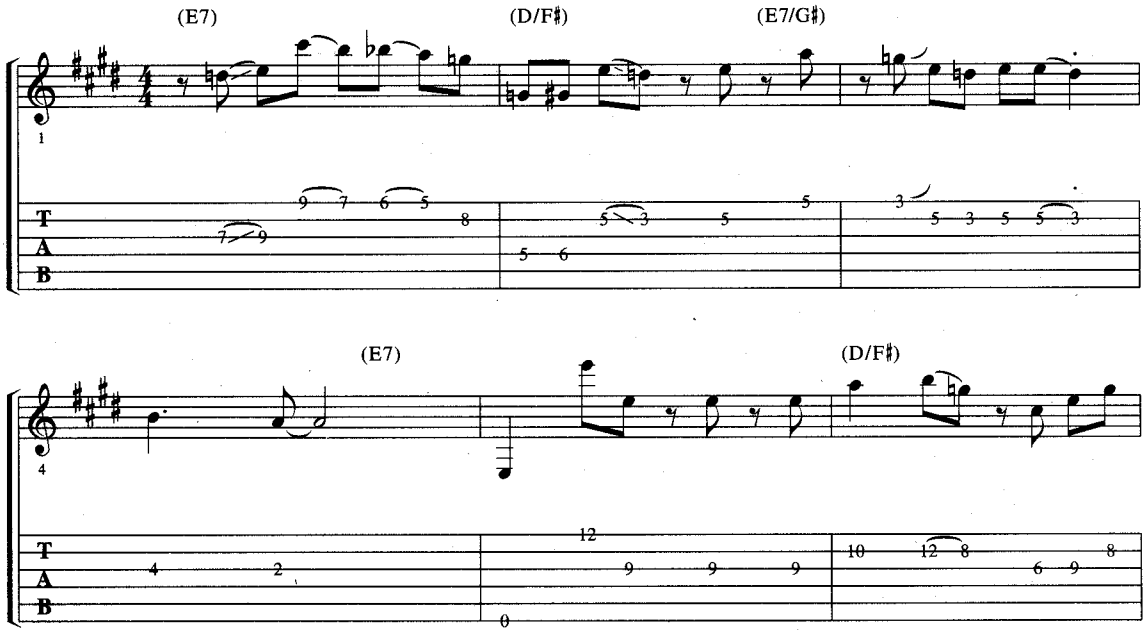



5
T
A
B

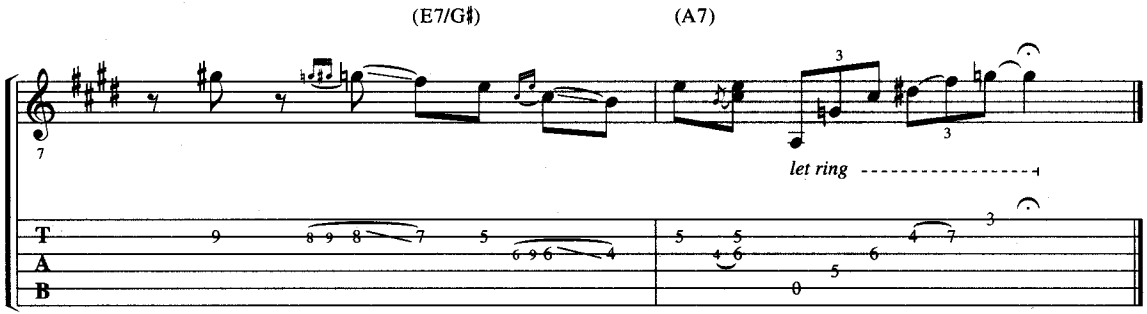

7
T
A
B

When playing fast lines, John will rarely bar a note which falls on the same fret on an adjacent string. Instead, he will use another finger. Pay close attention to the fingering in this study—though it is quite unorthodox, it is precisely how John achieves his unique phrasing.

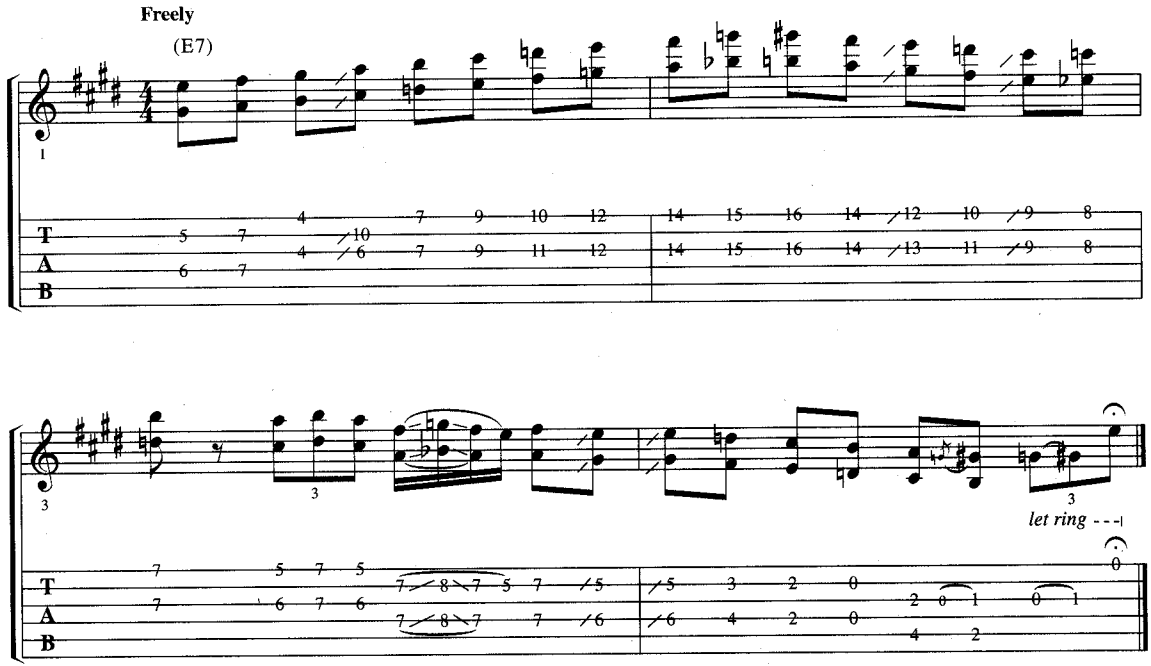
Here is the melody to "Make Me." John says, "When you write your licks out and they become the head [of your tune], then you can't play them in your solos as much anymore. So a good way to get rid of your licks is to make a head out of them."



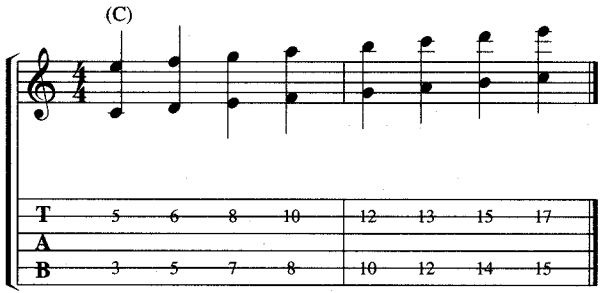
"Make Me" (J.Scofield) Scoway Music/BMI in the USA, Grammavision/BMI outside the USA


(E7/G♯)
(A7)
7
let ring
T
A
B

The melody to "Make Me" was inspired by a classic blues move using sixths. Here's a study to help you move around the neck in this manner.



Diatonic tenths are an important element in John's chord style. This exercise is in the key of C.



John Scofield

On *JAZZ-FUNK GUITAR I*, John's multi-faceted style is covered in depth as he discusses intervallic ideas, chordal concepts, string-skipping, playing lines across the fingerboard and developing a personal sound. John provides a wealth of harmonic and melodic ideas which are sure to enhance your musical vocabulary.

There is also some beautiful solo guitar playing, as John performs *Georgia On My Mind, All The Things You Are*, and others. This is a must-see video for any serious guitarist or musician.

Running Time: 67 min.
Level: Intermediate to Pro

John Scofield records exclusively for Capitol/Blue Note Records

JOHN SCOFIELD is one of the most electrifying guitarists and composers on the contemporary jazz scene. His distinctive style is a blend of jazz, funk, rock, blues and New Orleans music, combined with unsurpassed improvisational ability and melodic invention. John has recorded and played with jazz great Miles Davis, has appeared on numerous landmark jazz recordings and has distinguished himself as a composer and leader with 19 albums to his credit.

For the first time since 1987, John is here reunited with his legendary "Blue Matter" band featuring Dennis Chambers (drums), Gary Grainger (bass) and Jim Beard (keyboards). Together they play such great Scofield tunes as *Wabash, Pick Hits, Make Me*, and *Loud Jazz*.

Creative Consultant/
Interviewer: Askold Buk

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Directed by Allie Eberhardt

Executive Producers
Rob Wallis and Paul Siegel

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