

John Scofield

AZZ-BUNK GUITAR I

THE INS AND OUTS
OF IMPROVISING
AND COMPOSING

WITH:

DENNIS CHAMBERS
GARY CRAINGER
JIM BEARD

DOGTM
MUSIC VIDEO



Legend of Musical Symbols

The first system of notation illustrates four guitar techniques. The top staff is in treble clef. The bottom three staves are labeled T (Treble), A (Acoustic), and B (Bass).
 1. **Downstrokes/Upstrokes:** The first two measures show rhythmic patterns with square symbols above the notes. The first measure has two squares, and the second has two. The notes are on strings 6, 8, 7, and 7.
 2. **Left hand fingering:** The next two measures show numbers 1, 3, 4 and 3, 5, 6 above the notes, indicating fingerings for the left hand.
 3. **Right hand fingering:** The third measure shows notes with letters *p*, *i*, *m*, and *a* above them, indicating right-hand fingerings. The notes are on strings 3, 3, and 3.
 4. **Hand vibrato:** The final measure shows a wavy line above the notes, indicating hand vibrato. The notes are on strings 5 and 5.

Downstrokes/Upstrokes

Left hand fingering

Right hand fingering

Hand vibrato

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

The second system of notation illustrates six guitar techniques. The top staff is in treble clef. The bottom three staves are labeled T (Treble), A (Acoustic), and B (Bass).
 1. **Bend:** The first measure shows a note on string 3 with a bracket and the letter *B* above it, indicating a bend.
 2. **Quick bend:** The second measure shows a note on string 3 with a bracket and the letter *B* above it, indicating a quick bend.
 3. **Pre-bend:** The third measure shows a note on string 3 with a bracket and the letter *B* above it, indicating a pre-bend.
 4. **Gradual bend:** The fourth measure shows a note on string 3 with a bracket and the letter *B* above it, indicating a gradual bend.
 5. **Release bend:** The fifth measure shows a note on string 3 with a bracket and the letter *B* above it, followed by a note on string 3 with a bracket and the letter *R* above it, indicating a release bend.
 6. **Unison bend:** The sixth measure shows a note on string 5 with a bracket and the letter *U.B.* above it, indicating an unison bend.

Bend

Quick bend

Pre-bend

Gradual bend

Release bend

Unison bend

Musical notation for guitar techniques. The top staff shows a treble clef with notes and slurs. The bottom staff shows guitar strings T, A, and B with fret numbers and technique labels.

Techniques shown: Hammeron, Pulloff, Palm mute (P.M.), Tremolo, Trill (tr), and Pick Slide.

Fret numbers: 3, 5, 5, 3, 5, 5, 3, 3, 5, 3(5).

Labels: Hammeron, Pulloff, Palm mute, Tremolo, Trill, Pick Slide.

Musical notation for guitar techniques. The top staff shows a treble clef with notes, slurs, and accidentals. The bottom staff shows guitar strings T, A, and B with fret numbers and technique labels.

Techniques shown: Picked slide, Legato slide, Short slide up and down, and Muffled strings.

Fret numbers: 3, 5, 5, 3, 3, 5, 5, 3, 5, 5, 5, 5, 7, 7.

Labels: Picked slide, Legato slide, Short slide up and down, Muffled strings.

The image shows a musical score for guitar with two staves. The top staff is in treble clef and contains five measures of notes with diamond-shaped markers above them. The bottom staff is in bass clef and contains five measures of notes with diamond-shaped markers below them. The techniques are labeled as follows:

- N.H. (Natural Harmonic):** Indicated by a dashed line and a diamond marker containing the number 12 on the top staff.
- A.H. (Artificial Harmonic):** Indicated by a dashed line and a diamond marker containing the number 5 on the top staff.
- P.H. (Pinch Harmonic):** Indicated by a dashed line and a diamond marker containing the number 7 on the top staff. A note labeled *(8va)* is shown above the staff.
- Right hand tap:** Indicated by a diamond marker containing the number 13 on the top staff and a diamond marker containing the number 5 on the bottom staff.
- Ghost note (partially implied):** Indicated by a diamond marker containing the number 6 on the bottom staff.

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.

Freely

(C) (A7) (Dm) (E \flat $^{\circ}$)

1

T 5 5 5 8 5 6 5 6 8 6 5 8 6 7 10 7 6 7 8 7 10 (7) 9 7

A

B

(Em) (F) (F \sharp $^{\circ}$) (G7)

4

T 8 8 10 11 9 8 10 11 12 13 10 10 11 12 13 11 10 13 10 11 12 15

A

B

(G#°) (Am) (Bm7,5) (C)

7

T	12 13	12 15 12 13	13 17 15 18 15 16	17 20	20 17
A	14	14	16 * 18	17 19	
B					

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.

Freely

C (C) (Dm) (Em) (F) (G) (Am) (B^o) (C)

1

T
A 2 5 3 7 5 9 7 10 9 12 10 14 12 15 14 17
B 3 5 7 8 10 12 14 15

(C) (B^o) (Am) (G) (F) (Em) (Dm) (C)

3

T
A 17 14 15 12 14 10 12 9 10 10 7 7/9 5 7 3 5 2 3
B 15 14 12 10 12 10 8 7 5 5 3

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.

Freely

C
(C) (Dm) (Em) (F) (G) (Am) (B°) (Cmaj7)

1

T

A 3 2 5 5 3 7 7 5 9 7 10 12 9 14 10 12 15 17

B 3 5 5 7 7 8 8 10 12 10 12 14 14 14

(C) (B°) (Am) (G) (F) (Em) (Dm) (C)

3

T

A 17 17 15 12 10 14 12 9 10 10 7 5 9 5 3 7 5 2

B 15 14 12 10 8 8 8 7 5 9 7 5 5 7 5 2 3

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 \flat triad goes down a minor third to C, while the bass note goes up a major second (from A to B).

A Eb/A C/B

F/E F/E \flat Dm7 G/B Csus2

5

T	8	8	5	5	5	8
A	8			5		
B	5		7			

T	5	8	6	3	3	
A	5		7	0		
B	7	6	5	2	3	

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

B+7

G#7 G7#11

T	8	7	5	8	7	5	5	2
A	8						5	4
B	7						4	3
	7						(0)	4
								3

F#m7 Eadd9/G# A6 D13 Gadd9/B C6 F13 Bbadd9/D

T	2	5	5	7	8	8	10	11
A	2	4	6	5	7	9	8	10
B	2	4	4	5	7	7	8	10
	2	4	5	5	7	8	8	10

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.

B F#m7 Eadd9/G# Gm7 Fadd9/A Bb6 G#m7

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

F#add9/A# Bb6 Am7 Gadd9/B Abadd9/C Bb7 Am7 G#m7 F#add9/A#

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

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

F#m7 Eb add9/G G#m7 F#add9/A# Gadd9/B Am7

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

Ab add9/C Bbm7 Bm7 Aadd9/C# D6 (Eb13) E7 sus4

let ring

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

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

The first system of music consists of a treble clef staff in 4/4 time with a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The final measure of the system contains a quarter note F#4, a quarter note E4, and a quarter note D4. Below the staff are three empty lines labeled T, A, and B. The bass line is written on the B line with the following fret numbers: 3, 0, 1, 2, 3, 1, 3, 1, 1, 2, 3, 1, 3, 5.

The second system of music continues the melody from the first system. It starts with a quarter note C4, a quarter note B3, and a quarter note A3. The next measure contains a quarter note G3, a quarter note F#3, and a quarter note E3. The final measure of the system contains a quarter note D3, a quarter note C3, and a quarter note B2. Below the staff are three empty lines labeled T, A, and B. The bass line is written on the B line with the following fret numbers: 3, a natural sign (representing the open string), 0, 1, 5, 3, 5, 3, 5, 5, 5, 3, 3, 1, 3, 0.

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.

1

T 6 3

A 6 3 5 3 3 5

B 6 0 3 5 3 3 5

3

P.M.

T 6 3

A 6 3 5 3 3 5

B 3 5 3 3 3 3

"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."

(G7)

1

T 6 3

A 6 3 3 5 3 3 5 (5)

B 6 3 3 4 5 3 3 5

3

T 6 3 4 3

A 6 3 3 5 4 3

B 6 3 3 5 3 4 3 4

5

6 3

6 3 3 5 (5) 3 3 5

6 3

6 3 3 5 3 3 5 3

7

6 3

6 3 3 6 5 3 3 5 6 3

6 3 4 3

6 3 3 5 5 3 3

The image shows a musical score for guitar, consisting of two staves: a treble clef staff (top) and a bass clef staff (bottom). The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A second measure is marked with a first ending bracket and contains a sequence of notes: B4, A4, G4, F#4, E4, D4, C4. A third measure is marked with a second ending bracket and contains a sequence of notes: B4, A4, G4, F#4, E4, D4, C4. The bass staff is labeled with 'T', 'A', and 'B' on the left side, corresponding to the treble, alto, and bass strings. The first measure contains a sequence of notes: 6, 3, 5, 3, 5. The second measure contains a sequence of notes: 6, 3, 3, 5, 3, 3, 5, 3. The third measure contains a sequence of notes: 6, 3, 3, 5, 3, 3, 5, 3. The score is enclosed in a rectangular frame.



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.

Freely

1

T 11 10 8 8 10 8 11 10 8 11 10

A 10 8 8 10 10

B 11 8 8 11 8 11

Detailed description: This musical exercise is labeled '1'. It features a treble clef staff in 4/4 time with a key signature of one flat (B-flat). The melodic line consists of eighth notes with slurs, starting on B4 and moving through various intervals. Below the staff is a guitar tablature with three strings labeled T (Treble), A (Middle), and B (Bass). The tablature shows string-skipping patterns: the T string plays notes 11, 10, 8, 8, 10, 8, 11, 10, 8, 11, 10; the A string plays 10, 8, 8, 10, 10; and the B string plays 11, 8, 8, 11, 8, 11.

3

T 11 8 11 8 10 10 8 10 11 8 8 10 8 10 8

A 10 8 8 10 10 10 10 10 8 10 10 8 10 10 8

B 11 8 11 8 10 10 8 10 11 8 8 10 8 10 8

Detailed description: This musical exercise is labeled '3'. It features a treble clef staff in 4/4 time with a key signature of one flat (B-flat). The melodic line consists of eighth notes with slurs, starting on B4 and moving through various intervals. Below the staff is a guitar tablature with three strings labeled T (Treble), A (Middle), and B (Bass). The tablature shows string-skipping patterns: the T string plays notes 11, 8, 11, 8, 10, 10, 8, 10, 11, 8, 8, 10, 8, 10, 8; the A string plays 10, 8, 8, 10, 10, 10, 10, 10, 8, 10, 10, 8, 10, 10, 8; and the B string plays 11, 8, 11, 8, 10, 10, 8, 10, 11, 8, 8, 10, 8, 10, 8.

5

T 11 8 8 11 8 12 8 8 12 8 12 8 11

A 10 10 8 10 8 10 10 12 9 12 (11) 11

B

7

T 8 8 11 10 8 9 8 10 10

A 10 8 10 10 8 9 8 10 10 8 10 10 10 10 10 8 10

B 10 8 10 10 10 10 8 10 10 8 10 10 10 10 10 10 10

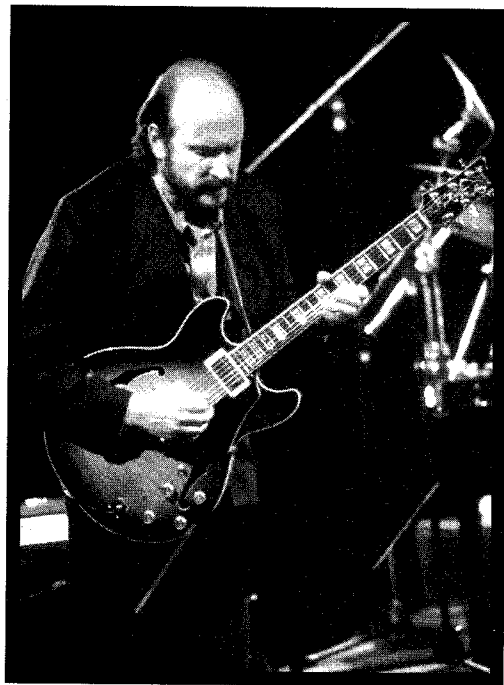
*Push string off fretboard.

9

Musical notation for system 9. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers. The tablature staff is divided into two measures. The first measure contains the following fret numbers: 8, 10, 8, 10, 11, 10, 8, 9, 10, 8, 9, 10. The second measure contains: 8, 10, 8, 11, 8, 10, 10. The letters T, A, and B are written vertically on the left side of the tablature staff.

10

Musical notation for system 10. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers. The tablature staff is divided into two measures. The first measure contains the following fret numbers: 11, 8, 11, 8. The second measure contains: 8, 9. The letters T, A, and B are written vertically on the left side of the tablature staff.



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.

Freely

1

T 11 8 8 10 8 8 10 10 8 8 10 11 8 10

A 10 8 10 10 8 10 10 8 8 10 11

B

3

T 11 8 10 8 8 9 8

A 10 8 10 8 10 8 8 10 8 10

B 10 8 10 8 10 8 10 8 8 10

*Push string off fretboard.

5

T
A
B

8 10 10 8 10 8 10 10 8 9 8 11 11 8 10 9 8 9 8 10 8 10 10

7

T
A
B

10 8 9 8 10

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.

Freely

1

T 10 8

A 8 10 10 8 9

B 9 9

3

T 11 8 10 8 9 7 8 10 8

A 11 8 10 8 9 8 8 9 10 10

B 8 10 11 8

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."

(E7) (D/F#) (E7/G#)

1

T 9 7 6 5 8

A 7 9

B 5 6

T 5 3 5 5 3

A

B

(E7) (D/F#)

4

T 4 2 12 9 9 9 10 12 8 6 9 8

A 4 2

B 0

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

(E7/G#) (A7)

7

let ring -----

T 9 8 9 8 7 5 6 9 6 4 5 5 4 6 5 6 4 7 3

A

B 0 5 6

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.

Freely
(E7)

1

T 5 7 4 10 7 9 10 12 14 15 16 14 12 10 9 8

A 6 7 4 6 7 9 11 12 14 15 16 14 13 11 9 8

B

3 3

let ring ---

T 7 5 7 5 7 8 7 5 7 5 3 2 0 2 0 1 0 1 0

A 7 6 7 6 7 8 7 7 6 6 4 2 0 4 2

B 7 8 7 7 6 6 4 2 0 4 2

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

(C)

T	5	6	8	10	12	13	15	17
A								
B	3	5	7	8	10	12	14	15

John Scofield



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 Mother" band featuring Dennis Chambers (drums), Gary Granger (bass) and Jim Beard (keyboards). Together they play such great Scofield tunes as *Wabash*, *Pick Hits*, *Make Me*, and *Loud Jazz*.

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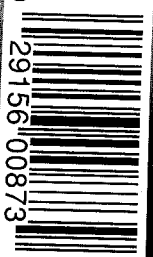
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MUSIC VIDEO

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



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