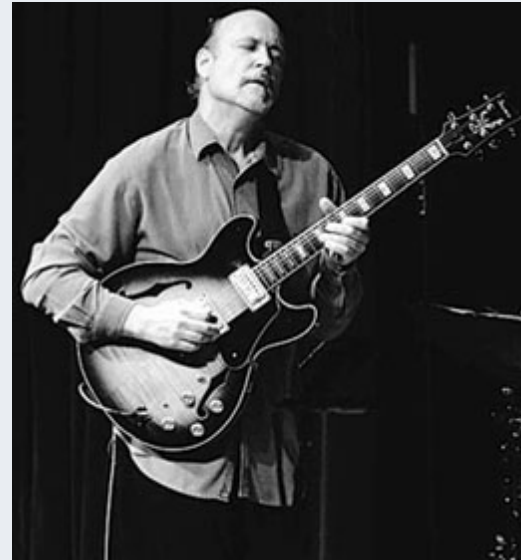
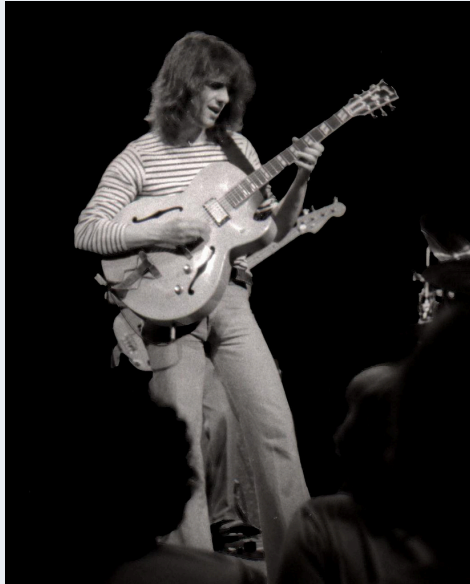


Pioneers of Jazz Guitar



Saint Xavier University Jazz Guitar Workshop Day
November 22, 2014
Dr. Shawn Salmon, Director of Jazz Studies



Early Guitar in Jazz

- Guitar was not used in jazz band as much as the banjo due to the low volume of the acoustic guitar
- Main function of the banjo or guitar was rhythmic support
- Johnny St. Cyr (1890-1966)
 - Combined the neck of the guitar with the body of a banjo
 - Played early 1920s with New Orleans jazz groups King Oliver, Louis Armstrong, and Jelly Roll Morton
 - Played chord-bass rhythmic style similar to ragtime piano

Early Guitar in Jazz

- **Lonnie Johnson (1889-1920)**
 - Brought the guitar as a solo instrument
 - Recorded with Louis Armstrong 1927
 - “Hotter Than That”
 - Recorded with Duke Ellington
 - “The Mooche”
 - Rooted in early blues improvisation
- **Eddie Lang (1902-1933)**
 - Influenced by Johnson
 - Background in classical guitar
 - Recorded with Johnson, Bing Crosby, Bessie Smith
- [“Handful of Riffs”](#)



Big Band Guitar

- Fred Guy (1897-1971)
 - Guitarist for Duke Ellington
- Bernard Addison
 - Guitarist for Fletcher Henderson and Coleman Hawkins
- Freddie Green (1911-1987)
 - Joined Count Basie Band 1937
 - Set standard for swing era guitarists
 - Solid quarter note rhythms with the bass (Walter Page)
 - Played acoustic archtop
 - Chords mainly 2 notes (3rds and 7ths)
 - Freed Basie to lightly comp chords as “fills” and not play in stride-style
 - [“Lil’ Darlin’”](#)
 - [“Shiny Stockings”](#)



Django Reinhardt

- Born Belgium (1910-1953), French gypsy, began playing banjo and violin, guitar age 12
- 1928 fire accident crippled left hand, loss the use of 2 fingers
- Developed amazing technique using 2 remaining fingers
- Joined Le Quintette Da Hot Club De France 1934 with violinist Stephane Grappelli
- Improvisations show gypsy influence in melodies and “swing” was slightly different
- Help bring the guitar to a single-note melodic instrument in jazz
- Recorded with Duke Ellington later in life
- Mostly still an acoustic player



Django Reinhardt



Tiger Rag - 1934

Gibson ES-150

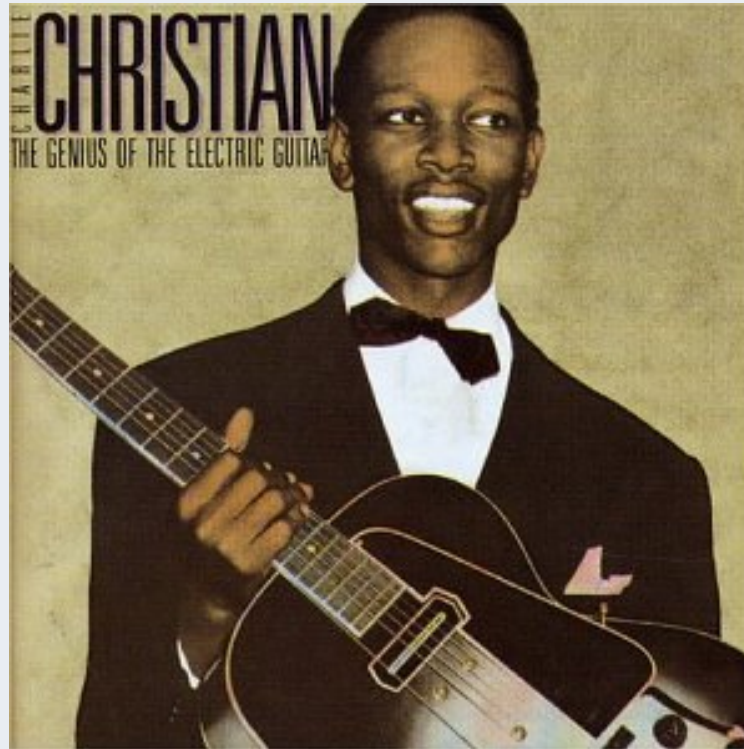
- 1935 the Gibson Guitar Co. perfects the electro-magnetic pickup
 - String vibration within a magnetic field causes an electrical current at the same frequency to be reproduced out an electric amplifier
- Eddie Durham (1906-1987) a trombonist with the Count Basie band, but recorded one of the earliest electric guitar solos with the Jimmie Lunceford in 1935
- [“Hittin’ the Bottle”](#)



Charlie Christian

- Born in Texas (1916-1942) moved to Oklahoma City
- Heard by talent scout John Hammond in 1939
- Distinct solo lines, driving 8th-note melodies, advanced harmonies
- First to give the guitar a distinct voice in jazz
 - Miles Davis called him the real inventor of Bebop
 - Worked with Dizzy Gillespie and others in afterhours jam session in N.Y.
- Hired by Benny Goodman
- Record with Goodman sextet and septet and big band
- Died of t.b. in 1942
- Changed the guitar's roll in jazz in 18 months

Charlie Christian



[Solo Flight](#) (1941)

[Benny's Bugle](#)

Must have albums: *The Genius of the Electric Guitar* Box Set *Solo Flight*

The Guitar in Bebop

- The Guitarists follow the path set by Christian and Charlie Parker
- Barney Kessel (1923-2004)
 - Took a lesson with Christian, recorded with Parker in 1947
 - Joined the Oscar Peterson Trio 1952 (piano, guitar, bass)
 - "[On Green Dolphin Street](#)" – *The Poll Winners*
- Herb Ellis (1921-2010)
 - Replaced Kessel in the Peterson Trio
 - Often taped on the strings to create a percussive, bongo sound
- Tal Farlow (1921-1998)
 - Strong adoption of bebop vocabulary for guitar
 - Joins vibraphonist Red Norvo Trio with Charles Mingus
 - Only recorded a few albums as leader
 - *The Swinging Guitar of Tal Farlow* and *The Artistry of Tal Farlow* (classic)

Chordal Stylists

- Johnny Smith (1922-2013)

- Used closed-position chord voicings to harmonize the melody
- In-demand for both studio, classical, and jazz work
- *Moonlight in Vermont* (1952) with Stan Getz
- Extremely legato chordal phrasing
- [“The Boy Next Door”](#)

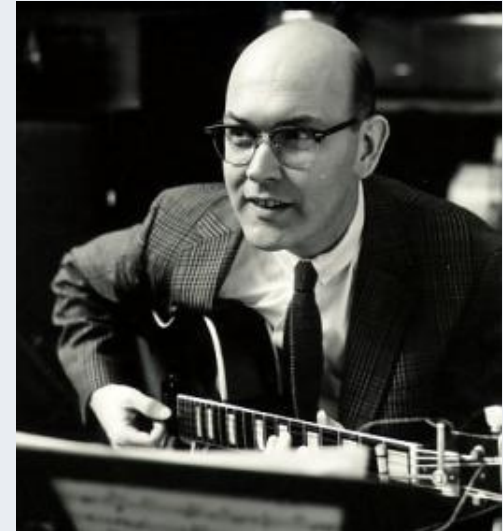
- Joe Pass (1929-1994)

- Equally great as single-line improviser in the style of bebop
- Recorded a series of albums in 1970s showcasing solo guitar technique
- *Virtuoso (vol. 1-5)*, *I Remember Charlie Parker* and duets with Ella Fitzgerald and other artists
- Multi-line technique combined chords, melody, walking bassline, blend of single-note improvisation and harmonies
- [“Cherokee”](#)



Hard Bop and Cool

- Jim Hall (1930-2013)
 - Influenced by Charlie Christian, Django, and saxophonists Lester Young and Coleman Hawkins
 - Early groups included West Coast bands, Chico Hamilton, Jimmy Giuffie trio
 - Developed own understated approach to improvisation, focus on deep harmonic approach
 - Each improvisation was a composition
 - 1962 Sonny Rollins' *The Bridge* brought Hall greater attention
 - Guitarists were rarely used as the sole comping instrument
 - 1962 duets with pianist Bill Evans *Intermodulation* and *Undercurrent* (Blue Note)
 - 2000s recorded duets with Pat Metheny and Bill Frisell
 - "[Stompin' At the Savoy](#)" – Jim Hall Trio



Wes Montgomery

- John L. “Wes” Montgomery (1925-1968) inspired to buy his first electric guitar after hearing “Solo Flight”
 - Began playing in his 20s, practice Christian solos late into the night after working 2 jobs
 - Played with his thumb so not to wake his family and neighbors
- First gigs were with his brothers, Buddy and Monk, who were established jazz musicians
- Discovered by Cannonball Adderley, who helped get him signed to Prestige Records 1959
- Developed unique style of improvisation – 3 tier approach
 - Single notes – octaves – chords
- Improvisations are some of the most influential since Charlie Christian



Wes Montgomery



Must Have Albums:

The Incredible Jazz Guitar of Wes Montgomery

Full House

Introducing The Wes Montgomery Trio

Boss Guitar

Smokin' At the Half Note

["Four On Six"](#)

Other Hard Bop Guitarists

- Grant Green (1931-1978) recorded almost exclusively with Blue Note Records 1960s
 - Solos perfectly blended bebop vocabulary with classic blues
 - Distinct 8th note feel
 - Recordings during late 70s blended funk and soul – often sampled by today's hip hop artists
 - *Grandstand, Solid, Live at the [Lighthouse](#)*
- Kenny Burrell (1931-) combined bebop with soul, blues, and gospel
 - Worked with Dizzy Gillespie while in college
 - Recorded with organist, Jimmy Smith – *Back In the Chicken Shack, Organ Grinder Swing, House Party*
 - *Kenny Burrell and John Coltrane* (1958) a classic of hard bop era
 - [Midnight Blue](#), *Guitar Forms, All Night Long*
 - Teaches at UCLA

Fusion Guitarists

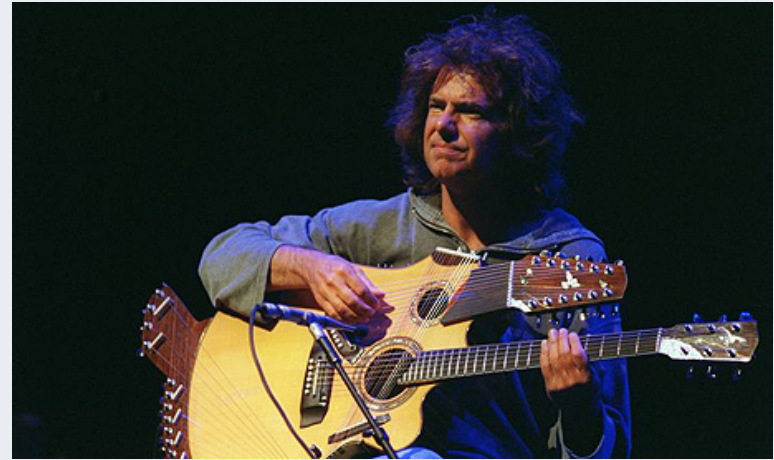
- 1969 Jazz begins to combine with the sound and rhythms of Rock and Roll
- The guitar becomes a corner stone in the fusion groups
- John McLaughlin (1942) records with drummer Tony Williams (*Emergency*) and Miles Davis (*Bitches Brew*)
 - British guitarist, tone and influence more rock than bebop or hard bop
 - Influence range from rock to free jazz and music of India
 - 1971 formed fusion group The Mahavishnue Orchestra
 - Acoustic trio with fusion guitarist Al DiMeola and flamenco guitarist Paco De Lucia
 - Continues to record today, The 4th Dimension and Five Peace Band
 - [Bird of Fire](#)

Fusion Guitarists

- Pat Metheny (1954) began playing guitar at age 13
 - One of the most original voices in jazz today
 - Recorded with own trio, free jazz with Ornette Coleman, classical music, folk and pop music with Bruce Hornsby and Joni Mitchell
 - At 17 was teaching at University of Miami
 - 1976 album [Bright Size Life](#) with bassist Jaco Pastorius and drummer Bob Moses
 - Perfect combination of Wes Montgomery's fluidness and Jim Hall's lyric and harmonic approach
 - Used the chorus effect for softer tone than other fusion guitarists
 - 1978 forms The Pat Metheny Group with keyboardist Lyle Mayes
 - Combine jazz with Brazilian, folk, rock, and country influences
 - Advanced guitar and technology – synclavier, midi-guitar, 42-string Pikasso guitar
 - 2009 *Orchestrion* album is just him and instruments that play by themselves
 - [Link](#)

Fusion Guitarists

- Pat Metheny recommended albums
 - *Bright Size Life*
 - *The Pat Metheny Group, Offramp, First Circle, The Road to You*
 - *Secret Story*
 - *Unity Band*
 - *Trio-Live*
 - *Metheny/Mehldau*
 - *I Can See Your House From Here*
 - *Question and Answers*
 - *Day Trip*
 - *Quartet Live with Chick Corea*
 - *Passengers (Gary Burton Quintet)*



Fusion Guitarists

- John Scofield (1951) recorded with late Miles Davis fusion groups 1980s
 - Sound has fusion influence, more bright and cutting tone
 - Improvisational lines angular and rhythmic
 - 1990s recorded on Blue Note, often compositions favored funky sound
 - 1998 [A Go Go](#) with groove trio Medeski, Martin, Wood was a huge hit
 - Continues to record both funky/hip hop influenced albums (*Bump*, *Uberjam*, *Up All Night*) and more traditional jazz (*EnRoute*, *Time on My Hands*, *A Quiet Place*)
 - *Bass Desires* - Marc Johnson album with Sco and Frisell
- Mike Stern (1954) also worked with Miles Davis (*Star People*)
 - Sound combines distortion and chorus effects
 - Fast melodies with roots in bebop with heavy rock influences
 - *Upside Downside*, *Standards and Other Songs*, [Play](#), *Big Neighborhood*

Fusion Guitarists

- **Bill Frisell (1951) studied with Jim Hall**
 - Early recordings with ECM Records (Germany), was recommended by Pat Metheny
 - Sound is more open and free from traditional guitarists of the past and other fusion guitarists
 - Extensive use of technology – delay pedal, loops, chorusing
 - Combines jazz with American country and folk
 - Now recording covers of early rock and roll – Beatles and other bands from his youth
 - *Have A Little Faith, Nashville, Unspeakable* (loops), Big Sur, Rambler
 - Recordings with drummer Paul Motion and Joe Lavano – Paul Motian Trio
 - [“Days of Wine and Roses”](#)
- **Sonny Sharrock (1940-1994)**
 - Free jazz guitarist, atonal lines with gospel and funk feel
 - *Black Woman, Seize the Rainbow, Ask the Ages*
 - [“As We Used to Sing”](#)

Next Gen-Guitarists

- Kurt Rosenweinkel – *The Next Step, The Remedy, Star of Jupiter*
- Wayne Krantz – *Signals, Long to Be Loose, Two Drink Minimum*
 - [Whippersnapper](#)
- Ben Monder – *Dust, Flux, Oceana*, recordings with the Maria Schneider Jazz Orchestra
- Julian Lage – works with vibraphonist Gary Burton
- Oz Noy – Israeli guitarist, fusion/funk, heavy grooves
 - *Live, Ha, Twisted Blues*
 - [Chillin'](#)



To Many to Mention

- Charlie Byrd, Baden Powell, Toninho Horta – Bossa Nova and Brazilian guitar
- Les Paul, George Barnes – swing
- Jimmy Raney, Sal Salvador – bebop
- George Benson, Hank Garland, Lenny Breau
- Larry Coryell, John Abercrombie, Allen Holdsworth, Frank Gambale – fusion
- Charlie Hunter – 8-string guitarist
 - [Funky Niblets](#)

