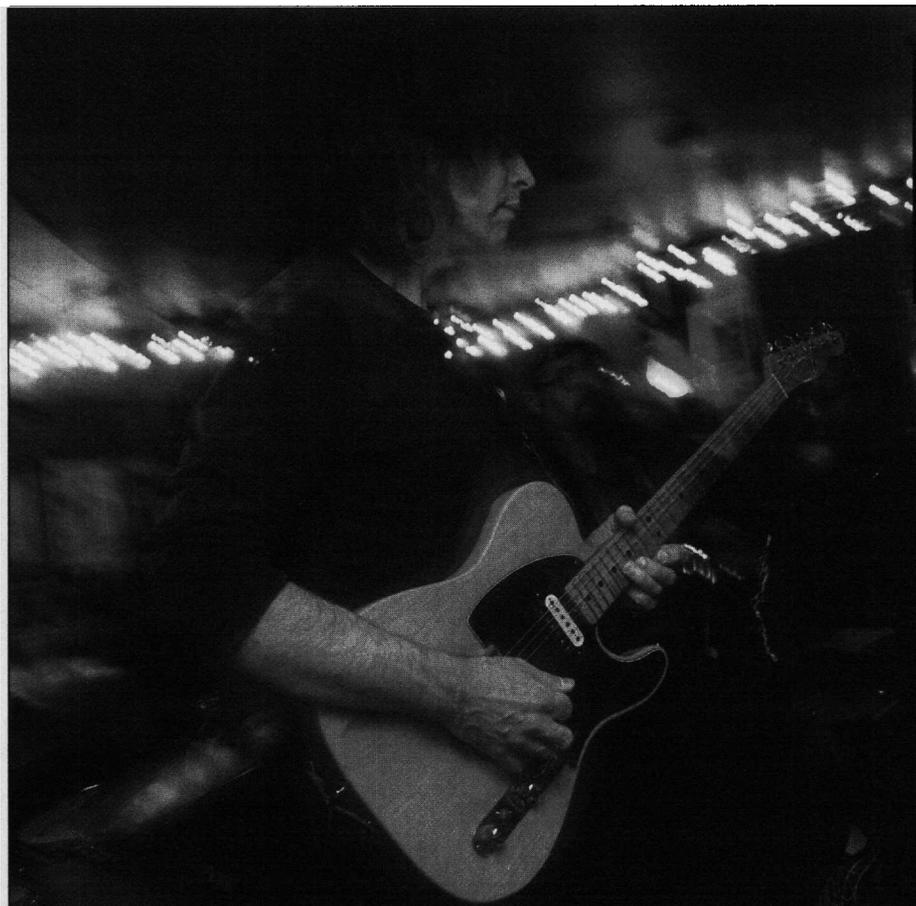


PLAY IT RIGHT!

PLAY SOLO TRANSCRIPTION



"After a while, you know where the volume knob is, the switch, the sweet spots—I love that about guitars," says Stern, left with his old-fave Telecaster. Inset, Scofield fingers his mainstay Ibanez AS-200.



With extraordinary bebop, blues, and rock skills at their fingertips, Mike Stern and John Scofield represent the cream of the first crop of jazz guitarists to successfully bridge the gaps between the Beatles and Charlie Parker, Jimi Hendrix and John Coltrane, and B.B. King and Wes Montgomery. On three cuts of Stern's 1999 release, *Play*, he and Scofield joined forces for the first time since their early-'80s tenure in Miles Davis' band. Considering their common influences, Stern's and Sco's styles differ dramatically, and *Play* presents a one-stop opportunity to check out both in depth.

The title track features a 16-bar melody, with extended guitar solos over a blues progression in C minor, and a mile-deep groove

generated by pianist Jim Beard, bassist Lincoln Goines, and drummer Ben Perowsky. This is New York City future-bop at its best—exciting, sophisticated, unpredictable, and swinging. I've excerpted three consecutive 12-bar choruses from each guitarist's solo for this month's transcription, and included annotations to help you analyze their note choices.

Stern and Scofield are masters of melodic tension (dissonance) and release (consonance). These are key elements in their improvisations, so let's begin by spotting the inherent tension and release points in "Play." Note that most release points lay over static Cm7 chords (Im7), while tension points tend to occur in the measure(s) preceding a chord change.

• Bars 1-3 = release (Im7)

- Bar 4 = tension (Im7 approach to IVm9)
- Bar 5 = release (IVm9)
- Bar 6 = tension (IVm9 approach to Im7)
- Bars 7-8 = release (Im7)
- Bars 9-10 = tension (♭VI9-V7#9 approach to Im7)
- Bar 11 = release (Im7)
- Bar 12 = tension (IIIm7♭5-V7alt approach to Im7)

Now that we've established some ground rules, let's see how Stern and Scofield follow—and bend—them.

Stern's solo excerpt (Ex. 1) commences on his seventh 12-bar chorus, where he has already begun the dynamic shift from sizzle to burn. After laying out for one bar (ahh, the

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Ex. 1

Moderately fast bop

♩ = ca. 220

Guitar Solo 1 (Stern)

2:20

1 Cm7(9)

clean, w/ chorus

mf

T
A
B

3 6 5 8 5/6 5 8 7 5 8 6 7 5 7 8 5 8 5 6 6 5 9 5

Cm7 arpeggio ----- E \flat maj7 arp. ----- F major/minor pentatonic ----- Aaug,C \sharp aug,Faug arp. -----

5 Fm9(11) Cm7(9)

T
A
B

8 7 6 8 (9) 9 8 6 (8) 7 6 7 8 8 6 8 6 5 8 6 10 8 11 10 14

F Dorian (C Aeolian) w/ chromatic passing tones ----- C mi. pent. ----- C Dorian sequence (asc. 3rds) ----- (b7 of A \flat) Ddim -----

9 A \flat 9 G7 \sharp 9 Cm7(9) Dm7 \flat 5 G7alt

T
A
B

13 11 10 13 10 11 12 10 11 13 12 10 9 9 11 9 10 10 8 10 (11) 10 8 10 10 8 9 12 11 13 11 13 11

A \flat :13 5 \flat 5 3 6 9 \sharp 9 \flat 9 G7: \sharp 9 \flat 9 R \flat 7 6 3 \flat 9 C Blues ----- D half-whole diminished scale ----- Fm (A \flat maj) motif -- E/G \sharp arp. ----- D Aeolian/Dorian ----- D Blues ----- (G13 \flat 9) -----

13 Cm7(9)

T
A
B

13 8 10 13 (14) 13 11 13 12 13 8 10 10 18(20) 18 16

----- C Blues ----- C Dorian comp ----- C Blues ----- C Dorian comp ----- C Aeolian (F Dorian) -----

Fm9(11) **Cm7(9)**
loco

17

T 15 18 16 15 13 15 13 13 12 12 15 12 15 13 12 15 13 (12) 8 10 8 10
A
B

----- F Dorian (C Aeolian) ----- C Dorian -----

A \flat 9 **G7 \sharp 9** **Cm7(9)** **Dm7 \flat 5** **G7alt**

21

T 11 10 13 11 14 11 13 11 10 13 10 11 12 12 9 9 10 11 12 12 9 9 11 10 8 8 10 8 7 10
A
B

A \flat : 5 \flat 5 13 5 \flat 7 5 13 5 G7: 5 11 9 \sharp 9 3 13 \flat 5 \flat 9 G7: \flat 7 \sharp 9 5 R 6 3 \flat 9 \flat 5 Cm arp. ----- G7 motif -----
D half-whole dim. ----- D Dorian ----- P 4ths desc. mi 3rds-----
Emaj/C \sharp m pent. (G13 \flat 9)

Cm7(9)

2:46

25

T 8 (12) 8 10 8 7 (13) 9 11 9 8 (11) 7 9 7 6 (12) 8 10 8 7 (13) 9 11 9 8 (12) 8 10 8 7 (17) 13 15 13
A
B

Cm: \flat 3 5-note motif. Cm7(6) C \sharp m7(6) Bm7(6) Cm7(6) C \sharp m7(6) Cm7(6) Fm7(6)
* Parenthetical TAB numbers show alternate fingerings.

Fm9(11) **Cm7(9)**

29

T 14 (18) 14 (16) 12 14 12 11 (17) 13 15 13 12 15 13 15 16 14 15 16 13 16 15 13 12 13 12 11 13 12 10 12
A
B

F \sharp m7(6) Em7(6) Fm7(6) Ddim arp. ----- Cm motif ----- C harm. mi. ----- D Blues -----

"The trick in songwriting is to catch a feeling while you're writing." —Leni Stern, Sept. '00, GP

Play

2:58

33

A \flat 9 G7 \sharp 9 Cm7(9) Dm7 \flat 5 G7alt Cm7

T
A
B

A \flat 6 \flat 5 5 6 \flat 7 9 R \flat 7 G7: \flat 7 6 5 6 \flat 7 R \flat 9 \sharp 9 G7:3 \flat 5 \sharp 5

E \flat harm. mi. ----- F Dorian ----- C \sharp Dorian (G \sharp Aeolian) ----- C Blues -----

Ex. 2

Moderately fast bop

♩ = ca. 220

Guitar Solo 2 (Scofield)

(Cm7)

3:50

N.C.

1

p = clean
mp, *mf* = semi-dist.

p pre-B R1/4
mp pre-B1/4 -----

T
A
B

C Blues ----- C7: \flat 9 4 3 \sharp 9 \flat 9 R \flat 7
B \flat Blues ----- 9 -----
F harm. mi. - F Dorian (C Aeolian) -----

Piano arr. for gtr.
Rhy. Fig. 1

T
A
B

5

(Fm9) (Cm7) A \flat 7

mf *p* *mf*

T
A
B

----- F Dorian (C Aeolian) ----- A \flat maj7 motif -----
----- Cm: 9 \flat 3 11 ----- A \flat Blues -----

T
A
B

9

G7 \flat 5 (Cm7) N.C.

mp mf mp p mp

T A B 4 5 4 4 3 5 6 6 3 4 3 5 6 3 4 6 6 (6) 10 6

----- A \flat Blues ----- G7: \flat 7 R \flat 9 \flat 5 \sharp 9 3 Cm9 motif ----- 9 \flat 3 11-----

D \flat 7 alt. ----- end Rhy. Fig. ----

A \flat mel. mi. -----

T A B 6 9 8 10 10 10 10 (10) 8 9 (10)

w/ Rhy. Fig. 1

4:03 (Cm7) N.C.

13

p mf p mf

T A B 8 8 10 7 8 (7) 10 7 8 7 10 (7) 7 10 (5) (5) 6 5

----- Cm9 motif ----- C maj/mi. pentatonic ----- Fm -----

17

(Fm9) (Cm7) A \flat 7

mp p mp

T A B 7 10 9 8 10 8 9 (10) 8 8 7 8 10 (7) 7 10 7 5 6 5 8 5 6 5 3 6 3

----- F Dorian (C Aeolian) ----- C Dorian/mel. mi. (no7) ----- A \flat 7 motif -----

Dm7 \flat 5 arp. ----- Cm/maj pent. ----- C Blues -----

21

G7 \flat 5 (Cm7) N.C.

mp p p p

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

----- A \flat 7 ----- D \flat maj7 arp. ----- G Blues ----- C Blues ----- C Aeolian ----- C mel. mi. -----

----- C Blues -----

"If there are mistakes to be made, I'll make the worst ones." —John Hammond, Mar. '73, GP

Play

4:16

25

Cm7(9)

29

Fm9(11) Cm7(9)

mp p mf

33

A \flat 9 G7 \sharp 9 Cm7(9) Dm7 \flat 5 G7alt Cm7(9)

4:29

A \flat 9:9 #9 3 \flat 5 5 4 \flat 5 3 G7:9 #9 3 5 \flat 9 R 5 G7: \flat 7 4 3 R

A whole/half dim. G9(Dm7) motif C harm. mi. C Aeolian C harm. mi. Cm

Play

Continued from page 143

power of silence), Stern begins a nearly uninterrupted stream of eighth-notes that propels him to a sparser, ascending sequence of Dorian-thirds in bars 7 and 8. Check out how he begins “inside” the tonality with arpeggiated Cm7 and E \flat maj7 ideas in bar 2, and then ventures “outside” via a bluesy hybrid F minor/major lick and root-position C \sharp aug arpeggio in bars 3 and 4.

Stern layers altered tension tones over G7 \sharp 9 (V7 \sharp 9) in bar 10. In the first half of the bar, an A \flat -major (or F-minor) scale motif supplies G7's \sharp 9 and \flat 9. (Hot tip number one: To highlight altered tensions— \flat 5, \sharp 5, \flat 9, and \sharp 9—over a dominate-7th chord, play major lines a half-step higher, or minor lines a whole-step lower.) A descending, first-inversion E triad beginning on

beat three implies G13 \flat 9. (E, B, and A \flat are G7's 13, 3, and \flat 9, respectively.) The last note of bar 10 half-steps into Stern's down-to-earth C-blues turnaround in bars 11 and 12.

The next chorus begins with four bars of call-and-response as Stern plays short, bendy blues phrases and answers them with C Dorian-based E \flat and F triad punctuations—very organ-like. In bar 17, he slips seamlessly into CAeolian—functioning as FDorian against the Fm7—and returns to CDorian in bars 19 and 20. Stern covers the \flat V17-V7 change in the following two bars with two very different tension-inducing strategies. For A \flat 9, he mixes up a D-diminished half-whole tetrachord—that's half-step/whole-step/half-step, starting on D. Bar 22 begins with a descending Dm7 arpeggio fragment that morphs interval by interval descending by minor-third increments. The momentum created by these broken inter-

vals (four ascending, two descending) carries the tension factor right through the expected release point in bar 23. Resolution finally comes via the straight-ahead Cm arpeggio and scale snippet in bar 24.

In bars 25 through 30, Stern's zippy, five-note motif creates as much tension rhythmically as it does melodically. The dissonance thickens as the Cm7/6 motif jumps between its upper and lower chromatic neighbors—C \sharp m7/6 and Bm7/6. Similarly, he surrounds Fm7/6 with F \sharp m7/6 and Em7/6 in bars 29 and 30. On beats three and four of bar 30, Stern uses an ascending Ddim7 arpeggio to sneak back into C minor territory. (Hot tip number two: To implement \flat 9 tension over a dominate-7th chord, play a diminished arpeggio one half-step higher, or a perfect fifth higher.) He wraps the chorus with a taste of E \flat harmonic minor over A \flat 9 in bar 33, an FDorian line over G7 \sharp 9 in bar 34 (remember hot tip number one?),