Course Outline

Content is flexible, will try to cover student requests

Soloing
- Modes of Major scale
- Modes of Melodic Minor
- How to use and get quick at
- Licks

Improvisation over changes
Learn improv from two opposite angles
- Linear, scale or mode
- Chord tone, for changes, making motifs

Voicings
- Hip voicings
- Example; Scott's book

Tone
- How to get right sound

Music Business
- How to; demo, record deal
- Paperwork

Composition
- Transcriptions, develop vocabulary, book of harmonic tricks
- How to hear music and write own
- How to learn from what already know

WK1 Melodic Minor Modes

- Major based modes don't work over some chords, because missing one note
- Major scale with b3, or (preferably) Dorian with #(b7)

Cmi(maj7)
- Also Cmi(maj9)
- Use C melodic minor

C7
- May expect Mixolydian to work OK
    - But 4th (sus note) sounds bad
    - Can use Mixolydian over sus7, but avoid 3rd
- C Lydian dominant (G melodic minor) works well; 1 2 3 #4 5 6 b7
- See C7 go 5th up to play G MelMin, see A7 play E MelMin, etc
- Use for non-functioning Dominant chord

C+7
- Altered fifth
- Use 'Jazz Altered' scale
- Use Melodic Minor up half step; C# MelMin
    - Emphasise C, rather than C# to sound like Calt, rather than C# MelMin
        - Similar emphasis needed for all modal sounds
- Think C# MelMin, but Ear should make Calt (by telling where to land)

Cm7b5
- Usually ii chord of minor ii V i progression
- May expect Locrian, but b9 sounds bad
- C Locrian #2, works better (Eb Melodic Minor)
- See Cm7b5, up b3 to play Eb MelMin, see Am7b5 plat C MelMin, etc
- Need to be able to quickly transpose and then later get sound into head

Cmaj7(#5)
- Take Cmaj7, sharp G; same as C bass and E triad (3rd)
- Used in Star Wars, by John Williams, a lot
- C Lydian Augmented (A MelMin)
- Use MelMin *down* b3

Csus(b9)
- Expect Phrygian
- Can also use C Phrygian #6, with natural 6th
    - Sounds more Jazzy, less ethnic/Spanish
- Play Mel Min down whole step Csus(b9), use Bb Mel Min

Cmaj
- C Mixolydian b6, use F Mel Min, up 4th
    - Wants to resolve to E (3rd of C)
- Sounds ethnic (Hindu ? Mahavishnu Orchestra?)
- Use over Maj, when want b6 sound
    - Use over floating Cmaj, to take 'outside' a little, not in a ii V I
    - b6 implies altered dominant (C b6 = Ab, or b9 of G7)

Summary

- See above chords, should know transposition immediately
- CAlt Up Half-step
- Dom Up 5th
- mi7b5 Up b3
- maj7(#5) Down b3
- Phrygian nat 6 Down whole-step
- Maj b6/Mix b6 Up 4th
- Let ear tell where to stop
- Will see these chords in Real Book
    - But may not help to much if chords moving fast
        - Need a different approach

II V I

- Use to get used to fingering and sounds of Mel Min modes
- Traditional sound
    - may not want for original music
    - but, can not ignore since used so often

Major II V I

Dm7	**G7alt**	**Cmaj7**
D Dorian D Mel Minor (7 outside)	Ab Melodic Minor	C Ionian C Lydian

How to make sound good?

- Resolve on C to 3rd or 5th
    - traditional bebop method
    - Traditional Example; sounds a little clichéd, swing
    - 8 notes on G7, 9th note on C
    - Ideally 8th note half step away from target 3 or 5
        - But 7th note can be any distance away
- Infinite number of II V I licks
    - Transcribe from Jazz masters
        - Look at Real Book, transcribe in same key
    - Learn many, until own licks as good as records
    - Alternatively use simple up/down scale approach, with target 3 or 5

II V I VI

Dm7	**G7alt**	**Cmaj7**	**A7 (V7/II)**
D Dorian	Ab Mel Min	C Ionian	Bb Mel Min

- Progression at end of Jazz Blues
- Can use same lick over G7 and A7, just move whole step up

How to play Jazz *music*?

- Above is just a technical approach
- How to make melody and find right notes?
    - may just need *one good note,* rather than whole string of notes
- Need to spend 50% time on scales and licks
    - other 50% on chord tones and melodies

Cool Lick

- C melodic min example of ‘cool lick’, copied from sax player
    - A C Eb G, move up whole step

    - Ab Gb passing tones, to G
    - Down/Up pentatonic scale, then A C
    - Part 2 uses repeating 2 1 4 1 finger pattern down strings
        - D string Bb
- Repeat lick over whole progression

Dm7	**G7alt**	**Cmaj7**	**A7**
D Mel Min	Ab Mel Min	A Mel Min -maj7#5	Bb Mel Min
Start on B	Start on F	Start on A	Start on Bb

- Same lick sounds different over different chords
- Try over Minor ii V i

Cm7b5	**F7alt**	**Bbmi7**
Eb Mel Min	Gb Mel Min	Bb Mel Min
Start on C	Start on Eb	Start on G

- Note Mel Min scale Root moves up b3, from ii to V chords
    - *any* melodic minor based lick can be repeated up b3
- Then maj 3rd up to root
    - repeat same lick up 3rd
- Summary Minor ii V i
    - Cm7b5 create lick
    - F7alt move up b3
    - Bb move up 3

Comments

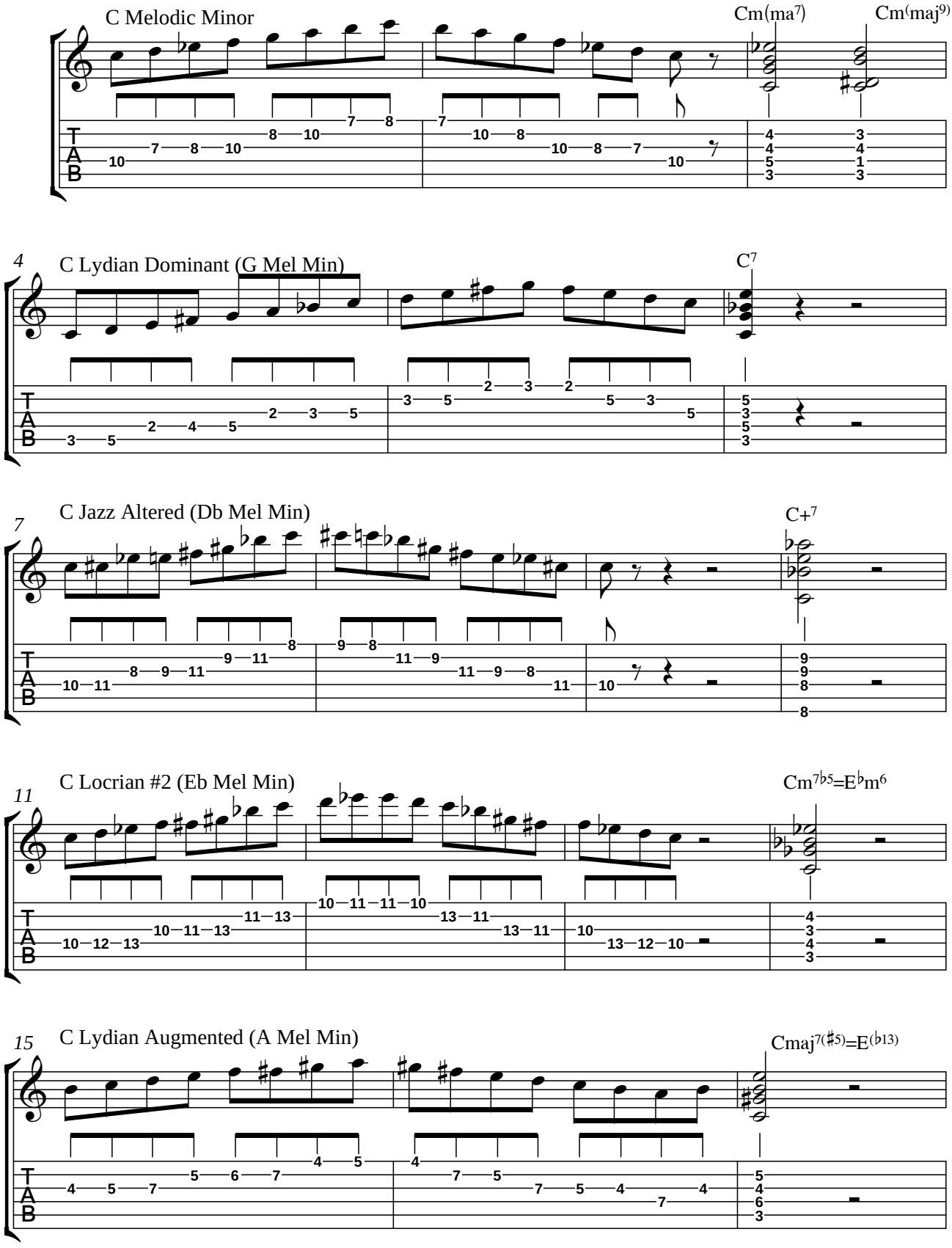
- Make sure understand concept while in class
    - but may take longer to get under hands
- When learn a new lick, see how it sounds in other modes (with other roots)
- Learn 5 positions Melodic Minor
    - Don't want to have to jump around
    - To learn, play off each root, on each string
    - Take any progression, find scale, find pattern number to keep in same fret board location:

Gm7b5	**C7alt**	**Fmi**
Bb Mel Min (write Bb mm)	Db Mel Min	F mel min
Pattern 4 (write 4 in circle)	Pattern 3	Pattern 1

- Every chord has a scale and circled number
- Teaches
    - Which scale
    - Closest location
    - 5 positions
    - Use for all scales, not just melodic minor
- Don't have to use whole lick learnt
    - Smaller licks more useable, break up big licks
    - Interchange smaller licks, change rhythm
- Takes time for learnt licks to come out naturally and be used 'live'
    - Play *into* lick and play *out of*, don't stop
    - Change phrasing by offsetting ¼ or 1/8 note

Melodic Minor Modes

Advanced Electric - Scott Henderson - WK1



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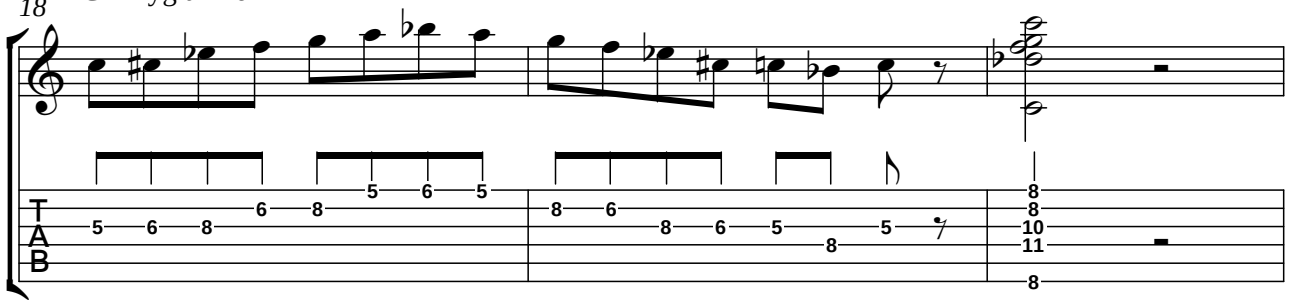
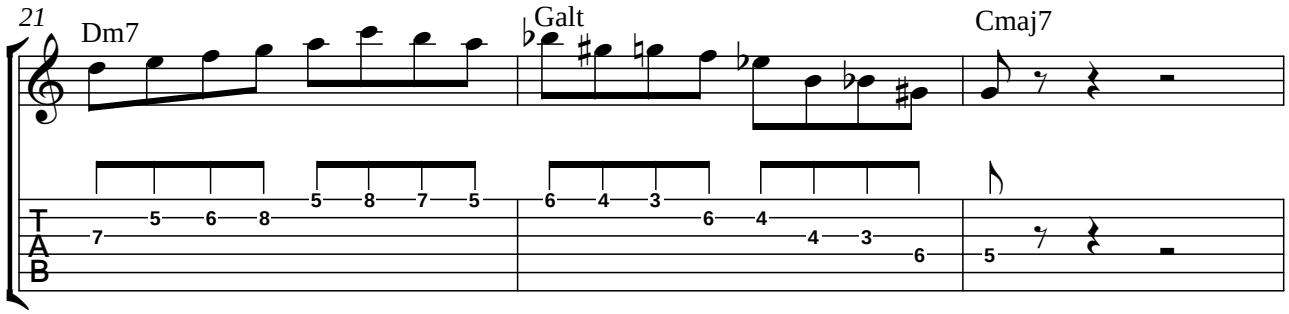
18 C Phrygian #6 Csus(♭9)=D♭ma7(♭5)



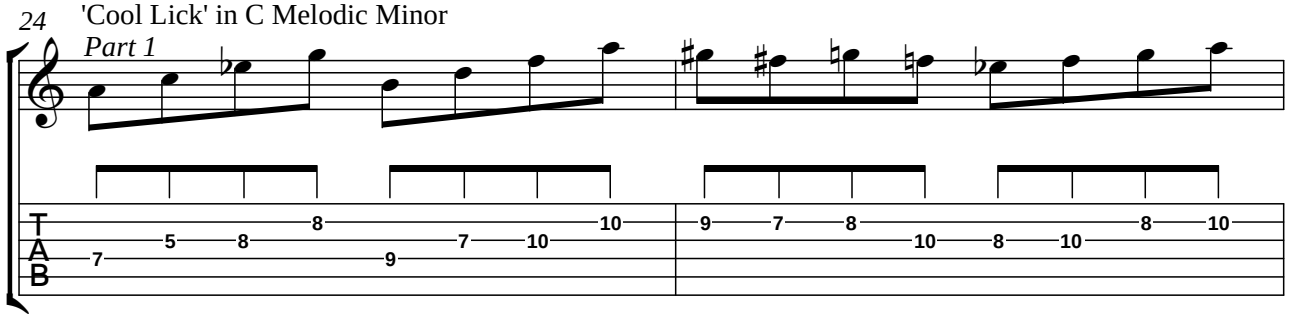
Trad Jazz Lick, ii V I

21 Dm7 Galt Cmaj7



24 'Cool Lick' in C Melodic Minor

Part 1



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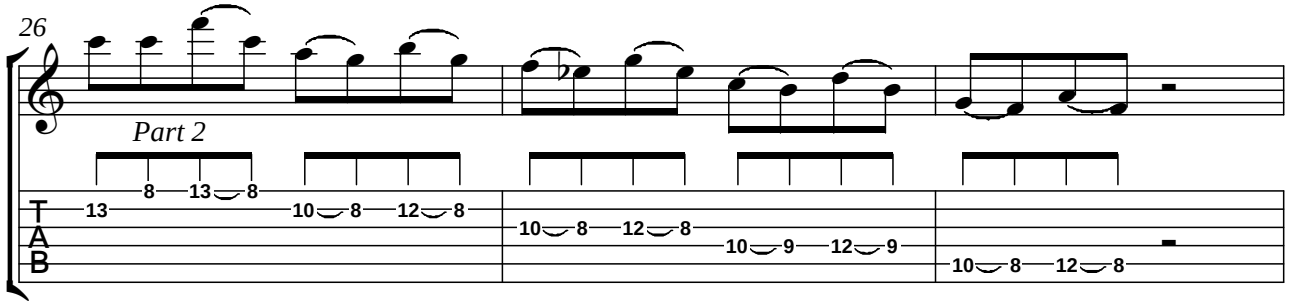
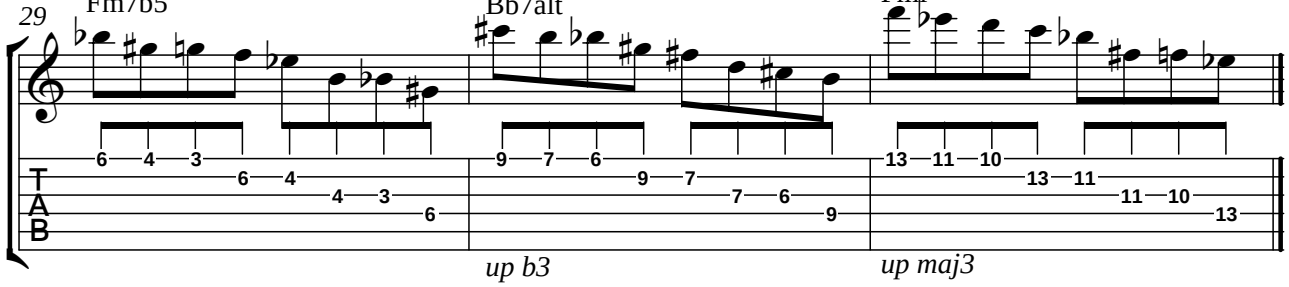
Part 2



Mel Min over whole ii V i

29 Fm7b5 Bb7alt Fmi



up b3 *up maj3*

WK2 **Vocabulary over Jazz chords**

- Major scales & modes
- Melodic minor & modes
- Triads (over bass note)
- Pentatonic scales
- Diminished scales

Covers everything need to know, except Chromatic movement & phrasing style

Major Triads over Bass note

Example E in bass, where E is root.

Triad/ Bass	**F/E**	**F#/E**	**E/G**	**Ab/E**	**A/E**	**Bb/E**	**B/E**	**C/E**	**C#/E**	**D/E**	**D#/E**
Chord			Em7	Emaj7#5	A inv	E7(b9b5)	Emaj7	C inv	E13(b9)	Esus9	
Sound/ Scale	Phrygian	Lydian Lyd dom		E Lydian Aug (C# mel min)	Amaj	Altered dom		Cmaj	Alt dim		Dim
Tones	b9 11 (sus) b13 (#5)	9 #11 (b5) 13	b3 5 b7	3 #5 7		b5 b7 b9	7 9 5		13 b9 3	b7 9 11	7 b3 b5
Example	F E triad pair	Emaj7 E7(#11) E blues*		F# G# pair over Emaj7(#5)					C# triad over E7 of ii V I 'coolest' triad	Over any sus play triad down whole step	

*Blues Example: Mix usual blues lick, with F# triad and E Lydian dominant (B mel min)

Aside: Flat five sub

Only Bass is sub, chord is same. G7 alt play (up half-step) Ab mel min, sub to give Db9, play (up 5^{th}) Ab mel min; same scale!

Altered Dominant vs. Diminished scale

- C7(b9) OK to play C altered (Db mel min)
- C7+(b9) altered still OK
- C13(b9) Chord is 'altered' with b9, but 13=A clashes badly with #5=G#
  - need scale with Ab; Diminished half/whole scale ('Altered Diminished scale')
  - only one note different to C altered scale
- Conclusions
  - C7 with no 5 or 6; play either Altered or Altered Diminished
  - C7 with #5, play (Jazz) Altered scale
  - C13, play Altered Diminished scale
- However, in most cases either scale will do if 'bad' notes are used in passing
  - Example II V I
  - But care where note is in slow melody (e.g. Wayne Shorter's Fall)

Diminished and Altered Diminished

- Diminished scale begins with whole step (regular 9)
  - Eb/E gives diminished sound
- Diminished altered begins with half step (b9)
  - C#/E gives altered diminished sound
- Scale fingering 4 21, 4 3 1, descending from top E string
  - up half step on A string

- Both repeat every b3, so only 3 scales (C Db D – arbitrarily name)

Pentatonic scales usage

Use (minor) pentatonic patterns over different chords

Chord	Minor Pentatonic	Notes wrt Chord
Dm7	Dm [R] Em [up whole step] Am [up 5th]	R b3 4 5 b7 9 11 5 6 R 5 b7 R 9 4
Cmaj7	Am [down b3](Country Rock) Em [up 3rd] Bm [down half step] (Lydian)	6 R 9 3 5 3 5 6 7 9 7 9 3 #4 6
Galt	Bb [up b3] F [down whole step]	#9 b5 #5 b7 b9 b7 b9 #9 (*11*) #5

Example ii V I

Chord	Dm7	G7alt	Cmaj7
Scale	Am pent	Bbm pent	Bm pent

- But, should smoothly connect line from one scale to next; for example, by using nearest tone (ideally half step).
- Also, can use *string-skipping* for variation.
- Note: Can use Min Pent scales to give Blues flavor to soloing over Jazzy chord changes; especially if writing own chords.

To Practice

- One thing is to know which scale to use over which chord
  - but is another thing to be able to get under fingers fast
- Work on one piece at a time
  - example, Melodic minor
  - example pentatonics
- Identify where can move half step in same neck position, over changes
- Tune example, 'Blue and Green'
  - Using pentatonics and triads

Bbmaj7 A+7Dm Db7 Cmi F7alt

Bbmaj7 A+7 Dm E7 Am Dm

Chord	Scale (Minor Pent)	Triads (Major)
Bbmaj7	Am	C (Lydian) F (inv)
A+7	Cm	Eb F#
Dm	Am	F
Db7	Bbm	Eb (Lyd dom)
Cmi	Cm	F (Cmi13)
F7alt	Eb	D (dim) [down b3]

Note: Can play b13 over 13 and vice versa, provided don't hang on wrong note

Comments

- These sounds may be new, may take time to see usage
- Should study ii V I, even if writing own music does not contain ii V I
  - be able to play 'changes', professionals can find nearest half step 'cool note'
    - see as two scales [baby method]
    - or chord tones (e.g. maj7 of Bb, to b9 of A7alt) [Jazz method]
- Playing scale over bass note sounds 'weak', use chord tones to imply changes
- Learning licks, for each tool, is another approach to making music
- Need to learn, how to learn from records; chord? scale? triad? passing? categorize

Melodic Minor Modes

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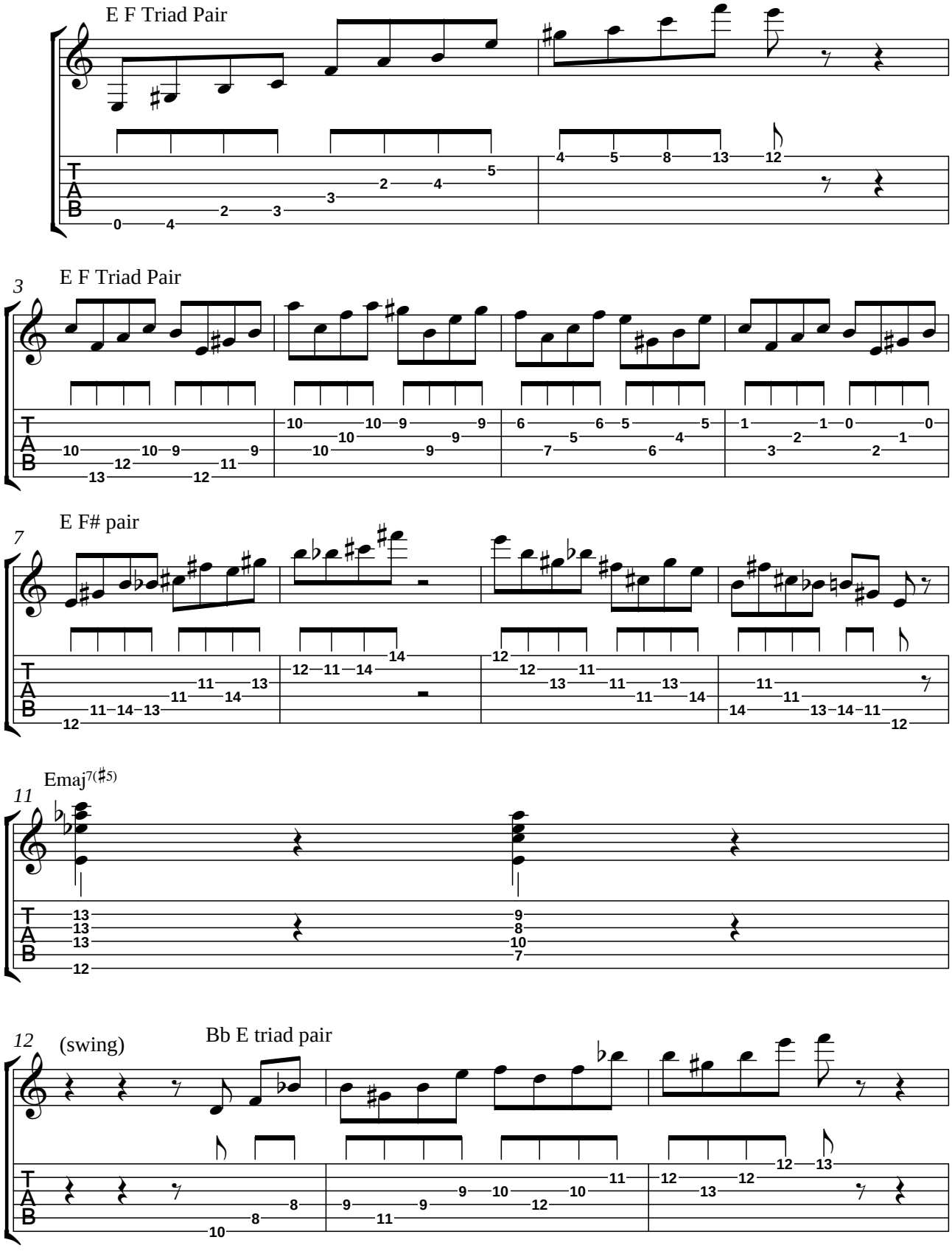

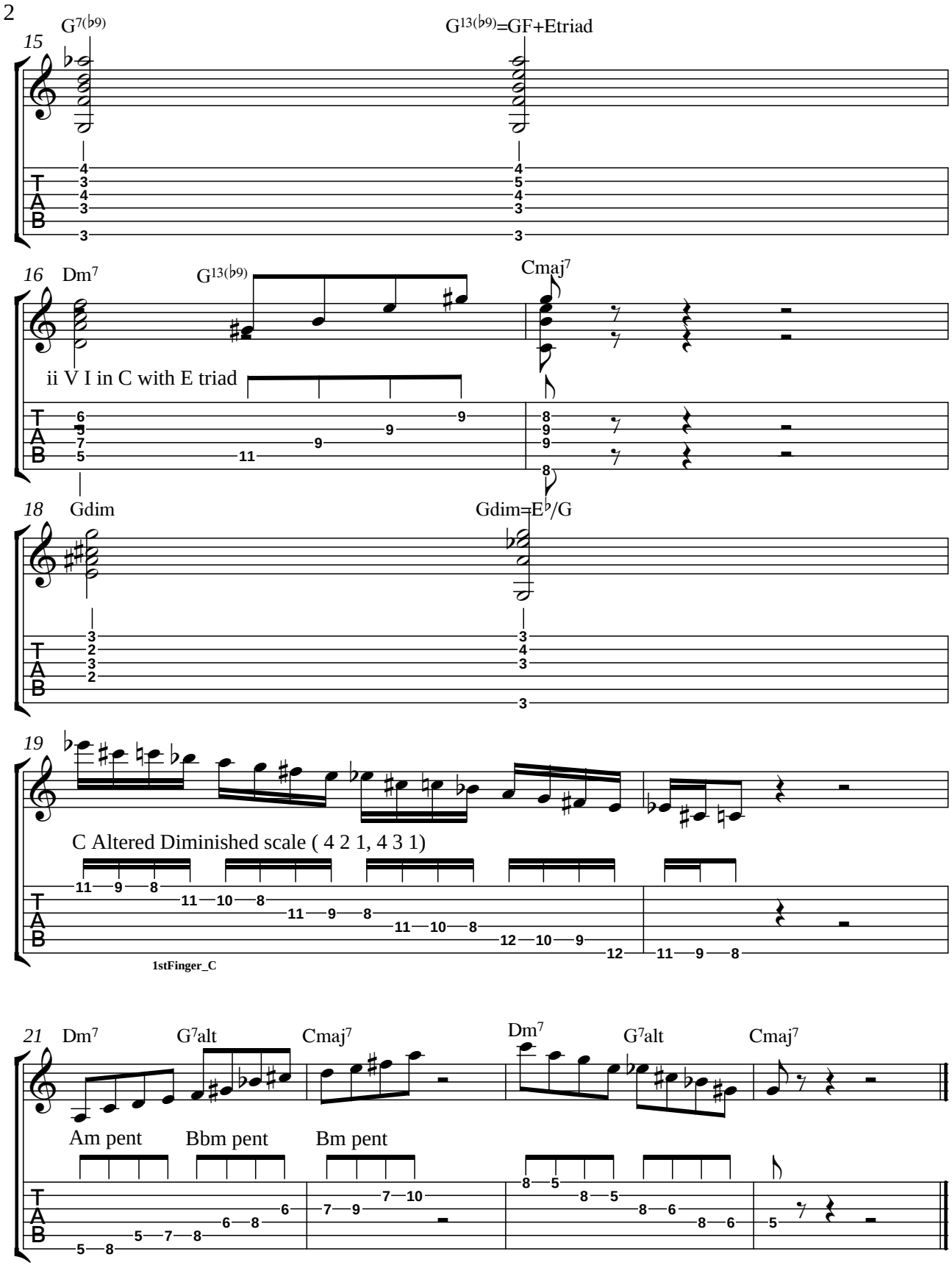
2
15
G7(♭9)
G13(♭9)=GF+Etriad
16
Dm7
G13(♭9)
Cmaj7
ii V I in C with E triad
18
Gdim
Gdim=E♭/G
19
C Altered Diminished scale (4 2 1, 4 3 1)
1stFinger_C
21
Dm7
G7alt
Cmaj7
Dm7
G7alt
Cmaj7
Am pent
Bbm pent
Bm pent

WK3 **Licks**

- Should have licks in 5 positions
  - so always something to play
- Categorize
  - Major
  - Melodic minor
  - Diminished
- Can also categorize by
  - Chromatic ('Jazzy')
  - Intervallic ('Weird')
- Learn 4 notes at a time
- Try each over different chord (modes)
  - Major licks with 4^{th} sounds 'gay'
    - Lydian should sound better

Major Licks

Lick #1
- Intervalic
- Gmaj, Em (Natural minor), Cmaj7 (Lydian), D7 (Mixolydian), B Phrygian
- MI Position 4

Lick #2
- Chromatic, with pick-up notes
- Gmaj, Em, C Lydian, Am
  - Play lick, then go into own E blues lick
  - Play lick, then go into own A blues lick

Lick #3
- MI Position 5
- Learned from Joe Diorio
- Swing rhythm
- Dmaj based
- Gmaj, Em, Asus, Dmaj

Lick #4
- Pentatonic based
- Pattern '7 over 4' timing; play7 note phrase in 4/4
- Sequence on strings 1 and 3, repeated down strings
- Gmaj, Em, Am, C Lydian

Lick #5
- Pat Martino lick
- Triplet pickup

Lick #6
- 'Scrape' (sweep) pick EBG strings
- Ab and F passing notes

- Try other modes, sounds good in Phrygian

Melodic Minor Licks

Lick #7
- G Melodic Minor, F# Altered, C7, Em7b5

Lick#8
- Galt (Ab Mel Min)
- Use start of Lick #7

Lick #9
- Melodic minor and pentatonic-like mix

Disclaimer
- Too much info for 1 week
    - getting under fingers and making sound natural takes time
- Use licks in context with something similar
    - play in-to and out-of
    - should not hear the 'seam'
    - use same physical position, don't jump
- Think motifs and Contour
    - can change rhythm
        - make lick your own
- Try over one chord groove, before changes
- Can mindlessly practice licks in front of TV

Min(maj9) arpeggios
- Replace second root by 9^{th}
- Sound more 'open' than min(maj7

Licks: Major & Melodic Minor

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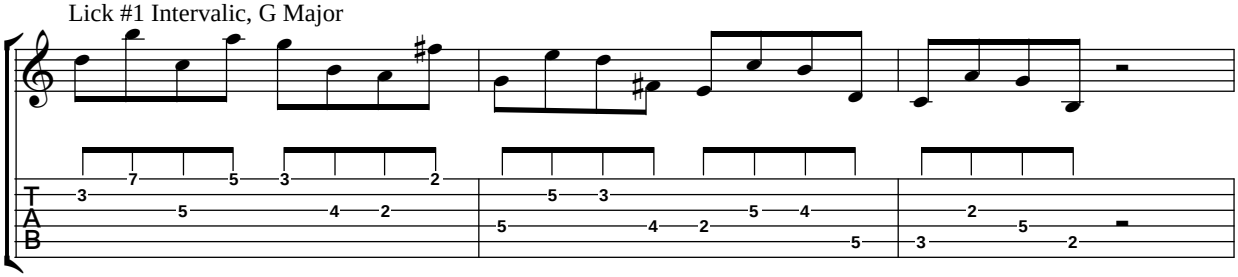
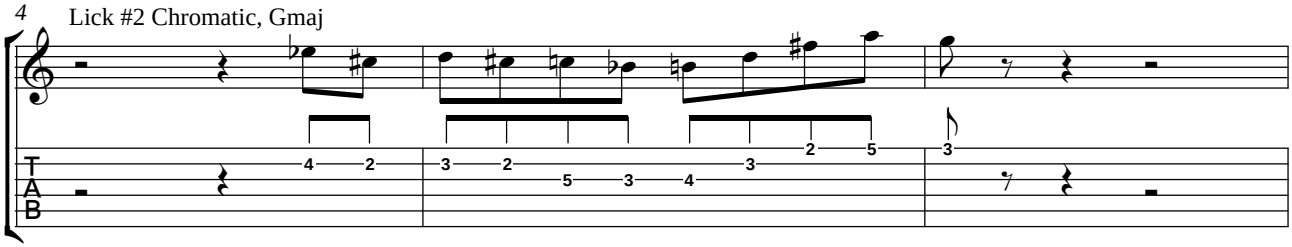
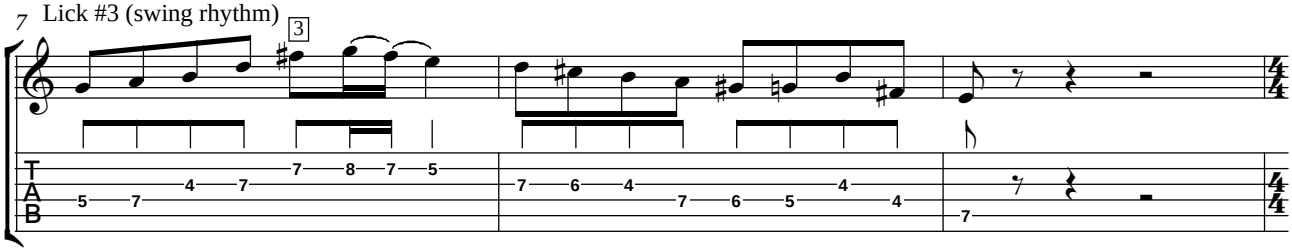
Lick #1 Intervalic, G Major



4 Lick #2 Chromatic, Gmaj



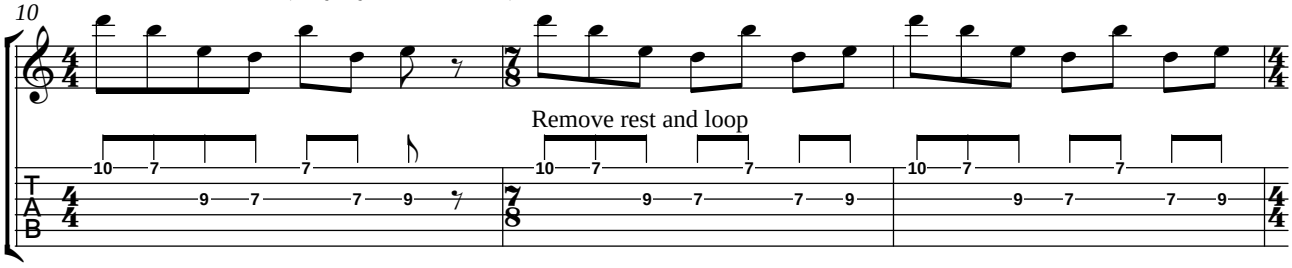
7 Lick #3 (swing rhythm)



Lick #4 Pentatonic (Polyrhythm/Odd time)

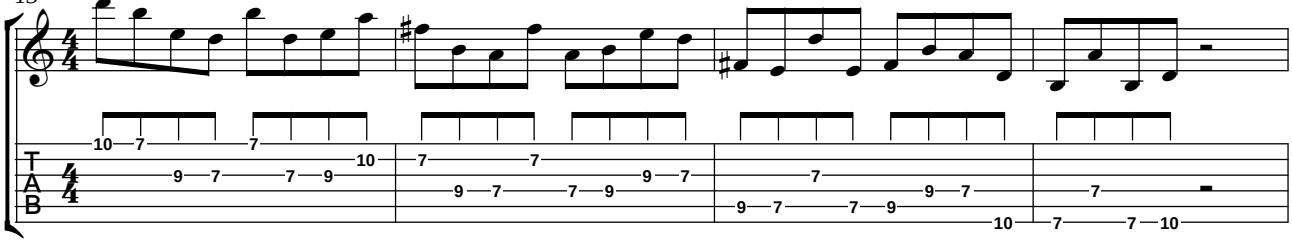
10

Remove rest and loop

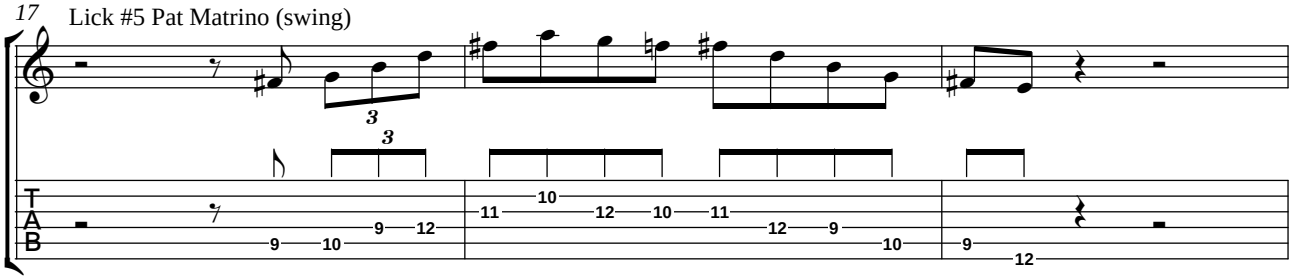


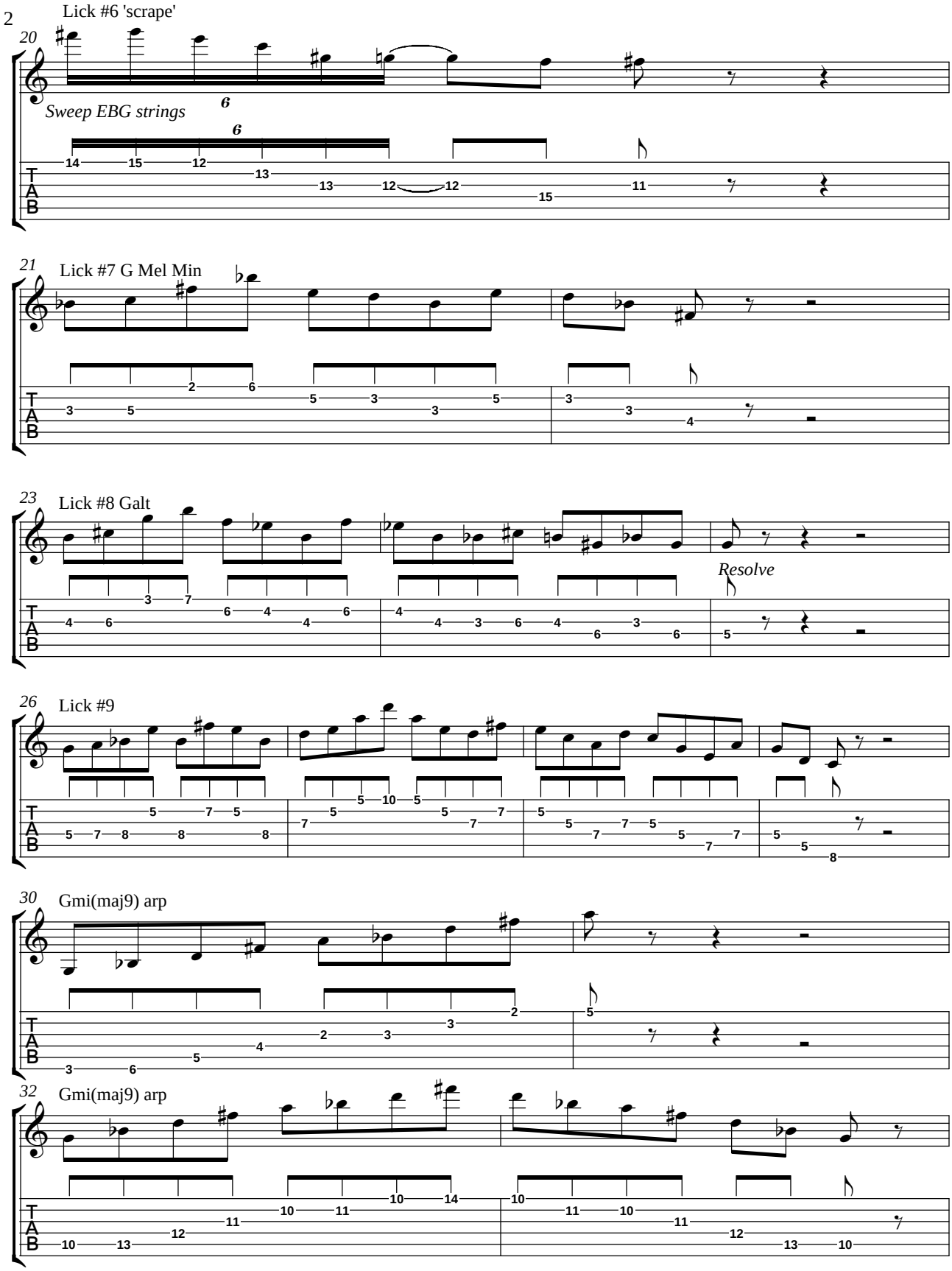
Lick #4 complete

13



17 Lick #5 Pat Matrino (swing)




2
Lick #6 'scrape'
20
Sweep EBG strings
6
6
14 15 12 13 13 12 12 15 11
21
Lick #7 G Mel Min
2 6 3 5 5 3 3 5 3 3 4
23
Lick #8 Galt
Resolve
3 7 4 6 6 4 4 6 4 4 3 6 4 6 3 6 5
26
Lick #9
5 7 5 5 7 8 8 8 5 10 5 7 5 7 5 5 7 5 7 5 7 7 5 5 8
30
Gmi(maj9) arp
2 3 3 4 2 5 3 6 5
32
Gmi(maj9) arp
10 13 12 11 10 11 10 14 10 11 10 11 12 13 10
T
A
B

WK4 **Licks**

Lick #9 Gmel Min

- John Coltrane like
- Uses Dmaj triad tritone end in 1st section
- Use over Gmin, F#alt,
- In II V I (C#m F#alt Bmaj)
    - Add second section to resolve
    - F wrong note, resolving to D# (3rd of B)
- Use also for A Phrygian (down whole step from Root)
    - Asus(b9) chord
    - Resolve to A from Bb
- Use for C7 blues
    - Change rhythm to triplets

Lick #10

- Easy arpeggio using maj7#5 shape
- Gmin, F#alt, C7, etc
- Use hammer, sweep and 2 hammers, also reverse

Lick #11

- Pattern based (use rhythm to avoid sounding 'patterny')
- Use to transition from one target note to another
- Sounds like whole tone, only has 4 notes (F# E C Bb)

Lick#12

- Same pattern moving up in flat-fifths
- Play fast !
- Also reverse

Comments/Disclaimer

- Licks on own may not make musical sense, use needs to figure out a way to make them work musically
- Combine with something already know in same position
    - may only need piece of lick
- Now have some Major scale and Melodic minor licks/ideas
    - Tip of Iceberg – need to make own up and transcribe for self

Diminished Licks

- Not used as much as Major Melodic Minors
- Great way to sound 'outside'
- Dim used as passing chord in Jazz Blues to connect back to I; (IV #IVdim I)
    - Emphasize maj7, or use major triad (Eb over #IVdim in E Blues)
        - Bbdim: Bb C Db Eb E F# G A
        - Eb: Eb G Bb
- Bb diminished arpeggio given as example for fingering
- Balt diminished (aka C diminished) scale uses 4 2 1, 4 3 1 fingering pattern
    - Example, take 4 notes from scale and repeat pattern
- Note fingerings on strings 1,2 can be copied to 3,4 and 5,6 (with half step shift upwards); Example
- Can use Dim scale over minor, without sounding too outside

    - Cm: C D Eb F G Ab Bb C
    - Cdim: C D Eb F Gb Ab A B
    - Only Ab is out compared to Melodic minor (and Gb)
- In addition to using across neck, can also look at up neck in linear fashion
    - Example, 4 notes per string with hammer/slide moving 1st finger in tritons
- Care with sounding 'patterny', using symmetric diminished patterns
    - better to fit melodically in context
    - may only need a few notes to sound good
- Triads can sound better than scale
    - Example B Ab F D E major triads over Cm
        - Remember B and D as down half-step, up whole step

Lick #13

- Use 4 notes on string pair
- Repeat pattern on other string pairs

Lick #14

- Use pair of fifths, with second as passing note (then hammer on)
- 7/8 phrase can be repeated in 4/4 as polyrhythm
- copy across string pairs

Lick #15

- Use linear pattern with hammer/slide
- Phrase for longer last note

Lick #16

- Add fifth note to linear pattern
    - F# and C in this case

Lick #17

- Use F and B triads with slide at start

Aside: Outside playing

- What you play not so important, as *when* play and how get back in
- Start of bar strong sound, end of bar weaker sound (can go outside)

1 2	3 4	1 2	3 4
Cm	C#m	Cm	Cdim
Strong	Weak	Strong	Weak
In	Out	In	Out

- Play *in* on strong beats
    - 5ths, 9ths, Roots
- Resolve on strong beat
- See target notes clearly

Summary

- Use Dim, over Dim chord
    - as in Real Book, Jazz Blues
- Use Dim over Minor (or Major) to sound outside
- Can also use in string skipping way [next week]

Licks: Melodic Minor & Diminished

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Lick #9, Example Bmaj II V I

5 Lick #9 Asus(b9) Phrygian

8 Lick #9 C7 Blues

(Example self-comp Rhythm)

10 Lick #10 G mel min, up

Lick #10 down

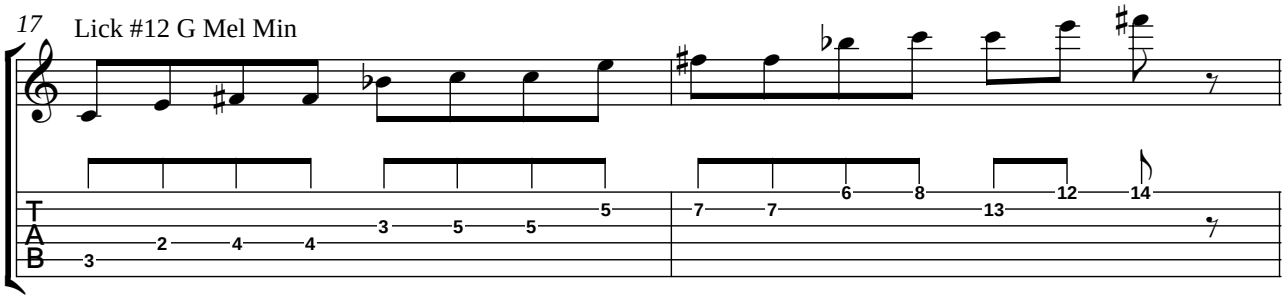
12 Lick # 11 G Mel Min

sl

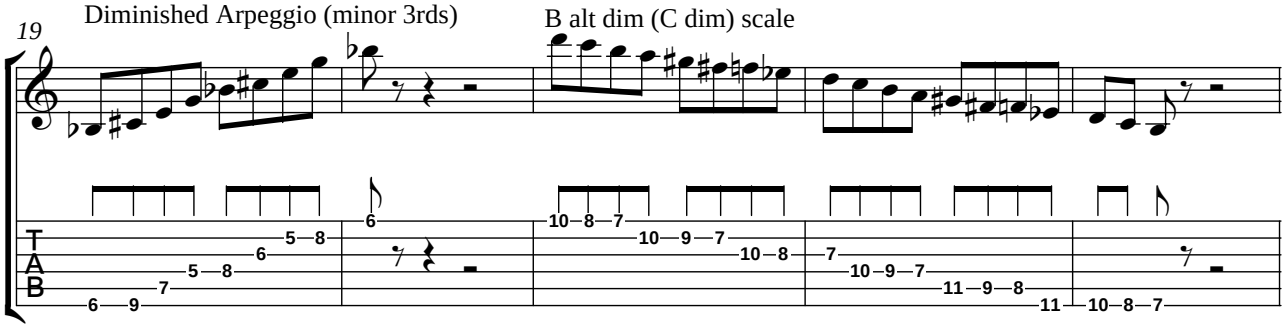
Lick #11 repeat down octave

2

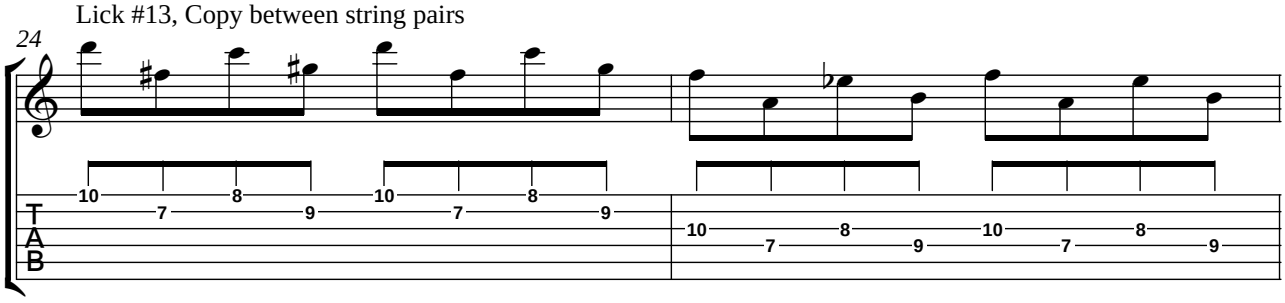
17 Lick #12 G Mel Min



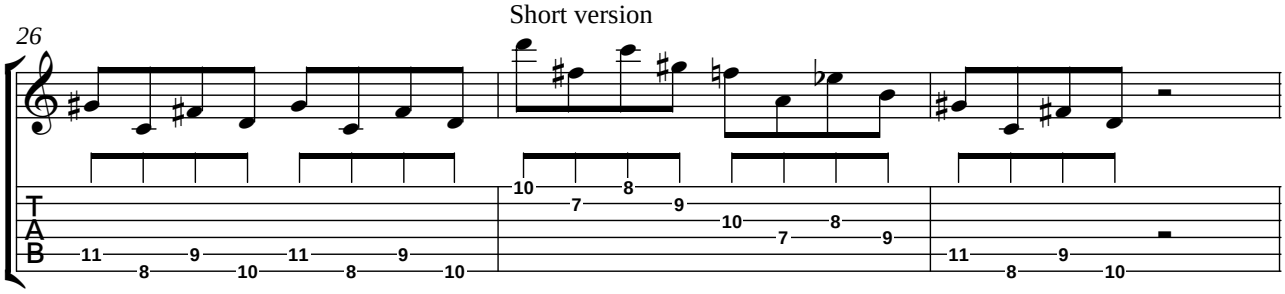
19 Diminished Arpeggio (minor 3rds) B alt dim (C dim) scale



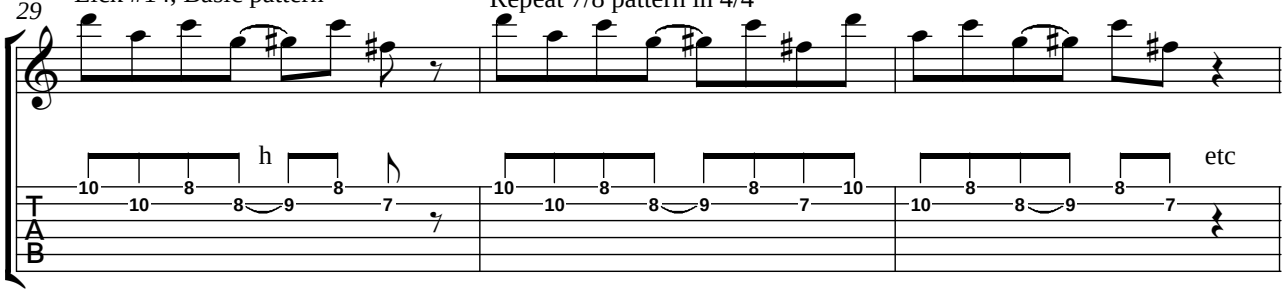
24 Lick #13, Copy between string pairs



26 Short version



29 Lick #14, Basic pattern Repeat 7/8 pattern in 4/4



32 Copy to lower string pairs

35 Linear Pattern, in tritones (F,B,F,B,etc)

37 Lick #15, Rhythmic phrasing

38 Lick #16, add F# and C

39 Lick #17, Slide & F or B triad

WK5 **Diminished Licks**

- Across neck
- Up/down neck
- third method
    - use chord shape for arpeggio starting notes
        - G B string half step above D B string
    - move in flat thirds

C dim over Balt

- Gives 3 5 b7 b9

Apply Pentatonic pattern idea (2 finger) to diminished licks

Diminished over Blues

Can use repeated pattern over each different blues chord, by shifting in half steps.

- Bb, begin on Ab
- Eb, begin on G
- G7 (VI7) begin on Ab
- C7, begin on G
- F7, begin on Gb
    - Summary: Begin on 3 5 b7 b9 of chord

Dim scale

- Bb7 alt dim chord
    - Notes D(3) F(5) Ab(b7) Cb(b9)
- Previous riff were arpeggios containing repeated 4 notes, by moving in b3
- To play whole scale move previous pattern down half step
- Example
    - D B string b3s, move up half step, move across to G B strings (same fret), move up D B strings half step, move up half step on D B strings and repeat

Comments

- Should have enough tools now to play over anything
    - not much left, rest are subtle variations
- Another approach is musical phrases over tunes
    - Finding right notes on neck is usually where problems are, not basic knowledge

Chord Tones

- Finding chord tones will help play on tunes, more than anything else
- Tools are nice, but will not help you get to sound how you want
    - especially if writing own music
- Take simple tune ‘Blue & Green
    - Cm F7 Bbmaj A7 Dmin E7alt Dmin Bbmaj
    - Play with tools; Melodic Minor, Diminished, Pentatonics, Triads, etc
        - Something wrong (big time)
        - No phrases, each thing is correct on own but total is disjointed, does not make any musical sense
        - Same effect happens when have one musical idea, then discard and play a new idea because think sounds bad (judgmental)

- need to follow through on ideas
- Need to know where notes are that will make ideas continue
  - playing up/down neck
- Don't have to use whole time, but should be able to maintain an idea across two or more measures

Example with Blue & Green

- Simple phrase, just 3 notes over Bbmaj7; E D A
  - A7alt; E C# Bb
  - Dmin: D C A
  - etc
- To find chord tones
- Go up each string and find nearest tone
  - Bbma7 – A(7)
  - A7(b9) – Bb(b9)
  - Dm – C(b7)
  - Db7 – Db(R)
  - Cmi – D(9)
  - F7alt Eb(b7)
  - Bbmaj – E(#11)
  - A7alt – F(#5)
  - Dmin - E(9)
  - E7alt – G#(3)
  - Ami7 – A(R)
  - Dmin – C(b7)
    - Notes sound musical and strong
      - not hitting weak scale tones
- See notes fast
  - Know chord progression, know where notes are on guitar

Exercise: Peace

1. Open a tune in Real Book
2. Start anywhere on any string
3. Go up/down with chord tones
4. Find hard tune with lots of chords – Peace
   - Am7b5 – Eb(b5) on D string
   - D7b9 – F(#9)
   - Gmi7 – G(R)
   - C7 – A(13)
   - Bmaj7 – Bb(7)
   - Cmi7b5 – C(R)
   - F7alt – C#(#5)
   - Bbmaj7 – D(3)
   - Begin high and go down
     - Amib5 – Eb(b5)
     - D7b9 – D(R)
     - Gmi7 – C(11)
     - C7 – Bb(b7)
     - Bmaj7 – Bb(7)
     - Cmi7b5 – Gb(b5)

        - F7alt – F(R)
        - Bbmaj7 – E(#11)

Exercises

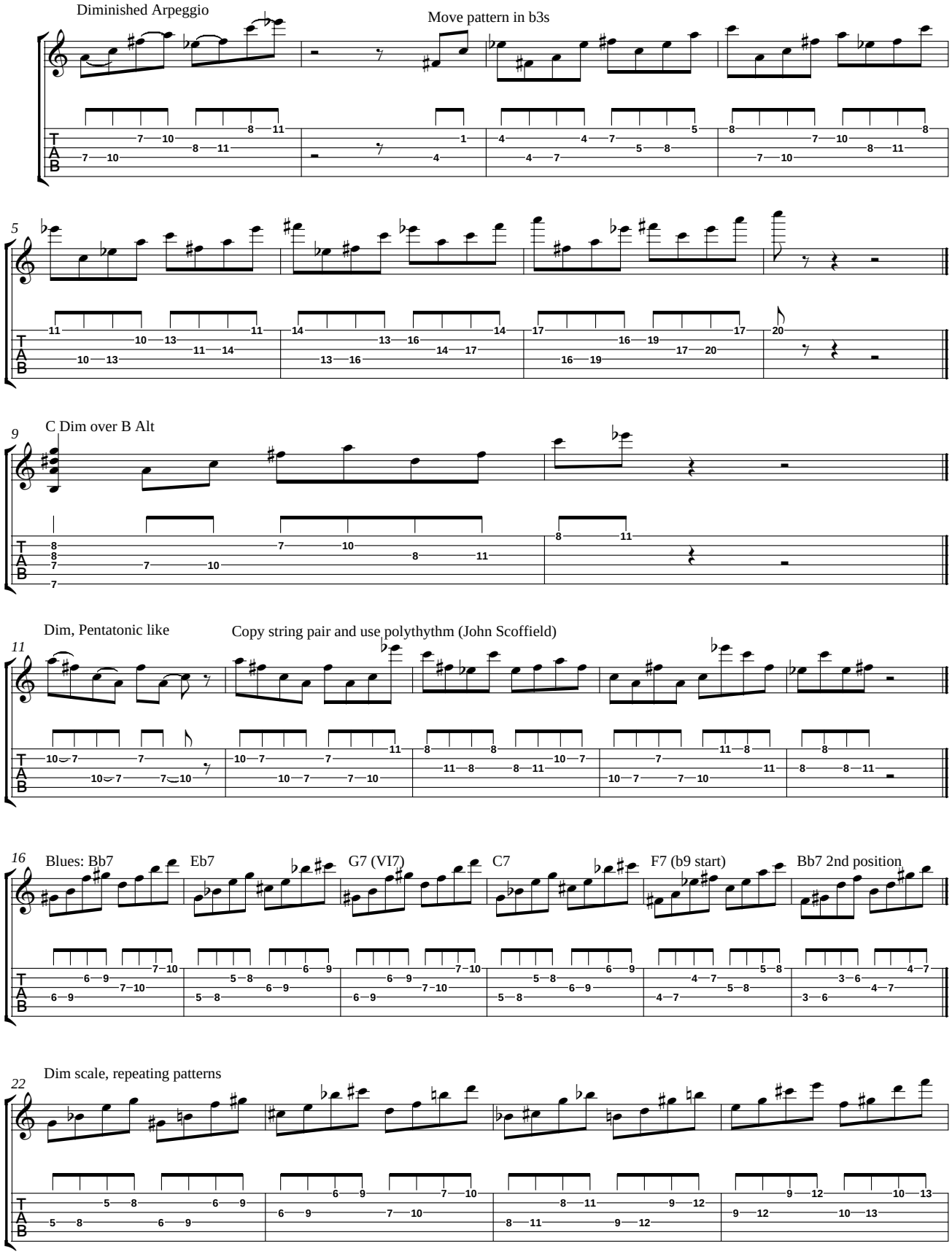
- 1) Up/Down same string, finding nearest note then chord changes
    - Method taught by Pat Metheny, Mick Goodrich
- 2) Stay or Go; pick a note is it OK to hold, or do you need to shift
    - Am7b5 - A
    - D7b9 – A(5) OK [no #5 in chord name]
    - Gm7 A(9) OK
    - C7 – A(13) OK
    - Bmaj7 – change A(b7) to Bb(R)
    - Cmi7b5 – Bb(b7) OK
    - F7alt – Change Bb(4) to A(3)
    - Bbmaj7 – Bb(R) OK
    - Application Example holding note with feedback
- 3) Two notes at time
    - Example G and E string sixth
    - Am7b5 – A(R) C(b3)
    - D7b9 – A(5) D(R)
    - Gmi7 – Bb(b3) D(5)
    - C7 – Bb(b7) E(3)
    - etc
- 4) Play other songs, keep contour, change melody (intervals) to fit
    - Forces to keep motif
    - Example: Happy Birthday over Blue & Green
    - Am7b5 – C D ok
    - D7b9 – E bad, change to Eb
    - Gm7 – C D E OK
    - C7 – F(4) bad play #4
    - Bmaj7 – C D bad, move up half step
    - etc
    - Try improvising this – very hard!
    - Try Beatles tune
- 5) Make up own motif
    - try to develop idea to utmost
    - need some confidence not to throw away ideas
        - important to make ideas long enough so bass & drums can play along with ideas
        - solo ‘events’ happen over more than one measure
            - listen to Jazz solo, see how long ideas last; 2 measure, 4 measure?
- 6) Solo on one string
    - See chord tones
    - Helps ear find right notes

These methods are very 'anti-pattern'

- Nothing to do with patterns, shapes
  - Just Bass note and Intervals
- Change thinking from fret board dots to Chord tone numbers 3 5 9 etc
  - also hearing what intervals sound like
- *Tedious work, but massive benefit*
- Need to do this in addition to tools, or playing will be one dimensional
  - can not play melodies, or find 'cool notes' looking for
- Should commit some time each day to finding chord tones
- Keep doing for a few months
  - will open up fret board for you, like magic
  - no longer confined by patterns, boxes
  - Will see whole fret board at once
  - Don't' have to work as hard to find patterns, just need to find one right note
  - should hear playing improve, with chord tones in sound
  - will not need comping behind, like if playing scales
- No more lessons to give on this topic, up to student to do required work

Licks: Diminished - other method

Advanced Electric - Scott Henderson - WK5



Scott's Quick Guide for Improvisation

	MINOR PENTATONIC	MAJOR SCALE
MA 7	3, 6, 7	ionian, lydian
min 7	1, 2, 5	dorian, aolean
Dom 7	1, 6	mixolydian
SUS	2, 5	
Dom 7(alt)	b3, b7	

	MELODIC MINOR, m(+7) ARP.	MAJOR TRIAD
MA 7		1, 2, 5
min 7		b3, 4, b7
Dom 7		1, b7
SUS		b7, 4
min (+)7	root (melodic minor)	5
Dom 7(#11)	up 5th (lydian dominant)	2
Dom 7(alt)	up half step (altered scale)	b5
m7(b5)	up min 3rd (locrian #2)	b7
MA 7(#5)	down min 3rd (lydian augmented)	3
SUS (b9)	down whole step (phrygian natural 6)	b2
Dom 7(b6)	up 4th (mixolydian b6)	
Dom 13(b9,#9)	altered diminished (half step first)	6
Diminished	diminished (whole step first)	7

WK6 **Composition**

Rhythmic Blueprint

- Guitar players limited compared to keyboard
  - hard to play harmony and melody at same time
- Real time vs. Stop time
  - listen in real time, should compose in real time
- Rhythms in particular need real time
- Decide what kind of tune want to write
  - fast, slow, etc
- Make drum groove 'rhythmic blueprint' and listen to
  - sometimes distraction like driving or watching TV with sound down actually helps writing
  - need to relax
- To play good, need to loose desire to play good
- Listen to drum groove and record second track
  - jam with guitar
    - but will be analyzing notes on playback
    - trying to do two things at once
  - sing over
    - don't have distraction of hands or technique limitations, or details
    - just need voice to go up and down and sing rhythm
  - wait a few days and listen back
  - real time composition should make more natural sound
- Best things are ones that surprise yourself
  - Try to write stuff, better than normal
- May feel could play and compose better than could 2 years ago, if growing as a musician
- Need to apply 'ass to seat'
  - Treat as work, don't wait for inspiration or best mood
  - Do regularly
- Imagine on stage, with band and audience while composing
- Take technical horror of playing instrument out of picture
  - just have brain and imagination
  - be an instrument yourself
- Think in terms of contours, rhythms

Harmony

- Type of chord should fit style of music and personal taste
- May want rich palate of choices
  - Take any note on string, than play bass note chromatically
  - Hear colors and try to memorize
  - Example A top, Bass beginning on E

A/E	**A/F**	**A/F#**	**A/G**							
Not Major due to 4th	3rd on top	b3 on top	9th on top, maj or min							
m11 sus4 m11b5	Ftriad Fmaj7 Fmaj7#5 F7 Faug	F#mi F7#9 Fmi(maj7)	Gmi9 Gmaj9 G9 Gsus2							

	Fmaj7#5									

- m11 sound, used by Pat Metheny a lot (too much!)
- Partial table above shows principle
  - should have about 5 chords for each
  - Fast, obvious possibilities for A

Em11	Fmaj7	F#mi	Gmaj	AbAlt	Ami	Bbmaj7	Bmi	C13sus	C#7(#5)	Dmi Dmaj	Ebmaj7#11 Eb7#11

- 12 Bass notes and 5 chords, give 60 possibilities just for 1 harmony note!
- Strive to hear options, as playing melody
  - know harmony sound before play
  - comes with practice
- On a good day 'write what hear'
  - on rest of days, try different possibilities, eliminate to find best
    - throwing stuff away is part of process
- Should have some correlation of feelings and sound of harmony
  - happy (major) , sad (minor), up, down, etc
  - may be normal, or off centre
- Something you write and think is good, will always seem bad to someone else
  - rely on self
- Can not be taught what is good, make own choices

Form and Analysis

- Real Book, Transcription
  - Try to make art into science
  - Enough people think these tunes are good
  - Study to find what makes a tune good
  - Can't be taught how to create, but can shown how to learn from previous tunes
    - 'Form and Analysis'
- First thing to learn 99% of time, Theory for Composition is same as for solo
  - melodies come from same scale as would use to solo
  - If you have learned improvisational tools, then have already learned tools to compose
- First thing to decide is if like (Real Book) tune or not
  - then try to figure out why like it
- Example: My Favorite Things
  - Key Em/Gmaj
  - R, mi5,
  - F#mi: R, mi 7
  - Cmaj same thing, then Lydian
  - II V I in G
  - Lot of thirds in melody
  - Changes to E major
  - Very diatonic, even as modulates
- Example: Have You met Ms Jones
  - Fmaj diatonic harmony
  - modulates Bb maj
  - modulates Gb maj
  - back to F maj
  - Melody diatonic in each key
- Common in Jazz writing to modulate and remain diatonic, even in newer tunes

- But, may want to own writing to sound different, less predictable
    - example, don't use II V Is
- Not all Real Book tunes are so predictable
    - Example: Wayne Shorter's 'Anna Maria'
    - Begins in Phrygian
    - Cmi, Gsus, Dbmaj
    - No theory to say how came up with chord progression
    - Vmaj to Imin
    - OK to go to unexpected places,
        - Particularly in Real Time, when happens fast; just sounds colorful
        - *Want colorful moments for tune to sound alive*

Aside: Scott's favorite Band, Weather Report (Joe Zawinul, Jaco Pastorius, Wayne Shorter) [good players and good writers], also likes Donald Fagan (Steely Dan) and Paul McCartney (written so many simple but musical tunes).

Example Transcription: Bad Sneakers (Donald Fagan)

- E6 (V) to D6 (IV), then A (I)
    - standard V IV, V IV, V IV, I progression but sounds different
- Amaj13, Bmi
- Dmaj, C#mi F#m
- Dmaj, C#m, Esus, walk down
- Key change to C
- C6, Am, Fmaj, Gsus [I VI IV V]
- Then back to original key
- Like Real Book tune; two separate chord progressions each in different key

Example Transcription: Punk Jazz (Jaco)

- Imagine tune arranged for folk guitar and voice…
- Sonic barrier - sounds complex; synths, arrangement ?
- Ultimately just chords and melody; chords on guitar and sing melody
- Lot of theory and cool tricks in this tune
- E#11, #11 to 11 movement (A Bb) E7#11
- Bbm7, bass moves Bb to Ab
- Tritone sub on Bass
- Chromatic synth line; analyze each depending on Bass note
    - Abm, F6, Ab6, G9
- I to III, used in a lot of Jaco tunes
- Several modulations
- Difficult to tell Root where Bass is playing melody
    - Bass player composed this tune

Chord Transcription Basics

- Listen for Bass, probably Root
- Identify 3rds, major or minor
- Listen for 7ths, dom, maj7 or min7
- Check for extensions, alterations

With practice can identify any chord *type* on hearing it.

WK7 **Composition**

Harmony

- *Limitation* makes it easier to choose from many options
    - Example: Triads, or Sus chords
        - However Bass can significantly change funtion
- Creating either Melody or Chords first is limiting
    - Melody fist may limit chords available
    - Chords may be OK for solo, but not good for melody
- Try writing melody and chords together and be *flexible*
    - One method; play chords on guitar and sing melody
- Using 3 note chords, leaves more harmonic possibilities
    - Example: G(4) C (3) D(2) G(1)
        - Fmaj, Fmin, Gsus, Abmaj7,Am, Bbmaj7, C9, Dsus, Ebmaj7,Em7(#5)
- Make *rough harmonic draft* with small chords, then try all 12 bass notes to find best or something unexpected
    - example use Midi for Bass
    - Bass can play lines
- Bass can have (non-root) movement between melody
    - counterpoint
- Try to write with sounds
    - as opposed to using theory for writing
    - may not even know exactly what are playing

Example Tune: Havona (Jaco Pastorius)

- Sus chords with *parallel harmony*
    - But bass is changing function

Example: The Juggler

- Minor chords moving up/down in with parallel harmony
- Bass plays Root or 4^{th}

Example: Humpty Dumpty (Chick Corea)

- Min chords in parallel
- Major chords in parallel
- Aalt, Bb, Bbmin
- Flat third movement
    - Dm, Bm, Abm, Fm, Abm, Gbmaj… II V

Trick: When writing and cannot think of next chord, try same could moved elsewhere, also try changing bass
Note: Chord Key centre may not be defined when using parallel harmony until 'land' by staying on a chord (melody may be in one key though)

Pivot Notes

- Stay on same melody note and change harmony
- Used a lot
- Can be used to change key
    - For example chord moves by half step

    - Bbm9, to Am with C pivot
- Can insert non-diatonic passing chords between diatonic chords
    - Example Cmaj (G), Dm (A) , Em (B); top notes in brackets
    - Use B for Abm, Dsus, then Fmaj7
    - Melody stays in Key, but chords go outside
- Application where want to play Blues lines, but chords do not have to be Blues based
    - Example Am, Bbmaj7 standard in min blues, change 2nd chord
        - change may lead away from Key to give a bridge

Trick: Keep melody in Key, but chords change key; most Real Book tunes have a pivot note

Key Centre and Harmonic Surprise

- Up to you when want to change key
    - if feel bored with present key
- Some songs don't really have a key
    - Example Nefertiti (Miles Davis)
        - Start Ab, ends Aalt, floats around
    - Biaco (Wayne Shorter)
        - Starting chord never appears again
        - Takes chord and changes character; F#maj to F#min
        - Chords down in half steps F#m, Fm, Em
            - melody goes up as chords go down

Art and Science

- Difficult to explain 'harmonic colors' available, need to experience
    - May not be able to explain why make certain choice; becomes a art instead of science
- Much of writing is art, not science
    - See from transcription that an artist may have a 'style'
        - may want to incorporate that style in own playing
        - possible to go to somewhere unexpected, in a weird way, but still sound good
- Think about how a particular musical moment makes you feel; up, down, spacey…etc
    - then when writing own music, if can not hear where to go next, think about feeling want and can then use move from someone else's tune
    - OK to steal tiny fragments of songs
        - need to make *personal* choice
- Some artists repeat similar movement in different tunes
    - Donald Fagan; Maj, Min, Maj down chromatically
    - Wayne Shorte/Joe Zawinul; Maj7, down Min 7 (III) to Maj7 (IV)
    - Jaco Pastorius: 'Dock of the Bay' Dom7 (I), to III7 to IVmaj7
    - Weather Report: Csus 13 on top, becomes 7 when move down half step
        - Minor version: Gmin 9 on top, F#mi 3 on top
    - Common moves:
        - Minor up half step to Major
        - Bass movement in 4ths (strong movement)
        - Bass movement in half steps
    - Jaco, Three views of a Secret; Ballad, more inside than most of his other tunes
        - Lot of fourths, lot of traditional, some gospel; mix
        - D7, B in melody, down half step Db7 B on top
        - IV II V I
        - bVmaj7 (unusual)

- Key changes, down min3, but stays Major instead of becoming relative minor
- I, V, I, V, #IVdom, IV (steps in to IV from half step above)

Can be shown a tune, but will mean more if do own transcription and use fragments in own tunes

Bass

- Don't ignore Bass, does not have to play Root always
  - Melody, Counterpoint
- Background lines, under melody
  - tie harmony together, to glue chords changes
- Pedal
  - Melody changes, but Bass stays same
  - experiment

Example Tune Orphan (Weather Report)

- Very different to standard progressions used in pop music
- Lot of chords, goes to many places
- Part is traditional, part unusual, part classical (with Neapolitan 6^{th} chord)
- vocal part fairly traditional
  - V, I, IV, III, II, V, II, bVI, IV, IVdom, Imin
- CMaj7, 7 on top, F7sus, sus on top (key changed to C here)
- D/C (Cmaj7#11) pivot on A, down to Bm, down another half step Bbmaj7, Gsus, Ab/C

Summary

- Are no rules
- Are lots of tricks
- Up to you to transcribe music you like and figure out what makes it tick
- Figure out what like and find out why you like it
  - harmony
  - fast lines
- More input gives more output
  - more listen and transcribe, more inspired to do own

WK8 **No Lesson** – Memorial Day

But See Scott's Book 'Jazz Guitar Chord System' for some chord voicing ideas

WK9 **Pedals, Amps & Tone**

Travel

- Even 4 space rack can be very heavy; 125lb
  - 160lb with road-case
- Cargo has to clear customs
  - reason why many bands only play 3 nights a week when traveling
- Can cost $1000s for round trip tour
- Need voltage transformers for different countries
  - ask host to provide
- For amp, use good case with Foam
  - Anvil, A&S
- Using conventional suitcase with foam for pedal board, means can travel as regular luggage
- Airline rules
  - Pay extra for >30lb
  - Over >60lb will NOT go on plane !

Rack & MIDI Control vs. Pedal Dance

- One button pre-programmed control of effects rack
  - 'random access of sounds'
  - but tone usually suffers, particularly with buffer
  - looper for rack gear different to looper for pedals
    - +4dBm signal out of effect send, -10dBm out of guitar
    - lower signal needs gold plated relays
    - e.g. Bradshaw system
    - higher level signal more tolerant
  - Pedals in rack always ON, but Wha-Wha needs to be on floor, for foot control
    - need another cable pair and buffer
    - buffer can add high frequency noise, affects distortion
- Other option is to push each pedal ON/OFF separately
  - 'old school'
  - Awkward for big changes in sound
  - But may be able to find a logical layout
  - May not be an issue depending on songs you are playing
- Wireless
  - generally sounds bad
  - somehow lacking mids

Pedals

- Batteries sound better than power supply
  - But need fresh batteries regularly
  - distortion pedal may last 2 weeks, but chorus pedal may only last 2 days
- Flat batteries
  - Most analog effects like distortion will continue working as battery voltage goes down and LED fades; eg. 7V for 9V battery
  - Digital pedals like Tuner will stop abruptly
  - Different batteries sound different
    - Cheap sound best, then power supply, then alkaline batteries sound worse
    - e.g. buy packs from 99c store

- Care with updated version of same pedal
    - newer version may sound worse
    - e.g. Arion chorus
    - Japanese have tendency to make good product for 2 years then discontinue
- True bypass
    - just one pedal without true bypass can significantly worsen tone
    - depends on pedal circuitry
    - Try listening test, e.g. by recording with and without
    - OK to have several true bypass pedals connected in series
        - May get some small change in tone, due to increased cabling
        - may just need small increase of amp Presence or decrease of Mid to compensate
- Isolated power supply
    - More expensive type of supply has isolated outputs, both Positive and GND
    - don't get GND loops giving hum
    - still sounds worse than batteries

Guitar, strings and tone

- Compare on different strings on same guitar
- 11's tune to Eb sound better than 10s tuned to E
- Suhr guitar has 3 Fletcher-Landau pickups
- D'arrio strings have best sound
- Strat 3 Pickup and tone configuration
    - Bottom tone control just controls bridge pickup
    - Upper tone control is for both neck and middle
    - Switch 2 and 4 positions bypass tone controls for bright rhythm
    - Tone control is down on lead sound
    - Avoids having to change tone control setting when going between lead and rhythm
    - Rhythm tone often set to 8 for 'warmer' sound
- In many cases it is better to change tone on guitar, rather than amp
- Pickup height
    - Pickups lowered from bridge to neck to get same level

Scott's setup

- Guitar to Pedal and Wha-Wha to front of Amp
- Effects send to volume pedal, to hard-set mixer and SE-70, then effects return
    - SE-70 patches set to 100% wet
    - SE-70 dry clean signal has frequency filtering
- some amps have 'parallel effects loop', but can not use volume pedal
    - alternative for amp without loop is to 'float' effects; but doubles gear
- Small box with big round knob is for fine adjustment of volume
    - homemade, just a 50k pot and metal box
- Volume pedals are after pre-amp so gain and distortion sound is not changed
    - can change overdrive by using guitar volume knob

Amp Tone

- Volume level
    - set to 6; comfortably loud, but not overwhelming, or headache inducing

    - some venues may need more volume, but too loud means difficult to get correct mix with Bass and drums
    - Monitors mean can increase guitar level of fold-back without having to deafen audience
    - speaker cabinets usually very directional
    - some drummers can hit very hard and may not tailor playing to room
    - can setup guitar further away on big stage
- Amp midrange
    - Where you can get your individual sound
    - Want bass to sound big
    - Want treble to be heard in mix
    - But where to set midrange?
        - too much gives nasal 'honk'
        - too little losses body
        - switch between rhythm and treble pickup at 4, should not be too much change in tone
            - learned from Yngwie (of all people)
            - avoids 'night and day' effect when switching between pickups
                - this is particularly an issue for hot bridge pickup, where sounds like a different instrument
- Overdrive/gain
    - Setup amp so get fairly clean sound when guitar volume on 5
    - Using a boost pedal, eg. with guitar volume on 7, gives better sound than guitar at 10 and using amp (muddy, less attack)
- Most amps designed to be used with settings around 5
    - not a good sign if using 0 or 10

Pedals

- Distortion pedal
    - High gain similar to Maxon SD-9
    - used for soloing tone, treble down to 4 or 3, for 'fat' sound
        - more like Jeff Beck than, Ritchie Blackmore
        - Eric Johnson tone control very low
            - but looses 'strat-iness'
- Fulltone Octavia
    - Hendrix, Band of Gypsies, etc
    - e.g. use treble pickup for sitar sound
- Zvex fuzz factory
    - used for noise
    - unstable (feedback), discontinuous fuzz
        - changes radically depending on guitar volume
- Vox Whaw-wha
    - Modified by Martin of Bradshaws for higher center frequency
        - also fixed volume drop, actually slightly gets louder
        - [Martin now at LA Sound Design, Burbank]
- Boss RC-2 Loop Station
    - used for sound check
        - can go to back mixing board and check out sound
        - speakers are miked centrally for best bass, but also get too much treble

        - roll-off at PA/mixer
    - not usually plugged in, since not true-bypass
    - also has backing track for practice (Giant Steps) at sound check

Boss SE-70

- Digital effects
- Small multi-effects box, not made anymore
- Generation after used 'modeling' digital processing, sounded worse, to compete with line6
- Echo sound, really just delay
    - 450ms 2 slap backs
    - 200ms half as loud
- Synth sound, like Holdsworth
    - Multiple delay taps, use volume swell on guitar
    - 100ms, 230, 460, 190, 330, 560, 570, 600, 750, 870ms
    - non integer divisible times gives random sound
    - Chorus added to spice up
    - sometimes add Octavia for 'space' sounds
        - particularly on third intervals
- Use more 'wet' echo for Ballads
- Added octave Bass harmony
    - one octave down and second signal 2 octaves down
    - sometimes add Octavia
- Sus chord sound
    - play one note, get chord
- 13 chord chord sound
    - also add Octavia
- Delayed pitch shift, 60ms
    - half step down
        - Play D, get D and C# quickly after
        - 'angry hornets'
    - down fifth
        - sequencer like sound
- Dotted 1/8 delay trick
    - play 1/8 notes, get 1/16 notes
    - one slap-back, 100%
    - 'hillbilly' sound
- Series delays going down in a row
    - ray-gun sound
- Ring mod
    - gives mean distortion, also good clean
- Step chorus
    - used in tune 'Nairobi'
    - now smoothness, like sample & hold
- Steel drum sound
    - can also add octavia
- Conclusion: Plenty of ways to get new, interesting sound without going to a guitar synth

Cable

- Cable is part of tone
- Hendrix and many players from 70's had dark tone due to long 25'-50' cable
    - Amp has to be set different with long cable to try and compensate
        - but still get different sound
- Scott uses 4ft cable to first pedal, cable length not so critical after first pedal
- Evidence and Monster make low capacitance (expensive) cables
    - get more bottom and top end, but does not necessarily sound good because midrange effectively decreased
- Try changing cable length, 4ft, 10ft, 15ft, 25ft
    - will hear difference in sound
    - can partly fix with treble/presence
- Scott uses Mogami 25/24 cable and Switchcraft noiseless jacks
    - shield is unbraided
        - easier to make own cables
    - noiseless jack has miniature switch, so connected when plugged in to guitar and avoids loud hum when cable unplugged from guitar

Amps

- Many boutique amps available now
    - but can not demo in most shops
    - also awkward to repair, particularly in foreign country
- Fender & Marshall used to be good, maybe not so good now
    - Fender Custom shop good though
    - Marshall Silver Jubilee and JCM2000 good
- Scott uses John Suhr amp
    - based on 1968 Plexi Marshall
    - has crunch mod and effects loop
        - crunch mod is master volume (can get gain at lower volume)
    - output transformer major part of tone, exact copy of original
        - Geronimo amps also Marshall based with same transformer make
- Some older amps had effects loop but changed sound
    - most new amps use circuitry improved for transparent sound
- Expect to pay $2-3k on good, well built amp
- Hand-wired versus solder board
    - good circuit boards (double sided, maybe GND plane) sound identical to wired
    - bad reputation in past due to cheap boards
    - But, board connections can break if dropped
- Quality amps
    - Bogner, Geronimo, Dr Z, Boogie, Fender Custom shop, Carr
- Amp switcher good for A/B testing heads (~$700)
    - same speakers and mic
- 'Fat' Marshall sound
    - most people familiar with sound due to records, radio

Cabinets

- Third major part of tone equation; after Guitar and Amp
- Marshall cabinets made same way now as 30 years ago, except back
    - Pressboard backs sound bad
        - can fix by copying in Birch

    - also speaker cabinet cable is (too) thin
        - replace by 10 gauge
- Amps running at 8ohm, sound different to running at 16ohm
    - Not treble/bass but 'bigness' (fat)
    - Led Zeppelin, Eric Johnson used two cabs (with lower one mic'd) to get 8ohm load
    - 16 ohm amp setting with 16 ohm cab sounds very different to 8ohm
    - If using single cab, use 8ohm speakers with series/parallel wiring for 8ohm total
    - Also 8ohm/16ohm switches themselves not good
- Good speakers
    - Celestion Greenbacks and Vintage 30's
    - Greenbacks smoother, less fuzzy
    - Vintage 30s more 'Rock n Roll'
        - more low-mid and more grainy
- Open back sound
    - Very different sound to closed back
        - more stereo (non-localized) effect
    - But very dependent on room, floor type
        - bad with concrete
        - closed back more consistent
    - E.g. Mike Landau (Blues)

WK10 **Music Business & Recording**

Introduction

- Scott has been in the music business a long time
- Some people wait until their talent has developed, been to school, etc
    - others want record deal, gigs as soon as start playing
- Some people practice a lot until very accomplished, but stay very low key
    - most of these have day jobs, or are rich
- Studio musicians and live musicians are quite different
    - a few are lucky enough to become both
    - some players are 'stuck' as studio musicians for whole life
        - not necessarily a bad thing
    - making own original music is a whole different world
        - will not meet same people as studio
- Should be able to decide what you want to do (career decision)
    - how to do it, is something else
    - some know exactly what want very early
    - OK to decide later
        - but age may be an image problem in Rock, if leave too late

Choose a style?

- Do not need to choose if you are a writer
    - sell to whoever wants to play them
- A few can become very rich from songwriting, but you would not recognize names
    - e.g. Tom de Luca, works for a publishing company; Reo Speedwagon, Ozzy Osbourne, have used music
        - Record company may decide a named band needs more tunes for a record; approaches publishing company
- Publishing money is 'non-recoupable'
    - Get paid as soon as first record sells, around 5c/tune/record
        - 200,000 sales gives $10k
        - 10 songs and 200,000 records gives $100k
        - 200,000 sales is not so much by today's standards
- Only problem is if you want to play it
    - People must want to see you; image, etc
- Playing one style one year, then changing next year (e.g. Jazz to Country) confuses market audience
    - audience will probably not follow your change (e.g. Steve Smith, pop to Jazz, Journey to Vital Information)
    - moving from vocal to instrumental will loose most of female audience
        - majority of guitarists (and airline pilots) are male, for some reason
- Record companies are in business of pigeon-holing
    - want artist to appeal to particular market
    - good at publicizing, who you are, but diversity makes awkward
        - kids know what they want – record company tries to provide
- Working as a freelance artist means may need to play in different styles
    - e.g. Scott, Mike Landau
    - But should play what asked; e.g. 'Rock solo'
    - more styles know, more money can make

Studio work

- Regional differences
  - It may not be possible to make money with original music in some areas
  - Scott's experience in Florida – need to play covers, play as on record
  - 'working for the man'
- Session work is like glorified top-40 in many ways
  - not asking for your creativity
  - somebody tells you what to do
  - Scott charges $1000/solo, $2000/learning parts
- Most studio musicians work 'for scale' [~$400/3 hour session ?]
  - Need to be in Musicians Union to do a lot of sessions
    - particularly film and TV
- A lot of guitar players make living going out to studios each day
  - lots of (contemporary) guitar music in commercials
  - Mike Landau, Dan Huff, Carl Verheyen, Paul Jackson Jr., Steve Lukather, Larry Carlton
  - do not necessarily have to be a good reader
    - 90% time, may just be shown chord form, play fills and do a solo
    - But TV and Film work may require good reading, under pressure
- Best way to get to that point
  - play as much around town (LA) as possible, to be heard by as many people as possible
  - find out who really good guitar players are, get then to hear you play
    - invite to club
    - request to forward work, if too busy themselves
  - hard niche to get into
    - many more guitar players than gigs, will not see advertised in paper
    - most work word of mouth, by recommendation, networking
- Scott first got record work through Jeff Berlin, then through Jeff's keyboard player
  - NFL session, rock riffs, one lick at end
    - had 'residuals' get paid each time played on-air; few hundred dollars each year for several years
  - most work 'buyouts' just get paid one time for session
- May not be happy doing this is want to make money from own music
  - have own band, write own music, make records, go on tour, have fans
- Downside
  - Will need to 'kiss ass', be prompt, beg for work, act as if happy to play on bad music
- Studio scene has changed *a lot* recently
  - Michael Thompson does lots of session work on albums
    - Over 75% work done at own home
      - get sent disks from far away – cheaper than air fair
      - load on computer, add tracks then send back
  - If you are known, then may be trusted to do cart blanche
    - use telephone to check if OK, or change direction
  - less pressure working at home, than in a studio with producer standing over
- In days of tape recording, could not record several tracks and pick best
  - single track and rolled over previous (possibly best) takes
    - example Steely Dan rolling over great Larry Carlton takes
      - some producers really know what they want, when they hear it
- Conflicts of Studio career and Recording artist career

    - Can not go on tour if want to be on first-call, always need to be in town and answer phone
- 'This guy's guy'
    - Example film producer hires musician for film, then will use again on next project, say TV series
    - Most studio musicians that Scott knows are 'somebody's guy'
        - example Steve Tavaloni gets ~99% work from one guy and is working almost every day
    - In other words, may have a variety of work but from single source

Jazz vs. Rock & Pop

- Jazz world is relatively small and easier than pop/rock
- Rock & Pop labels may only take music from your lawyer (at $2k cost to you)
    - may get a 'no we'll pass' and an expensive fee
- In Jazz world can probably talk to head of label yourself
    - 'I really believe in my music, would you consider listening to it?'
- Helps if can get hired by people that already have a record deal themselves
    - gives some clout when contacting record label
    - means must be halfway decent musician
- Scott went to Tower records, looked at Jazz bins and wrote down names of all labels with musicians he liked (similar style)
- Make 50-100cds and sent to those labels
- Whatever style, artist will probably have to pay for first record!
    - Record company just produces artwork and mastering
        - Artwork can be done on most home computers now and mastering is around $1k
    - Record company does not loose anything if record does not sell; you do
- If 1st record sells, then company may pay for 2nd
- May not get any response, have pressure – to get a NO
- Some Rock & Pop acts appear to come from nowhere; record company gets behind and promotes (e.g. John Mayer)
    - Jazz musicians often become known playing for someone else (e.g. Mike Stern played for Miles Davis)

Touring

- If you ask an Agent to book a tour, first question will be 'how many records have you sold'
    - if answer is 10k, will probably get a click sound, as agent hangs up (will not make enough money to be viable)
    - Agent takes ~10% and will want $2-3k to be interested
- May not get any Agent interest until after 2nd CD
- Jazz is respected in Europe, will make more money there
    - Jazz in US mainly appeals to musicians
        - Scott made $500 profit on last US 1 month tour
    - Regular people come to European Jazz gigs
        - make $20-25k, and pay band well
            - but took some years to get to this point
- Some people love the road and travel, others hate it
    - BB King and Joe Zawinul still on road in old age

Publishing

- More tracks, on more records means more money
  - especially if only writer
  - Example 5.5c/tune, with 10 tunes on a record
- Writer's royalties come with no money taken out and with from first record sold
- Hopefully record continues to sell over next 20, or so, years
- Over years, successful artist accumulates many records and many tracks
  - Scott has almost 20 records and 80 tunes
- Scott uses Bug music in LA http://www.bugmusic.com/
  - Handle just about everybody, biggest, widely respected
  - Take 15%, but they 'administer' Publishing company
    - they get money from everyone (worldwide) that owes you money
    - receive checks 4 times per year
      - lists tunes and countries
  - Give Bug $30 to get a publishing company, give them your first set of tunes
    - or if someone else is going to be using one of your tunes
    - Bug sends to copyright office
  - NEVER sign away publishing, always want 100%, or something close
    - whether writing for yourself or someone else, get paid if used on TV, Film, etc
  - May get larger than expected payments if a country re-releases old album, does some advertising, or if track is used regularly in say a News show
  - Bug also suggests artist tunes to asking TV company shows, etc
    - e.g. no name band that made Sopranos theme
- Also get paid for live performance tunes, but amount is much less than record sales
- Can take a long time for publishing money to filter through >1year

Record royalties

- Different thing to publishing income
- Standard deal is 12-15% of retail sale price, per record sold
- Problem is that money is 'recouped' from advances used made to make record
  - record company does not really pay for studio, mastering, etc; you do!
  - never get a free record, no matter spin
  - Jazz records usually DO NOT recoup
    - another reason they will try go negotiate away your publishing
  - Blues record Dog Party did recoup, sold x2 other records
    - everyone likes Blues
- Advances
  - Expect to get dollar advance for each previous album sold; $5k for 5k records sold
  - Can take $20-30k to make a record right
    - studio $100/hour
  - But now can do a lot of work on home computer and equipment
    - records can be made now for a lot less; $2-3k if you know what you are doing
      - ProTools, Mastering software, computer generated art
    - can pocket money from advance not used, provided end product still sounds as good as can make
- May not even need record company
  - pressed at CD baby, sell on internet
  - get 100% of retail
  - But you are no longer just an artist, need to be a businessman, record maker

        - deal with sales enquiries and distributors
        - may just want to make music and get someone else to do business side
        - but status as recording artist appears different
            - maybe record companies not interested for a good reason
            - reassuring if record company prepared to endorse with money
- Studios that run Digital Performer, or Pro Tools are cheaper than ones that run tape
    - tape is expensive
    - layering, control better with digital
- BMI/ASCAP
    - Not sure why get this money, but is about 1/6 amount from Bug
        - Bug asks at signup if want to be on BMI or ASCAP
        - Need to be with one or other
- Making a record with Jazz standard will not make you any money
    - original composers estate will get money
    - will not recoup
    - some lame artists use music but modify to get around copyright; like stealing
- Bug can negotiate permission, with owner if want to record a cover

Recording and Quality

- Consider how much want to spend
    - can be done cheap but may not sound good
- Some record company execs know very little about sound
    - also get audiophiles who can get good sound, but don't recognize good from bad musicians
- Ideally artist should be concerned with both music and quality
    - but there is a big span
- Record company will have an expensive listening system, so can probably tell if your CD sound is good quality or not
    - record company is depending on you as an artist o provide good music and good sounding music
    - worth spending money on some key items
- Scott's equipment (guitar studio)
    - desktop MAC
    - Tannoy speakers for monitoring
        - like to turn up loud for overdubbing– cheap to fix (if overload with feedback)
        - Genelex speakers few thousand dollars to fix
        - do not want/need loud volume at mixing stage
    - Yamaha O1D
        - do not necessarily need expensive board for monitoring, since sound is recorded to computer and will use an expensive board at studio mixing
    - Studer mic preamp
        - invest in good pre-amp
        - Expensive $3500, digital output with good A to D conversion
            - hear quality of good conversion
        - alternative is to buy a Neve, or API 'lunchbox' for ~$1500 and an Apogee Rosetta digital converter for $2000
        - not so much about bass and treble, but more about 'bigness' of note
    - SM57 microphone for guitar
    - Rented 2x Apogee 8000 (purple rack mount converters)

        - sounded huge compared to MOTU 2048
- Scott's procedure
    - Use MI studio for Bass and Drums, record as Digital Performer files on own computer
        - takes only a couple of days since used to playing tracks on the road
    - Drums take ~10 tracks, Bass 2 tracks, Guitar 2 tracks (one mic on cone, one on side)
    - Take home to overdub guitars, for couple months
        - produced/layering stuff takes time
    - Go back to studio to mix, rent Apogees
        - takes 5-7 days at $1k/day
            - keep track functions same, for cues, then just need to adjust levels and EQ (harder)
    - Mix on to 1/2" tape
        - tape sounds warm
        - most mastering studios still prefer tape
    - Helps to have studio good engineer
    - Get better results with guitar speakers in another room
        - amp head close by to dial in sound
        - long speaker cable between head and cab
    - Home recording can be fun and challenging
        - develop an ear for best EQ and multi-tracking
            - what does 2k sound like, etc
            - dial amp to sound best, then EQ on board
            - but may want professional engineer to do drum sounds
    - If in a studio, can learn a lot from engineers about how to get good sounds
    - When recording only use effects pedals really need, even if unused ones true-bypass
        - take out of circuit, keep cables as short as possible
        - keep as simple as possible, record guitar 'dry'
            - except for distortion, which is part of guitar 'tone'
        - reverb and delay should be added electronically later
            - by studio that has expensive/quality gear (e.g. Lexicon delay)
            - hear reverb and delay when recording via board
                - may get a pleasant surprise when hear through API $100k board at mixing
                    - sounds bigger, warmer, fatter than $700 board
                    - no bad frequencies, at any volume
    - Mixing board is big part of overall sound
        - spend majority of money on mix
        - overdub at home
        - most important part of record
            - where have most options to make sound best
            - best reverbs, effects
    - One of Scott's house bedrooms made in to recording loud room
        - windows dry-walled out
        - Aurelex foam on walls
- Can't think of a better way to make money, than being sent files, load to computer, record solo, send files back and get a check
    - but may not appeal if want to write and perform own music