

Jim Hall . . .



About Barry and the Book

"Barry Galbraith, aside from having been a dear friend, was one of my most important teachers. Some of what Barry taught me was indirect—a result of my having played written music he had already performed or recorded. Once, while rehearsing some impossibly difficult music of George Russell's which Barry had recorded, I just gave up and told the conductor, 'I can't play this #Δ%?! stuff! You'll have to call Barry.' (Unfortunately, Barry was busy).

Most other things I learned were at once more subtle and more important: how to thin out written chord voicings allowing the guitar to open up and sing and how to get more feeling and forward motion from a written single line—helping the line move forward to its arrival point. This had been done by penciling out unnecessary notes and by merely 'suggesting' certain others. Barry had done all of this and I was learning from it.

I also learned by working with Barry—sometimes in a two-guitar setting and from talking with him.

So now the learning continues

Here we have this stunning collection of famously popular/standard tunes, beautifully notated in classical tradition with tablature included, just in case. This is accompanied by a CD recording of each piece—crystal clear performances by John Purse. The book has 13 of Barry Galbraith's arrangements including: *For All We Know*; *My Funny Valentine*; *In a Sentimental Mood*; and *'Round Midnight*. These are the meat-and-potatoes of a jazz musician's repertoire.

There is no excuse for not learning from all of this. Even now as I'm writing, I'm thinking about how differently and beautifully Barry harmonizes the 'A' phrase of *In a Sentimental Mood* each time it comes around. I've played the tune hundreds of times and never came up with anything like this.

'Round Midnight is something else again! It's a virtuoso piece technically and harmonically, by being written in the guitar-friendly key of E minor rather than the usual E-flat minor.

The book starts simply and clearly and moves toward fascinating complexity and maturity a musical life experience trip. *If you don't take it, I will!*"

Jim Hall
April 15, 2002

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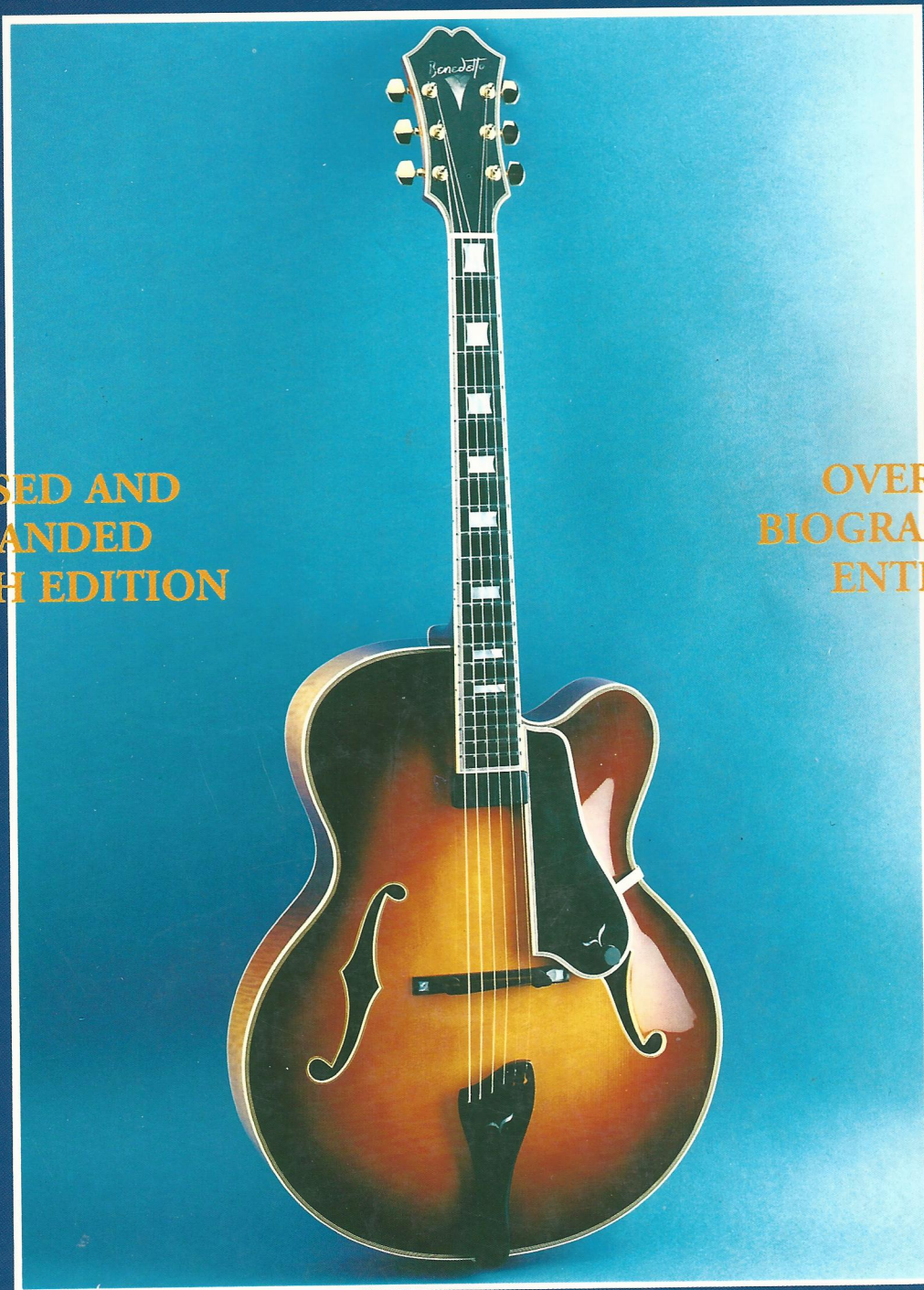


THE JAZZ GUITAR

ITS EVOLUTION, PLAYERS AND
PERSONALITIES SINCE 1900

REVISED AND
EXPANDED
FOURTH EDITION

OVER 300
BIOGRAPHICAL
ENTRIES



BY
MAURICE J. SUMMERFIELD

SOLO FLIGHT DUO

Neil Janssen

Born-Detroit, Michigan, USA

3 September 1949

Jim Lichens

Born-Yreka, California, USA

19 July 1943

Neil Janssen and Jim Lichens work as a jazz guitar duo called SOLO FLIGHT. Based in Eugene, Oregon their club work and recently released CD have won wide critical acclaim.

Neil Janssen plays the lead guitar over Lichens rhythm backing. Janssen's began to play the guitar at the age of nine. His first musical interest was in the guitar playing of Chet Atkins, Duane Edwards and Nokie Edwards of The Ventures. Over the years he changed over to jazz and cites Howard Roberts and Kenny Burrell as his main influences. He currently combines his music career in the SOLO FLIGHT duo with a daytime career as a draughtsman.

Jim Lichens early influences were also rock and country guitar players including Jimi Hendrix, Freddie King and Nokie Edwards. Like Janssen his interest soon turned to jazz and he cites many jazz guitarists as important influences including Charlie Christian, Wes Montgomery, Howard Roberts, Jim Hall and Barry Galbraith.

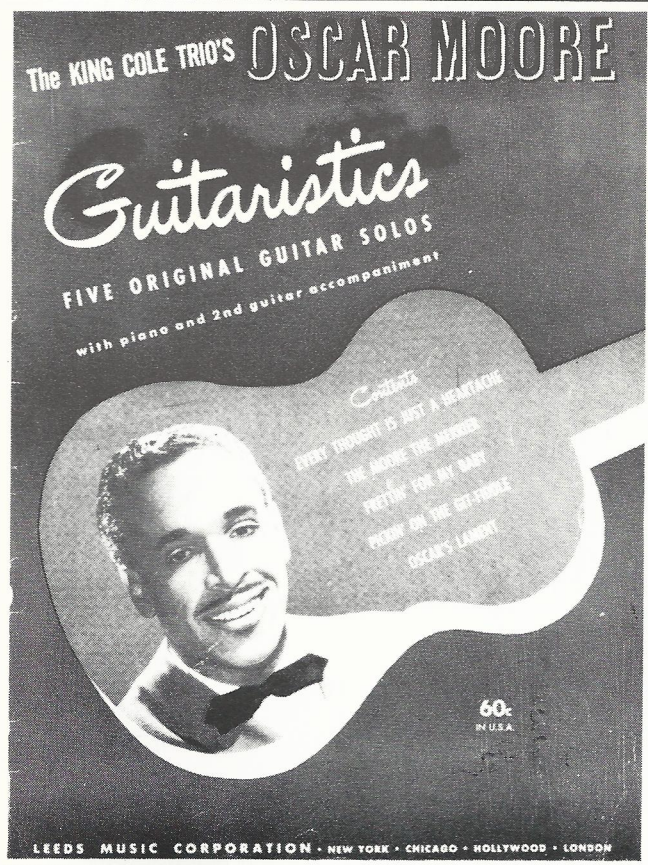
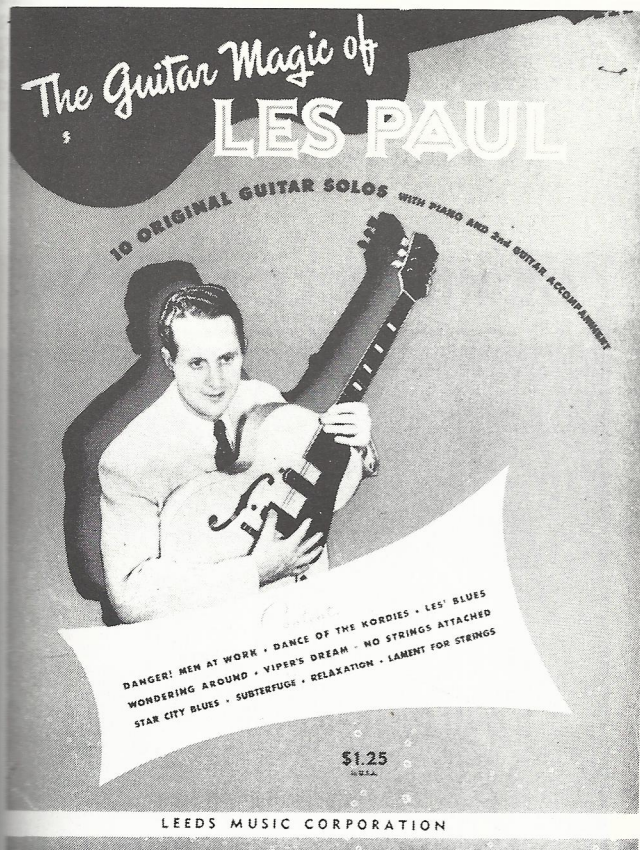


Neil Janssen and Jim Lichens

SELECTED RECORDINGS

Solo Flight

Oregon CD 1995



Examples of post 1940 jazz guitar music.