

akin to what Leonardo Da Vinci had in mind when he wrote, "Simplicity is the ultimate form of sophistication."

The approach shown in Examples 4a and 4b is one of the most recognizable aspects of Green's sound. Here we see him establishing and developing a C minor dorian idea and getting the most out of the ii-V progression at this point in a blues form (4a: bars 8-11; 4b: bars 8-12). Both licks start with Green's characteristic triplet pickup on beat 4.

Examples 5a and 5b show how Burrell and Green, respectively, build complexity over the I chord leading up to the IV chord (bars 1-5 of the blues).

Burrell begins his chorus (5a) simply enough by developing a three-note theme of B \flat -A \flat -F in the manner we see in the previous examples. He then blasts off a string of triplets that highlight an E-natural, the flat-five blue note of the B \flat minor tonality. His line is rhythmically crisp and demonstrates precision in moving up and down the guitar neck starting low, moving to a higher octave and returning.

Green pulls out all the stops here (5b) and plays an incredibly articulate, long, virtuosic line loaded with chord substitutions over the static B \flat 7 chord. Bar 2 starts in F dorian and then moves up to F# dorian starting on the D on the and of beat 2.

This creates maximum tension, which is released when the line returns to F dorian for bar 3. Bar 4 is a similar half-step-above approach, cleverly outlining a E9 chord with a descending E mixolydian phrase that abruptly changes direction and retraces its steps in E \flat mixolydian ascending over the E \flat 9, which is the IV chord.

In the greater context of the entire choruses from which these two examples are drawn, it is important to note how the ideas these masters might play in bars 6-12 balance the chorus with simplicity and a tasteful use of space.

Each example here is easily digestible for practice in 12 keys and over several octaves. In striving to master the blues, remember to do a lot of transcribing—go to the source. As Willie Dixon, one of our most influential composers, said, "The blues are the true facts of life expressed in words and song, inspiration, feeling and understanding." I take it to mean, "The music speaks for itself." **DB**

New York City-based guitarist Charlie Apicella is the leader of the organ group Iron City. His third CD, *Big Boss*, is his first on Zoho Music and his debut as producer. His teaching credits include The New York Jazz Workshop and the summer programs of Jazz House Kids in Montclair, N.J., and The Noel Pointer Foundation in Brooklyn, N.Y. Apicella is an Eastman Guitars Featured Artist and a ZT Amplifiers Official Artist. Visit him online at charlieapicella.com or email him at contactironcity@comcast.net.

Example 3b (Kenny Burrell)

Example 4a (Grant Green)

Example 4b (Grant Green)

Example 5a (Kenny Burrell)

Example 5b (Grant Green)

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