



**2006/2007**

## **Master Clinics and Master Performances**



# **Larry Coryell**

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Larry Coryell has been described by Whitney Balliett as “the most innovative and original guitarist since Charlie Christian.” Beginning with his first recordings with Chico Hamilton and his tenure with the Gary Burton Quartet, Larry has remained in the pantheon of great jazz guitarists for more than thirty years. His personal philosophy of music has kept his playing fresh and exciting and makes each of his personal appearances or recordings a special event.

As one of the pioneers of jazz-rock — perhaps *the* pioneer in the ears of some — Larry Coryell deserves a special place in the history books.

**Richard S. Ginell**  
**All Music Guide**

"...He has been one of the most consistently interesting performers — a brilliant and compelling soloist with a superb technique, a wayward imagination and the ability to surprise delightfully."

**Ian Carr**  
**Rough Guide to Jazz**

The late 60's and early 70's saw Larry as one of the most in-demand guitarists, not only in jazz but in all musical genres. It was during this time that Larry released a series of critically acclaimed albums for Vanguard, did some rock experimentation with Steve Marcus, toured with British musicians Jack Bruce and Mitch Mitchell and appeared on the first album by the Jazz Composer's Orchestra Association. There were sessions with Jimmy Webb, The Fifth Dimension, Charles Mingus, Billy Cobham, Chick Corea, John McLaughlin and Miroslav Vitous. The albums produced at this time show Larry Coryell to be a profound musical prophet, merging jazz, rock, free-form improvisations and Eastern modes and scales in a way that was new at the time and still communicates power and emotion years later.

In 1974, Larry formed The 11th House, one of the most popular and successful fusion bands of its time. The band, comprising Coryell, Randy Brecker, Alphonse Mouzon, Mike Mandel and Danny Trifan, demolished the barriers between jazz and rock and came up with a sound that merged the best elements of both — the raw emotional power of rock with the more structured ideas of jazz.

After The 11th House disbanded, Larry made a series of solo albums, two albums of duets with respectively Steve Kahn and Philip Catherine, and the Brubeck Brothers. Throughout this diverse career, Larry has put himself totally at the service of his music. “I am destined to be the eternal student, to continue developing my flow of ideas with my ability to flow with them...to listen to everything...”

Larry's newly formed trio consisting of Paul Wertico and Mark Egan recorded their most recent collaboration, “Tricycles” at Klangstudio Leyh in Sandhausen, Germany in the spring of 2003. All of Larry's work, both singly and collectively, highlights Larry's uncanny ability to revisit jazz standards and imbue them with new life and ideas. He brings to them his years of experience in playing, listening and learning and synthesizes them into something greater than the sum of their parts.

Larry Coryell deserves a special place in the history books.

# **The Living History of Jazz**

## **1965 to the Present / A Master Class by Larry Coryell**

Larry Coryell's experience translates into a comprehensive view of the Jazz Music Scene for the last half of the Twentieth Century

### **A. Anatomy of improvisation**

Improv comes from:

1. knowing the melodies to the standards as well as popular originals
2. understanding the meaning of each composition in terms of nuances of interpretation
3. learning how to "comp" first before learning how to solo, and
4. knowing special information, i.e., certain phrases from other soloists of past jazz lore can be used (loosely) in special places in tunes, especially standards—these are not clichés but rather they are phrase that says it is definitely jazz and not some other form of improvised music.

### **B. Blues Vocabulary**

Most important basic lesson; how to recognize the importance of time, as in "time-feeling" and of the blues vocabulary, followed by evolving the blues vocabulary into first diatonic, then altered scales. The student must learn to play the blues in a jazz way in order to establish a foundation for developing his or her own personal "language skills".

### **C. Significance of Classical Music**

For guitarists and pianists primarily, followed by horns and other instrument groups: learning the significance of classical music and how it can augment the study of jazz and fusion. For example, during the "Golden Age of Fusion" in the Seventies, players like Chick Corea, Keith Jarrett and Coryell drew on modern classical influences for compositions and improvising; and 20th Century Classical forms were often a loose template for fusion compositions.

### **D. Style Ideas from the Masters**

The importance of living history examples: Coryell can share personal experiences with Jimi Hendrix, Eric Clapton, John Coltrane, Bill Evans, Thelonious Monk, Joe Henderson, Billy Higgins, Earl "Fatha" Hines, Miles Davis, Charles Mingus and Sonny Rollins, among others to show young players how to play specific styles.

### **E. Breaking New Ground**

Coryell will show the students not only how to improvise in the style of the Great Masters but also how to develop one's own voice. Coryell will

teach the students to learn all the obvious phrases, using the most common harmonic theory, and then show how to break away from the “rules” as such and go forward to create new frontiers in jazz. This involves more extensive harmony training combined with a non-superficial method of how to mix several styles to create an integrated whole concept.

## **F. Workshop**

In order to integrate and illustrate the above five points, Coryell will work with a rhythm section of bass, drums and if needed, piano to develop the young players’ abilities and help increase their confidence. No one will be left behind: if a student doesn’t understand something he/she will be given special attention.

### **Duration:**

Steps A – E (Lecture Portion) 45 minutes

Step F ( Workshop) 45 minutes

### **Performances:**

- The Larry Coryell Trio with Paul Wertico (drums) and Mark Egan (bass)  
(Clinics available from Paul Wertico and Mark Egan as well)
- Larry Coryell with College Ensembles

### **Larry Coryell Represented By**



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