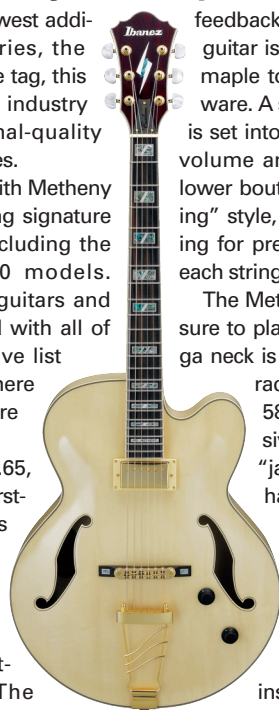


Ibanez PM35 Pat Metheny Signature Guitar: Affordable Quality for Aspiring Musicians

Ibanez has introduced the newest addition to its Pat Metheny series, the PM35. With an attractive price tag, this guitar represents a growing industry trend to provide professional-quality instruments at incredible prices.

Ibanez has been working with Metheny for nearly 20 years developing signature hollow-body jazz guitars, including the PM20, PM100 and PM120 models. Metheny is proud of these guitars and has performed and recorded with all of them. However, as these have list prices of more than \$3,300, there was a definite need for a more affordable option.

With a list price of \$1066.65, the PM35 is targeted at the first-time jazz guitar buyer. This is the first Metheny model to be built in China by Artcore Custom. Reminiscent of Metheny's original PM20, the model features a single cut-away and single pickup. The PM35 has a full-sized archtop body with a slightly slimmer depth to help reduce



feedback problems and improve tone. The guitar is attractive, with a naturally finished maple top, back and sides, and gold hardware. A single Super 58 humbucking pickup is set into the top at the bridge location with volume and tone controls mounted on the lower bout. The bridge is the standard "floating" style, but uses a tune-o-matic top allowing for precise control over the intonation of each string.

The Metheny PM35 is well built and a pleasure to play. The five-piece maple and bubinga neck is comfortable and sleek, with a nice radius and medium frets. The Super 58 pickup is warm, fat and impressively quiet, producing a respectable "jazz" tone. I did find that the guitar has a tendency to feedback at higher volumes, but this is typical of any acoustic archtop. The PM 35 places a professional jazz guitar within the reach of players who previously could have only dreamt of owning a such quality instrument.

—Keith Baumann

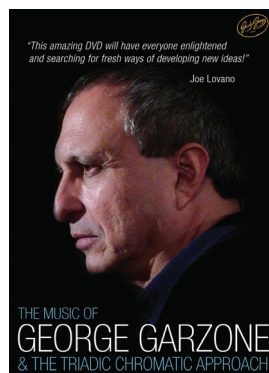
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The Music Of George Garzone And The Triadic Chromatic Approach: DVD Master Class

George Garzone has developed an improvising concept called the triadic chromatic approach. The saxophonist uses the four groups of triads—major, minor, augmented and diminished—and has figured out how to improvise on them with random inversion, with a half-step coupling between each triad. "This is a way of playing that helps you break away from your normal repetitions," Garzone said.

Before the release of the DVD *The Music Of George Garzone And The Triadic Chromatic Approach*, one would have to travel to New York or Boston to study with Garzone. Now, with this two-DVD set, released by saxophone mouthpiece maker JodyJazz, Garzone has put his lessons on video. The DVD has a conversational feel, offering an engaging glimpse into Garzone's style. "It was off the cuff," Garzone said. "One of my students today said that it was like being in class."

Garzone works through the examples of his concept slowly, as he's presenting material that is foreign to most musicians, and has the potential to completely break down an artist's conception of improvising. "The goal is to get



this into your subconscious," he said.

Any jazz artist could benefit from studying the in-depth lessons in the triadic chromatic approach. For saxophonists, the DVD contains a lesson by Garzone on how he achieves his large, free-flowing sound. He explains and demonstrates how he takes his lower lip off the reed, and supports the mouthpiece with his top teeth. The DVD

also includes performances of such tunes as "The Mingus That I Knew," "Hey Open Up" and a couple of free improvisations by Garzone and his group The Fringe (drummer Bob Gullotti and bassist John Lockwood), accompanied by vibist Mike Mainieri, saxophonist Frank Tiberi and guitarist Chris Crocco.

It also includes .PDFs of written examples of the random triadic and chromatic approaches, and exercises to work on the concepts, lead sheets transposed into concert, bass, B \flat and E \flat , and several interviews. MSRP: \$89.95.

—Jason Koransky

» Ordering info: jodyjazz.com

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