

Name of Student

Instructor's Name

Course Title

Date

### Concert Review

I attended Spaghettieria's performance last weekend, which was held at Spaghettieria's restaurant. While dining on Italian food and listening to live jazz in San Diego, we enjoyed a wonderful evening together. Several tables and chairs were arranged around the band's stage, which was located at the furthest part of the room due to the weak lighting. The band consisted of five members: tenor/alto saxophone Bill Shreeve, trumpeter Bruce Cameron, drummer Kirk Hoffman, bassist Grant Clarkson, and guitarist Mark Augustin, who served as the group's leader and musical director. Participants in the Sunday night jam session are given a chance to sit in and play as jazz musicians. The weekly jam sessions, which take place on Sunday nights at KSDS, San Diego's Jazz 88.3 radio station, are sponsored by the station.

Although saxophonist Bill Shreeve performed an excellent job on Charlie Parker's *Out of Nowhere*, he lacked Parker's characteristic bebop sound, which was a shame since the piece began the evening. Throughout the song, Shreeve's improvisation took up the majority of the time, and he accomplished this by using a wide variety of notes from his highest register on the tenor saxophone. Following Shreeve's performance, Bruce Cameron took over and improvised the chord changes. Cameron did an excellent job despite the little amount of time he had to improvise. When Cameron came to an end during Mark Augustin's guitar solo, the rest of the band fell into stop time as well. After the ensemble re-assembled, Shreeve continued to improvise on the song for a while.

The trumpet and saxophone players joined together to perform Herbie Hancock's jazz classic, Maiden Voyage, for the second song of the evening. As the lead singer of this song, Shreeve improvised over the rhythm section (which included the bassist and drummer). He performed well. The chromatic scale and a great deal of repetition were used by Shreeve as his solo drew to a finish. Cameron, the trumpet player for Shreeve's band, walked onto the stage next and immediately started improvising over the rhythm section in the same manner. Cameron battled with his intonation and came out as nasal. Grant Clarkson was given the opportunity to demonstrate his innovative ability as a bassist. He has a natural ability to play the bass while sliding his hands around the neck of the instrument as he plays. With a more muted tone than they had used previously, the band concluded the song with a delicate and hushed performance.

Billy's Blues, an original by Bill Shreeve, was the third song, and it focused on the band members switching fours throughout the song. The song started slowly and then quickly moved into the main theme, which was accompanied by Augustin's guitar accompaniment. Cameron's trumpet chords were played after Shreeve's alto saxophone riffs, which set the tone for the piece. After the first eight measures, he began improvising over the primary melody, and he proceeded to do so for the remainder of the song. The drummer, who played the ride cymbal with his right hand, kept a solid rhythm throughout the performance. Following the conclusion of Shreeve's performance, Augustin took the stage and blasted on the guitar while moving his hand up and down the fretboard. After his allotted time had expired, he began improvising over the song, but Clarkson and his fellow musicians interrupted the performance to enable him to perform alone. As the band returned to finish the song on a high note, the bass and drums exchanged fours.

I Thought About You, by Jimmy Van Housen and Burke, was the fourth song to be performed on the show. The acoustic guitar was performed by Mark Augustin at the beginning of

the song. At the beginning of the song, there was a melancholy undertone. During the guitar introduction, the trumpet player was playing in the wrong key, which led to the entrance of the main theme. The guitarist had to come to the rescue in order to preserve the tune. The bassist added a powerful bass line to the song, which gave it a languid and romantic atmosphere. However, it wasn't until Shreeve began playing over the rhythm section that the song became more appealing to me. In reaction to the romantic-sounding music, members of the crowd got to their feet and started dancing in front of the performers on the main stage. A loud wave of applause erupted from the audience at the conclusion of the performance.

After the fourth song, the band took a thirty-minute pause to regroup. During the interval, members of the band mingle with the crowd and answer questions. The members of the band approached my family and began telling me stories about when I was a little kid. The jazz culture in San Diego was a family tradition for my father and grandparents, but I had no recollection of ever meeting any of the band's musicians. They then played Charlie Parker's Ko-Ko, which I had requested, as their last piece of the evening.

The penultimate song of the night was Duke Pearson's Last Time I Saw Jeanine, performed by the band. There was a significant increase in the speed of this song compared to the previous one. A lot of repetition was employed by the saxophone and trumpet players in the beginning, but Shreeve on tenor quickly took control and improvised. After Shreeve had completed playing the saxophone, the trumpet player ascended the stage to begin his performance. The majority of the audience members didn't seem to find him especially alluring, judging by their emotions throughout the performance. This song seemed to be a succession of solos performed by each member of the band, enabling them to demonstrate their own talents. The trumpet player was the only one that sounded a touch out of tune, but he did an excellent job during the whole

performance. A drum solo was performed at the end of the song, and a riff was played by the bass and guitar as a final flourish. Mark Augustin composed the sixth song, which was an original. This was a Bossa Nova with the title "No Coincidence" as the song's theme song. Every note in the song is devoted to Mark Augustin's guitar skills, which are featured prominently throughout. Similar to the Sonny Rollins song, when he intro'd for four minutes and then played a minute of melody with the band at the conclusion, it brought to mind the melody from this particular song. When the principal melody of this song began, it lasted just around forty seconds until it was abruptly cut off. Throughout Augustin's life, he had experiences with ideas that seemed to go on eternally and without end. As a result, the solo was completed at a breakneck pace. Following the soloist's performance, the audience exploded in applause and hollers. Throughout the song's Latin-inspired speed and beat, there were timbales to be heard.

A unique original by Mark Augustin that included a wide array of instruments, the seventh song of the night stood out from the others. Although the music was played by a guitar, trumpet, and an ewi, the name of the tune eluded me at the time. ewi is a horn synthesizer, which is a kind of electronic wind instrument that sounds like a horn. The ewi was something I had never heard of before. The musician made use of a synthesizer guitar to create his sound. While Bruce Cameron played his Flugelhorn for the melody, it was rigged up to sound like a harmonica so that it could be heard above the other instruments. Mark Augustin and Bill Shreeve, who play the ewi and the harmonica, played as soloists. In the song's opening, an ewi solo set the tone for the song, which was influenced by Pat Metheny's style of fusion music.

The closing song of the evening was a version of Charlie Parker's Ko-Ko, which I had specifically requested earlier in the evening. There were many different instruments used in the performance of the song. Bill Shreeve produced the beginning of the song on his ewi. Cameron

played the trumpet during the first eight bars of Parker's solo, which followed the conclusion of the introduction. Shreeve, on the other hand, nailed the solo on his tenor after switching instruments in a hurry. He added a chromatic scale to Charlie Parker's original and improvised extra improvisational touches to make it his own. In order to give the song its own distinct taste, the band members employed call and response as a way of communication throughout the song's duration. In fact, "Bird" would never have done this with his bebop style since it gave the song a bluesy flavor that he would never have achieved otherwise.

When compared to any other concert I've ever seen, the jam session at the Spaghetteria was one of the most wonderful moments I've ever had in my whole life. At least in my perspective, the more relaxed environment of the concert venue helps the audience to have a stronger emotional connection with the artists. The bulk of the artists gave excellent performances. It was surprising to see a jazz band use instruments that aren't often associated with the genre. When I first saw the ewi, I was really taken aback. It is played in a similar manner to the saxophone, except that buttons are used instead of keys, and a mouthpiece is used instead of a reed. The use of synthesizers to simulate the sound of a harmonica on a guitar made me laugh out loud. I thought it was hilarious. Additionally, the variety of music presented at this event distinguished it from the others. The use of the ewi allows for the creation of a wide range of musical genres, from Latin to jazz, among others. It is recommended that you attend a jazz jam session since it is easier to follow than a performance for people who are new to the genre and would want to have an introduction to it.