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## Andreas Öberg

"Master of All"

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# Andreas Öberg

by Mark Stefani



One of the brightest young jazz stars on the rise is guitarist Andreas Öberg. Hailing from Sweden and still in his twenties, he has managed to capture the attention of numerous players and fans throughout the world due to his fiery improvisations and his unique combination of guitar influences, ranging from Django Reinhardt to George Benson. I recently had the opportunity to interview Andreas for *Just Jazz Guitar* magazine and to learn more about his playing background, technical approaches, composing philosophy, and artistic goals.

**M.S.** Andreas, for readers unfamiliar with you, tell us a little about yourself. Do you come from a musical family, and when were you first inspired to play the guitar?

**A.O.** I was born in Stockholm, Sweden in 1978. None of my parents are musicians but my grandfather was very interested in music and could play several instruments. I was interested in music at quite a young age and listened to both classical and contemporary music, like pop and rock. When I turned 8, I got my first acoustic guitar and started taking guitar lessons once a week. I was even more into tennis at the time, and eventually became a top junior player in Sweden, so playing guitar was fun but not my main thing back then.

**M.S.** Who were some of your more influential instructors back then?

**A.O.** My first guitar teacher, Robert Liman, who I studied with for 8 years, was into fusion music and after a few years dealing with classical repertoire, he introduced me to recordings by Lee Ritenour, Robben Ford, Scott Henderson, Mike Stern and Frank Gambale. I really liked this stuff and started to explore a new world of improvised solos, something that has always felt natural for me to do. When I turned 16, I started studying at a music high school in Stockholm, and at this point I really discovered mainstream jazz and for the first time met other kids my age who actually liked jazz.

I got a new guitar teacher, Thomas Wixtröm, who introduced me to Benson, Wes, Pat Martino, Joe Pass, Metheny, Scofield, etc, and he also taught me the importance of building up a repertoire, knowing loads of tunes by heart. This has been very useful for me, and I keep telling young aspiring musicians to learn tunes and not just be standing with the Real Book on stage.

For my senior year in high school, I had a teacher by the name of Paul Pesonen, who used to be a top student at Berklee. He taught me a lot of theory and some modern harmonic concepts that I'm still using today in my playing. At the age of 17, I started playing gigs with well-known Swedish jazz artists around Stockholm, and this was a really interesting time for me in making the transition from the classroom into live situations.

**M.S.** At one point you attended the Royal Music Academy in your native city of Stockholm. What was that experience like and how much did your formal music education contribute to the player you are today?

**A.O.** Well, the school was great and I learned other stuff than just playing guitar, like writing arrangements for big band, conducting an orchestra, doing harmonic analyses, etc. Most of all, I met a lot of good musicians and contacts who helped me on my way to become a professional musician. I also tried to combine serious studies with gigs in the evenings. Most of my friends dropped out of school when they started getting gigs, but I was determined to finish my studies and I stayed there for 4 years. I have a diploma on my wall and it always feels good to finish what you've started.

Once I was finished, I had enough gigs to make a living. Some of my friends made the mistake that they only played at school and never outside in the real world. Once they finished school, they had no gigs and had to find a day job. I think it would have been great to have had more knowledge about marketing yourself as a musician and artist, but I kind of understood that anyway and did it on my own instead.



Anthony Wilson, Bucky Pizzarelli and Andreas in Wales.

**M.S.** What about exposure beyond your local community and country? I realize that the web has been important for you, as it has been for many artists.

**A.O.** I've been lucky to be able to spread my music on the internet through YouTube, MySpace, and websites. Just ten years ago, you had to travel everywhere around the globe or have good CD distribution to reach out to people worldwide. The internet has changed a lot of that. These days I can come to a new country and sell out a show only because people know me from the internet. It's the same impact as TV in the old days.

Anyway, schools are good but it's also important to find your own way as a musician and improviser. And some things just can't be taught in a classroom, only in live situations.

**M.S.** I recognize a lot of core jazz language phrases in your solos. I assume that you did a lot of learning by ear and transcribing to acquire that knowledge?

**A.O.** I think the key is to listen, listen, and listen. After a while you'll start hearing and understanding the language, and personally I constantly hear jazz lines and sentences in my head, not just when I'm playing. Singing lines or scatting along with your playing is good, too, so you really hear melodies and not just

move your fingers on the fretboard.

I've never transcribed full solos. I take pieces here and there from solos I like. Then I try to use them over different chord types and to play in and out of them so it doesn't sound like a lick. Finally, I try to adapt it into my own style in a natural way, creating my own sentences using some of these new "words."

**M.S.** That makes perfect sense to me. How about the source of your transcriptions and applying what you've learned?

**A.O.** I learned the jazz language from listening to records and concerts. One of my teachers also pointed out two very useful things about playing bop: First, of course, is the importance of swing, but also about creating single melody lines that imply chords, bass, etc, almost like some of the classical repertoire. Personally, I like both Bach and bebop, and although the styles are very different from each other, there are many similarities. A good bebop phrase and a written line by Bach have one important thing in common. When you hear the melody only, you feel like you hear the bass, the chords, and the chord progression very clear although it's not actually being played, because the melody line is so strong.

When I teach other guitarists how to play bop, I always let them improvise over the chord changes of an easy tune with a steady time, mostly 8th notes, without backing it up with chords and bass lines. This always reveals if they've got the ability of playing over chord changes or if they are just faking. This is the way I still practice, trying to play a solo line so clear that people can immediately tell what song I'm playing without hearing the chords or the actual melody. Then you can start going more and more outside the progressions, once you really hear them. There's really no limit.

**M.S.** You've talked about the influence that non-guitarists have had on you. Who are some of your favorite horn players and pianists?

**A.O.** Well, there are plenty of them. I've always loved John Coltrane, in my opinion the best musician in the history of jazz. He kind of had it all, energy, feeling, swing, sound, timing, technique and harmonic concepts that still remain hip today. His playing also had this spiritual quality that is very rare. There are many players in Coltrane's legacy but no one like him. I like guys like Bergonzi, Brecker and Margitza, who play in

that kind of style, and as a bebop player you can never forget the importance of Charlie Parker.

Woody Shaw is my favorite trumpet player. Great lines and a lot of energy in his playing. Too bad he's no longer around.

When it comes to pianists, I really dig Oscar Peterson. Beautiful touch, swing and incredible technique. OP's recordings with Joe Pass and Niels Henning or Ray Brown are fantastic, and those CDs he made on that German label in the early 70's are some of my favorites. McCoy Tyner is another favorite. His modal harmonic concepts are some of the most important fundamentals in modern jazz piano. Herbie Hancock and Chick Corea are also two of my favorites, Herbie for his rhythmic approach and Chick for his phrasing. Keith Jarrett is another one who can play just beautiful stuff.

**M.S.** During our past conversations, you've mentioned how much you admire the work of jazz guitarist George Benson. I hear some of his influence in your playing, although you've got your own sound and approach. Can you elaborate on that?

**A.O.** GB is simply my favorite guitarist. I really like Bireli Lagrene and Django as well, but Benson has always been the number one influence for me. He's got such a great blues feeling combined with his total command of the fretboard. His phrasing is just fantastic. Although he's picking many of the notes, it sounds so relaxed and fluid. Jazz guitar can easily sound stiff with a lot of 8th notes but GB mixes the 8th notes with 16th notes and triplets in a very unique way. For example, he might start a phrase slow and then speed up to make it sound surprising and spontaneous. It might be because he's also a singer and he really knows the art of phrasing. He's also invented some stuff, like the octaves with a 4th or 5th interval in between, and he made scat singing along with the guitar really popular. His heavy vibrato is also one of his trademarks along with the picking technique and the fingering.

**M.S.** I couldn't agree with you more, especially regarding the way Benson phrases.

**A.O.** I don't want to be a copycat of George but I like to use some of his stuff and mix it with my other influences. You can't do Benson's stuff better than GB himself, that's just a fact. Lately, I've been really inspired by the way he plays with his thumb. I've never heard

anyone, including Wes, play that fast with the thumb. The secret is that he also uses upstrokes, and I'm working a lot on that now. The thumb gives such an organic sound that you just can't get when you're using a pick. I'd like to see George record an album with just solo jazz guitar. That would be awesome. Benson is one of the very few jazz guitarists who has appealed to a major audience without compromising the quality of his playing. Metheny is another one who's managed to do that. Finally Benson has another quality that is very rare among guitarists. The ultimate stage presence and artistry. Just look at the way the man enters a stage!

**M.S.** Even at a relatively young age, you've had the opportunity to perform with several notable jazz guitarists, including Bireli Lagrene, Martin Taylor, Bruce Forman, Frank Vignola, Howard Alden, and your fellow countryman, Ulf Wakenius. What's that been like for you?

**A.O.** I've always enjoyed playing with other guitarists, doing concerts, jamming and trading ideas. The guitar is such a versatile instrument and there are so many ways to approach it. I think you can learn something from each and every good player you meet, and I find that very inspiring. I've played a lot with gypsy musicians as well and they just love to jam and play.

I did a gig with Bireli in Paris recently, and it's always fantastic to play with people like that. Having the opportunity to sit in with Les Paul at his 90th birthday was another highlight in my career, and these other guys you mentioned are also great players and human beings. John Pisano's guitar night at Spazio's (LA) is such a great thing where the whole jazz, blues and fusion guitar community meet, play and hang out on a weekly basis. I always go there when I'm in LA.

It's nice that you're mentioning Ulf. He's a good friend who has really put Sweden on the international jazz guitar map. He's well-known all over the world for his tours and recordings with the great Oscar Peterson. We have a few other good jazz guitarists in Sweden, like Max Schultz, but very few of them are touring internationally.

**M.S.** Who are some of your other favorite guitarists, both jazz and non-jazz?

**A.O.** I've already mentioned Benson, Lagrene and Reinhardt, but there's a few others I really like. Joe Pass had such a great bebop vocabulary and his solo playing is just wonderful. Frank Gambale is guitarist I

really like, especially when he's doing more jazzy stuff with a clean archtop or acoustic sound. His phrasing is very unique and the sweep picking is the key to his sound and style. Pat Metheny is another one who's both a great guitarist and composer. I've also listened a great deal to Wes. Too bad he passed away so young. I met Pat Martino for the first time in Paris a while ago and he's a legend and a great player. We have the same personal manager, Joe Donofrio, and I have recorded two of Pat's originals for my new CD.

Among non-jazz guitarists, I like watching guys like Tommy Emmanuel or Bob Brozman, who are both great guitarists and showmen. I like people who can just pick up any guitar and play great. Too many people depend on effects and gear, in my opinion. I like to listen to Brazilian music. There are many guitarists out there who play fantastic nylon-string, fingerstyle.

**M.S.** You seem very comfortable in shifting gears from Gypsy to mainstream jazz. Can you discuss the challenges and approaches that each style represents

**A.O.** What I love about the Gypsy music culture is that there is so much joy and emotion in there. The gypsies just love to play and music is a really important part of their lifestyle and culture. Since I started exploring the style of Django Reinhardt in 2001, I've had the opportunity play with some of the best Gypsy jazz guitarists in the world, like Bireli Lagrene, Stochelo Rosenberg, Angelo Debarre, Dorado Schmitt and Jimmy Rosenberg.

Gypsy jazz is really challenging from a technical point of view. The gypsies have a different picking technique, using rest strokes and doing downstrokes every time they change a string, both ascending a descending. This gives more acoustic volume and projection but also a better phrasing for the style with different and more powerful accents compared to alternate picking. It's also important not to rest your right hand palm or wrist on the guitar, because then you lose so much volume acoustically. I'm using alternate picking and some sweeps for straight ahead jazz or fusion, but when doing the gypsy jazz thing I'm mainly using the gypsy way of picking. This can be confusing at first, but it's like being able to speak two different languages. You choose the most appropriate language depending on the situation, even though it's important to have your same musical soul behind it.

The musical language of gypsy jazz is based on triads and arpeggios with a lot of slurs and ornaments, creating a very different feel compared to straight ahead jazz. I wrote a book called "Gypsy Fire" in 2005, available at [Djangobooks.com](http://Djangobooks.com), where I explain and demonstrate licks and solos using gypsy picking. Another book, "Gypsy Bop," is also in the pipeline.

**M.S.** Do you have a preference between these two styles of jazz?

**A.O.** Straight ahead jazz and bop is my main thing, but I like to be able to do both and sometimes mix it up a little. Bireli Lagrene is a master of both styles and he also plays several other instruments on a world class level. I would say that he's probably the biggest talent in the world of guitar, like most gypsies doing amazing improvised stuff without knowing any theory or being able to read music.

I would say that American jazz is more challenging harmonically than Gypsy jazz, and the rhythm is more versatile and less static. But Django was really ahead of his time, still inspiring guitarists all over the world over fifty years after his death.

**M.S.** We've talked about our mutual affinity for the blues as a foundational part of jazz music. Can you share your thoughts regarding the importance of blues in jazz?

**A.O.** Well, the blues is really the basic thing and where it's all coming from. Jazz, soul, rock, and all forms of Afro American music. I like musicians with a solid blues foundation. It shows that they know the history and the tradition. I believe that you have to know the tradition and what's been going on before you if you want to be convincing in creating something new. I can always hear a difference between modern jazz players who can play the blues and those you can't. There are plenty of people who play a lot of scales but there is really no tradition or soul behind it. I don't mean that you have to play the blues scale all the time. I'm talking more about the basic feeling. George Benson, Parker, Armstrong, Coltrane, Oscar Peterson and Dexter Gordon are a few of the names that really have this soulful quality to their playing.

I like to listen to blues guys like Albert King, BB King, etc, but after a while I'll go back to listening to jazz, because it has a richer harmonic and chordal language. Blues feeling is also an essential part of the rock guitar

tradition, with names like Jimi Hendrix, Clapton and all of those guys. Even Django had plenty of blues feeling, but in his own style, more European and less American.

**M.S.** You've got outstanding chops and the ability to play at high speeds yet say something meaningful. How did you develop your technique, and how would you describe both your left-hand positioning and right-hand picking approaches?

**A.O.** For me, technique is just a tool that will make you able to play what you hear in your head. It's important for me that I play melodies and lines not just scales and patterns. Unfortunately, some listeners can't really tell the difference between a melodic line and a pattern when played fast. I don't mind listening to someone playing fast or someone playing slow as long as the content is melodic. Some people say that there is more feeling with less notes. For me, there can be just as much feeling in fast playing. It just depends on the player, his soul, and the choice of notes.

I've never done much in the way of pure technical exercises with a metronome, but through the years I've played a lot with different people and played along with videos and records. I've always tried to be just as relaxed when I play really burnin' tempos as when I play a ballad. It's also important to actually hear everything you're doing in your head, instead of just moving your fingers.

Regarding my left-hand technique, I'm trying to avoid boxes and set fingerings. I try to see the neck as one unit with unlimited fingering possibilities. This way you'll get a wider range of notes when, for instance, playing an arpeggio. Instead of two and a half octaves in a set position, you are able to reach over three octaves. In gypsy jazz, I don't use my fourth finger that much, but when I'm doing straight ahead I tend to use it more. The right-hand picking is a mix of alternate, sweep and gypsy picking. It depends on what style I'm doing and what sound I'd like to project. Once again, the guitar is such a versatile instrument. A note can be played so many different ways, and with many different sounds.

**M.S.** So many educators and students still focus heavily on scales, modes, and arpeggios for jazz improvisation. What are your thoughts regarding their value?

**A.O.** I would say that theory, scales and modes are

good tools for improvising if you're using them the right way. Some people get so stuck in the scales they are unable to get away from the shapes and boxes. As the total opposite you have musicians like Bireli Lagrene, who doesn't read music or know any theory, although he's playing some really advanced stuff harmonically. The gypsies are so used to learning by ear that they pick up new stuff really fast.



Andreas with Kuno Schmid, Joseph Donofrio and John Pisano in LA 2006

It doesn't hurt to be able to read and analyze, but I think the best way is to find a balance between that knowledge and the ability to use your ear. It's important to hear the chord changes in your head, not just being able to analyze them and know what scale or arpeggio to play. Each mode is different and you've got to hear it. I mean, for instance, D dorian, B locrian and C ionian share the same notes but they have a completely different feel and sound, so it's also good to be able to see the big picture and know that they're derived from the same major scale.

My advice is to learn the scales, arpeggios and theory if possible, but always search for the connection to your ear and your musical soul. It's good to know these scales so well that you can forget them while you're playing and just focus on creating music and melodies, because that's what it's all about.

**M.S.** You obviously have a formidable piano partner in Marian Petrescu. How long have the two of you been working together, and how did you first meet?

**A.O.** I met Marian for the first time in 2004 at the Pori Jazz Festival in Finland, while both of us were guests with Joey De Francesco's trio. Marian is such an amaz-

ing player and a mix of the Oscar Peterson and Art Tatum styles. He's originally from Romania, now living in Jyväskylä (Finland) with his family. Marian has the best technique you'll ever hear played on a piano, and although he plays classical as well, he still swings like crazy, which is a very unusual combination. If you aren't familiar with him, go to YouTube.com and check out some of his videos. I had the pleasure of recording a couple of CDs and a DVD with Marian, and I think we have a nice interplay together. Piano and guitar can sometimes cause problems because both are chordal instruments, but I've always found it easy to play with Marian.



Les Paul and Andreas

**M.S.** Is the band that recorded “Young Jazz Guitarist” with you in 2005, including Marian, bassist Jörgen Smeby, and drummer Robert Ikiz, your regular working band?

**A.O.** For the last couple of years I've done a lot of touring with that line-up, releasing both that CD and the “Live in Concert” DVD on Hot Club Records, in Norway. Recently I decided to do more work with a Hammond B3 organ trio, and we have quite a few festivals coming up. The sound of the B3 and a jazz guitar fits so well together. It's really a perfect match. I'm also putting together a band for my US tours, and when touring in Europe I sometimes play with different musicians backing me up. It's nice to have a working band, but also good to play with new people once in a while to get inspiration and new input. I think it's important to play with people that you get along with socially, especially while being on the road for a long time.

**M.S.** I understand that you were just signed to a new record deal. Can you talk about that?

**A.O.** The whole thing started in 2006, when producer and sound engineer George Klabin discovered my music on YouTube. He had just started a non-profit foundation called “Rising Jazz Stars” in Los Angeles, with the goal to promote unknown and talented jazz musicians in the USA. George invited me to do a concert at the foundation in September 2006, but he also had the idea to produce a recording with me. The concept was to record a tribute album to some of my favorite guitarists and composers, playing their music, some well-known songs and some unknown ones, my own way. Some of the names are familiar to most people: Benson, Wes, Django, Toninho Horta, Pat Metheny and Pat Martino. I also contributed two originals, “AM Call” and “Endless Love.”

On the recording, I had the pleasure of working with Kuno Schmid and Tamir Hendelman, both alternating on piano. Kuno wrote some beautiful orchestral arrangements while Tamir did a couple of nice arrangements for jazz quartet. Vic Stevens played the drums. Kevin Axt and Harish Ragavhan played bass. Marian Petrescu was a featured soloist on two of the tracks. George produced the recording together with three-time Grammy award winning producer, Joseph A. Donofrio. Joe, who's been Pat Martino's manager for years, has also become my personal manager in the US.

George Klabin and the foundation decided to start their own record label, Resonance Records, and my CD will be their first release, in April 2008. George has brought in a lot of great people to work with the label, for instance the legendary producer and former president of Warner Brothers Jazz, Ricky Schultz. The title of the CD is “My Favourite Guitars,” and I'll be doing a lot of touring and promotion in the US and internationally during 2008.

**M.S.** I noticed that half of your first CD and most of your DVD features original pieces. When did you first start composing, and how do you go about writing a tune?

**A.O.** I do write original music in many different styles. I'm doing mostly jazz stuff, but also music for commercials at times and even some pop tunes now and then. When I'm doing original jazz tunes, I might hear a new melody in my head or when I'm just fooling around with the guitar, and then I take it from there, expanding with chords and harmonies and finally a song is taking shape. I might add some extra sections

later or add an intro if I feel that the form isn't completed.

Another way of writing is to take the chords from a familiar jazz standard or other famous tune and write a new melody. This is what I did with "My Kind of Bebop" from the YJG-album, a song based on the changes of "Cherokee" and "Marylebone Road" from the DVD that is based on the chord changes of "Nuits St Germain Des Pres" by Django Reinhardt. This method was also used by Charlie Parker. Many of his famous bebop themes are solo-like compositions based on old tunes from the American Songbook and the swing era.

At the moment my manager is in discussion with a publishing company about signing a deal for me, and hopefully I'll be doing some songs for other artists as well.

**M.S.** In 2006 you released a solo guitar recording. What were your thoughts behind that project and how do you approach playing unaccompanied standards?

**A.O.** Playing solo concerts is a special art form within the jazz world. Piano is probably the ultimate instrument for it, because you can play so many different parts at the same time. Solo jazz guitar has always been something I've liked. Players like Django, Joe Pass, Martin Taylor, George Van Eps, George Benson, Tuck Andress, Lenny Breau, Johnny Smith, Costa Lukacs and Bireli Lagrene have all done amazing stuff, each and every one quite different from the other.

The solo recording I did was just a way of documenting some of the ideas that I'd been working on at the time. Just trying to do some interesting stuff without any overdubs or editing. For instance, I play different kinds of harmonics, doing some slap bass on the guitar or a complete arrangement with melody, chords and walking bass all played at once. On one song I'm even de-tuning some of the strings to create the illusion of a bass and guitar duet. I like to mix up my gigs with some solo stuff in between all the ensemble playing. I think variation is the key to keeping up the interest of the audience during a long show. At the moment I'm practicing to play solo guitar strictly with the thumb, using a similar technique as the gypsies use when they play with a pick. This is a really fresh and inspiring thing to practice, making it possible to play 16th note runs with the thumb only.



Joe Beck(L) and Andreas Öberg on guitars with Chuck Berghofer on bass at Spazios.

**M.S.** I understand that you play AJL guitars exclusively and favor heavy strings. What is it that attracted you to this particular instrument?

**A.O.** I'm using AJL for gypsy-style guitars. My latest one is the AJL "Andreas Öberg signature model 2007," a purple-colored guitar with a D-hole and a wonderful old acoustic sound that is very rare for new guitars. AJL is a small company in Kokkola, Finland, run by Ari Jukka Luomaranta and specializing in handmade guitars. A-J is a great luthier and a great person who I consider to be a good friend. He's made quite a few guitars for me through the years.

I used to play the AJL archtop as well, but at NAMM 2007 in Anaheim I got in touch with Bob Benedetto and Howard Paul from Benedetto guitars, and we decided to start a collaboration. The Benedetto Manhattan is such a wonderful instrument. Howard has also helped me to get on a couple of jazz festivals on the East coast and I might be doing a few dates with the Benedetto players, too. At the moment, we're working on installing a piezo pick-up system made by Mike Vanden on my Benedetto. I heard my friend Martin Taylor using this system, and I just loved the acoustic sound from that piezo on top of the electric tone. It will be very interesting to try this system.

I'm using quite heavy strings, .013 flatwounds from La Bella. It's tougher to play compared to light strings, but you get used to it and the sound is superior on an archtop. On the gypsy guitar, I'm using .011 sets from Saga Gitane.

**M.S.** How about your amplifier of choice, or do you use more than one?

**A.O.** I've been using a few amps through the years, mainly an old Polytone for the archtop. I use an AER

Compact 60 for the acoustic guitar, if I'm not just using a good microphone in front of my acoustic, which is what I prefer to do.



Photo courtesy Cindy Benedetto

Bob Benedetto inspects Andreas Öberg's Manhattan model. The guitar will feature a piezo pickup and a custom color.

I recently sold the Polytone to a friend because I got a new amp endorsement last year at the NAMM show in Anaheim, CA. I met the guys from the JazzKat company and I really like their amps. They have a nice clean sound, suitable for jazz, and they are also small in size and easy to carry around because they're so light. I don't like to bring big amps on tour. I'd like to be able to carry it with me if necessary. I understand why so many of the American jazz guitarists have chosen to go with the JazzKat. In Europe it's still quite an unknown brand, but I'm sure that will change pretty soon.

**M.S.** For the sake of aspiring jazz guitarists reading this interview, what kind of practice tips or general advice can you offer them?

**A.O.** My best advice to young guitarists and jazz musicians is to listen a lot to the great instrumentalists

throughout the history of jazz to learn the language. Then play as much as possible with different people, not just practicing on your own. Interplay is so important and so is timing. Playing live and with different people is a whole other thing than woodshedding at home. Knowing some theory and being able to read might be good too, especially when working as a sideman or a session player.

In the interview you did last year in JJJG with the great guitarist, Henry Johnson, he mentioned the idea of three steps in the evolution of a jazz artist: "Imitation, Assimilation, and Innovation." That is really a good way of putting it down to words, because that's what it's all about.

**M.S.** Andreas, it's been a great pleasure talking with you, so I'd like to say thanks on behalf of Just Jazz Guitar magazine and its readers. In closing up our conversation, what can we expect from you in the way of recordings and performances in the near future?

**A.O.** Well, I'd like to thank you, Mark, also Ed Benson and all the readers worldwide. I hope they find this interview interesting, and I hope to meet them all on the road sometime soon.

My plans for the future are to continue keeping the jazz guitar legacy alive and improving as a musician. I also hope to be able to reach out to a younger audience and get them interested in jazz. This can be done by incorporating jazz solos in a modern texture with hip hop and house grooves. I've already done some of that as a sideman with different DJ's. Check out [www.myspace.com/andreasoberg](http://www.myspace.com/andreasoberg) to hear some of that stuff.

\* \* \*

To learn more about Andreas Öberg, plus hear audio clips of his work, please visit him on the web at [www.andreas-oberg.com](http://www.andreas-oberg.com).

**Andreas will be at the Savannah Music Festival performing on April 3, 2008 at 5:30 PM and April 3, 2008 at 12:30 PM. Check out [Savannahmusicfestival.org](http://Savannahmusicfestival.org)**