

MARK MOSLEY

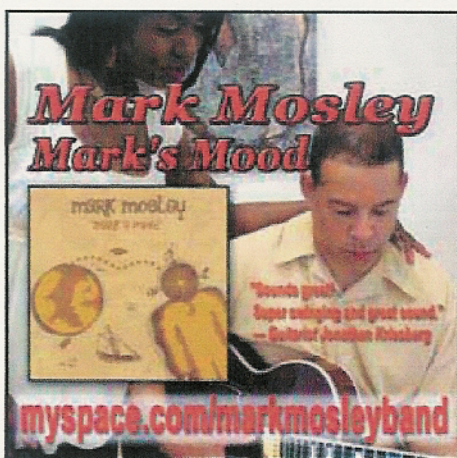
MARK'S MOOD — Moe Music Group. *Mark's Mood; Smokin' A Half Note; Legacy; Michelle; The Girl From Ipanema; Horizon.*

PERSONNEL: Mark Mosley, guitar; Charles Etzel, piano; James King, bass; Nasar Abardey, drums; Moe Daniels, keyboards.

By Scott Yanow

Mark Mosley is an excellent guitarist with a clear tone, a harmonically advanced style and a swinging approach. Born in Arkansas, along the way he has worked with Lou Donaldson, Gary Bartz, Keter Betts and Dr. Lonnie Smith in addition to his own groups. Mosley's tone and style at various times is reminiscent of Pat Martino, Russell Malone, Kenny Burrell and others in the modern straight ahead idiom. He builds up his solos logically, takes some chances, and yet always sounds relaxed and confident, even at faster tempos.

Mark's Mood is essentially a self-produced demo and it is just a half-hour long. However this sampler is very well recorded and it does show what Mark



Mosley can do without being self-conscious or overly eclectic. Joined by a fine rhythm section at a recording studio in Baltimore, Mosley performs Antonio Carlos Jobim's "The Girl From Ipanema," fellow guitarist Sid Jacobs' "Smokin' A Half Note" and three of his originals including a tribute to his wife, "Michelle" (which has no relation to the Beatles song).

The opening "Mark's Mood" has tricky chord changes, excellent guitar, piano and bass solos and a constant forward momentum. The medium-tempo blues "Smokin' A Half Note" displays Mark Mosley's comfort in a bebop setting. "Legacy" is a minor-toned blues with a melody line a little like "Topsy." "Michelle" begins as a tender ballad before becoming a strutting blues with a "Killer Joe" rhythm stated by pianist Charles Etzel. Mosley's bluish and often chordal solo is one of his best of the set. The return to the original ballad is pretty sudden but ultimately works. Mosley sounds authentic on the classic bossanova, "The Girl From Ipanema," being quite comfortable with the Brazilian rhythms. Closing the brief program is a change of pace in "Horizon." With Moe Daniels added on keyboards, this is a more commercial track. At least the basic sound of the ensembles and the rhythms are commercial but Mosley plays as creatively as ever over the chord changes, not compromising his style despite the different setting.

All in all, this is an impressive first effort. Other than the brevity of the set, I have no reservations about recommending it to fans of modern mainstream jazz guitar.

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