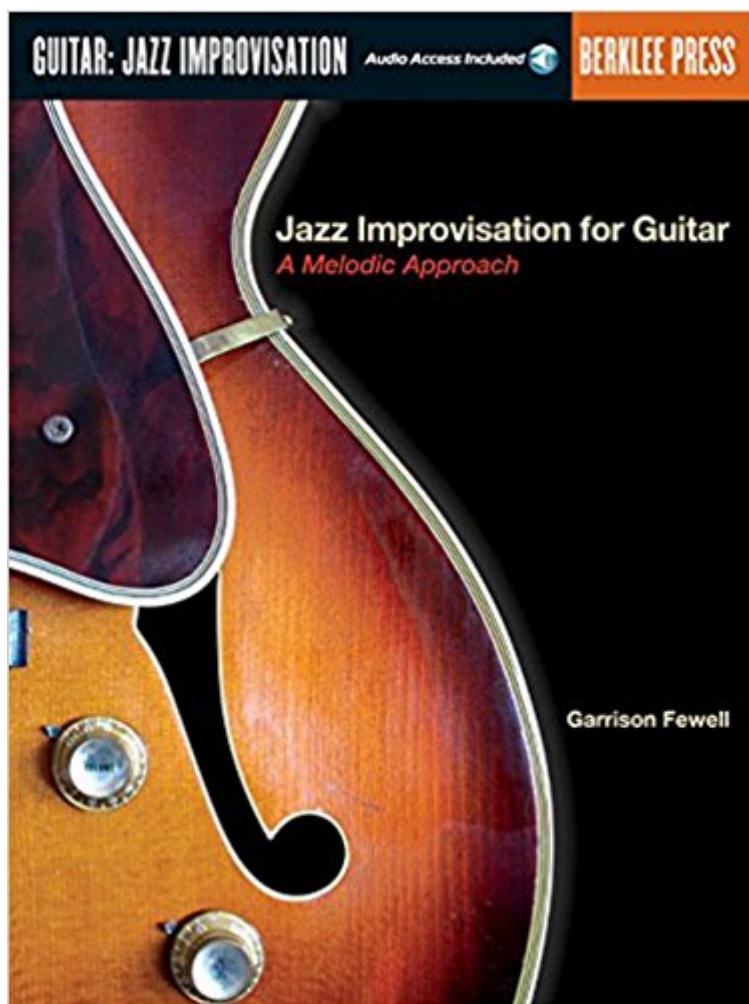


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Jazz Improvisation For Guitar: A Melodic Approach



Synopsis

(Berklee Labs). Melodies based on triads and melodic extensions sound more natural and musical than ones developed exclusively from scales. Triads the fundamental building blocks of harmony are a simple and effective remedy for scale dependency in improvisation. In *Jazz Improvisation for Guitar: A Melodic Approach* , explore the potential of triads and their melodic extensions and learn to connect them using guide tones. You'll learn to create solo phrases in the style of some of the world's finest jazz guitarists like Wes Montgomery, George Benson, Grant Green, Kenny Burrell, and Pat Martino. The included play-along recordings feature outstanding musical examples and rhythm-section tracks performed by a top-flight trio: Garrison Fewell on guitar, Steve LaSpina on bass, and John Riley on drums. A special bonus track explores the techniques you've learned throughout the book. The audio is accessed online using the unique code inside each book and can be streamed or downloaded. The audio files include PLAYBACK+, a multi-functional audio player that allows you to slow down audio without changing pitch, set loop points, change keys, and pan left or right.

Book Information

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Customer Reviews

If you're an intermediate guitar player and/or serious student interested in playing jazz standards or jazz guitar in the style of Wes and Joe Pass etc., this book will help you reach your goal of playing Jazz Guitar in that style. When I say intermediate, it would be helpful if one knew their major and

minor scales, and chords with their extensions, or if one is now working on learning scales and chords with their extensions. Also, some knowledge of arpeggios would be helpful along with some basic music theory. This book is in logical sequence and well written in an educational manner, and uses practical terms, along with lots of room for practical application or to apply lessons learned. It will give you an excellent foundation and includes important fingerings which will become more apparent as you advance in your playing. CD has great sound quality and will help you hear what the lesson should sound like along with providing you with backing tracks to apply knowledge learned. I've been playing guitar many years and would have liked to have had this book in my earlier years. If you consider yourself an advanced player or one who knows scales, jazz chords, arpeggios, and music theory, but needs to improve or add more of a melodic touch to your playing instead of playing just scales, then this book is for you also. It will also help tie up some loose ends in improvising, and chord substitutions such as when using Em7b5 or C9. In short this book will not disappoint you if your interest is in playing Jazz Standards and jazz guitar in the style of Wes or Joe Pass etc... It contains information that will have you playing melodic solos over the entire range of the guitar neck with a simplified and educational understanding. It's also a great intermediate to advance foundation for playing jazz standards and jazz guitar.

I too, have many Jazz Instructional books and DVDs. I have been a self-taught guitarist for five years and was seriously considering getting an instructor to help me put together all the theory and knowledge I have acquired. Listen, I know all kinds soloing and rhythm techniques used in Jazz but I can't tell you how to put it all together in a consistent way, and I really don't have a lot of time to practice these ideas so I have to be very "surgical" and realistic in my approach. Buying this book has helped me hold off on getting an instructor and is giving me a great starting point for foundation for Jazz improvisation. After utilizing it for around three months, I now see the fretboard very differently. I can see how chords relate to one another and how you can use triads to build, for instance, a Dom 13 chord or I can see how a min7 b5 can be built on the third of a major triad to yield chord tones for use building a Dom 7 chord, and by adding a min7 chord built on the 5th of the original major triad you can spell out the chord tones of a dom 7(9) chord. So now I have greater awareness of chord tones and where they lie on the fretboard and can "see" things coming as well as hear some of the licks that have become cliché in traditional Jazz. Part of this fretboard awareness comes from the book's ability to teach you to divide up the fretboard in triads on the middle three strings. For instance, I can start with a minor triad, and then alternate major and minor triads, building them on the flattened third, fifth, and flattened seventh, and this will eventually yield the

upper extensions of the ninth and eleventh (the book identifies the 9th and 11th as the common upper extension tensions on a minor triad although we all know you can go on up to 13ths). The book is really good about giving you some points on technique (articulation and rest strokes) that will allow you to exploit the use of triads. I especially like the well placed "mini-sweeps" of triplets that give can help give that traditional "Jazz" sound to one's solos. There are many "licks" patterned after greats such as Grant Green, George Benson, Johnny Smith, Kenny Burrell, Pat Martino, and especially Wes Montgomery, that illustrate the use of these techniques. And, while I am on the subject, the author takes great pains to explain the related music devices the Jazz masters used, such as Montgomery's use of minor lines over functioning dominant chords. This is something that, as the author points out, Pat Martino does as well. In fact, the author does a great job of tracing the lineage / history of the use of triads and their upper extensions, starting with Charlie Christian. As a result of this book, I have put a lot of my other guitar pursuits on hold to allow me to fully internalize what this book is trying to teach. This is just one approach to Jazz improvisation but I have had enough exposure to Jazz over the last few years to know this is part of the sound I am looking for. I am learning the licks and using the many backing track solo-less tracks to create my own solos. I am already developing an ear for it after listening to the great CD that comes with it. I still have not made it to the chapter in which leading tones are discussed. It begins with some progressions using only two notes of a chord and probably the most important - the 3rd and the 7th (of course one or both will be flattened, depending on the type of chord). This section is meant to teach good voice leading and leads into another section in which you add notes to these leading tones, such as ninths, or fifths. Peeking ahead I believe this section will contribute to ones understanding of harmony and good voice leading, and will also give assistance in soloing over the various traditional Jazz progressions such as the $i\text{im}i\text{m}7-V7-\text{Imaj}7$ or the $i\text{im}i\text{m}7-V7-\text{Imaj}7-\text{VI}7$ as well as the simple one chord vamps. There is also a section on soloing over altered chords but I have not gotten that far yet either, still it also looks promising! This is one of my top 5 Jazz books out of around 25 or 30 that I have, and as I said before, it has a little bit of everything my other books have and has allowed me to fashion a way of learning Jazz improvisation that has thus far been very effective and satisfying.

This book will greatly enhance your jazz vocabulary and understanding. I disagree with a few of the fingerings. But mostly this book enriched my jazz vocabulary. You will sound like a pro from page 4 ... I recommend it very much

Very well written book Garrison keeps it simple did not take the theory way over my head . I'm

excited about my journey in jazz with Garrison. I will definitely recommend this book to my friends

One review said that this is a lick book. No offense, but that is completely wrong. The "licks" are demonstrations of how to apply the concepts in this book. The players that are still esteemed today by most jazz guitarists approached their improvisation from the perspective of chordal thinking, arpeggios, and triadic extensions. Do you really think guys like Wes, Kenny Burrell, Joe Pass, Barney Kessel, and Grant Green were thinking about modes or super locrians or anything so complex? No, they thought about chords. The great Charlie Christian's playing was chord based. Period. And Garrison's book is the key that will open up your eyes, ears, and playing to the wonderful simplicity that has been unnecessarily complicated by endless scales, modes, and theory. In a nutshell, this book is the epitome of "Give a man fish, he can eat for a day. Teach a man to fish, and he can eat for a lifetime."

Great study guide for beginners. It has a breakdown of chord triads, scales, harmonies, and samples of improvisation. You can either rip-off the licks for improv, or let it guide your thinking into different areas of improv.

Always a great teacher. Suitable for intermediate and advanced guitarist.

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