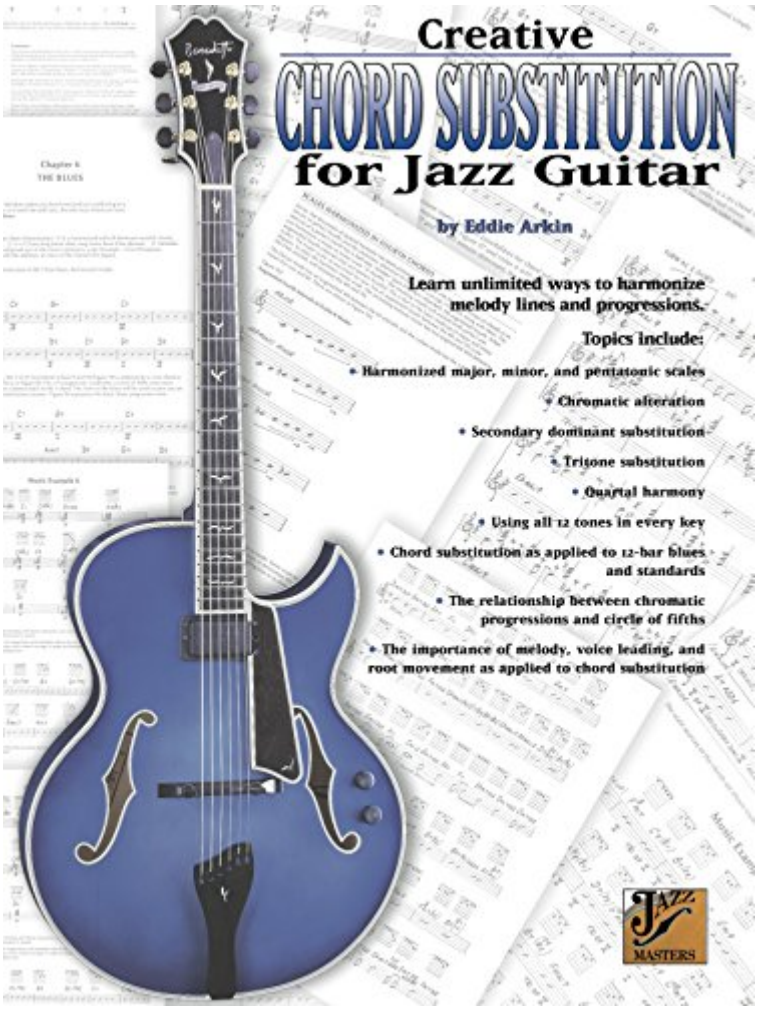
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Creative Chord Substitution For Jazz Guitar: Learn Unlimited Ways To Harmonize Melody Lines And Progressions (Jazz Masters Series)



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Synopsis

For a jazz musician, being able to manipulate chords and progressions is an essential part of defining one’s own personal musical style. This book is very effective in helping to develop this skill. Creative Chord Substitution for Jazz Guitar explains the technique of chord substitution as a tool to expand and vary existing harmonic progressions. The theories of advanced harmony discussed here will enable any guitarist to have, at his fingertips, seemingly endless possibilities of chordal color -- possibilities that will take him far beyond the written page, and unlock an unlimited world of creativity as a player, arranger, and composer.

Book Information

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Customer Reviews

Disappointing. The publisher should show more of the book in the "Look Inside" part of this listing and it would likely not get this negative review, because I would not have bought this book. The book’s text explaining the music theory appears to be quite good, but there are plenty of better, general music books that do this too. This book is probably over my head. But the biggest problem I have is the impractical chord charting. For example, I knew I would be in trouble when on page 14 the cmaj7 chord was charted on the G string with a C at fret 5, and spanned to the D string with a B

on fret 9. Another example is on page 21 with a Dm7 chord spanning fret 8 to 12. Or how bout an Fmaj7 stretch from F on fret 1 to E fret 5 on the second string???? Did a guitarist write this book? I know the point of the book is to substitute chords with other embellished chords, but it would have been helpful if the author used his expertise to make the chords playable by mere mortals. If I use this book, I will probably have to substitute chord fingerings for the ones suggested by the author - a real pain.

I bought this book to spice up my playing and further advance what little I had known about the complex study of chord substitution. I was familiar with diatonic substitution. But chromatic was the one I needed to expand my knowledge on. And this book does a great job of explaining how it works and why it works.i haven’t finished reading this book but so far I have come across a few minor typos. Other than that, this book is a must have for any serious guitarist

If your ready to start expanding your cord substitution knowledge then you have found a good book.You may know most of this stuff, but its laid out well and a great review...The only thing that didn’t work for me was most of the musical examples..I use an alternative tuning and I just don’t use the barcords and open strings as much as some players...All and all a good book...

I’ve bought this book, but has sent me a copy and not an original. Obviously the quality of a photocopy is not adequate, specially when you want to distinguish notes and lines in chords or scales. Totally unacceptable.Hernan.

Best book I’ve come across for explaining harmonic movement on the guitar..great for helping to understand chord addition to a chord progression.

Very good

I had the original edition of this book from what must have been the late 70’s or early 80’s. From the look of the sample pages, it hasn’t been revised.Pre-tab, it uses plentiful "chord diagrams" along with some non-standard "Johnny Smith-style" notation - meaning the guitar is scored in two staves like a piano, reflecting its actual pitch rather than transposed to treble clef as it is traditionally. I recall feeling a bit hemmed in by that notation at the time; I guess I wasn’t as fluent in bass clef back then; I can appreciate the approach more today.It was the first book I had that explained quartal voicings

for guitar, and some of the blues substitutions were pretty advanced - at least I couldn't hear them back then which made them advanced to me. I always regreted the book didn't come with a recording and unfortunately it still doesn't.Still, one of the reasons I like picking up copies of older books I've worked with is for the "aha factor" of recognizing some sound or idea that you recall being way beyond you back then. It's one way of measuring progress, I guess.

I like this book a lot. Again as is with a review I gave for "Hearing the Changes", it does help if you know a little something already, but what is presented here can be put to use right away and this information here would help to understand other books concerning some theoretical approaches to jazz and music overall I believe. I like the authors lighthearted dialogue. The whole deal. Nice examples so that you can hear the sound as you go along, etc.

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