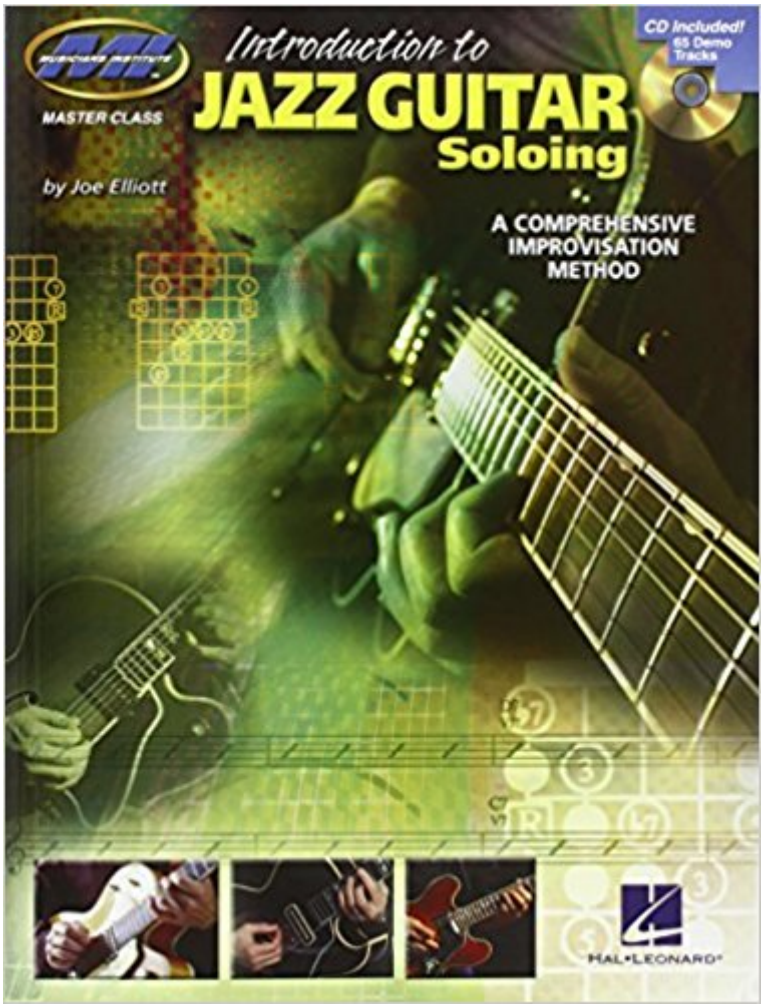
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An Introduction To Jazz Guitar Soloing BK/CD



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Synopsis

(Musicians Institute Press). Perfect for seasoned rockers seeking new challenges and jazz newcomers looking for a good start, this book/CD pack covers scales, chords, licks, techniques and other vital jazz improv concepts step by step. The accompanying CD features 65 full-band demo and play-along tracks.

Book Information

Sheet music: 104 pages

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Average Customer Review: 4.5 out of 5 stars 7 customer reviews

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Customer Reviews

Disclaimer: I'm only on Chapter 6 so my practical experience with this book is limited, but I have looked through the whole book and it looks to be exactly what I need.I've been playing guitar for ~28 years and have understood the basics of music theory (how chords and scales are created, etc) for most of that time. Over the last 5 years I've bought a number of highly recommend books in the effort to take my soloing to the next level: with the prodigious goal of being able to instantly improvise over any chord progression someone throws at me.This book is a gold mine for me!The other books I've bought have fallen short in many areas: many just give exercises and don't give a useful explanation as to what the exercises and scales mean, how they related to other things, how they can be applied, or make them exercises for creativity. Many give just bits and pieces of what is really needed and expect you to just figure it out then go find the rest of the bits and pieces somewhere else.This book has a plan and seems to follow through in the organization and contents. It's based around exercises that take the music theory of scales and arpeggios and makes you apply them to actual progressions. Each chapter starts with objectives to the chapter, and any

needed definitions (even basic music theory definitions you SHOULD already know before using this book), then it has a very clear explanation of the theory and application of the lesson. Then it has a very clear description of what and how you should be practicing the given exercises. It also appears to show you all the patterns you need instead of just giving you a few and expecting you to figure the rest out.The only negative so far is that the scale and arpeggio charts are a little hard to read from a music stand -- could be larger or in a bolder setting. The notation is fine for reading from a music stand.Note: Prerequisite Stated at the start of the book: You need to have the basic understandings of the following (in short the basics of music theory):1) The harmonized major and minor scales2) At least pattern I of the major scale shape, and pattern II of the minor scale shape. [Actually they are the same pattern, you just need to understand how they relate. You can memorize the pattern while using this book]3) Need to know what arpeggios are, but not necessarily how to play them.4) You'll need to understand what the word "diatonic" means.5) You'll need to know the seven diatonic modes and their related chord qualities. [Again, if you comprehend them then you can memorize them in parallel with working through this book]6) You'll need to be a key center soloist or at least have a good grasp of this concept. [if you've played guitar for a while and can "improvise" a solo by playing a scale over a chord, then change the scale to match the next chord, you have this key center soloing down. If you feel trapped in that key center soloing place, then this book is for you]7) And I would add that if you understand what these mean and how to play them you are pretty much covered for this book: a) II, V, I progression. b) Fmaj7, Em7b5, A7, Dm6, F7 c) 1, 2, b3, 4, 5, 6, 7Really, if you have a good comprehension of 1, 5, 6, and can play 7 then you can learn what you need to know in parallel with working through this book. One major downfall of guitarists is focusing on 1 thing at a time. You really need to learn all aspects of playing and music theory in parallel, a little of each at a time.

The material on the Connecting Game (connecting arpeggios) is absolutely GREAT. It has gotten me very, very far in my soloing and improvising skills, perhaps more so than any concept I've picked out of a book (and I own a lot of jazz guitar books, so that is saying a lot). The connecting arpeggios material yielded many benefits for me, including:-Finger dexterity-Mental dexterity (trying to find the next note in the next arpeggio is both fun and challenging)-Sounds really good although it's just basic arpeggios (this was a major confidence booster for me, because I could feel myself making music very quickly)-Directly applied to my processes of learning jazz standards from a lead/chord sheet-Helped me learn chords in detail note by noteThe other material is good and can be found in other books but this book is laid out in such a way that it forces you to work out your own licks and

runs and solos (that's the whole idea behind improv soloing anyhow, right?). I like that about this book, it gives you some concepts and you are the one who is to take them and run with them. Great, great book, highly recommended.

If you are like me, you have dozens (at least my wife thinks it's only dozens) of books on all the aspects of learning jazz guitar. I've learned a little something from all of them, but never really gotten proficient at soloing. I can play around over the changes, but have never felt like I had a good grasp of how to go about doing it well and producing lines that sound good. I've only had this book for a couple of weeks, but the learning process is exactly what I've been looking for. This book will help me put the little pieces together. I understand much better how to apply the Melodic Minor scale and all it's modes and arpeggios. I understand how to go about learning how to apply phrases to certain chord progressions, how to analyze the chord progressions, how to embellish the lines with chromaticism and how to work around target notes. I know it'll take a lot of work to get the concepts under my fingers, but the work will be much more organized and directed. This book is a great little road map to apply all the random knowledge I've picked up and get it under my fingers so that I can make it work for me. I expect it to accelerate my learning a ton!

Great book for introducing jazz soloing. It makes it very easy to stay in one position and solo over lots of changes. I also recommend learning Bill Leavitt's 12 fingerings for guitar.

This book is based on Joe's Jazz Workshop 1 and 2 electives as taught at GIT for 20 years and was one of the best classes I took at MI.It begins by the 'connecting game' of connecting basic seventh arpeggios of II V I progression by nearest tone and then progresses through melodic minor harmony of Altered and Locrian #2 scales to use min(maj7) and maj7(#5) arpeggio 'combo plates' to give a Jazz sound.However, even basic connecting game takes a lot of practice to visualize one arpeggio as finishing another, or swap between different scales smoothly. This might seem a bit like painting by numbers at first, but point is to get to know sound and fingerings.Eleven common chord 'situations' are covered; II V I in major and minor, long and short, turnarounds, bebop bridge, non-resolving II V and principle is to be able to take any Jazz standard or other tune, break it down into common situations and create lines for each.Also covered are chromatics in maj7, min7, m7b5 and dom7 chords and targeting chord tones with surround notes.This book contains a lot of useful information you will probably not have seen so clearly presented elsewhere, in its 104 pages.If you get really adventurous, you can extend to all five major and minor patterns and use other arpeggios

from melodic minor such as IV7 and VIm7b5, but material in book will probably keep you occupied for at least six months and probably a lot longer.

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