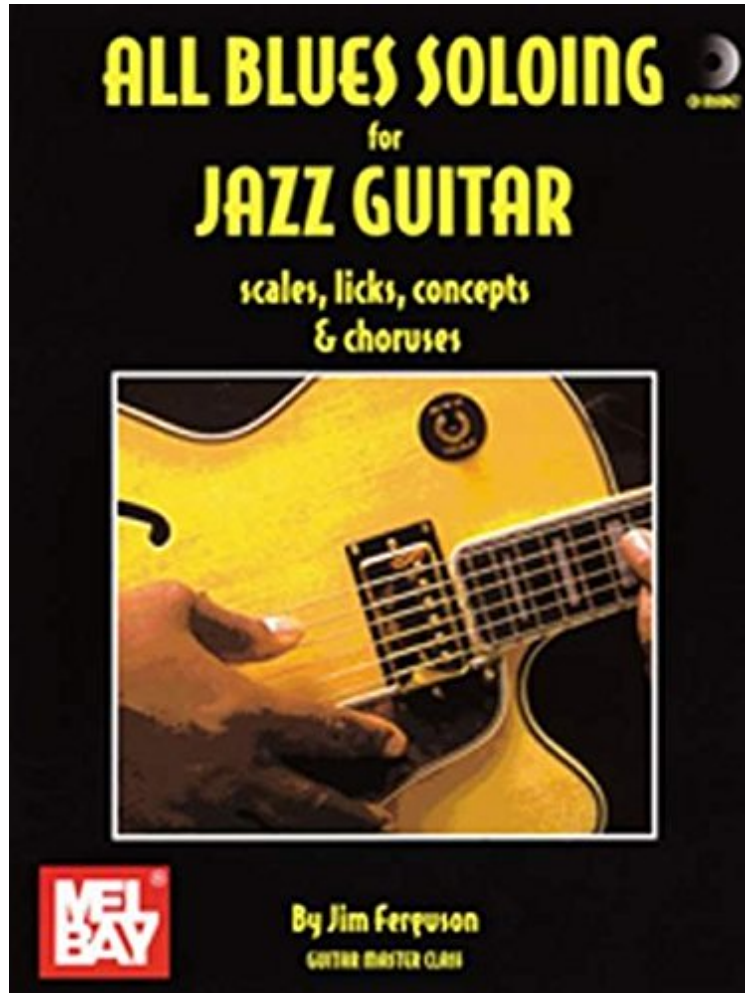


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All Blues Soloing for Jazz Guitar: Scales, Licks, Concepts Choruses

Jim Ferguson

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Jim Ferguson : All Blues Soloing for Jazz Guitar: Scales, Licks, Concepts Choruses before purchasing it in order to gage whether or not it would be worth my time, and all praised All Blues Soloing for Jazz Guitar: Scales, Licks, Concepts Choruses:

5 of 6 people found the following review helpful. A very good book for many levels of playersBy cincinnatSlimAs I have mentioned in my prior reviews, you often need to be at a certain level of playing for any given book, teacher or lesson to really take hold. I've become reasonably proficient at knowing most of my scales, including the harmonic and melodic minors, major and dominant bebop as well as arpeggios. What I have struggled with is aspects of phrasing. My instructor points out that while I'm still playing scales, I am able to make them sound pleasant, move through key centers and play through chord chart. This book, while focusing on the blues structure is an excellent tool for taking simple scale patterns and building reasonably hip lead passages with them. The author gives the scales of interest,

backing tracks and a variety of examples of major scales, dorian, mixolydian and chromatic examples. This is proving to be a very helpful book for me (I've had it for a while but it hasn't caught fire until recently). Also is a set of licks that sound very good -- and in short one or two bar examples, which make them easily digestible and like I said, they sound hip enough that you do want to learn them. The book also starts out with some basic examples that sound great and it progresses from there -- but never seems to get too bogged down with complex theory or passages that are too difficult to play or understand. So I would suspect this could be a good book for players of many levels. I'm assuming that players with a basic understanding of chords, scales and a reasonable level of playing dexterity would be able to make good use of this book. 0 of 0 people found the following review helpful. Five Stars By Joao Paulo Gomes Very good product 0 of 0 people found the following review helpful. Jazz up your blues soloing By Customer Very good information on blues chord changes and how they get more complex into bull blown bebop changes. The solos are sweet. The only issue I had was there were too many awkward page turns, so 4 stars.

The most complete guide to jazz/blues soloing ever written! This comprehensive book details the sounds, elements, and approaches that make the blues such an integral part of the jazz vocabulary. Moving from blues progressions to fingerboard organization to phrasing, essential blues scales, riffs, lick development, and an array of advanced concepts and devices, including substitute scales extended super arpeggios are covered. Throughout this process 38 solos, over 100 music examples, and hundreds of licks are featured. Written in notation and tablature.

About the Author In 1994, Jim Ferguson received one of the highest honors of his profession: a Grammy nomination from the National Academy of Recording Arts and Sciences in the Best Album Notes category for annotating Fantasy Records' 12-CD boxed set Wes Montgomery - The Complete Riverside Recordings, which includes an incisive biographical essay and interviews with numerous figures, including Nat Adderley, Ron Carter, Kenny Burrell, John Scofield, and Tommy Flanagan. The award marked a recent high point in a career that began in the mid '70s. For more than 15 years, Ferguson was associated with Guitar Player Magazine. A former editor, he specialized in jazz and classical guitar - meeting, interviewing, and writing about virtually every important figure in the guitar world. A specialist in jazz, and in jazz guitar in particular, he contributed the guitar history entry and 14 biographies to The New Grove Dictionary of Jazz. He has also annotated over 40 albums (Wes Montgomery, Kenny Burrell, Joe Pass, Jim Hall, Tal Farlow, George Van Eps, Johnny Smith, and many others) and compiled several acclaimed collections of historic performances for the Fantasy, Rhino, and Concord labels. In addition to Guitar Player, his hundreds of articles have appeared in JazzTimes, Down Beat, Classical Guitar, Fingerstyle Guitar, and other international publications. His books have covered topics ranging from blues to the music of Federico Moreno Torroba. A noted guitar instructor, Ferguson has a Master of Fine Arts degree from Mills College in Oakland, California, and teaches music at both Evergreen Valley College in San Jose, California, and California State University, Monterey Bay in Seaside, California. He has studied with George Barnes, Red Varner, Lenny Breau, Jose Rey de la Torre, and David Tanenbaum and performed in Europe and the U.S. Moreover, he is profiled in Maurice J. Summerfield's The Jazz Guitar - Its Evolution, Its Players And Personalities Since 1900. Regarding his own approach to jazz, Cadence Magazine said, "Bluesy and swinging, Ferguson bears up under repeated listening." In 1997, Jim founded his own music publishing company, Guitar Master Class, whose first book, All Blues for Jazz Guitar - Comping Styles, Chords Grooves, has been received virtually with universal acclaim. He resides in Santa Cruz, California.