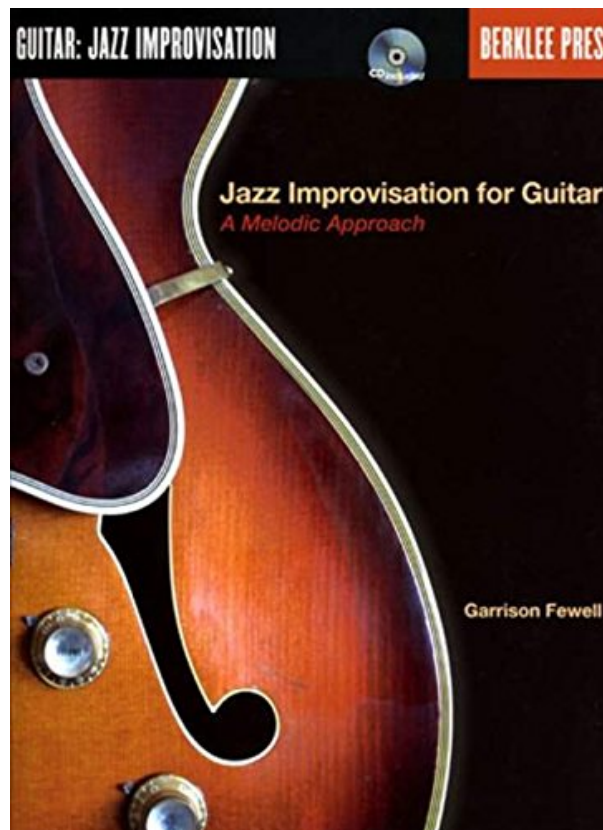
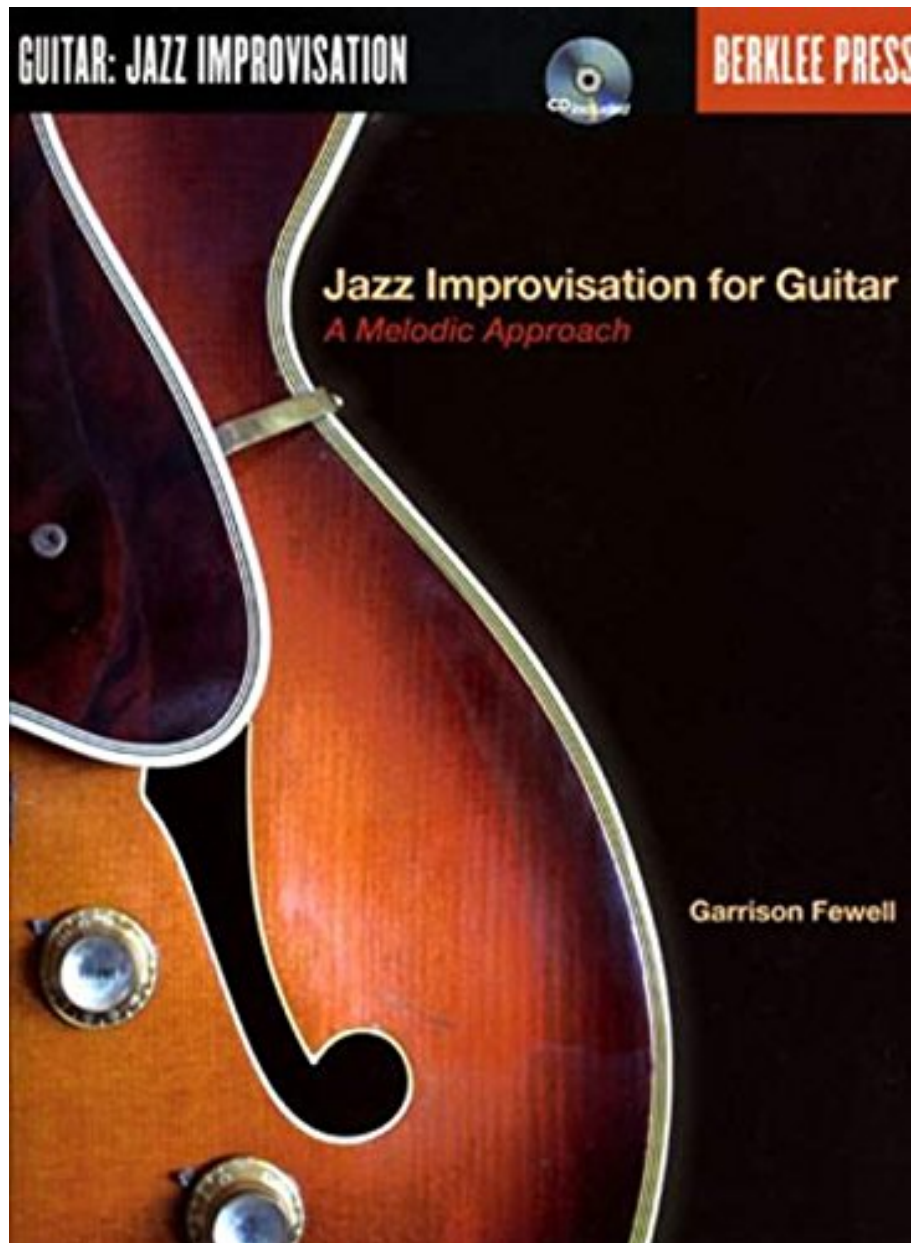


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(Berklee Labs). Melodies based on triads and melodic extensions sound more natural and musical than ones developed exclusively from scales. Triads the fundamental building blocks of harmony are a simple and effective remedy for scale dependency in 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.

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- Binding: Sheet music
- 160 pages

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Build On What You Know, Be Open To The Rest

By frankp93

I recall coming across a copy of Garrison Fewell's earlier jazz guitar book in the school bookstore as I made my haj to Berklee over twenty years ago. No way could I afford to study there but if I could just check the place out I might be able to take back something of that hallowed vibe that might inspire me to the upper reaches, or at least upper chord extensions a la Bird's "Cherokee". And just maybe I'd spot Mick Goodrick unloading his amp from a car trunk in need of a hand and a second guitarist on this session and, well, 'tis the stuff of youthful daydreams...

What appeared to be a self-published work by Fewell just reeked of "this is the real deal" and I happily plunked down my change and bagged my latest (along with a blank Berklee manuscript pad that I do still have as a momento of the trip).

To be honest, that book and its contents are long gone from my library and memory but I always remember a name so when I spotted Fewell's latest I had to have it, for old times sake if nothing else. I was pleasantly surprised to find a book full of

varied and useful information much more in sync with my current way of playing than the "miles and miles of scales" approach of yore that yielded chops and dexterity, but came up short on musical invention.

Fewell's approach to melodic lines is based on triads and their extensions rather than scales. A scale is a large

piece of musical information with many implications to graft

onto a chord change or progression. By contrast a triad is more focused, expressive of the underlying harmony and a more manageable bite to handle for beginning (and experienced)

improvisors.

Examples "in the style of" jazz guitar masters such as Charlie Christian, Wes Montgomery and Jim Hall confirm Fewell's point that effective melodic playing emphasizes triadic chord tones

from the underlying harmonies and logical extensions to those triads. This is really about perspective: the same notes Fewell derives from triads and their extensions can be found in the

diatonic/modal scales traditionally taught to be played over standard changes. However, by conceptualizing this material as Fewell proposes, the player can more easily and effectively play lines that express the harmony.

A unique feature of the book is a discussion of phrasing and articulation, related to picking and thumb/finger strokes. It's rare in the jazz guitar literature to find what is all too often taken for granted or along the lines of "listen and figure it out yourself".

Another aspect of conceptualizing the material is understanding guide tones, their relationship to the triads and extensions and how they can be expressed not only melodically as target tones, but as two and three-note chords, providing an effective way to comp. Guitarists have tendency to segregate chordal forms, particularly larger block forms (e.g. CAGED) from lines and melodic material. The harmony lessons Fewell presents go a long way towards merging these two aspects of playing, envisioning chords as collections of melodic lines moving at a slower,

half note harmonic rhythm than what we typically think of as eighth note jazz melody.

After presenting these building blocks of melodic playing the author demonstrates combining phrases into complete choruses over various standard progressions.

The accompanying recording demonstrates individual phrases as well as providing rhythm-section backup for the later complete chord progressions.

"Jazz Improvisation for Guitar" works well for a player who has done scales, arpeggios and chord voicings to death, is comfortable (but not TOO comfortable) with their physical technique and is now more interested in integrating and applying

that knowledge to better understand and serve the music.

30 of 30 people found the following review helpful.

More than it seems

By Timothy R.

I wanted to write about this book because, when I first received it a year ago I was disappointed with its simplicity and immediately shelved it. It has been only in the last 3 months that I have returned to it and realized its great value. Most people reading this will remember a first teacher, jazz book, or college class telling them to go out and learn the major scale in all keys, and in 5 positions as well if they are a guitarist.

After a month of wood shedding you are feeling pretty good about the major scale. Still doesn't sound like jazz, but you keep at it. The instructor now tells you to go back and learn the dorian and mixolydian modes of that scale in all positions and all keys so you can apply it to the ii and V7 chords in a jazz standard. So you work another month. Things are starting to get complicated and boring as well. The fingerboard is all a muddle in your mind. After 6 months you can sort of run the proper mode over the right chord. It still doesn't sound like jazz, and in fact sort of sounds like beginner etudes out of a kid's piano method book. But this is how jazz is played, right? Your instructor says things will get better in a few months when you memorize the melodic minor scale and all its modes and start using that instead to get hipper sounds. In the meantime maybe you need to transcribe some jazz solos to develop some jazz language. You try, but your ears aren't up to it, and the stuff you do transcribe doesn't make any sense. It doesn't look remotely like the scales and modes you've been playing.

Now what if instead, in your first lesson your teacher showed you a major and minor chord shape using the 4,3 and 2 strings. He then showed you how to link these two shapes in 4 alternating minor and major triads up the fingerboard to play all of the notes of an extended ii7 chord. Ok so in 10 minutes you've got that down and play up and down the neck in melodic phrases over the ii7 chord while the teacher comps for you. Now the instructor informs you that those same 4 triads work well over the V7 chord and in fact cover all of the diatonic tension tones. So for another 10 minutes you solo over ii-V in the key of F. You're playing confidently up and down the neck across 12 frets, and what you are playing stays away from boring root oriented sounds. Instead your playing emphasizes all the colorful tension tones. It really sounds like jazz, and you can't believe the sounds you are hearing. Finally to end the first lesson the instructor shows you how to take the same idea of 4 triads, just in a different place to cover the Maj7 and sends you home with a ii-V-I tune in two keys to work up. At the next lesson you spend 5 minutes improvising for him. Everything you play sounds melodic and also colorful. Its got a bluesy tinge because you are focusing on minor triads all over the fingerboard. Your soloing ranges across 12 frets, and you know just where you are all time. Over the next few months you learn more keys and how to link your triad phrases with voice leading target tones. You then explore adding chromatic notes as well to link up your triads. You are already playing out in public at this point. Finally in your third month your instructor shows you how to tweak your triads a little to emphasize -9,+9,-5 and +5 on your V7 chords. You are not Charlie Parker yet, but for 3 months you've been playing real jazz and creating your own unique lines that sounds right, ones that use color tones extensively, effective voice leading and chromaticism.....and you are using the whole fingerboard. Coolest of all, you can explain note by note exactly what you are playing. Your guitar buddies tell you they hear a lot of Wes Montgomery and early Pat Martino in your playing. If this latter scenario sounds fun to you, then buy this book because this is exactly what its about!

0 of 0 people found the following review helpful.

Five Stars

By CORRADO HUBER

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

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