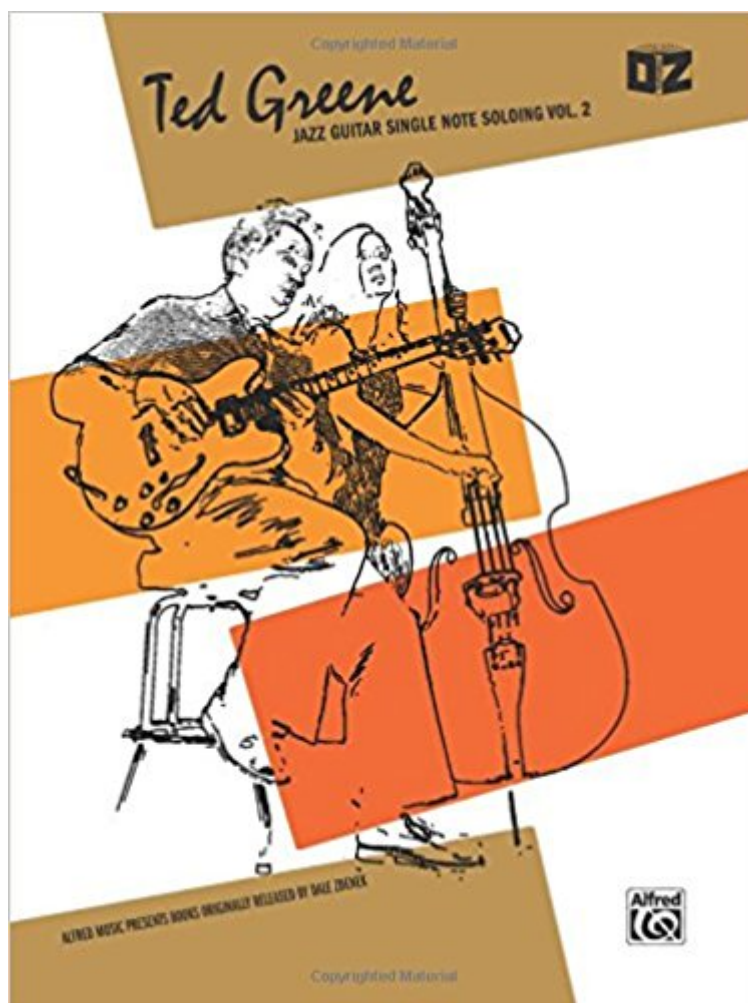


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Ted Greene -- Jazz Guitar Single Note Soloing, Vol 2



Synopsis

Ted Greene's Jazz Guitar Single Note Soloing method is one of the most respected approaches to playing jazz guitar ever written. Continuing where Volume 1 left off, this book ties all the tools together, with special emphasis on playing through chord changes and developing rich melody lines.

Book Information

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Customer Reviews

This actually is the second and last part of Greene's miniseries, and I decided to write about it because I bought this part based on several recommendations that it contains way more important and helpful material for guitarists, much more into the detail than Part I. Greene himself says that the topic was basically only "touched" in Part II, while in this episode, he provides even more examples and material. Or to quote Greene "so we're going to really 'hit it' now" He jumps right in, talking about condensed arpeggios, preparing to demonstrate how to solo while staying in one position. Chapters deal with "Playing through changes", "Chromatic tones", "Soloing over fast changes", "Slurring and decoration", "Rhythm and Phrasing", different scales and chords, up to sophisticated scales, chromatic progression. Greene does something here that I personally consider extremely important: Not only does he provide much useful information and explains many many important techniques and approaches, he also explains how to use them and incorporate into real playing, by talking about Rhythm and Phrasing, slurring and decoration. (Which I think is even more important than just the scales by themselves). Each chapter features easy-to-understand explanations and diagrams,

but the major part of this book is MUSIC. A lot of notation, with chord diagrams, all based on the topic of the chapter. I think that he not only addresses all the important topics, but also explains how to apply them to the "real world", and all that with lots of musical examples, therefore providing the reader with an actual demonstration of the discussed techniques and topics. One of the best jazz players writes an extremely complete guide to a huge topic. And pretty much covers EVERYTHING important! Not only straight theory, but also important topics like phrasing (which often is ignored and dismissed, although it is as important as the actual notes one plays). A great guide to the topic, very complete, with theory ranging from basic to very sophisticated, requiring quite some time and experimentation by the reader. Very very good, I absolutely recommend it. Prerequisite: Sight-reading, good knowledge of chords and basic theory, a bit of playing experience in any case.

Unbelievable value by a master. You learn to read, and know the fingerboard at all its positions. You learn chord scale relationships. It develops ear to fingerboard relationship. The lick exercises are actually very useful and inspiring licks. I'm almost thru the entire book. About a month now and I really feel my reading chops are much better. It's easy to read because the licks are not rhythmically challenging. The focus is on the playing the right notes with a chord and flow of the line. Introducing too much rhythmic interest would make learning more difficult. You can always introduce more complex rhythmic phrasing after you've learned which notes you want to play. You also get the theory and great explanations.

This book is a must have for students of all levels. I bought my copy about 25 years ago and still use it. The ideas contained are not unique to jazz guitar, or to the study of jazz on any instrument for that matter, but Ted presents them in a package that is easy to digest, enjoyable and entertaining. There is no TAB in this book which means more for your money as there are no wasted pages. Most serious jazz students can read music anyway. I must confess that I have not practised all the examples in every key as should be done, but I have no doubt that if a student were to do this, this book would set them ahead of the pack. It is all very real. Level, intermediate. The student should have control of all four fingers on the fretting hand and be comfortable playing major scales over the entire fingerboard.

Great!

buy this and you won't be sorry. written by one of the greatest jazz guitarists you may, or may not,

have heard of. I own several of Ted's books and can attest to their thorough discussion of the topic and clear layout. Over the years, I've purchased many books by other famous guitarists and virtually always have been disappointed in their explanations or inability to elaborate on "why" something works. That's why this book and his others are so valuable.

Ted Greene was a well wealth of knowledge and incredibly talented, as both a player and a teacher. Anything you can get your hands on will surely be worth several times the price you could possibly be asked to pay for it.

This is the second volume of Ted's series on single note soloing. He also has killer chords and arpeggio ideas. Ted lives on through his website and these books. Any serious guitarist not studying his books is wasting precious time if he is serious about being a stellar improviser and player.

This is the second part of Ted Greene series on single note soloing. A wonderful resource for anyone desiring to go beyond chords. I had Volume 1 for many years and decided to purchase Volume 2 which had been out of print for a while until another publisher acquired the rights. Both books are a great resource for any guitarist as Green provides excellent explanations for each topic covered. If you are serious about jazz guitar this is a must have for those who can sight read. This is not a beginner book.

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