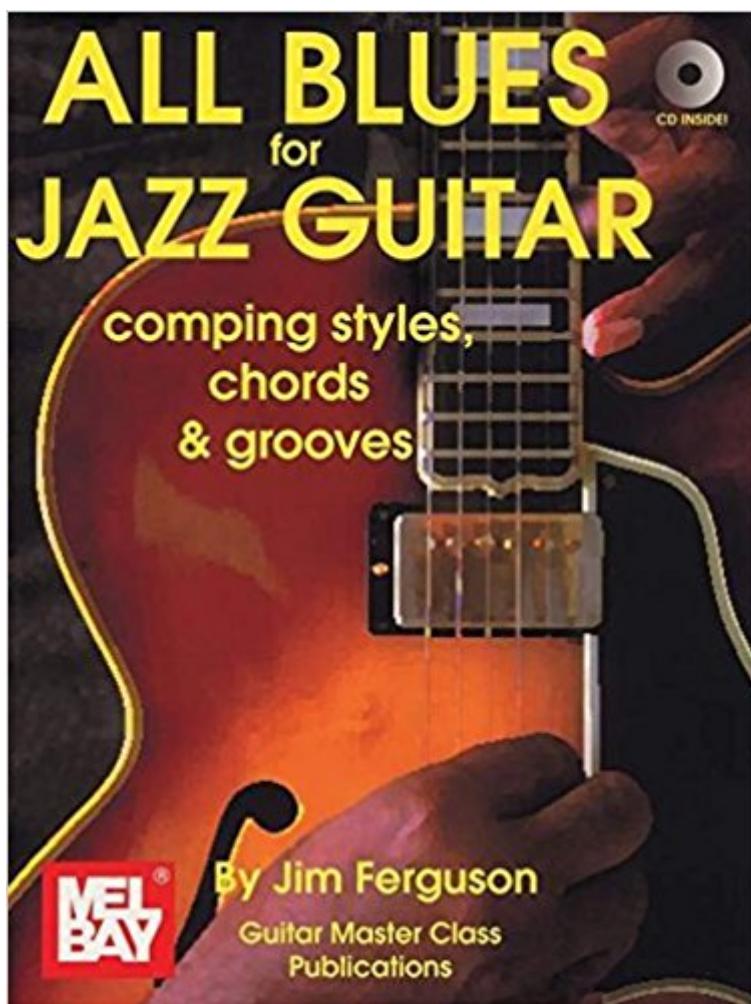


The book was found

All Blues For Jazz Guitar: Comping Styles, Chords & Grooves



Synopsis

Destined to become a classic, this book is the natural result of not only years of playing jazz guitar but also of the author's long associations with many innovative jazz guitarists. This comprehensive guide is one of the first jazz methods to focus entirely on the blues idiom and its contribution to jazz improvisation. It is designed to help you play authoritatively in a broad spectrum of jazz guitar settings from big band to small combos to a solo context. This book is divided into 4 sections which addresses 12-bar blues progressions, 3-note Freddie Green-type chords, shuffles, swing riff comping, chord scales, linear bebop comping, modal concepts, triads over bass notes and a wealth of chord voicings and inversions. Includes over 110 music examples, 45 complete 12-bar choruses, and a CD with 30 tracks. It also offers a helpful glossary of jazz terminology. Written in standard notation and tablature.

Book Information

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Customer Reviews

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.

Guitar instruction books (of which I have many) don't get any more **VALUABLE** and **USEFUL** than this one. When a book is so good that it could have done fine without the CD -- well, that's a good sign, imo. Every lesson builds on the previous one, in small, painless, almost unnoticeable steps, until a couple of weeks into the book - WHOA! What did I just play? All Blues for Jazz Guitar takes you through a solid grounding in three-note "fat" chords, Freddy Green, yep, through modern "piano" sounds for jazz-blues rhythm comping. Everything's in the context of a "piece" - this is not just a bunch of chord diagrams that you have to memorize somehow and then somehow find a use for - NO. Every chord shape, every progression, is a performance-level piece of music. The "Slow Shuffle in F" is *SO* cool! And a challenge - but get this one down and you'll be a better guitar player! The same is true for every piece Ferguson presents. You can't master any piece from this book and not really feel that you've bumped up a notch. Lots of knowledge, jam-packed into every bar of every progression. The CD is cool, but the music and tab are so clear, most could learn the whole book without the audio, I think. Still, it's there anyway! A great addition to any guitar player's

library. The All Blues Soloing volume is equally as good.

I've been playing a long time- decades. I always admired guys who could comp in a really smooth, clean and flowing way. That is exactly what is taught in this book. It's a different way of looking at comping than what I've been doing for years and doing fine I might add. It has it's roots in the great Freddie Green, Basie's perennial guitarist. He had to lay down a lot of changes at pretty fast tempos. He developed a shorthand system using fewer voices and smooth voice leading. That system grew into what this book introduces us to. I am loving this book and what it's doing for my rhythm chops. I'd recommend this to any serious guitarist. It's a very cool language all its own.

I've been looking for a book that does not teach a purely physical beginner-like approach to the blues. This one is pretty darn close. It's tough to find exactly such an animal, because the two basic book audiences seem to be a) beginner hobbyists or b) gigging pros who make a living playing guitar. What about us guys in the middle? Maybe there are not enough of us to warrant a market. This book assumes you are a decent player who can read charts and are already an intermediate-level jazz cat. In other words, you have put in a lot of hours on a music-based approach to the instrument and now want to learn blues. Since I am not quite at that level, I kind of have to come in "sideways" at the material and figure out how to make use of it. My guess is an accomplished jazz player might throw 5 stars at the book, but I rated it based on what I wanted it for. I do recommend the book to guys in the middle between hobbyist and pro, because there is plenty in there to get your money worth. Thanks.

Some useful stuff here. It's good to know how to apply some grips.

An excellent book that is helping my rhythm playing.

This is becoming already a classic text. Ferguson shines with all his explanations and exercises. If you're into jazz blues this will be your bible. Buy it now!

An essential book if you want to learn to play Swing and Bebop. This book has four chapters: Chapter 1: Theory. I find this section only helpful as far as chord sequences go. Granted, this book is only about comping (Accompanying a band by playing chords), but what are chords if not scales? Also, why discuss chromatic scales in the following chapters if the reader does not have

it explained in this chapter? Chapter 2: FAT chords I found that at first, there was no incentive to practising this chapter. This is due to the fact that there are many tracks dedicated to them, and they sound boring on their own. I have discovered that they sound excellent in chapter 4 when used with walking base lines, and are really essential to learn. I found the best method is to alternate between chapter 4 and 2, as you put them into good use straight away. Chapter 3: BLOCK chords A beautiful chapter. The sequences and voices are fantastic, and the chords do not sound like those you find in a chord book. For example the 13th and 11th chords are super, because the notes, that cause dissonance, are left out. Chapter 4: Walking base lines Another great chapter. I have not seen this in any other jazz book. The bass lines are played in combination with chords. Lovely stuff. CD: It does not have any drums, or bass, and many reviewers rightly complain about this. Ignore the review stating that the base is too loud! There isn't any! The author has superb timing, and this does make up for the lack of backing. He is a really smooth, and talented player. The tracks that cover "Fat chords" from chapter 2 sound awfully boring, due to the fact that they are played without any backing or intervening block chords. There is, however, a method to this madness as they are required later in the book to learn walking base lines. There are four excellent tracks on the CD: Intro: Fantastic. Why wasn't this one covered in the book, Mr. Ferguson? Turkey bacon: I have learnt a lot from playing this one. Octaves, diads etc. This is the only track with diads, (double stops), which is unfortunate. Totally blue: My next project, awesome sound. Outside groove: A ringing bebop progression. Once again, I'm glad that I have put in the effort to learn this one. CONCLUSION: I have found this book to be essential. It's now four years later, and I'm still using it.

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