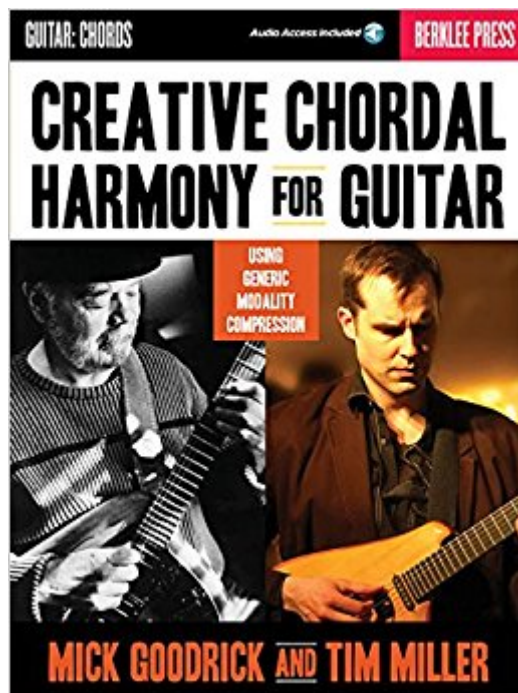




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Creative Chordal Harmony For Guitar: Using Generic Modality Compression



Synopsis

(Berklee Guide). Make advanced guitar harmonies more intuitive and effective. This inventive approach to imagining and organizing notes will expand your concept of guitar harmony. You will be able to organize and use tensions more easily and with greater expression, whether you are soloing, playing in a rhythm section, or in a solo guitar context. Practical etudes over popular chord changes will help you to understand and apply these new theoretical concepts. The accompanying recording includes examples and play-along tracks, featuring innovative guitarists Mick Goodrick and Tim Miller, along with an all-star rhythm section featuring Terri Lyne Carrington on drums and John Lockwood on bass. You will learn to: develop and apply new chord voicings, using a rich palette of notes; isolate and organize the most essential notes of any chord-scale (Generic Modality Compression); view chord scales as five families of 3-note chords: triads, sus4, clusters, 7th no 3, and 7th no 5), to be used systematically and simultaneously; leverage this chord-scale organization to lead you to inventive harmonies; incorporate tensions more intuitively into your comping and lead lines; and use new arpeggio patterns in linear improvisation. Audio files are accessed online for download or streaming using the unique code inside each book.

Book Information

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Customer Reviews

Mick Goodrick is a very knowledgeable guitarist. His "Advancing Guitarist" book is absolutely excellent, so I expect this one will be also. There are some issues you need to be aware of, however. First, he makes no use of tablature or chord diagrams at all. Standard notation only. Except that there are also many examples of 'non-standard' notation. For example, throughout the

book he uses stemless quarter notes to illustrate his concepts. No problem, I get that. But when I see one bar containing six of them with a time signature of 4/4, I'm a little confused. And later on, he provides examples using standard notes and timing indicators, but no time signature at all. I think I know what he means, but then again, I've been studying theory for over forty years. Some explanatory notes might be a good idea. A novice may not be able to figure out what he is doing. Second, if you have a very solid understanding of basic jazz harmony studies, including seventh chords and their related scales and modes, you will be able to handle this book. Otherwise, you won't since no help is given about these things. Third, what is discussed here, and exemplified on the recordings, is for advanced, non-standard, improvising. If you are looking for info on how to do traditional soloing over standard changes, this book is definitely not for you. The info given here is for the musician who is looking for those 'way-out' ways of voicing chords and creating solo material. If this is you, you've hit the jackpot. Fourth, while I haven't listened to the CD at high volume, the mix of the bass on those tracks provided as 'accompaniment' for you to experiment is barely audible on the small player I use for practice. So, with all these things in mind, I still give this four stars. After I've played with this book awhile, I may be inclined to add one more.

This book is 95 pages of a vision that unifies harmony, melody and compositional texture in sounds that I couldn't believe existed in my guitar. In 5 chapters of discussion, etudes, arpeggio explorations, "compressed modal" explorations and a rich section on implications and applications of the material, Mick Goodrick has presented an entirely new attitude that makes perfect sense yet unlocks doorways into beautiful sounds completely missed in the harmonic perspective up to this point. In his previous books, Goodrick has consistently tackled and expanded the boundaries of guitar as an improvisational and compositional instrument. He can arguably be called the granddaddy of modern jazz guitar having passed his knowledge on to the who's who of contemporary creative jazz guitar. His books have been exhaustive, uncannily insightful yet challenging in their open ended possibilities. This book may be the most approachable edition to date, with usable examples on chord progressions that demonstrate the utility of the concept and the power of the approach. One note of note: The book is written in standard notation. There IS a CD with examples played by the co-author and notable guitarist in his own right Tim Miller, but fluency in reading and triad voicings will be most helpful. If you are beyond the hand holding foundational material stage, this is a truly rewarding work. If you are searching for ways to expand your creative base and craving totally new colours to use in any situation, this book could very well be the new currency standard. I'm going to be busy for a very long time.

All you could ever really want to know about advanced harmonic usage on the guitar! A diligent student could use the material in this one book to develop exercises for years of study and practice! Truly one of the must haves along with the Bert Ligon and Randy Vincent books!

I hate to say this because I really liked the Advancing Guitarist and I personally think Mick is a great guy and a good teacher, having taken a few very inspiring lessons in the early '70s with him but I can't seem to get much out of these later books. I also bought Almanac of Guitar Voice Leading and Factorial Rhythm which I also found to be endless charts of all possible permutations of a few ideas. Maybe I am too thick to get it but I will take another look at these books in the future and see if I can fathom them.

excellent book, I'll work hard with it

This is an amazing book for serious guitar players. If you are already working on Chord scales in major, melodic minor as well as harmonic minor, this book gives some amazing concepts and voicing concepts that bring a whole new aspect to guitar players that are looking to expand their tonal palette.

It won't get you hired in a restaurant, but it is certainly cutting edge and anyone who delves into it in depth will be thankful they did. Some of the concepts are not as new as Mr Goodrick indicates, however: leaving out the root is not a new idea he "stumbled upon". Another awesome book which is certainly worth exploring is Gary Campbell's "Explorations". In this book you encounter the "b6 Pentatonic" scale which is a melodic minor scale which leaves out the root and fourth degree. But I am quibbling. Mr Goodrick is an awesome musician and educator, to say the least! He's a wonderful nut as well.

This book is the real deal. It's a good recommendation to have a solid theoretical foundation before digging deep into this. I was fortunate to study with Mick in 2002. I have all three voice-leading almanacs and of course, The Advancing Guitarist. You probably want to be familiar with those works. The gist of this book is removing the root note from a mode and organizing the remaining 6 notes into two 3pt structures. Bottom line is when you apply this principle you really start to hear these beautiful harmonies and melodies. It's a fantastic work. Props to Mick and Tim.

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