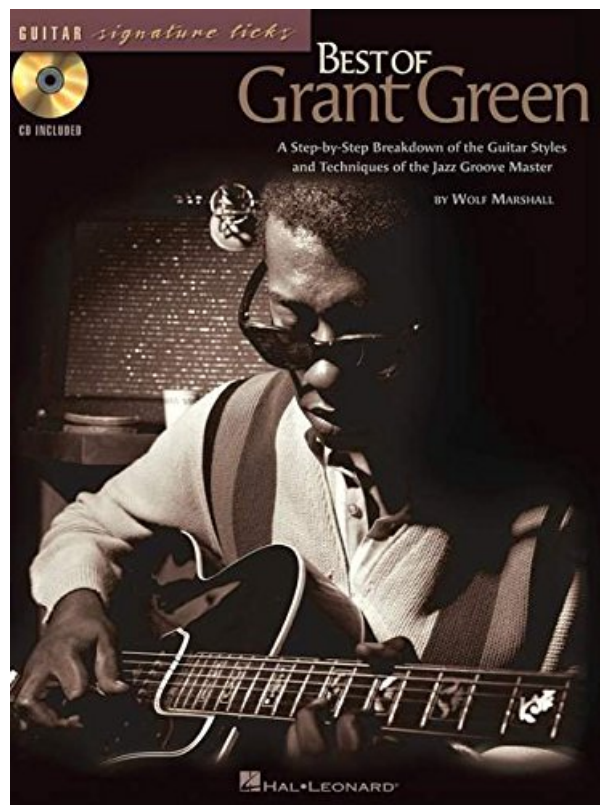
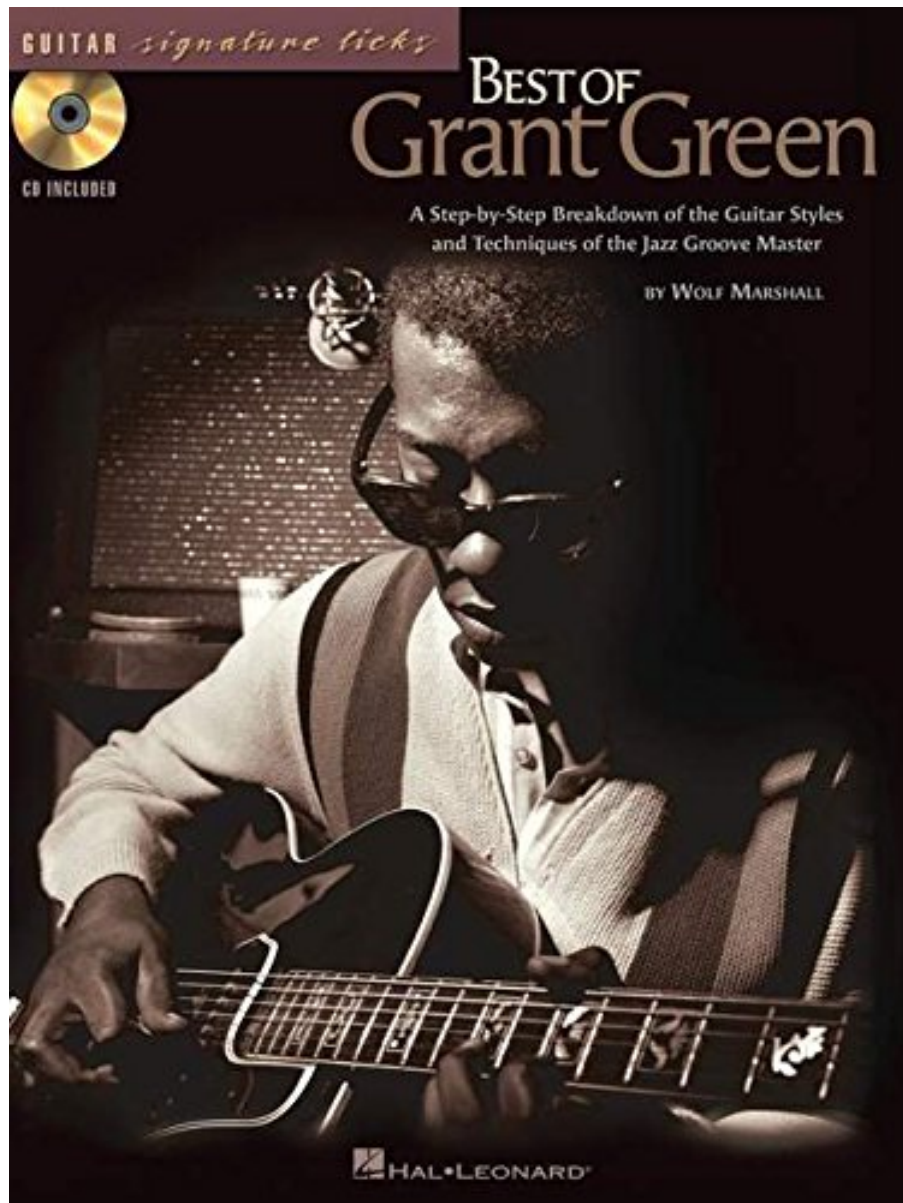


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(Signature Licks Guitar). Explore the many stylistic turns of one of the most influential guitarists in jazz! Renowned guitar educator Wolf Marshall takes you inside 13 of Grant Green's most popular tunes to examine his unique lines and musicality. Includes: Airegin * Born to Be Blue * Cool Blues * If I Should Lose You * My Favorite Things * Oleo * Sookie Sookie * Stella by Starlight * This Could Be the Start of Something Big * Tune Up * and more. The accompanying online audio includes full demos.

- Sales Rank: #53440 in Books
- Brand: Hal Leonard
- Published on: 2004-01-01
- Released on: 2004-01-01
- Original language: English
- Number of items: 1
- Dimensions: 12.00" h x .24" w x 9.00" l, .70 pounds
- Binding: Paperback
- 88 pages

Features

- Used Book in Good Condition

Most helpful customer reviews

28 of 29 people found the following review helpful.

Lesson in the soulful style of Grant Green

By D.R.L.

~ This package, part of Hall Leonard "Signature Licks" series, contains an informative but brief introduction to the history of Grant Green, transcriptions and detailed analysis of each transcription (all by Wolf Marshall), and a CD by an in-house quartet that demonstrates the transcriptions.

~ The 88-page book/CD package contains the songs listed below. I have indicated the CD that contains the original GG version of the tune. I have also added notes that hopefully will be helpful to people thinking about purchasing this book/CD combo.

- * Ain't It Funky Now, Pt. 2 61 bar solo..... CD: Green is Beautiful
- * Airegin intro, head, 3 chorus solo CD: Nigeria
- * Born To Be Blue 2 brief 1 chorus solos CD: Born To Be Blue
- * Cool Blues head, 4 chorus solo CD: Born To Be Blue
- * If I Should Lose You intro, head, 2 chorus solo CD: Born To Be Blue
- * Little Girl Blue intro, head, solo CD: Oleo
- * My Favorite Things 207 bar solo CD: Matador
- * Oleo head, 3 chorus solo CD: Oleo

* Sookie Sookie 57 bar solo CD: Alive!

* Stella By Starlight head, 1 chorus solo CD: I Want to Hold Your Hand

* This Could Be The Start Of Something Big head, 2 chorus solo CD: I Want to Hold Your Hand

* Tune Up intro, 5 chorus solo CD: Oleo

* Wives And Lovers (Hey, Little Girl) head, 2 chorus solo CD: Solid

~ The transcriptions in regular musical notation as well as tab notation appear to be accurate and provide considerable insight into Grant Green's linear style.

~ Highly recommended to beginner, intermediate, or advanced guitarists who wants to gain insight into the improvisational style of a guitarist that influenced a large number of soulful funky followers.

21 of 22 people found the following review helpful.

Great Product

By Bock

I think all enthusiasts of Grant Green should be grateful to Wolf Marshall for this product. GG's technique and musicality deserve great study and admiration. Thanks to Wolf Marshall's guide more and more people will be able to give it just that. The transcriptions are faultlessly accurate and the choice of tracks is excellent.

14 of 18 people found the following review helpful.

Wolf Marshall?

By Dan S.

I've had a long-time love/hate thing with Wolf Marshall, not only in this series of products, but also in his work in publications such as "Vintage Guitar. "

I think he does fantastic work with a range of artists who have wonderful things to say on the guitar. And this collection of Grant Green tunes is no exception. I've loved working through this book. It has definitely added to my jazz vocabulary. The formats of the text and the CD are very usable, particularly with a Tascam guitar trainer. I highly recommend this for the guitarist who would like to go deeper into the Grant Green groove.

That said, I have two small quibbles with Mr. Marshall's transcriptions and explanations:

1) I find many of his fingerings "non-obvious." I often encounter situations where Mr. Marshall has chosen fingerings that require multiple fret leaps from position to position, when it's obvious that a) the notes are readily available on a lower string within the same vertical position, and b) it sounds like that's exactly what the guitarist is doing - particularly at fast tempos.

2) I really enjoy his analysis of the solos - themes, counter themes, influences, etc. However, Mr. Marshall has a penchant for dense, musical terminology. About the tenth time I read terms such as "mordent" and "appoggiatura" I finally broke out the dictionary. Although he is certainly employing these terms accurately, this practice distracts from, rather than illuminating, the discussion.

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