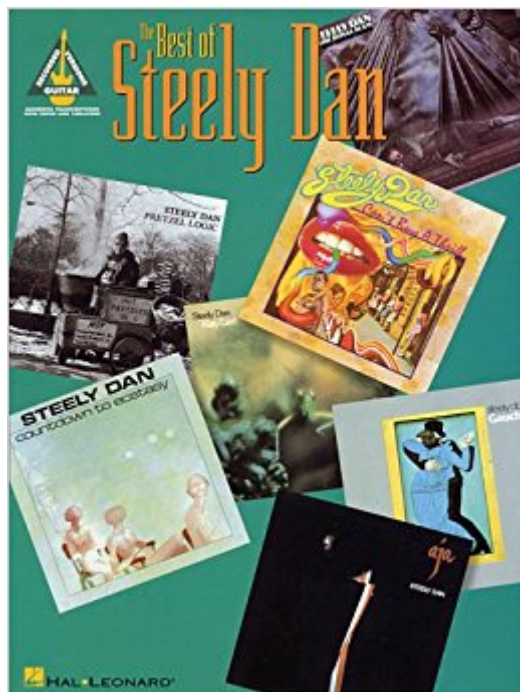


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The Best Of Steely Dan



Synopsis

(Guitar Recorded Versions). Transcriptions of 20 top hits, including: Aja * Deacon Blues * Hey Nineteen * Josie * Kid Charlemagne * My Old School * Peg * Reelin' in the Years * Rikki Don't Lose That Number * and more. Includes an introduction, photos and tab.

Book Information

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Customer Reviews

This is a nice assortment of SD hits over several albums. For the most part, it is adequately transcribed. However, there are numerous mistakes, especially in the naming of chords. For instance, in the opening bars of Deacon Blues, they COMPLETELY miss-name the secondary chords as Minor-seven sharp fives. The chords are Cma7 to Gmaj9. YES, it is true that IF (and only if) the second chord had B as the root, it would be a B-7#5. But B is NOT the root. They completely missed the FUNCTION of that as a G major (Mu 9) with the B in the bass. Then they REPEAT that ridiculous error for each pair of subsequent chords! That type of amateurish negligence causes confusion in the minds of players trying to read these charts. If I didn't know better, that would make soloing over these bogus changes an embarrassing sonic nightmare. I've only read through half of the tunes so far, but have found other glaring mistakes, not just in chord naming. In "Night By Night" bar 12 shows a G going DOWN to F# instead of E going UP to F#. And that is not an isolated oversight! They REPEAT the same mistake every time that riff appears throughout the tune! The horns AND guitar all play this riff. You'd have to be deaf not to notice. In some places, they forget to include accidentals, resulting in half-step clashes. It appears they just assumed the key

signature would work all the way through the tune and forgot that Fagan often employs Lydian Harmony at unexpected moments. Of the tunes I read and played through so far, every one of them has some such errors. Some of the errors are small, but several are horrible unforgivable amateurish gross mistakes. If you know ANYTHING about Steely Dan's music, you know Fagan loves the "Mu 9." (Fagan's coinage for ninth-chord with the nine in the middle of the voicing.) Insider studio-cats know that as the "Mu voicing." Yet in several places where that Mu chord is crucial to the proper voicing, these transcriptions get it WRONG. They even make those tiny annoying vertical chord diagrams with the wrong voicings! I do not know how these guys got the job transcribing this material. Do they have some new-fangled computerized program that listens to music and makes a best guess, then spews out notes? That might explain some of these errors. But didn't they READ their own work and proofread the music? I understand transcription editing is difficult and tedious, so modern publishers want computerized versions, but I have seen (and made) many more accurate and readable transcription by hand. Another gripe with this book is the small print and formatting. They often cram six measures per line into spaces where FOUR would be much more legible and FAR more intuitive. Fagan often uses extended cadences where the time signature changes. That's when it is especially important to keep an even number of measures per line, so that when the ODD number of bars or ODD signature appears, it is more obvious. I'm older and my eyesight isn't as sharp as it was when I was a studio musician decades ago. But even in good light with my glasses this small print is tedious. I love Steely Dan and have even worked with several of their studio musicians. I've been sight-singing and sight reading since I was four, and that was nearly six decades ago. But I have trouble with this book. I despise the fact that an otherwise good resource for playing and learning and teaching these tunes is so terribly tainted with gross errors and thoughtless cheap-skate formatting. Unless you understand music theory very well, AND have good ears, this is not very helpful. If you are among the many who are not really solid in harmonic understanding, then this book could actually retard your progress by causing confusion and reinforcing mistakes. Even if you have good enough eyesight and bright lighting, this is too small to read comfortably. I do not know the guys who transcribed this work, but they should be fired and go back to school. I suspect that at least one of them is a guitarist who doesn't read very well. At least, if he can read, he certainly did not do a good job proofreading his own transcriptions. For those who are absolutely ignorant of harmony, this might help a beginner learn some new chords. Other than that, it was a waste of money. I should not have assumed that Fagan would insist on proofreading these transcriptions. Apparently, people just sign away their rights and let any careless schmoe publish amateurish transcriptions. Hal Leonard would be ashamed for this defiling of his once good

reputation.

This is an excellent resource for learning some of the classics from the Steely Dan catalog. All of the guitar parts seem to be present for each song. Personally I do not agree with some of the naming conventions for chords or some fingerings in the tab used in the book, but that is a personal viewpoint and in no way takes anything from the authors presentation of the materials. It is easy for a beginner to get lost with these kinds of arrangements where instructions like "guitar3 tacet 3rd time, Guitar 2 play fill 3 2nd time" are littered throughout in small non-bold letters. I realize it cuts down on the number of pages, which helps keep the price down, but it makes some of the arrangements hard to follow at times. Having said that, If you keep a highlighter and a pencil at hand this volume makes for an excellent learning and study tool, both in learning to play some of the best tracks from one of the most innovative bands ever, and in studying the structure of the music of jazz-influenced rock itself. From Larry Carlton's superimposed arpeggio-laden solos in Kid Charlemagne and Don't Take Me Alive to the blues influenced Chain Lightning and Pretzel Logic this volume is a great asset for anybody looking to learn the inner workings of the music of Steely Dan and of the genre itself.

excellent tab for guitar ... nice choice of songs ... as with any of these tab books, you get the basics and can change chord voicings etc to fit your own style .. many of the solo transcriptions are right on the money .. cant find anything to complain about considering that all tab books are interpretations .. to my ear this is one of the very accurate ones ..

Calling this a complete and accurate score is a real long shot. Missing key melodic parts, and a simplified harmonic analysis as well! An amateur and lazy publication at best, anyone with a good ear can transcribe a better one. I was hoping to avoid spending the time transcribing one of these tunes, but this book only offers the elements that you'd just initially get anyway. Save your money and skip this utter B.S.

The transcriptions in this book are pretty basic and it's helpful if you already have a good ear. The brass/wind parts are presented as reductions (meaning all parts share a single staff and appear as chords) so there's no way of knowing which voice belongs to which instrument (trumpet, tenor, alto, etc.). Deacon Blues does have a staff for tenor, however (properly transposed). The transcribed scores for the band Chicago (in two volumes) indicate individual instruments (trumpet, alto, tenor,

trombone) which is more helpful. For guitar parts TAB is entirely missing. Pitch bends are generally left out. Again, it helps if you listen to the recordings to catch the many subtleties that are difficult to capture in standard notation. The piano part for Reelin' In The Years is a little different from the studio track. All in all, if you are a Steely Dan fan you should get this volume.

I was disappointed to find that there aren't any piano parts in this book.

Reeling in the years

As advertised.

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