

Essential Jazz Lines Bb Edition

Many of the devices and techniques used by Cannonball Adderly are covered in this text. In addition to the theory chapters, many melodic lines and phrases in the style of Cannonball Adderly are presented. All the lines have been transposed into one key and grouped by the harmonic background they can be played against. The accompanying play-along CD enables students to first practice the material in one key, and then master each line in all twelve keys, working around the circle of fourths.

Saxophonist John Coltrane was one of the most innovative, creative, and influential jazz artists of the 20th Century. Both stylistically and harmonically, he opened doors for others to follow. This book will focus on the first period of Coltrane's career, when he was with Miles Davis, and the jazz vocabulary he used. First, to help the student better understand Coltrane's bebop style of improvising, the authors discuss the use of guide tones, bebop scales, three to flat nine, targeting, and other techniques. Then the text presents numerous one-, two-, and three-measure jazz lines in Coltrane's style grouped by the harmony over which they can be used. The accompanying play-along CD provides the rhythm parts for each section, including a track for each section that modulates through the cycle of fourths, helping you master the phrases in all keys. By combining various lines, musicians will be able to mix and match numerous combinations of these lines to play over ii-V-I progressions, turnarounds, and other harmonic situations. Incorporate these essential jazz lines into your vocabulary and you will be able to create your own lines in the style of John Coltrane. Also available in Japanese from ATN, Inc.

(Jazz Book). A study of three basic outlines used in jazz improv and composition, based on a study of hundreds of examples from great jazz artists.

Charlie Parker was arguably one of the most influential jazz musicians to have ever lived. This text presents numerous jazz lines in Charlie's style, grouped by their application in a given harmonic content. Students will learn to connect lines to play over ii-V-I progressions, turnarounds and other harmonic frameworks. To facilitate proficiency in all twelve keys, each section of the book has a chordal play-along that modulates around the circle of fourths. Some of the techniques used in the Charlie Parker style will also be discussed with examples provided. This will help musicians analyze each of the ideas presented, further ensuring their mastery.

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Includes access to online audio

Specifically designed to teach jazz basics to students with 1 or 2 years playing experience, but with no prior experience playing jazz. Great for individual or classroom use. Teaches the basics of swing style in a step-by-step approach using well-known songs. Improvisation is made easy starting with simple 2-measure phrases. Scales and basic theory are introduced in a simple and easy to understand approach. 2 CD's are included with recordings of all exercises and arrangements. Other features: 7 full band arrangements, sample solos, jazz history and people.

Wes Montgomery took jazz guitar to a new level when he came to the public's attention in the late 1950's. Known for his fluid lines and his big jazz guitar sound, Wes influenced thousands of guitarists in the styles of jazz, blues, and rock. This book will present some of the soloing techniques that Wes used as well as present many melodic ideas (lines) similar to the way he played over the chord progression in many jazz standards. Because the major and minor ii-V-I progression are the most widely used chord progression in jazz standards, the lines in this text will work over these progressions. The accompanying CD contains many play-along tracks (vamps of one chord and vamps around the circle of fourths) that the student should use to practice the material in one key and then master it in all twelve keys. By learning the techniques used by Wes Montgomery, guitarists will add to their own improvising arsenal. As improvising musicians add to their collection of musical ideas, their ability to express themselves completely increases. Have fun studying these ideas and applying them in improvised solos. Also available in Japanese from ATN, Inc.

(Guitar Educational). This fascinating new book will let you explore the music of one of the 20th century's most influential musicians. For the first time ever, saxophonist Charlie Parker's legendary "heads" and improvised solos have been meticulously adapted for the guitar in standard notation and tablature. Includes these Parker classics complete with detailed performance notes: Anthropology * Au Privave * Billie's Bounce (Bill's Bounce) * Bloomdido * Blues (Fast) * Blues for Alice * Cheryl * Confirmation * Donna Lee * K.C. Blues * Kim * Ko Ko * Moose the Mooche * Now's the Time * Ornithology * Parker's Mood * Scrapple from the Apple * Yardbird Suite.

Sixty solos such as Moose the Mooch, Ornithology and Anthropology, transcribed by Jamey Aebersold and Ken Slone. A cross section of the music of Charlie Parker. Spiral-bound, with chord symbols, metronome markings, record information, and practice suggestions.

(Fake Book). Perfect Binding Edition. This unprecedented, revolutionary collection of jazz standards progressions includes all harmonic progressions with full harmonic analysis, chords, chord-scales and arrows & brackets analysis. Every Jazz Standard analysis was hand-made by well-versed jazz musicians. Every function, chord-scale, modulation and pivot-chord was carefully chosen to create the best possible harmonic interpretation of the progression. All double-page songs are presented side-by-side, so no flipping through pages is necessary. Available for Concert, Bb & Eb Instruments. Volume I has 291 songs including All Blues * Autumn Leaves * All of Me * Blue Trane * Body and Soul * Desafinado * Donna Lee * Girl From Ipanema * It Don't Mean a Thing * Like Someone in Love * Misty * Moment's Notice * My Favorite Things * Prelude to a Kiss * Stella By Starlight * Wave * and hundreds more! Bill Evans (1929-1980) is one of the highest regarded jazz pianists in the history of jazz. His

harmonic and rhythmic language in combination with superb taste and technical perfection places him in a category by himself. His style of harmonization and improvisation has been an inspiration to countless pianists as well as other instrumentalists in the field of jazz. This book of original musical studies and analyses by Corey Christiansen and Per Danielsson is designed to help you develop your own personal improvising style. It presents numerous musical lines with chord symbols in the style of Bill Evans, grouped by the harmony they can be used against. The audio play-along provides a rhythm section backup for each of the exercises. To help the player master all keys, each section also has a play-along on the audio that modulates around the circle of fourths. Some of the techniques used in the style of Bill Evans are discussed and examples shown, helping musicians analyze each of the ideas presented, further insuring mastery of these ideas. When assimilated into the student's musical vocabulary, these ideas will help students create their own original jazz solos. Includes access to online audio. Also available in Japanese from ATN, Inc

(Fake Book). This amazing collection transcribes nearly 150 of the best-known jazz solos (regardless of the instrument) exactly as recorded by icons of the trade, including: Autumn Leaves (Chet Baker) * Blue in Green (Toots Thielemans) * Blue Train (John Coltrane) * Bright Size Life (Jaco Pastorius) * Dolphin Dance (Herbie Hancock) * Footprints (Wayne Shorter) * I Do It for Your Love (Bill Evans) * I Mean You (Thelonius Monk) * Isreal (Bill Evans) * K.C. Blues (Charlie Parker) * Milestones (Miles Davis) * New Orleans (Wynton Marsalis) * Nuages (Django Reinhardt) * Quiet Nights of Quiet Stars (Oscar Peterson) * Spring Ain't Here (Pat Metheny) * Stella by Starlight (Ray Brown) * Waltz for Debby (Cannonball Adderley) * West End Blues (Louis Armstrong) * and many more.

Grant Green was one of the most innovative jazz guitarists of the 1960s. His horn-like lines, original tone, and superb sense of time elevated him to being one of Blue-Note Records first call session players as well as a respected bandleader. This book covers many of the techniques Grant used in his playing and provides many melodic lines in the style of Grant Green for minor, dominant seventh, short and long ii-V, major, and minor ii-V chord progressions. Chapters on double-slurs, double-stops, pentatonic and blues scales as well as chapters on the basics of the jazz language will help guitarists understand and play the music of Grant Green. Presented in standard notation, tab and fretboard diagrams, this book comes with a play-along CD that will assist guitarists in mastering this material.

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The bass has been called "the most important instrument in any band." the bass player must create interesting lines under the chord changes, keep the "time flow" or "pulse" steady, and keep the form of the song together. This book is designed to help bassists create beginning to advanced walking patterns (smooth-sounding lines) that can be used in jazz, blues, R&B, gospel, Latin and country music. By explaining the basics of intervals, chords, and scales the author builds a framework for understanding bass line patterns. Then the book presents one- and two-measure patterns that can be used in playing the blues, rhythm changes, the II-V-I progression, and 20 popular jazz standards. the book is written in standard notation with chord symbols. the CD gives you the opportunity to play with one of the finest rhythm sections around. It is in stereo, with the bass and drums on the left and piano and drums on the right. Since the examples in the book are presented both with sample bass lines and as chord progressions only, you can either follow along with the bass or practice your own lines with the CD as your accompaniment. Also available in Japanese from ATN, Inc.

Guitarskole for jazzguitar baseret på Charlie Parkers soli

Essential Jazz Lines: Miles Davis - Guitar Edition Mel Bay Publications

GUITAR LICK FACTORY - BUILDING GREAT BLUES ROCK & JAZZ LINES

Saxophonist John Coltrane was one of the most innovative, creative, and influential jazz artists of the 20th Century. Both stylistically and harmonically, he opened doors for others to follow. This book will focus on the first period of Coltrane's career, when he was with Miles Davis, and the jazz vocabulary he used. First, to help the student better understand Coltrane's bebop style of improvising, the authors discuss the use of guide tones, bebop scales, three to flat nine, targeting, and other techniques. Then the text presents numerous one-, two-, and three-measure jazz lines in Coltrane's style grouped by the harmony over which they can be used. the accompanying play-along CD provides the rhythm parts for each section, including a track for each section that modulates through the cycle of fourths, helping you master the phrases in all keys. By combining various lines, musicians will be able to mix and match numerous combinations of these lines to play over ii-V-I progressions, turnarounds, and other harmonic situations. Incorporate these essential jazz lines into your vocabulary and you will be able to create your own lines in the style of John Coltrane

The new standard in jazz fake books since 1988. Endorsed by McCoy Tyner, Ron Carter, Dave Liebman, and many more. Evenly divided between standards, jazz classics and pop-fusion hits, this is the all-purpose book for jazz gigs, weddings, jam sessions, etc. Like all Sher Music fake books, it features composer-approved transcriptions, easy-to-read calligraphy, and many extras (sample bass lines, chord voicings, drum appendix, etc.) not found in conventional fake books.

An interval is the distance between two notes measured in whole and half steps. When we stack intervals one on top of another, we produce chords. If we play the intervals in the chord one after another, we produce an arpeggio. But since all intervals, chords, and arpeggios are generated by scales, it follows that scales are the basis of all music from these scales we will find our JAZZ LINES, which is what this book is about. The following is a list of most of the jazz scales the student will encounter as he becomes involved in the study of improvising. When

we improvise, we use as our weapons the scale, harmony and melody. The two dimensions in music are the harmony (vertical) and melody (horizontal). It is highly recommended that every student of improvising, know his scales in all positions and a variety of chords that the scales generate. All scales should be played in at least four positions especially the 1st position forces one to learn the theory. All other position pattern scales must be transposed throughout the guitar. The author has written a few pages in the beginning of the book serving as a prerequisite for the jazz lines to follow. It is essential that the student know the scales, key signatures, intervals, and chord constructions that will be used throughout the book. In order to benefit fully from this approach to jazz, the student must understand the full meaning of the words practice and analysis. Most students confuse practice with playing or reading through the exercise. To really improve and absorb the material, every phase must be practiced. This means the fingering must be committed to memory, slowly at first and then as fast as technique allows. The idea must be so ingrained in the mind that it flows from any part of the fingerboard that the performer desires. This is the way great players approach an idea – from any fret, string or position! If there is no harmonic or melodic analysis of the material being studied, then the learning skill becomes superfluous and there is no comprehension and absorption, and without this proper digestion the performer cannot use it as his taste dictates. All of the great players, have had a great technique and this is the first goal of the young student – “great chops.” As the student matures, musicianship will grow but technique is at the grasp of all who seek it. Start today to acquire it!

Clifford Brown was one of the most influential jazz trumpeters and was a true master of jazz. His fantastic tone, time, feel and command of the jazz language have been inspiring jazz musicians on all instruments for decades. This book breaks down many of the one and two-bar phrases played by Clifford and helps students apply them to their own playing. Lines played over minor, dominant, and major chords as well as short, long and minor ii-V material can be mastered by practicing with the accompanying play-along audio. Chapters on Guide Tones, Bebop Scales, Targeting, and Playing the Upper-Structure will help students analyze and memorize the lines presented in the book. There is also a chapter with further insight in Clifford's style which discusses his phrasing as well as other musical devices he used to get his sound. A must have for aspiring students wanting to master the jazz language. Includes access to online audio

Inside Improvisation Series, Vol. 3: Jazz Line is a clear and practical step-by-step approach to chromaticism, line playing, and voice leading. The CD contains 23 play-along tracks (most of them played in two tempos), based on standard chord progressions, performed by a professional rhythm section that features Renato Chicco on piano, Dave Santoro on bass, and Adam Nussbaum on drums. In addition, Jerry demonstrates various exercises and approaches on tenor saxophone. Chord changes are included for C concert, B-flat, and E-flat

instruments. Jerry Bergonzi is a highly respected jazz educator/musician who lives and teaches in the Boston area. His Inside Improvisation system has proven to be tremendously successful.

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Constructing Walking Jazz Bass Lines Book I Walking Bass Lines - The Blues in 12 Keys The Blues in 12 Keys is a complete guide demonstrating the devices used to construct walking bass lines in the jazz tradition. The book starts out in Part 1 by demonstrating the various techniques used to provide forward motion into the bass lines, while providing a strong harmonic and rhythmic foundation. The exercises are designed to give the double bassist and electric bassist strong jazz bass lines in the bottom register of the instrument. As an added bonus for the Double Bassist Part 1 provides a complete study of the blues in F whilst in the first position. This is an excellent technique builder in itself. Part 2 expands on the lessons and techniques used in Part 1 providing the bassist with the previous devices used in professional level bass lines in all 12 keys. Included is over 150 choruses of jazz blues lines in all 12 keys using the whole register of the instrument. There are many advanced principles applied in the following bass lines whilst never losing sight of the functioning principle of the bass in the jazz idiom. To provide a strong foundation of rhythm and harmony for the music being played & providing support for the melody and or soloist.

Presents hundreds of improvised melodic lines played by Joe Pass. Each of the melodic lines are grouped in the harmonic situation in which they were originally played (i.e. all minor lines are presented together and all dominant seventh lines are presented together, etc). The companion play along CD has a live rhythm section playing single chord vamps as well as vamps covering all twelve keys for each harmonic situation. An etude over the changes to Satin Doll shows how to apply the various lines and create improvised solos. Also available in Japanese from ATN, Inc.

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Miles Davis was one of the most innovative musicians of the 20th century. This book will shed some insight into the music and soloing devices he used during his earlier periods. First, to help the student better understand Miles' early bebop style of improvising, the authors discuss the use of guide tones, bebop scales, three to flat nine, targeting, and other techniques commonly used in the bebop language. Then the text presents numerous one-, two-, and three-measure jazz lines in Miles' style grouped by the harmony over which they can be used. The accompanying play-along CD provides the rhythm parts for each section, including a track for each section that modulates through the cycle of fourths, helping you master the phrases in all keys. By combining various lines, musicians will be able to mix and match numerous combinations of these lines to play over ii-V-I progressions, turnarounds, and other harmonic situations. Incorporate these essential jazz lines into your vocabulary and you will be able to create your own lines in the style of Miles Davis.

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