

READ ONLINE JAMEY AEBERSOLD COMPLETE VOLUME 42 BLUES

Transcribed Jazz Piano Comping

Finally! Piano comping transcribed from our best-selling Volume 42: Blues in All Keys! See how soulful jazz master James Williams negotiates the blues in all 12 keys, and you'll be ready for anything! Of course, the blues and ii-V7 voicings presented here are applicable to all other standards, as well. Those of you who already have the Volume 42: Blues in All Keys CD will enjoy playing along with the bass and drums by turning off the right channel.

Jazz Conception Trumpet

Now with a bonus second CD that contains individual ii/V7/I tracks for each major key (17 new practice tracks). The most important musical sequence in modern jazz Contains all the needed scales and chords to each CD track and all are written in the staff. Contains 120 written patterns (transposed for all instruments) and three full pages of piano voicings that correspond to the CD. Contains a Scale Syllabus which allows you to find and use various substitute scales---just like professional musicians. The CD contains four tracks of Jamey playing exercises in a \"call and response\" fashion over an extended ii/V7/I progression that stays in one key at a comfortable tempo. Allows you to practice major, minor, dom. 7th, diminished, whole tone, half-diminished, Lydian, and dim. whole tone scales and chords. Beginning/Intermediate level. Suggested prerequisites: Volumes 1 and 2. Titles: ii/V7/I All Major Keys * G Minor Blues * Bebop Tune * V7+9/I All Keys * ii/V7/I in Three Keys * F Blues with 8-Bar Bridge * II/V7 Random Progressions * ii /V7+9/I All Minor Keys.

Jamey Aebersold Jazz -- The II/V7/I Progression, Vol 3: The Most Important Musical Sequence in Jazz!, Book & 2 CDs [With CD (Audio)]

\"There are two groups of standards that help form the basic repertory used in jazz improvisation. The first group was created by jazz musicians directly from improvisation, experimentation and the analysis of musical forms, ideas and practices that were developed through study and the natural gifts of some of the greatest musicians of the twentieth century. This group codified jazz into chronological styles and provides concrete examples of its styles and concepts. The second group of standards is comprised of compositions written as popular songs during the first half of the twentieth century ... Every improviser is a composer who makes up melodies spontaneously. The model choruses give examples that can be studied, learned, broken into independent phrases and used to create other melodies that reflect more clearly what the improviser wants to say musically ...\"--Preface

Approaching the Standards, Vol 2

Jamey Aebersold's Jazz Ear Training is a no-nonsense approach consisting of two hours of recorded ear training exercises with aural instructions before each. It starts very simply, with intervals and gradually increases in difficulty until you are hearing chord changes and progressions. All answers are listed in the book, and contains transposed parts for C, B-flat, and E-flat instruments to allow playing along. Beginning to advanced levels.

New Orleans Trumpet

The blues have contained the very essence of the jazz sound since the 1920s. A player who masters the sound and feel of the blues will play other jazz tunes in a manner that will inspire the listener. Contains 11 different blues melodies and is a natural follow-up to Volume 1 or Volume 21. Tempos are not fast. Presented in various keys with a variety of moods from slow to rock. Chords and scales are written in the staff for each track. A special guitar edition is now available (item #24-V02G)! Beginning/Intermediate. Rhythm Section: Dan Haerle (p); Rufus Reid (b); Mike Hyman (d). Suggested Prerequisites: Volumes 24, 1, and 21. Titles: Mr. Super Hip * Horizontal (C Blues) * 6/8 Modal Blues * Slow Blues in G * Slow Blues in F * Fast Blues in F * Fast Blues in B-flat * Minor Blues in C * Home Stretch * Long-Meter Jazz/Rock * Bird Blues.

Jamey Aebersold's Jazz Ear Training: Book & 2 CDs

Written by a jazz teacher for jazz teachers, The Real Jazz Pedagogy Book is based on the premise that successful jazz teachers must be constantly working four main areas: 1) the wind instruments--including tone production, intonation, and section playing skills; 2) playing styles correctly--such as rhythmic and time feel approach, articulation approach, and phrasing; 3) the rhythm section--playing the instruments, time feel and concept, coordination of comping, harmonic voicings, drum fills and setups, stylistic differences; and 4) the soloists--developing improvisational skills (both right brain and left brain), jazz theory, the ballad soloist, and the vocal soloist. Ray Smith, who has taught and directed jazz ensembles, including the acclaimed Brigham Young University group, Synthesis, and given private lessons for over forty years, also discusses the details of running school programs. Smith's YouTube channel complements The Real Jazz Pedagogy Book.

Nothing But Blues

Book 2 contains more improvised solos from more great artists such as Chet Baker, Donald Byrd, Freddie Hubbard, Dizzie Gillespie, Booker Little, Fats Navarro, and others.

The Real Jazz Pedagogy Book

For all musicians wishing to learn fantastic bass lines. While reading from the book, play along with the bassist on the recording (CD included) until you feel you've mastered his feel and nuances. Then, using the special stereo separation on all of our play-along recordings, switch the bassist off and play along by yourself with just the piano and drums! This book (like all the Aebersold bass line transcription books) is a great study in professional bass line construction, and is a natural companion to the Aebersold play-alongs. Combo instructors can use this book to give their bass students instant, professional bass lines. Includes notes in bass clef with chord symbols above each measure. This book includes transcribed bass lines from Aebersold's only play-along recorded with electric bass, and several choruses of two different blues progressions in all 12 keys. This is the ultimate study in blues walking!

28 Modern Jazz Trumpet Solos, Book 2

The blues are BACK! The blues are the basis of much modern music, and this volume highlights many of the different ways the blues are approached in jazz. There are a variety of feels, grooves, and tempos which will give you a good workout on the blues progression. Intermediate/Advanced. Rhythm Section: John Stetch (p); Rufus Reid (b); Akira Tana (d). Titles: Slow 12/8 F Blues * Shuffle Blues in G * Solar (Miles Davis) * Latin/Swing B-flat Blues w/Bridge * Dance of the Infidels (Bud Powell) * 3/4 Blues * E-flat Blues w/Bridge * C Minor Blues * 5/4 Minor Blues * Bossa Blues in F Minor * Stop-Time Blues in F * 16 Bar Blues * The Real McCoy * Fast B-flat Blues w/Bridge.

Bob Cranshaw Bass Lines

Sit back and let this exciting New York rhythm section take you on an exhilarating ride through these timeless jazz session favorites. Sultry ballads, exciting bossas, and finger snappin' swing tunes at comfortable tempos makes this a welcome addition to anyone's musical library. Lyrics included. Rhythm Section: Niels Lan Doky (p); Christian Doky (b); Billy Hart (d). Titles: Autumn Leaves * S'posin * My Shining Hour * Tenderly * Witchcraft * After You've Gone * All or Nothing at All * Stormy Weather * There Will Never Be Another You.

Millennium Blues

This organ trio play-along set simply swings like no other! You will be sure to explore all that the blues form has to offer with a B-3 trio that will blow you away with their musicianship and feel. Famed saxophonist/educator Jerry Coker says this is one of his favorites. A great addition to your collection! Special stereo separation has drums and bass on both channels with guitar and organ split on different channels. Rhythm Section: Bobby Floyd (B-3 Organ); Dave Stryker(guitar); Jonathan Higgins (drums). Stereo separation is Organ, B3 Bass, and Drums on the right channel, Guitar, B3 Bass and Drums on the left). Titles: Boogaloo in B-flat * Work Song * Slow Blues * Groove Blues * \"Down Home\" Blues * Bossa Blues * Killer Joe * Shuffle Blues * Modal Blues * \"Dirty\" Blues * and more.

Jamey Aebersold Jazz -- Autumn Leaves, Vol 44: Book & CD

After much debate, it seemed only fitting that Volume 100 should celebrate the music of the great innovators who started it all. Recorded in an authentic style, there is a purity to these songs that is refreshing to the ear and makes them fun to play, with a \"bounce\" that is seldom heard in today's modern styles. You'll love it! Special stereo separation on the CD has the Piano, Bass, and Drums on the right channel and Banjo, Bass, and Drums on the left. This allows anyone with a balance control on their stereo the option of eliminating either the piano or banjo from the recording simply by turning one track off--great for pianists and guitarists who want to \"sit in\" as well as for horn players who want to \"mix-up\" the rhythm section now and then. Rhythm Section: Steve Allee (p); Scott Henderson (banjo); John Goldsby (b); Rob Rawsthorne (d). Titles: After You've Gone * Alexander's Ragtime Band * Bill Bailey * Chicago * Darktown Strutter's Ball * Indiana * Limehouse Blues * Margie * Royal Garden Blues * Saint James Infirmary * St. Louis Blues * That's A Plenty * The Sheik of Araby * Tiger Rag * Way Down Under In New Orleans * When The Saints Go Marching In.

Feelin' Good

The Essence of the Blues by Jim Snidero provides beginners and moderately advanced musicians with an introduction to the language of the blues. In 10 etudes focusing on various types of the blues, the musician learns to master the essential basics step by step. Each piece comes with an in-depth analysis of blues styles and music theory, appropriate scale exercises, tips for studying and practicing, suggestions for improvising, recommended listening, and specific techniques used by some of the all-time best jazz/blues musicians, including Miles Davis, Charlie Parker, B.B. King, Stanley Turrentine, and others. The accompanying play-along CD features world famous New York recording artists including Eric Alexander, Jeremy Pelt, Jim Snidero, Steve Davis, Mike LeDonne, Peter Washington, and others. Recorded at a world-class studio, these play alongs are deeply authentic, giving the musician a real-life playing experience to learn and enjoy the blues.

Jamey Aebersold Jazz -- St. Louis Blues, Vol 100: Traditional Dixieland Classics, Book & CD

Includes all levels. Here we have a typical minor blues in all 12 keys. Few chord progressions offer the freedom and variety of expression found in the minor blues progression. Great players have all approached

this chord progression in a variety of ways. Often, they attack each chord vertically in its pure form or play horizontally across the progression, usually with a blues or minor pentatonic scale. Some take all or part of the changes harmonically \"out.\" Rhythm Section: Rob Schneiderman (p); Rufus Reid (b); Akira Tana (d).

The Essence Of The Blues

(Book). The acoustic guitar is the instrument of the people and Play Acoustic tells the people how to play it. This detailed and beautifully illustrated book explores the history of the acoustic guitar, from the jazz age to the folk revolutions of the early 1960s and late 1990s to the current rebirth of bluegrass and the singer-songwriter boom of the past decade. Skilled professional musicians and experienced tutors coach the reader through 11 styles, using exercises suitable to novice players new to each style and working up to full pieces and advanced techniques. Entire chapters are devoted to folk, rock and pop, blues, country, bluegrass, jazz, and more, with detailed guidance through both musical notation and tablature, diagrams, and explanatory text. Audio listening examples of the most crucial of these exercises are included to help players master each style.

Minor Blues in All Keys

(Jazz Book). More than just another chord/scale publication, this book addresses how melody function and context play a major role in determining the best possible scale to be used in a given situation. Excellent summaries are also provided in this revolutionary, concise publication. A must for any jazz educator.

Play Acoustic

These hip, swinging etudes in the swing / bop style are a great source for blues and bebop licks Lennie Niehaus wrote these specifically to be played with the tracks from Jamey's Volume 42: Blues in All Keys. There is one complete solo (etude) for each of the 12 keys and 12 tracks. This book of solos is also great jazz sight reading material, since it contains all of the most-used jazz rhythms and syncopation you'll ever encounter. Perfect for learning your way around the blues---even in the tough keys Intermediate level. Students and teachers alike will enjoy playing these musical, lyrical jazz solos with or without the exhilarating accompaniment of the Volume 42 play-along. The CD includes complete performances of each solo by Lennie with a piano, bass, and drum rhythm section (from the Volume 42: Blues in All Keys play-along) so that you can absorb and internalize proper jazz sound and feel.

The Jazz Sound

Sittin In with the Big Band: Jazz Ensemble Play-Along is written at the easy to medium-easy level. It provides an opportunity to play along with a professional jazz ensemble to improve your playing 24/7. As you play along and listen to the outstanding players in the band, you'll learn about blend, style, phrasing, tone, dynamics, technique, articulation, and playing in time, as well as a variety of Latin, swing, ballad and rock styles. Performance tips and suggestions are included in each book. Books are available for alto saxophone, tenor saxophone, trumpet, trombone, piano, bass, guitar and drums. Titles include: Vehicle, Sax to the Max, Nutcracker Rock, Fiesta Latina, Now What, Goodbye My Heart, Two and a Half Men, Burritos to Go, Drummin Man, Swingin Shanty and Play That Funky Music. Features: Eleven big-band charts arranged by a variety of top writers Play-along CD with demo track Solo improvisation opportunities

Jazz Improvisation for Saxophone

Analysis of Jazz: A Comprehensive Approach, originally published in French as Analyser le jazz, is available here in English for the first time. In this groundbreaking volume, Laurent Cugny examines and connects the theoretical and methodological processes that underlie all of jazz. Jazz in all its forms has been researched

and analyzed by performers, scholars, and critics, and *Analysis of Jazz* is required reading for any serious study of jazz; but not just musicians and musicologists analyze jazz. All listeners are analysts to some extent. Listening is an active process; it may not involve questioning but it always involves remembering, comparing, and listening again. This book is for anyone who attentively listens to and wants to understand jazz. Divided into three parts, the book focuses on the work of jazz, analytical parameters, and analysis. In part one, Cugno aims at defining what a jazz work is precisely, offering suggestions based on the main features of definition and structure. Part two he dedicates to the analytical parameters of jazz in which a work is performed: harmony, rhythm, form, sound, and melody. Part three takes up the analysis of jazz itself, its history, issues of transcription, and the nature of improvised solos. In conclusion, Cugno addresses the issues of interpretation to reflect on the goals of analysis with regard to understanding the history of jazz and the different cultural backgrounds in which it takes place. *Analysis of Jazz* presents a detailed inventory of theoretical tools and issues necessary for understanding jazz.

St. Louis Blues

(Jazz Piano Solos). 14 of Monk's musical classics are presented in piano solo format with chord symbols. Includes: Ba-Lue Bolivar Ba-Lues-Are (Bolivar Blues) * Boo Boo's Birthday * Brilliant Corners * Criss Cross * Hackensack * Nutty * Off Minor * Pannonica * Reflections * 'Round Midnight * Ruby, My Dear * San Francisco Holiday (Worry Later) * Thelonious * Well You Needn't (It's over Now).

Lennie Niehaus Plays the Blues: Solos / Etudes in All 12 Keys, Book & Online Audio [With CD (Audio)]

First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

Sittin' in with the Big Band, Vol 1: Alto Saxophone, Book & Online Audio [With CD]

First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

Blues in All Keys

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Analysis of Jazz

(Artist Transcriptions). A must for every trumpet player, this songbook features 20 newly transcribed solos from this jazz giant's long and varied career, from swing to bebop to Latin. Includes: Anthropology * Blues 'N Boogie * Con Alma * Dizzy Atmosphere * Dizzy Meets Sonny * I Can't Get Started with You * It Don't Mean a Thing (If It Ain't Got That Swing) * Jersey Bounce * Manteca * A Night in Tunisia * Salt Peanuts * Sophisticated Lady * Stardust * Stella by Starlight * Tin Tin Deo * Woody'n' You * and more. Includes an extensive biography and discography.

Thelonious Monk

Jazz Theory and Practice is the most modern introduction to jazz theory ever published. Rich with examples from the repertoire, it gives performers, arrangers and composers an in-depth and practical knowledge of the theoretical foundations of jazz.

Jazz Research and Performance Materials

Fun to play! This play-along includes a traditional rhythm section accompaniment (provided by the Rascals

of Ragtime band) that includes piano, banjo, wash board or drums, and tuba. It's the perfect companion to Volume 100: St. Louis Blues. Rhythm Section: Bob Stevens (banjo); Roger Dane (p); Quentin Sharpstein (tuba); Bruce Morrow (d); and Sam Goodson (washboard). Titles: Down by the Riverside * Wabash Blues * Who's Sorry Now? * Washington and Lee Swing * Ja-Da * Avalon * Smiles * Jazz Me Blues * Some of These Days * China Boy * Just a Closer Walk with Thee * A Good Man Is Hard to Find * When the Saints Go Marching In * Toot, Toot, Tootsie * Ballin' the Jack.

Jazz

Transcriptions of piano accompaniments to jazz compositions.

Building Walking Bass Lines

JazzTimes has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design. A large cross-section of music aficionados and fans alike view JazzTimes as America's premier jazz magazine. In addition to insightful profiles of emerging and iconic stars, each issue contains over 100 reviews of the latest CDs, Books and DVDs. Published ten times annually, JazzTimes provides uncompromising coverage of the American jazz scene.

The Dizzy Gillespie Collection (Songbook)

(Keyboard Instruction). Bill Evans, the pianist, is a towering figure acknowledged by the jazz world, fans, musicians and critics. However Bill Evans, the composer, has yet to take his place alongside the great masters of composition. Therein lies the sole purpose of this book. A compilation of articles now revised and expanded that originally appeared in the quarterly newsletter Letter from Evans, this unique folio features extensive analysis of Evans' work. Pieces examined include: B Minor Waltz * Funny Man * How Deep Is the Ocean * I Fall in Love Too Easily * I Should Care * Peri's Scope * Time Remembered * and Twelve Tone Tune.

Jazz Theory and Practice

Featuring "Take Five" Don't feel uncomfortable every time someone calls a tune in an odd meter. At last, here is a thorough workout in odd time signatures, including 5/4, 6/8, 11/4, and alternating time feels that will give you the confidence and proficiency to perform at your best. Make unusual time signatures feel as natural as 4/4. Rhythm Section: Andy LaVerne (p); John Goldsby (b); John Riley (d). Titles: First Step * Girl From Ipanema * Guido Rides Again * Latin Minor Blues * Major Scales * My Favorite Things * On Green Dolphin Street * Seven for Twelve * Shuffle Blues * Take Five.

David Liebman Transcriptions

Only for the brave! Find out how good you really are when tempos reach 340 beats per minute. Songs are typically played at break neck speed on popular jazz recordings, club dates, and jam sessions. A much requested set that is sure to fill a void in this series. You've heard stories of jazz masters who used to play "Cherokee" in all 12 keys . . . now see what it's like for yourself. If you cut it at this tempo, you're ready for anything! Fast tempos no longer have to be "above your play grade." Rhythm Section: Dan Haerle & Mark Levine (p); Todd Coolman & John Goldsby (b); Ed Soph & Barry Ries (d). Titles: Indiana * Secret Love * Blues with Bridge * Keep It Up * Lover * It's You or No One * Lover Come Back to Me * Cherokee * The Third Rail * The Way You Look Tonight.

Jamey Aebersold Jazz -- Down by the Riverside, Vol 133: 15 Traditional Dixieland Classics!, Book & Online Audio

Six must-know bebop tunes and two essential standards you'll play on every gig. Tempos are comfortable. Bebop is the ultimate jazz language builder and most of today's greatest players like Terrence Blanchard, Jerry Bergonzi, Chick Corea, Freddie Hubbard, and the Brecker's have all used it as a foundation for building their unique styles. It's no doubt they know all the tunes on this set inside and out. The heart of the jazz sound! Rhythm Section: Dan Haerle (p); Todd Coolman (b); Steve Davis (d). Titles: Groovin' High * I'll Remember April * A Night in Tunisia * Bluesette * West Coast Blues * High Fly * All the Things You Are * An Afternoon in Paris.

For all musicians, jazz piano voicings

A complete method for learning to play jazz on your saxophone

JazzTimes

The Harmony of Bill Evans

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