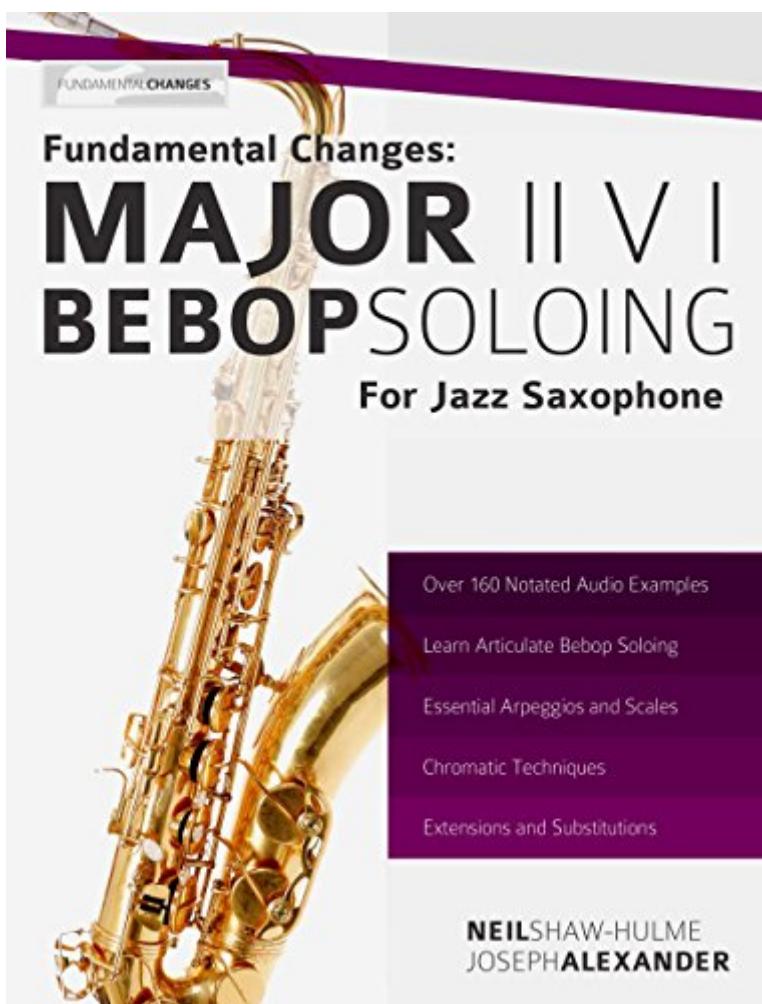


The book was found

Fundamental Changes: Major II V I Soloing For Jazz Saxophone: Master Bebop Soloing For Jazz Saxophone (Learn Jazz Saxophone Book 1)



Synopsis

The Complete JazzÃ Saxophone Soloing CourseContaining over an hour of audio examples and backing tracks, Fundamental Changes is a logical, in-depth soloing study of the important major ii V I chord progression in jazz.Build from First Principles to Articulate SubstitutionsAimed at the intermediate saxophonist or first time jazz soloist, this comprehensive work takes the student from first principles, right through to the advanced substitutions and extensions that can be played over each chord of the progression.The focus of the book is on playing, rather than theory, and while there is often a brief explanation of the necessary concepts involved, each of the 20 chapters emphasises playing and creating music.Over 160 Notated Audio ExamplesFundamental Changes contains 163 individual, notated examples. Each musical example has a corresponding audio file and they are all available for free download from www.fundamental-changes.comFundamental Changes Teaches you How To Create Jazz Lines

Using:ArpeggiosExtensionsSubstitutionsChromatic Approach NotesKey ChangesIn addition, there are 6 backing tracks for the student to use while practicing the jazz lines they are learning to construct. The concept throughout is to get students playing jazz quickly, and absorbing the theory naturally.This edition contains backing tracks for all saxophones.Ã Ã

Book Information

File Size: 2354 KB

Print Length: 126 pages

Simultaneous Device Usage: Unlimited

Publisher: www.fundamental-changes.com (August 4, 2014)

Publication Date: August 4, 2014

Sold by:Ã Ã Digital Services LLC

Language: English

ASIN: B00MF92IZ4

Text-to-Speech: Enabled

X-Ray: Not Enabled

Word Wise: Enabled

Lending: Not Enabled

Enhanced Typesetting: Not Enabled

Best Sellers Rank: #331,063 Paid in Kindle Store (See Top 100 Paid in Kindle Store) #33

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Customer Reviews

I'll begin with what this book is not. It is not another ÃƒÃ¢Ã ¸ ¬Ã ª "Thesaurus of Scales and Melodic PatternsÃƒÃ¢Ã ¸ ¬Ã ªÃ•ÃƒÃ¢Ã ¸ ¬Ã ªÃœ by Nicolas Slonimsky nor ÃƒÃ¢Ã ¸ ¬Ã ª "Patterns For ImprovisationÃƒÃ¢Ã ¸ ¬Ã ªÃ•ÃƒÃ¢Ã ¸ ¬Ã ªÃœ by Oliver Nelson. This book is Not for beginners. I've had a couple years of college level music theory including some Jazz theory and I learned some new approaches from the discussion of the exercises. Perhaps I had heard it before but the way it was presented in this work seemed to click. With the basic examples and accompanying audio that follows the text discussed in each chapter, one is left with the job of writing down your own ideas and/or lifting ideas off recordings. Much emphasis is put on practicing the method. ÃƒÃ¢Ã ¸ ¬Ã ª "Be patient, go slowly and only progress to the next chapter when you're playing my licks and your own ideas confidently over the mid tempo ii V I backing track.ÃƒÃ¢Ã ¸ ¬Ã ªÃ• And ÃƒÃ¢Ã ¸ ¬Ã ª "You should move on only when you can see and hear each note you play as an extension of the chord you're playing over. Remember your home key!ÃƒÃ¢Ã ¸ ¬Ã ªÃ• In addition, ÃƒÃ¢Ã ¸ ¬Ã ª "Get into the discipline of writing down your ideas, and learning them with a slow backing trackÃƒÃ¢Ã ¸ ¬Ã ªÃ•ÃƒÃ¢Ã ¸ ¬Ã ªÃ• So it also incorporates ear training as you practice each exercise. Throughout the book the emphasis is put on playing. Beginning with simple arpeggios it progresses to chromatics, extensions, the bebop scale and guiding tones. Almost the last quarter of the book focuses on the tritone substitution and its extensions. The following quote surprised me, ÃƒÃ¢Ã ¸ ¬Ã ª "[Pat Metheny]ÃƒÃ¢Ã ¸ ¬Ã ªÃ• mentions that if you analyse virtually all of John ColtraneÃƒÃ¢Ã ¸ ¬Ã ªÃ„cs later soloing, it can often be seen in terms of him playing dominant chords with tritone substitutions, with all the extensions available all the time.ÃƒÃ¢Ã ¸ ¬Ã ªÃ• I wish this had been drilled into me when I was taking Jazz Guitar in college. It concludes with a discussion and exercises on playing the ideas in different keys (all examples except the final chapter are in the key of C). Now I have about 6-9 months of woodshedding to implement all the ideas incorporated in the short course. I look forward to what I'll sound like next year this time. If you have a bit of theory under your belt and aren't afraid to do a lot of your own work (practice) then this book could be for you.

Another excellent book on Jazz improvisation. It would help if you know jazz music theory. I gave it

a five star because it gives you a logical and structured way to learn and be comfortable with improvisation. Really good book! This book has answered questions for me about the melodic improvisations from book transcriptions of major jazz artists like Coltrane and Parker. If you study this book, I guarantee you won't regret it.

Very Good

This is actually a very good book, but seems not to care much for musicians, as you cannot print out sheet music from the kindle in order to play/learn from a music stand instead of a little computer screen. When this state of affairs changes I shall update my reviews.

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