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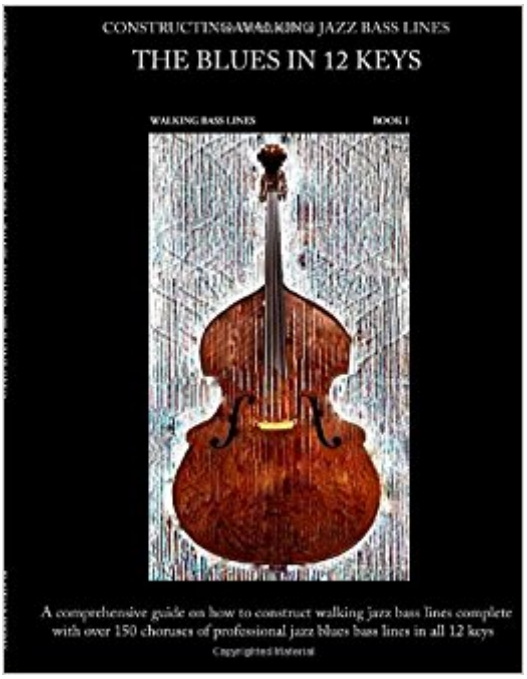
Constructing Walking Jazz Bass Lines, Book 1: Walking Bass Lines- The Blues In 12 Keys Upright Bass And Electric Bass Method



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Synopsis

Constructing Walking Jazz Bass Lines Book I -The Blues in 12 Keys *New 2hr MP3 Playalong free download featuring all chord progressions in 12 keys from Part II of the Book available from website.* is a complete guide demonstrating the devices used to construct walking bass lines in the jazz tradition. Part 1 demonstrates the techniques used by professional jazz bassists to provide forward motion into bass lines, while providing a strong harmonic and rhythmic foundation. Part I includes triads, 7th chords, voice leading, playing over the bar line, chord substitutions, pedal points, harmonic anticipation and chromatic approach notes. 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 and open positions. This is an excellent technique builder. 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. Suitable for the beginning to advanced electric and double bassist.

Book Information

Paperback: 100 pages
Publisher: Waterfall Publishing House (September 23, 2010)
Language: English
ISBN-10: 0982957017
ISBN-13: 978-0982957011
Product Dimensions: 8.5 x 0.2 x 11 inches
Shipping Weight: 11.2 ounces (View shipping rates and policies)
Average Customer Review: 4.9 out of 5 starsÂ Â See all reviewsÂ (14 customer reviews)
Best Sellers Rank: #233,425 in Books (See Top 100 in Books) #267 inÂ Books > Arts & Photography > Music > Musical Genres > Jazz #557 inÂ Books > Arts & Photography > Music > Instruments > Guitar #570 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Popular

Customer Reviews

Recommending both Book 1 (The Blues in 12 Keys) and Book 2 (Rhythm Changes in 12 Keys) as a

pair for building a firm foundation in learning how to play Jazz bass lines:The 12-bar blues and "Rhythm" changes (coming from "I Got Rhythm") are two of the fundamental building-block progressions in Jazz. Together, they form a basis for understanding much of Jazz. These progressions, or portions of them, are used again-and-again throughout the Jazz repertoire. Yet, it is nice that so many variations are given on the basic A-part of the Rhythm Changes progression, since that is the way it really gets played: not just the same lines repeated over-and-over.I am particularly pleased that all the examples are completely written-out note-for-note; whereas in many books by other authors, an example will be given in one key with the other keys being left up to the student to figure-out! I always found that to be extremely frustrating.Writing-out all the bass lines instead of just the chord symbols lets the student learn the actual melodic motion of bass lines in the way that they are really used. The use of scale-type phrases, chromatic lines, occasional wide interval leaps, and rhythmic variations (such as quarter-note triplets and dotted-eighth/sixteenth notes) ...in full context... really puts it all in proper perspective. It shows how those devices are actually used! That's the stuff people learn-from through specific examples! Then once the student becomes familiar with it all and gets the hang of it, he or she should be able to call on these ideas in increasingly improvisational and hence musical ways.

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