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Constructing Walking Jazz Bass Lines Book IV Building A 12 Key Facility For The Jazz Bassist Electric Bass Tab Edition(Book & Mp3 Playalong)



Synopsis

Including over 5hrs of backing tracks 333 tracks in total. Building a 12 Key Facility for the Jazz Bassist is the 4th installment in the Constructing Walking Jazz Bass Lines series, and is a II part series. Book I Building a 12 key Facility for the Jazz Bassist breaks down the jazz bass vocabulary by outlining key areas of harmonic structure related to the jazz standard and bebop styles. As in the earlier books in the series the lesson material builds in a stepwise manner enabling the student to build on the solid foundational material discussed in books I - III. All lessons are applied to all 12 keys with written out bass lines and MP3 backing tracks applied to 10 jazz and bebop standard chord progressions with over 150 choruses of written out bass line examples. By practicing the material presented in this book, Book I of the series the bassist builds technical facility and expands on their jazz vocabulary by practicing the key harmonic structures used most often by jazz bassists in the jazz standard and bebop styles. Presented in this book and outlined with written out examples in all 12 keys are the fundamentals required by the professional jazz bassist. The II V I in major modulating to II V I in minor Voice Leading The I VI II V over 2 and 4 measures The I VI II V progression and the secondary dominant chord The V of V cycle The I IV III VI progression The bVII Dominant 7th chord & the IV Minor bVII7 progression The IV Minor bVII7 progression The IV Major to IV Minor bVII7 progression Turnarounds into the II IV & VI chords Diatonic chord structures & the II V into the IV chord Bridge Tritone substitution Tritone substitution chord progressions Accents, phrasing & anticipating the chord changes The Minor key tonality & the Minor II V progression The descending Minor II V I Bridge Tritone substitution of the Altered dominant chord. Building a 12 Key Facility for the Jazz Bassist Book II is dedicated specifically to chord and scale studies in 12 keys. Featuring major scale studies and modes, minor scale studies, diminished, whole tone and augmented scales. With written out examples of how to practice the scales, chords and modes in all 12 keys.

Book Information

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Customer Reviews

I bought three of Steven's books - this one, "Blues in 12 Keys", and "Rhythm Changes" - and they are all excellent. The theory of bass line construction is clearly presented, but more importantly (to me) there are enough examples to put the theory in a musical context. Getting from one chord to the next is only the beginning; a really good bass line has a theme that is developed over the whole form of the song. The examples in these books are really good for that. I feel like my vocabulary has gotten bigger and my lines are sounding much better already, and I'm barely halfway through the book. If you are an absolute beginner this book might be too challenging, you might want to start with Ed Friedland's book instead. But for an intermediate player (or a brave beginner) there is a lot here that will really help you get to the next level. For less than the price of one private lesson, it's a no-brainer. Buy it.

An excellent book that focuses on learning by playing the changes and internalizing the patterns. Steven Mooney presents you with the basics of how to play through ii-V7s, or diminished chords, or some other topic, and then gives you plenty of exercises that feature the patterns and cadences the bass player will actually encounter in playing through the standards. Working through Mooney's books on the blues, rhythm changes, and standards is a great way to learn to play jazz bass.

Book three of Constructing Walking Jazz Bass Lines has a more theoretical approach to the book than the previous two volumes. Part 1 focuses on the theory needed to play jazz standards. It covers everything from modes and chord scale relationships to voice leading and approaches for application within a progression. Part 2 focuses on symmetrical scales and melodic minor scales.

Part 3 focuses on the use of bebop scales. The first 3 chapters show many of the different scales and modes used in jazz. After an explanation of how each of these functions within different jazz chord progressions, examples are given that demonstrate the practical use of all of these devices. The final chapter gives the player numerous examples of common jazz progressions labeled under witty titles based off of the original tune name such as "Slipped into a Dream" or "No ones here." Each example demonstrates applications of the various scales and modes learned in the previous chapters. This book covers all angles that can be used in creating a walking bass line for any tune. It is direct and easy to comprehend. Any advancing bassist should take a look at Constructing Walking Jazz Bass Lines.

I am highly recommending Steven Mooney's method for Constructing Walking Bass Lines Book I The Blues in 12 Keys, Book II Rhythm Changes in 12 Keys and Book III Standard lines which I purchased mid July and I am eagerly awaiting Book IV. If you can read music a little bit or read TAB, this is the Method for YOU. Steven's approach is masterly crafted to ensure that you are playing strong Bass Lines right out of the Gate in all Twelve Keys with numerous exercises to reinforce each and every concept whether Theoretically and/or Harmonically in a very Comprehensive and Progressive approach including clearly written directions of the various concepts for the thoroughly written out exercises. As we all know, we all learn by doing. Steven's method provides numerous exercises to keep each and every aspiring Bassist enthuse about Learning and Creating Walking Bass Lines. I have worked with literally over twenty different method books and Steven Mooney's approach is definitely the best of the best that I have worked with. It is very player friendly throughout and it is masterfully crafted! In addition to a lifetime's work going into creating these books more importantly is the willingness to patiently share this knowledge with others that makes all the difference and Steven should be very, very proud of that accomplishment. In addition I am truly having the time of my life with these books and I have only just begun!!! So many varied exercises to reinforce the concepts, techniques and sight reading among others! Moreover, it is a lot of FUN! Steven SHARES the Mysteries of Understanding and Creating Melodic Walking Bass Lines. I personally find it challenging to stay away from his books but I know I should actively be working on Simandl, Ray Brown, Rufus Reid, Harvey Vinson, John Goldsby, Chuck Sher, Ed Friedman, Bunny Brunel, Bob Magnusson, James Jamerson and Jamey Aebersol methods as well!!! Enjoy!

"Standard Lines" is the 3rd installment of Steven Mooney's "Constructing Walking Jazz Bass Lines"

series. Here's hoping it is far from the last. The book details many techniques that are a revelation to the aspiring bassist, and a good review for the advanced musician. For example Part 1 starts, innocuously enough, with the subject "How to Construct the Triads off the major scale". Mr Mooney walks the reader through that subject detailing both the notes for the triads used and a nicely done example. Mr Mooney also goes into depth here by explaining chromatic approaches walks up and down. In the next section, we find the Scalar approach, which details the technique for the bassists usage of using scales as a foundation as opposed to triads. Part 2 outlines the use of Symmetric and Melodic Minor scales. Diminished and Whole tone scales are covered for the avid reader. Part 3 covers Bebop Scales. Is Hip Hop the grandchild of Bebop? Someone should answer that burning question, but I don't expect Mr. Mooney to do so. He applies himself quite well to the serious subjects at hand. Part 4 is Jazz Bass line examples over Standard Jazz Chord Construction. In this section we find exercises for the bassist that are both challenging and therefore interesting for all bassists. Mr. Mooney's latest book is a must read for all of us who ply the "Dark Strings". I keep opening all three of his books for education and fun playing. I'm sure you will also.

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