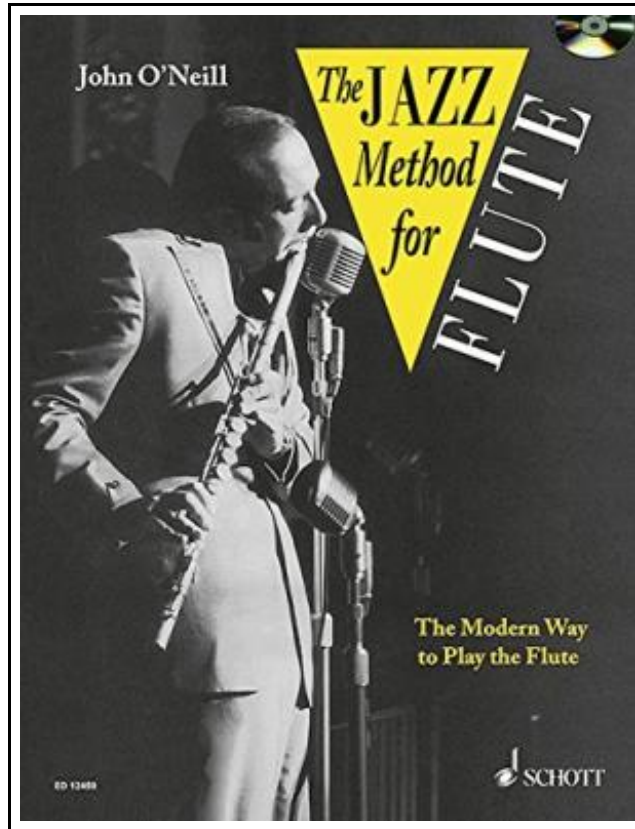


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Reviews

This publication is very gripping and intriguing. It is among the most awesome book we have go through. You can expect to like how the author compose this book.

(Dr. Malika Bechtelar II)

JAZZ METHOD FOR FLUTE (MIXED MEDIA PRODUCT)



Schott Music Ltd, United Kingdom, 1994. Mixed media product. Book Condition: New. John Minnion (illustrator). 302 x 228 mm. Language: English . Brand New Book. These methods provide complete courses for players of all ages, guiding students from their first note to classics, together with compositions by contemporary writers. Each book is accompanied by high quality rhythm section tracks recorded on compact disc. Right from the start, students can enjoy authentic jazz sounds, playing in the company of professionals. With step-by-step instruction and a progression of specially written pieces, the fundamental elements of good technique are introduced alongside the rhythmic subtleties of jazz. Improvisation is encouraged from an early stage and is given direction through the systematic study of scales and arpeggios and advice on ear-training and chord patterns. With supplementary suggestions for listening and reading, and an Appendix containing all the chord progressions for live accompaniment of the tunes, The Jazz Methods are ideally suited to both students working alone and those learning with a teacher. John O Neill has a solid understanding of jazz and how it can be taught. I highly recommend his educational jazz materials. (Jamey Aebersold) . .a rare opportunity for a new player (or a more experienced one) to develop a really musical facility. A rare addition to the jazz improvising library. (Lee Konitz, international jazz saxophone soloist) - includes classics by Thelonious Monk, Charlie Parker, Sonny Rollins and Horace Silver - . .very good origin al jazz tunes that students will use as stepping stones for further development. a non-jazz-playing flute teacher would probably find the book a godsend especially if students are studying GCSE music. (Steve Tayton, Jazz Journal International) Part one: The foundation Techniques * Part two: Playing the Music * Part three: Appendices.



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