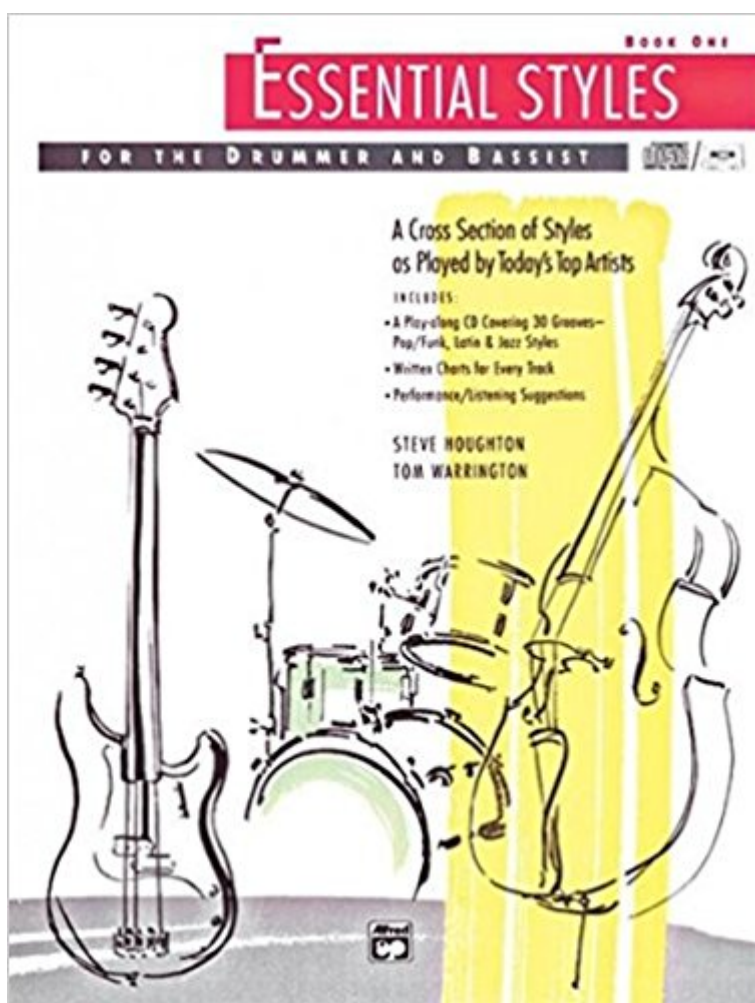


The book was found

Essential Styles For The Drummer And Bassist, Bk 1: A Cross Section Of Styles As Played By Today's Top Artists, Book & CD



Synopsis

Essential Styles, Books 1 and 2 are two innovative book and play-along CD packages that teach 50 essential grooves from today's jazz and popular styles. The books include written-out charts of each selection and performance tips for both drums and bass. All of the grooves have been recorded with a rhythm section and woodwinds, with drums mixed on the left channel and bass on the right, so either instrument may be dialed out. In addition, many of the tracks contain open choruses of comping so any instrument can practice playing solos! Essential Styles emphasizes the most important aspects of solid group playing---locking-in between the drummer and bassist--- providing a strong rhythmic foundation and creating an authentic feel for whatever the style demands.

Book Information

Paperback: 64 pages

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Customer Reviews

From the standpoint of someone wanting to learn something about jazz bass lines, this book is next to useless. Only a few of the CD tracks are jazz tracks, but those don't have written bass lines. Warrington offers written example bass lines for the other genres of music this book and CD cover (rock, funk, latin, etc.), but not for the jazz tracks. All he offers in writing for the jazz bass tracks are the chord changes. Amazingly, Vol. 2 of this work--published two years later--is the same way. You say, well, he must have intended that we supply our own bass lines for the jazz pieces, so he gave us no bass lines intentionally? I think that is obviously NOT the case. Take this line from Vol. 2 regarding the Medium Jazz track:"Notice that you never find two adjacent chords with the same bass note." And later in that same paragraph:"Notice here how the bass comes down out of the high register into the walking line."You can't notice ANY of those things in the charts because there ARE

NO written bass notes. Zero. Zip. To be fair to Warrington, he must have been listening to and talking about his own recorded-audio bass lines in order to describe them in that way. But why those bass notes didn't make it into print in the finished book is hard to conceive. And why he didn't notice it himself even in Vol. 2 published two years after the first gaffs in Vol. 1 is even more difficult to figure.

Positively brilliant! The CD is invaluable, practice time is of course at a premium, makes practice both possible and productive. The music is more principle than excellence. It's simple and inspiring to make you want to innovate.

And she's using it all the time and I've had other musicians tell me that this is an excellent book for percussionists.

great book although there are some typos in the music.

Good buy!

once of the best books i ever had

This book could have easily won a 4 or 5 star rating from me, but there is one serious deficiency in this book --- huge portions of what is actually being played is not transcribed. This may be more of a problem for the bassists who are interested in this book, since the drum parts generally are static most of the time. For the first half of the book the bass transcriptions range from very good (and complete) to partial transcriptions ranging from just a couple bars to several bars transcribed while several bars are just left blank, for you to figure out by ear. For nearly the entire second half of the book, the bass player / transcriber (could be a different person I suppose) just decides to entirely stop transcribing the bass part. That's right, for about half the tunes in this book they do not even bother transcribing the bass part. By today's standards, where any guitar / bass book you purchase will have full transcriptions as well as TAB and recordings.....this just doesn't cut it. Yes, even just listening to the tracks could be educational, but.....if I wanted to just learn by listening, I would actually just go buy some CDs of my favorite artists, and do just that....The entire point of purchasing an instructional book is defeated by this lack of complete transcriptions in this book. The book is more orientated towards blues / funk / jazz styles, which is fine, but there are also many

other styles that would make this book more complete and useful as a reference. All of the tracks on the CD are of top quality and true to the styles they represent and are the main reason for the 3 stars in my rating. Another deficiency is the total lack of explanation of what the bass player is thinking or doing when creating the bass lines. What scales are being used, or theoretical tools, etc... Yes for some, just hearing an example and learning it by ear is enough, but for others like myself I do like to know in more depth what is going on with the scales and harmony. If you just want to sample and hear different styles, with minimal instructions on how to reproduce it yourself, then you can't go wrong with this book as all the examples are excellent and the playing and recordings are of top quality. If you like to have a bassline fully transcribed, and some explanation as to why the bassist chose the notes or rhythms he did, then this book will fall short. The small amount that is transcribed is in standard notation only, so for those of you who don't read standard notation that would be another reason not to buy it.

I am a band teacher (11 yrs) whose primary instrument is percussion. This is a phenomenal book for young drumset players if you are looking to get a great introduction to non-rock based styles. I have used this book over and over again with my young jazz band drummers when we pull out latin charts and they have no idea what to play. The play along CD puts all the styles into context and makes it fun for students to practice. Had to chime in with a 5 star rating to help the overall review a bit. I know the bass players don't particularly like this book but Steve Houghton is a staple in the percussion world and this book is excellent. Also check out Steve's book "Studio and Big Band Drumming".

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