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capítulo por
capítulo, y*
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desarrolla una base
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los conceptos
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Thelonius Monk,*
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other jazz blues
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licks; jazz
syncopation, the
rhythmic language
of jazz; jazz
phrasing, the*
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bass lines with
chords. Joe Diorio's
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approach helps to
direct your playing
with your intuitive
sense as opposed to
your logical sense.
The accompanying*

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concepts as needed
while offering
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material to hold
your interest. In
addition to the
incalculable assets
of ear training and

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development of
taste in modern
harmony, upon
completion of this
method the student
will be fully
prepared to handle
the demands of
modern piano
music.

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educator and best-
selling author Jerry
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together the most
versatile guitar
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section teaches
chords and
accompaniment,*
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los poetas malditos y
a los existencialistas
franceses, sin
embargo; no era en
esos momentos un
poeta puro, pero la
distancia entre lo
blanco y lo negro no
le impidió serlo.*

*Kaufman tenía sólo
una pretensión:
escribir poesía. Quizá*
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por eso llegó un poco
tarde cuando ya el
movimiento beat
sacudía las calles de
San Francisco y
Ginsberg leía en voz
alta el Aullido. Bob
se detuvo un poco
más pero escribió una
obra fundamental y
original que le valió
el reconocimiento de*

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Guitarra

Jack Kerouac y

*Gregory Corso. Bob
seguía escuchando
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de hacerlo, como
adrenalina recorría
su palabra
encontrando cause en
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hasta desembocar en
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ser acompañados por
música de jazz y en
cuanto tales, deben
ser considerados
como mensajes orales
dichos con
espontaneidad más
que como poemas
escritos para la*

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Guitarra página impresa". Así que ya lo sabes, Bob pertenece a esta pléyade de originales y desasosegados poetas que buscándose nos encuentran, en esa sencilla experiencia del lenguaje de versos que reinventándose en cada momento

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*parecen decirnos:
Guitarra*
*ustedes son nosotros,
acérquense, cantemos
la liberta. Pero eso no
es todo, a Bob
Kaufman es la
primera vez que lo
traducen al español,
así llega a México.*
*Stereomodernism and
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se han
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gica, capitulo a cap
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entrance into
American culture
began in the early
1800s, introduced
primarily by
visiting and
immigrant
Spanish guitarists.
Many of these
newly arrived

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anthology are
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Jota, Cachucha,

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Mazurka, and
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dance related
works along with
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aparentemente
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tendremos que
dar mayor

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encantar í a ser el
Guitarra próximo Pat
Metheny? Esta
práctica guía,
concebida como una
auténtica biblia, te
presenta más de
cuatrocientos acordes
para que te dejes
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difficulty
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students,
already having
knowledge of the
basics of Jazz
like phrasing

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and rhythm. The
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forms in Jazz:
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chords (like
e.g. in Autumn
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Changes and a
Ballad (Misty).
Beside the
melody there as
well is a

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**Blues Para
transcribed solo
Guitarra** for each tune
(listening example). For every song there is a video playing the melody and the solo (listening example), a leadsheet with playalong - here you can play along to the

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music; either play the solo I play or play your own one and a sheet with the whole song for printing out or just playing.

Here are some tips for working with this book:

Try to transcribe the soli by your own

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Guitarra**
at first - then
use the
transcriptions
to control your
work. Keep in
mind: Music is a
matter of ears
primarily - not
of the eyes...
The more you try
to learn songs
or solos by
hearing them,
the faster you

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Blues Para

will be able to
Guitarra play things you
hear on your
instrument!

Especially in
Jazz it is
important to
react on things
you hear
immediately!

Analyze the soli
and transpose
single phrases
to all keys.

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Blues Para Guitarra

Then try to integrate them in your own playing. Play to the recording synchronously and try to imitate my playing as well as possible You will note, that I am more of a "laid-back" player. I

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consciously have not played "school-book-like", since in Jazz the personal way of phrasing and timing is all that counts! (of course one should be able to play right in time if needed!) Keep in mind: even a child

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trys to copy the adults to learn - that doesn't mean, that the child won't find his own way. You cannot copy one by 100%. In fact though copying others we find our own way - that at least is my personal experience. Pay

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attention to the way I phrase each single note – the notes written are only the basis. The aim is to sense every single note and phrase it. Therefore it is very useful to work with a software allowing you to

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slow down the
music as well as
looping single
parts (e.g.
**Anytune or
Transcribe!**) .
You will
recognize that
the slower the
music the better
you can hear the
phrasing – and
this way you can
try to copy it

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Blues Para

more easily.

Guitarra

**Play your own
soli and record
them. Then
transcribe and
analyze them.**

**This way you
will learn a lot
about your
playing... Pay
attention to the
following
points: 1.
rhythmic manner**

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of your phrases
(start, length,
ending -
variety?) 2.
choice of tones
(wrong,
inconvenient
tones -
variety?) 3.
Dramaturgy of
the soli (how is
the structure -
relaxation/tensi
on?)

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