



David Demsey

New Saxophone Publications

The Real Easy Book, Volume 2 • Sher Music
Jazz Saxophone Etudes • Greg Fishman

The Real Easy Book, Volume 2

Versions in C, Eb, Bb, Bass Clef
Sher Music, \$29

Recommended for all jazz educators and beginning to intermediate level jazz improvisers.

This second book in the “Real Easy” collection creates a still larger 100-tune collection of great, landmark jazz tunes and standards that are playable by less experienced improvisers. It was produced in conjunction with the Stanford Jazz Workshop.

These easier tunes are not in simplified versions. Unlike Volume 1 of this series, which included head only lead sheet versions of easy standards, these are original versions taken from the original recordings. Whenever appropriate, a separate page is included that contains bass or rhythm section parts, solo sections that may differ from the melody format, accompaniment or background figures, etc. Each entry contains all the written music that is needed to exactly reproduce the recorded version of the tune. Each tune is also accompanied by a page of Supplemental Material, showing chord voicings and chord scales for every chord in the piece. An important element is the added guitar tablature for every chord (on a separate page). This will greatly help rock-oriented guitarists to use jazz based voicings.

The book contains classic standards like *Shiny Stockings* (Frank Foster’s tune immortalized by Count Basie), *Alice in Wonderland*, *I Should Care*, and the ballads *Early Autumn* and *Moonlight in Vermont*. There are three Benny Golson classics, including *Are You Real?*, *Blues March* and *Whisper Not*, four tunes by Antonio Carlos Jobim, eight by John Coltrane including *Afro Blue* and *Cousin Mary*, seven by Horace Silver including *Peace* and Silver’s *Serenade*, five by Charlie Parker including *Confirmation*, *Scrapple From The Apple* and *Ornithology*. More recent jazz tunes are included as well, with compositions by John Scofield, Branford Marsalis, George Benson, Donald Fagen (of Steely Dan), and the latin standard *Europa* by Carlos Santana.

In addition to the tunes themselves the book has many other helpful elements. The index is listed three ways: alphabetical, by composer, and by category (i.e., blues based tunes, minor blues, rhythm changes, medium tempo swing, Latin, bossas, etc.). There is an appendix of “Supplemental Educational Material” that includes an overall glossary of chord scales, spellings and voicings. There is another appendix that includes sample drum grooves, a two-page chords scales section from Mark Levine.

The final appendix is the most important of all. It contains a complete discography, listing the most important

recordings of every tune in the book. With the inclusion of so much useful written information in this book, it might be all the more tempting for students, and their teachers, to rely only on that sheet music. These original recordings unlock the mysteries and allow students the singular experience of hearing these tunes unfold before their ears, as played by the greatest performers in the history of jazz. When these historic recordings are combined with a thorough, first-rate anthology such as this, it creates a great opportunity for learning the jazz language. §

Jazz Saxophone Etudes

(alto and tenor)
Greg Fishman
Book and 2-CD set, \$19.95
www.gregfishman.com

Recommended for intermediate, advanced or professional players.

This book is a written version of the way jazz is supposed to be taught, i.e., learning from a pro player who understands how to distill the language into clear understandable terms. Chicago-based saxophonist Greg Fishman has composed a set of etudes based on standard tunes that is one of the best collections of this type I’ve seen.

The etudes are each one or two choruses in length, based on standard progressions such as blues, rhythm changes, *Autumn Leaves*, *Green Dolphin Street*, *Out of Nowhere*, *Have You Met Miss Jones?*, *Take the ‘A’ Train*, *Satin Doll*, *Alone Together* and *Body and Soul*. Because of copyright, the titles of the original standards do not appear. Which is which? Answering this will provide some interesting listening homework assignments for students.

The etude book contains two CDs, one for tenor and one for alto. Each of the etudes appears twice on each CD, once in a quartet version (with saxophone and rhythm section) with no repeats, immediately followed by another version with multiple repeats. Note that Fishman has taken an original approach: rather than put the rhythm section in one key and make either the alto or tenor transpose into a key that’s awkward for their range, the etude stays in the same key for alto and tenor, and it’s the rhythm section that plays in a different keys.

The versions with saxophone are the most valuable elements of the set, Fishman is an expert player whose versions show the true “official” approach to the jazz saxophone that nobody would dispute. Because of the situation of the written material accompanying the set, his sound, phrasing, attack and other elements are under very close scrutiny, and these recordings are beautiful representations

of all of these aspects. The lines Fishman composes are textbook versions of post-bop saxophone improvising, and will give a wealth of practice material to students at all levels.

Fishman's additional analysis provides a launching pad for students to progress to the next level. Intermediate players are instructed in hearing lines, imitating articulation and phrasing techniques. More advanced players are moved more in the direction of analysis, breaking apart the lines and their voice leading, watching the way they address the corresponding voice-leading in the harmony.

Fishman is equally well versed as a teacher and as a saxophonist. This is a rare combination that is showcased in Fishman's *Jazz Saxophone Etudes*. §