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# Charlie Parker Omnibook: For C Instruments (Treble Clef)



## Synopsis

(Jazz Transcriptions). The Omnibook has become the book to turn to when you want to master the Bird. Includes 60 solos such as Anthropology \* Au Privave (Nos. 1 and 2) \* Billie's Bounce \* Blues for Alice \* Chi Chi \* Confirmation \* Constellation \* Dewey Square \* Donna Lee \* Ko Ko \* Moose the Mooch \* Ornithology \* Scrapple from the Apple \* Shawnuff \* Yardbird Suite \* and more. Transcribed by Jamey Aebersold and Ken Slone. Spiral-bound, with chord symbols, metronome markings, record information, and practice suggestions. "One of jazz education's holy scriptures." *JazzTimes* Also available: Play-along tracks! See HL00240535 below for more info.

## Book Information

Plastic Comb: 142 pages

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Product Dimensions: 9.2 x 0.4 x 12 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 starsÂ See all reviewsÂ (24 customer reviews)

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## Customer Reviews

The Omni Book in C...I play guitar, classic and electric. I bought this book to help me improvise jazz, and learn jazz standards. My problem reading the tricky rhythms well, but I've now gotten over that and im just flying through this book at slower tempos. I LOVE how they include references for the audio recordings the solos were transcribed from, because if you can hear what the tune sounds like it makes it way easier. its good for travel, very flexible book.I would say that if you play through every tune in this book at least once, preferably twice, you will be MUCH better.want to do jazz?

BUY THIS BOOK!

Charlie Parker was a key figure in the development of jazz as we know it today. Enough said.

Parker needs no introduction.What this book really proves is just how important it is to listen.Try this test, if you are unfamiliar with Parker's music.Step 1. Learn a solo from the written page, using only

this as your guide. Step 2. Listen to the recording - and note just how far away from the sound of Charlie Parker you are. Jazz cannot be learned from the written page. I think the test above will show it; unless you are extraordinarily gifted your efforts won't sound much like what Parker played. Oh, you may sound good, especially if you are an experienced player who has a good grasp of interpretation, but it won't sound Parker. Step 3. Learn the solo from the cd using the Omnibook transcription to help you out when you get stuck. This will sound much better. The person who benefits most from written transcriptions is the one who transcribed it to begin with. This is not to strip them of their worth; accurate transcriptions are a great learning tool. Too often they are used to simply rip solos off and this is not the way to do it, Charlie Parker did not have an Omnibook. He learned by copying his idols. This is still the best way to learn jazz. The Omnibook is, IMHO, the most accurate collection of Parker's work and it should be in every jazzers's collection. Used wisely it will bring great rewards.

Wonderful to be able to read his actual solos. Needless to say a lot of sixteenth notes at breakneck speeds. Great teaching device. For some reason, though, all the pieces are written in the key of C, with accidentals indicated to put the music usually in B-flat. This is my first omnibook and I am sure I will get those of other artists.

A wonderful way to gain familiarity with Charlie Parker and the Bebop movement. A truly impressive achievement that they were able to transcribe these solos from the original recordings back before there were digital software programs to ease the process.

Love the Bird. Passed to quickly. Artistry breeds pain or vice versa. This book does a great job of capturing the gossamer lilt of an iconic genius. I hear a soul taking flight in the mans music.

The author made a huge mistake by not using key signatures. The Eb and Bb versions of the book use key signatures. Why not the concert book? This is not Schoenberg. It's bebop. Bebop needs key signatures.

If you want to play great bebop lines, you immitate the master. If there is a better way to immitate the master than working this book on the metronome, I haven't encountered it yet. This book has become the standard for Bird transcriptions. If you're serious about playing bop, you won't be disappointed by this book.

If one reads through this entire work, one is overwhelmed by the single-minded intensity with which Parker approached life. Music was everything. It's enough to curl your hair. For that reason the inclusion of the plastic comb (unbreakable) is a very thoughtful touch. I wish more books were accompanied by the appropriate tools and instruments, to aid the reading experience - and the recovery from its emotional pull. Nowhere else will you find such an exhaustive coverage of Parker's work, and what a musician needs to handle it.

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