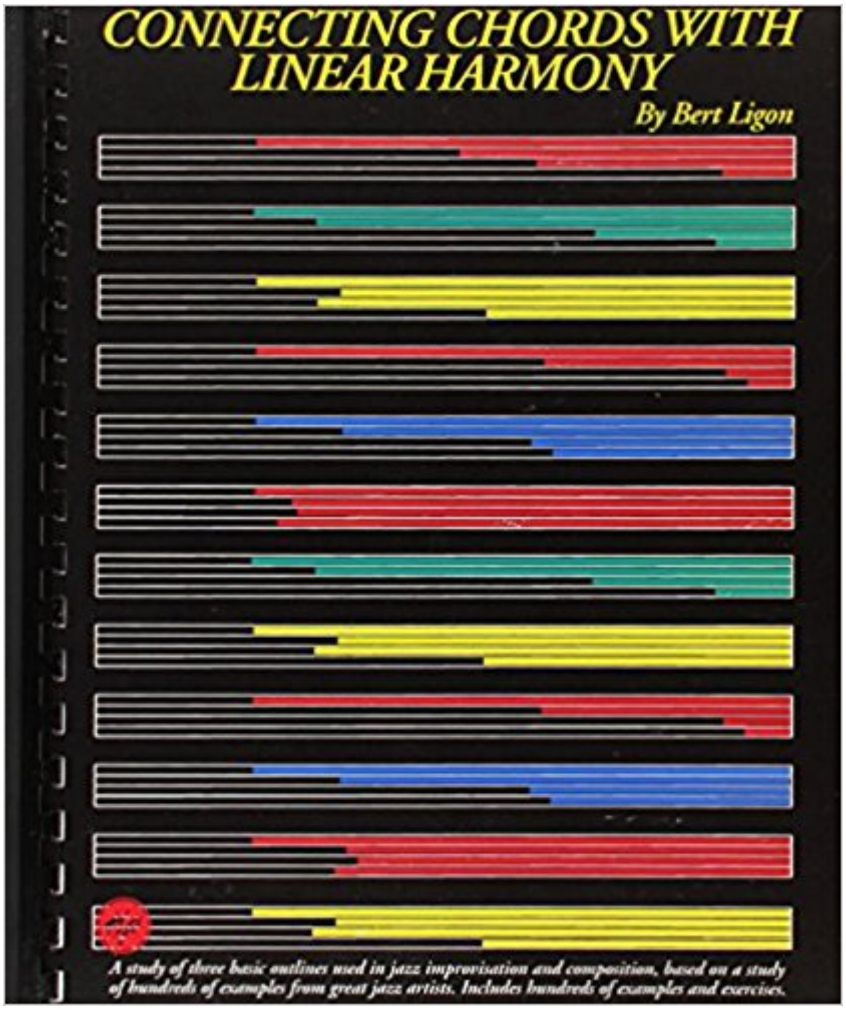
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Connecting Chords With Linear Harmony (Jazz Book)



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Synopsis

(Jazz Book). A study of three basic outlines used in jazz improv and composition, based on a study of hundreds of examples from great jazz artists.

Book Information

Plastic Comb: 152 pages

Publisher: Hal Leonard (May 1, 1996)

Language: English

ISBN-10: 0793561930

ISBN-13: 978-0793561933

Product Dimensions: 8.5 x 0.4 x 11 inches

Shipping Weight: 15.2 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 63 customer reviews

Best Sellers Rank: #91,384 in Books (See Top 100 in Books) #29 inÃ Â Books > Arts & Photography > Music > Songbooks > Jazz #59 inÃ Â Books > Arts & Photography > Music > Musical Genres > Jazz #80 inÃ Â Books > Reference > Encyclopedias & Subject Guides > Music

Customer Reviews

I'm only slightly past the halfway point in this book, but already it's helped my soloing so much that it's already worth five stars. He's transcribed thousands of solos and presented the best parts of them in this book, carefully explained. I've been working through the examples one by one, playing them (on guitar) until they feel like second nature, and now when I solo I have a wealth of new ideas and patterns to work with. I do have one minor nit - the examples are all written without key signatures. So, regardless of the key center in the example, it looks like it's in C with lots of accidentals, when in fact many of the accidentals are natural to the key. Does that make sense? I don't read that well, so this slows me down a little. Again, it's a minor nit, it doesn't take much away from the overall value of the book. If you're learning jazz, this is a must-read.

I've spent the last several months building up my jazz chops for a new gig. After getting through the song list fluidly, I set about supplying missing ingredients in my playing. Neil Olmstead's Solo Piano book supplies some. Mark Levine's Jazz Piano and Jazz Encyclopedia books supply many. This book goes where those books do not: it shows how to create ii-v-i runs that do not sound like scales and arpeggios stitched together like a crude Frankenstein's monster. It describes three very simple outlines, spends a short chapter discussing embellishments, and then takes the reader through

more and more complex examples of where these outlines appear in the work of giants. My ii-v-i runs are improving as I integrate these outlines into my playing. My active listening is also improving as I learn to identify the outlines and embellishments in recordings, and practice transcribing them. You can learn this stuff the hard way, or you can use this book and start using this important secret ingredient almost immediately.

I've studied jazz for years, and have various books on jazz improvisation. I wish I had read this book before the others. It is clearly written, and is progressive for those new to learning jazz soloing and for those more advanced. Bert Ligon shows how basic outlines can be used and embellished in numerous ways, providing and breaking down hundreds of example lines and phrases from several well-known jazz artists. It only includes notation (no tab for guitarists), but any guitarist serious about learning jazz should already know how to read notation. From beginning student to advanced player, you won't regret adding this delightful book to your library.

One of the most clear and concise discussions regarding jazz improvisation. I am a bass player and I have stacks of improvisation methods, mostly full of ll-V "licks". OK stuff but not a road map to improvise. I had one of those "AHA" moments in the first two chapters on how to CONNECT the harmony. The outlines given opened up my walking basslines to more melodic/harmonic lines verses the always hit the root method.

If you want to go from familiarity of songs to understanding more about musical constructs, this is the book for you. I have not had formal musical training in years and often buy music instructional books to help me bridge the gap. This book explains things I have heard for years, but could not fully understand how they were constructed. Lots of examples of how Musicians use linear harmony shown throughout the book. It all starts with some basic elements of how linear harmony works with connecting chords and soon you'll have a better appreciation for what might work over say a ii-V-I, for example. A perfect addition to your studies of chords, scales, and improvisation. This book has helped me understand music theory better and I will keep this book in my library as a permanent part of my lifelong learning.

This book organizes jazz solos into three basic outlines, which might seem limiting at first until you realize that applying the embellishments vastly opens up the outlines. Many 1 to 3 measure examples from the bebop masters illustrate the outline/embellishment concept. Great book.

This book is groundbreaking and an essential tool for fast-track Jazz improvisation learning. The analysis performed in order to derive the common harmonic themes is scientific and the conclusions are indisputable. If I had this book 30 years ago I'd be orders of magnitude more proficient in my Jazz improvisation. The first chapter alone is worth ten times the price of this book. If you are serious about learning Jazz improvisation, or if you are already proficient but want to learn the essential thematic information used by all the greats then you must get this book.

I'm learning to play Jazz piano and this book has really helped me to learn to develop my Bebop vocabulary. This is by far the best book that I have found to help to take your improve from sounding like you are just playing random notes and sound like you are actually playing a cohesive line. The idea is so simple as well. I wish I would have found this little gem earlier. I could have saved a lot of money from not buying a bunch of other books!

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