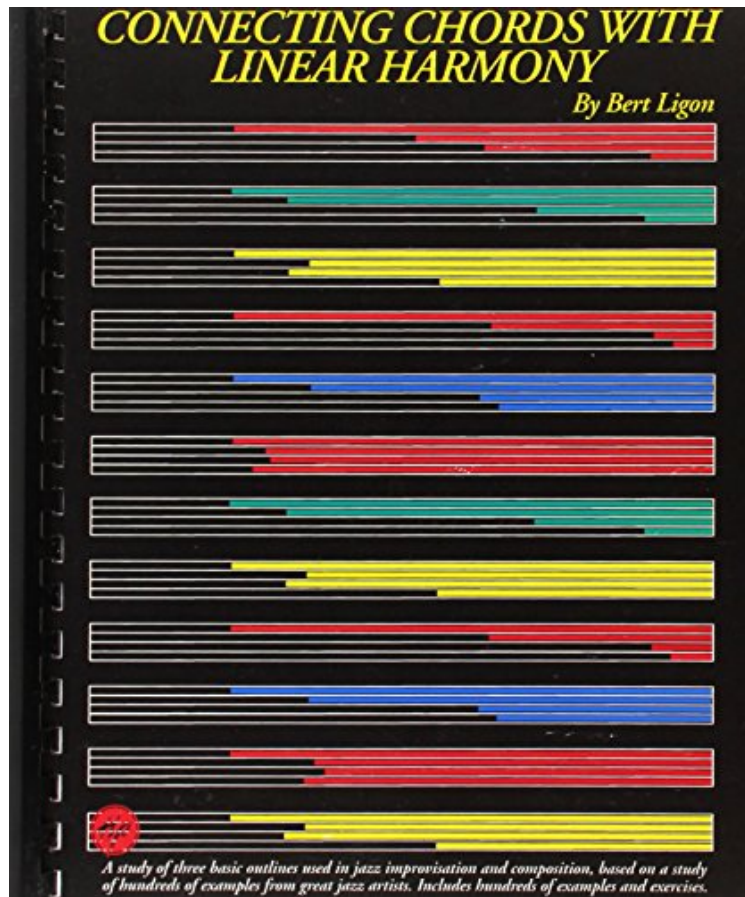


Connecting Chords with Linear Harmony (Jazz Book)

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#185647 in Books Hal Leonard 1996-05-01 1996-05-01 Original language: English PDF # 1 11.00 x .37 x 8.50l, 1.00 Binding: Plastic Comb 152 pages 150 pages Size: 11x 8-1/2" Composer: Bert Ligon ISBN: 793561930 | File size: 68.Mb

From Hal Leonard : Connecting Chords with Linear Harmony (Jazz Book) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Connecting Chords with Linear Harmony (Jazz Book):

6 of 6 people found the following review helpful. Great way to improve your soloing By Jim P. 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. 49 of 49 people found the following review helpful. Missing Ingredient Found By Fly By Light 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. 8 of 8 people found the following review helpful. Fantastic book, wish I had found this years ago. By David Montgomery 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.

(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.