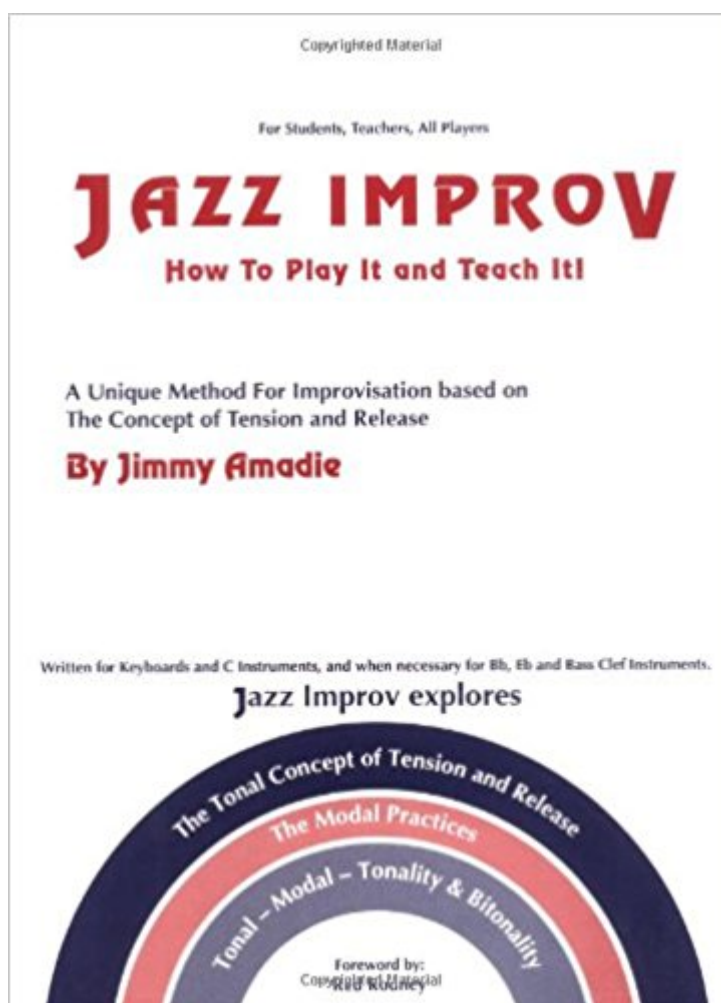


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Jazz Improv: How To Play It And Teach It: The Iconic Text By The Legendary Author



Synopsis

This highly acclaimed classic text contains a unique method for improvising based on the tonal concept of tension and release providing students, teachers and professional musicians with important principles of improvising melodic ideas, culminating in a creative procedure for tonality, modality and bi-tonality practices. Jimmy's matter-of-fact, plain-spoken instruction make understanding and comprehension easy. This book is a favorite among students and instructors alike.

Book Information

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Customer Reviews

As a competent classical pianist, I have struggled for years trying to learn to play jazz from instructional materials like the Aerbersold series, Mark Levine books, and any number of other books on the subject. It hasn't been for any lack of ability, but, like many people, I have found a lot of these books to be vague or poorly written. Some are too advanced to be of any use to me as a beginning jazz musician. Others are too simple and basic. All of them seem to offer frustratingly useless advice, like "train your ear", "play what you hear in your head", or "play solos over these modes" without providing any concrete support in terms of structure or practical exercises. It had seemed, at least in the world of written materials, that there wasn't anybody who was willing to teach, or capable of teaching, jazz. (The only exception to this is Bert Ligon's "Connecting Chords with Linear Harmony", which I recently discovered. But Amadie's books cover everything Ligon does, and more.) I generally don't like to review a book before completely reading it, but in this case I want to share my excitement, about not only one, but two Amadie books. I just recently discovered

them and have started working through the beginning chapters. I have to say: I'm glad I finally found something that makes sense. Amadie's books are no-nonsense, no frills, direct, to the point, practical and immediately useful. He doesn't beat around the bush. He doesn't make it seem like jazz is some mystical/magical art. He knows how to play jazz and, even better, knows exactly how to convey this information to a student. Right from the first page, you will experience the "a-ha" of knowing exactly what you need to do and where the learning process will take you. The books are light on theory and heavy on method.

This is a fantastic book. I'm a guitarist and have purchased dozens of jazz guitar and general jazz instruction books. Many of them teach you scales and arpeggios. It's always been difficult to string together arps and scales in a way that sounds jazzy. Many jazz books tell you how targetting works and give some examples, but the first section of this book is a true *method* for systematically working through many iterations of targetting patterns plus solo examples. I've had this book for about two weeks and am already breathing a sigh of relief that I have finally found something that gets me improvising around the chord tones in a jazzy way rather than just scale patterns or simple arpeggios. The patterns gradually become more elaborate and build upon the previous versions. So, there's not a whole new concept with each new pattern. This also isn't just a lick book. It emphasizes making your own improvisations. The introduction, which can be read on the "look inside" on , makes a good case for the problems to be had for beginning improvisers who focus on chord/scale, modal concepts from the start. The book addresses modal playing in later sections after giving the reader an ear for tonal harmony. This book is often recommended along with Bert Ligon's "Connecting Chords with Linear Harmony", and a lot of people seem to want to know which to get between the two. So, I will say that Ligon's book is more concepts+examples. The Amadie book has more "play these patterns", "now improvise on those patterns". They're really emphasizing different concepts as well, but if you're looking for something to start immediately playing, Amadie has more of a method book vibe than Ligon's "Connecting Chords".

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