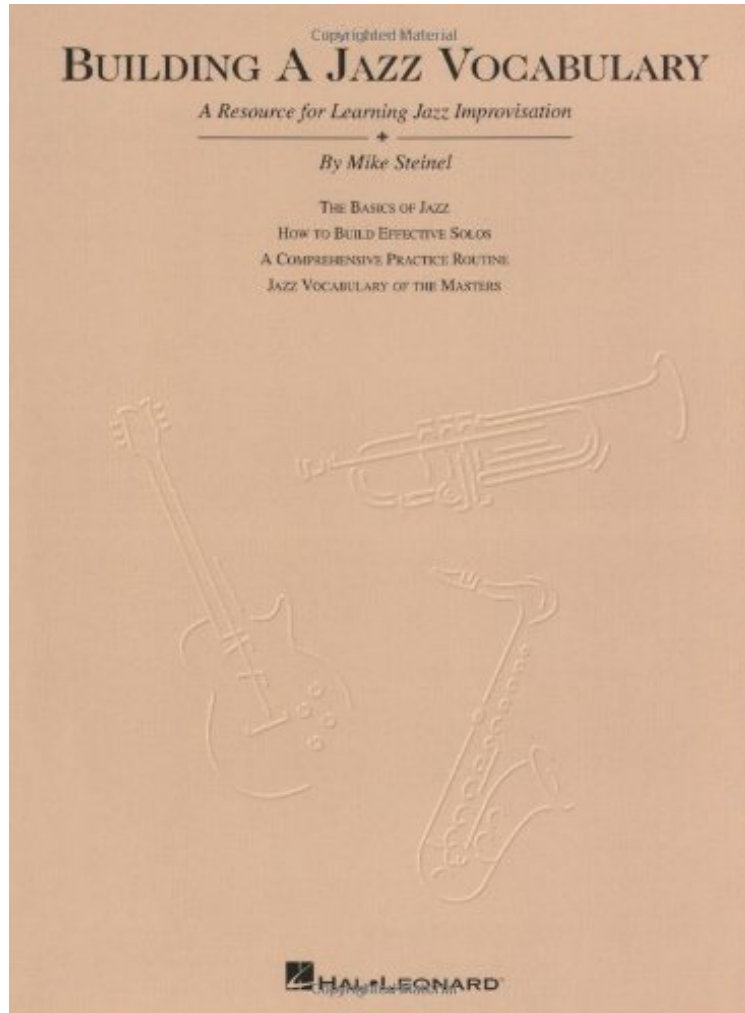


[Get free] Building a Jazz Vocabulary

Building a Jazz Vocabulary

Mike Steinel

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#961956 in Books Hal Leonard 1995-01-01 1995-01-01 Original language: English PDF # 1 12.00 x .46 x 9.001, #File Name: 0793521610184 pages Valuable Resource for Learning the Basics of Jazz How to Build Effective Solos Comprehensive Practice Routine Contains A Jazz Vocabulary of the Masters 180 Pages | File size: 60.Mb

Mike Steinel : Building a Jazz Vocabulary before purchasing it in order to gauge whether or not it would be worth my time, and all praised Building a Jazz Vocabulary:

0 of 0 people found the following review helpful. dry yet unsystematic By LoRider I suppose I was hoping for a systematic way of building up jazz motifs. This book had some good elements, such as 4-note cells, but I never got it to work for me. I felt the drills were either too obvious (eg triads) or too arbitrary (ie I could not cycle through them). I will try again with this book one day. I should also point out that I was doing this without a teacher and I have a weak musical background, though I'm OK with reading music. 0 of 0 people found the following review helpful. too much

stuffBy PHThere are too many approaches and none of them are properly explained. The book is monotonous and it is very unclear what information can be taken from each chapter, there is no progression. I suggest learning from the Jerry Bergonzi series, where techniques are explained, developed and applied throughout an entire volume. Too many jazz improv books fall short and this is one of those. 60 of 63 people found the following review helpful. Good theoretical reference for the intermediate player, not a good practice book

By The IdeatorI'm a fretless electric bass player, and I've played in jazz/fusion bands with competent, formally trained musicians for a few years. I can improvise walking bass lines freely over fast-moving chord changes, and can do some modal improvisation. I also studied classical piano for 8 years. So, I approached this book with the intermediate knowledge the author says you need to understand it. I'm also a university teacher with about 12 years of experience teaching non-music courses. With this background, I think a good text has the theory explained in simple concepts, with many very clear examples. A good book also has a significant number of practice exercises after each theory section. These exercises should allow the student to master the individual concepts, integrating them later on. The practice exercises should also provide answers, where applicable, so you can check your work. Further, a good book presents material so the student sees an increase in their ability to improvise as quickly as possible -- this increases their motivation to persist with the remaining exercises in the book. Against these criteria, I find *Building a Jazz Vocabulary* to be a fair, but not excellent book. Its premise -- that there is a common jazz vocabulary that the students can use to "imitate, assimilate, and innovate" is interesting and sound. The author's explanations of the components of this common vocabulary are well explained, and he provides for simple and multiple examples often. On the other hand, I found the book to be sorely lacking in carefully crafted practice exercises that help the reader practice the concepts. The author provides Etudes (studies) but they are long and sometimes complicated. Further, there are times there are no chord changes over the staff, which makes it hard to understand how the notes fit in with the overall harmony of the song. The author repeatedly puts the onus on the reader to find their own practice exercises, with exercises like "find a jazz solo and analyze it for four-note cells". Also, there is no CD with the book, so you have to use your own play-along software like *Band in a Box* if you want to practice at home, which will cost you an extra \$50-60 or more if you don't already have it. In terms of providing motivation, I also found the book wanting. Like many books on improvisation, the author insists that one must learn a concept in "all keys" immediately. This presents the reader with an instantly boring and daunting task, which has no immediate return on investment. I think the author would have done better to provide play-along exercises in concert keys C, Bb and Eb, throughout the entire book. This would help the reader see some results immediately, which would further his or her motivation to keep practicing with the book. At the end of the book, he could have then encouraged the student to extend the knowledge gained to all other keys. I think there could have been some theoretical, written practice exercises too, with answers provided. So, this is a book a good theoretical reference -- exposing the elements of basic jazz vocabulary in a fairly well-explained and simple fashion. But it doesn't put enough effort into providing you with practice exercises to help you get the concepts into your mind and hands.

(Jazz Book). A valuable resource for learning the basics of jazz from Mike Steinel of the University of North Texas. It covers the basics of jazz, how to build effective solos, a comprehensive practice routine, and a jazz vocabulary of the masters.