

1: Connecting Chords with Linear Harmony by Bert Ligon

Connecting Chords with Linear Harmony exemplifies the principles of obvious and necessary resolutions between chords. Jazz solos have to clearly outline the changes by drawing upon these resolutions. Jazz solos have to clearly outline the changes by drawing upon these resolutions.

Published by Hal Leonard Summary: Not just this book, but others by Bert Ligon. Many of reviews I see have some common threads, the most common being that it is one of the best introductions to modern improvisation out there. I have seen some of his other books and can say that they are thorough, well written, and contain very detailed information. Description book jacket or other publisher notes: A study of three basic outlines used in jazz improv and composition, based on a study of hundreds of examples from great jazz artists. Full Book Review and Other Notes: Do not let the simplicity of the outlines fool you. Once you get these basic forms under your fingers, it can get very sophisticated very quickly, but always with purpose, e. I have developed 4 variations for each pattern based on some of his suggestions octave displacement, etc. The patterns are designed to accustom the player to resolving guide tones b7 to 3 and 9 to 5 and, after learning the simple patterns, to begin integrating melodic devices enclosure, chromatic approaches into the patterns to make them more musically interesting. How useful this is to you depends, of course, on your current level and your inclinations. It has helped me because I never quite knew how to connect guide tones or approach guide tones in any disciplined fashion. The result is that -- if I may describe it thus -- I can "see" or "sense" the actual primary scale notes or arp notes, as it were, printed in "red" against the background of the rest of the line printed in "black" -- if that makes sense. Imagine a long melodic passage written out on staff paper with the primary scale or arp tones printed in red, the rest of the line in black. One develops a sense for where one is inside a longer melodic line -- and that has been very valuable to me, since I normally felt I was just "somewhere" in the scale or arp. Now I almost always sense where I am. In any event, have a look at the materials at his site. Contact us for submission guidelines. Jazz Piano Notebook Series.

2: Connecting Chords with Linear Harmony

Connecting Chords With Linear Harmony - Download as PDF File .pdf) or read online. A study of three basic outlines used in jazz improv and composition, based on a study of hundreds of examples from great jazz artists.

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3: Connecting Chords with Linear Harmony - Video Dailymotion

Bert Ligon's Connecting Chords with Linear Harmony is an essential resource for learning jazz improvisation. While the book is introductory and self-contained, those without some background in elementary jazz theory (major and minor scales, seventh chords, ii-V-I progressions in major and minor) will probably struggle a bit with the material.

This is an excellent book for anyone who would like to learn how to improvise over standard jazz progressions. I wish it had been around when I started out. The focus of the book is on how to create melodic lines which outline the harmonic progression you are improvising over. If you listen to great jazz players soloing over standards, this is a very important part of what they do. You can very often clearly hear the chord progression in the melodic line itself. For example, when a player like Sonny Rollins plays in a trio setting, he can make the chord changes clear despite the fact that there is no piano comping in the background. The bass and the tenor together are enough for the listener to hear the changes. Many people who come to jazz from other styles of music which use simpler harmonic progressions find "playing the changes" to be the primary initial stumbling block to improvising in this idiom. For anyone in this position, this is the best book I can recommend. It will also be very useful to musicians who already play jazz well, either for their own playing or for use in teaching. At the start of the book, Ligon introduces 3 basic patterns which are highly frequent in jazz and also in other forms of music. These patterns can be found literally and as the basis of countless variations in many solos by great players. Ligon shows how these three patterns can be used to outline a basic ii-V7-I progression in major and minor and demonstrates various types of embellishing devices which can be used with these patterns. He then goes on to show and comment on examples of the use of these patterns in solos by great players, mostly over ii-V7-I progressions. After this, he demonstrates how these patterns can be used to outline other common chord progressions as well, beginning with a cycle of chords which can be found literally in tunes such as Autumn Leaves or Fly Me to the Moon, and in variation in countless other tunes. He then goes on to investigate other common progressions such as turnarounds, rhythm changes, blues, and a number of standards. The material is all very useful. Anyone who masters the material in this book will be able to apply this material to create interesting and varied solos just based on these ideas alone. Ligon has also written several other excellent books which examine other areas of jazz improvisation. I think that, for those musicians who are trying to learn how to "play the changes", this is an excellent place to start.

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