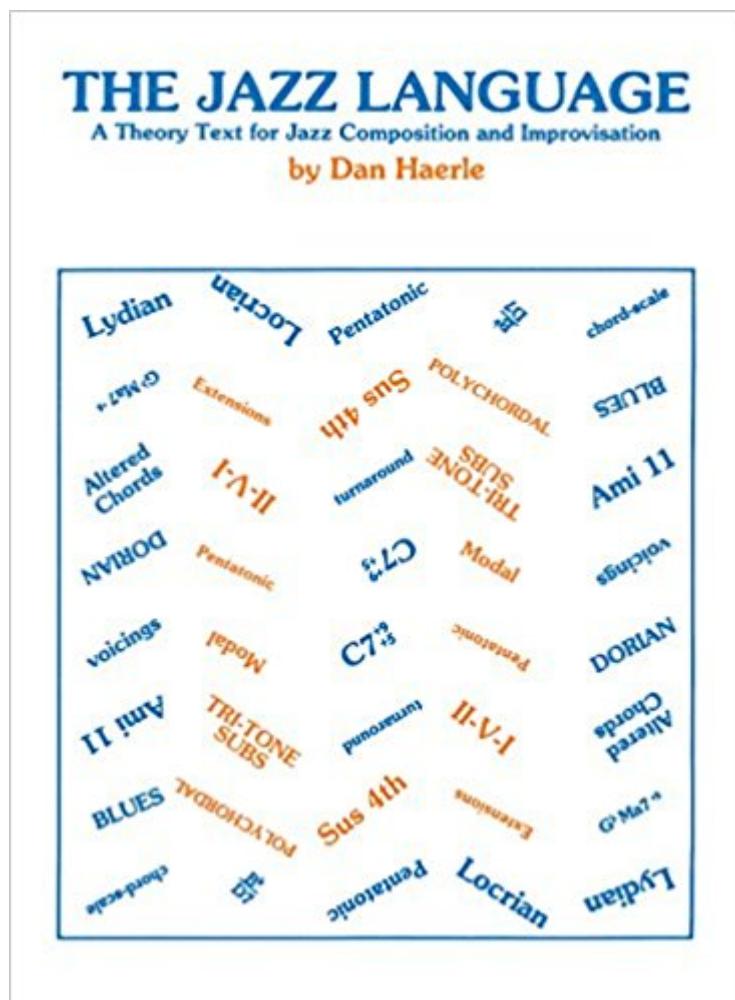


The book was found

The Jazz Language: A Theory Text For Jazz Composition And Improvisation



Synopsis

This text presents all of the materials commonly used by the jazz musician in a logical order dictated both by complexity and need. The book is not intended to be either an arranging or improvisation text, but a pedagogical reference providing the information musicians need to pursue any activity they wish.

Book Information

Paperback: 60 pages

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Average Customer Review: 4.5 out of 5 stars 33 customer reviews

Best Sellers Rank: #37,952 in Books (See Top 100 in Books) #13 in Books > Arts & Photography > Music > Theory, Composition & Performance > Composition #15 in Books > Arts & Photography > Music > Musical Genres > Jazz #25 in Books > Reference > Encyclopedias & Subject Guides > Music

Customer Reviews

good product but needs up-dating in lay out and has a few mistakes not worth mentioning. However, back in the day when it was written there were not many books like this available. Was and is one of the best books published for jazz musicians so the information is crucial to learning jazz. I also recommend Mark Levine's book on jazz harmony which is a good addition to this one. Do the exercises in this book, he knows his stuff.

Information every jazz student should know. It's all written in treble clef so bass players will have to brush up on their higher clef. -Not a bad thing though!

Good and informative book.

I don't regret getting the book, it's interesting from a music theory perspective. I would recommend this book for any music student taking an improvisation class that is heavily theoretical. However, as

a workbook for daily practice, it's not that useful.

Understandable for beginner, yet powerful.

We must recommend the following scale as Dr. Haerle has in this book: Whole Tone + Harmonic Major = Rebop Augmented! Any student of Jazz Theory or Jazz improvisation must please study this book and formulate their own scale/non-scale system to use. The Jazz Language reads like French and sounds like Arabic, unless the performer is from Europe. This book serves as a end-all and be-all for Jazz Law. "C#" is the key to learning the theory. (Don't be fooled by Coltrane's "Db" diatribe of 1959).2.342

It's great, it came quickly, is what I wanted, and it is in good shape.

A lot of info. to read and digest. It is well presented. I had Mr. Ketch's "Theory and Harmony" class during the summer at the Aebersold Jazz Camp, in Kentucky.

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