

Chapter 1 : Developing a Jazz Vocabulary: Book

*Jazz Piano Vocabulary: Volume 2 Dorian Mode (v. 2) [Roberta Piket] on calendrierdelascience.com *FREE* shipping on qualifying offers. This book is the 2nd volume in a series designed to help the student of jazz piano learn and apply jazz scales by mastering each scale and its uses in improvisation.*

Then look no further than the bar blues. Understanding and analyzing the blues has a lot of benefits. That knowledge gives you a framework for studying each and every great jazz pianist who has come before you. A bar blues has a fairly straight-forward form. It consists of three phrases, sometimes thought of by jazz teachers as a question, follow-up, and answer. Generally speaking, the first phrase is centered around the tonic or root, the second phrase moving to the four, and finally the third phrase creating the resolution with a V-I cadence. Take for example this blues in C: Is he playing with more linearity? Tatum is said to be the pinnacle of stride piano. This is an integral part of his style and is noticeable in this performance. Note how he consistently plays tenths in his left hand, often incorporating a stride style even while the band is playing. While Tatum is often considered to be the greatest jazz pianist of all time, it is interesting to note that his left hand often overpowers the bassist things Tatum was unaccustomed to playing with a band. This left hand comping style is something we will see develop. It also meant the beginning of a left-hand comping style that accounted for playing with a band. While playing with a band, he continues to play in his characteristically dense style, often overpowering the group playing with him. Bud Powell, on the other hand, adapted to playing with a band by playing open left-hand voicings, focusing mostly just on the root and seventh. His left hand voicings are often reminiscent of Art Tatum, sounding open octaves and tenths. However, his rhythmic comping and ability to play sparsely are much more influenced by Bud Powell. One difference between Oscar Peterson and Tatum, however, is the use of chromaticism in his right hand lines. This is apparent from the video above. Note his introduction of a great deal of dissonant harmony, particularly clashing sharp eleves. While Peterson often favored the blues scale, as well as a blues-specific vocabulary, Monk strays far away from this stylistically, favoring instead the whole-tone scale. As we are seeing, the blues is a fantastic model for comparing styles. Monk, on the other hand, is quite unpredictable, employing dissonant extensions. Jarrett often favors a more melodic, consonant approach to playing the blues. He uses a great deal of blues-specific harmony and melody, revolving around the blues scale. Harmonically, he combines traditional blues vocabulary with modernized bebop linearity. Mehlidau makes us ask, what is it that defines the bar blues? Is it the chords, the three phrase structure? In his case, he improvises over the classic bar structure of the blues. The roots of the chords also tend to stay very similar to to the I-IV-V structure of the typical blues. However, he reharmonizes by changing the chords over the bass note. In other words, saying that the root of this key is F, he often plays Fsus chords instead of F7 chords. He also generally changes the harmony of the third phrase. One interesting thing about his methodology, however, is that he still always retains the question, follow-up, answer format. Even as he changes the harmony, this format is inherent to the structure he is providing. In many ways he is a culmination of all those that came before him. Like Art Tatum and Oscar Peterson, he favors arpeggiation as one of his melodic tactics, running his arpeggios the full length of the piano. He also enjoys using the blues scale and its related vocabulary on a regular basis. All in all, we hope this provides a general overview of how pianists have developed stylistically over time.

The jazz piano approach does have some things that are similar to the Russian Piano School. The vocabulary is very different though. Jazz piano has a heavier emphasis on the oral and aural tradition of learning in contrast to classical.

An avant-garde genre of rock that is related to progressive rock Genesis; Rush; Gentle Giant ; both genres tend to use unusual instruments, meters, and timbres, and both aim towards more complex, experimental compositions and novel sonic textures. Parts for jazz musicians in big bands often consist of lengthy sections of empty bars labelled with the changing time signatures and chord changes. Rhythm section members improvise an accompaniment see Comp , and lead instruments improvise solos. In sections where the jazz arranger wants the performers to read notated pitches rather than improvise, they indicate this with the notation "as is". A close-up of the Hammond L organ, with the drawbars in the foreground B Slang abbreviation for a B-3 organ see below B-3 The B-3, a widely used version of the Hammond organ , an electromechanical, tonewheel-based keyboard instrument. B-Section A term referring to a second part of a verse, typically using different chords and leading into a chorus. Sometimes referred to as the "pre-chorus". The low-pitched instrumental part or line played by a rhythm section instrument see also " line " below beat 1. The pronounced rhythm of music 2. One single stroke of a rhythmic accent bend Jazz term referring either to establishing a pitch, sliding down half a step and returning to the original pitch or sliding up half a step from the original note. With the electric guitar, bending is widely used in blues, blues-rock, and rock and, to a somewhat different fashion, in jazz. The term "bin" was more common in the s; in the s and s, the term "subwoofer" or "sub" is much more widely used. A musical form in two sections: In some cases, "bleeding" is considered undesirable, if unwanted sounds from other instruments are picked up by a microphone. For example, if a guitar player plays an amazing solo during a recording, it may end up being unusable if mistakes by the drummerâ€™20 feet awayâ€™are bleeding through into the mic in front of the guitar amp. To prevent "bleeding", studios use isolation booths and cloth-covered room dividers. In some cases, "bleed-through" is desirable, because it makes the recording sound fuller or more "live". It is a technical procedure requiring much practice, and can sound dated if the harmonies are not advanced enough. Also called locked hands. Each column of knobs controls the volume, tone, and other elements for a single channel e. The term "board" may also be used as a shortened form of "fingerboard". Also the part of a stringed instrument that holds the strings in place and transmits their vibrations to the resonant body of the instrument. Some bridges on electric guitars have a see-saw action called a whammy bar which allows notes or chords to be "bent" down in pitch. C[edit] cabinet cab A speaker cabinet, which is a wooden or sometimes plastic enclosure for a loudspeaker and, in some cases a horn or tweeter. Speaker cabinets are used to amplify instruments and vocals. A cadence often occurs on the "tonic" note supported by the tonic chordâ€™the "home chord" of the key. A cadence can also occur on other notes over the "tonic" chord, or over another chord such as the "dominant chord" the chord built on the fifth scale degree. One of the features of Classical music is that cadences are often elided; that is, instead of coming to rest at the cadence, a new musical line commences at exactly the same time of the cadence. This helps to create a forward momentum in the music call and response A way of writing a song in which after a singer sings a line, other singers e. Call and response singing was originally part of African-American work songs, and it subsequently became an important part of the blues. It is attached with an elastic or spring-loaded mechanism. It allows a guitar player to have the open strings start at a higher pitch, thus facilitating the transposition of songs and the use of the "ringing", rich sound of open chords in unusual keys. Sometimes played without a guitar pick, it is best voiced on the Fender Telecaster guitar or similar "thinner" instruments with single coil pickups. The simplest chords are triads, which are made of the first note of a scale and then alternate notes. Seventh chords use four notes: There are also more complicated chords which add additional intervals see ninth chord , "alt dom". A chord can also be played one note at a time see "arpeggio" and "broken chord". The refrain of a song which is repeated a number of times, in alternation with verses and other sections e. In contrast to the verses of a song, the chorus tends to be simpler and more memorable, and it often uses more repetition of lyrics e. As an example from later in ; the three measure

introduction to the P. McCartney song "Here, There and Everywhere" As an example from ; the three measure introduction to the P. McCartney song "Here, There and Everywhere", i. It may refer to a chorus effect – the sound created when a voice or instrumental tone is doubled by other pitches which are not exactly the same, which creates a rich, shimmering sound. Fragments of the chromatic scale are used in many styles of popular music, but more extensive use of chromatic scale tends to occur in jazz, fusion, and the more experimental genres of rock. For an electric instrument, the opposite of a "clean" tone is an overdriven, "clipped" see "clipping" , or "dirty" sound. Amps with two channels come with a footswitch which allows the performer to switch between the two channels. With electric guitars, electric basses, Hammond organs, electric piano, and other electric instruments, performers often purposefully add clipping to the signal by boosting the gain or using an overdrive pedal. The Roland VK-7 is referred to as a "clonewheel organ", because it recreates the sound of vintage tonewheel organs like the Hammond organ. Also called a "tag" or "outro". Similar dynamic finales are found throughout symphonic music intended to create excitement and rouse the audience to massive applause and ovation. As well, "combo" refers to a "combination amplifier", so named because it includes an amplifier and a speaker in a single cabinet. In a recording context, the term is an abbreviation for "composite", which refers to recording composite tracks. A compressor with extreme settings becomes a limiter, which protects speakers and horns from peaks. Condenser microphone or condenser mic A microphone that uses the technique of "variable capacitance" to pick up sound. The diaphragm is on a charged metal plate, and as such, condenser microphones need power to operate. The power comes either from batteries or from a mic preamp or a mixing board. The power that is provided from a preamp or mixing board is called "phantom power". It allows a DJ to alternate between two channels, into which an audio input is plugged e. The left-most position of the slider control gives only Channel A. The right-most position gives only Channel B. The area of the sliding track between these two extremes is a blend of the two Channels. Crossfaders can be used to create smooth transitions between two songs on different sound inputs, or, when moved rapidly at the same time that a record is manipulated on a turntable, they can be used in create rhythmic scratching sounds and effects. For example, some country performers have managed to get "crossover" hits in the pop charts. In an audio engineering context, a crossover is a frequency filter system that divides the frequencies in a signal into low and high or low, mid, and high components. In this way, the different frequencies can be routed to the appropriate speakers. When played with palm muting, it creates a characteristic heavy rhythmic sound. This comes from a literal cut of the C symbol of common time. Thus, a quarter note in cut time is only half a beat long, and a measure has only two beats. See also alla breve. D[edit] dead An adjective that means non-reverberant, as in the case of a room in a recording studio that has very little natural reverb or ambience e. To "liven up" the sound of a track recorded in a "dead room", engineers will typically add electronic reverb effects. Alternately, the track could be re-recorded in a room with more reflective surfaces, to add natural reverb. Decibel dB The unit of measurement of audio level used in recording studios and by live sound engineers. Some cities and performance venues have decibel limits for live performances. The DI box converts a high-impedance, unbalanced signal from an electric guitar into a low-impedance, balanced signal. Many DI boxes have a ground lift switch to remove AC hum from the electrical system. Digital Signal Processing DSP The use of digital effects to alter the tone, sound, pitch, or other parameters of a signal. Many s-era mixers, guitar amplifiers, and electronic keyboards have on-board DSP effects. The opposite of "rushing". Not to be confused with intentionally or acceptably playing "behind" the beat while keeping the tempo or BPM Beats per minute steady. Vocals are almost always recorded "dry", and then the reverb or other effects are added in post-production. Electric guitars and electric keyboards are often, but not always recorded with their effects distortion, chorus, etc.

Chapter 3 : Learn From The Twelve Blues Bars Through The Ages

The Jazz Piano Vocabulary Series The amount of theoretical knowledge required to become a fluent improviser on the piano can be overwhelming to the aspiring jazz pianist. Roberta Picket's *Jazz Piano Vocabulary*, published by Muse Eek Publishing, is a series of workbooks designed to help jazz piano students learn and apply the jazz modes by.

The first section of a tune, typically 8 bars; the main theme. The raising or lowering of a tone by a half-step, from its diatonic value in a chord. In jazz usage, the fifth and ninth may be raised augmented or lowered diminished ; the fourth or eleventh may be augmented; the thirteenth may be diminished. Of course, in general music theory, any interval may be augmented or diminished. The dominant 7th scale with a lowered 9th, raised 9th, raised 11th, no fifth, and lowered 13th, along with the usual root, 3rd and 7th. So-called because every possible alteration has been made. Raised by a half-step. A dominant 7th chord with a raised 5th added. The name is misleading because it is not the 7th that is augmented. Even said of the voice. Ballad playing is replete with its own idiomatic devices. Small groups were favored, and simple standard tunes or just their chord progressions were used as springboards for rapid, many-noted improvisations using long, irregular, syncopated phrasing. Improv was based on chordal harmony rather than the tune. The ground beat was moved from the bass drum to the ride cymbal and the string bass, and the rhythmic feel is more flowing and subtle than before. It is a technical procedure requiring much practice; the fundamental idea is to alternate between close diatonic chord voicings, and diminished chords that link between them. The bass lowest line is the same as the melody, one octave lower. Tends to sound dated. Also called locked hands. Also, simply to play an instrument. Sometimes written on a separate page. Blues, with continuous repeated eighth note patterns in the left hand and exciting but often stereotyped blues riffs and figures in the right hand. Traditionally, the bridge goes into a different key, often a remote key. Especially applied to bass and drum playing. A key-establishing chord progression, generally following the circle of fifths. A turnaround is one example of a cadence. Sometimes a whole section of a tune can be an extended cadence. Contrapuntal Elaboration of Static Harmony, a pedantic term used in some jazz textbooks. The use of moving inner voices to give propulsion to a chord that lasts for a while. Determining the exact changes to use is a big part of preparing a tune for performance. Only the melody line, words if any and chord symbols are given. Clef, key signature and meter are given once only, at the beginning. The standards of musical notation and calligraphy are low. Details are often scanty or inaccurate, which encourages the musician to amend and elaborate the chart for his own purposes. Every jazz musician has his own book of miscellaneous charts. Distinct from the capacity to have good ideas, to phrase effectively and build a solo. The harmony at a given moment. Loosely, a group of 3 or more notes played together. Strictly, a chord is the basic unit of harmony, regarded abstractly as having a given root and specifying some other tones at certain intervals from the root, without regard to the actual voicing of the notes on the piano see Voicing and Scale. Pertaining to or derived from the chromatic scale, which includes all 12 tones to the octave. Chromatic harmony is a vague term referring either to the use of many altered tones in the chord, or to the use of chromatic root-movement in between the given chords. One complete cycle of a tune, one time through from top to bottom. It is repeated for every chorus, however. The basis was bebop, but the fastest tempos were not used and the sound was quiet and understated. Miles Davis was one of the main originators. One must learn to count off correctly. Not particularly a jazz term, but cross-rhythms are universal in jazz performance. Said of melody or harmony using only the unaltered major or sometimes minor scale. Lowered by a half-step. The symbol is a small raised circle. Since an additional minor third on top will be the octave of the bottom note, inversions of a dim. The extensions of a dim. Effective modern voicing requires using at least one extension; plain dim. If the chord tones and extensions are put together within an octave, the diminished scale results. There are just three different diminished scales. Quite a complicated system of voicings and motivic patterns for diminished has been developed by modern players. A tempo twice as fast, with the time feel, bar lines and chords moving at twice the speed. A time feel twice as fast, so that written eighth notes now sound like quarter notes, while the chords continue at the same speed as before. Eight to the bar: In the 70s the "Real Book" appeared, out of the Berklee School of Music, with some

tunes in excellent calligraphy. This has become the standard and all jazz musicians are still expected to have a copy. In recent years a large number of legal fake books have been published. Especially, improvising without regard to the chord changes, or without any chord changes. It was originally associated with black cultural nationalism. Some free jazz was profound, and some not very good. Some who played it later denounced it, but the style became an ingredient in future styles and still has many proponents despite its lack of general popularity. Incorporated elements of rock into jazz and made greater use of repetition and non-improvised passages. Harmonic language was simplified; key feeling tended to be established by repetition rather than harmonic movement. Straight-8 time and a strong back-beat predominated. Take the final chorus, end. This is a difficult term to define. A Medium Groove is a tempo of, say, , with a slinky or funky feeling. This chord evolved from the IV minor 6th chord, which was common in the swing period; if its sixth is taken to be the root, a half-diminished chord results. The symbol is a small O with a diagonal slash. Original compositions were stressed over the old standards used in bebop, ranging from simple riff-based blues to elaborate compositions, sometimes using whole-tone scales. Since this may not be related to the rhythms of the actual notes, it is an abstract concept. The first and last chorus of a tune, in which the song or melody is stated without improvisation or with minimal improvisation. A wind instrument; or any instrument. A composed section at the beginning of a tune, heard only once. Or, any one octavewise arrangement of a voicing. A well-known tune by a jazz musician. The feel of bossa novas and sambas. A close-position voicing without a root, played mainly in the top part of the bass range centering roughly around A below middle C. In a style perfected by Bill Evans, these left-hand chords are sprinkled in irregular syncopations under the right-hand melody. The absence of roots both frees the bass player and allows a richer harmony in the voicing. This has become the mainstream style of left-hand playing. In this way, for example, a bar tune can be written as if it were a bar tune, which may make it easier to read. The term, though useful, is little-known. Regarded as the most fundamental jazz scale by influential theorist George Russell. Mainstream jazz is in a highly evolved state, having incorporated virtually the entire harmonic language of 20th century tonal music. But this term is not used much anymore. This scale and its modes Altered, Half-diminished and Lydian Dominant are the familiar ones make up a realm called melodic minor harmony. The organization of the beats of time or ground beat , moving at a certain rate the tempo , into groupings which are heirarchical, that is, there is a unit of a stated number of beats the bar which includes strong and weak beats in an organized pattern. An incarnation of a scale in which a certain note is taken as the root. Thus, each scale has as many different modes as it has different tones. The modes of the major scale have names Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian ; these names were applied in the Renaissance and have no relation to the Greek originals. Especially applied to bebop, cool jazz, and hard bop. The establishment of a new key. This is mainly a matter of harmonic progression, but expectation, emphasis and phrasing also enter into determining whether a new key has really been established. In standards, a modulation to the beginning of the bridge is strongly expected.

Chapter 4 : 5 Essential Jazz Pianists and What You Can Learn From Them - Jazz Piano School

Description: For an aspiring jazz instrumentalist, playing piano is one of the most important skills for developing a jazz vocabulary. Bob Mintzer is a renowned jazz composer, arranger, saxophonist, pianist, bandleader, educator and member of the group, the Yellowjackets.

Syncopation- Rhythmic emphasis off the beat. Collective Improvisation- The entire ensemble is improvising. Arrangement- A written score for an ensemble derived from an existing tune. Composition- An entirely original piece of music. Most commonly applies to the piano and guitar style developed during the Bebop era. Walking Bass- The bass player is improvising a bass line derived from the musical scale and chord progression. Usually represented by a note playing on each beat of the time. Chord Progression- A sequence of chords making up the structure of a tune. The Blues- A standard 12 bar chord progression with a strong relationship between the I chord and the IV chord which was utilized as the structure for many Jazz compositions. Use of Blues scale. Form- The organization of the music into phrases or sections making up the overall structure of the music from the beginning to the end of a tune. Head Chart- A standard form used in small group jazz performance. Could be derived from the tune or be different music. Head- The principle written melody of a jazz tune. Chorus- The solo section of a head chart where the musicians improvise melodies. The rhythm section typically accompanies utilizing the structure and form of the head. Head Out- The return to the Head following the Chorus. Also known as Out Chorus. Tag- A short ending section completing the form of a head chart, Could be derived from the tune, fade out, or could be different music. Vamp- A repeated rhythmic idea. Often used as an intro or to accompany solos. Turnaround- A short chord progression at the end of the form used to harmonically set-up the return to the beginning of the form. Top- The beginning of each chorus. Also used to refer to the very beginning of a tune. Riff- A recognizable or repeated melodic idea. Scale- Organization of musical notes in an ordered group. Do re mi fa sol la ti do Extensions- Additional notes added to the upper chord structure that create the unique sound color of Jazz. Voicing- The unique arrangement of notes in a chord. Substitutions- Improvised use of chords as alternates, or in addition to the basic chord progression. Atonality- Musical structures derived from other than traditional scale or harmonic systems. Often dissonant, experimental, and colorful.

Chapter 5 : PDF Download Jazz Piano Vocabulary Free

Jazz terminology, definitions of commonly used terms & phrases from the perspective of the Jazz musician.

For an aspiring jazz instrumentalist, playing piano is one of the most important skills for developing a jazz vocabulary. Bob Mintzer is a renowned jazz composer, arranger, saxophonist, pianist, bandleader, educator and member of the group, the Yellowjackets. His new book is designed for the instrumentalist who is not an accomplished piano player but wants to acquire basic jazz piano skills and jazz vocabulary. The book includes etudes that make players aware of the sound, texture, cause, effect and function of jazz chords and harmony. The 22 piano etudes feature a variety of styles, tempos, chord progressions and a the book also includes a chord voicing glossary. Mintzer offers a practical guide with a realistic approach. Bruce E Arnold Language: Have you ever wished you could better understand the guitar s fretboard, so that you could: See it as a interconnected map in your minds eye Instantly apply that roadmap to great solos improvised not by accident, but totally by YOUR design Understand chords and without hesitation, construct both simple and complex chords on the fly starting anywhere on the fretboard Can you imagine what such abilities could do for your confidence and your playing? Music Theory Workbook for Guitar Volume One creates just this type of seamless marriage between your visual knowledge of the guitar fretboard and your understanding of the music theory behind what you are playing Both guitar fretboard diagrams and traditional music notation are used to help you learn music theory. This crucial combination will be your secret weapon to learning music theory quickly and easily AND retaining it with no problems. The unique approach of this book has been used by thousands of guitarists to conquer the intricacies of the guitar fretboard. With time and application, the mystery disappears and you can not only understand music theory but also see it and know how to use it on your guitar. This ability will revolutionize your playing With only a few minutes a day working with the Music Theory Workbook for Guitar Volume One, you will master the ability to: You will also have access to the Muse-eeek. You ll have access to additional materials that: Plus you ll receive videos showing how to apply the information learned in Music Theory Workbook for Guitar Volume One to the guitar fretboard and help files for learning to read music. In addition, all possible alternate answers to the exercises are provided. You will have a black belt in music theory in no time and remember it forever because it will be part of you when you play your guitar. The Theory section of this book uses extremely simple language to explain the basics of music theory. The exercises require the student to write out the problem or example using staff notation, and then to find those notes on a guitar fretboard diagram. Learn part singing or use for multiple voice sight reading. Audio files of all exercises can be downloaded for free on the Internet.

Chapter 6 : Books - Roberta Piket | Pianist, Organist, Composer, Vocalist, Teacher

*Jazz Piano Vocabulary: The Phrygian Mode (Volume 3) [Roberta Piket] on calendrierdelascience.com *FREE* shipping on qualifying offers. This book is the first volume in a series designed to help the student of jazz piano learn and apply jazz scales by mastering each scale and its uses in improvisation.*

He was a virtuoso, able to execute 16th note bop lines flawlessly while maintaining impeccable time. His phrasing was central to his style; he possessed a light touch that allowed him to take full advantage of his digital dexterity, and a way of accenting notes that contributed to his swing feel and enabled him to express a range of emotion through his technique. While his technical facility awed many, it was his swing feel and sense of groove that made his music dance. Oscar is a great source for blues vocabulary. His improvisations consisted of bebop phraseology and a strong emphasis of the blues, which were the major hallmarks of his melodicism. He was also adept at various pianistic devices such as:

Kenny Barron Kenny Barron is one of the masters of mainstream jazz piano, known for being a lyrical soloist and sensitive accompanist. He is a great source for bebop vocabulary. As one of the major performers of the Great American Songbook and one of the most recorded jazz artists, you will likely be able to find a recording of Kenny Barron playing most jazz standards, either as a sideman or a leader. Thus studying Kenny Barron will help you understand how to apply this language in the context of jazz standards. Often underrated and under-appreciated as a soloist, Kenny combined his unique sense of lyricism with bebop phraseology to tell a story. His playing has not only matured, but evolved with the changing of the times as well. Kenny is also a great source for learning how to accompany horn players. He is most known for his work with Dizzy Gillespie and Stan Getz, with whom he also developed an appreciation for Brazilian and Latin music. As a comping, Kenny provides a perfect balance of feeding the soloist ideas- melodically, harmonically, or rhythmically- while remaining sensitive to the soloist.

Herbie Hancock Herbie Hancock is arguably one of the most versatile and open-minded musicians of all time. He had an adventurous spirit and an incredible curiosity that filtered through his music and his career. While others tend to find their niche and latch onto it, Herbie continues to push the artistic envelope as he believes, "The hip stuff is outside is the comfort zone! He was one of the first to embrace synthesizers and the use of technology in music. A major concept to learn from Herbie is how to tell a story. As an improviser, accompanist, and composer, he was one of the greatest storytellers. He played with a certain freedom and open-mindedness that allowed him to go in any direction musically based on the moment and his surroundings. He was a pianist who truly played what he heard. As an improviser, he embraced dissonance and was a primary architect of the post-bop sound. A true harmonic genius, he was a master of reharmonization, in his comping as well as his improvisation. Herbie was also a prolific composer, as many of his compositions have become jazz standards, including:

Fred Hersch Fred Hersch is one of my personal favorite pianists because his playing is very thoughtful, yet emotional at the same time- a rare achievement in jazz and art in general. He is a master of the solo piano setting, able to effectively turn a jazz standard into a spontaneous piano sonata. Fred is one of the most recent innovators in modern jazz piano because of his sophisticated style of playing and particularly for being the first to infuse counterpoint in jazz. As a writer, Fred has a distinctive compositional voice that can be heard in his compositions: Whirl, Pastorale, Song Without Words: Songs Without Words Transcription:

Brad Mehldau Brad Mehldau is a benchmark of modern jazz piano, having influenced many of the young jazz pianists of our time. He is an innovator in all aspects of the music: He often superimposes triads to achieve new harmonic possibilities Melodically, Brad often takes small fragments of melody and employs motivic development techniques such as rhythmic displacement and melodic sequencing to build his improvisations and compositions Rhythmically, Brad was one of the first to popularize odd-meter playing in a straight-ahead context, which can be heard on: A student of Fred Hersch, Brad also has a strong sense of hand independence that enables him to incorporate counterpoint and contrapuntal movement in his improvisations. Art of the Trio Vol. Keep in mind that this is not a ranking. These are just 5 of many important jazz pianists, and 5 who have exerted tremendous influence on my playing that I wanted to share. This is not to take away anything from: One thing in common about all of these pianists

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is that they all had a distinctive style of playing in regards to swing feel and phrasing, as well as a unique melodic, harmonic, and rhythmic vocabulary so that if you were blindfolded, you would easily be able to identify one from the other. Spend some time and learn what makes each of them sound like them! Remember, you can always learn something from everybody. For more information visit [http:](http://)

Chapter 7 : Glossary of Jazz Terms

Start studying Jazz Musical Terms. Learn vocabulary, terms, and more with flashcards, games, and other study tools.

This list contains a few of those colloquial gems; if you know of any others, please send them to us. All the way, full out. The Duke is a classy guy, his heart is "18 karat. A recording of a radio or television performance. Did you hear the "air-check" of Billie Holiday with Gerry Mulligan? This is now common usage. A term of endearment. Hey, "baby," I got some bread, lets paint the town. That dude Wynton Marsalis does some "bad" ass playin. A brass man with plenty of wind. That cat must have "balloon lungs," Stix said he held that note for three and half minutes! Originally in Sinatra slang this was a stylish, classy woman, but today, it can even be applied to a good football game. Hey, Quincy, did you see Stella over at the diner? Man, she is one amazing "barn burner. Barrelhouse was the colloquial term for a cabaret in New Orleans where liquor was served. Barrelhouse music is the type of music played in one of these cabarets. Hey, Man, I dig this "barrelhouse" music. A Charlie Parker imitator. We need something new. That European guy, Django Reinhardt, can really "blow. A phrase which expresses enthusiasm or exasperation. In the jazz slangue of , this was a critic. Roscoe just waxed a great disc and the "boogie man" gave it a bad review. An early piano blues form that was popularized in Chicago. The term has sexual overtones. To play notes so low as to bounce a Bose speaker from its foundation. Alright, Jack, if ya want me to play, ya gotta come up with some "bread. Bring Down or Bringdown. To annoy or bewilder. Used to describe a particularly emotional or technically excellent solo. Hey, man, did you hear that solo by Lee? Folks who play jazz music. Hey, Pops, dig those "changes" that the Hawk is playin. An interesting, out of the ordinary person. Sonny is certainly a "character. A young and pretty girl. Hey, Buster, leave it alone. That "chick" is outta your league. When an unusual "hot" passion gives you goose pimples. The ability to play an instrument, a highly refined technique. Also refers to a brass players facial muscles. Mistakes while playing music. A bad note or one that is fluffed. Hey, Charlie, that was some "clinker" that you just hit. Combination of musicians that varies in size from 3 to Did you see that supreme "combo" that the Hawk put together? A restrained approach to music. A superlative which has gained wide acceptance outside of jazz. That cat Miles Davis plays some "cool" jazz. That cat Miles, is "cool. Man, Guy Lombardo is one "corny" cat. Man, Guy Lombardo plays some "cornball" music. Hey, baby, come on up to my crib awhile and relax. Someone for whom it is impossible to show respect. Sleazy Eddie is a real "crumb.

Chapter 8 : Jazz Piano Sheet Music Downloads | calendrierdelascience.com

Jazz: (1) A style of American music that originated in New Orleans circa , characterized by strong, prominent meter, improvisation, distinctive tone colors and performance techniques, and dotted or syncopated rhythmic patterns.

Chapter 9 : Glossary of jazz and popular music - Wikipedia

Not especially a Jazz term, but note that timbre is one of the basic dimensions of music along with rhythm, melody and harmony. Students sometimes have trouble developing a real Jazz timbre. For the piano the word 'touch' is more usual.