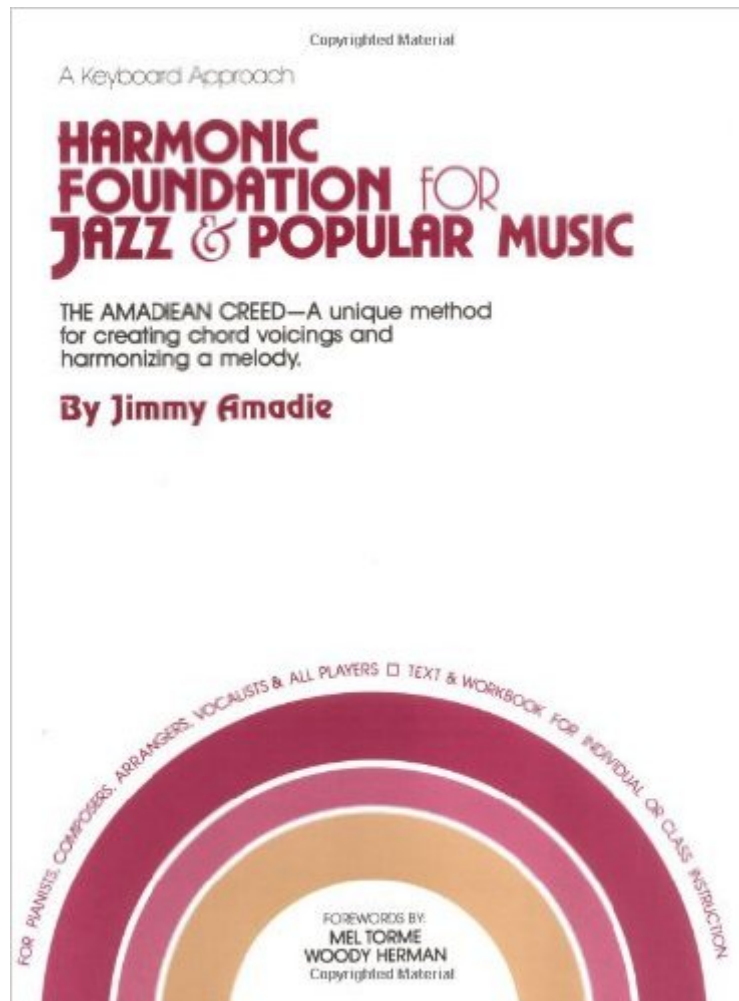


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Harmonic Foundation For Jazz And Popular Music



Synopsis

by Jimmy Amadie. Unique method for creating chord voicings and harmonizing a melody. Learning Jimmy's harmonization methods will enhance your personal creativity, make the world of harmony a friendly world to explore, and create limitless possibilities. Mr. Amadie uses his simple techniques over several well-known standards to clearly demonstrate its ease of use and dramatic musical impact. Unlike other jazz harmony books that simply provide a few harmonic choices, this book also teaches you how to "think" about jazz harmony - providing the "why to play" as well as the "what to play." This added dimension means you will never be at a loss for new harmonic ideas once you understand the rules of the "Amadlean Creed." For all instruments; students, teachers, arrangers, composers, and performers. 166 spiral-bound pages for easy opening. This text, using a unique method founded on 5-note harmony, will help students, teachers, and pro players who need to know how to voice chords and harmonize a melody. Using a step-by-step approach resulting from the author's years of experience as a pianist, composer, arranger, and teacher, its guidelines will help each player develop his creative potential to the fullest. In combination with his second book, "Jazz Improv: How To Play It And Teach It", which follows the evolution of jazz through a number of styles, it becomes a comprehensive treatise for learning the essentials of harmony and improvisation. "My greatest teacher, Jimmy Amadie, was a true inspiration both musically and spiritually. I had one year of piano lessons with him when I was 17 and he gave me my foundation of harmonic understanding of jazz on the piano....What he probably taught me most is the value and meaning of blessing others with solid instruction and to inspire them to transcend their own limits. I will always have Jimmy in my heart and I wish him a blessed journey onward from this plane."

Guitarist Kurt Rosewinkel

Book Information

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Customer Reviews

Jimmy Amadie is one of the most brilliant people living. He is in that little group of people who figured out that you could communicate by talking, that clothing keeps you warm, and that the explosion of igniting gasoline can be controlled and used to propel automobiles. He is a Ray Kurzweil of music theory education. When Amadie came to music education he found insane chord notations, and statements showing little understanding, like "you can play a C chord over a D minor chord", and jazz education that produced dead comping, repeating the same voicings over and over and over. After much thought and 20 years of honing his educational strategy, Amadie came up with a blindingly simple conception of harmony and chord voicings, and then went on to develop an amazingly effective method of conveying the conception so that players were infinitely inventive and comping becomes as creative as a lead solo. Here are some of the core concepts: There are only four chords: major, minor, minor 7th, and 7th (dominant). All chords that you might create turn out to be harmonically in one group or another. If you want, you can freak out about your favorite notation, but often you're not freaking about the notes, the harmony, or the voicing. Often, you're just stuck in what you call the chord. Every voicing can be achieved with two notes in the left hand and three in the right. This system makes Amadie's approach work extremely well for players of other instruments who want to explore harmony on the piano or would like to be able to provide a little support on the piano. This is not a system that depends on piano chops. All the wild and weird notes that you can add are . . . wait for the suspense . . . embellishments. That's it. Nothing fancier and nothing less.

There are several things that make this, I believe, the best starting point for a pianist who has no prior experience playing jazz, regardless of whether they are competent in other styles of music. First, Amadie does not beat around the bush or make the vague, unsubstantiated statements often found in other jazz books. You will not find advice like "play what you hear in your head", or "improvise over these modes." Instead, you will find a complete, immediately useful system for voicing chords and an intelligent sequence of practical exercises for learning this system and getting it under your fingers. It is two-handed voicing for Major, Minor-Major, Minor 7, Dominant, and Diminished chords and their extensions (9ths, 13s, augmented, etc). Both his explanations and practical exercises are digestible. He neither dives too quickly into complicated material nor limits

himself to treading shallow water. Second, this is a manual rather than a book. His writing is no-nonsense and no frills. Amadie is not trying to meet a quota of words. He doesn't try to fill pages with useless verbiage. I personally find this refreshing. It fits my learning style. The book is light on theory and heavy on method and exercise. I believe this is the proper way to learn to play. It puts the chords and scales under your fingers first. You have the satisfaction of playing proper voicings and being able to instantly apply what you've learned to lead sheets and fakebooks.

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