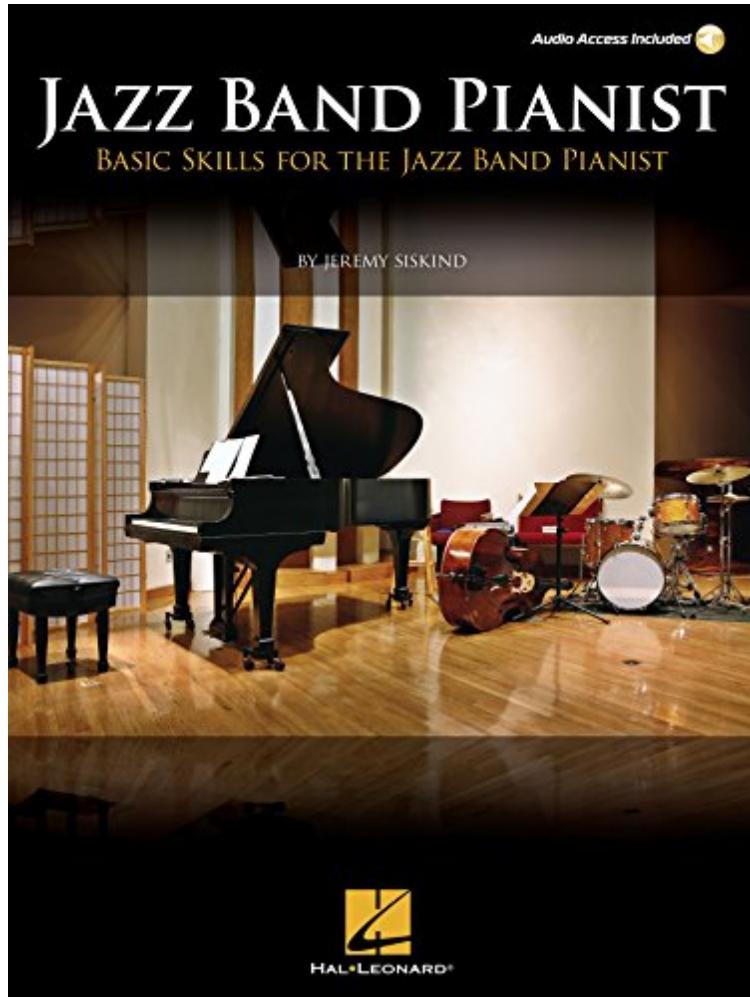


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Basic Skills for the Jazz Band Pianist

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Jeremy Siskind : Basic Skills for the Jazz Band Pianist before purchasing it in order to gage whether or not it would be worth my time, and all praised Basic Skills for the Jazz Band Pianist:

0 of 0 people found the following review helpful. Jeremy Siskind: if you don't know him, you should. By DebsJeremy is a brain. Great and thorough book. 5 of 5 people found the following review helpful. Where has this book been all my life? By Michael I'm an experienced musician with a lot of years under my belt playing many styles of music. This includes faking my way through more than a few dinner sets, during which I've always been unhappy with my comping, specifically with regard to my voicings. I picked this book up two days ago at this writing, and I finally feel like I'm improving. And even better, I feel like I'm understanding WHY I'm improving. This book starts you off at the basics. Having grown up playing the Beatles songbook, I was already comfortable with traditional chord builds, which is how this book leads you in. For me, the real action began at chapter 10, but this isn't to say the beginning of the book isn't valuable. Beginners who are interested in jazz voicings will find practical and applicable information and

exercises in every chapter, starting with triads, moving to sevenths and beyond. Siskind doesn't try to impress you with insider jargon. He writes in a way that makes you believe he wants you to learn what he's teaching. Also really nice in this volume is the inclusion of accompaniment tracks, accessible through Hal Leonard's online library. You can play the individual tracks through the site, or download the whole collection at once. Every chapter except Chapter 1 includes tracks, which are labeled as "unrealized" and "realized." On the unrealized versions, you can play along with a small ensemble - drums, bass, and a couple of instrumentalists. The realized versions include a suggested (and notated) piano comping part. What's really nice about the realized tracks is that, besides simply allowing you to check your own choices, you can also hear how you're going to sound after putting a little time in. It's a nice motivator! The unrealized tracks are even more important, because they allow you to exercise the information in each chapter. Chapters include two or three practice tracks for you to work with. Really nice bonus, and one of the reasons I decided to give the book a try. Had I known how good the text and instruction was, I would've bought it even without the tracks. If you're less than thrilled with your comping chops, read this book. It's hard for me to say if really experienced jazz players will find this book useful, because I'm not one. But I think my next dinner set will sound a lot better, and will be a lot more fun for me!

(Educational Piano Library). A perfect primer for a middle-school or high-school age pianist interested in joining their local or school jazz ensemble, this book consists of step-by-step instruction, review exercises, and practice pieces and includes play along audio featuring top New York-based jazz musicians. Through clear, unintimidating instruction and fun pieces composed by jazz pianist Jeremy Siskind, students learn how to read chord symbols, "comp," and form chord voicings.