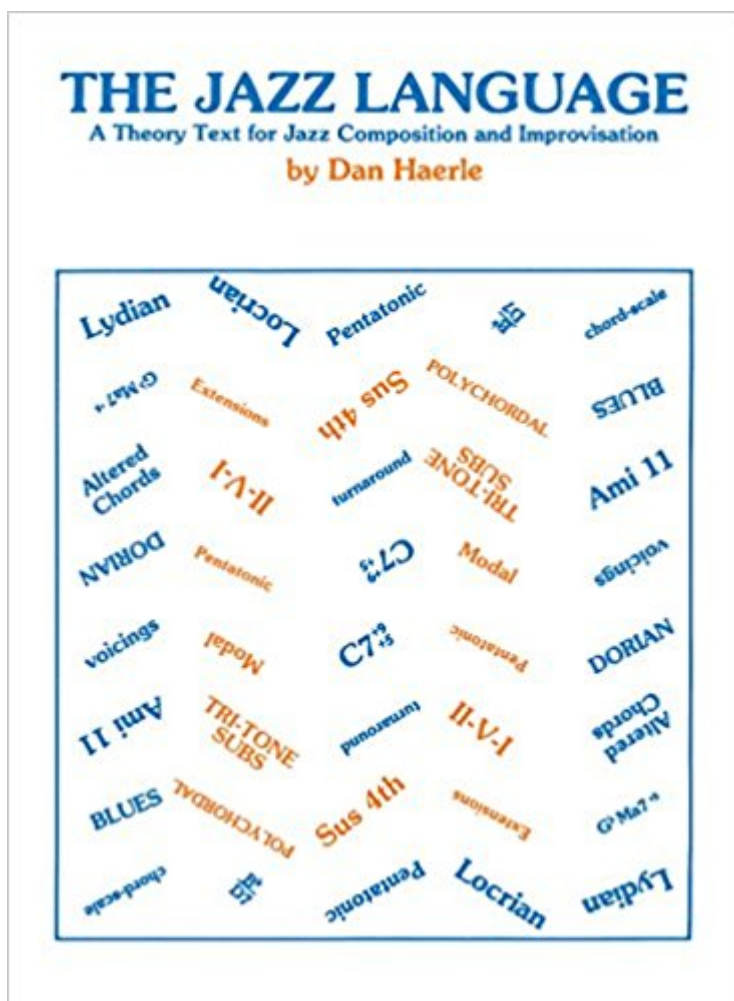


The book was found

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

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Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (29 customer reviews)

Best Sellers Rank: #203,733 in Books (See Top 100 in Books) #92 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Composition](#) #200 in [Books > Reference > Encyclopedias & Subject Guides > Music](#) #210 in [Books > Arts & Photography > Music > Musical Genres > Jazz](#)

Customer Reviews

I studied with Dan Haerle while at UNT. My first day as an arrogant freshmen, I went to his office and asked how I could place out of his Jazz Theory course. He handed me a copy of "The Jazz Language" and said, "Come back after lunch and take the exam based on this book." I was just out of high school and thought I was a theory wiz kid. So I examined each chapter, came back after lunch, took the test and, yes, I placed out of the class. Dumbest thing I ever did. Later that day it had occurred to me how great a book this was for beginning jazz musicians, thought he must be a great teacher, and took the class anyway because I wanted to hear him lecture. In fact I took every class he taught that I could get in. A wise choice indeed for a naive kid. I've seen many books on theory and jazz theory (I was a theory major), and I'm hear to tell you, this is, IMHO the best book of it's kind. It's strength lies in Haerle's approach. Most chapters are only four or five pages long in which he generally presents the the same information from several different perspectives. If you didn't understand something after the first explanation, you were sure to understand it after the 2nd, 3rd, or 4th attempt. A classic example of how ingenious this approach is the chapter "Modes of the Major

Scale" - only three pages long, but you'll get it, and you won't forget it. In some sense a good theory book has to remember that not everyone plays the same instrument, and that perhaps different people perceive patterns better in certain contexts. And the title, "The Jazz Language", is apt.

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