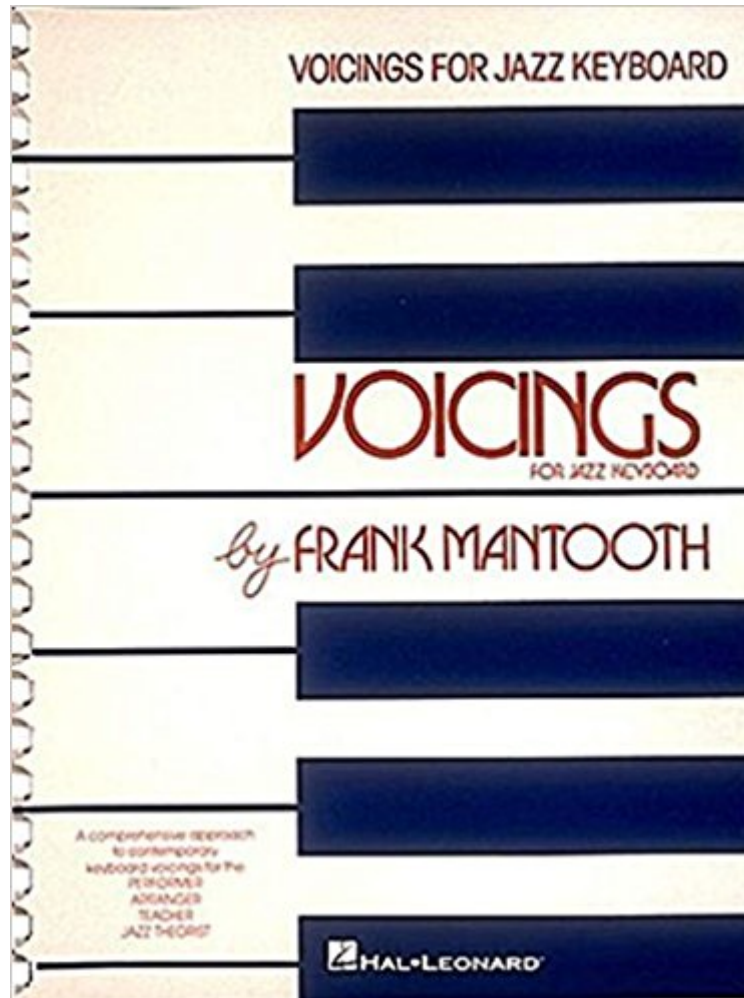




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# Voicings For Jazz Keyboard



## Synopsis

(Instrumental Jazz). A respected soloist, clinician and writer, Mantooth has written this book for any keyboard player interested in developing better jazz chord voicing. Written more as a 'how-to' book than a textbook, Voicings will make a valuable addition to the library of any performer, arranger, teacher or jazz theorist.

## Book Information

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## Customer Reviews

Very cool book whose main premise is avoiding voicing chords based on the traditional tertiary way (chords built up of thirds); instead, the interval of a fourth is stressed here. This book is simple yet advanced at the same time. There are exercises included and of course the suggestion is to work the chords out in all twelve keys. The exercises cover a few common chord progressions and the author discusses the actual function of the given voicings, too. What I really love, though, is that at the end the author gives you a suggested semester-long syllabus you might use in learning this stuff. An interesting suggestion (and one I've followed) is to use Bela Bartok's "Microcosmos" as a reading exercise to help develop hand independence - so this book is aimed at non-pianists looking to get hip to jazz piano voicings, which is cool. At the same time as this book is aimed largely at non-pianists, the book never condescends, never seems to hold your hand TOO much, if you know what I mean. Although the harmonies discussed are advanced as compared to your vanilla root-third-fifth-seventh chords, it never seems too obscure to understand. Excellent book and one I'd recommend in a heartbeat to anyone interested in jazz. As another reviewer noted, this would make

a great supplement to Mark Levine's "The Jazz Piano Book".

This book is a must if you are serious about jazz piano. Its not a long or thick book, but there is sooo much to take away from it. Playing in this style has gotten me more compliments than anything else in my playing and is crucial for any jazz pianist. Combining these stacked 4th style voicings with drop 2 and other types of voicings gives a rich and sophisticated feel that is essential for today's jazz. I wouldn't be the pianist I am without it and I cannot recommend it enough. One of the gold standards in jazz piano books!

This book is absolutely not an introduction to jazz voicing. For this book to be of value for you should at least be able to do a ii-V7-I in both major and minor in all keys with simple 3-4 note voicings. And not a theoretical understanding, you need to be able to play it. I have one problem with the book and that is how he lays out the information. He doesn't really introduce the chapters that very well, you don't have that great of an understanding of what to expect after each step in a chapter. It's very easy for me to think I had extracted the basic concept, practice, and move one; only to get progressively more confused because I had skipped a paragraph or misjudged the importance of a certain sentence in a previous chapter.

Great for expanding ones tonal vocabulary, provided you not playing the bass line with your left hand. Learning this method will still require a lot of disciplined practice, despite the "made simple" claims.

Having studied jazz chords and taken various lessons over the years when I heard mention of this book in a review for another product I thought it would be interesting to read and compare to what I had already learned and try to fill in any gaps. Having read through this and worked through the examples this is the best book on this subject I have seen. The way it is written is straightforward and right to the point (this boils it down and it certainly takes working with the examples in every key to master). I wish I would have started with this book first and this still helped me organize my thinking and understanding better than any other training I have found regarding jazz chords. Better late than never but really happy I decided to get this.

Has some great open quarrel voicings but his explanations and method of thinking of these harmonies makes realizing them on the keyboard way more difficult than is necessary. As a

complete method book he never puts these voicings in context and only provides a tricky to figure out "shortcut" for realizing these chords which only works in certain situations and is hard to remember. However, there are some rich and warm voicings in here, though they all assume working with a bass player. With that in mind, if you are looking for a fresh take on harmonic shapes this is a great resource and had been a source of inspiration for me. As a classical pianist with a PhD in piano who has suffered through academia, I found his explanations of voicings to be murky at best and an incomplete overall theory of harmony, and explained in a way which over complicated the concepts--for instance the "miracle voicing" is EXACTLY THE SAME NOTES as the "generic voicing" but inverted. Didn't he realize that these are the same chords only with different treble notes? And his chapter on "realizing extended harmonies as polynomial fractions"...seriously??? That's how you explain playing one chord in one hand and a second in the other!?? How stupidly confusing!! After decoding this chapter I realized what he was trying to say but it took a few hours and some good facepalms--this concept could be explained much more clearly and concisely without the pseudo-academic jargon which is so irritating. BUT overall it had been an interesting journey and I've learned a lot about harmony. I'll break out these voicings every now and again for spice but the only accomplish a certain sound and could have been explained so much more simply.

Seems to jump ahead to very sophisticated theory without really nailing it down to things that most people are trained in initially

This book explains away all the mysteries involved in quartal jazz harmony, as well as provides great insight into using triads over dominant sevenths and voice leading. Frank gets right to the heart of the matter and presents it in a straight-forward, easy to understand manner, which is the way it should be. Great for ANY instrumentalist and a great resource for jazz arrangers.

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