



The Jazz Piano Book

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Endorsed by Kenny Barron, Jamey Aebersold, Richie Beirach, and more, this book presents all the information a student of jazz piano needs in an easy-to-understand, yet thorough, manner. For intermediate to advanced pianists, written by one of the acknowledged masters of jazz piano playing.

The Jazz Piano Book Details

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Author : Mark LeVine

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Guido says

Muy buen libro para los que quieran adentrarse en la teoría del jazz. Requiere un cierto conocimiento previo, lógicamente, pero es bastante accesible. Es el mejor en su tipo.

Mike says

You need this if you're going to teach yourself jazz piano.

Nicolás Díaz says

Essential and thorough. Must be read and re-read.

Daniel says

i don't really play piano often, its a nice book for reference and framework of jazz harmony but applying it to my instrument can be a bit tricky. Also a good book for finding great jazz songs although not really its intended purpose ~;)

Leroy Rodriguez says

This is one to return to over and over!

What a great wealth of information on how and why the greats get "that sound"!

David says

Very good and very dense book dealing with the theory and practices that go into jazz piano. As a classical musician, I found it challenging but not overwhelming. That said, it is going to take some careful re-reading, along with applied practice. I do not recommend this book at all to anyone who is a beginning pianist. This is best for the pianist accomplished in general technique, who reads music, and wants to explore this genre.

Amanda Hwang says

One of the books used for jazz theory and jazz performance.

Rian says

Pretty good book... Gives an OK insight into some of the harmonic, rhythmic and melodic concepts that you will have to wrap your head around if you're entering the Jazz world. Don't get too caught up on some of the semantics and history because a lot of it isn't 100% accurate (for example, Mark constantly espouses major scale harmony as the best way to learn changes, claiming that the chord tone/non chord tone based approach that Dizzy and Bird used is inferior). The listening suggestions are exceptional.

The book fails to comment on any technical aspects of playing, so there is an assumption of proficiency.

And one last thing - the best thing that this book can't sell you w/r/t jazz is a set of ears. Honestly, investing in ear training through transcription and aural work will be worth the weight of this book in gold 100 times over... All the secrets are in the music (and the cynic would note that Mark Levine is hardly a world renowned jazz musician). But, if you need a solid reference tool, or some suggestions for improvisational concepts that you might not have encountered before, this book is unsurpassed.

Morris Nelms says

Best book of its kind.
