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Jazz improvisation is best viewed as a melodic and rhythmic concept, ... essential elements of specific compositions.

Moreover, seven-note scales often present too much meaningless information to the listener, especially ... since it is the goal of the sustained G that precedes it. The A pick-up note in

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The same process of assimilation takes  
place when learning jazz improvisation.  
To become fluent in the language of jazz  
improvisation, you should become familiar  
with the most commonly used scales. As it  
turns out, there are 10 scales that cover 95  
percent of all playing situations. The goal  
is to be able to

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Therefore, we will say that the goal of jazz

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improvisation is to express harmony in a melodic way. To say it another way, the goal is to articulate the chords through single notes. THE MATERIALS OF IMPROVISATION The fundamental materials for improvisation are scales and arpeggios.

## FUNDAMENTALS OF JAZZ IMPROVISATION □ MAX RIDGWAY TRIO

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This is a programmed text for a 2-4 semester course in jazz improvisation. Emphasis is placed on the structural pitches, functional harmony, & resolution tendencies inherent in the idiom. A thorough discourse of jazz melodic formulae is woven throughout the text. Idiomatic harmonic progressions are likewise explained. The styles addressed by this book range from be-bop principles through extended harmony, polytonal & modal jazz, as well as the avant-garde. There are twenty songs (based on standard chord progressions) included in the text for study & practice. Appendices include: transpositions of the songs, sample solos, turnaround melody lines, a formula recap, & a glossary. A compact disc is included for play-along purposes.

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The same notes can sound square or swinging, depending on how the music is phrased. This revolutionary book shows how many people misunderstand jazz phrasing and shows how to replace stiff phrasing with fluid lines that have the right jazz feeling. In this book, master pianist Hal Galper also shows how get that feeling of forward motion and also how to use melody guide tones correctly, how to line up the strong beat in a bar with the strongest chord notes, and much more!

(Jazz Book). A study of three basic outlines used in jazz improv and composition, based on a study of hundreds of examples from great jazz artists.

"The Piano Improvisation Handbook" offers a comprehensive overview of the practical skills and theoretical issues

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involved in mastering all forms of piano improvisation. It explores a wide range of styles, including classical, jazz, rock and blues. Whereas other books on improvisation typically offer little more than models for imitation and exercises for practising, this one adopts an approach specifically designed to encourage and enable independent creative exploration. The book contains a series of graded tutorial sections with musical examples on CD, as well as an extensive introductory section detailing the history of keyboard and piano improvisation, an appendix listing useful scales, chords, voicings and progressions across all keys, a bibliography and a discography. In addition to sections outlining how melody, harmony, rhythm, texture and form work in improvised piano music, there are sections devoted to explaining how ideas can be developed into continuous music

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and to exploring the process of finding a personal style. A key feature is the distinctive stress the author puts on the interconnectedness of jazz and classical music where improvisation is concerned. This book is best suited to those with at least some prior experience of learning the piano. However, the rudiments of both music theory and piano technique are covered in such a way that it can also serve as an effective basis for a self-sufficient course in creative piano playing.

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This is a book for students and seasoned performers who want to know more about the thought processes for improvising

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Jazz. It is also for teachers who wish to control the subject in graduated steps. It shows promising students that it won't do to play just anything at any time, and that there is a difference between mere self-gratification and really connecting with a much larger audience. If, as a movement, Jazz has lost its way, this book shows the way back.

The Teaching of Instrumental Music, Fifth Edition introduces music education majors to basic instrumental pedagogy for the instruments and ensembles commonly found in the elementary and secondary curricula. It focuses on the core competencies required for teacher certification in instrumental music, with the pervasive philosophy to assist teachers as they develop an instrumental music program based on understanding and respecting all types of music. Parts I and II



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