

1. Record Nr.	UNINA9910810924903321
Autore	Sarath Ed
Titolo	Music theory through improvisation : a new approach to musicianship training // Edward Sarath
Pubbl/distr/stampa	New York ; ; Abingdon, Oxon, : Routledge, 2009
ISBN	1-135-21527-8 1-282-31548-X 9786612315480 0-203-87347-5
Edizione	[1st ed.]
Descrizione fisica	1 online resource (386 p.)
Disciplina	781
Soggetti	Music theory Jazz - Instruction and study Improvisation (Music)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Music Theory Through Improvisation; Title Page; Copyright Page; Table of Contents; Preface; Acknowledgments; Chapter 1 Improvisation Across Boundaries: A Trans-stylistic Approach; Getting Started; Non-syntactic Catalysts; Tension and Release, Variety and Unity, Motion and Stability; Melody; Ostinato, Motive, Sequence; Antecedent-consequent Structure; Melodic Contour; Pitch-based Melodic Improvising; Pulse-based Improvising; Form-based Improvising; Graphic Formal Analysis; The Inner Dimensions of Improvisation; Silence; Solo Pieces; Free or Open Collective Improvising; Clarity of Ideas Transparency, Laying Out, and Soloing Endings; Culminating Exercises; Concluding Thoughts: Template for Artistic Development; Listening Resources; Further Reading; Chapter 2 Music Fundamentals; Staff, Clefs, Scales; Key Signatures; Major Scale; Minor Scale; Intervals; Modes; Pentatonic Scales; Aural Transposition; Melodic Cells; Aural Transposition with Pentatonic Scales; Chapter 3 Modality and Rhythm I: Time Feels; Importance of Aural Immersion; Core Elements of Time Feels; Further Aural Immersion Strategies; Modal Etude 1; Two-player

Improvisation Practice Frameworks

Rhythmic Templates for Time-feel Grooves and Melodic

Improvising Listening Resources: Time-feel-based Music with African and African-American Roots; Suggested Recordings; Further Reading;

Chapter 4 Modality and Rhythm II: Small Group Framework; Call and Response; Strategies for Generating New Ideas; Mode-rhythmic

Formats; Minor Blues; Indian Rhythmic Practices; Small Group Ensemble Performance and Project Format; Chapter 5 Basic Tonal Materials:

Triads and Seventh Chords; Triads; Seventh Chords; Two Roman Numeral Systems; Inversions; Close Position and Open Position or

Spread Voicings

Keyboard Realization Fortification Exercises: Aural and Analytical;

Modes; Modemaster Drills; Chapter 6 Harmonic Functions; Tonic-Subdominant-Dominant Functions; The Dominant Seventh Chord;

Cadence; Keyboard Application; Improvising on the II-V-I Progression; Integrating Diverse Forms of Musical Knowledge; Chord-scale Analysis;

II-V-I in Minor; Writing and Analysis Exercises; Voice Leading; Idiomatic Progressions; Turnarounds; Free-tonicization Strategies Level I;

Chapter 7 Swing: Global Rhythmic Gateway; Elements of Swing; Swing Articulation; Blues; Transcription Format

Scale and Chord Exercises for Cultivating the Swing Concept Chapter 8

Melodic Line Construction and Harmonization; Composing Melodic

Lines on Chord Changes; Diatonic Target Notes; Problems with the Root of the Major Seventh Chord in the Melody; Melodic Analysis; Guide

Tones; Written Application; Incorporating Guide Tones in Melodic Lines; Two Approaches to Composing Melodies on Chord Changes;

Harmonizing Melodic Lines; Top-down Harmonization at the Keyboard; Harmonic Rhythm; Small Group Application; Chapter 9 Chord Inversion

Present and Past; Chord Inversion in Jazz; Non-harmonic Tones

Analysis of Bach Chorales

Sommario/riassunto

Designed for Music Theory courses, *Music Theory Through Improvisation* presents a unique approach to basic theory and musicianship training that examines the study of traditional theory through the art of improvisation. The book follows the same general progression of diatonic to non-diatonic harmony in conventional approaches, but integrates improvisation, composition, keyboard harmony, analysis, and rhythm. Conventional approaches to basic musicianship have largely been oriented toward study of common practice harmony from the Euroclassical tradition, with a heavy emphasis in four
