



Jazz Theory – Contemporary Improvisation, Transcription and Composition

By Ron Westray

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Provides a wide coverage of practical and speculative concepts directly related to the creation and processes common to music in the contemporary jazz idiom.

This course is designed to present and develop jazz arranging and compositional principles. In preparation for successful improvisation, composing and transcription, a wide range of theoretical topics are presented.

The stylistic considerations of jazz improvisation and composition require an extensive and working knowledge of jazz theory, and mastery of diatonic, bitonal, poly-tonal and atonal theoretical maximums and processes – including the refining of the [imitation] transcription process towards theoretical justification and conventional usage.

Readership

This book caters to those interested in music education, jazz studies and music composition.

Contents

Preface; Acknowledgments; Introduction; Music Is Math: An Effective Approach to Teaching Jazz Improvisation; 1 Advanced Scale Study, Section 1) Forms of Dominant Scale; Section 2) Augmented Scale/Melodic Minor Equivalent; Section 3a) Diminished and Inverted Diminished Scales; Section 3b) Two-In-One; 2 Chord Scale Solutions; 3 Alternate Solutions in Dominant; 4 The ii-V Progression and Tritone Substitution; 5 Transcriptions (Chronological); 6 Alternative Systems; 7 Polymorphic Root System; 8 Composition and Arranging; Afterword

About the Author(s) / Editor(s)

Widely regarded as one of the most important jazz theorists of our time, Ron Westray continues to expand upon the legacy set before him.

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