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› Alfred Music David Baker's Modern Concepts in Jazz Improvisation Instruction Manual (Model 073902907X)

Alfred Music 073902907X

Instruction Manual: David Baker's Modern Concepts in Jazz Improvisation

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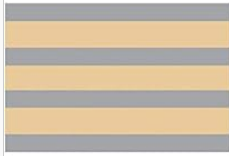
1. INTRODUCTION

This manual provides guidance for musicians utilizing David Baker's *Modern Concepts in Jazz Improvisation*. This comprehensive resource is designed to assist in the performance of contemporary (post-bebop) jazz. It focuses on the practical application of advanced harmonic and melodic concepts, including fourths, pentatonics, modes, and bitonals, within an improvisational context. The book includes numerous musical examples, suggested reading, and recording examples to enhance the learning experience.

The objective of this manual is to facilitate a deeper understanding and effective application of the principles presented in the book, enabling musicians to expand their improvisational vocabulary and technique.

D A V I D B A K E R ' S

MODERN CONCEPTS IN JAZZ IMPROVISATION



A Comprehensive Method
for All Musicians

A NEW APPROACH TO FOURTHS, PENTATONICS AND BITONALS

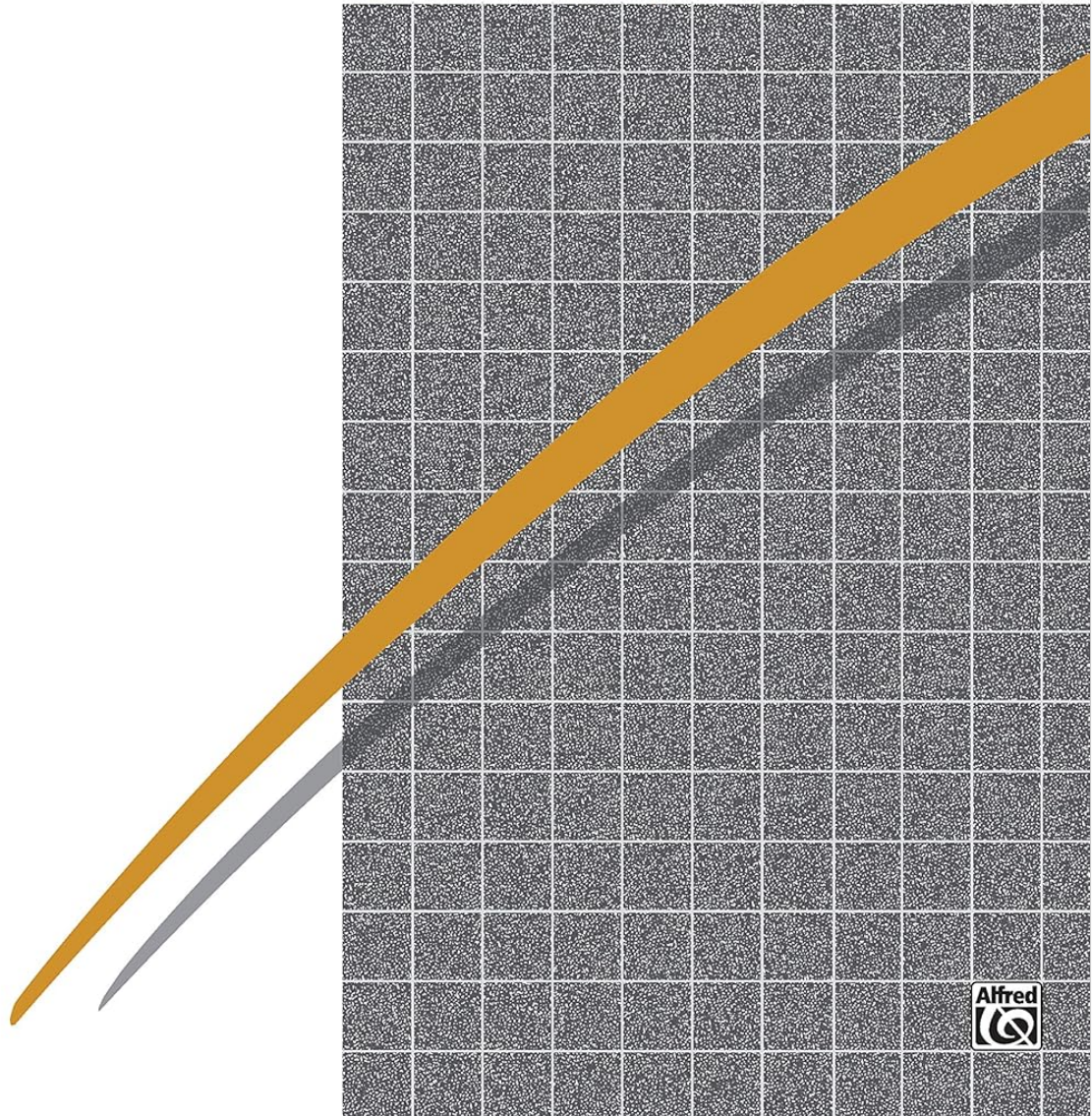


Figure 1.1: Front cover of the 'Modern Concepts in Jazz Improvisation' book. The cover features the title prominently with the author's name, David Baker, and the publisher's logo.

2. SETUP AND PREPARATION

Before beginning your study, ensure you have the necessary environment and tools for effective learning and practice.

2.1 Preparing Your Study Environment

- **Quiet Space:** Select a quiet area free from distractions to maximize concentration.
- **Comfortable Seating:** Ensure ergonomic seating to support long practice sessions.
- **Adequate Lighting:** Good lighting is essential for reading musical notation and text without eye strain.

2.2 Required Materials

- **Musical Instrument:** Your primary instrument for practicing the concepts.
- **Music Stand:** To hold the book at a comfortable reading height.
- **Pencil and Eraser:** For making notes, marking passages, and working through exercises.
- **Metronome:** Essential for developing rhythmic accuracy and practicing exercises at various tempos.
- **Audio Playback Device:** For listening to suggested recordings and practicing with backing tracks.

3. ENGAGING WITH THE MATERIAL

This section outlines effective strategies for interacting with the book's content to achieve optimal learning outcomes.

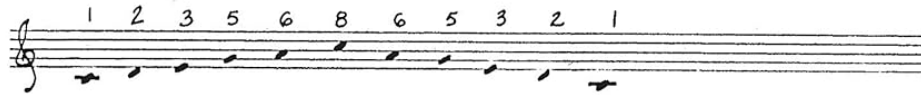
3.1 Understanding the Concepts

Each chapter introduces specific theoretical concepts. Read through the explanations carefully before attempting the musical examples. It is recommended to:

- **Review Foundational Knowledge:** Ensure a solid understanding of basic music theory, harmony, and jazz fundamentals before delving into advanced topics.
- **Analyze Text and Notation:** Pay close attention to both the written explanations and the musical notation provided. Understand how the theoretical concepts translate into practical musical figures.
- **Identify Key Terms:** Familiarize yourself with new terminology introduced in each section.

The Pentatonic Scale

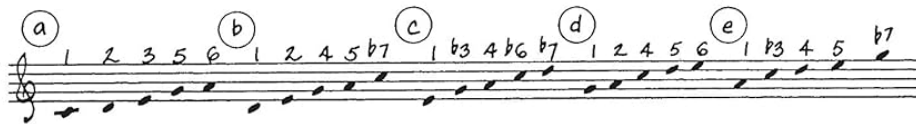
Major pentatonic:



Inversions of the major pentatonic (sets):



For practice purposes and for ease in conceptualization and visualization, treat the first note of each of the sets (or inversions) as the first note of a major scale, as in the following example:



To further facilitate the use of the various sets, the scale is organized into four-note groups with adjacent scale notes, i.e. the following:



Figure 3.1: Excerpt from Chapter I, titled 'Foundation Exercises: Pentatonics'. This page illustrates various inversions of the major pentatonic scale and how to organize them into four-note groups for practice.

3.2 Practice Techniques

Consistent and structured practice is crucial for internalizing the material.

- **Slow Practice:** Begin practicing all examples and exercises at a slow tempo, focusing on accuracy, tone, and rhythmic precision. Gradually increase tempo as proficiency improves.
- **Repetition:** Repeat phrases and exercises multiple times until they can be executed smoothly and without hesitation.

- **Transposition:** Practice exercises in all twelve keys to develop comprehensive mastery and ear training.
- **Application:** Integrate newly learned concepts into your own improvisations over various chord progressions and tunes.

3.3 Utilizing Examples and Suggested Listening

The book provides numerous musical examples and references to recordings. These are vital for contextualizing the theoretical material.

- **Play Through Examples:** Actively play through all musical examples on your instrument to hear how the concepts sound.
- **Listen Actively:** Seek out and listen to the suggested recordings. Analyze how master improvisers apply the concepts discussed in the book.
- **Analyze Bitonal Playing:** For concepts like bitonal playing, carefully study the provided examples to understand the harmonic implications.

Chapter V
BITONAL PLAYING

In a very real sense a large portion of all of what passes for contemporary jazz has as its basis bitonality. Sometimes simply the choice of a certain scale will imply bitonality; for example, a diminished scale such as C-Db-Eb-E~~4~~-F#-G-A-Bb-C over a C₇ chord will suggest Eb, Gb, or A over C. At other times a sideslip when playing pentatonic scales will achieve the same result. Beyond some point, protracted use of fourths will almost always result in a bitonal or polytonal ambiance.

In this chapter we will, however, deal primarily with bitonals in their purest sense, that is, chord against chord or chord against pedalpoints. The information in this chapter is designed to help the reader learn how to practice the material effectively, internalize it, and make it a part of performance.

Realizing Bitonal Changes: Some Possibilities

1. Look for situations in which a known scale is mandated, i.e. the following:

$$\frac{Ab\Delta\#5}{Bb} = F \text{ ascending melodic minor } (F-G-Ab-Bb-C-D-E-F)$$

$$\frac{Gb\Delta\#5}{Bb} = Eb \text{ ascending melodic minor } (Eb-F-Gb-Ab-Bb-C-D-Eb)$$

$$\frac{C}{Ab} = F \text{ ascending melodic minor } (F-G-Ab-Bb-C-D-E-F)$$

$$\frac{E}{G} = G \text{ diminished } (G-Ab-Bb-B-C\#-D-E-F-G)$$

2. Manufacture a scale from the notes from both chords, i.e. the following:

$$\frac{B}{C} = B \text{ } C \text{ } D\# \text{ } E \text{ } F\# \text{ } G \text{ } B \text{ } C$$

Figure 3.2: Excerpt from Chapter V, titled 'Bitonal Playing'. This page provides examples of realizing bitonal changes, demonstrating how different scales can be used over specific chords to create bitonal effects.

4. MAINTENANCE AND CARE

Proper care will ensure the longevity and usability of your instructional book.

4.1 Storing Your Book

- **Flat Surface:** Store the book on a flat surface or upright on a bookshelf to prevent warping of the covers

and pages.

- **Away from Direct Sunlight:** Avoid prolonged exposure to direct sunlight, which can fade the cover and yellow the pages.
- **Dry Environment:** Keep the book in a dry environment to prevent moisture damage, mold, or mildew.

4.2 Handling Recommendations

- **Clean Hands:** Handle the book with clean hands to avoid transferring oils and dirt to the pages.
- **Gentle Turning of Pages:** Turn pages carefully to prevent tearing or creasing.
- **Use Bookmarks:** Utilize bookmarks instead of folding page corners to mark your place.

5. TROUBLESHOOTING COMMON CHALLENGES

Encountering difficulties is a natural part of the learning process. Here are some common challenges and suggested approaches.

5.1 Difficulty Understanding Concepts

- **Review Prerequisites:** If a concept seems too advanced, revisit earlier sections or foundational music theory resources.
- **Break Down Complex Ideas:** Divide complex concepts into smaller, more manageable parts. Focus on understanding each component before reassembling the whole.
- **Seek External Resources:** Consult additional jazz theory books, online tutorials, or a qualified instructor for alternative explanations.

5.2 Lack of Progress in Practice

- **Consistent Practice Schedule:** Ensure regular, focused practice sessions rather than infrequent, long ones.
- **Record Yourself:** Audio or video recording your practice can help identify areas needing improvement that you might miss in real-time.
- **Set Realistic Goals:** Break down larger goals into smaller, achievable steps to maintain motivation.
- **Incorporate Listening:** Actively listening to jazz recordings, especially those by David Baker or artists he references, can provide inspiration and context.

6. SPECIFICATIONS

Detailed information regarding the physical and publication attributes of the book.

Attribute	Detail
Publisher	Alfred Music
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Note: The book's internal Table of Contents is shown below for reference, but this instruction manual does not include an interactive table of contents.

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Figure 6.1: Image of the Table of Contents from the 'Modern Concepts in Jazz Improvisation' book. This page lists the chapters and their corresponding page numbers, covering topics from pentatonics to bitonal playing and Coltrane changes.

7. WARRANTY AND SUPPORT

7.1 Warranty Information

As an instructional book, this product does not typically come with a manufacturer's warranty. Any issues related to printing defects or damage upon receipt should be directed to the retailer or point of purchase.

7.2 Customer Support

For inquiries regarding the content of the book, publication details, or general feedback, please contact the publisher:

- **Publisher:** Alfred Music
- **Website:** www.alfred.com (Please refer to their website for current contact information)

For questions related to your purchase, please contact the vendor from whom the book was acquired.