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Rob van der Bliek



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Annual Review of Jazz Studies Dan Morgenstern, Charles Nanry, David A. Cayer, 1982-04 **Annual Review of Jazz Studies 4**, 1988 **Annual Review of Jazz Studies**, 1997 **Jazz Theory** Dariusz Terefenko, 2014-03-26 Jazz Theory From Basic to Advanced Study is a comprehensive textbook ideal for Jazz Theory courses or as a self study guide for amateur and professional musicians Written with the goal of bridging theory and practice it provides a strong theoretical foundation beginning with music fundamentals through post tonal theory while integrating ear training keyboard skills and improvisation It includes a DVD with 46 Play Along audio tracks and a companion website which hosts the workbook ear training exercises and audio tracks of the musical examples featured in the book **Annual Review of Jazz Studies 14** Edward Berger, Henry Martin, Dan Morgenstern, Evan Spring, George Bassett, 2009-06 The Annual Review of Jazz Studies ARJS is a journal providing a forum for the ever expanding range and depth of jazz scholarship from technical analyses to oral history to cultural interpretation This 14th issue contains four articles that contravene accepted precepts of j

Annual Review of Jazz Studies 2: 1983 Lewis Porter, 1995-05-23 Features Thelonious Monk McCoy Tyner Count Basie and John Coltrane *Jazzology* Robert Rawlins, Nor Eddine Bahha, 2005-01-01 Provides information jazz theory for all types of musicians and covers harmony scales and modes voicing arrangement techniques improvisational strategies fundamentals and other related topics and also includes exercises **Annual Review of Jazz Studies 12: 2002** Edward Berger, David Cayer, Henry Martin, Dan Morgenstern, George Bassett, 2004-06-14 This twelfth volume of the Annual Review celebrates the fiftieth anniversary of the Institute of Jazz Studies and features articles covering subjects which have not been engaged in past issues of the Review Gil Evans Django Reinhardt Lucky Thompson and Paul Bley each receive much deserved critical attention in this issue This issue also includes a photo gallery illustrating some of the prominent locations and people of the Institute s history both in New York and at its present home at Rutgers in Newark New Jersey *The Oxford Companion to Jazz* Bill Kirchner, 2005-07-14 Essays cover major historical trends and figures discuss jazz in different countries review the role of most instruments and consider the place of jazz in other arts like dance literature and film N Y Times Book Rev This work is an effective single volume device leading current listeners to the music while including enough newer scholarship to retain the interest of connoisseurs Lib J *More Important Than the Music* Bruce D. Epperson, 2013-10-01 Today jazz is considered high art America s national music and the catalog of its recordings its discography is often taken for granted But behind jazz discography is a fraught and highly colorful history of research fanaticism and the intense desire to know who played what where and when This history gets its first full length treatment in Bruce D Epperson s *More Important Than the Music* Following the dedicated few who sought to keep jazz s legacy organized Epperson tells a fascinating story of archival pursuit in the face of negligence and deception a tale that saw curses and threats regularly employed with fisticuffs and lawsuits only slightly rarer Epperson examines the documentation of recorded jazz from its casual origins as a novelty in the

1920s and 30s through the overwhelming deluge of 12 inch vinyl records in the middle of the twentieth century to the use of computers by today's discographers. Though he focuses much of his attention on comprehensive discographies, he also examines the development of a variety of related listings such as buyer's guides and library catalogs and he closes with a look toward discography's future. From the little black book to the full featured online database, *More Important Than the Music* offers a history not just of jazz discography but of the profoundly human desire to preserve history itself.

Swinglines Fernando Benadon, 2024-06-07 The way rhythm is taught in Western classrooms and music lessons is rooted in a centuries-old European approach that favors metric levels within a grand symmetrical grid. *Swinglines* encourages readers to experience rhythms, even gridded ones, as freewheeling affairs irrespective of the metric hierarchy. It shows that rhythms, traditionally framed as deviations and non-isochronous, have their own identities. They are coherent products of precise musical thought and action. Rather than situating them in the "neither here nor there" author Fernando Benadon takes a more inclusive view, one where isochrony and metric grids are shown as particular cases within the universe of musical time.

Bebop Thomas Owens, 1996 In *Bebop*, Owens conducts us on an insightful loving tour through the music players and recordings that changed American culture. Combining vivid portraits of *Bebop*'s gigantic personalities with deft musical analysis.

Keith Jarrett's The Koln Concert Peter Elsdon, 2013-01-17 In *Keith Jarrett's The K In Concert*, Peter Elsdon presents for the first time a detailed musical account of Keith Jarrett's best-selling *The K In Concert*. It explores the way in which Jarrett developed the format of the solo improvised concert and looks at the subsequent reception of the record.

The Studio Recordings of the Miles Davis Quintet, 1965-68 Keith Waters, 2011-03-11 The Second Quintet, the Miles Davis Quintet of the mid-1960s, was one of the most innovative and influential groups in the history of the genre. Each of the musicians who performed with Davis—saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams—went on to a successful career as a top player. The studio recordings released by this group made profound contributions to improvisational strategies, jazz composition, and mediation between mainstream and avant-garde jazz, yet most critical attention has focused instead on live performances or the socio-cultural context of the work. Keith Waters' *The Studio Recordings of the Miles Davis Quintet 1965-68* concentrates instead on the music itself, as written, performed, and recorded. Treating six different studio recordings in depth: *ESP*, *Miles Smiles*, *Sorcerer*, *Nefertiti*, *Miles in the Sky*, and *Filles de Kilimanjaro*, Waters has tracked down a host of references to and explications of Davis' work. His analysis takes into account contemporary reviews of the recordings, interviews with the five musicians, and relevant larger-scale cultural studies of the era, as well as two previously unexplored sources: the studio outtakes and Wayne Shorter's Library of Congress composition deposits. Only recently made available, the outtakes throw the master takes into relief, revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums. The author's research into the Shorter archives proves to be of even broader significance and interest, as Waters is able now to

demonstrate the composer's original conception of a given piece Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars An indispensable resource The Miles Davis Quintet Studio Recordings 1965-1968 is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels

The Thelonious Monk Reader Rob van der Bliek, 2001-02-22 Of all the major jazz artists Thelonious Monk was one of the most original musical thinkers nonconformist idiosyncratic imaginative eccentric in a word unique In The Thelonious Monk Reader Rob van der Bliek has brought together some of the most revealing pieces ever written on Monk providing a full portrait of the musician and his impact on the jazz world Here is a wealth of information that was previously scattered and difficult to locate including a wide range of articles profiles reviews interviews liner notes and music analyses Ranging in date from 1947 to 1999 these 39 pieces feature the work of some of our best jazz critics including Leonard Feather Ira Gitler Nat Hentoff Andre Hodeir Gunther Schuller Martin Williams and many others The book spans Monk's childhood and early recordings with Blue Note and Prestige his Riverside period and the critical recognition that followed the release of *Brilliant Corners* and his fame and fortune during his Columbia years Readers will find colorful descriptions of Monk's eccentric lifestyle as well as thoughtful commentary on his unorthodox piano technique which was marked by off-center accents and idiosyncratic voicings broken rhythms alternately dense and stripped down chords and creative use of silence Rob van der Bliek also provides a general introduction and brief introductions to each piece as well as critical annotations that place the work in context Controversial often contradictory and always engaging these readings offer a complete view of the man his music and his time The only such book on Monk's life and work this volume will be must reading for jazz fans and scholars musicians music lovers and readers with an interest in African American culture

Blowin' the Blues Away Travis A. Jackson, 2012-06-12 New York City has always been a mecca in the history of jazz and in many ways the city's jazz scene is more important now than ever before *Blowin' the Blues Away* examines how jazz has thrived in New York following its popular resurgence in the 1980s Using interviews in person observation and analysis of live and recorded events ethnomusicologist Travis A. Jackson explores both the ways in which various participants in the New York City jazz scene interpret and evaluate performance and the criteria on which those interpretations and evaluations are based Through the notes and words of its most accomplished performers and most ardent fans jazz appears not simply as a musical style but as a cultural form intimately influenced by and influential upon American concepts of race place and spirituality

The Original Hot Five Recordings of Louis Armstrong Gene Henry Anderson, 2007 Between 1925 and 1928 the Hot Five the incomparable Louis Armstrong and four seasoned practitioners of the burgeoning jazz style recorded fifty-five performances in Chicago for the OKeh label Oddly enough the quintet immortalized on vinyl with recent technology rarely performed as a unit in local nightspots And yet like other music now regarded as especially historic their work in the studio summarized approaches of the past and set standards for the future Remarkable both for popularity among the members of

the public and for influence on contemporary musicians these recordings helped make Satchmo a familiar household name and ultimately its bearer an adored public figure They showcased Armstrong s genius notably his leadership in transforming the practice of jazz as an ensemble improvisation into jazz as the art of the improvising soloist In his study Professor Anderson for the first time provides a detailed account of the origins of this pioneering enterprise relates individual pieces to existing copyright deposits and contextualizes the music by offering a reliable timeline of Armstrong s professional activities during these years All fifty five pieces moreover are described in informed commentary Publisher description

Musical Forces Steve Larson,2012-01-31 Steve Larson drew on his 20 years of research in music theory cognitive linguistics experimental psychology and artificial intelligence as well as his skill as a jazz pianist to show how the experience of physical motion can shape one s musical experience Clarifying the roles of analogy metaphor grouping pattern hierarchy and emergence in the explanation of musical meaning Larson explained how listeners hear tonal music through the analogues of physical gravity magnetism and inertia His theory of melodic expectation goes beyond prior theories in predicting complete melodic patterns Larson elegantly demonstrated how rhythm and meter arise from and are given meaning by these same musical forces

Inventing the Psychological Joel Pfister,Nancy Schnog,1997-01-01 Interdisciplinary scholars investigate how emotions have been shaped by mass media economics domesticity and the arts due to ideological changes in the family race class gender and sexuality over the past two centuries in America

The Cambridge Companion to Duke Ellington Edward Green,2015-01-08 Duke Ellington is widely held to be the greatest jazz composer and one of the most significant cultural icons of the twentieth century This comprehensive and accessible Companion is the first collection of essays to survey in depth Ellington s career music and place in popular culture An international cast of authors includes renowned scholars critics composers and jazz musicians Organized in three parts the Companion first sets Ellington s life and work in context providing new information about his formative years method of composing interactions with other musicians and activities abroad its second part gives a complete artistic biography of Ellington and the final section is a series of specific musical studies including chapters on Ellington and song writing the jazz piano descriptive music and the blues Featuring a chronology of the composer s life and major recordings this book is essential reading for anyone with an interest in Ellington s enduring artistic legacy

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