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Lewis Porter



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Patrick, 1983 **Review of Jazz Studies** Charles Nanry, Dan Morgenstern, David Cayer, 1983-09-01 **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 **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 Charlie Parker and Thematic Improvisation Henry Martin, 1996 Martin provides a new overall assessment of the importance of

Charlie Parker through an analysis of his improvisations in a variety of genres Earlier studies of Parker argue that his style is based on an extensive network of melodic formulas that are combined to create solos Because the same formulas appear throughout his improvisations regardless of the theme these studies concluded that the solos do not usually relate to the original melodies Charlie Parker and Thematic Improvisation provides a much needed reassessment by showing that Parker's solos are often related to the original themes in unexpected and sometimes ingenious ways Numerous transcriptions are provided This groundbreaking technical study will be of interest to musicologists and serious students of jazz The Jazz Image K. Heather Pinson, 2010-12-01 Typically a photograph of a jazz musician has several formal prerequisites black and white film an urban setting in the mid twentieth century and a black man standing playing or sitting next to his instrument That's the jazz archetype that photography created Author K Heather Pinson discovers how such a steadfast script developed visually and what this convention meant for the music Album covers magazines books documentaries art photographs posters and various other visual extensions of popular culture formed the commonly held image of the jazz player Through assimilation there emerged a generalized composite of how mainstream jazz looked and sounded Pinson evaluates representations of jazz musicians from 1945 to 1959 concentrating on the seminal role played by Herman Leonard b 1923 Leonard's photographic depictions of African American jazz musicians in New York not only created a visual template of a black musician of the 1950s but also became the standard configuration of the music's neoclassical sound today To discover how the image of the musician affected mainstream jazz Pinson examines readings from critics musicians and educators as well as interviews musical scores recordings transcriptions liner notes and oral narratives **Sociologists and Music** Paul Honigsheim, 2023-04-14 Sociologists have always been fascinated with music In one way or another they have encountered music as an important social force in its own right as an accompaniment or byproduct of phenomena they studied such as youth culture or the drug scene or as a means for obtaining social compliance as in religious ceremonies or in the military This book goes one step toward remedying this situation by culling the existing literature for building blocks toward introducing sociological synthesis and by presenting the English version of the extensive writings on music and society by Paul Honigsheim **The Harvard Guide to African-American History** Evelyn Brooks Higginbotham, 2001 This massive guide sponsored by the W E B Du Bois Institute for Afro American Research at Harvard University and compiled by renowned experts offers a compendium of information and interpretation on over 500 years of black experience in America

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal

music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come [Free Jazz](#) Jeff Schwartz,2018-05-23 Free Jazz A Research and Information Guide offers carefully selected and annotated sources on free jazz with comprehensive coverage of English language academic books journal articles and dissertations and selective coverage of trade books popular periodicals documentary films scores Masters theses online texts and materials in other languages Free Jazz will be a major reference tool for students faculty librarians artists scholars critics and serious fans navigating this literature **Charlie Parker, Composer** Henry Martin,2020-04-16 As a founding father of bebop and brilliant jazz improviser Charlie Parker has secured a reputation and legacy second to none since his birth nearly 100 years ago Because of his excellence as an improviser however his compositions while admired and still played have taken a back seat In this exciting and timely new volume author Henry Martin rebalances our understanding of Parker by spotlighting his significance as a jazz composer Beginning with a review of Parker s life and musical training Charlie Parker Composer critically analyzes Parker s compositions situating them within both his individual musicianship and early bebop style Proposing that Parker composed up to 84 pieces Martin examines their development and aesthetic qualities their similarities and dissimilarities within a range of seven types of jazz composition Also discussed are eight tunes credited to Parker but never performed by him along with an evaluation of where if at all they fit in his oeuvre Providing the first assessment of a major jazz composer s output in its entirety Charlie Parker Composer offers a thorough reexamination through music theoretical historical and philosophical lenses of one of the most influential jazz musicians of all time **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.

Hearing in Time Justin London, 2012-05-03. Our sense that a waltz is in three or a blues song is in four with a shuffle comes from our sense of musical meter. *Hearing in Time* explores the metric aspect of our musical experience from a psychological point of view. Musical meter is subject to a number of fundamental perceptual and cognitive constraints. These constraints are the cornerstones of *Hearing in Time*'s account of musical meter. *Hearing in Time* also takes into account the fact that listening to music like many other rhythmic activities is something that we do a lot. It also approaches meter in the context of music as it is actually performed with nuances of timing and dynamics rather than as a theoretical idealization. *Hearing in Time*'s approach to meter is not based on any particular musical style or cultural practice and it discusses musical examples from a wide range of musical styles and cultures from Beethoven and Bach to Brubeck and Ghanaian Ewe drumming. In taking this broad approach, a number of fundamental similarities between a variety of different metric phenomena such as the difference between so-called simple versus complex or additive meters become apparent. Requiring only a modest ability to read a musical score, *Hearing in Time* is written for musicians, musicologists, and music theorists as well as psychologists, linguists, and cognitive scientists who are interested in rhythm and meter.

Cadence All-years Index, 1976-1992 Tom Lord, 1989

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.

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