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internet, and the power of  
music and the artistic  
process to heal and help us  
recover from trauma. In ...

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From its beginning, jazz has presented a contradictory social world: jazz musicians have worked diligently to erase old boundaries, but they have just as resolutely constructed new ones. David Ake's vibrant and original book considers the diverse musics and related identities that jazz communities have shaped over the course of the twentieth century, exploring the many ways in which jazz musicians and audiences experience and understand themselves, their music, their communities, and the world at large.

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Writing as a professional pianist and composer, the author looks at evolving meanings, values, and ideals--as well as the sounds--that musicians, audiences, and critics carry to and from the various activities they call jazz. Among the compelling topics he discusses is the "visuality" of music: the relationship between performance demeanor and musical meaning. Focusing on pianists Bill Evans and Keith Jarrett, Ake investigates the ways in which musicians' postures and attitudes influence perceptions of them as profound and serious

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artists. In another essay, Ake examines the musical values and ideals promulgated by college jazz education programs through a consideration of saxophonist John Coltrane. He also discusses the concept of the jazz "standard" in the 1990s and the differing sense of tradition implied in recent recordings by Wynton Marsalis and Bill Frisell. Jazz Cultures shows how jazz history has not consisted simply of a smoothly evolving series of musical styles, but rather an array of individuals and communities engaging with disparate--and oftentimes conflicting--actions,



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ideals, and attitudes.

## Instruction

"Practical Jazz Theory for Improvisation" is a jazz theory text with an emphasis on improvisation. Originally conceived as the Jazz Theory/Improvisation text and curriculum for the 2014 National Jazz Workshop, it has already been adopted by several university jazz programs. This book begins at a level accessible by students just beginning in jazz, with reference appendices to fill any fundamental music theory knowledge, yet progresses systematically in technical and conceptual content well beyond all but the most

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playing the material almost  
immediately. While not  
required, the available 300+  
page companion book,  
"Practical Jazz Theory for  
Improvisation Exercise  
Workbook" (available in  
treble and bass clef) has  
all exercises notated in all  
keys to allow for quicker  
technical and aural  
advancement.

Free Play is about the inner

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sources of spontaneous creation. It is about where art in the widest sense comes from. It is about why we create and what we learn when we do. It is about the flow of unhindered creative energy: the joy of making art in all its varied forms. Free Play is directed toward people in any field who want to contact, honor, and strengthen their own creative powers. It integrates material from a wide variety of sources among the arts, sciences, and spiritual traditions of humanity. Filled with unusual quotes, amusing and illuminating anecdotes, and original metaphors, it

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reveals how inspiration arises within us, how that inspiration may be blocked, derailed or obscured by certain unavoidable facts of life, and how finally it can be liberated - how we can be liberated - to speak or sing, write or paint, dance or play, with our own authentic voice. The whole enterprise of improvisation in life and art, of recovering free play and awakening creativity, is about being true to ourselves and our visions. It brings us into direct, active contact with boundless creative energies that we may not even know we had.

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Jazz Philharmonic is a series of original jazz compositions offered in a carefully constructed pedagogical order. All of the tunes, backgrounds and solos are self-contained performance vehicles. Absolutely no improvisation is necessary for the successful use of this book! Development of some skill with improvisation will be a natural result of its use.

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(Book). This book by versatile trumpet player and composer Randy Sandke is divided into three parts. In Part One, he identifies and organizes all four-note chords which lie beyond the tonal system and cannot be represented by conventional chord systems. Part Two deals with deriving melodic material from these metatonal chords, and in Part Three, Sandke shows how he has used these ideas in his own music, with example pieces included for symphony orchestra and jazz quintet. "A fresh, creative approach to improvisation ... Highly recommended." Michael Brecker

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The BGIS Lesson Book  
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& rhythmic elements that  
make up the bebop idiom,  
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demonstrating their  
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gradual difficulty. ABOUT  
THE SERIES: Developed over a  
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and used as an instructional  
method in various music  
schools, The Bebop Guitar  
Improv Series consists of  
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materials. It is intended as  
a guide to lead both the  
player with little or no

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Formal improvisation skills, as well as the player who does so exclusively by ear, on the journey to becoming a seasoned jazz improviser. Each volume is comprised of 3 books: the Lesson Book, Workbook, and Scale & Arpeggio Fingerings guide. Volume 1 is devoted to using the blues tonality as the primary vehicle to teach the rudimentary principles of jazz improvisation in theory and practice. Structured with the novice improviser in mind, it initially focuses on learning how to systematically develop a vocabulary to improvise over chord changes from a guitar-oriented technical



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perspective. Four varieties of 12 bar blues are covered in order of difficulty: 1. Traditional Blues (I-IV-V), 2. Jazz Blues (with II-V cadences), 3. Minor Blues 4. Bird Blues (Charlie Parker style). Each new progression is taught throughout a series of etudes, and gradually introduces one or more of the chord/scales required to improvise over most jazz standards. Various melodic concepts and syncopated rhythms commonly used in the swing/bebop idioms, are taught as well. Volume 2 builds on the principles explored in Volume 1 and explores various applications over

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"Rhythm Changes," as well as major, minor and extended tonalities. The technical focus is on multi-positional playing using the entire fretboard. For more info please visit <http://bebopguitar.richiezellon.com>

Horace Porter is the chair of African American World Studies and professor of English at the University of Iowa. He is the author of *Stealing Fire: The Art and Protest of James Baldwin* and one of the editors of *Call and Response: The Riverside Anthology of the African American Literary Tradition*. The first book to reassess Ralph Ellison after his

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death and the posthumous publication of *Juneteenth*, his second novel, *Jazz Country: Ralph Ellison in America* explores Ellison's writings and views on American culture through the lens of jazz music. Horace Porter's groundbreaking study addresses Ellison's jazz background, including his essays and comments about jazz musicians such as Louis Armstrong, Duke Ellington, and Charlie Parker. Porter further examines the influences of Ellington and Armstrong as sources of the writer's personal and artistic inspiration and highlights the significance of

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Ellison's camaraderie with two African American friends and fellow jazz fans—the writer Albert Murray and the painter Romare Bearden. Most notably, *Jazz Country* demonstrates how Ellison appropriated jazz techniques in his two novels, *Invisible Man* and *Juneteenth*. Using jazz as the key metaphor, Porter refocuses old interpretations of Ellison by placing jazz in the foreground and by emphasizing, especially as revealed in his essays, the power of Ellison's thought and cultural perception. The self-proclaimed “custodian of American culture,” Ellison offers a vision of

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“jazz-shaped” America—a world of improvisation, individualism, and infinite possibility.

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