

Blues For Basie Score

This comprehensive single-volume music reference covers a wide range of topics, including all styles of Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short "quick reference" essays, and a wide range of instruments. (Performing Arts)

Jazz arranging approached through the analysis of full scores of jazz compositions.

Although research in music psychology, education and therapy has expanded exponentially in the 21st century, there is something of a 'black hole' around which much of the discourse circles: music itself. While writers have largely been occupied with what people think about musical engagement, the little musical analysis that exists has tended to be at a low level compared to the sophisticated non-musical exploration that is present. This highlights the tenuous connection between musical enquiry in the context of the humanities and that occurring within the social sciences, the one exception being the partial intersection of music theory and psychology. Here, however, progress has largely been in one direction, with something of the objectivity that characterizes psychological research reading across to music analysis, and taking the form of what has been called 'empirical musicology'. 'Applied Musicology' takes a further, reciprocal step, in which certain of the techniques of empirical musicology (in particular, the author's 'zygonic' theory) are used to inform thinking in the domains of music-psychological, educational and therapeutic research. Within the book, the authors sketches out a new, interdisciplinary sphere of endeavour, for which the term 'applied musicology' is coined. The book adopts a phenomenological, inductive approach, using the analysis of hundreds of real-life examples of musical engagement and interaction in order to build new theories of musical intentionality and influence, and to shed new light on our understanding of aspects of music perception and cognition. Intended for those in the fields of music psychology, music education, and musicology, Applied Musicology will lay the foundations upon which a new category of interdisciplinary work will be built.

Explores the strange and commonly misunderstood relationship between jazz music and the film noir genre.

Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

Offers more than 3,300 entries covering musicians such as Louis Armstrong, Toshiko Akiyoshi, Thelonious Monk, and Wynton Marsalis.

The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and depth. In this 2-volume encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today's rock classics, the Encyclopedia progresses through a parade popular music styles, from jazz to blues to country Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

This cutting-edge Companion is a comprehensive resource for the study of the modern American novel. Published at a time when literary modernism is being thoroughly reassessed, it reflects current investigations into the origins and character of the movement as a whole. Brings together 28 original essays from leading scholars Allows readers to orient individual works and authors in their principal cultural and social contexts Contributes to efforts to recover minority voices, such as those of African American novelists, and popular subgenres, such as detective fiction Directs students to major relevant scholarship for further inquiry Suggests the many ways that "modern," "American" and "fiction" carry new meanings in the twenty-first century Easy-to-follow instructions help you to create publisher-quality music notation; learn to use the tools of Finale while writing your own music and arrangements; get started immediately with hundreds of professional templates, partially completed notation files, and libraries available on the companion website (www.FINALEBOOK.com); print transposed parts from scores automatically; write standard notation, guitar tablature, drum set parts, and more with this comprehensive hands-on tutorial. Teachers can create warm-up and practice exercises; write their own compositions, arrangements and method books; and simplify parts for students.

--From publisher's description.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Duke Ellington was one of jazz's greatest figures, a composer and bandleader of unparalleled importance and influence. But little attention has been given to his chief musical collaborator, Billy Strayhorn, who created hundreds of compositions and arrangements for his musical partner, and without whom the sound of Ellington's orchestra would have been very different. Now, in Walter van de Leur's provocative new book, *Something To Live For*, Billy Strayhorn steps out from Ellington's shadow and into the spotlight. Van de Leur argues that far from being merely a follower of Ellington or his alter ego, Strayhorn brought a radically new and visionary way of writing to the Ellington orchestra. Making extensive use, for the first time, of over 3,000 autograph scores, Van de Leur separates Strayhorn from Ellington, establishes who wrote what, and clearly distinguishes between their distinctive musical styles. "Both Strayhorn's and Ellington's oeuvres," writes Van de Leur, "though historically intertwined, nevertheless form coherent, separate musical entities, especially in terms of harmonic, melodic, and structural design." Indeed, *Something to Live For* allows us to see the characteristic features of Strayhorn's compositions and arrangements, his "musical fingerprints," and to analyze and evaluate his music on its own terms. The book also makes clear that Strayhorn's contribution to the band was much larger, and more original, than has been previously acknowledged. Based on a decade of research and offering detailed analyses of over 70 musical examples, *Something to Live For* casts new light--and will surely arouse intense debate--on two of the most important composers in the history of jazz.

Henry Mancini's Peter Gunn theme. Lalo Schifrin's Mission: Impossible theme. John Barry's arrangement of the James Bond theme. These iconic melodies have remained a part of the pop culture landscape since their debuts in the late

