

SCOTT JOPLIN RAGTIME CLASSICS
for CLARINET and PIANO

SCOTT JOPLIN RAGTIME CLASSICS

for Bb CLARINET and PIANO

Arranged by
MARCEL G. FRANK

The Entertainer
Scott Joplin's New Rag
The Easy Winners
Pleasant Moments
The Cascades



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Ragtime Classics For Clarinet

Alan Axelrod



Ragtime Classics For Clarinet:

Ragtime Classics Scott Joplin, Marcel G Frank, 1984-03 Woodwind Solo Contents The Entertainer Scott Joplin s New Rag The Easy Winners Pleasant Moments The Cascades **Catalog of Copyright Entries** Library of Congress. Copyright Office, 1976 *Clarinet Quartet score & parts: Original Rags* Scott Joplin, Glissato Series Clarinet Quartet, 2024-01-29 Experience the lively rhythms of ragtime with Original Rags an enduring classic by Scott Joplin now brilliantly arranged for Clarinet Quartet by Francesco Leone Perfect for intermediate level musicians this arrangement offers a fresh take on Joplin s iconic ragtime style tailored specifically for clarinet enthusiasts The ebook includes both the score and parts for a quartet arrangement consisting of 3 Bb Clarinets and a Bass Clarinet Recognizing the diverse needs of clarinet groups an alternative part for Eb Alto Clarinet is provided as a substitution for the third Bb Clarinet adding flexibility to the ensemble setup For a preview of this charming arrangement an audio demo is readily available on www.glissato.it This demo is a valuable resource for both practice and performance preparation giving players a sense of the arrangement s style and rhythm In addition to the musical scores the eBook is thoughtfully supplemented with informative sheets in multiple languages English French German Spanish Portuguese and Italian These sheets offer deep insights into both the original ragtime piece by Joplin and Leone s contemporary arrangement making the eBook an excellent educational tool It s a perfect resource for clarinet quartets around the world providing both a challenging musical arrangement and an opportunity to delve into the rich history and culture of ragtime music *U.S. Bicentennial Music* Richard Jackson, 1977 **Classic Jazz** Floyd Levin, 2002-04-30 Floyd Levin s half century collection of reportage reviews and recollections are an irreplaceable and totally enjoyable trove of writing about the vibrancy past and still present of traditional American jazz Charles Champlin author of Back There Where the Past Was I ve known Floyd and his wife Lucille for more than fifty years Floyd s book is a colorful intimate account of his lifelong love affair with jazz I m especially fascinated when he writes about his personal encounters with some of the jazz legends of the Century This book is essential reading for anyone concerned about jazz its present its past and his evolution Milt Hinton Floyd Levin s dedicated and unselfish life long work for the cause of jazz has illuminated many a corner that would otherwise have remained in the dark All who care about the music are in his debt Classic Jazz like Floyd himself is a classic Dan Morgenstern Director Institute of Jazz Studies Rutgers University What a rich passionate and human book this is Drawing on fifty years of devotion to classic New Orleans jazz and the artists who performed it Floyd Levin brilliantly weaves anecdotal material primary research intimate personal observations and analyses to create an historical goldmine of the music s evolution in New Orleans and on the West Coast In rendering portraits of legendary musicians in such a beautifully moving honest way he offers not just standard history but a strong sense of the emotional core of the music as well Steve Isoardi co author of Central Avenue Sounds **The Complete Idiot's Guide to Jazz** Alan Axelrod, 1999 Traces the origins and history of jazz its major artists and its stylistic varieties and offers suggestions for

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The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc Music at Michigan ,1979 Stomp and Swerve David Wondrich, 2003-08 The early decades of American popular music Stephen Foster Scott Joplin John Philip Sousa Enrico Caruso are for most listeners the dark ages It wasn't until the mid 1920s that the full spectrum of this music black and white urban and rural sophisticated and crude made it onto records for all to hear This book brings a forgotten music hot music to life by describing how it became the dominant American music how it outlasted sentimental waltzes and parlor ballads symphonic marches and Tin Pan Alley novelty numbers and how it became rock n roll It reveals that the young men and women of that bygone era had the same musical instincts as their descendants Louis Armstrong Elvis Presley James Brown Jimi Hendrix and even Ozzy Osbourne In minstrelsy ragtime brass bands early jazz and blues fiddle music and many other forms there was as much stomping and swerving as can be found in the most exciting performances of hot jazz funk and rock Along the way it explains how the strange combination of African with Scotch and Irish influences made music in the United States vastly different from other African and Caribbean forms shares terrific stories about minstrel shows coon songs whorehouses knife fights and other low life phenomena and showcases a motley collection of performers heretofore unknown to all but the most avid musicologists and collectors *Clarinet and Saxophone* ,1989 **Music in Print Master Title Index, 1999**
emusicquest, 1999 *Early Jazz* Gunther Schuller, 1986 This classic study of jazz by renowned composer conductor and musical scholar Gunther Schuller was widely acclaimed on its first publication in 1968 The first of two volumes on the history and musical contribution of jazz it takes us from the beginnings of jazz as a distinct musical style at the turn of the century to its first great flowering in the 1930 s Schuller explores the music of the great jazz soloists of the twenties Jelly Roll Morton Bix Beiderbecke Bessie Smith Louis Armstrong and others and the big bands and arrangers Fletcher Henderson Bennie Moten and especially Duke Ellington placing their music in the context of the other musical cultures and languages of the 20th century and offering original analyses of many great jazz recordings Now reissued in paper Early Jazz provides a musical tour of the early American jazz world for a new generation of scholars students and jazz fans Music in Print Master Title Index ,1999 **Music in Print Master Composer Index** ,1995 *Goin' to Kansas City* Nathan W. Pearson, 1987 A big juicy wedge of jazz history Lots of wonderful stories Los Angeles Daily News Kansas City was a hub for Jazz bands that crisscrossed the country in the 1930s The interviews go beyond jazz into the infamous political machinery that made Kansas City a wide open and corrupt town where jazz could flourish Choice A wealth of stories a good measure of entertainment and a valuable stab at history not to mention some great pictures The Kansas City Star *The British Catalogue of Music* ,1996 **Why Jazz?** Kevin Whitehead, 2011-01-05 What was the first jazz record Are jazz solos really

improvised How did jazz lay the groundwork for rock and country music In *Why Jazz* author and NPR jazz critic Kevin Whitehead provides lively insightful answers to these and many other fascinating questions offering an entertaining guide for both novice listeners and long time fans Organized chronologically in a convenient question and answer format this terrific resource makes jazz accessible to a broad audience and especially to readers who ve found the music bewildering or best left to the experts Yet *Why Jazz* is much more than an informative Q it concisely traces the century old history of this American and global art form from its beginnings in New Orleans up through the current postmodern period Whitehead provides brief profiles of the archetypal figures of jazz from Louis Armstrong and Duke Ellington to Wynton Marsalis and John Zorn and illuminates their contributions as musicians performers and composers Also highlighted are the building blocks of the jazz sound call and response rhythmic contrasts personalized performance techniques and improvisation and discussion of how visionary musicians have reinterpreted these elements to continually redefine jazz ushering in the swing era bebop cool jazz hard bop and the avant garde Along the way *Why Jazz* provides helpful plain English descriptions of musical terminology and techniques from blue notes to conducted improvising And unlike other histories which haphazardly cover the stylistic branches of jazz that emerged after the 1960s *Why Jazz* groups latter day musical trends by decade the better to place them in historical context Whether read in self contained sections or as a continuous narrative this compact reference presents a trove of essential information that belongs on the shelf of anyone who s ever been interested in jazz *JazzTimes* ,1997-06 *JazzTimes* has been published continuously since 1970 and is the recipient of numerous awards for journalisim and graphic design A large crossection of music aficionados and fans alike view *JazzTimes* as America s premier jazz magazine In addition to insightful profiles of emerging and iconic stars each issue contains over 100 reviews of the latest CDs Books and DVDs Published ten times annually *JazzTimes* provides uncompromising coverage of the American jazz scene

Gramophone Record Review ,1953 **The New Yorker** Harold Wallace Ross,Katharine Sergeant Angell White,1925-02

The book delves into Ragtime Classics For Clarinet. Ragtime Classics For Clarinet is an essential topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Ragtime Classics For Clarinet, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Ragtime Classics For Clarinet
 - Chapter 2: Essential Elements of Ragtime Classics For Clarinet
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 - Chapter 4: Ragtime Classics For Clarinet in Specific Contexts
 - Chapter 5: Conclusion
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 6. In chapter 5, the author will draw a conclusion about Ragtime Classics For Clarinet. The final chapter will summarize the key points that have been discussed throughout the book.
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