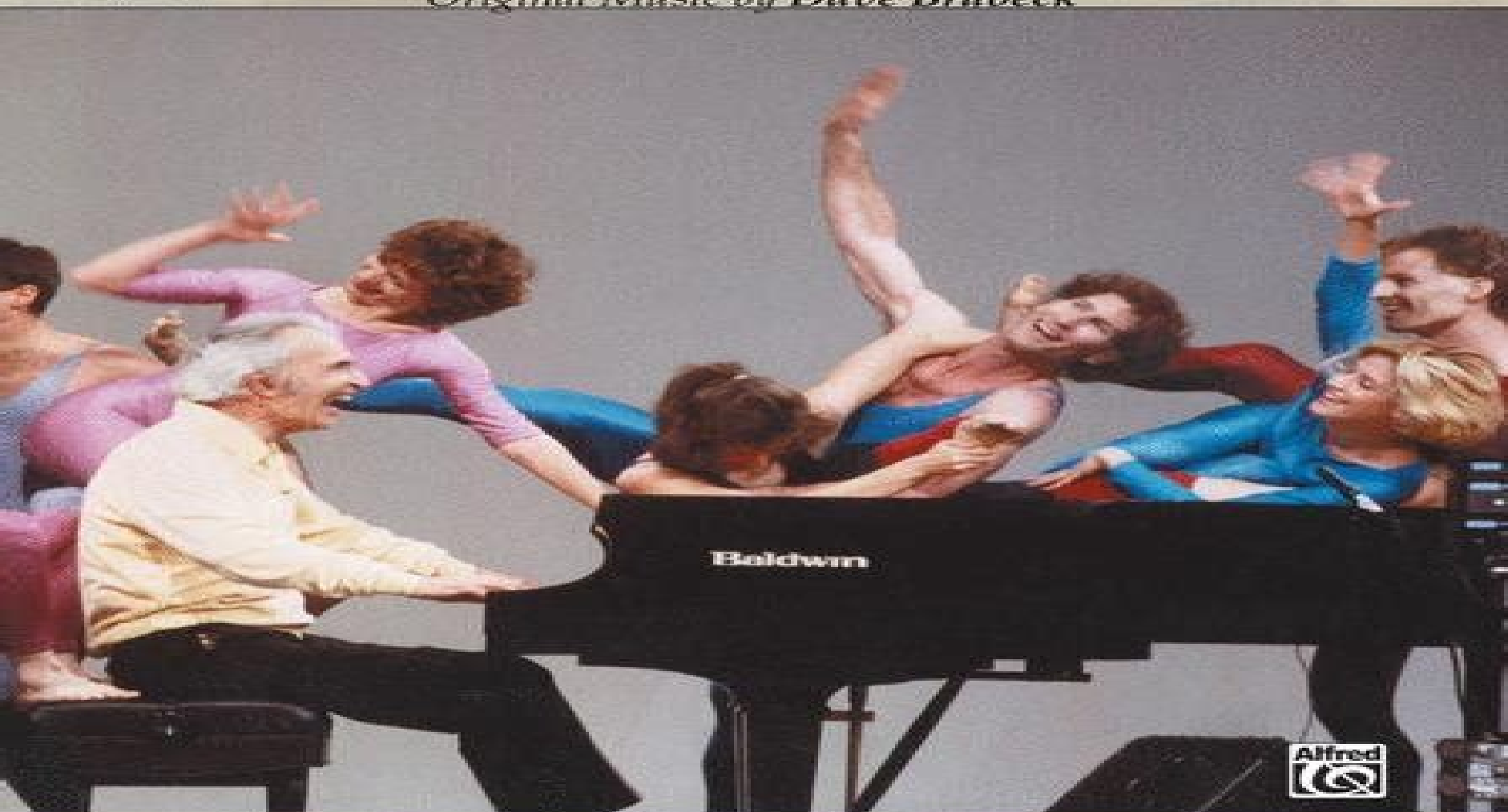


LATE-INTERMEDIATE TO EARLY-ADVANCED PIANO SOLOS

# *Selections* from **SERIOUSLY** **BRUBECK**

*Original Music by Dave Brubeck*



Edited by GAIL LEW and JOHN SALMON

# Seriously Brubeck

**Dave Brubeck, Gail Lew, John Salmon**



## Seriously Brubeck:

**Seriously Brubeck** Gail Lew, John Salmon, 2003 This comprehensive anthology of Dave Brubeck's serious piano works is a must for every Brubeck fan. These dynamic works for the early advanced to advanced player are enveloped within boundaries of romanticism yet remain cutting edge. Dramatic concert works that effectively showcase Brubeck's compositional genius are *Glances* a four movement suite, *Points on Jazz* an eight part jazz ballet, *Chromatic Fantasy Sonata* a four movement contemporary sonata with fugue, *Tritonis* a contemporary concert work full of harmonic creativity, *They All Sang Yankee Doodle* theme and variations, *The Salmon Strikes Back*. This folio includes numerous photos. **Seriously Brubeck** Dave Brubeck, Gail Lew, John Salmon, This comprehensive anthology of Dave Brubeck's serious piano works is a must for every Brubeck fan. These dynamic works for the early advanced to advanced player are enveloped within boundaries of romanticism yet remain cutting edge. Dramatic concert works that effectively showcase Brubeck's compositional genius are *Glances* a four movement suite, *Points on Jazz* an eight part jazz ballet, *Chromatic Fantasy Sonata* a four movement contemporary sonata with fugue, *Tritonis* a contemporary concert work full of harmonic creativity, *They All Sang Yankee Doodle* theme and variations, *The Salmon Strikes Back*. This folio includes numerous photos. *Selections from Seriously Brubeck* Dave Brubeck, 2002 The seven pieces in this volume are excerpted from two ballet suites composed by Dave Brubeck. *Struttin' and Doing the Charleston* are from the four movement set *Glances*. Also included are five selections from *Points on Jazz*: *Prelude*, *Scherzo*, *Rag Waltz*, *A la Turk*. Brubeck himself describes *Glances* as my most Milhaud inspired work, a tribute to the French composer with whom Dave studied composition. *Points on Jazz* was commissioned by the American Ballet Theatre and the cover of this incredible collection features Dave at the piano surrounded by the dancers. See also *Seriously Brubeck* ELM02027 *Dave Brubeck: Selections from Seriously Brubeck* Dave Brubeck, Gail Lew, John Salmon, 2002-09-19 The seven pieces in this volume are excerpted from two ballet suites composed by Dave Brubeck. *Struttin' and Doing the Charleston* are from the four movement set *Glances*. Also included are five selections from *Points on Jazz*: *Prelude*, *Scherzo*, *Rag Waltz*, *A la Turk*. Brubeck himself describes *Glances* as my most Milhaud inspired work, a tribute to the French composer with whom Dave studied composition. *Points on Jazz* was commissioned by the American Ballet Theatre and the cover of this incredible collection features Dave at the piano surrounded by the dancers. *Selections from Seriously Brubeck* Gayle Kowalchuk, 2002 *AUDINT#Unsound:Undead* Steve Goodman, Toby Heys, Eleni Ikoniadou, 2019-06-18 Tracing the potential of sound, infrasound and ultrasound to access anomalous zones of transmission between the realms of the living and the dead. For as long as recording and communications technologies have existed, operators have evoked the potential of sound, infrasound and ultrasound to access anomalous zones of transmission between the realms of the living and the dead. In *Unsound Undead*, contributors from a variety of disciplines chart these undead zones, mapping out a nonlinear timeline populated by sonic events stretching from the 8th century BC the song of the Sirens to 2013 acoustic levitation with a

speculative extension into 2057 the emergence of holographic and holosonic phenomena For the past seven years the AUDINT group has been researching peripheral sonic perception unsound and the ways in which frequencies are utilized to modulate our understanding of presence non presence entertainment torture and ultimately life death Concurrently themes of hauntology have inflected the musical zeitgeist resonating with the notion of a general cultural malaise and a reinvestment in traces of lost futures inhabiting the present This undead culture has already spawned a Lazarus economy in which Tupac ODB and Eazy E are digitally revived as laser lit holograms The obscure otherworldly dimensions of sound have also been explored in the sonic fictions produced by the likes of Drexciya Sun Ra and Underground Resistance where hauntology is virtually extended the future appears in the cracks of the present The contributions to this volume reveal how the sonic nurtures new dimensions in which the real and the imagined fictional hyperstitional speculative bleed into one another where actual sonic events collide with spatiotemporal anomalies and time travelling entities and where the unsound serves to summon the undead Contributors Lawrence Abu Hamdan Lendl Barcelos Charlie Blake Lisa Blanning Brooker Buckingham Al Cameron Erik Davis Kodwo Eshun Matthew Fuller Kristen Gallerneaux Lee Gamble Agn s Gayraud Steve Goodman Anna Greenspan Olga Gurionova S Ayesha Hameed Tim Hecker Julian Henriques Toby Heys Eleni Ikoniadou Amy Ireland Nicola Masciandaro Ramona Naddaff Anthony Nine The Occulture Luciana Parisi Alina Popa Paul Purgas Georgina Rochefort Steven Shaviro Jonathan Sterne Jenna Sutela Eugene Thacker Dave Tompkins Shelley Trower and Souzana Zamfe     *Jazz* Eddie S. Meadows, 2013-10-23 *Jazz Research and Pedagogy* is the third edition of an annotated bibliography to books recordings videos and websites in the field of jazz Since the publication of the 2nd edition in 1995 the quantity and quality of books on jazz research performance and teaching materials have increased Although the 1995 book was the most comprehensive annotated jazz bibliography published to that date several books on research performance and teaching materials were omitted In addition given the proliferation of new books in all jazz areas since 1995 the need for a new comprehensive and annotated reference book on jazz is apparent Multiply indexed this book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade     *One Man's America* Henry Grunwald, 2011-11-23 A wise witty and humane autobiography filled with a passionate curiosity about the people and meaning of America One Man's America is at once a stirring account of a young immigrant becoming an American a personal history of the major milestones of the late twentieth century a fascinating insider's view of the most widely read news magazine in the world and a warm and loving family saga Here also is the remarkable success story of a boy driven from his native Vienna by the Nazis and returning years later as an ambassador of a copy boy who rose to become editor of Time magazine During his long and distinguished career in journalism Grunwald knew befriended and feuded with some of the greatest figures on the world stage from Whitaker Chambers and Marilyn Monroe to John F Kennedy and Henry Kissinger to Ronald Reagan and Fidel Castro But the immense power his position allowed him was tempered by a

fierce desire to know everything he could about the mores and folkways of the whole United States Main Street bankers and student radicals alike through whom he sought to understand the heart of his adopted country One Man s America is above all a hymn to the ever turbulent ever changing land of America      **Dave Brubeck's Time Out** Stephen A. Crist,2019-09-04 Dave Brubeck s Time Out ranks among the most popular successful and influential jazz albums of all time Released by Columbia in 1959 alongside such other landmark albums as Miles Davis s Kind of Blue and Charles Mingus s Mingus Ah Um Time Out became one of the first jazz albums to be certified platinum while its featured track Take Five became the best selling jazz single of the twentieth century surpassing one million copies In addition to its commercial successes the album is widely recognized as a pioneering endeavor into the use of odd meters in jazz With its opening track Blue Rondo la Turk written in 9 8 its hit single Take Five in 5 4 and equally innovative uses of the more common 3 4 and 4 4 meters on other tracks Time Out has played an important role in the development of modern jazz In this book author Stephen A Crist draws on nearly fifteen years of archival research to offer the most thorough examination to date of this seminal jazz album Supplementing his research with interviews with key individuals including Brubeck s widow Iola and daughter Catherine as well as interviews conducted with Brubeck himself prior to his passing in 2012 Crist paints a complete picture of the album s origins creation and legacy Couching careful analysis of each of the album s seven tracks within historical and cultural contexts he offers fascinating insights into the composition and development of some of the album s best known tunes From Brubeck s 1958 State Department sponsored tour during which he first encountered the Turkish aksak rhythms that would form the basis of Blue Rondo la Turk to the backstage jam session that planted the seeds for Take Five Crist sheds an exciting new light on one of the most significant albums in jazz history      **Brubeck V. Pennsylvania Railroad Company** ,1965      West Coast Jazz Ted Gioia,1998-10 From the Preface by Ted Gioia All of these musicians fought their way back over the next decade and their success in re establishing themselves as important artists was perhaps the first signal initially unrecognized as such that a re evaluation of the earlier West Coast scene was under way Less fortunate than these few were West Coasters such as Sonny Criss Harold Land Curtis Counce Carl Perkins Lennie Niehaus Roy Porter Teddy Edwards Gerald Wilson and those others whose careers languished without achieving either a later revival or even an early brief taste of fame Certainly some West Coast jazz players have been awarded a central place in jazz history but invariably they have been those who like Charles Mingus or Eric Dolphy left California for Manhattan Those who stayed behind were for the most part left behind The time has come for a critical re evaluation of this body of work With more than forty years of perspective since modern jazz came to California we can perhaps now begin to make sense of the rich array of music presented there during those glory years But to do so we need to start almost from scratch We need to throw away the stereotypes of West Coast jazz reject the simplifications catchphrases and pigeonholings that have only confused the issue So many discussions of the music have begun by asking What was West Coast jazz as if some simple definition would answer all our questions And

when no simple answer emerged how could it when the same critics asking the question could hardly agree on a definition of jazz itself this failure was brandished as grounds for dismissing the whole subject My approach is different I start with the music itself the musicians themselves the geography and social situation the clubs and the culture I tried to learn what they have to tell us rather than regurgitate the dubious critical consensus of the last generation Was West Coast jazz the last regional style or merely a marketing fad Was there really ever any such thing as West Coast jazz If so was it better or worse than East Coast jazz Such questions are not without merit but they provide a poor start for a serious historical inquiry I ask readers hoping for quick and easy answers to approach this work with an open mind and a modicum of patience

Generalizations will emerge broader considerations will become increasingly clear but only as we approach the close of this complex story after we have let the music emerge in all its richness and diversity By starting with some theory of West Coast jazz we run the risk of seeing only what fits into our theory Too many accounts of the music have fallen into just this trap

Instead we need to see things with fresh eyes hear the music again with fresh ears **The Urban Roots of Democracy and Political Violence in Zimbabwe** Timothy Scarnecchia, 2008 The author further proposes that this recourse to political violence top down nationalism and the abandonment of urban democratic traditions are all hallmarks of a particular type of nationalism equally unsustainable in Zimbabwe then as it is now **BOOK JACKET** New Jazz Conceptions Roger

Fagge, Nicolas Pillai, 2017-06-26 New Jazz Conceptions History Theory Practice is an edited collection that captures the cutting edge of British jazz studies in the early twenty first century highlighting the developing methodologies and growing interdisciplinary nature of the field In particular the collection breaks down barriers previously maintained between jazz historians theorists and practitioners with an emphasis on interrogating binaries of national local and professional amateur Each of these essays questions popular narratives of jazz casting fresh light on the cultural processes and economic circumstances which create the music Subjects covered include Duke Ellington's relationship with the BBC the impact of social media on jazz a new view of the ban on visiting jazz musicians in interwar Britain a study of Dave Brubeck as a transitional figure in the pages of Melody Maker and BBC2's Jazz 625 the issue of liveness in Columbia's Ellington at Newport album a musician and promoter's views of the relationship with audiences a reflection on Philip Larkin Kingsley Amis and Eric Hobsbawm as jazz critics a musician's perspective on the oral and generational tradition of jazz in a British context and a meditation on Alan Lomax's Mr Jelly Roll and what it tells us about cultural memory and historical narratives of jazz **Haunting and the Educational Imagination** Barbara Regenspan, 2014-11-27 In a time when it seems like we've

run into the limits on what Marx Dewey and Freud might hold for liberatory critique this peculiarly uplifting book seeks to identify some promising thinking and teaching practices especially for work in our contemporary corporate university of excellence With auto ethnography as a baseline for reflection on her personal teaching life in this troubling political era as well as an insistence that all students are future teachers whether they seek formal work in classrooms or not Barbara

Regenspan selects insights descending from her horribly imperfect trinity Marx Dewey and Freud to reevaluate what it means to have obligations to unknowable others in our complex and global reality Drawing on an interdisciplinary cast of contemporary social theorists such as Avery Gordon Deborah Britzman Maxine Greene Bill Readings and Alain Badiou this book traces hauntagogical thinking and related classroom practice hauntagogy pedagogy aimed to create wide awakeness through the unearthing of acts of historical and interpersonal hauntings Balanced between critique and hope Regenspan offers the field of Educational Studies including teacher education but also higher education more generally a way of conceiving of the classroom as a place where contradictions in discourses are mined with and for our students who will be future teachers in the formal or informal sense Here is a view of what historical materialism might hold for the relationship between democracy and education and what that relationship means for new wild conceptions of self politics and spirituality Barbara Regenspan combines the personal the political and the educational in creative ways in this volume In the process she provides a number of important insights into the human complexities and necessary commitments involved in struggling toward an education that is worthy of its name Michael W Apple John Bascom Professor of Curriculum and Instruction and Educational Policy Studies University of Wisconsin Madison and author of Can Education Change Society So much of my experience as an American teacher fell into place while reading this book Regenspan never veers far from the pragmatic and personal realities of being an American educator right now grappling with indifference short sightedness and disillusionment of the system Her deft and often profound intellectual work is peppered with anecdotes both personal and pedagogical and these accounts of teaching and learning on the ground level make her case fierce and fresh Haunting and the Educational Imagination is politically humane and intellectually electrifying Tony Hoagland Professor of Creative Writing at the University of Houston National Book Award Finalist teacher of high school English teachers and author of Unincorporated Persons in the Late Honda Dynasty Cover design by Madison Kuhn

**Satchmo Blows Up the World** Penny M. Von Eschen, 2006-09-30 At the height of the Cold War the U S State Department unleashed an unexpected tool in its battle against Communism jazz From 1956 through the late 1970s America dispatched its finest jazz musicians to win the hearts and minds of the Third World and to counter perceptions of American racism Von Eschen tells this fascinating story

**Hi Fi/stereo Review**, 1961 *Jazz* Stuart Nicholson, 1995 This text looks at the major developments in jazz during a decade which proved to be hugely exciting for the jazz world British jazz writer scholar and photographer Stuart Nicholson author of the biography Ella Fitzgerald examines the popularity of the neo classicists but also surveys all the major jazz movements of this renaissance decade bop and post bop free jazz big bands fusion vocal jazz and traditional jazz The text is accompanied by a full discography and over 80 photographs by the author Whether the reader favours New Orleans or Chicago avant garde or jazz rock third stream or West Coast this text provides a guide to today's jazz

*Freedom Sounds* Ingrid Monson, 2007-10-18 An insightful examination of the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s

Freedom Sounds traces the complex relationships among music politics aesthetics and activism through the lens of the hot button racial and economic issues of the time Ingrid Monson illustrates how the contentious and soul searching debates in the Civil Rights African Independence and Black Power movements shaped aesthetic debates and exerted a moral pressure on musicians to take action Throughout her arguments show how jazz musicians quest for self determination as artists and human beings also led to fascinating and far reaching musical explorations and a lasting ethos of social critique and transcendence Across a broad body of issues of cultural and political relevance Freedom Sounds considers the discursive structural and practical aspects of life in the jazz world in the 1950s and 1960s In domestic politics Monson explores the desegregation of the American Federation of Musicians the politics of playing to segregated performance venues in the 1950s the participation of jazz musicians in benefit concerts and strategies of economic empowerment Issues of transatlantic importance such as the effects of anti colonialism and African nationalism on the politics and aesthetics of the music are also examined from Paul Robeson s interest in Africa to the State Department jazz tours to the interaction of jazz musicians such Art Blakey and Randy Weston with African and African diasporic aesthetics Monson deftly explores musicians aesthetic agency in synthesizing influential forms of musical expression from a multiplicity of stylistic and cultural influences African American music popular song classical music African diasporic aesthetics and other world musics through examples from cool jazz hard bop modal jazz and the avant garde By considering the differences between aesthetic and socio economic mobility she presents a fresh interpretation of debates over cultural ownership racism reverse racism and authenticity Freedom Sounds will be avidly read by students and academics in musicology ethnomusicology anthropology popular music African American Studies and African diasporic studies as well as fans of jazz hip hop and African American music [LIFE](#) ,1955-01-17 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use [Weather Bird](#) Gary Giddins,2004-11-15 Gary Giddins s Weather Bird is a brilliant companion volume to his landmark in music criticism Visions of Jazz winner of the National Book Critics Circle Award in Criticism More then 140 pieces written over a 14 year period are brought together for the first time in this superb collection of essays reviews and articles Weather Bird is a celebration of jazz with illuminating commentary on contemporary jazz events today s top muscicians the best records of the year and on leading figures from jazz s past Readers will find extended pieces on Louis Armstrong Erroll Garner Benny Carter Sonny Rollins Dave Brubeck Ornette Coleman Billie Holiday Cassandra Wilson Tony Bennett and many others Giddins includes a series of articles on the annual JVC Jazz Festival which offers a splendid overview of jazz in the 1990s Other highlights include an astute look at avant garde music Parajazz and his challenging essay How Come Jazz Isn t Dead which advances a theory about the way art is born exploited celebrated and sidelined to the museum A radiant compendium by



America's leading music critic Weather Bird offers an unforgettable look at the modern jazz scene

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then return to the oven to bake step 8 8

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