

## George Shearing Interpretations For Piano Piano Solos

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Includes a cassette of Dick Hyman performing all music! Songs from Oscar Peterson, Bill Evans, Art Tatum, Duke Ellington, Fats Waller, Teddy Wilson, Scott Joplin, and others. Songs include: Azalea Rag \* Cuttin' Loose \* Ivory Strides \*

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Bouncing in F Minor \* Deep Grove and more.

The Shearing sound is the epitome of sophisticated jazz. Piano solos in this edition, arranged by George Shearing, include: All I Do Is Dream of You \* Blue Moon \* Moonlight Serenade \* The Shadow of Your Smile \* On Green Dolphin Street \* Tender Is the Night \* Friendly Persuasion \* What Are You Doing the Rest of Your Life?

Always riveting, *Space Is the Place* is the definitive biography of "one of the great big-band leaders, pianists, and surrealists of jazz" (The New York Times)—unparalleled for his purposeful outlandishness, a man who exerted a powerful influence over a vast array of artists. Sun Ra—a/k/a Herman Poole "Sonny Blount—was born in Alabama on May 22, 1914. But like Father Divine and Elijah Muhammad, he made a lifelong effort to obscure many of the facts of his early life. After years as a rehearsal pianist for nightclub revues and in blues and swing bands, including Wynonie Harris's and Fletcher Henderson's, Sun Ra set out in the 1950s to find a way to impart his views about the galaxy, black people, and spiritual matters through the various incarnations of the Intergalactic Arkestra. His repertoire ranging from boogie-woogie, swing, and bebop to free form, fusion, and whatever, Sun Ra was above all a paragon of contradictions: profundity and vaudeville; technical pianistic virtuosity and irony; assiduous

attention to arrangements and encouragement of collective improvisation; respect for tradition and celebration of the fresh. Some might have been bemused by his Afro-Platonic neo-hermeticism; others might have laughed at his egregious excesses. But Sun Ra was at once one of the great avant-gardists of the latter half of the twentieth century and a black cultural nationalist who extended Afrocentrism from ancient Egypt to the heavens.

Jazz piano solos from the talented, highly-acclaimed young composer/arranger/multi-instrumentalist, Brian Culbertson. This book contains hit songs from each of Brian's last six recordings. Titles are: Come to Me \* Midnight Sun \* After Hours \* Close to You \* So Good \* On My Mind \* You're the One \* Do You Really Love Me? \* Back in the Day \* The Rise and Fall (Of Loving You) \* I'm Gonna Miss You \* Get It On \* I Could Get Used to This \* All About You \* Someone \* Alone with You.

The new standard in jazz fake books since 1988. Endorsed by McCoy Tyner, Ron Carter, Dave Liebman, and many more. Evenly divided between standards, jazz classics and pop-fusion hits, this is the all-purpose book for jazz gigs, weddings, jam sessions, etc. Like all Sher Music fake books, it features composer-approved transcriptions, easy-to-read calligraphy, and many extras (sample bass lines, chord voicings, drum appendix, etc.) not found in conventional fake books.

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ORIGINAL DESCRIPTION (1957) - Jazz at last has matured to a full-fledged art, not only in this country, but throughout the world as well. What has been known as an American folk music is now becoming an international form of expression, with artists in all countries constantly exchanging ideas and expanding the limits of their medium. No longer is it possible for the well-informed person, the person interested in the latest developments in the art world, to relegate jazz to the realm of simple, untutored, dance-hall music. Leonard Feather, author of the famous Encyclopedia of Jazz series, has written this book for the widest possible audience—from the newcomer to the field who asks the basic, most-difficult-to-answer question, “What is jazz?,” to the jazz musician himself (one of whom recently asked, “Who is Bessie Smith?”). Here is a guide to jazz in all its phases: its nature, its sources, instruments, sounds, performers—and the future of jazz. A large part of the book consists of chapters devoted to the story of the role played by each instrument and its major performers. Each history begins with a non-technical discussion of the instrument itself: its function, its range, how it was first used and how it is now used in jazz. It goes on to tell about the artists themselves and how they developed the instrument, their special contribution and their relative importance in the entire world of jazz. From this unique approach emerges a clear and fascinating picture of jazz. The section titled “The Anatomy of Improvisation” presents for the first time actual musical illustrations of the jazz improvisations of 15 of the great soloists from Louis Armstrong and Benny Goodman to Art Tatum, Lester Young and Dizzy

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Gillespie. Each solo is studied in detail and with a clarity as enlightening to the listener as to the musician. These solos lead into a unique analysis of the nature of jazz —its harmony, rhythm and structure—and show how it has evolved from the music of the earliest days through ragtime, swing and hop to the latest innovations. In chapters devoted to the origins of jazz, the new evidence is bound to gain the attention of the entire jazz world. Drawing on conversations with musicians from various parts of the country, this section sheds new light on the particular places where jazz was first played. By exploring the sources, it reveals why jazz had its beginnings in the United States and what musical influences and social forces combined to produce this music. In a chapter entitled “Jazz and Race,” the whole story of racial discrimination in jazz is presented in unprecedented detail. It tells of the early segregation in bands, of the gradual breaking down of the color barriers first by the musicians themselves and then by the public, and of the problems still to be resolved. To this illuminating guide, Leonard Feather brings his many years of experience in the jazz field both as critic and musician. For the person who has long sought a true guide to the enthralling world of jazz; for the student, the fan and the musician to whom jazz is an exciting territory, **THE BOOK OF JAZZ** provides the much-needed succinct story of this important new art form of the twentieth century.

(Guitar Recorded Versions). These 13 songs feature the absolute best of Stevie Ray's most soulful slow-blues performances, transcribed note-for-note with tab. Includes: Ain't

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Gone 'n' Give up on Love \* Blues at Sunrise \* Brothers \* Dirty Pool \* Leave My Girl Alone \* May I Have a Talk with You \* On the Run \* Riviera Paradise \* The Sky Is Crying \* (They Call It) Stormy Monday (Stormy Monday Blues) \* Texas Flood \* The Things That I Used to Do \* Tin Pan Alley.

Dan Coates has added his expert touch to 12 popular songs from the top of the charts as well as from recent movies. Titles are: Amazed \* And All That Jazz \* Believe \* Bridge Over Troubled Water \* Dance with My Father \* Don't Cry Out Loud \* The Notebook (Main Title) \* There You'll Be \* This I Promise You \* To Where You Are \* You Needed Me \* You Raise Me Up.

Although Vince Guaraldi's playful jazz piano themes for the early Peanuts animated television specials are well known, the composer himself remains largely unheralded. More than merely "the Peanuts guy," Guaraldi cut his jazz teeth as a member of combos fronted by Cal Tjader and Woody Herman, and garnered Top 40 fame with his Grammy Award-winning hit "Cast Your Fate to the Wind." This career study gives Guaraldi long-overdue recognition, chronicling his years as a sideman; his attraction to the emerging bossa nova sound of the late 1950s; his collaboration with Brazilian guitarist Bola Sete; his development of the Grace Cathedral Jazz Mass; his selection as the fellow to put the jazz swing in Charlie Brown's step; and his emergence as a respected veteran in the declining Northern California jazz club scene of the 1970s. Throughout, this welcome volume conveys the magic and legacy of one of jazz music's

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overlooked treasures.

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.

Here are the ABCs of pop music as they have never been presented before with the "secret" chord changes used by today's studio and jazz musicians. Songs include: Star Dust \* Alexander's Ragtime Band \* Witchcraft \* Stormy Weather \* Darn That Dream \* When You Wish Upon a Star \* It Had to Be You and more. Includes Part 1, Number 2: Books and Pamphlets, Including Serials and Contributions to Periodicals (July - December)

Fifteen favorite jazz tunes arranged for intermediate to advanced piano. Includes: Don't Get Around Much Anymore \* Georgia on My Mind \* Killing Me Softly with His Song \* Mood Indigo \* On Green Dolphin Street \* The Shadow of Your Smile \*

Take Five and more.

Miles discusses his life and music from playing trumpet in high school to the new instruments and sounds from the Caribbean.

Enemies make the best lovers. It was a one night stand with her worst enemy. Ben Wilde was cocky, charming, and sexy as the best sin. He was also Courtney McKenna's weakness. Every single inch of his muscled perfection was trouble and temptation. They'd sparred in the courtroom more times than she could count, and the tension between them had always been red-hot. One night should have been all she needed to get the guy out of her head and her dreams. Only...it wasn't. Because before Ben, life was easy. Life after Ben? Hot. Dark. And dangerous. Courtney tries to fight her scorching desire for Ben even as they plan to face-off in court once again. Even as they fight for power. But once you cross some lines, there is no going back. And Ben doesn't plan to let her go anywhere. He's had a taste, but Ben wants a whole lot more. Ben Wilde has never believed that opposites attract, but there is something about button-downed, prim and proper Courtney that has always driven him wild. And when he gets her in his bed, the attraction he feels for her changes into a sensual obsession. Sure, they can be enemies in the courtroom, but in the bedroom, they are meant to be something else entirely. Be careful what you want... Someone out there doesn't want Ben to have Courtney. Someone who will do anything to stop their attraction. But that predator in the dark is messing with the wrong man. When it comes to Courtney's safety, Ben will break every rule in the book. He will stop pretending to be nice and show the world just how wicked and dangerous he can truly be. Because Courtney is his, and Ben will play dirty, he'll play rough, and he will

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destroy anyone who threatens her. Author's Note: BEFORE BEN is a complete, stand-alone novel (no cliffhangers). It features one cocky but charming hero who will be brought to his knees, one heroine who will fight fiercely for exactly what she wants, and plenty of dark danger and twists thrown in for fun. Like a sexy story with chills and thrills? This is for you.

Jazz pianist, recording artist, educator, and author Michael Orta provides effective tools to develop and improve your jazz piano solos. Taking the melody and chord changes of standard songs in every jazz musician's repertoire, Michael walks the pianist through the following steps: a familiar melody rephrased so that it swings, two solo choruses on the chord changes, and an analysis of the solo with regard to voice leading, phrase linking, and sequences. For intermediate to advanced pianists with some knowledge of chord scale theory.

You will be amazed at how many jazz pianists have never been heard on the radio or even mentioned in any jazz book!

Covering a span of time and styles ranging from jazz beginnings to some of the most recent developments, this book collects and analyzes many of the most frequently used jazz, blues, and Latin jazz left-hand piano techniques. Generally, each proposed technique is first introduced by a "model" figure derived from original sources, followed by an explanation of its pattern, and finally by some sample applications using well-known songs, harmonic progressions, or original pieces. For the sake of completeness, most of these left-hand applications are integrated with sample right-hand parts that validate the efficacy and concrete application of the left hand figures. Numerous styles of jazz piano are taught, including: stride piano, Latin stylings, blues, boogie, swing, walking bass, jazz waltz, rootless voicings and many other concepts. Characteristics of jazz legends including Erroll Garner, Jelly Roll Morton,

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Earl Hines, George Gershwin, Fats Waller, Eubie Blake and many others are explored. As with all books in this series, it includes a unique lay-flat binding to help keep the music open on the music stand.

Pianist George Shearing is that rare thing, a European jazz musician who became a household name in the US, as a result of the "Shearing sound"—the recordings of his historic late 1940s quintet. Together with his unique "locked hands" approach to playing the piano, Shearing's quintet with guitar and vibraphone in close harmony to his own playing revolutionized small group jazz, and ensured that after seven years as Melody Maker's top British pianist, he achieved even greater success in America. His compositions have been recorded by everyone from Sarah Vaughan to Miles Davis, and his best known pieces include "Lullaby of Birdland", "She" and "Conception". His story is all the more remarkable because Shearing was born blind. His candid reminiscences include a behind the scenes experience of New York's 52nd Street in its heyday, as well as memories of a vast roll-call of professional colleagues that includes all the great names in jazz.

This book explores how transformations and translations shape musical meanings, developments and the perception of music across cultures. Starting with the concept of music as multimodal text, the author understands translation as the process of transferring a text from one language – verbal or not – into another, interlingually, intralingually or intersemiotically, as well as the products that are derived from this process. She situates music and translation within their contemporary global context, examining the tensions between local and global, cosmopolitan and national, and universal and specific settings, to arrive at a celebration of the translational power of music and an in-depth study of how musical texts are translated. This

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book will be of interest to translation studies scholars who want to broaden their horizons, as well as to musicians and music scholars seeking to understand how cultural exchange and dissemination can be driven by translation.

Interpretations for Piano Columbia Pictures Publications

Piano Stylings of the Great Standards is a series of books created for the pianist who longs to play the best-loved and most important songs of the popular genre in very special and elegant musical settings. The arrangements are represented in varying styles, written and influenced by the many great pianists who, over the years, have helped to shape popular piano performance. The series is designed to supply a broad scope of popular piano repertoire for solo performance, both for the working pianist and the amateur. As with all books in this series, it includes a unique lay-flat binding to help keep the music open on the music stand. Titles: Angel Eyes \* Autumn Nocturne \* Body and Soul \* But Not for Me \* I See Your Face Before Me \* It Never Entered My Mind \* I've Got the World on a String \* Mean to Me \* My Melancholy Baby \* What Are You Doing the Rest of Your Life

Jazz Improvisation for Keyboard Players is a straightforward, no-nonsense improvisation series. It deals with creating melodies, using the left hand, pianistic approaches to soloing, scale choices for improvisation and much more.

100 golden jazz standards arranged by greats such as Bill Evans, George Shearing, Art Tatum, Teddy Wilson, Dave Brubeck, "Fats" Waller, and Duke Ellington. Titles include: Blue Moon \* C Jam Blues \* Ebb Tide \* I'm in the Mood for Love \* Mood Indigo \* Satin Doll \* Take Five \* Who's Sorry Now. Spiral-bound.

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