



Harmonia Jazzu: Myśl - Słuchaj - Graj - Praktyczne Podejście

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Cena: 203.56 zł

Opis

Jazz Harmony: Think - Listen - Play - A Practical Approach: Think - Listen - Play - A Practical Approach. Ausgabe mit Online-Audiodatei

Producent: Schott Music

- **temat:** MUSIC / Instruction & Study / General, MUSIC / Instruction & Study / Theory, Music/Instruction & Study - Theory, Music/Printed Music - Opera & Classical Scores, HC/Musik/Musiktheorie, Musiklehre, Hardcover, Softcover / Musik/Musiktheorie, Musiklehre, Klassik (Musik), Musik / Musiklehre, Musiktheorie, Wissenschaft, Oper (Musikdrama), Akkord-Skalen-Theorie; Berklee; Harmonielehre; Hörschulung; Jazz, Klassik (Musik), Musik / Musiklehre, Musiktheorie, Wissenschaft, Musik, Musiklehre, Musiktheorie, Wissenschaft, Oper (Musikdrama), HC/Musik/Musiktheorie, Musiklehre, HC, Musiktheorie, Musiklehre, Musikwissenschaft und Musiktheorie, Orchester und formale Musik, Oper, Partituren, Libretti, Liedtexte, Unterrichtsmaterialien, Verstehen, The arts, Theory of music & musicology, Education, Musikwissenschaft und Musiktheorie, Oper, Orchester und formale Musik, Partituren, Libretti, Liedtexte, Pädagogik, Teachers' classroom resources and material, Theory of music and musicology, Unterrichtsmaterialien
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Zdjęcia

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Why yet another Harmony Book?

Ever since I decided to be a jazz musician, I have been intrigued by the beauty and logic of harmonic systems. It isn't only the intellectual side of things that catches my interest. What fascinates me most of all is the subtle interplay of musical hues and colours, the blending of different textures, the shifting of energy levels, the swell and surge of tension, the way harmonic shapes pulsate – a kaleidoscope of swirling sounds and patterns that has drawn me in from day one. On a less poetic note, I eventually became a dedicated music teacher with a strong desire to share my insights. I started writing this book more than 20 years ago. With hindsight, I have to admit that I've become rather wary (and just a bit weary!) of this endeavour. Countless pages of manuscript and just as many postponed publishing dates later, I have come to realise just how questionable, if not preposterous, the attempt can be to capture something that, by its very nature, lives and breathes change and individuality. Imposed music is inherently difficult to put into words. While theory tries to describe a common denominator in music, in other words "the rules", improvisation is more often than not living proof of the fact that it is quite admissible (and, ultimately, gratifying) to break these rules (and get away with it). In jazz, theory seeks to define, categorise and verbalise an amazingly colourful and, at the same time, elusive world of sound that defies being approached too systematically.

In light of these reservations, I'd like to begin this introduction with my fundamental creed: "There is no truth in theory – only in music!" Music can exist perfectly well without theories and concepts to back it up. Music theory, however, cannot subsist without the real thing. Without the music, theory is no more than intimate knowledge. Over the years, I have witnessed time and again that those who like to theory too literally are bound to fail miserably as musicians. Formalised thinking stifles music's vitality and diversity all too quickly. This is nothing new. As the German writer Friedrich Hebbel once said: "Bad poets with sharp minds turn out to formula instead of character, system instead of passion". How true – and how applicable to music! Those who excel in theory are not necessarily accomplished and persuasive musicians. As the saying goes: "One can know everything but understand nothing."

Let's face it. Who hasn't got a pile of theory books stacked away in some corner? Who doesn't make a dash for the latest publications in the hope of enlightenment? But, let's be honest. Who can stare with conviction that this abundance of knowledge has made a substantial difference? Who has ever really struggled through all this material, absorbed it usually and, most importantly, to whom has it been helpful as a player? Over the many years of working with colleagues and students, I have come to accept that textbooks rarely inspire flexibility, creativity or personality and that piling up knowledge without practical application holds us back rather than helps us move on. Deep down inside, we all know that practising our instruments, working on our repertoire and collaborating with other musicians is so much more important than any piece of writing or academia could ever be. The magic formula is "learn by doing". The well-known band leader Sun Ra coined a seemingly banal but nevertheless significant phrase: "The music is you!" The goal is *your* music. It's your job to carve out a niche in music and develop your very personal approach – a book is, at best,