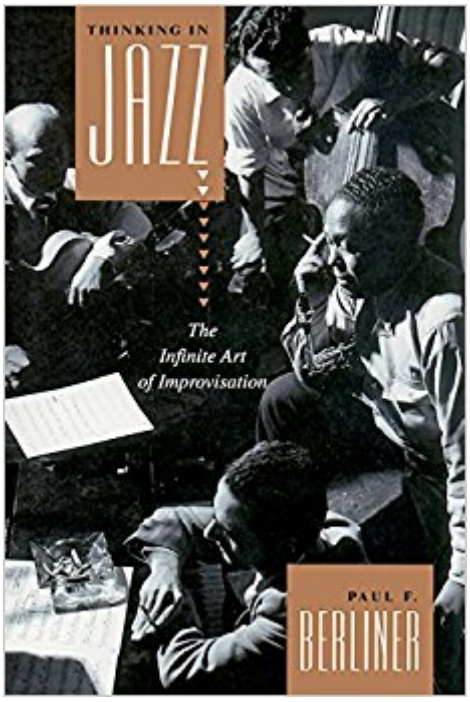
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Thinking In Jazz : The Infinite Art Of Improvisation (Chicago Studies In Ethnomusicology Series)



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Synopsis

A landmark in jazz studies, Thinking in Jazz reveals as never before how musicians, both individually and collectively, learn to improvise. Chronicling leading musicians from their first encounters with jazz to the development of a unique improvisatory voice, Paul Berliner documents the lifetime of preparation that lies behind the skilled improviser's every idea.The product of more than fifteen years of immersion in the jazz world, Thinking in Jazz combines participant observation with detailed musicological analysis, the author's experience as a jazz trumpeter, interpretations of published material by scholars and performers, and, above all, original data from interviews with more than fifty professional musicians: bassists George Duvivier and Rufus Reid; drummers Max Roach, Ronald Shannon Jackson, and Akira Tana; guitarist Emily Remler; pianists Tommy Flanagan and Barry Harris; saxophonists Lou Donaldson, Lee Konitz, and James Moody; trombonist Curtis Fuller; trumpeters Doc Cheatham, Art Farmer, Wynton Marsalis, and Red Rodney; vocalists Carmen Lundy and Vea Williams; and others. Together, the interviews provide insight into the production of jazz by great artists like Betty Carter, Miles Davis, Dizzy Gillespie, Coleman Hawkins, and Charlie Parker.Thinking in Jazz overflows with musical examples from the 1920s to the present, including original transcriptions (keyed to commercial recordings) of collective improvisations by Miles Davis's and John Coltrane's groups. These transcriptions provide additional insight into the structure and creativity of jazz improvisation and represent a remarkable resource for jazz musicians as well as students and educators.Berliner explores the alternative waysÃ¢â ¬â •aural, visual, kinetic, verbal, emotional, theoretical, associativeÃ¢â ¬â •in which these performers conceptualize their music and describes the delicate interplay of soloist and ensemble in collective improvisation. Berliner's skillful integration of data concerning musical development, the rigorous practice and thought artists devote to jazz outside of performance, and the complexities of composing in the moment leads to a new understanding of jazz improvisation as a language, an aesthetic, and a tradition. This unprecedented journey to the heart of the jazz tradition will fascinate and enlighten musicians, musicologists, and jazz fans alike.

Book Information

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Customer Reviews

This will certainly be the definitive source on improvisational jazz. A leader in the field, Berliner (ethnomusicology, Northwestern) covers all aspects of improvisation as art form, science, and way of life. Cutting no corners, he includes a vast range of article topics (from inspiration and arrangements to evaluation and audience interaction), music texts (from the 1920s to the present), artist interviews, and disc-, video-, and bibliographies. Of the caliber of Grove's Dictionary of Music, this book is no less important to any serious music collection. Practicing musicians will be satisfied by the text and musical examples, while lay readers will come to understand the significance of jazz in American history and culture. This extraordinary accomplishment is well worth the investment for all academic and large public libraries.Cynthia Ann Cordes, Onondaga Cty. P.L., Syracuse, N.Y.Copyright 1994 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

A landmark in jazz studies, 'Thinking in Jazz' reveals as never before how musicians, both individually and collectively, learn to improvise. Chronicling leading musicians from their first encounters with jazz to the development of a unique improvisatory voice.

I am no jazz musician. In fact, I am not a musician at all and musical theory seems to pass beyond my understanding altogether. However, Paul Berliner's remarkable anthropological study offers more that insight and guidance for jazz musicians as they develop their improvisational skills: it provides an outline for education / learning that illuminates any creative field. Berliner conducts and presents a valuable and methodical study that draws from both his anthropological background as well as his experience as a jazz musician. As an architect who is also an educator, I continue to find valuable insight that has shaped my own thinking. In addition, this book has given me a richer

experience as I listen to this remarkable genre of music that continues to captivate me (especially hard-bop, modal, free jazz, and fusion). I recommend this for all listeners of jazz or practitioners in a creative field who are interested in thinking / learning and what to reach beneath the surface of things. Its implications are compelling.

I bought the Kindle edition. Great book! Two points I want to address:1. Some very minor OCR issues. "1" instead of "l" and some "rn" instead of "m". No big problems.2. The second half of the book is musical examples with analysis and commentary. This would be better viewed on a kindle DX perhaps. And flipping back and forth between the text and the musical notation would flow better on a PC (kindle for pc software).Just so you know...

The blurb on the back cover of this book has a slight understatement... It begins, "A landmark in jazz studies,"Not since the advent of the long playing record and the publication of Leonard Feather's "Encyclopedia of Jazz" has anyone made such an enormous, substantive, light shedding contribution to Jazz (outside a recording studio.) This book is a must for everyone... and in fact, its divided into two parts... one which *is* for everyone, and goes into how musicians come up, hone their skills, learn to interact, develop and whatnot, and then the second half, which is more for musicians and features close to 400 pages of musical examples - - a text book in musical studies itself.As a musician myself, I have long suspected that Jazz isn't just a bunch of patterns and scales. It is a culture, an attitude, an approach, and way of thinking... this book not only confirms it, but it substantively will take you into the mind of its foremost vetarans and practitioners. With its balance between information that's anecdotal as well as analytical, and Berliner's excellent writing style (despite the size of the book, he just draws you in the pages flow by one by one) - - this is must reading...Almost a half a century ago Leonard Feather told us about the masters, now Berliner draws us into their minds. It is my hope that Jazz students (and fans) alike will begin taking up this book as they begin their journeys, and as a result, it invigorates and revitalizes the music as its never been before !

shockingly fat book, very dense and a tough read if you're not already a jazz expert, which I'm not. For jazz players, a great resource. For listeners, probably too detailed.

This is certainly a text for ethnomusicologists. An in depth report on the performance of Jazz. This text is a thorough study of improvisation.I would like to recommend another book for musicians and

non-musicians who enjoy jazz. "Reading Jazz" edited by David Meltzer. This contains writings about jazz.

Incredible! Huge, thorough, well written work on the process of improvising in Jazz. From the musicians first steps onwards.

A serious jazz studies. I'm glad to have these book, It analyses the main basis of the most wonderful music in the world : Jazz

First class history of jazz.

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