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**Jazz Composition: Theory And Practice Ted Pease ((INSTALL))**

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in the 1960s, the music business was in a state of transition. the music was being "discovered" by the public for the first time, although it had been around for decades. the audience for jazz was much smaller than it had been in the 1940s and 1950s. jazz was still profitable, but the output was largely for the small, educated group of people who were interested in jazz. in addition to the music that miles davis created himself, he wrote for others as well. the most famous of his compositions, kind of blue (recorded in 1959 and 1960), is a masterpiece. in this book we will look at several of his compositions, including so what (1960) and milestones (1974). this book is a concise, concise and yet broad-based introduction to the art of composition in jazz. i highly recommend it to jazz musicians and music majors at the undergraduate and graduate levels. for instance, the student who wishes to analyze the melody line of a jazz standard in depth should read this book first. it is difficult to find such a comprehensive and yet concise book on the history and theory of jazz composition. i recommend it to those who study the history and theory of jazz, and for those who are studying jazz composition. there are many books on jazz composition, but few that come near pease's book. this is not a book to be casually read; it is essential for serious music students. this is the most complete book i have read on the subject. this book addresses the subject of jazz composition, a subject that has only recently been taken seriously by academic music theorists. the book is extremely well-organized and well-written. i highly recommend it to jazz musicians and music students, especially those who study jazz composition.

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## **Jazz Composition: Theory And Practice Ted Pease**

the most important innovation of the 1960s is the abandonment of the jazz public. it is a fact that more jazz students are enrolling at non-jazz conservatories than at jazz schools. the music business is losing interest. the culture is in a regression. the jazz community is smaller than it was a few decades earlier. the circumstances of the time are described in a book by tony palmer, a matter of taste: jazz in america 1959-1969, in which he asserts that the jazz industry collapsed in the 1960s because it abandoned its traditional audience, including the young (but this book was published in 1989). in any case, the jazz audience of the late 1950s and early 1960s was small, diverse, and critically under-educated. jazz's traditional audience, comprised of young people who were musically-cultured and racially-integrated, didn't continue to support jazz (as it had in the 1940s and 1950s) because it was too small and the product was considered to be unmarketable. there were exceptions: the music was sold by the down beat magazine and the village voice, and the radio stations and record companies who had a jazz audience. the jazz business was still profitable, but the output was mainly for its existing core audience. a commercial artist, a composer, and a saxophonist, miles davis is one of the great composers of jazz. in addition to music that he wrote himself, he wrote for others. in this book, we will look at his contributions to the music of the period, which are distinguished by harmonic sophistication and emotional intensity. the most popular of his pieces are the kind of blue albums, in which he recorded with the musicians credited above. we'll also look at miles ahead (1972) and prestige (1960), which show that he was interested in the music of the next generation as well. 5ec8ef588b

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