

---

# Transcripciones David Russell Partitura

---

Buck Clayton's Jazz World

Intercultural Music: The composer's approach to creativity ; Contemporary perspectives on historical attitudes ; Confronting interculturalism in music education ; Music within the context of government policy, political conflicts and resolution ; Theoretical concepts, social function, rhythmic norms and contextual practice

The Guitar and Mandolin

Arte de Tañer Fantasia

Two-Part Inventions

Dodecachordon

Musical Improvisation

Ludwig Wittgenstein

Trumpet Blues

Un Sueno en la Floresta

A Brief History of Portable Literature

Enseñanza Y Aprendizaje de la Improvisación Libre = Teaching and Learning Free Improvisation : Propuestas Y Reflexiones = Proposals and Reflections

Catalog of Copyright Entries. Third Series

La Folia

Fernando Sor

Flirtation schottisch

The Dearest Spot [on Earth]

The Gutenberg Galaxy

Gavotte in B Minor

Modern Jazz Voicings

The Jazz Theory Book

The Guitar and its Music

Keyboard Music Before 1700

Gödel, Escher, Bach

Workout

The Composer in the Classroom

Interpreting Musical Gestures, Topics, and Tropes

Fernando Sor

The Jazz Piano Book

13 Easy Brazilian Choros for Solo Guitar

Melodic clawhammer banjo

The Black Inner City as Frontier Outpost

Music in Western Civilization

The Developmental Psychology of Music

The Louis Armstrong Collection (Songbook)

Piano For Dummies

Music and the Historical Imagination

Losing Faith in Faith  
Sonata in G Minor, BWV 1020  
The Brazilian Sound

Downloaded from [music-school.fbny.org](http://music-school.fbny.org)  
Transcripciones David Russell Partitura by guest

## HOOPER OROZCO

*Buck Clayton's Jazz World* Random House

The present new Urtext edition of Sor's didactic pieces takes a different approach to that taken by other editions even recent ones. In preparing the material for publication, Chanterelle strove to maintain a close adherence to the composer's own statements regarding the pieces as they appear in his various writings. At the same time, each individual reference was evaluated against other available historical evidence to determine the extent to which it truly represents Sor's applied technique, the way he actually performed these pieces himself. Opp.6, 12, 29, 31, 35, 44 & 60, with Historical Notes, Full Commentary, Thematic Index, and Playing Suggestions.

**Intercultural Music: The composer's approach to creativity ; Contemporary perspectives on historical attitudes ; Confronting interculturalism in music education ; Music within the context of government policy, political conflicts and resolution ; Theoretical concepts, social function, rhythmic norms and contextual practice** Oxford University Press

Losing Faith in Faith records Dan Barker's dramatic journey from devout soul-winner to one of America's most prominent freethinkers. Following his "calling" at age 15, Dan Barker worked as a missionary, ordained minister, associate pastor, touring evangelist, Christian songwriter, performer and record producer. After preaching for 19 years, Barker "lost faith in faith." Throwing out the bath water, he discovered: "There is no baby there!" Today Barker, co-president of the Freedom From Religion Foundation, Inc., ([www.ffrf.org](http://www.ffrf.org)) frequently represents freethought on the talkshow circuit and at personal appearances, concerts, and debates around the country, turning his experience as a former minister into ammunition against superstition and irrationality. In *Losing Faith in Faith*, Barker explains why he left the ministry. He also offers a definitive, compelling analysis of why he rejects

belief in a god and the claims of religion. He explores the fallacies, inconsistencies, and harm of Christian doctrine and theistic dogma. In its place, he issues an appealing and compassionate invocation of freethought, reason, and humanism. *Losing Faith in Faith* is both a challenge to believers and an arsenal for skeptics.

*The Guitar and Mandolin* University of Illinois Press

'What is a self and how can a self come out of inanimate matter?' This is the riddle that drove Douglas Hofstadter to write this extraordinary book. In order to impart his original and personal view on the core mystery of human existence - our intangible sensation of 'I'-ness - Hofstadter defines the playful yet seemingly paradoxical notion of 'strange loop', and explicates this idea using analogies from many disciplines.

**Arte de Tañer Fantasia** Psychology Press

The most highly acclaimed jazz piano method ever published! Over 300 pages with complete chapters on Intervals and triads, The major modes and II-V-I, 3-note voicings, Sus. and phrygian Chords, Adding notes to 3-note voicings, Tritone substitution, Left-hand voicings, Altering notes in left-hand Stride and Bud Powell voicings, Block chords, Comping ...and much more! Endorsed by Kenny Barron, Down Beat, Jamey Aebersold, etc.

*Two-Part Inventions* Hal Leonard Corporation

Intro -- Contents -- Foreword -- Introduction -- 1. One morning in Parsons, Kansas -- 2. Los Angeles and the West Coast -- 3. Shanghai -- 4. I never heard such swinging music -- 5. Basie -- 6. In Uncle Sam's army -- 7. JATP and a trip to Europe -- 8. A new phase in my career -- 9. From New York to Australia -- 10. Humphrey Lyttelton and my English tours -- 11. Health problems - - 12. Still swinging -- Chronological discography by Bob Weir -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y -- Z

*Dodecachordon* W. W. Norton & Company

This collection includes a preface and table of embellishments by William Mason.

**Musical Improvisation** Franklin Classics Trade Press

"Robert Hatten's new book is a worthy successor to his *Musical*

*Meaning in Beethoven*, which established him as a front-rank scholar . . . in questions of musical meaning. . . . [B]oth how he approaches musical works and what he says about them are timely and to the point. Musical scholars in both musicology and theory will find much of value here, and will find their notions of musical meaning challenged and expanded." —Patrick McCreless  
This book continues to develop the semiotic theory of musical meaning presented in Robert S. Hatten's first book, *Musical Meaning in Beethoven* (IUP, 1994). In addition to expanding theories of markedness, topics, and tropes, Hatten offers a fresh contribution to the understanding of musical gestures, as grounded in biological, psychological, cultural, and music-stylistic competencies. By focusing on gestures, topics, tropes, and their interaction in the music of Mozart, Beethoven, and Schubert, Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style. *Musical Meaning and Interpretation*—Robert S. Hatten, editor

*Ludwig Wittgenstein* Centerstream Pub

Since its first appearance in 1962, the impact of *The Gutenberg Galaxy* has been felt around the world. It gave us the concept of the global village; that phrase has now been translated, along with the rest of the book, into twelve languages, from Japanese to Serbo-Croat. It helped establish Marshall McLuhan as the original 'media guru.' More than 200,000 copies are in print. The reissue of this landmark book reflects the continuing importance of McLuhan's work for contemporary readers.

*Trumpet Blues* Cambridge University Press

A Violin solo with Piano Accompaniment composed by Arcangelo Corelli.

*Un Sueno en la Floresta* Alfred Music

This series presents introductory guides to key musical genres in the Western classical canon. Designed for the avid listener or the student of music history, each volume offers chapters exploring principal composers and their works, as well as contextual essays. Written by eminent music scholars, generously illustrated with musical examples, and furnished with suggested bibliographies,

Routledge Studies in Musical Genres provide readable yet informative surveys for music lovers and dedicated musicians alike. Book jacket.

*A Brief History of Portable Literature* Hal Leonard Corporation (Artist Transcriptions). The All Music Guide regards trumpet virtuoso Louis Armstrong as "the most important musician in (jazz's) history." This great songbook features note-for-note transcriptions of this legend's trumpet playing on 16 songs he's famous for: Basin Street Blues \* Cornet Chop Suey \* Gut Bucket Blues \* Hotter Than Hot \* Shine \* Tiger Rag \* When the Saints Go Marching In \* and more. Includes a bio and discography.

**Enseñanza Y Aprendizaje de la Improvisación Libre = Teaching and Learning Free Improvisation : Propuestas Y Reflexiones = Proposals and Reflections** Alfred Music

A reader's fictional tour of the art and lives of some of the great 20th-century Surrealists An author (a version of Vila-Matas himself) presents a short "history" of a secret society, the Shandies, who are obsessed with the concept of "portable literature." The society is entirely imagined, but in this rollicking, intellectually playful book, its members include writers and artists like Marcel Duchamp, Aleister Crowley, Witold Gombrowicz, Federico García Lorca, Man Ray, and Georgia O'Keefe. The Shandies meet secretly in apartments, hotels, and cafes all over Europe to discuss what great literature really is: brief, not too serious, penetrating the depths of the mysterious. We witness the Shandies having adventures in stationary submarines, underground caverns, African backwaters, and the cultural capitals of Europe.

*Catalog of Copyright Entries. Third Series* New Directions Publishing

At the second International Song Festival in 1967, Milton Nascimento had three songs accepted for competition. He had no intention of performing them--he hated the idea of intense competition. In fact, Nascimento might never have appeared at all if Eumir Deodato hadn't threatened not to write the arrangements for his songs if he didn't perform at least two of them. Nascimento went on to win the festival's best performer award, all three of his songs were included soon afterward on his first album, and the rest is history. This is only one anecdote from *The Brazilian Sound*, an encyclopedic survey of Brazilian popular music that ranges over samba, bossa nova, MPB, jazz and instrumental

music and tropical rock, as well as the music of the Northeast. The authors have interviewed a wide variety of performers like Nascimento, Gilberto Gil, Carlinhos Brown, and Airto Moreira, U.S. fans, like Lyle Mays, George Duke, and Paul Winter, executive André Midani; and music historian Zuza Homem de Mello, just to name a few. First published in 1991, *The Brazilian Sound* received enthusiastic attention both in the United States and abroad. For this new edition, the authors have expanded their examination of the historical roots of Brazilian music, added new photographs, amplified their discussion of social issues like racism, updated the maps, and added a new final chapter highlighting the most recent trends in Brazilian music. The authors have expanded their coverage of the axé music movement and included profiles of significant emerging artists like Marisa Monte, Chico Cesar, and Daniela Mercury. Clearly written and lavishly illustrated with 167 photographs, *The Brazilian Sound* is packed with facts, explanations, and fascinating stories. For the Latin music aficionado or the novice who wants to learn more, the book also provides a glossary, a bibliography, and an extensive discography containing 1,000 entries. Author note: Chris McGowan was a contributing writer and columnist for *Billboard* from 1984 to 1996 and pioneered that publication's coverage of Brazilian and world music in the mid-1980s. He has written about the arts and other subjects for *Musician*, *The Beat*, *the Hollywood Reporter*, *the Los Angeles Times*, *L. A Weekly*, and *the Los Angeles Reader*. He is the author of *Entertainment in the Cyber Zone: Exploring the Interactive Universe of Multimedia* (1995) and was a contributor to *The Encyclopedia of Latin American History and Culture* (1996). Ricardo Pessanha has worked as a teacher, writer, editor, and management executive for CCAA, one of Brazil's leading institutes of English-language education. He has served as a consultant to foreign journalists and scholars on numerous cultural projects relating to Brazil. He has contributed articles about Brazilian music to *The Beat* and other publications.

**La Folia** "O'Reilly Media, Inc."

A musical practice used for centuries the world over, improvisation too often has been neglected by scholars who dismiss it as either technically undissectible or inexplicably mysterious. At different times and in different cultures, performing music that is not "precomposed" has constituted an artful expression of the performer's individuality (the Baroque); a

wild, unthinking form of expression (jazz antagonists); and the best method to train inexperienced musicians to use their instruments (the Middle East). This wide-ranging collection of essays considers musical improvisation from a variety of approaches, including ethnomusicology, education, performance, historical musicology, and music theory. Laying the groundwork for even further research into improvisation, the contributors of this volume delve into topics as diverse as the creative minds of Mozart and Beethoven, the place of improvised musics in Western and non-Western societies, and the development of jazz as a musical and cultural phenomenon.

Fernando Sor John Wiley & Sons

'Monk's energetic enterprise is remarkable for the interweaving of the philosophical and the emotional aspects of Wittgenstein's life' *Sunday Times* 'Ray Monk's reconnection of Wittgenstein's philosophy with his life triumphantly carries out the Wittgensteinian task of "changing the aspect" of Wittgenstein's work, getting us to see it in a new way' *Sunday Telegraph* 'This biography transforms Wittgenstein into a human being' *Independent on Sunday* 'It is much to be recommended' *Observer* 'Monk's biography is deeply intelligent, generous to the ordinary reader... It is a beautiful portrait of a beautiful life' *Guardian*

**Flirtation schottisch** A&C Black

This book sets out the psychological basis of musical development in children and adults. The study has two major objectives: to review the research findings, theories and methodologies relevant to the developmental study of music; and to offer a framework within which these can be organised so as to pave the way for future research. It describes the relationship between thinking and music, and discusses the relationship between thinking and music in pre-schoolers and schoolchildren in areas such as singing, aesthetic appreciation, rhythmic and melodic development, and the acquisition of harmony and tonality. The book describes the development of musical taste, and discusses the questions of musical creativity, and of the social psychology of musical taste and fashion. As a comprehensive study of the links between developmental psychology and music education, Hargreaves' work demonstrates the practical and theoretical importance of psychological research on the process underlying children's musical perception, cognition and performance.

*The Dearest Spot [on Earth]* Alfred Music

A lovely haunting exercise in tremolo.

*The Gutenberg Galaxy* Mel Bay Publications

A comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age.

**Gavotte in B Minor** University of Toronto Press

Swing is back in style, and with it a renewed interest in the Big Band Era. And few players dominated that era more than Harry James, whose soaring trumpet solos and romantic hit tunes influenced popular music for a generation. Now, Peter J. Levinson, who knew Harry James personally, has written a revealing biography of this jazz icon, based on nearly 200 interviews with musicians and friends. Harry James led a truly colorful life, and in *Trumpet Blues* Levinson captures it all. Beginning with James's childhood in a traveling circus, we follow the young trumpeter's meteoric rise in the 1930s and witness his electrifying

performances with the Benny Goodman Orchestra. We see how James formed his own band in 1939, an incubator for many pop music stars of the 1940s and '50s, including Frank Sinatra, Connie Haines, Dick Haymes, Helen Forrest, and Kitty Kallen. Combined with James's superb musicianship, peerless trumpet technique and talented sidemen, this stellar group dominated the war years and the immediate post-war period. And James himself, especially after his marriage to film goddess Betty Grable, became one of America's most famous personalities and lived like true Hollywood royalty. Levinson describes their twenty-two-year marriage with insight and sympathy. But he shows how James's marriage--and his triumphant late-1950s comeback in Nevada's casinos--were slowly undermined by his penchant for compulsive gambling, womanizing, and alcoholism. He gives us the inside story of James's sybaritic life style, and probes the profound psychological reasons for James's destructive behavior. The first biography ever written on Harry James, *Trumpet Blues* is a scintillating portrait of Swing's brightest star--his life, his loves, and the music that

defined an era.

*Modern Jazz Voicings* Chanterelle

Among the great American modern jazz saxophonists, Hank Mobley has been the most unjustly neglected - the truly forgotten man. Yet he played and recorded prolifically with the greatest legends of his era such as Miles Davis, John Coltrane, Dizzy Gillespie, Lee Morgan, Johnny Griffin and Art Blakey, helping to create some of their finest work. His best recordings are classics, characterized by an instantly identifiable sound and style, and constant musical inventiveness. But his loner personality made him his own worst enemy, many of his records remained unissued in his lifetime, and he died forgotten and destitute. Now, at last, most of his recorded legacy is available on CD and he is increasingly recognized as one of the major figures of modern jazz. In this book, the first to be published about Hank Mobley, Derek Ansell provides a detailed critical introduction to his music and a timely reassessment of his contribution to the jazz art.