

# Going Solo



# Roald Dahl

# Solo In Tomtoms 1st Edition Not Signed

**Michael Stephans**



## **Solo In Tomtoms 1st Edition Not Signed:**

**Book Prices: Used and Rare, 1994** Edward N. Zempel, 1994      **Antiquarian Bookman** ,1963      **The Publishers Weekly** ,1941      **American Bookfinder and Serially American Book Prices Current** ,1941      **A Solo In Tom-Toms** ,1946      **Catalog of Copyright Entries, Third Series** Library of Congress. Copyright Office, 1946      **The Recordings of Andy Kirk and his Clouds of Joy** George Burrows, 2019-07-02

Andy Kirk's Clouds of Joy came from Kansas City to find nationwide fame in the later 1930s. The many records they made between 1929 and 1949 came to exemplify the Kansas City style of jazz but they were also criticized for their populism and inauthenticity. In *The Recordings of Andy Kirk and his Clouds of Joy*, George Burrows considers these records as representing negotiations over racialized styles between black jazz musicians and the racist music industry during a vital period of popularity and change for American jazz. The book explores the way that these reformative negotiations shaped and can be heard in the recorded music. By comparing the band's appropriation of musical styles to the manipulation of masks in black forms of blackface performance both signifying and subverting racist conceptions of black authenticity, it reveals how the dynamic between black musicians, their audiences, and critics impacted upon jazz as a practice and conception.

**Catalog of Copyright Entries. New Series** Library of Congress. Copyright Office, 1947. Includes Part 1 Books Group 1 1946      **Practical Percussion** James Holland, 2005-09-16

The second half of the twentieth century saw vast changes in all aspects of percussion: the instruments themselves, playing techniques, and percussion writing, plus the huge influence of pop music, jazz, and film scores. Additionally, the revolution in travel and communications has meant that composers have become much more aware of a seemingly endless variety of ethnic instruments from around the world. Holland aims to show the world of percussion as it is today and to answer some common questions about it. Today's professional players frequently find themselves performing in many countries where the availability of percussion instruments can vary widely. *Practical Percussion* contains a section on manufacturers and suppliers all over the world. In addition to this list of manufacturers, the percussion requirements both instruments and players for some 1500 works are also listed. The foreword by Pierre Boulez further assists the reader in appreciating and understanding the richness, variety, and function of percussion instruments the world over.

**Experiencing Jazz** Michael Stephans, 2013-10-17

In *Experiencing Jazz: A Listener's Companion*, writer, teacher, and renowned jazz drummer Michael Stephans offers a much needed survey in the art of listening to and enjoying this dynamic ever-changing art form. More than mere entertainment, jazz provides a pleasurable and sometimes dizzying listening experience with an extensive range in structure and form, from the syncopated swing of big bands to the musical experimentalism of small combos. As Stephans illustrates, listeners and jazz artists often experience the essence of the music together, an experience unique in the world of music. *Experiencing Jazz* demonstrates how the act of listening to jazz takes place on a deeply personal level and takes readers on a whirlwind tour of the genre, instrument by instrument, offering not only brief portraits of key musicians like Joe

Lovano and John Scofield but also their own commentaries on how best to experience the music they create Throughout jazz takes center stage as a personal transaction that enriches the lives of both musician and listener Written for anyone curious about the genre this book encourages further reading listening and viewing helping potential listeners cultivate an understanding and appreciation of the jazz art and how it can help in drummer Art Blakey s words wash away the dust of everyday life The Cambridge Review ,1911 *Dancing About Architecture* Boman Desai,2013-06-11 Dancing About Architecture reveals how J how John contributed to the quintessential Paulsong Yesterday what makes a Johnsong a Johnsong and a Paulsong a Paulsong and among other things the DNA linking such different songs as She Said She Said and Good Day Sunshine Lucy in the Sky with Diamonds and Shes Leaving Home and Norwegian Wood and The Fool on the Hill among many others Dancing About Architecture traces the individual fingerprints of J and provides thumbnails for the structures of each song Dancing About Architecture is about songwriting more than songwriters and for songwriters more than fans tracking as it does the expansion of their repertoire through each musical discovery from song to song album to album and triumph to triumph until elanem were sitting on top of the world **Elliott Carter's What Next?** Guy Capuzzo,2012 The first book about Elliott Carter s only opera or indeed about any single work by this still productive modern master In 1997 the eminent American composer Elliott Carter teamed with British music critic librettist Paul Griffiths to create the one act opera What Next Hailed by the New York Times as theatrically dynamic and poignant the opera explores how six people work together to emerge from the wreckage of an accident Today What Next enjoys a prominent position in Carter s celebrated late late compositional period In the firstbook to focus exclusively on one Carter composition Guy Capuzzo uses the metaphors of communication cooperation and separation to trace the dramatic arc of What Next Through an approach that places stage action words and music on equal footing Capuzzo s readings of four excerpts from the opera reveal the inner workings of Carter and Griffiths s tragicomedy Elliott Carter s What Next Communication Cooperation and Separation sheds light on a significant work by a major figure in twentieth century concert music and will be of interest to all who study American music vocal music and musical criticism Guy Capuzzo is associate professor of music theory at the University of North Carolina Greensboro American Home ,1946 **Solo** John Cage,1963 **Esquire** ,1946 **Music for carillon, no.1** John Cage,1960 *Imaginary landscape, no. 1* John Cage,1960 Music for carillon John Cage,1961 Music for carillon, no. 3 John Cage,1961

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