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| Autore | Rush Stephen <1958-> |
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| ISBN | 1-317-30324-5 1-138-12294-7 1-315-64918-7 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (319 pages) : illustrations, photographs |
| Disciplina | 788.7/165092 788.7165092 |
| Soggetti | Free jazz - Analysis, appreciation Improvisation (Music) |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | 1. Historical context -- 2. An introduction to harmolodics -- 3. Transposition and harmolodics -- 4. A definition of harmolodics: the shape of jazz to come : "Peace warriors" (quartet version) -- 5. An argument for a harmolodic approach to jazz instruction : "Kathelin Gray" and "Peace" -- 6. An interview with Ornette Coleman, with reflections -- 7. Post-interview reflections -- 8. Analysis and transcription of harmolodic compositions -- 9. Full transcriptions of all solos. |
| Sommario/riassunto | "Free Jazz, Harmolodics, and Ornette Coleman discusses Ornette Coleman's musical philosophy of "Harmolodics," an improvisational system deeply inspired by the Civil Rights Movement. Falling under the guise of "free jazz," Harmolodics can be difficult to understand, even for seasoned musicians and musicologists. Yet this book offers a clear and thorough approach to these complex methods, outlining Coleman's position as the developer of a logical--and historically significant--system of jazz improvisation. Included here are detailed musical analyses of improvisations, accompanied by full transcriptions. Intimate interviews between the author and Coleman explore the deeper issues at work in Harmolodics, issues of race, class, sex, and poverty. The |

principle of human equality quickly emerges as a central tenet of Coleman's life and music. Harmolodics is best understood when viewed in its essential form, both as a theory of improvisation and as an artistic expression of racial and human equality" -- From the publisher.
