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BASED RESEARCH; 14 INSIGHT AND RIGOUR: A FREUDO-LACANIAN APPROACH; 15 TRANSFORMATIONAL PRACTICE: ON THE PLACE OF MATERIAL NOVELTY IN ARTISTIC CHANGE; 16 TIME AND INTERACTION: RESEARCH THROUGH NON-VISUAL ARTS AND MEDIA; 17 THINKING ABOUT ART AFTER THE MEDIA: RESEARCH AS PRACTISED CULTURE OF EXPERIMENT

PART III: CONTEXTS18 CHARACTERISTICS OF VISUAL AND PERFORMING ARTS; 19 DIFFERENTIAL ICONOGRAPHY; 20 WRITING AND THE PhD IN FINE ART; 21 RESEARCH TRAINING IN THE CREATIVE ARTS AND DESIGN; 22 NO COPYRIGHT AND NO CULTURAL CONGLOMERATES: NEW OPPORTUNITIES FOR ARTISTS; 23 EVALUATING QUALITY IN ARTISTIC RESEARCH; REFERENCES; INDEX

Sommario/riassunto

The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and performing arts by leading authorities from around the world. It provides theoretical and practical approaches to identifying, structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade. Contributions are located in the contemporary intellectual environment of research in the arts, and more widely in the universities, in the str

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-- 27. David Murray, *Fo Deuk Revue* -- 28. David Murray, *Addenda to a Concert* -- 29. On Reissuing Trane -- 30. John Coltrane: Why His Legacy Continues -- 31. Some Memories of Alan Shorter: Interview with Wayne Shorter -- 32. High Art: Art Tatum -- 33. Max Roach at the Iridium -- 34. Paris Max -- 35. The Great Max Roach -- 36. Billie Holiday -- 37. The High Priest of BeBop -- 38. Eric Dolphy: A Note -- 39. Jackie Mc -- 40. It Ain't about You -- 41. You Ever Hear Albert Ayler? -- 42. Albert's Will -- 43. Sassy Was Definitely Not the Avon Lady -- 44. Fred -- 45. Fred Hopkins's Memorial -- 46. Duke Ellington: The Music's "Great Spirit" -- 47. Duke Was a Very Great Pianist! -- 48. Blind Tom: The Continuity of Americana -- 49. Don Pullen Leaves Us -- 50. Black History Month Rediscovered "the Music" in New York City -- 51. Black History Month Rediscovered "the Music," Part 2: The Charles Tolliver Big Band at the Jazz Standard -- 52. Wonderful Stevie -- 53. Abbey Lincoln -- 54. Four Tough Good-byes: Jackie McLean, John Hicks, Hilton Ruiz, Halim Suliman -- Part Three: Notes, Reviews, and Observations -- 55. Impulse Sampler, Act on Impulse -- 56. Ralph Peterson -- 57. Andrew Cyrille, *Good to Go* -- 58. Odean Pope Saxophone Choir, *Epitome* -- 59. Ravi Coltrane, *Moving Pictures* -- 60. Donal Fox and David Murray, *Ugly Beauty* -- 61. Tyrone Jefferson, *Connections* -- 62. James Moody -- 63. Barry Harris: In the Tradition -- 64. Pharoah Sanders, *Shukuru* -- 65. Don Pullen-George Adams Quartet, *Breakthrough* -- 66. Von and Chico Freeman, *Freeman and Freeman* -- 67. Alan Shorter, *Orgasm* -- 68. The Work Man: Reggie Workman -- 69. Roscoe Mitchell and the Note Factory -- 70. Jimmy Scott, *But Beautiful* -- 71. Malachi Thompson, *Talking Horns* -- 72. The Nexus Orchestra, *Seize the Time* -- 73. Three Fresh Ticklers -- 74. Rodney Kendrick, *Last Chance for Common Sense* -- 75. *Jazz Times* Review, Multiple Artists -- 76. *More Young Bloods to the Rescue!* -- 77. Vijay Iyer, *Memorophilia* -- 78. TriFactor, *If You Believe* -- 79. *Live Lessons* -- 80. New York Art Quintet -- 81. Peter Brötzmann, *Nipples*, and Joe McPhee, *Nation Time* -- 82. Jon Jang and David Murray, *River of Life* -- 83. *Trio Three, Encounter* -- 84. Jackie Mc-Coming and Going

Sommario/riassunto

For almost half a century, Amiri Baraka has ranked among the most important commentators on African American music and culture. In this brilliant assemblage of his writings on music, the first such collection in nearly twenty years, Baraka blends autobiography, history, musical analysis, and political commentary to recall the sounds, people, times, and places he's encountered. As in his earlier classics, *Blues People* and *Black Music*, Baraka offers essays on the famous-Max Roach, Charlie Parker, Miles Davis, John Coltrane-and on those whose names are known mainly by jazz aficionados-Alan Shorter, Jon Jang, and Malachi Thompson. Baraka's literary style, with its deep roots in poetry, makes palpable his love and respect for his jazz musician friends. His energy and enthusiasm show us again how much Coltrane, Albert Ayler, and the others he lovingly considers mattered. He brings home to us how music itself matters, and how musicians carry and extend that knowledge from generation to generation, providing us, their listeners, with a sense of meaning and belonging.
