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Jazz real book pdf

1. REAL BOOKS IN JAZZ THEORETICAL-PRACTICAL WORKSHOP Dimitar Correa Voutchkova (Yoditar) @yoditarX 2. PROSPECT SHEET ... there is also a lead sheet expression, a simplified version, a scheme in which it is improvised or sometimes a sketch is given as a guide for a record producer or technician. (Clayton and Gammond, 1989: 180-182). Clayton, P. and Gammond, P. (1989). Jazz A-Z. An alphabetical guide to jazz names, places and people. Madrid: Altea, Taurus, Alfaguara, S.A. 3. LEAD SHEET The main sheet is a form of musical notation that determines the essential elements of a popular song: melody, lyrics, and harmony. Melodies are written in modern musical notation, lyrics are copied as text under the system and harmonies are determined with chord symbols (encrypted) above the system. The guide sheet does not expose chord sounds, bass lines, or other aspects of the accompaniment. This is then determined by the arranger or improviser and is an aspect of the arrangement or execution of the theme, not part of the song itself. 4. LEAD SHEET Prospect Sheet uses: ♪ In the music industry and entertainment laws, a guide sheet is a document used for legal purposes. ♪ if the song is nominated for a music academy award in the U.S. or a Grammy, it is submitted to the jury in the form of a guide sheet. ♪ This is the main form of musical writing used for the execution of music in jazz ensembles. ♪ Is the basis for making arrangements for an ensemble or a large band. ♪ This is the main source for improvisation in jazz. ♪ When a jazz pianist accompanies a singer or performs his own song (he is a companion and soloist at the same time) without the help of other instruments. 5. JAZZ STANDARD Jazz standard is a piece or musical composition known, performed and recorded continuously by jazz musicians, because it has the style characteristics necessary to perform interpretations in a genre scheme. This is always an altered version of the original song, in which improvisation is a fundamental element. 6. JAZZ STANDARD Origen Many jazz standards have a long history and are based on old popular songs, a selection of Broadway music or old recordings of compositions by great American songwriters. In many cases, songs that had become jazz standards were not originally composed by a musician of this genre. Instead, this standard is used as a start for jazz arrangements, rearmization or improvisation by jazz players. 7. JAZZ STANDARD Features: ♪ No. the list of definite jazz standards and the list of songs considered to be jazz standards changes over time. ♪ There are different standards for any jazz style: dixieland or New Orleans, Chicago style, swing, bebop, cool jazz, hard bop, jazz-rock, etc. ♪ The standards recorded by jazz musicians are mostly altered versions (in rhythm, melody, harmony, shape, lyrics, etc.) relative to the original theme. ♪ Thanks to this standard jazz musicians can learn and develop genre languages, as well as play in live performances or repertoire recordings that are known and dominated by all. In turn, this is an important source for the development of hourly sessions (meeting musicians who play without practice or setting previous topics that are also known and dominated by everyone, to develop greater creative freedom through improvisation). 8. FAKE BOOK A fake book is a collection of guide sheets that help players or arrangers learn, execute or make jazz standard settings. Each song in the fake book contains melodic lines, basic chords in encryption and lyrics (the minimum information a musician needs to improvise or play). 9. FAKE BOOK Historia ♪ In the 1929 first illegal edition of sheet music appeared on the U.S. ♪ In May 1942 George Goodwin, the radio station's director at the time, first presented a monthly publication that included 100 Tune-Dex cards. At the time the American library was using 3-by-5-inch cardboard tokens, and Goodwin was trying to create similar file sheets for the music industry. (Kernfeld, 2008, paragraph 3) Kernfeld, B. (2008). I hacked pop music, fake books and prehistoric samples. Controversy. emid-161 (December 16, 2008) 10. FAKE BOOKS Historia ♪ Pirate fake books were first published in 1949 (they were a collection of Tune-Dex tokens) and throughout the 1950s. These are: Fake Book Vol. 1, Fake Book Vol. 2 and Modern Jazz Fake Book. The first two songs consist of about 2,000 songs dating from the early 20th century to the 1950s. In 1961 Fake Book Vol. 3 appeared with 500 songs. ♪ Each edition of these books has the following characteristics: 1.- Chord passwords, titles, composer names, and lyrics are written on typewriters. The rest with musical typewriters. 2.- Chord changes are inaccurate (they are based on guitar chords and ukulele), and do not include the original root chords (F dim can G7b9) 3.- Themes collected and published illegally even though each piece has printed copyrighgt to give a false impression 4.- In the Fake Book of Modern Jazz the music is transcribed by hand from the recording and each song includes the player's name, record label and the number of catalogs where the album is located. ♪ In the mid-1970s, the music industry created legitimate and copyrighted editions of old fake books. 11. REAL BOOKS Throughout the academic year 1974-1975, two students at Berklee College of Music in Boston created a pirated edition of The Fake Book called The Real Book, as it tried to represent what professional jazz musicians actually played, in contrast to the typical simple version provided by the score, and reproduced by previous generations of fake books. (Kernfeld, 2008, paragraph 9). 12. REAL BOOK FEATURES from the original Real Book: ♪ It is available in different editions: C (concert key), Bb and Eb, also in the key F. ♪ There are three volumes of The Real Book, the first of which is considered original (there are five editions). ♪ In The Real Book is not licensed, which means that no royalties are paid to the artist who has the song in the book. As a result the book infringes copyright and is therefore illegal. This led to clandestine sales. 13. NEW REAL BOOKS In 2005 the publishing house Hal Leonard acquired the rights to many of the songs contained in the original Real Book and published in the first illegal edition, titled this edition of the Sixth Edition of Real Book. 14. NEW REAL BOOK FEATURES from Hal Leonard's new Real Book: ♪ Covers and borders are identical to the old Real Book, and even use fonts similar to the handwriting style of the original Real Book. ♪ New edition is easier to read. ♪ Many music and editing errors have been corrected. ♪ Each song has been recorded and the composer has paid for the use of their Music ♪ There is also the following edition: The Real Book Volume II, the second edition in response to the original Real Book Volume II, The Real Book Volume III, the second edition, The Real Book Volume I, second edition. ♪ All of these editions contain many of the compositions contained in the original Real Book and in some cases the table of contents is similar. 15. ANOTHER REAL BOOK Real Book: ♪ The New Real Book, also in three volumes, is published by Sher Music Co. ♪ The Real AB ♪ Warner Bros. Real Book. Music has three real books Real Book by Steve Swallow and Paul Bley Cover fifth edition of the Royal Bookgener MusicIdioma English Original Title Real Book United States Printed Format[edit data on Wikidata] The Real Book is a collection of scores from Students Berklee College of Music during the 1970s. Since its first illegal edition, more have emerged where new themes have been added. It is currently considered one of the premier jazz transmission vehicles and as an indispensable book for any student or jazz musician. The original Real Book History Of Real Books original consists of a series of handwritten scores, sorted in alphabetical order, showing the melody of each theme in the sun key accompanied by harmonious encryption. Sometimes a bass line appears. Songwriters as well as other versions of it and the tempo to be performed (fast, ballad, swing ...) also appeared. It's unclear how Real Books appeared, beyond that in Berklee during the 1970s. It is rumoured that bassist Steve Swallow and pianist Paul Bley are the lead writers of the score, but nothing more than myth. Swallow's compositions, Bley and his fellows such as Chick Corea or Pat Metheny were very present in the Real Book alongside standards and classical jazz compositions as this was what jazz musicians used to play in the early 1970s when the book was made. There has also been speculation that composer Stu Balcumb is involved. The transcription (by hand) of the score, it is said, is Swallow's own work. He also called himself The Real Book album in 1994 in honor of the famous book. Only the first edition is considered original. This was followed by two others even in the 1970s, seconds marked by very coughing writing and a third artificial machine. Transcripts of Real Book sheet music are created without any license, so the author does not impose copyright on the songs that appear in the book. Therefore books are illegal and are sold clandestinely in local music stores and often secretly. As for the real book name it is speculated that it may be a word game with a fake book name given at the time for this type of book, although it is also said to have something to do with boston's alternative weekly newspaper The Real Paper. The great impact of the Real Book in the jazz world can be seen in the many times cited in the article or by the jazz musicians themselves. The April issue of Esquire magazine, in its Man At His Best section, written by Mark Roman, in an article titled Clef Notes reads: I didn't know any jazz musician hadn't borrowed, borrowed or copied real book pages at some point in his career. In April 1994 The New York Times in its article Flying Below the Radars of Copyright guitarist Bill Wurtzel says: Everyone has one, but no one knows where it came from. Berklee librarian John Voigt said: 'The Royal Book appeared in 1971. Until then, the material available in the mold was nonsense. Examples of new Real Book History of the Real Book scores In 2005, the most important music editor in the world, Hal Leonard acquired the rights to many of the scores contained in the original Real Book and published the first legal edition calling it The Real Book Sixth Edition in recognition of the previous five despite its illegality. The cover and binding are identical to the original and use fonts that are very similar to the original handwriting but easier to read. Another improvement on previous editions was the correction of editing errors and, obviously, theme writers charged for the use and dissemination of their music. Initially the book was cheaper than it used to be paid for illegal editions, with the intention of ending this clandestine business. Although this was in July 2006 the price increased. After this Leonard himself has released another edition where more scores have been added and the correct aspect of the edition. He has also published other books by genre and several authors such as The Real Rock Book, The Real Blues Book, The Real Dixieland Book, The Real Bluegrass Book, The Real Bud Powell Book, The Real Duke Ellington Book and The Real Christmas Book. Everything is in the same format as the original. Other publishers have published books based on Real Books including The AB Real Book, The Colorado Real Book or The Latin Real Book. The latest major evolution is the Real Book Software which contains four transpositions: C, mi, yes and an F key for bass. The software allows musicians to find scores by searching by artist, song title, music genre, tonalitas or tempo. References [2] To Kernfeld, Barry: Pirates in pop music, fake books, and prehistoric sampling in Polemica.org (accessed 17-05-2012). External links The Real Book History Jazz Fake Book RealBookListen.com - Sample Sounds Real Books. MyRealBook.com — Table chords for instruments C, sib, and mb. RealBook.us — A table of chords that can be responded to from Real Book songs. Real Book Song Finder Song Index Pirate in Pop Music, Fake Books, and a Sampling Prehistory — Barry Kernfeld Pop Song Piracy, Fake Books, and Pre-historic Sampling — Barry Kernfeld Data: Q1754852 Retrieved from <

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