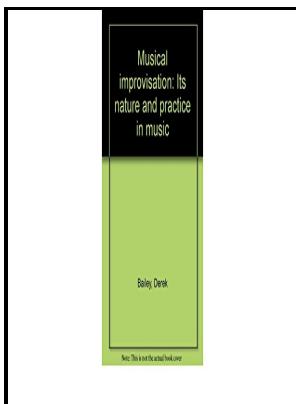


Improvisation - its nature and practice in music

British Library National Sound Archive - Derek Bailey, Its Nature and Practice in (1980)



Description: -

-Improvisation - its nature and practice in music

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Notes: Previous edition 1980 (Ashbourne: Moorland).

This edition was published in 1992



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Tags: #The #Practice #of #Musical #Dialogues #with #Contemporary #Musical #Improvisers: #Bertrand #Denzler: #Bloomsbury #Academic

Its Nature and Practice in Music

It is one of the best books I've read on music, period. Clean, tight paperback with light signs of shelf life - 146 pages including index. I have been a big fan of Derek Bailey's music since I first heard it in the late 70's I believe.

Its Nature and Practice In Music

Its Nature and Practice in Music

It complements Jay Heble's wonderful ~Landing on the Wrong Note~.

Derek Bailey, Its Nature and Practice in (1980)

Attention shapes the self, and is in turn shaped by it. Well, it's apt if you happen to be as much of a leftist theory nerd as I am :

Its Nature and Practice In Music

There is a constant flux of freedom and restraint, having instruments that play in a fixed, metric manner that flow with the points of melodic confluence like balungan instruments , and the fluid, elaborative ones. For example, Indian music is an act of spiritualism, where by playing you are tapping into the flow of the Universe, something I can relate to.

Its Nature And Practice In Music

When you are sure you have found it, open the dam and the water desire will rush out and carry you quickly to the aspiration you wish to attain. There are five types of irama, and they can be measured by the number of strokes of saron penerus on the single beat of the balungan.

Its Nature and Practice In Music

Rather, these interviews—featuring such notable figures as , and there is a disturbing lack of female musicians here —function as a dialectical exchange of conflicting ideas, beliefs and views. The choice is up to you and that's the beauty of it. As a huge Bailey fan my interest was piqued in the latter chapters in which the iconoclastic guitarist analyses his own music and projects.

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