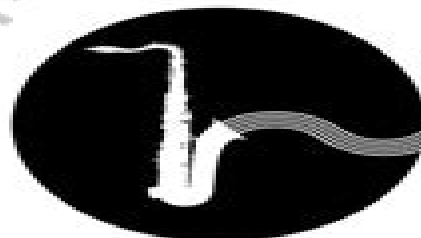
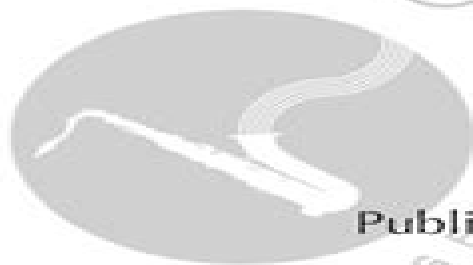


The Lobster Theory

(and other analogies for jazz improvisation)

by Greg Fishman



**GREG FISHMAN
JAZZ STUDIOS**

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The Lobster Theory And Other Analogies For Jazz Improvisation

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The Lobster Theory Greg Fishman, 2014-07-01 The Lobster Theory and other analogies for jazz improvisation is a new approach to learning the language of jazz It s a book of musical concepts brought to life through the use of analogies Written by Greg Fishman with illustrations by Mick Stevens [Subject Guide to Books in Print](#) ,1991 **Theory for Jazz**

Improvisation Joseph J. Palmer, 1994 *Playing the Changes on the Jazz Metaphor* Morris B. Holbrook, 2008 *Playing the Changes on the Jazz Metaphor* proposes an expanded view of the jazz metaphor in a broadened perspective that embraces a wide range of possibilities in organizational management and marketing related themes This monograph presents a new Typology of Jazz Musicians based on different kinds of artistic offerings This typology will combine three key distinctions or dimensions to construct a twelve fold classification that when extended to the sphere of organizational behavior and business strategy as a Typology of Management and Marketing Styles will shed light on different ways in which the jazz metaphor relates to organizational design business practice management skills and marketing opportunities In order to describe these typologies the author examines important aspects of a first level jazz metaphor as it relates to organizational issues involved in shaping the jazz improvisation into a form of collective collaboration This is followed by attention to a second level linguistic metaphor based on viewing jazz as a kind of language at the foundation for a collaborative conversation

Materials and Concepts in Jazz Improvisation Kurt Ellenberger, 1997 *Thinking in Jazz* Paul F. Berliner, 2009-10-05 A landmark in jazz studies *Thinking in Jazz* reveals as never before how musicians both individually and collectively learn to improvise Chronicling leading musicians from their first encounters with jazz to the development of a unique improvisatory voice Paul Berliner documents the lifetime of preparation that lies behind the skilled improviser s every idea The product of more than fifteen years of immersion in the jazz world *Thinking in Jazz* combines participant observation with detailed musicological analysis the author s experience as a jazz trumpeter interpretations of published material by scholars and performers and above all original data from interviews with more than fifty professional musicians bassists George Duvivier and Rufus Reid drummers Max Roach Ronald Shannon Jackson and Akira Tana guitarist Emily Remler pianists Tommy Flanagan and Barry Harris saxophonists Lou Donaldson Lee Konitz and James Moody trombonist Curtis Fuller trumpeters Doc Cheatham Art Farmer Wynton Marsalis and Red Rodney vocalists Carmen Lundy and Vea Williams and others Together the interviews provide insight into the production of jazz by great artists like Betty Carter Miles Davis Dizzy Gillespie Coleman Hawkins and Charlie Parker *Thinking in Jazz* overflows with musical examples from the 1920s to the present including original transcriptions keyed to commercial recordings of collective improvisations by Miles Davis s and John Coltrane s groups These transcriptions provide additional insight into the structure and creativity of jazz improvisation and represent a remarkable resource for jazz musicians as well as students and educators Berliner explores the alternative ways aural visual kinetic verbal emotional theoretical associative in which these performers conceptualize their music and

describes the delicate interplay of soloist and ensemble in collective improvisation Berliner's skillful integration of data concerning musical development the rigorous practice and thought artists devote to jazz outside of performance and the complexities of composing in the moment leads to a new understanding of jazz improvisation as a language an aesthetic and a tradition This unprecedented journey to the heart of the jazz tradition will fascinate and enlighten musicians musicologists and jazz fans alike **Jazz Improvisation and Harmony** Alan Phillips,1973* *Take Up Jazz* Art Marshall,1986 **The**

Living Jazz Tradition Steve Treseler,2014-02-10 A step by step jazz improvisation book for all levels and instruments by Steve Treseler This book provides a method for musicians to play more creatively while clearly explaining jazz harmony jazz theory time feel and philosophy This text can be used in classrooms private lessons or by individuals **Jazz Improvisation** , Marc Sabatella presents the full text of his book entitled A Jazz Improvisation Primer The book focuses on jazz improvisation and covers such topics as jazz history music theory and playing in a jazz group Ordering details for the book are available

Jazz Improvisation Shelton Berg,1990 **Jazz Improvisation & Harmony** Alan Phillips (writer on music.),1965 *The Other Side of Nowhere* Daniel Fischlin,Ajay Heble,2004-03-30 Scholars composers and performers write about the art of jazz improvisation *Jazz Improvisation* Wilson,1998-12-01 **Materials and Concepts in Jazz Improvisation** Kurt Johann Ellenberger,2005 Materials and Concepts in Jazz Improvisation is a comprehensive and concise compilation of the various harmonic and melodic devices used by jazz musicians It attempts to deal with these materials and later the concepts in a manner that allows for the greatest possible freedom and flexibility without resorting to mere licks The text presents the student and teacher with a conceptual framework that explains why as well as how It can be used by musicians at any stage of development but it does assume a rudimentary grounding in music theory For students and teachers of jazz at any level it provides a linear perspective on improvisation and harmony from the simplest to the most advanced concepts it can also function as a reference text for anyone involved in jazz at any level from hobbyist to professional providing quick and easy descriptions and definitions of the musical materials found in jazz It can be used for individual study in classroom settings jazz theory jazz improvisation or jazz pedagogy in private lessons or simply as a resource volume Jazz

Improvisation: the Goal-note Method Shelton G. Berg,1998 **An Analytic Study Of Jazz Improvisation With Suggestions For Performance (Theory).** Dennis Lee Moorman,1983 **Jazz Improvisation and Harmony** Alan Phillips,1989-06-01 **Practical Jazz Theory For Improvisation Treble Clef Exercise Workbook** Craig Fraedrich,2014-06-09 Practical Jazz Theory for Improvisation Treble Clef Workbook is a stand along exercise workbook that is also a direct companion text to the Practical Jazz Theory for Improvisation text Originally conceived as the Jazz Theory Improvisation text and curriculum for the 2014 National Jazz Workshop it has already been adopted by several university jazz programs These books begin at a level accessible by students just beginning in jazz with reference appendices to fill any fundamental music theory knowledge yet progress systematically in technical and conceptual content well beyond all but the

most advanced college improvisation classes With notated examples and exercises demonstrating all concepts as well free downloadable play along tracks for all exercises this book will have students playing the material almost immediately Used as a stand alone text for development of technique and fluency with jazz scales this workbook includes exercises appropriate to all stages of improvisational development **Tools for Improvisation** David Matthew Shere, David Matthew Shere Ph D, 2014-02-21 This book is the first of a series a well organized comprehensive theory book which addresses the most fundamental tools necessary for a good foundation in jazz improvisation Major scale modes and harmony The tools in this manual can also be applied to any other improvisation based musical medium including rock blues bluegrass modern experimental classical music and contemporary pop but in this book they are organized and presented from a jazz perspective

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