
Herbie Hancock

Transcription

Herbie Hancock: Possibilities
Reaching Beyond
Original Compositions
The world's greatest fake book
25 Great Jazz Piano Solos
Jazz Transcription
Jazz Education Guide
Jazz Research and Performance Materials
On African Music
Jazz Piano Fundamentals (Books 1-3)
Jazz Transcription
Twentieth Century Harmony
From Soul to Hip Hop
The Definitive Vince Guaraldi
Swinglines
Thinking in Jazz
Keeping Score
Theory for Today's Musician Textbook
The Studio Recordings of the Miles Davis Quintet,
1965-68
Form and Process in Music, 1300-2014
Forging Pathways to Improvise Music
Color Harmony Compendium in Music
Head Hunters
Jazz Piano Fundamentals (Book 3)
The Miles Davis Real Book
Daily Technical Studies for Piano

150 More of the Most Beautiful Songs Ever
(Songbook)
The Bud Powell Collection (Songbook)
Berklee Jazz Piano
Elements of the jazz language for the developing
improvisor
Bill Evans Omnibook for Piano
Jazz Index
Georgia on My Mind (Sheet Music)
Oscar Peterson - Omnibook
Best of Jeff Lorber
The New real book
Pentatonic Scales for Jazz Improvisation
Jazz Piano Fundamentals (Book 3: Modal and
Modern)
Jazz Fusion
Theologies of Failure

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JESUS RIVAS

Herbie Hancock:
Possibilities University
of Chicago Press
(Jazz Transcriptions).
This is the ultimate
resource for studying
the work of Oscar
Peterson! Nearly 40 full
piano transcriptions for
the jazz piano master,

including: All of Me *
Between the Devil and
the Deep Blue Sea *
Falling in Love with
Love * Georgia on My
Mind * I Got It Bad and
That Ain't Good * If I
Were a Bell * In the
Wee Small Hours of the
Morning * Love Is Here
to Stay * On Green
Dolphin Street *
Sometimes I'm Happy *
The Song Is You *

Tangerine * That Old
Black Magic * Whisper
Not * You Stepped Out
of a Dream * Yours Is
My Heart Alone * and
many more. Includes a
brief biography and
foreword by transcriber
Larry Dunlap.

Reaching Beyond

Alfred Music

Advanced Level. Many
people have asked me
to apply the concept of
The Complete
Thesaurus of Musical
Scales to harmonic
principles. The purpose
of this book is *not* to
teach the traditional
theory of harmony, but
to free you from the
limitations of
traditional theory. This
innovative guidebook
can be used as a
practical reference for
precise and positive
design with color
harmony.

Original Compositions
Hal Leonard

Transcriptions are used
to develop the ears, to
derive technical
exercises, and for
analysis to gain
understanding of the
theory and techniques
used to construct
phrases. The solo
transcriptions are
included as complete
examples. Titles:
Introduction * General
Suggestions * Solo
Analysis * Bathsheba
(Michael Brecker) *
Evansville (John
Scofield) * I Can't Get
Started (Randy
Brecker) * Broken
Dreams (Ron McClure)
* No Means Yes (Herbie
Hancock) * Reach for It
(Byron Miller) * Dreams
(Niels Lan Doky).

**The world's greatest
fake book** Psychology
Press

(Piano/Vocal/Guitar
Songbook). A fitting
follow-up to one of the
most popular

songbooks ever 150 of the Most Beautiful Songs Ever , this collection contains 150 more classics with no duplication of songs between the two volumes. Songs include: All I Ask of You * All the Way * Beautiful in My Eyes * Can You Feel the Love Tonight * Change the World * Cry Me a River * Do I Love You Because You're Beautiful? * Don't Know Why * Dream a Little Dream of Me * Easy Living * Everything Happens to Me * A Fine Romance * Grow Old with Me * I Remember You * I've Got My Love to Keep Me Warm * Imagine * Let's Fall in Love * Love Me Tender * Misty * My Heart Will Go on (Love Theme from Titanic) * They Say It's Wonderful * Time After Time * A

Whole New World * Wonderful Tonight * You Raise Me Up * and more.

25 Great Jazz Piano Solos Alfred Music Form and Process in Music, 1300–2014: An Analytic Sampler draws together papers delivered at the 2014 meeting of the West Coast Conference of Music Theory and Analysis. The conference spanned an unusually wide spectrum of musical styles, including papers on European twelve-tone music after the Second World War, fourteenth-century music, pop music and jazz, the music of living composers, narrative and characterization, and the history of music theory. The title of the book reflects the large span of musical cultures that are

represented within, but also accounts for the common thread through all of these essays, a strong emphasis on understanding the forms and processes of music through analysis. The reader will find within it a compendium of analytic techniques for numerous musical styles.

Jazz Transcription

Cambridge Scholars
Publishing

Jazz Piano

Fundamentals (Book 3)

is master-teacher

Jeremy Siskind's

welcoming, clear, and

detailed guide to

modal and modern jazz

piano study. Jazz Piano

Fundamentals (Book 3)

guides intermediate

jazz students through

the jazz piano world of

artists like McCoy

Tyner, Bill Evans, Chick

Corea, Herbie Hancock,

Brad Mehldau, Keith

Jarrett, Geri Allen,

Mulgrew Miller, and

others by providing

clear, thoughtful, and

progressive lessons,

improvisation

exercises, rote

exercises, written

exercises, listening

guides, transcription

projects, and practice

plans. Every unit

includes frequently

asked questions and

exclusive video content

to ensure that all

subjects are presented

clearly and with

sufficient depth.

Subjects include modal

patterns, So What

voicings, quartal

voicings, cluster

voicings, pentatonic

voicings, upper

structures, triad pairs,

pentatonic improvising,

modes of the major

scale, modes of the

melodic minor scale,

planing, sidesteps, tonicizations, playing “out,” free improvisation, odd meters, and more. In the six guided transcription projects, students are coached through completing their own transcriptions of solos by Miles Davis, Wayne Shorter, Kenny Kirkland, Chick Corea, Herbie Hancock, and Brad Mehldau. Then, they are shown how to assimilate elements of these masters’ styles into their own improvisations.

Jazz Education Guide

Hal Leonard (Piano Vocal). This sheet music features an arrangement for piano and voice with guitar chord frames, with the melody presented in the right hand of the piano part as well as in the vocal

line.

Jazz Research and Performance Materials

Alfred Music Publishing

The essays contained in this volume address some of the most visible, durable and influential of African American musical styles as they developed from the mid-1960s into the 21st-century. Soul, funk, pop, R&B and hip hop practices are explored both singly and in their many convergences, and in writings that have often become regarded as landmarks in black musical scholarship. These works employ a wide range of methodologies, and taken together they show the themes and concerns of academic black musical study developing over three decades. While much

of the writing here is focused on music and musicians in the United States, the book also documents important and emergent trends in the study of these styles as they have spread across the world. The volume maintains the original publication format and pagination of each essay, making for easy and accurate cross-reference and citation. Tom Perchard's introduction gives a detailed overview of the book's contents, and of the field as a whole, situating the present essays in a longer and wider tradition of African American music studies. In bringing together and contextualising works that are always valuable but sometimes difficult to

access, the volume forms an excellent introductory resource for university music students and researchers.

On African Music

Routledge

Jazz Piano

Fundamentals (Book 3)

is master-teacher Jeremy Siskind's welcoming, clear, and detailed guide to modal and modern jazz piano study. Jazz Piano Fundamentals (Book 3) guides intermediate jazz students through the jazz piano world of artists like McCoy Tyner, Bill Evans, Chick Corea, Herbie Hancock, Brad Mehldau, Keith Jarrett, Geri Allen, Mulgrew Miller, and others by providing clear, thoughtful, and progressive lessons, improvisation exercises, rote exercises, written

exercises, listening guides, transcription projects, and practice plans. Every unit includes frequently asked questions and exclusive video content to ensure that all subjects are presented clearly and with sufficient depth. Subjects include modal patterns, So What voicings, quartal voicings, cluster voicings, pentatonic voicings, upper structures, triad pairs, pentatonic improvising, modes of the major scale, modes of the melodic minor scale, planing, sidesteps, tonicizations, playing "out," free improvisation, odd meters, and more. In the six guided transcription projects, students are coached through completing their own

transcriptions of solos by Miles Davis, Wayne Shorter, Kenny Kirkland, Chick Corea, Herbie Hancock, and Brad Mehldau. Then, they are shown how to assimilate elements of these masters' styles into their own improvisations. This book is designed to be used in conjunction with *The Real Book, Volume 6*.

Jazz Piano Fundamentals (Books 1-3) Hal Leonard Corporation

What does failure mean for theology? In the Bible, we find some unsettling answers to this question. We find lastness usurping firstness, and foolishness undoing wisdom. We discover, too, a weakness more potent than strength, and a loss of life that is essential to finding life.

Jesus himself offers an array of paradoxes and puzzles through his life and teachings. He even submits himself to humiliation and death to show the cosmos the true meaning of victory. As David Bentley Hart observes, “most of us would find Christians truly cast in the New Testament mold fairly obnoxious: civically reprobate, ideologically unsound, economically destructive, politically irresponsible, socially discreditable, and really just a bit indecent.” By incorporating the work of scholars working with a range of frameworks within the Christian tradition, *Theologies of Failure* aims to offer a unique and important contribution on understanding and

embracing failure as a pivotal theological category. As the various contributors highlight, it is a category with a powerful capacity for illuminating our theological concerns and perspectives. It is a category that frees us to see old ideas in a brand-new light, and helps to foster an awareness of ideas that certain modes of analysis may have obscured from our vision. In short, this book invites readers to consider how both theology and failure can help us ask new questions, discover new possibilities, and refuse the ways of the world.

Jazz Transcription Mel Bay Publications
Lionel Loueke's signature is one of limitless rhythmic

invention. He has established a unique identity born of the synthesis between West African and Brazilian music within the modern jazz idiom. In his compositions, these influences fuse together, creating evocative African textures spliced with a guitar sound that channels the phrasing of a kora. When combined with his voice, Loueke's unique sound transports the listener even further. This book contains 21 original compositions and 5 solo transcriptions which give the reader insight into the compositional language of guitarist-vocalist Lionel Loueke

Twentieth Century Harmony Middleway Press
Comprising 750-pages of carefully sequenced

jazz piano knowledge, the Jazz Piano Fundamentals series represents the most complete jazz piano curriculum in the world. Throughout the book's thirty-six units, master-teacher Jeremy Siskind provides welcoming, clear, and detailed instruction that includes lessons, improvisation exercises, written practice, licks, listening guides, and practice plans in hopes that your jazz piano learning experience is organized, productive, and creative. This book is designed to be used in conjunction with *The Real Book, Volume 6*. Recommended for pianists with knowledge of all major scales and coordination to play a Chopin Nocturne or Bach Invention. "I love this

book - and plan on using it in at my own school. A must for any beginning jazz piano student!" - Martin Bejerano, jazz pianist/composer and professor, Frost School of Music, University of Miami "Jeremy Siskind's book creates a methodology and answers questions in a way that I have almost never seen done in a jazz educational tome. He breaks down the practice of improvisation to its smallest building blocks, and is careful to relate each lesson to real-life examples from the jazz canon....This book will be excellent for jazz beginners, players of other instruments who wish to bone up on their piano skills, and advanced improvisers may find ways to fill in

gaps in their skill sets " - Mark Shilansky, pianist/composer, professor, Berklee College of Music "Jeremy's book is a reflection on who he is as a pianist - a true artist who has done his homework. Behind the meticulous attention to detail is a respect for jazz tradition and a desire to help pianists explore their own creativity." - Aimee Nolte, jazz pianist/vocalist and YouTube Star "Jeremy's book is not only perfect to start this wonderful journey called Jazz Piano, but also one to come back to... Thank you!!" - Otmaro Ruiz, Grammy-nominated jazz pianist and professor, UCLA *From Soul to Hip Hop* Hal Leonard Corporation The "Second Quintet" --

the Miles Davis Quintet of the mid-1960s -- was one of the most innovative and influential groups in the history of the genre. Each of the musicians who performed with Davis-- saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams--went on to a successful career as a top player. The studio recordings released by this group made profound contributions to improvisational strategies, jazz composition, and mediation between mainstream and avant-garde jazz, yet most critical attention has focused instead on live performances or the socio-cultural context of the work. Keith Waters' *The Studio*

Recordings of the Miles Davis Quintet, 1965-68 concentrates instead on the music itself, as written, performed, and recorded. Treating six different studio recordings in depth-- *ESP*, *Miles Smiles*, *Sorcerer*, *Nefertiti*, *Miles in the Sky*, and *Filles de Kilimanjaro*-- Waters has tracked down a host of references to and explications of Davis' work. His analysis takes into account contemporary reviews of the recordings, interviews with the five musicians, and relevant larger-scale cultural studies of the era, as well as two previously unexplored sources: the studio outtakes and Wayne Shorter's Library of Congress composition deposits. Only recently made available, the

outtakes throw the master takes into relief, revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums. The author's research into the Shorter archives proves to be of even broader significance and interest, as Waters is able now to demonstrate the composer's original conception of a given piece. Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars. An indispensable resource, *The Miles Davis Quintet Studio Recordings: 1965-1968* is suited for the jazz scholar as well

as for jazz musicians and aficionados of all levels.

The Definitive Vince Guaraldi London : Faber & Faber (Jazz Piano Solos). 24 fusion favorites are included in this collection featuring piano solo arrangements with chord names. Includes: Chameleon * Don't Stop * Feels So Good * 500 Miles High * Goodbye Pork Pie Hat * Mercy, Mercy, Mercy * Portrait of Tracy * A Remark You Made * You Know What I Mean * and more.

Swinglines University of Virginia Press
The long-awaited memoir by one of the most influential and beloved musicians of our time In *Herbie Hancock* the legendary jazz musician and composer reflects on a

life and a thriving career that has spanned seven decades. A true innovator, Hancock has had an enormous influence on both acoustic and electric jazz, R&B and hip-hop, with his ongoing exploration of different musical genres, winning fourteen Grammy awards along the way. From his beginnings as a child prodigy to his work in Miles Davis's second great quintet; from his innovations as the leader of his own groundbreaking sextet to his collaborations with everyone from Wayne Shorter to Joni Mitchell and Stevie Wonder; Herbie Hancock reveals the method behind Hancock's undeniable musical genius. Hancock shares his

musical influences, colorful behind-the-scenes stories, his long and happy marriage, and how Buddhism inspires him creatively and personally. Honest, enlightening, and as electrifyingly vital as the man who wrote it, Herbie Hancock promises to be an invaluable contribution to jazz literature and a must-read for fans and music lovers.

Thinking in Jazz Oxford University Press

More than a pattern book, this lays out the theory behind the use of pentatonic scales in jazz, and follows with transcribed solos and exercises. Still a favorite after 14 years, this book has become a standard in the field. Keeping Score Hal Leonard Corporation (Piano Instruction).

From Duke Ellington, to

Chick Corea, Bill Evans, Oscar Peterson and many others, take a look at the genesis of jazz piano. This book with audio provides solo transcriptions in standard notation, lessons on how to play them, biographies, instrument information, photos, history, and more. The accompanying audio contains full-band demo tracks and accompaniment-only tracks for every piano solo in the book. Songs include: All of You * Caravan * Freddie Freeloader * Have You Met Miss Jones? * I Fall in Love Too Easily * If I Were a Bell * In Walked Bud * Night and Day * Slings & Arrows * West Coast Blues * and more.

Theory for Today's Musician Textbook Hal Leonard Corporation

(Artist Transcriptions). Features 14 tunes from contemporary fusion keyboardist Jeff Lorber transcribed note for note. Includes: Angel in Paris * Anthem for a New America * Gigabyte * Grasshopper * Hudson * Pacific Coast Highway * Reflections * Reverend Green * State of Grace * Surreptitious * The Underground * Watching the Sun Set * Wizard Island * and Yellowstone, plus a bio.

The Studio Recordings of the Miles Davis Quintet, 1965-68 Oxford

University Press
Written by one of the best-known academic writers on African music, On African Music is a collection of seven essays addressing various techniques, influences,

and scholarly approaches to African music. After a concise introduction spelling out the rationale for the book, successive chapters develop answers to questions such as: How does a "minimalist impulse" animate creativity in Africa, and does "Western minimalism" differ from "African minimalism"? How do we explain the prevalence of iconic effects in African expressive forms? How has (European) tonality functioned as a "colonizing force" in African music? Why is the (written) art music of the continent talked about so little when it has been in existence since the middle of the nineteenth century? How might the discipline of music theory be rejuvenated

by "aid" from Africa? What are the strengths and limitations of ethnotheory as a methodology? Who is who in theorizations of African rhythm, and how might we explain the shape of the existing archive? This book thus deals with analytical and interpretive issues, the politics of scholarship, and salient features of African music. Laced with provocative viewpoints on each page, *On African Music* should appeal not only to readers curious about the structural underpinnings of African music but also to those who wish to reflect critically and philosophically on how we study and write about the music of the continent, how we might approach its global status with a

firm understanding from the inside, and what our priorities might be in promoting an empowering cosmopolitan discourse.

Form and Process in Music, 1300-2014 Hal Leonard Corporation (Berklee Guide). Play jazz piano with new facility and expression as Ray Santisi, one of the most revered educators at the Berklee College of Music and mentor to Keith Jarrett, Diana Krall, Joe Zawinul, and thousands of others reveals the pedagogy at the core of Berklee's jazz piano curriculum. From beginning through advanced levels, Berklee Jazz Piano maps the school's curriculum: a unique blend of theory and application that gives you a deep,

practical understanding of how to play jazz. Concepts are illustrated on the accompanying online audio, where you'll hear how one of the great jazz pianists and educators of our time applies these concepts to both jazz standards and original compositions, and how you can do the same. You will learn: * Jazz chords and their characteristic tension substitutions, in many voicings and configurations * Modes and scales common in jazz * Techniques for comping, developing bass lines, harmonizing melodies, melodizing harmonies, and improvisation * Practice techniques for committing these concepts to your muscle memory * Variations for solo and

ensemble playing *
Advanced concepts,
such as rhythmic

displacement,
approach-chord
harmonization, and
jazz counterpoint