

Landing on the Wrong Note

Jazz, Dissonance, and Critical Practice

Ajay Heble



Landing On The Wrong Note Jazz Dissonance And Critical Practice

Rebecca Caines, Ajay Heble



Landing On The Wrong Note Jazz Dissonance And Critical Practice:

Landing on the Wrong Note Ajay Heble, 2000 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company

The Oxford Handbook of Critical Improvisation Studies, Volume 2 George E. Lewis, Benjamin Piekut, 2016-08-22 Improvisation informs a vast array of human activity from creative practices in art dance music and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives with contributions from more than sixty scholars working in architecture anthropology art history computer science cognitive science cultural studies dance economics education ethnomusicology film gender studies history linguistics literary theory musicology neuroscience new media organizational science performance studies philosophy popular music studies psychology science and technology studies sociology and sound art among others The Oxford Handbook of Critical Improvisation Studies George Lewis, Benjamin Piekut, 2016 V 1 Cognitions v 2 Critical theories

An Ethics of Improvisation Tracey Nicholls, 2012-03-09 An Ethics of Improvisation takes up the puzzles and lessons of improvised music in order to theorize the building blocks of a politically just society The investigation of what politics can learn from the people who perform and listen to musical improvisation begins with an examination of current social discourses about the political and an account of what social justice could look like From there the book considers what a politically just society's obligations are to people who do not want to be part of the political community establishing respect for difference as a fundamental principle of social interaction What this respect for difference entails when applied to questions of the aesthetic value of music is aesthetic pluralism the book argues Improvised jazz in particular embodies different values than those of the Western classical tradition and must be judged on its own terms if it is to be respected Having established the need for aesthetic pluralism in order to respect the diversity of musical traditions the argument turns back to political theory and considers what distinct resources improvisation theory the theorizing of the social context in which musical improvisation takes place has to offer established political philosophy discourses of deliberative democracy and the politics of recognition already themselves grounded in a respect for difference This strand of the argument takes up the challenge familiar to peace studies of creative ways to rebuild fractured civil societies Throughout all of these intertwined discussions various behaviors practices and value commitments are identified as constituent parts of the ethics of improvisation that is articulated in the final chapter as the strategy through which individuals can collaboratively build responsive democratic communities

Classroom Action Ajay Heble, 2017-05-08 Building on the concept of a teaching community Heble and his contributors explore what it might mean for teachers and students to reach outside the walls of the classroom and attempt to establish meaningful connections between the ideas and theories they have learned and the broader community beyond campus Utilizing a case study approach the chapters in this volume are conceptually and

practically useful for teachers and students involved in thinking about and implementing community based forms of teaching and learning Classroom Action links teaching and research in genuinely innovative ways and provides a range of dissemination strategies to inspire broad based outcomes and impact among a diverse range of knowledge users It marks a major advance on the ways in which the relationship among pedagogy human rights and community based learning has hitherto been theorized and practiced The community based learning at the centre of Classroom Action prompts a radically new means of thinking about what teachers do in the classroom and how and why they do it

Law and the Protection of Democracy Yvonne Cripps, Yvonne M. Cripps, 2025 This ground breaking book of essays proposes harmonious uses of public policy and law to protect the rights and interests of people around the world their freedoms their creativity and their environment against a background of challenges to democracy It is written in terms of a music of law in honor of Alfred C Aman Jr a jazzman law professor Dean emeritus and distinguished University of Rochester Life Trustee whose life and work exemplify the highest standards The essays written by distinguished judges administrators and scholars whom Professor Aman has inspired and mentored address in new and compelling ways many of the most pressing issues of our time including environmental protection voting rights constitutional originalism freedom of speech and the press racial and gender equality artificial intelligence and not least the importance of mentorship in legal educational and other spheres The over arching theme charts how the sometimes unheard music of law can if ingeniously composed and performed protect people and democracy Edited by Yvonne Cripps Contributors Nathan D Alder Dan Cole Lloyd Green Carol Greenhouse David Hamilton Jay Krishnan Tzu Yi Lin Christiana Ochoa Aviva Orenstein Arantxa Recarte Lauren Robel Landyn Rookard Susan Williams Elisabeth Zoller

Spirits Rejoice! Jason C. Bivins, 2015-04-01 In Spirits Rejoice Jason Bivins explores the relationship between American religion and American music and the places where religion and jazz have overlapped Much writing about jazz tends toward glorified discographies or impressionistic descriptions of the actual sounds Rather than providing a history or series of biographical entries Spirits Rejoice takes to heart a central characteristic of jazz itself and improvises generating a collection of themes pursuits reoccurring foci and interpretations Bivins riffs on interviews liner notes journals audience reception and critical commentary producing a work that argues for the centrality of religious experiences to any legitimate understanding of jazz while also suggesting that jazz opens up new interpretations of American religious history Bivins examines themes such as musical creativity as related to specific religious traditions jazz as a form of ritual and healing and jazz cosmologies and metaphysics Spirits Rejoice connects Religious Studies to Jazz Studies through thematic portraits and a vast number of interviews to propose a new improvisationally fluid archive for thinking about religion race and sound in the United States Bivins s conclusions explore how the sound of spirits rejoicing challenges not only prevailing understandings of race and music but also the way we think about religion Spirits Rejoice is an essential volume for any student of jazz American religion or American culture

The Improvisation Studies Reader Rebecca Caines, Ajay Heble, 2014-08-07

Interdisciplinary approach chimes with current teaching trends Each section opens with specially commissioned thinkpiece from major scholar The first reader to address improvisation from a performance studies perspective **Making Waves** Frederick Lau, Christine R. Yano, 2018-02-28 Musical sounds are some of the most mobile human elements crossing national cultural and regional boundaries at an ever increasing pace in the twentieth and twenty first centuries Whole musical products travel easily though not necessarily intact via musicians CDs and earlier cassettes satellite broadcasting digital downloads and streaming The introductory chapter by the volume editors develops two framing metaphors traveling musics and making waves The wave making metaphor illuminates the ways that traveling musics traverse flows of globalization and migration initiating change and generating energy of their own Each of the nine contributors further examines music its songs makers instruments aurality aesthetics and images as it crosses oceans continents and islands In the process of landing in new homes music interacts with older established cultural environments sometimes in unexpected ways and with surprising results They see these traveling musics in Hawai i Asia and the Pacific as making waves that is not only riding flows of globalism but instigating ripples of change What is the nature of those ripples What constitutes some of the infrastructure for the wave itself What are some of the effects of music landing on transported to or appropriated from distant shores How does the Hawai i Asia Pacific context itself shape and get shaped by these musical waves The two poetic and evocative metaphors allow the individual contributors great leeway in charting their own course while simultaneously referring back to the influence of their mentor and colleague Ricardo D Trimillos whom they identify as the wave maker The volume attempts to position music as at once ritual and entertainment esoteric and exoteric tradition and creativity within the cultural geographies of Hawai i Asia and the Pacific In doing so they situate music at the very core of global human endeavors *Northern Sun, Southern Moon* Mike Heffley, 2005-01-01 Until the 1960s American jazz for all its improvisational and rhythmic brilliance remained rooted in formal Western conventions originating in ancient Greece and early Christian plainchant At the same time European jazz continued to follow the American model When the creators of so called free jazz Ornette Coleman Cecil Taylor John Coltrane Albert Ayler Sun Ra Anthony Braxton and others liberated American jazz from its Western ties European musicians found their own distinctive voices and created a vital innovative and independent jazz culture *Northern Sun Southern Moon* examines this pan Eurasian musical revolution Author and musician Mike Heffley charts its development in Scandinavia Holland England France Italy and especially former East and West Germany He then follows its spread to former Eastern bloc countries Heffley brings to life an evolving musical phenomenon situating European jazz in its historical social political and cultural contexts and adding valuable material to the still scant scholarship on improvisation He reveals a Eurasian genealogy worthy of jazz s well established African and American pedigrees and proposes startling new implications for the histories of both Western music and jazz After Criticism Gavin Butt, 2008-04-15 It has recently become apparent that criticism has fallen on hard times Either commodification is deemed to

have killed it off or it has become institutionally routine This book explores contemporary approaches which have sought to renew criticism's energies in the wake of a theatrical turn in recent visual arts practice and the emergence of a performative arts writing over the past decade or so Issues addressed include the performing of art's histories the consequences for criticism of embracing boredom distraction and other queer forms of inattention and the importance of exploring writerly process in responding to aesthetic experience Bringing together newly commissioned work from the fields of art history performance studies and visual culture with the writings of contemporary artists *After Criticism* provides a set of experimental essays which demonstrate how the critical might live on as a vital and efficacious force within contemporary culture

The Other Side of Nowhere Daniel Fischlin, Ajay Heble, 2004-03-30 Scholars composers and performers write about the art of jazz improvisation

Improvisation and the Making of American Literary Modernism Rob Wallace, 2010-10-14

Experimentalism Otherwise Benjamin Piekut, 2011-04-04 In *Experimental Otherwise* Benjamin Piekut takes the reader into the heart of what we mean by experimental in avant garde music Focusing on one place and time New York City 1964 Piekut examines five disparate events the New York Philharmonic's disastrous performance of John Cage's *Atlas Eclipticalis* Henry Flynt's demonstrations against the downtown avant garde Charlotte Moorman's *Avant Garde Festival* the founding of the Jazz Composers Guild and the emergence of Iggy Pop Drawing together a colorful array of personalities Piekut argues that each of these examples points to a failure and marks a limit or boundary of canonical experimentalism What emerges from these marginal moments is an accurate picture of the avant garde not as a style or genre but as a network defined by disagreements struggles and exclusions

Rethinking Utopia David M. Bell, 2017-01-20 Over five hundred years since it was named utopia remains a vital concept for understanding and challenging the world's we inhabit even in or rather because of the condition of post utopianism that supposedly permeates them In *Rethinking Utopia* David M Bell offers a diagnosis of the present through the lens of utopia and then by rethinking the concept through engagement with utopian studies a variety of radical theories and the need for decolonizing praxis shows how utopianism might work within against and beyond that which exists in order to provide us with hope for a better future He proposes paying a subversive fidelity to utopia in which its three constituent terms *good eu place topos* and *no ou* are rethought to assert the importance of immanent affective relations The volume engages with a variety of practices and forms to articulate such a utopianism including popular education critical pedagogy musical improvisation and utopian literature The problems as well as the possibilities of this utopianism are explored although the problems are often revealed to be possibilities provided they are subject to material challenge *Rethinking Utopia* offers a way of thinking about and perhaps realising utopia that helps overcome some of the binary oppositions structuring much thinking about the topic It allows utopia to be thought in terms of place and process affirmation and negation and the real and the not yet It engages with the spatial and affective turns in the social sciences without ever uncritically being subsumed by them and seeks to make connections to indigenous

cosmologies It is a cautious careful critical work punctuated by both pessimism and hope and a refusal to accept the finality of this or any world **Statesman of the Piano** Sean Mills, Eric Fillion, Désirée Rochat, 2023-09-15 Ontario born jazz pianist Lou Hooper 1894 1977 began his professional career in Detroit accompanying blues singers such as Ma Rainey at the legendary Koppin Theatre In 1921 he moved to Harlem performing alongside Paul Robeson and recording extensively in and around Tin Pan Alley before moving to Montreal in the 1930s Prolific and influential Hooper was an early teacher of Oscar Peterson and deeply involved in the jazz community in Montreal When the Second World War broke out he joined the Canadian Armed Forces and entertained the troops in Europe Near the end of his life Hooper came to prominence for his exceptional career and place in the history of jazz inspiring an autobiography that was never published Statesman of the Piano makes this document widely available for the first time and includes photographs concert programs lyrics and other documents to reconstruct his life and times Historians archivists musicians and cultural critics provide annotations and commentary examining some of the themes that emerge from Hooper's writing and music Statesman of the Piano sparks new conversations about Hooper's legacy while shedding light on the cross border travels and wartime experiences of Black musicians the politics of archiving and curating and the connections between race and music in the twentieth century

Circular Breathing George McKay, 2005-11-23 In Circular Breathing George McKay a leading chronicler of British countercultures uncovers the often surprising ways that jazz has accompanied social change during a period of rapid transformation in Great Britain Examining jazz from the founding of George Webb's Dixielanders in 1943 through the burgeoning British bebop scene of the early 1950s the Beaulieu Jazz Festivals of 1956 61 and the improvisational music making of the 1960s and 1970s McKay reveals the connections of the music its players and its subcultures to black and antiracist activism the Campaign for Nuclear Disarmament feminism and the New Left In the process he provides the first detailed cultural history of jazz in Britain McKay explores the music in relation to issues of whiteness blackness and masculinity all against a backdrop of shifting imperial identities postcolonialism and the Cold War He considers objections to the music's spread by the anti-jazzers alongside the ambivalence felt by many leftist musicians about playing an all American musical form At the same time McKay highlights the extraordinary cultural mixing that has defined British jazz since the 1950s as musicians from Britain's former colonies particularly from the Caribbean and South Africa have transformed the genre Circular Breathing is enriched by McKay's original interviews with activists musicians and fans and by fascinating images including works by the renowned English jazz photographer Val Wilmer It is an invaluable look at not only the history of jazz but also the Left and race relations in Great Britain **Better Git It in Your Soul** Krin Gabbard, 2016-02-08 Charles Mingus is one of the most important and most mythologized composers and performers in jazz history Classically trained and of mixed race he was an outspoken innovator as well as a bandleader composer producer and record label owner His vivid autobiography Beneath the Underdog has done much to shape the image of Mingus as something of a wild man idiosyncratic

musical genius with a penchant for skirt chasing and violent outbursts But as the autobiography reveals he was also a hopeless romantic After exploring the most important events in Mingus s life Krin Gabbard takes a careful look at Mingus as a writer as well as a composer and musician He digs into how and why Mingus chose to do so much self analysis how he worked to craft his racial identity in a world that saw him simply as black and how his mental and physical health problems shaped his career Gabbard sets aside the myth making and convincingly argues that Charles Mingus created a unique language of emotions and not just in music Capturing many essential moments in jazz history anew *Better Git It in Your Soul* will fascinate anyone who cares about jazz African American history and the artist s life [Finding Democracy in Music](#) Robert Adlington,Esteban Buch,2020-11-02 For a century and more the idea of democracy has fuelled musicians imaginations Seeking to go beyond music s proven capacity to contribute to specific political causes musicians have explored how aspects of their practice embody democratic principles This may involve adopting particular approaches to compositional material performance practice relationships to audiences or modes of dissemination and distribution *Finding Democracy in Music* is the first study to offer a wide ranging investigation of ways in which democracy may thus be found in music A guiding theme of the volume is that this takes place in a plurality of ways depending upon the perspective taken to music s manifold relationships and the idea of democracy being entertained Contributing authors explore various genres including orchestral composition jazz the post war avant garde online performance and contemporary popular music as well as employing a wide array of theoretical archival and ethnographic methodologies Particular attention is given to the contested nature of democracy as a category and the gaps that frequently arise between utopian aspiration and reality In so doing the volume interrogates a key way in which music helps to articulate and shape our social lives and our politics **The Routledge Companion to Jazz and Gender** James Reddan,Monika Herzig,Michael Kahr,2022-08-19 The Routledge Companion to Jazz and Gender identifies defines and interrogates the construct of gender in all forms of jazz jazz culture and education shaping and transforming the conversation in response to changing cultural and societal norms across the globe Such interrogation requires consideration of gender from multiple viewpoints from scholars and artists at various points in their careers This edited collection of 38 essays gathers the diverse perspectives of contributors from four continents exploring the nuanced and at times controversial construct of gender as it relates to jazz music in the past and present in four parts Historical Perspectives Identity and Culture Society and Education Policy and Advocacy Acknowledging the art form s troubled relationship with gender contributors seek to define the construct to include all possible definitions not only female and male without binary limitations contextualizing gender and jazz in both place and time As gender identity becomes an increasingly important consideration in both education and scholarship The Routledge Companion to Jazz and Gender provides a broad and inclusive resource of research for the academic community addressing an urgent need to reconcile the construct of gender in jazz in all its forms

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Table of Contents Landing On The Wrong Note Jazz Dissonance And Critical Practice

1. Understanding the eBook Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - The Rise of Digital Reading Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Advantages of eBooks Over Traditional Books
2. Identifying Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - User-Friendly Interface
4. Exploring eBook Recommendations from Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Personalized Recommendations
 - Landing On The Wrong Note Jazz Dissonance And Critical Practice User Reviews and Ratings
 - Landing On The Wrong Note Jazz Dissonance And Critical Practice and Bestseller Lists
5. Accessing Landing On The Wrong Note Jazz Dissonance And Critical Practice Free and Paid eBooks
 - Landing On The Wrong Note Jazz Dissonance And Critical Practice Public Domain eBooks
 - Landing On The Wrong Note Jazz Dissonance And Critical Practice eBook Subscription Services
 - Landing On The Wrong Note Jazz Dissonance And Critical Practice Budget-Friendly Options

6. Navigating Landing On The Wrong Note Jazz Dissonance And Critical Practice eBook Formats
 - ePub, PDF, MOBI, and More
 - Landing On The Wrong Note Jazz Dissonance And Critical Practice Compatibility with Devices
 - Landing On The Wrong Note Jazz Dissonance And Critical Practice Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Highlighting and Note-Taking Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Interactive Elements Landing On The Wrong Note Jazz Dissonance And Critical Practice
8. Staying Engaged with Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Landing On The Wrong Note Jazz Dissonance And Critical Practice
9. Balancing eBooks and Physical Books Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Landing On The Wrong Note Jazz Dissonance And Critical Practice
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Setting Reading Goals Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Fact-Checking eBook Content of Landing On The Wrong Note Jazz Dissonance And Critical Practice
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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