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Perspectives in Music Theory Paul Cooper 1981

Illustrates the basic concepts and techniques of music theory and composition by using examples from diverse works

The International Library of Music for Vocalists, Study Material - 1925

[French Music Since Berlioz](#) - Caroline Potter 2017-07-05

French Music Since Berlioz explores key developments in French classical music during the nineteenth and twentieth centuries. This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject. D dre Donnellon's introduction discusses important issues and debates in French classical music of the period, highlights key figures and institutions, and provides a context for the chapters that follow. The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively, addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth. Timothy Jones's

chapter follows, which assesses the French contribution to those most Germanic of genres, nineteenth-century chamber music and symphonies. The quintessentially French tradition of the nineteenth-century salon is the subject of James Ross's chapter, while the more sacred setting of Paris's most musically significant churches and the contribution of their organists is the focus of Nigel Simeone's essay. The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time: Faur Chabrier, Debussy and Ravel. Robert Orledge follows with a later group of composers, Satie & Les Six, and examines the role of the media in promoting French music. The 1930s, and in particular the composers associated with Jeune France, are discussed by Deborah Mawer, while Caroline Potter investigates Parisian musical life during the Second World War. The book closes with two chapters that bring us to the present day. Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez, and Caroline Potter examines trends since 1945. Aimed at teachers and students of French music history, as well as performers and the

inquisitive concert- and opera-goer, French Music Since Berlioz is an essential companion for an

Music, Sexuality and the Enlightenment in Mozart's Figaro, Don Giovanni and Così fan tutte - Charles Ford 2016-04-29

Music, Sexuality and the Enlightenment explains how Mozart's music for *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* 'sounds' the intentions of Da Ponte's characters and their relationships with one another. Mozart, by way of the infinitely generative and beautiful logic of the sonata principle, did not merely interpret Da Ponte's characterizations but lent them temporal, musical forms. Charles Ford's analytic interpretation of these musical forms concerns processes and structures in detail and at medium- to long-term levels. He addresses the music of a wide range of arias and ensembles, and develops original ways to interpret the two largely overlooked operatic genres of *secco recitative* and *finales*. Moreover, Ford presents a new method by which to relate musical details directly to philosophical concepts, and thereby, the music of the operas to the inwardly contradictory thinking of the European Enlightenment. This involves close readings of late eighteenth-century understandings of 'man' and nature, self and other, morality and transgression, and gendered identities and sexuality, with particular reference to contemporary writers, especially Goethe, Kant, Laclos, Rousseau, Sade, Schiller, Sterne and Wollstonecraft. The concluding discussion of the implied futures of the operas argues that their divided sexualities, which are those of the Enlightenment as a whole, have come to form our own unquestioned assumptions about gender differences and sexuality. This, along with the elegant and eloquent precision of Mozart's music, is why *Figaro*, *Giovanni* and *Così* still maintain their vital immediacy for audiences today.

The Listener - 1967

Music, the Listener's Art - Leonard G. Ratner 1966

Mixing with Impact Wessel Oltheten 2018-03-22

In *Mixing with Impact: Learning to Make Musical Choices*, Wessel

Oltheten discusses the creative and technical concepts behind making a mix. Whether you're a dance producer in your home studio, a live mixer in a club, or an engineer in a big studio, the mindset is largely the same. The same goes for the questions you run into: where do you start? How do you deal with a context in which all the different parts affect each other? How do you avoid getting lost in technique? How do you direct your audience's attention? Why doesn't your mix sound as good as someone else's? How do you maintain your objectivity when you hear the same song a hundred times? How do your speakers affect your perception? What's the difference between one compressor and another? Following a clear structure, this book covers these and many other questions, bringing you closer and closer to answering the most important question of all: how do you tell a story with sound?

Mbizo - Lars Rasmussen 2003

Expertise in Jazz Guitar Improvisation - Stein Helge Solstad 2020-05-07

Expertise in Jazz Guitar Improvisation is an examination of musical interplay and the ways implicit (sub-conscious) and explicit (conscious) knowledge appear during improvisation. The practice-based research inquiry includes: interviews and interplay with five world-class jazz guitarists, Lage Lund, Jack Wilkins, Ben Monder, Rez Abbasi and Adam Rogers; a modal matrix for analyzing structure, time and form in jazz guitar improvisation, and musical analysis based on cognitive theories. By explaining the cognitive and musical foundations for expertise in jazz guitar improvisation, this book illuminates how jazz guitarists' strategies are crucially dependent on context, style and type of interplay. With accompanying video provided as an e-resource, this material will be of interest to anyone fascinated by Jazz and Psychology of Music.

Harmonic Rhythm - Joseph Peter Swain 2002

"*Harmonic Rhythm* presents the first comprehensive theory of this musical experience. After reviewing the history of the problem, the book outlines a method for making pictures of the harmonic rhythm of any passage, a method that aims at theoretical rigor and objectivity while

remaining sensitive to musical context. The book goes on to propose a theory of interpretation of these pictures, explaining how to read the ebb and flow of harmonic-rhythm tensions that arise from the motion of harmony and its contrapuntal changes. Swain shows how these interpretations of tensions and resolutions can supplement traditional approaches to music criticism for music as diverse as the works of Machaut and of Debussy."--BOOK JACKET.

The Organ - Douglas Bush 2004-06

The Encyclopedia of Organ includes articles on the organ family of instruments, including famous players, composers, instrument builders, the construction of the instruments, and related terminology. It is the first complete A-Z reference on this important family of keyboard instruments. The contributors include major scholars of music and musical instrument history from around the world.

Irving Berlin's American Musical Theater - Jeffrey Magee 2014-04-08

Irving Berlin's songs have been the soundtrack of America for a century, but his most profound contribution to the nation is to Broadway. Award-winning music historian Jeffrey Magee's chronicle of Berlin's theatrical career is the first book to fully consider the songwriter's immeasurable influence on the Great White Way.

Harmonic Practice in Tonal Music - Robert Gauldin 2004

Conceptually sophisticated and exceptionally musical, *Harmonic Practice in Tonal Music* provides a thorough treatment of harmony and voice-leading principles in tonal music.

Messiaen Perspectives 2: Techniques, Influence and Reception - Robert Fallon 2016-04-22

Focusing on Messiaen's relation to history - both his own and the history he engendered - the *Messiaen Perspectives* volumes convey the growing understanding of his deep and varied interconnections with his cultural milieu. *Messiaen Perspectives 1: Sources and Influences* examines the genesis, sources and cultural pressures that shaped Messiaen's music. *Messiaen Perspectives 2: Techniques, Influence and Reception* analyses Messiaen's compositional approach and the repercussions of his music. While each book offers a coherent collection in itself, together these

complementary volumes elucidate how powerfully Messiaen was embedded in his time and place, and how his music resonates ever more today. *Messiaen Perspectives 2: Techniques, Influence and Reception* explores Messiaen's imprint on recent musical life. The first part scrutinizes his compositional technique in terms of counterpoint, spectralism and later piano music, while the second charts ways in which Messiaen's influence is manifest in the music and careers of Ohana, Xenakis, Murail and Quebecois composers. The third part includes case studies of Messiaen's reception in Italy, Spain and the USA. The volume also includes an ornithological catalogue of Messiaen's birds, collates information on the numerous 'tombeaux' pieces he inspired, and concludes with a Critical Catalogue of Messiaen's Musical Works.

Books Out Loud - 2007

Messiaen's Musical Techniques: The Composer's View and Beyond

- Gareth Healey 2016-04-22

Despite Messiaen's position as one of the greatest technical innovators of the twentieth century, his musical language has not been comprehensively defined and investigated. The composer's 1944 theoretical study, *The Technique of My Musical Language*, expounds only its initial stages, and while his posthumously published *Traité de rythme, de couleur, et d'ornithologie* contains detailed explanations of selected techniques, in most cases the reader is left to define these more precisely by observing them in the context of Messiaen's analyses of his own works. Technical processes are nevertheless in many cases the primary components of a work or movement. For instance, personages dominate 'Joie du sang des étoiles' from the *Turangalîla-symphonie*, and in certain cases, such as 'L'échange' from the *Vingt regards sur l'Enfant-Jésus*, the process (asymmetric augmentation) is the only structuring element present. Given this reliance on idiosyncratic techniques, clear comprehension of the music is impossible without a detailed knowledge of Messiaen's methods. Gareth Healey charts their development and interconnections, considers their relationship with formal structures, and applies them in refined and extended form to works for which Messiaen

himself left no published analysis.

Music Engineering - Richard Brice 2001-10-15

Music Engineering is a hands-on guide to the practical aspects of electric and electronic music. It is both a compelling read and an essential reference guide for anyone using, choosing, designing or studying the technology of modern music. The technology and underpinning science are introduced through the real life demands of playing and recording, and illustrated with references to well known classic recordings to show how a particular effect is obtained thanks to the ingenuity of the engineer as well as the musician. In addition, an accompanying free audio CD contains over 50 specially chosen tracks, provides practical demonstrations of the effects and techniques described in the book.

Written by a music enthusiast and electronic engineer, this book covers the electronics and physics of the subject as well as the more subjective aspects. The second edition includes an updated Digital section including MPEG3 and fact sheets at the end of each chapter to summarise the key electronics and science. In addition to instruments and recording technology, this book covers essential kit such as microphones, sequencers, amplifiers and loudspeakers. Discover the potential of electronics and computers to transform your performances and recordings. Develop an understanding of the engineering behind state of the art instruments, amplifiers and recording equipment. A FREE CD-ROM completes the package with over 50 tracks providing practical demonstrations of the effects and techniques described in the book.

Recording on a Budget Brent Edstrom 2010-12-06

Audio recordings are the calling card with which musicians share and promote their work so a knowledge of recording techniques and technologies is essential to the 21st century musician. *Recording On a Budget* provides a comprehensive introduction to the recording arts from a budget-conscious perspective. Written by a professional musician and educator, this book is ideal for musicians, educators, music students, songwriters and hobbyists. A central theme of the book is that it is possible to make quality recordings with a modest selection of recording tools. Chapters cover the selection and use of all of the components of a

project studio including microphones, mixer, computer, digital audio workstation software, and signal processors. Additional chapters provide a solid foundation in acoustics, audio recording, podcasting, mixing and mastering. The final chapter of the book features do-it-yourself projects that can be completed with a modest selection of tools. Most musicians have developed their ears to a high level so a special focus is placed on the development of recording technique through experimentation and the application of critical listening skills. The book is supported by an online resource of nearly 250 audio excerpts detailing all of the primary topics of the book. Recording on a Budget is ideal for: ? Musicians who are interested in recording a quality CD or demo ? Choir, orchestra, and band directors who want to record vocal or instrumental ensemble ? Student performers and composers who wish to record a performance or produce their own music ? Bands interested in recording live concerts or recording an album in a home studio ? Videographers interested in recording location sound, voice-overs or music ? Songwriters who wish to produce a quality demo ? Podcasters and ALL who want to make quality recordings without spending fortunes on equipment. Readers will learn ? to cut budget corners without sacrificing audio quality ? to choose the right microphone for the job (and where to place it) ? to assemble an equipment rack, mixing desk, and speakers stand ? to avoid common mistakes ? And to be creative and have fun with recording technology. Visit the companion website at www.oup.com/us/recordingonabudget for free selection of sample recordings!

John Williams's Film Music - Emilio Audissino 2014-06-12

John Williams is one of the most renowned film composers in history. He has penned unforgettable scores for Star Wars, the Indiana Jones series, E.T. the Extra-Terrestrial, Jaws, Superman, and countless other films. Fans flock to his many concerts, and with forty-nine Academy Award nominations as of 2014, he is the second-most Oscar-nominated person after Walt Disney. Yet despite such critical acclaim and prestige, this is the first book in English on Williams's work and career. Combining accessible writing with thorough scholarship, and rigorous historical accounts with insightful readings, *John Williams's Film Music* explores

why Williams is so important to the history of film music. Beginning with an overview of music from Hollywood's Golden Age (1933-58), Emilio Audissino traces the turning points of Williams's career and articulates how he revived the classical Hollywood musical style. This book charts each landmark of this musical restoration, with special attention to the scores for Jaws and Star Wars, Williams's work as conductor of the Boston Pops Orchestra, and a full film/music analysis of Raiders of the Lost Ark. The result is a precise, enlightening definition of Williams's "neoclassicism" and a grounded demonstration of his lasting importance, for both his compositions and his historical role in restoring part of the Hollywood tradition. Best Special Interest Books, selected by the American Association of School Librarians Best Books for General Audiences, selected by the Public Library Reviewers
Cont i nuum Encycl ope di a of Popul ar Misi c of the Worl d Vol u me 11
Shepherd 2012-03-08

See:

Freedom Sounds - Ingrid Monson 2007-10-18

Freedom Sounds addresses the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, and develops a new framework for thinking through the relationships among music, politics, aesthetics, and activism by carefully addressing the hot button racial and economic issues that generated contentious and soul-searching debate.

Victorian Cathedral Music in Theory and Practice - William J. Gatens
1986-11-13

This is a critical assessment of Victorian cathedral music, unique in its detailed treatment of the cultural intellectual, philosophical and religious issues that shaped the composer's creative world and so influenced compositional practice. Among the issues investigated by William Gatens are the status of music in Church and society, the Victorians' views on the moral dimension of music, the aesthetic implications of Christian orthodoxy and notions of stylistic propriety. The careers and works of seven eminent composers - Thomas Attwood, T. A. Walmisley, John Goss, S. S. Wesley, F. A. G. Ouseley, John Stainer and Joseph Barnby - are discussed in some detail with emphasis on anthems and fully composed

service settings. These provide specific illustrations of stylistic trends and the practical effects of theoretical principles. The study seeks to correct some of the misunderstandings and distortions that were common among earlier twentieth-century writers on the subject.

Olivier Messiaen - Vincent Benitez 2007-11-13

Olivier Messiaen: A Research and Information Guide is a unique bibliographical resource that presents the reader with the most significant and helpful resources on Olivier Messiaen, one of the twentieth century's greatest composers, published between 1930 and 2007. An introductory chapter offers a short biography of Messiaen, a consideration of his musical style and works, and a discussion of Messiaen studies. Chapters 2 and 3 concentrate on the primary literature, organized around manuscript collections, articles and reviews, pedagogical works, lectures and librettos, prefaces, interviews, correspondence, and documentaries and filmed performances. Chapters 4 through 9 focus on the secondary literature, namely, biographical and stylistic studies, topical examinations, discussions of particular works, accounts of Messiaen in works devoted to other topics, reviews of books and significant performances of Messiaen's music, and examinations of source materials on the Internet. A list of works and a selected discography conclude the book.

Dave Brubeck - Philip Clark 2020-02-18

THE DEFINITIVE, INVESTIGATIVE BIOGRAPHY OF JAZZ LEGEND DAVE BRUBECK ("TAKE FIVE") In 2003, music journalist Philip Clark was granted unparalleled access to jazz legend Dave Brubeck. Over the course of ten days, he shadowed the Dave Brubeck Quartet during their extended British tour, recording an epic interview with the bandleader. Brubeck opened up as never before, disclosing his unique approach to jazz; the heady days of his "classic" quartet in the 1950s-60s; hanging out with Duke Ellington, Charlie Parker, Louis Armstrong, and Miles Davis; and the many controversies that had dogged his 66-yearlong career. Alongside beloved figures like Ella Fitzgerald and Frank Sinatra, Brubeck has achieved name recognition beyond jazz. But finding a convincing fit for Brubeck's legacy, one that reconciles his mass

popularity with his advanced musical technique, has proved largely elusive. In *Dave Brubeck: A Life in Time*, Clark provides us with a thoughtful, thorough, and long-overdue biography of an extraordinary man whose influence continues to inform and inspire musicians today. Structured around Clark's extended interview and intensive new research, this book recounts one of the last untold stories of jazz, unearthing the secret history of "Take Five" and many hitherto unknown aspects of Brubeck's early career-and sharing details about his creative relationship with his star saxophonist, Paul Desmond. Woven throughout are cameo appearances from a host of unlikely figures, from Sting, Ray Manzarek of The Doors, and Keith Emerson to John Cage, Leonard Bernstein, Harry Partch, and Edgard Varèse. Each chapter explores a different theme or aspect of Brubeck's life and music, illuminating the core of his artistry and genius. To quote President Obama, as he awarded the musician with a Kennedy Center Honor: "You can't understand America without understanding jazz, and you can't understand jazz without understanding Dave Brubeck."

Harrison Birtwistle's Operas and Music Theatre - David Beard
2012-10-25

A definitive source study of the stage works of Harrison Birtwistle, one of Britain's foremost living composers.

History of Music - Hugh Milton Miller 1953

The International Library of Music for Vocalists: Modern art songs
- Louis Charles Elson 1925

The Musical World - 1839

Misic - 1969

Perspectives on Artistic Research in Music - Robert Burke
2017-01-23

The increasing interest in artistic research, especially in music, is throwing open doors to exciting ideas about how we generate new

musical knowledge and understanding. This book examines the wide array of factors at play in innovative practice and how by treating it as research we can make new ideas more widely accessible. Three key ideas propel the book. First, it argues that artistic research comes from inside the practice and exists in a space that accommodates both objective and subjective observation and analyses because the researcher is the practitioner. It is a space for dialogue between apparently opposing binaries: the composer and the performer, the past and the present, the fixed and the fluid, the intellectual and the intuitive, the abstract and the embodied, the prepared and the spontaneous, the enduring and the transitory, and so on. It is not so much constructed in a logical, sequential manner in the way of the scientific method of doing research but more as a "braided" space, woven from many disparate elements. Second, the book articulates the notion that artistic research in music has its own verification procedures that need to be brought into the academy, especially in terms of the moderation of non-traditional research outputs, including the description of the criteria for allocation of research points for the purposes of data collection, as well as real world relevance and industry engagement. Third, by way of numerous examples of original and creative music making, it demonstrates in practical terms how exploration and experimentation functions as legitimate academic research. Many of the case studies deliberately cross boundaries that were previously assumed to be rigid and definite in order to blaze new musical trails, creating new collaborations and synergies.

Singing Jeremiah - Robert L. Kendrick 2014-05-05

A defining moment in Catholic life in early modern Europe, Holy Week brought together the faithful to commemorate the passion, crucifixion, and resurrection of Jesus Christ. In this study of ritual and music, Robert L. Kendrick investigates the impact of the music used during the Paschal Triduum on European cultures during the mid-16th century, when devotional trends surrounding liturgical music were established; through the 17th century, which saw the diffusion of the repertory at the height of the Catholic Reformation; and finally into the early 18th century, when

a change in aesthetics led to an eventual decline of its importance. By considering such issues as stylistic traditions, trends in scriptural exegesis, performance space, and customs of meditation and expression, Kendrick enables us to imagine the music in the places where it was performed.

Basics in Jazz Arranging - Paris Rutherford 2013-07-01

(Jazz Instruction). Renowned educator and writer Paris Rutherford has adapted the text he used for over 30 years in teaching university-level arranging at one of the nation's most illustrious jazz schools. For anyone wanting to enter the exciting world of jazz arranging, this book is a must-have resource! Useful as a classroom teaching tool for beginning arrangers or as a self-study book, this clearly written and engaging text will get you off to a great start that will have players and audiences alike enjoying your music! Includes Rutherford's original compositions and small group charts, along with audio that features both full performances and rhythm-section-only tracks for personal or group practice.

Classic Funk and R&B Grooves for Bass - Josquin Des Pres 2000
El-basguitarskole.

Harmonic Colours in Bass - David Gross 1997-10

Harmonic Colours for Bass is designed add style and dimension to your grooves by providing a combination of technical training and musical examples. Music examples are written in standard notation and tablature and are demonstrated on the included play-along recording.

Reading Pop : Approaches to Textual Analysis in Popular Music - Richard Middleton 2000-06-08

Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies. - ;Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal

Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies. - ;extensive introduction is particularly valuable ... the paperback price is worth it for the introduction, and the Bjornberg and Tagg essays, alone. - Allan More, British Journal of Music Education

Extended Harmonic Techniques - Jack Ballard, Jr. 2022-05-19

From the classical violinist to the hip hop producer, creating music pays homage to principles of harmony. It is not just the sum of the musical parts that makes a song come alive, but how every part interacts with others to create more harmonies, enriched melodies, dynamic rhythms, and more interaction. Composers, engineers, producers and performing musicians constantly use the harmonic principles derived from basic acoustics every time they work through a piece. This book offers a deep analytical dive into the theories of harmonics. It explores many nontraditional approaches such as extended and hyperextended chords and it includes an explanation for the consonance of the elusive minor triad. The book also covers voicing and arranging from a vertical or harmonic perspective, a system of classifying the sonority of each chord, how extended chords impact the listener, and how the composer applies these principles.

Arranging Music for the Real World - VINCE COROZINE 2015-08-27

This book is written from a composer's point of view and is intended to be a reference book for the analysis of arranging techniques. Its aim is to help composers and arrangers improve their compositional skills as well as their understanding of various musical styles. Through a study and analysis of the scores and styles of the master composers, the author gives a broad view of the music of both the past and of the present. This allows the musician to navigate within the contemporary music scene with an essential awareness of and appreciation for all genres of music. the skills and concepts taught in this book will help the aspiring arranger

harmonize melodies and write counter-melodies quickly and efficiently utilizing various combinations of instruments and voices, whether for pops orchestra, television, or recordings, according to the demands of modern commercial music.

Harpsichord and Lute Music in 17th-Century France - David Ledbetter
2019-06-12

The works of the 17th-century French harpsichord composers, the clavecinistes, are among the principal treasures of the harpsichord repertoire. It is a commonplace of music histories that their style was strongly influenced by contemporary lutenists, yet the assessment of this influence has until now been limited to pointing out a few superficial resemblances. This book is the first comprehensive account of the relationship between the two styles. The nature and extent of the influence can now be seen as much more far-reaching than has been supposed. The clavecinistes adopted many details of lute style, and an understanding of these is essential for the proper performance of their works. More importantly, the lute style opened up the possibility of an entirely new expressive dimension in the playing of the harpsichord; in exploring this the clavecinistes evolved a style which dominated European keyboard music in the 17th-century, and provided a basis for the subsequent development of idiomatic keyboard style.

An Approach to Jazz Piano - Charles Austin 2013-02-11

"This book is an attempt to address the techniques of piano playing as

applied to the playing of jazz. It is also an attempt to address theoretical knowledge, and the application of coherent thinking when improvising jazz music. Many aspects of preparation are outlined, including scales, chords, chord symbols, chord/scale relationships, voicings, voice-leading, and the creation of melody."--Introduction.

Inside British Jazz - Hilary Moore 2017-07-05

Inside British Jazz explores specific historical moments in British jazz history and places special emphasis upon issues of race, nation and class. Topics covered include the reception of jazz in Britain in the 1910s and 1920s, the British New Orleans jazz revival of the 1950s, the free jazz innovations of the Joe Harriott Quintet in the early 1960s, and the formation of the all-black jazz band, the Jazz Warriors, in 1985. Using both historical and ethnographical approaches, Hilary Moore examines the ways in which jazz, an African-American music form, has been absorbed and translated within Britain's social, political and musical landscapes. Moore considers particularly the ways in which music has created a space of expression for British musicians, allowing them to re-imagine their place within Britain's social fabric, to participate in transcontinental communities, and to negotiate a position of belonging within jazz narratives of race, nation and class. The book also champions the importance of studying jazz beyond the borders of the United States and contributes to a growing body of literature that will enrich mainstream jazz scholarship.