
Jazz Composition: Theory And Practice Ted Pease __FULL__

the most important innovation of the 1960s is the abandonment of the jazz public. it is a fact that more jazz students are enrolling at non-jazz conservatories than at jazz schools. the music business is losing interest. the culture is in a regression. the jazz community is smaller than it was a few decades earlier. the circumstances of the time are described in a book by tony palmer, a matter of taste: jazz in america 1959-1969, in which he asserts that the jazz industry collapsed in the 1960s because it abandoned its traditional audience, including the young (but this book was published in 1989). in any case, the jazz audience of the late 1950s and early 1960s was small, diverse, and critically under-educated. jazz's traditional audience, comprised of young people who were musically-cultured and racially-integrated, didn't continue to support jazz (as it had in the 1940s and 1950s) because it was too small and the product was considered to be unmarketable. there were exceptions: the music was sold by the down beat magazine and the village voice, and the radio stations and record companies who had a jazz audience. the jazz business was still profitable, but the output was mainly for its existing core audience. a commercial artist, a composer, and a saxophonist, miles davis is one of the great composers of jazz. in addition to music that he wrote himself, he wrote for others. in this book, we will look at his contributions to the music of the period, which are distinguished by harmonic sophistication and emotional intensity. the most popular of his pieces are the kind of blue albums, in which he recorded with the musicians credited above. we'll also look at miles ahead (1972) and prestige (1960), which show that he was interested in the music of the next generation as well.



in a modal piece, the music does not always have to be played in only one key; often, a modal piece will be played in different keys. this can be accomplished by using the same chord progression in different keys, but the improviser will often want to add new chords or progressions as he plays. in addition to developing music in a modal manner, miles davis used the modes in jazz to create a new kind of jazz. in the 1950s, he experimented with the modal approach in a search for a new kind of jazz. his approach to jazz was never to attempt to duplicate an existing style, but to create a new jazz that was more than just a reinterpretation of the older styles. by the mid-1950s, the modal approach had taken off in jazz, but at the same time there was a new interest in the blues. the blues was perhaps the first popular music to have a direct influence on jazz. the blues was composed in a modal way by such jazz pioneers as jelly roll morton and louis armstrong. later, the modal approach was taken further by miles davis. his work with cannonball adderley, bill evans, and tony williams in the 1950s led to the creation of the modal jazz style that later developed in the 1960s. the modal approach is different from the chordal approach in that the modal approach emphasizes the use of scales and chords, whereas the chordal approach emphasizes the use of chords and chords alone. both approaches can be used together to create harmony in a modal or chordal manner. bach wrote many of his music in a modal manner, and he found that the modal approach made his music more beautiful and more evocative. in his well-tempered clavier (op. 6, book i), bach used modal techniques to create his 24 preludes and fugues. 5ec8ef588b

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