

Sweet Georgia Brown Lead Sheet

As a founding father of bebop and brilliant jazz improviser, Charlie Parker has secured a reputation and legacy second to none since his birth nearly 100 years ago. Because of his excellence as an improviser, however, his compositions - while admired and still played - have taken a back seat. In this exciting and timely new volume, author Henry Martin rebalances our understanding of Parker by spotlighting his significance as a jazz composer. Beginning with a review of Parker's life and musical training, *Charlie Parker, Composer* critically analyzes Parker's compositions, situating them within both his individual musicianship and early bebop style. Proposing that Parker composed up to 84 pieces, Martin examines their development and aesthetic qualities, their similarities and dissimilarities within a range of seven types of jazz composition. Also discussed are eight tunes credited to Parker but never performed by him, along with an evaluation of where - if at all - they fit in his oeuvre. Providing the first assessment of a major jazz composer's output in its entirety, *Charlie Parker, Composer* offers a thorough reexamination, through music-theoretical, historical, and philosophical lenses, of one of the most influential jazz musicians of all time.

(Piano/Vocal/Guitar Songbook). 40 enduring favorites are featured in each volume of this series. Due to their popularity and their playability on piano, these songs rank among the top-selling sheet music titles of all-time. Whether you seek new songs to perform, skill-building practice material or just the sheer fun of playing great songs that you could never quite figure out by ear, these collections guarantee a lifetime of enjoyment. Songs: All I Do Is Dream of You * As Time Goes By * At Last * But the World Goes 'Round * Cry Me a River * Don't Sit Under the Apple Tree (With Anyone Else but Me) * Dream a Little Dream of Me * Embraceable You * Good Morning * Heart * Hey There * I Get a Kick Out of You * I Got Rhythm * I Only Have Eyes for You * I Put a Spell on You * I'm in the Mood for Love * I've Got You Under My Skin * It Had to Be You * La Vie en Rose * Misty * Moonlight Serenade * My Funny Valentine * Theme from New York, New York * Night and Day * Orange Colored Sky * Over the Rainbow * Singin' in the Rain * Someone to Watch Over Me * Straighten Up and Fly Right * A String of Pearls * Summertime * Sweet Georgia Brown * Tea for Two * That's All * There Will Never Be Another You * They Can't Take That Away from Me * When I Fall in Love * You Go to My Head * You'll Never Know * Young at Heart.

Charity Adams Earley, commander of the 6888th Central Postal Directory Battalion in World War II, summarized the history of women in the military when she wrote in 1989: The future of women in the military seems assured... What may be lost in time is the story of how it happened. The barriers of sex and race were, and sometimes still are, very difficult to overcome, the second even more than the first. During World War II women in the service were often subject to ridicule

and disrespect

(Banjo). Tenor and plectrum banjos are key ingredients of Dixieland jazz music. The bright percussive chord strums and flashy tremolo picking glissandos help define the genre. In the 1920s, when Dixieland jazz was at its zenith, the four-string banjo was the fretted instrument of choice because it could easily be heard above the simultaneous improv of the band's clarinet, cornet, saxophone, and trombone frontline. (Electric guitars were not invented until a decade later.) The chord voicings in these expertly crafted arrangements were selected so that the melody notes were always within reach to enable the user to play chord/melody style if desired. The lead sheets consist of lyrics and two sets of chord diagrams tenor and plectrum positioned throughout the arrangements. This collection of 45 songs includes: Ain't Misbehavin' * Alexander's Ragtime Band * Basin Street Blues * Bill Bailey, Won't You Please Come Home * Honeysuckle Rose * I Got Rhythm * Lazy River * St. Louis Blues * Sweet Georgia Brown * 'Way down Yonder in New Orleans * and more.

(Jazz Transcriptions). The Omnibook has become the book to turn to when you want to master the Bird. Includes 60 solos such as Anthropology * Au Privave (Nos. 1 and 2) * Billie's Bounce * Blues for Alice * Chi Chi * Confirmation * Constellation * Dewey Square * Donna Lee * Ko Ko * Moose the Mooch * Ornithology * Scapple from the Apple * Shaw'nuff * Yardbird Suite * and more. Transcribed by Jamey Aebersold and Ken Slone. Includes chord symbols, metronome markings, record information, and practice suggestions. "One of jazz education's holy scriptures." JazzTimes (Fake Book). Miles Davis gave the jazz world innumerable musical innovations and his supporting musicians provided a virtual who's who of the modern jazz era. This updated Real Book featuring Miles' music contains highly accurate, easy-to-read, musician-friendly lead sheets for 70 of his most famous original compositions: All Blues * Bitches Brew * Blue in Green * Boplicity (Be Bop Lives) * Budo * Eighty One * Flamenco Sketches * Four * Freddie Freeloader * Half Nelson * Miles * Milestones * Nardis * The Serpent's Tooth * Seven Steps to Heaven * Sippin' at Bells * So What * Solar * Somethin' Else * The Theme * Tune Up * Vierd Blues * What It Is * and dozens more top tunes. Essential for every jazz fan! Looking for a particular song? Check out the Real Book Songfinder here.

George Crumb is a composer at the forefront of post-World War II American music, and never before has one volume combined a portrait of his life with a catalogue of his extensive work. This book provides the reader and researcher with an overview of Crumb's life, career, and compositions; and an annotated guide to literature by and about the composer, including articles, books, album reviews, concert reviews, and interviews. The biographical portion, written in close consultation with the subject, has resulted in perhaps the most complete and accurate biography currently in existence--an irreplaceable resource for anyone seeking a full understanding of 20th-century music.

The year 2016 will mark the centennial of the birth of Albert Murray (1916–2013), who in thirteen books was by turns a lyrical

novelist, a keen and iconoclastic social critic, and a formidable interpreter of jazz and blues. Not only did his prizewinning study *Stomping the Blues* (1976) influence musicians far and wide, it was also a foundational text for Jazz at Lincoln Center, which he cofounded with Wynton Marsalis and others in 1987. *Murray Talks Music* brings together, for the first time, many of Murray's finest interviews and essays on music—most never before published—as well as rare liner notes and prefaces. For those new to Murray, this book will be a perfect introduction, and those familiar with his work—even scholars—will be surprised, dazzled, and delighted. Highlights include Dizzy Gillespie's richly substantive 1985 conversation; an in-depth 1994 dialogue on jazz and culture between Murray and Wynton Marsalis; and a long 1989 discussion on Duke Ellington between Murray, Stanley Crouch, and Loren Schoenberg. Also interviewed by Murray are producer and impresario John Hammond and singer and bandleader Billy Eckstine. All of these conversations were previously lost to history. A celebrated educator and raconteur, Murray engages with a variety of scholars and journalists while making insightful connections among music, literature, and other art forms—all with ample humor and from unforeseen angles. Leading Murray scholar Paul Devlin contextualizes the essays and interviews in an extensive introduction, which doubles as a major commentary on Murray's life and work. The volume also presents sixteen never-before-seen photographs of jazz greats taken by Murray. No jazz collection will be complete without *Murray Talks Music*, which includes a foreword by Gary Giddins and an afterword by Greg Thomas.

Includes index.

A guide to jazz singing offers advice on such topics as communicating through emotion, coloring the melody, and phrasing, along with information on preparing for a performance and creating an arrangement.

Shots rang out in Savannah's grandest mansion in the misty, early morning hours of May 2, 1981. Was it murder or self-defense? For nearly a decade, the shooting and its aftermath reverberated throughout this hauntingly beautiful city of moss-hung oaks and shaded squares. John Berendt's sharply observed, suspenseful, and witty narrative reads like a thoroughly engrossing novel, and yet it is a work of nonfiction. Berendt skillfully interweaves a hugely entertaining first-person account of life in this isolated remnant of the Old South with the unpredictable twists and turns of a landmark murder case. It is a spellbinding story peopled by a gallery of remarkable characters: the well-bred society ladies of the Married Woman's Card Club; the turbulent young redneck gigolo; the hapless recluse who owns a bottle of poison so powerful it could kill every man, woman, and child in Savannah; the aging and profane Southern belle who is the "soul of pampered self-absorption"; the uproariously funny black drag queen; the acerbic and arrogant antiques dealer; the sweet-talking, piano-playing con artist; young blacks dancing the minuet at the black debutante ball; and Minerva, the voodoo priestess who works her magic in the graveyard at midnight. These and other Savannahians act as a Greek chorus, with Berendt revealing the alliances, hostilities, and intrigues that thrive in a town where everyone knows everyone else. *Midnight in the Garden of Good and Evil* is a sublime and seductive reading experience. Brilliantly conceived and masterfully written, this enormously engaging portrait of a most beguiling Southern city has become a modern classic.

The new standard in jazz fake books since 1988. Endorsed by McCoy Tyner, Ron Carter, Dave Liebman, and many more. Evenly

divided between standards, jazz classics and pop-fusion hits, this is the all-purpose book for jazz gigs, weddings, jam sessions, etc. Like all Sher Music fake books, it features composer-approved transcriptions, easy-to-read calligraphy, and many extras (sample bass lines, chord voicings, drum appendix, etc.) not found in conventional fake books.

The Editor is conscious that the following Narrative has only its truthfulness to recommend it to favorable consideration. It is nothing more than it purports to be, namely; a plain, unvarnished tale of real Slave-life, conveyed as nearly as possible in the language of the subject of it, and written under his dictation. It would have been easy to fill up the outline of the picture here and there, with dark shadows, and to impart a heightened dramatic colouring to some of the incidents; but he preferred allowing the narrator to speak for himself, and the various events recorded to tell their own tale. He believes few persons will peruse it unmoved; or arise from a perusal of it without feeling an increased abhorrence of the inhuman system under which, at this hour, in the United States of America alone, three millions and a half of men, women, and children, are held as "chattels personal," by thirty-seven thousand and fifty-five individuals, many of them professing Ministers of the Gospel, and defenders of "the peculiar institution." In undertaking to prepare this volume for the press, the Editor's object was two-fold, namely; to advance the anti-slavery cause by the diffusion of information; and to promote the success of the project John Brown has formed, to advance himself by his own exertions, and to set an example to others of his "race." If by the little the Editor has done to render the volume interesting, he should secure for it a fair meed of popular favor, these two objects will be certainly accomplished, and his labor will not have been expended in vain.

Drawing on extensive research from Australia, this book examines the experiences of sexual offence victims who submit a victim impact statement. Victim impact statements are used in sentencing to outline the harm caused to victims. There has been little research on the impact statement experiences of sexual offence victims. This book fills this gap, examining the perspectives of six adult female victims and 15 justice professionals in Australia. This is supplemented by analysis of 100 sentencing remarks, revealing how courts use such statements in practice. This book examines victims' experiences of preparing and submitting statements, justice professionals' experiences of working with victims to submit statements, and the judicial use of impact statements in sentencing. It identifies an overarching lack of clarity around the purpose of impact statements, which affects the information that can be included and the way they can be used by the court. It consequently explore issues associated with balancing the expressive and instrumental purposes of such statements, and the challenges in communication between professionals and victims of crime. The findings highlight several issues with the operation of impact statement regimes. Based on these findings, the book makes recommendations to clarify such regimes, to improve communication between justice professionals and victims of crime, and to enhance the therapeutic goals of such statements. An accessible and compelling read, this book is essential reading for all those engaged with victimology, sentencing, and sexual violence.

(Guitar Book). Lead sheets for 200 jazz standards, including the melodies, chord symbols and professionally arranged guitar chord diagrams for each song. Songs include: All the Things You Are * At Last * Beyond the Sea * Come Sunday *

Desafinado * Embraceable You * A Fine Romance * The Girl from Ipanema (Garota De Ipanema) * I'll Be Seeing You * I've Got My Love to Keep Me Warm * In the Mood * It Could Happen to You * Just in Time * A Kiss to Build a Dream On * Lazy River * Love Me or Leave Me * Mack the Knife * Moon River * My Foolish Heart * My Way * The Nearness of You * On a Slow Boat to China * Pennies from Heaven * Satin Doll * Sentimental Journey * Stardust * A Sunday Kind of Love * Tea for Two * Time After Time * When Sunny Gets Blue * Witchcraft * You'd Be So Nice to Come Home To * and many more.

Correlated to Unit 5 of Jazz Expressions, Sweet Georgia Brown is a great jazz classic arranged by Mike Lewis at the easy level. The focus in this chart is on syncopation using easy rhythms, modest ranges, and clear articulation to provide an effective and consistent foundation for learning jazz. No improvised solos, only ensemble and section work in a traditional swing setting. Optional parts for flute, clarinet, horn, baritone horn, tuba, AND STRINGS - violin (2), viola, and cello. Wow!

Features the best tunes of Gershwin, Rodgers and Hart, Cole Porter, Harold Arlen, Ellington, etc., as well as some pop and jazz standards. There are lyrics on almost every tune, all the verses are included, and the chords are a consensus of how each song has been interpreted by the best jazz artists, almost always hipper than the original changes.

Now updated to 2020, this is an account of the development and output of the great young traditional jazz band Tuba Skinny, which is based in New Orleans. Many recommendations are included of videos to watch and recordings available for purchase.

(Easy Fake Book). This super collection gathers 101 Beatles classics for beginners to play. The arrangements are in the key of C, and the engravings are all new and larger than most fake book notation. Songs include: Across the Universe * All You Need Is Love * And I Love Her * Back in the U.S.S.R. * The Ballad of John and Yoko * Blackbird * Can't Buy Me Love * Come Together * Eight Days a Week * Eleanor Rigby * A Hard Day's Night * Help! * Helter Skelter * Here Comes the Sun * Here, There and Everywhere * Hey Jude * I Saw Her Standing There * I Want to Hold Your Hand * In My Life * Let It Be * The Long and Winding Road * Lucy in the Sky with Diamonds * Magical Mystery Tour * Money (That's What I Want) * Penny Lane * Revolution * Sgt. Pepper's Lonely Hearts Club Band * She Loves You * Something * Ticket to Ride * Twist and Shout * We Can Work It Out * When I'm Sixty-Four * While My Guitar Gently Weeps * With a Little Help from My Friends * Yellow Submarine * Yesterday * You've Got to Hide Your Love Away * and more!

In this account of the creative effort that went into setting cartoons of the 1930s through the 1950s to music, the author examines how this shaped the animated characters and stories that have become embedded in American culture.

(Easy Piano Songbook). Do you feel you've learned enough piano skills to take on some jazz tunes? This book is

designed to let beginners dive into jazz standards with success. The arrangements, although easy, are full enough to make you sound great. Lyrics are also included. This collection features 50 of the best jazz standards ever, including: All the Things You Are * Autumn in New York * Body and Soul * Don't Get Around Much Anymore * Fly Me to the Moon (In Other Words) * Georgia on My Mind * The Girl from Ipanema (Garota De Ipanema) * It Could Happen to You * Misty * My Funny Valentine * Night and Day * Satin Doll * Speak Low * Summertime * The Way You Look Tonight * When I Fall in Love * You Stepped Out of a Dream * and more.

Georgia Icons celebrates the Peach State through photographs and essays highlighting 50 of the best places, inventions, foods, buildings, and institutions the state has to offer..

PDF sheet music optimized for iPad, tablet and laptop screens. Clair de Lune from "Suite bergamasque" by Claude Debussy. Piano. Advanced. MCL8

In a tribute to the great musical loves of his life, the popular musician and performer tells the story of his legendary career as America's favorite interpreter of classical popular music and his love affair with Tin Pan Alley and friendship with Ira Gershwin. Reprint.

"The Hal Leonard tenor banjo method is your complete guide to learning the tenor banjo. This book by acclaimed author and musician Fred Sokolow uses popular songs to teach you the basics of rhythm and lead playing in Dixieland, retro swing and Irish music. Includes demonstration audio tracks for all the examples in the book"--Page [4] of cover

Loosely based on the Odyssey, this landmark of modern literature follows ordinary Dubliners through an entire day in 1904. Captivating experimental techniques range from interior monologues to exuberant wordplay and earthy humor. (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.

Larry Morrow is one of Cleveland's most popular celebrities. In this book he tells stories from a lifetime in radio--how he got into broadcasting, early days in Detroit, the exciting times at Cleveland's AM powerhouse WIXY 1260 in the 1960s and '70s, and his long on-air runs at WERE AM and WQAL FM. He tells about many interesting celebrities he interviewed and unusual promotions he was involved in. Morrow was named "Mr. Cleveland" by mayor George Voinovich for his decades of tireless effort promoting his adopted city, and he has been selected as master of ceremonies for most major Cleveland events in the past three decades, including Cleveland's bicentennial celebration. He is in great demand as a public speaker and a communications teacher.

(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.

(Artist Books). The music of Thelonious Monk is among the most requested of any jazz composer, but accurate lead sheets and sources have never been widely available until now. This folio has 70 of the master composer/pianist's most familiar pieces, as well as a number of obscure and unrecorded tunes, in easy-to-read versions. Includes counterlines and ensemble parts for many pieces, as well as bass-lines and piano voicings where applicable. Also includes a biography, a glossary, and a definitive discography of the compositions in the book. Titles include: Ask Me Now * Bemsha Swing * Blue Monk * Blue Sphere * Boo Boo's Birthday * Bright Mississippi * Brilliant Corners * Bye-Ya * Crepuscule With Nellie * Criss Cross * 52nd Street Theme * Functional * Gallop's Gallop * Hackensack * I Mean You * In Walked Bud * Jackie-ing * Let's Cool One * Little Rootie Tootie * Misterioso * Monk's Mood * Nutty * Off Minor * Pannonica * Played Twice * Rhythm-a-ning * 'Round Midnight * Ruby, My Dear * Straight No Chaser * Thelonious * Well You Needn't * and 39 more.

(Guitar Collection). If you're new to jazz guitar, you are probably eager to learn some songs. This book provides chord-melody style arrangements in standard notation and tab for the most popular songs jazz guitarists like to play. This accessible collection of must-know jazz hits include: All the Things You Are * Body and Soul * Don't Get Around Much Anymore * Fly Me to the Moon (In Other Words) * The Girl from Ipanema (Garota De Ipanema) * I Got Rhythm * Laura * Misty * Night and Day * Satin Doll * Summertime * When I Fall in Love * and more.

The Use of Victim Impact Statements in Sentencing for Sexual Offences *Stories of Strength* Routledge

Poised to become a classic of jazz literature, *Visions of Jazz: The First Century* offers seventy-nine chapters illuminating the lives of virtually all the major figures in jazz history. From Louis Armstrong's renegade-style trumpet playing to Sarah Vaughan's operatic crooning, and from the swinging elegance of Duke Ellington to the pioneering experiments of Ornette Coleman, jazz critic Gary Giddins continually astonishes the reader with his unparalleled insight. Writing with the grace and wit that have endeared his prose to *Village Voice* readers for decades, Giddins also widens the scope of jazz to include such crucial American musicians as Irving Berlin, Rosemary Clooney, and Frank Sinatra, all primarily pop performers who are often dismissed by fans and critics as mere derivatives of the true jazz idiom. And he devotes an entire quarter of this landmark volume to young, still-active jazz artists, boldly expanding the horizons of jazz--and charting and exploring the music's influences as no other book has done.

(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.

Presents a history of music during the time of economic hardship in the 1920s and 1930s, discussing the rise of radio, the influence of Duke Ellington and swing music, the golden age of the Broadway musical, and the popularity of country and western music.

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