

## Rationale:

The specific purpose of the book is to write a revisionist appreciation of Jazz. It is a counter-weight to the 'purist' tradition which stems from the early Twenties and has metamorphosized since the Sixties as Modernism. In its new forms it tends to be a-structural and relativist in its standards. This text will contrast and compare mainstream with other trends, and re-emphasize the need for objectivity and form as the basis of jazz improvisation. As such it will constitute a critique of postmodernist appreciations of the arts.

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|                  | Profile 4 Bernard Rich   |            |
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|                  | a) Technical mastery of the instrument   |            |
|                  | Skill without harmonic construction in modern Jazz   |            |
|                  | Contrast Artie Shaw and Andy Shepherd  |            |
|                  | Buddy de Franco and Wayne Shorter  |            |
|                  | Goodman and Marsalis   |            |
|                  | b) Improvisation and Ingenuity   |            |
|                  | Art Tatum  |            |
|                  | Errol Garner and Theolonius Monk   |            |
|                  | Oscar Peterson and Cecil Taylor  |            |
|                  | Keith Jarrett and Stan Tracy   |            |
|                  | c) Ability to create Musical Tension   |            |
|                  | Herman, Basie, Ellington, Brubeck, Petrucciani   |            |

- d) Versatility of Style  
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- e) Structure and FreeForm  
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Preliminary Note: The examples cited date mainly – though not exclusively – from the period 1935-1975 – a period which interestingly roughly coincides with that

of the 'Great American Songbook' of Gershwin, Porter, Kern et al. This takes in the Swing era' – a period which tends to be abjured by the 'purists' whose narrow view excludes anything that savours of commercialism and 'inauthenticity' (see, for example, the DVD/TV documentary by Ken Burns 'Jazz'). It is noteworthy, for instance, that a number of jazz encyclopedias will elevate reams to pianist Keith Jarrett, but do not even mention Dudley Moore (see albums Jazz Jubilee; Jazz, Blues and Moore, etc.).

For most this material now represents a niche within a niche, but for the enterprising much of it can still be found as LPs, CDs and DVDs on specialist Websites as well as on Amazon