



Musical Improvisation: Art, Education, and Society

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A musical practice used for centuries the world over, improvisation too often has been neglected by scholars who dismiss it as either technically undissectible or inexplicably mysterious. At different times and in different cultures, performing music that is not "precomposed" has constituted an artful expression of the performer's individuality (the Baroque); a wild, unthinking form of expression (jazz antagonists); and the best method to train inexperienced musicians to use their instruments (the Middle East). This wide-ranging collection of essays considers musical improvisation from a variety of approaches, including ethnomusicology, education, performance, historical musicology, and music theory. Laying the groundwork for even further research into improvisation, the contributors of this volume delve into topics as diverse as the creative minds of Mozart and Beethoven, the place of improvised musics in Western and non-Western societies, and the development of jazz as a musical and cultural phenomenon.

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Musical Improvisation: Art, Education, and Society From University of Illinois Press Bibliography

- Sales Rank: #1531389 in Books
- Published on: 2009-07-24
- Original language: English
- Number of items: 1
- Dimensions: 9.00" h x 1.20" w x 6.00" l, 1.15 pounds
- Binding: Paperback
- 376 pages

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Review

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About the Author

Gabriel Solis is an associate professor of music and African American studies at the University of Illinois at Urbana-Champaign and the author of [Monk's Music: Thelonious Monk and Jazz History in the Making](#).**Bruno Nettl** is a professor emeritus of music and anthropology at the University of Illinois at Urbana-Champaign and the author of [The Study of Ethnomusicology: Thirty-one Issues and Concepts](#) and other works.

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