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Bb Blues (110bpm) : Backing track **C JAM BLUES Backing track for Bb instruments TRUMPET SAX CLARINET Bb - Medium 12 Bar Blues Backing Track** ~~C JAM BLUES chord progression Jazz Backing Track Play Along C JAM BLUES Duke Ellington Backing track C-Jam Blues - Backing Track / Play-along C Jam Blues - Play Along (Bb, Eb \u0026 C)~~

C-Jam Blues play along **Oscar Peterson - C Jam Blues**
Easy Jazz Blues Guitar 1 | C Jam Blues **C Jam Blues C Jam Blues**

Oscar Peterson \u0026 Count Basie - Slow Blues ~~These 7 Times Oscar Peterson Went Next Level Genius | bernie's~~

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bootlegs

Oscar Peterson Quartet - You look good to me. Oscar Peterson & Niels-Henning Ørsted Pedersen • 15-07-1979 • World of Jazz

[Jazz solo pdf] Oscar Peterson - C-Jam Blues (piano transcription) *C-Jam Blues - Michel Petrucciani* Oscar Peterson Jazz Blues Lick (and 7 ways to practice it) ? Jazz Piano Lesson #15 **C Jam Blues By Yohan Kim Oscar Peterson - Boogie Blues Etude C Jam Blues (played by Oscar Peterson) - Jazz piano trio C Jam Blues Oscar Peterson - C Jam Blues (transcription) + double bass "C-Jam Blues" Tutorial Trumpet and Backing Track Bb Blues Scale Trombone Tutorial C Jam Blues flute How to Improvise - C jam Blues - Tutorial for Tenor Sax -1 (minor pentatonic scale)**

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How to Improvise - C jam Blues - Tutorial for Tenor Sax -7
(Understanding Chord Tones Gradually -2)~~C Jam Blues C
Jam Blues B Flat~~

Thomas Jefferson Starship performs C Jam Blues in B Flat at
Welbourne Jazz Camp's Camper Showcase.

~~Thomas Jefferson Starship: C Jam Blues in B Flat - YouTube~~
Bb Jam Blues played by the After School Matters Jazz
Harvest Band in Chicago. It is comprised o... Skip navigation
... C Jam Blues (in b flat)- ASM Jazz Harvest Band 1/2
Damen Tolbert. Loading...

~~C Jam Blues (in b flat) ASM Jazz Harvest Band 1/2~~
Duke Ellington's 1942 standard 'C Jam Blues' with an added

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solo break. Melody Video. Bb Sheet Music:

<http://img24.imageshack.us/img24/8529/bbcjam.jpg> Eb Shee...

~~C Jam Blues Play Along (Bb, Eb & C) YouTube~~

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Provided to YouTube by IIP-DDS The "C" Jam Blues - Duke

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Ellington The Definitive R & B Series – 1942-1943 ? Nineteen Forties Music Released on: 2012-08-20 Au...

~~The "C" Jam Blues - YouTube~~

Electric slow jam blues in b-flat Jam track based on Texas Flood, in F#, which means play in G position, tuned a half step down. This version has a little guitar help on the intro and some subtle organ to add colour- 65 bpm Same jam track but with just bass and drums - again F#, 65 bpm C Jam Blues: 1st B-flat Trumpet: Duke Ellington | Jazz ...

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Up-tempo (170 bpm) jazz blues in b-flat with some introductory and bridging riffage around several jazz blues

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choruses. Up-tempo blues groove with a jazz feel in C , 170 bpm. Nice blues-rock jam - key of A , 117 bpm. Basic blues combo jam in C, 120 BPM.

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C Jam Blues - Barney Bigard Clarinet Solo Duke Ellington & His Orchestra

~~C Jam Blues - Flat~~

Check out Jazz Blues in B-Flat Major (Medium Swing Backing Track) by JamTracksMania on Amazon Music. Stream ad-free or purchase CD's and MP3s now on Amazon.co.uk.

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C Jam Blues : Death in B-Flat : Drop That Sack : Harlem Hotcha : I Can't Break the Habit of You : In My Gondola : In a Cafe on the Road to Calais : Just A Little Kiss From A Little Miss : Just You, Just Me : Of All The Wrongs You Done to Me

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: Public Melody No. 1 : Rockin' Chair ...

The second collection published in the popular Club Date Combo format. The tunes are Johnson Rag * Oh, You Beautiful Doll * Bad, Bad Leroy Brown * My Funny Valentine * Avalon * (We're Gonna) Rock Around the Clock * Moody * It's Deja Vu All Over Again.

12 Contemporary Jazz Etudes is written by the world-renowned jazz composer, arranger, saxophonist, bandleader, educator, and member of the Yellowjackets, Bob Mintzer. Designed for the medium to advanced difficulty level, this

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book includes: 12 jazz etudes composed by Bob Mintzer in a variety of jazz styles, tempos, and time signatures; performance notes/tips for each etude to assist in interpretation and improvisation; play-along CD with a stellar rhythm section; and an opportunity to study and learn these skills: melodic composition, improvisation, sight reading, motivic development, call-and-response, and jazz concept. All books are compatible and written so they can be performed together.

Being sent for piano lessons was probably the single worst thing that could have happened in my young life. But thanks to an exceptional lady and piano teacher named Florence Powers, I wound up unexpectedly becoming a professional

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piano player. Here are some curious things about the piano that I picked up along the way... Playing the piano has got to be one of life's greatest treasures. In my estimation, there are few other activities that can even begin to compare with the ability to play this amazing instrument. As you can probably guess, I have the highest regard for those individuals who have mastered the art of playing the piano. Some performers have taken the art to a very high level, often out of the reach of most players. But my aim here is to present a simple accessible approach on learning how to listen to, or how to approach playing the piano for one's own pleasure... first and foremost. This self-centered idea doesn't necessarily imply being selfish, but it probably does require a slight adjustment to one's priorities. However, if you can get

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around this inconvenience, the possibilities are sitting right there in front of you... and all you have to do is reach out and take. My aim here is to demystify the piano for both listeners or those who wish to learn how to get started in learning how play this amazing instrument. In any event, I feel that pleasure can be derived by having a wider understanding as just what the piano actually is. And while a book such as this one may be helpful to those who wish to learn to play the piano, there is no substitute for a live teacher. However, it's extremely important to find a teacher that can fulfill one's personal musical taste and ambition. There is much involved if a student wishes to become a proficient music reader, thus having a good teacher is essential to success in this area. Take your time in finding the right one... and good luck!

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However, before looking at the piano, it's also important to establish what kind of music one is interested in, whether for listening or performing. For purposes of this book, I have arbitrarily broken it down into four major forms: Classical, Standards, Popular and Jazz. Classical leads the list as the music that has been around longer, much longer than the other two forms of music. It represents the foundation of all of today's music. Much of it is seriously challenging to play, and requires years of dedicated practice. At the concert level, Olympic style discipline prevails, as the techniques of performance far surpasses the scope of this book. Be that as it may, classical music has an abundance of priceless melodies that can be played in a simplified manner while still retaining their pure magic for listeners. (and pianists) Music

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operates on principles that were founded in the past 600 years, they carry with them an enormous amount of human cultural genius, including the invention of equal temperament.

(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

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a brief biography and foreword by transcriber Larry Dunlap.

Developed to provide high school band teachers with sample lessons to implement the National Standards in band rehearsals, individual strategies are provided, both proficient and advanced. The 34 strategies reflect a variety of teaching and learning styles, along with step-by-step instructions, ideas, and resources.

(Real Book Multi-Tracks Play-Along). Today's best way to practice jazz! Accurate, easy-to-read lead sheets and professional, customizable audio tracks accessed online for 10 songs. The interactive, online audio interface includes: tempo control; looping; buttons to turn each instrument on or

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off; lead sheet with follow-along marker; and melody performed by a saxophone or trumpet on the "head in" and "head out." The full stereo tracks can also be downloaded and played off-line. Separate lead sheets are included for C, B-flat, E-flat and Bass Clef instruments. This volume includes 10 songs: All Blues * Back at the Chicken Shack * Billie's Bounce (Bill's Bounce) * Birk's Works * Blues by Five * C-Jam Blues * Mr. P.C. * One for Daddy-O * Reunion Blues * Turnaround.

"Hazel Scott was an important figure in the later part of the Black renaissance onward. Even in an era where there was limited mainstream recognition of Black Stars, Hazel Scott's talent stood out and she is still fondly remembered by a large

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segment of the community. I am pleased to see her legend honored." ---Melvin Van Peebles, filmmaker and director "This book is really, really important. It comprises a lot of history---of culture, race, gender, and America. In many ways, Hazel's story is the story of the twentieth century." ---Murray Horwitz, NPR commentator and coauthor of Ain't Misbehavin' "Karen Chilton has deftly woven three narrative threads---Adam Clayton Powell, Jr., Harlem, and Hazel Scott---into a marvelous tapestry of black life, particularly from the Depression to the Civil Rights era. Of course, Hazel Scott's magnificent career is the brightest thread, and Chilton handles it with the same finesse and brilliance as her subject brought to the piano." ---Herb Boyd, author of Baldwin's Harlem: A Biography of James Baldwin "A wonderful book

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about an extraordinary woman: Hazel Scott was a glamorous, gifted musician and fierce freedom fighter. Thank you Karen Chilton for reintroducing her. May she never be forgotten."

---Farah Griffin, Institute for Research in African-American Studies, Columbia University In this fascinating biography, Karen Chilton traces the brilliant arc of the gifted and audacious pianist Hazel Scott, from international stardom to ultimate obscurity. A child prodigy, born in Trinidad and raised in Harlem in the 1920s, Scott's musical talent was cultivated by her musician mother, Alma Long Scott as well as several great jazz luminaries of the period, namely, Art Tatum, Fats Waller, Billie Holiday and Lester Young. Career success was swift for the young pianist---she auditioned at the prestigious Juilliard School when she was only eight years old, hosted

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her own radio show, and shared the bill at Roseland Ballroom with the Count Basie Orchestra at fifteen. After several stand-out performances on Broadway, it was the opening of New York's first integrated nightclub, Café Society, that made Hazel Scott a star. Still a teenager, the "Darling of Café Society" wowed audiences with her swing renditions of classical masterpieces by Chopin, Bach, and Rachmaninoff. By the time Hollywood came calling, Scott had achieved such stature that she could successfully challenge the studios' deplorable treatment of black actors. She would later become one of the first black women to host her own television show. During the 1940s and 50s, her sexy and vivacious presence captivated fans worldwide, while her marriage to the controversial black Congressman from Harlem, Adam Clayton

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Powell, Jr., kept her constantly in the headlines. In a career spanning over four decades, Hazel Scott became known not only for her accomplishments on stage and screen, but for her outspoken advocacy of civil rights and her refusal to play before segregated audiences. Her relentless crusade on behalf of African Americans, women, and artists made her the target of the House Un-American Activities Committee (HUAC) during the McCarthy Era, eventually forcing her to join the black expatriate community in Paris. By age twenty-five, Hazel Scott was an international star. Before reaching thirty-five, however, she considered herself a failure. Plagued by insecurity and depression, she twice tried to take her own life. Though she was once one of the most sought-after talents in show business, Scott would return to America, after

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years of living abroad, to a music world that no longer valued what she had to offer. In this first biography of an important but overlooked African American pianist, singer, actor and activist, Hazel Scott's contributions are finally recognized. Karen Chilton is a New York-based writer and actor, and the coauthor of *I Wish You Love*, the memoir of legendary jazz vocalist Gloria Lynne.

Louis 'Satchmo' Armstrong was not only jazz's greatest musician and innovator, but also arguably its most famous entertainer and the frontal figure in the development of contemporary popular music. Overcoming social and political obstacles, he created a long and impressive career and an enormous musical output. Now, his ground breaking musical

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career is amassed and detailed in this discography of all his works, from professionally made commercial releases, to amateur and unissued recordings. All of Me is a comprehensive, chronological discography born out of love and admiration for Louis Armstrong, and devotion to years of collecting his musical accomplishments. Author Jos Willems has meticulously compiled all of Satchmo's known recordings_ both studio and live performances_ and with assistance from internationally renowned specialists, has assembled an impressively detailed, accurate, and complete listing. This volume is superbly formatted and presented, logically organized, and thoroughly indexed by song title and individual. Researchers, collectors, and enthusiasts can easily look up any detail of a recording: issues and releases

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of particular songs; publishing companies; producers; catalog numbers; dates, times, and locations of recordings; musicians Armstrong played with; and format, be it 78 or 45 RPM records, LPs, CDs, or media appearances. Every detail of Armstrong's career is listed in this impressive volume, shedding light on the enormity of his impact on jazz and popular culture. This is the ultimate reference guide for the complete works of Louis Armstrong.

World-recognized discographer Chris Sheridan draws together the most comprehensive look at Thelonious Monk's performances and recordings. Woven through the listings of Monk's work is the story of his rise to acceptance as one of the key pianists and composers of jazz and his decline in

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health and popularity.

Intro -- Contents -- Foreword -- Introduction -- 1. One morning in Parsons, Kansas -- 2. Los Angeles and the West Coast -- 3. Shanghai -- 4. I never heard such swinging music -- 5. Basie -- 6. In Uncle Sam's army -- 7. JATP and a trip to Europe -- 8. A new phase in my career -- 9. From New York to Australia -- 10. Humphrey Lyttelton and my English tours -- 11. Health problems -- 12. Still swinging -- Chronological discography by Bob Weir -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y -- Z

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