

DONT GET AROUND MUCH ANYMORE CHORDS

DONT GET AROUND MUCH ANYMORE CHORDS: A GUIDE TO PLAYING A JAZZ CLASSIC

DONT GET AROUND MUCH ANYMORE CHORDS ARE A GATEWAY INTO ONE OF THE MOST BELOVED JAZZ STANDARDS EVER WRITTEN. ORIGINALLY PENNED BY DUKE ELLINGTON WITH LYRICS BY BOB RUSSELL, THE SONG "DON'T GET AROUND MUCH ANYMORE" HAS STOOD THE TEST OF TIME AND REMAINS A FAVORITE AMONG JAZZ MUSICIANS AND ENTHUSIASTS ALIKE. WHETHER YOU'RE A BEGINNER EAGER TO DIP YOUR TOES INTO JAZZ GUITAR OR A SEASONED PLAYER LOOKING TO ENRICH YOUR REPERTOIRE, UNDERSTANDING THE CHORDS AND STRUCTURE OF THIS TUNE IS ESSENTIAL.

IN THIS ARTICLE, WE'LL EXPLORE THE NUANCES OF THE DONT GET AROUND MUCH ANYMORE CHORDS, BREAK DOWN HOW TO PLAY THEM, AND OFFER TIPS ON HOW TO INFUSE YOUR OWN STYLE INTO THIS TIMELESS MELODY. FROM CHORD PROGRESSIONS TO RHYTHM PATTERNS, YOU'LL FIND EVERYTHING YOU NEED TO BRING THIS CLASSIC TO LIFE.

UNDERSTANDING THE BASICS OF DONT GET AROUND MUCH ANYMORE CHORDS

AT ITS CORE, "DON'T GET AROUND MUCH ANYMORE" IS A JAZZ STANDARD THAT COMBINES SMOOTH MELODIES WITH A SOPHISTICATED CHORD PROGRESSION. THE SONG IS TYPICALLY PLAYED IN THE KEY OF B-FLAT MAJOR, THOUGH IT CAN BE TRANSPOSED TO SUIT YOUR VOCAL RANGE OR INSTRUMENT PREFERENCES.

THE MAIN CHORD PROGRESSION FEATURES A MIX OF MAJOR, MINOR, DOMINANT, AND DIMINISHED CHORDS, WHICH IS CHARACTERISTIC OF ELLINGTON'S INTRICATE YET ACCESSIBLE STYLE. THIS BLEND GIVES THE SONG ITS SIGNATURE SWING FEEL AND EMOTIONAL DEPTH.

COMMON CHORDS IN THE SONG

WHEN YOU LOOK AT THE DONT GET AROUND MUCH ANYMORE CHORDS, YOU'LL NOTICE FAMILIAR JAZZ HARMONY ELEMENTS SUCH AS:

- Bbmaj7
- G7
- Cm7
- F7
- D7b9
- Gm7
- Eb7

THESE CHORDS CREATE A RICH HARMONIC BACKDROP THAT SUPPORTS THE MELODY AND ENCOURAGES IMPROVISATION. FOR GUITARISTS, MASTERING THESE CHORDS IN VARIOUS POSITIONS ON THE FRETBOARD IS A GREAT WAY TO BUILD VERSATILITY.

HOW TO PLAY DONT GET AROUND MUCH ANYMORE CHORDS ON GUITAR

PLAYING THE DONT GET AROUND MUCH ANYMORE CHORDS ON GUITAR INVOLVES MORE THAN JUST KNOWING THE CHORD SHAPES; IT'S ABOUT UNDERSTANDING THE RHYTHM AND FEEL OF THE TUNE. HERE'S A STEP-BY-STEP APPROACH TO GET YOU STARTED:

1. LEARN THE CHORD SHAPES

START BY LEARNING THE BASIC CHORD SHAPES FOR THE MAIN CHORDS IN THE SONG. FOR EXAMPLE:

- **B♭MAJ7**: x13231
- **G7**: 320001
- **Cm7**: x35343
- **F7**: 131211
- **D7♭9**: x5454x
- **Gm7**: 353333
- **E♭7**: x68686

PRACTICE SWITCHING BETWEEN THESE CHORDS SMOOTHLY, AS THE PROGRESSION MOVES FAIRLY QUICKLY.

2. MASTER THE SWING RHYTHM

“DON’T GET AROUND MUCH ANYMORE” IS A SWING TUNE, MEANING THE RHYTHM HAS A TRIPLET FEEL. INSTEAD OF PLAYING STRAIGHT EIGHTH NOTES, YOU’LL WANT TO EMPHASIZE THE LONG-SHORT PATTERN THAT GIVES JAZZ ITS CHARACTERISTIC BOUNCE.

TRY STRUMMING WITH A “DOWN-UP, DOWN-UP” PATTERN BUT ACCENT THE DOWNBEAT AND MAKE THE “UP” BEAT SHORTER, ALMOST LIKE A SHUFFLE. LISTENING TO RECORDINGS BY DUKE ELLINGTON OR OTHER JAZZ GREATS CAN HELP YOU INTERNALIZE THIS RHYTHM.

3. ADD JAZZ VOICINGS AND EXTENSIONS

ONCE YOU’RE COMFORTABLE WITH THE BASIC CHORDS AND RHYTHM, EXPERIMENT WITH JAZZ VOICINGS, INCLUDING:

- 9TH, 11TH, AND 13TH CHORD EXTENSIONS
- DROP 2 VOICINGS
- CHORD INVERSIONS

THESE ELEMENTS ADD COLOR AND COMPLEXITY TO YOUR PLAYING, MAKING YOUR VERSION OF DONT GET AROUND MUCH ANYMORE CHORDS SOUND MORE AUTHENTIC AND PROFESSIONAL.

EXPLORING THE SONG STRUCTURE AND PROGRESSION

UNDERSTANDING THE FORM OF THE SONG HELPS YOU ANTICIPATE CHORD CHANGES AND PLAN YOUR SOLOS OR COMPING PATTERNS.

TYPICAL FORM

“DON’T GET AROUND MUCH ANYMORE” GENERALLY FOLLOWS A 32-BAR AABA STRUCTURE, COMMON IN JAZZ STANDARDS:

- **A SECTIONS**: PRESENT THE MAIN THEME WITH THE STANDARD CHORD PROGRESSION.
- **B SECTION (BRIDGE)**: OFFERS A CONTRASTING HARMONIC AND MELODIC IDEA, OFTEN MODULATING TO A RELATED KEY.

CHORD PROGRESSION BREAKDOWN

HERE’S A SIMPLIFIED LOOK AT THE CHORD PROGRESSION FOR THE A SECTION:

| B♭MAJ7 | G7 | Cm7 | F7 |

| D7^b9 | Gm7 | Eb7 | F7 |

THE B SECTION SHIFTS SLIGHTLY, INTRODUCING A FRESH SEQUENCE THAT ADDS TENSION AND RELEASE, SETTING THE STAGE FOR THE RETURN TO THE A SECTION.

TIPS FOR INCORPORATING DONT GET AROUND MUCH ANYMORE CHORDS INTO YOUR PLAYING

WHETHER YOU'RE ACCOMPANYING A SINGER OR SOLOING OVER THE CHANGES, HERE ARE SOME HELPFUL SUGGESTIONS:

- **LISTEN ACTIVELY:** ABSORB DIFFERENT VERSIONS OF THE SONG BY ARTISTS LIKE DUKE ELLINGTON, NAT KING COLE, AND MICHAEL BUBL³ TO UNDERSTAND VARIOUS INTERPRETATIONS AND STYLES.
- **PRACTICE SLOWLY:** JAZZ CHORD CHANGES CAN BE RAPID AND COMPLEX. SLOW DOWN THE PROGRESSION TO BUILD MUSCLE MEMORY BEFORE SPEEDING UP.
- **EXPERIMENT WITH RHYTHMIC VARIATIONS:** TRY COMPING WITH SYNCOPATED RHYTHMS OR SPARSE CHORD HITS TO ADD INTEREST.
- **INCORPORATE PASSING CHORDS:** ADDING CHROMATIC OR DIATONIC PASSING CHORDS CAN ENHANCE TRANSITIONS AND CREATE A SMOOTHER FLOW.
- **USE A CAPO IF NEEDED:** IF THE KEY OF B^b IS CHALLENGING, PLACE A CAPO ON THE FIRST OR THIRD FRET AND USE EASIER CHORD SHAPES TO PLAY ALONG.

DONT GET AROUND MUCH ANYMORE CHORDS FOR PIANO AND OTHER INSTRUMENTS

WHILE GUITARISTS OFTEN SEEK OUT THE DONT GET AROUND MUCH ANYMORE CHORDS, PIANISTS ALSO BENEFIT FROM UNDERSTANDING THE HARMONIC STRUCTURE OF THIS TUNE. ON PIANO, YOU CAN PLAY ROOTLESS VOICINGS OR ADD MELODIC FILLS BETWEEN CHORD CHANGES TO KEEP THE TEXTURE LIVELY.

FOR HORN PLAYERS OR VOCALISTS, KNOWING THE CHORD PROGRESSION HELPS IN CRAFTING SOLOS OR HARMONIZING PARTS. JAZZ MUSICIANS FREQUENTLY USE LEAD SHEETS THAT INCLUDE THE CHORD SYMBOLS FOR THIS SONG, MAKING IT EASIER TO JAM WITH OTHERS.

CHORD VOICINGS FOR PIANO

TRY THESE VOICINGS FOR A SMOOTH, JAZZY SOUND:

- **B^bMAJ7:** D-F-A-B^b
- **G7:** F-B-D-G
- **Cm7:** B^b-E^b-G-B^b
- **F7:** E^b-A-C-F

ADDING EXTENSIONS LIKE 9THS OR 13THS ON TOP OF THESE CHORDS CAN ENRICH YOUR SOUND CONSIDERABLY.

WHY DON'T GET AROUND MUCH ANYMORE CHORDS REMAIN POPULAR

THE ENDURING POPULARITY OF "DON'T GET AROUND MUCH ANYMORE" LIES NOT ONLY IN ITS CATCHY MELODY BUT ALSO IN ITS SOPHISTICATED YET APPROACHABLE HARMONY. THE CHORDS PROVIDE A PERFECT PLAYGROUND FOR IMPROVISATION, ALLOWING MUSICIANS TO EXPRESS THEIR INDIVIDUALITY WHILE HONORING THE CLASSIC JAZZ TRADITION.

MOREOVER, THE SONG'S THEME OF NOSTALGIA AND SOCIAL WITHDRAWAL RESONATES ACROSS GENERATIONS, MAKING IT A TIMELESS PIECE IN THE JAZZ REPERTOIRE.

ENGAGING WITH THE DON'T GET AROUND MUCH ANYMORE CHORDS MEANS STEPPING INTO A WORLD WHERE CREATIVITY MEETS STRUCTURE, AND EVERY PERFORMANCE BECOMES A UNIQUE STORY.

EXPLORING DON'T GET AROUND MUCH ANYMORE CHORDS OPENS UP A RICH MUSICAL JOURNEY. FROM MASTERING THE SWING RHYTHM TO EXPERIMENTING WITH CHORD EXTENSIONS, THIS SONG OFFERS ENDLESS OPPORTUNITIES TO DEEPEN YOUR JAZZ SKILLS AND ENJOY THE ART OF MUSICAL STORYTELLING. WHETHER YOU'RE STRUMMING YOUR FIRST JAZZ CHORDS OR CRAFTING INTRICATE SOLOS, THIS CLASSIC TUNE HAS SOMETHING SPECIAL FOR EVERY PLAYER.

FREQUENTLY ASKED QUESTIONS

WHAT ARE THE BASIC CHORDS USED IN 'DON'T GET AROUND MUCH ANYMORE'?

THE BASIC CHORDS FOR 'DON'T GET AROUND MUCH ANYMORE' TYPICALLY INCLUDE Bbmaj7, G7, Cm7, F7, D7, Gm7, AND Ebmaj7, BUT VARIATIONS MAY OCCUR DEPENDING ON THE ARRANGEMENT.

HOW CAN I PLAY 'DON'T GET AROUND MUCH ANYMORE' CHORDS ON GUITAR FOR BEGINNERS?

BEGINNERS CAN PLAY SIMPLIFIED VERSIONS USING BASIC OPEN CHORDS SUCH AS Bb, G7, Cm, F7, AND D7, FOCUSING ON SMOOTH CHORD TRANSITIONS AND THE SONG'S SWING RHYTHM.

WHERE CAN I FIND ACCURATE CHORD CHARTS FOR 'DON'T GET AROUND MUCH ANYMORE'?

ACCURATE CHORD CHARTS CAN BE FOUND ON REPUTABLE MUSIC WEBSITES LIKE ULTIMATE GUITAR, JAZZSTANDARDS.COM, AND IN JAZZ FAKE BOOKS LIKE THE REAL BOOK.

WHAT IS THE CHORD PROGRESSION OF THE CHORUS IN 'DON'T GET AROUND MUCH ANYMORE'?

THE CHORUS OFTEN FEATURES A II-V-I PROGRESSION IN Bb MAJOR, MOVING THROUGH CHORDS LIKE Cm7, F7, AND Bbmaj7, WITH ADDITIONAL PASSING CHORDS FOR JAZZ FLAVOR.

ARE THERE ANY COMMON CHORD SUBSTITUTIONS USED IN 'DON'T GET AROUND MUCH ANYMORE'?

YES, JAZZ MUSICIANS OFTEN USE CHORD SUBSTITUTIONS SUCH AS TRITONE SUBSTITUTES (E.G., REPLACING D7 WITH Ab7) TO ADD HARMONIC INTEREST.

How do I play the swing rhythm with 'Don't Get Around Much Anymore' chords on piano?

To play swing rhythm, emphasize the off-beats by playing chords in a syncopated, uneven pattern, often with a walking bass line underneath.

Can 'Don't Get Around Much Anymore' chords be played in different keys?

Yes, the song can be transposed to different keys to suit vocal range or instrument preferences, but Bb major is the most common key.

What is the difficulty level of playing 'Don't Get Around Much Anymore' chords for intermediate players?

'Don't Get Around Much Anymore' is moderately challenging due to its jazz chord voicings and swing feel, making it suitable for intermediate players familiar with jazz harmony.

Are there any video tutorials available for learning 'Don't Get Around Much Anymore' chords?

Yes, platforms like YouTube have numerous video tutorials demonstrating how to play the chords and rhythm of 'Don't Get Around Much Anymore' on guitar and piano.

How do I incorporate improvisation over 'Don't Get Around Much Anymore' chord changes?

Improvisation can be done by using scales like the Bb major scale, Mixolydian modes over dominant chords, and targeting chord tones during the II-V-I progressions.

Additional Resources

DON'T GET AROUND MUCH ANYMORE CHORDS: A CLOSER LOOK AT THE JAZZ CLASSIC'S HARMONIC LANDSCAPE

DON'T GET AROUND MUCH ANYMORE CHORDS have long intrigued musicians and jazz enthusiasts alike, serving as a gateway into the sophisticated harmonic language of Duke Ellington's timeless composition. Originally penned in the early 1940s, the song has since become a standard in the jazz repertoire, inviting countless interpretations and chordal analyses. Understanding its chord progression not only enriches one's appreciation of the piece but also provides an essential foundation for improvisation and arrangement.

The harmonic structure of "Don't Get Around Much Anymore" is a testament to the intricate yet accessible nature of swing-era jazz compositions. For guitarists, pianists, and other chordal instrumentalists, mastering these chords involves navigating a blend of diatonic progressions and chromatic embellishments that evoke the song's smooth and melancholic atmosphere. In this article, we will delve into the core components of the chord progression, explore various voicings and substitutions, and discuss practical applications for musicians seeking to incorporate this classic into their repertoire.

Understanding the Basic Chord Progression

At its core, "Don't Get Around Much Anymore" is often played in the key of B-flat major, a common jazz key that lends itself well to brass and woodwind instruments. The tune follows a 32-bar AABA form, typical of many standards, where the harmonic rhythm and voice leading play crucial roles in maintaining interest and

COHERENCE.

THE A SECTIONS PREDOMINANTLY REVOLVE AROUND THE I, VI7, II7, AND V7 PROGRESSION, ESTABLISHING A FAMILIAR CYCLE OF FIFTHS MOVEMENT THAT IS FOUNDATIONAL IN JAZZ HARMONY. THE B SECTION, OR THE BRIDGE, SHIFTS TO CLOSELY RELATED KEYS, OFTEN MOVING THROUGH THE IV AND V CHORDS AND INTRODUCING SECONDARY DOMINANTS FOR ADDED TENSION.

A SIMPLIFIED DEPICTION OF THE CHORD CHANGES FOR THE A SECTION MIGHT LOOK LIKE THIS:

| B♭MAJ7 | G7 | Cm7 | F7 |
| B♭MAJ7 | G7 | Cm7 | F7 |

AND FOR THE B SECTION:

| D7 | G7 | Cm7 | F7 |

WHILE THESE CHORDS PROVIDE A BASIC ROADMAP, DEEPER ANALYSIS REVEALS AN ABUNDANCE OF PASSING CHORDS, DIMINISHED CHORDS, AND ALTERATIONS THAT GIVE THE TUNE ITS SIGNATURE COLOR. EXPLORING THESE NUANCES IS ESSENTIAL FOR PERFORMERS AIMING TO CAPTURE THE AUTHENTIC JAZZ FEEL.

EXPLORING VOICINGS AND VARIATIONS

WHEN APPROACHING THE DON'T GET AROUND MUCH ANYMORE CHORDS ON GUITAR OR PIANO, MUSICIANS OFTEN EXPERIMENT WITH VARIOUS VOICINGS TO ADD TEXTURE AND PERSONALITY. FOR INSTANCE, THE B♭MAJ7 CAN BE VOICED IN MULTIPLE WAYS, RANGING FROM SIMPLE TRIADS TO MORE COMPLEX EXTENSIONS LIKE 9THS AND 13THS, WHICH ENRICH THE SONIC PALETTE.

SIMILARLY, THE DOMINANT CHORDS SUCH AS G7 AND F7 OFFER AMPLE ROOM FOR IMPROVISATION THROUGH CHORD ALTERATIONS AND EXTENSIONS. ADDING FLAT NINTHS, SHARP ELEVENTHS, OR THIRTEENTH INTERVALS CAN TRANSFORM A STRAIGHTFORWARD V7 INTO A MORE COMPELLING HARMONIC DEVICE, ENHANCING THE FORWARD MOMENTUM TOWARD RESOLUTION.

IN JAZZ EDUCATION RESOURCES AND CHORD CHARTS, YOU MAY ENCOUNTER SEVERAL COMMON SUBSTITUTIONS WITHIN THE PROGRESSION. FOR EXAMPLE, TRITONE SUBSTITUTIONS ARE FREQUENTLY EMPLOYED — REPLACING THE V7 CHORD WITH A DOMINANT CHORD A TRITONE AWAY (E.G., REPLACING G7 WITH D♭7). THIS TECHNIQUE INTRODUCES CHROMATIC MOVEMENT AND A FRESH HARMONIC FLAVOR WITHOUT DEVIATING FROM THE SONG'S ESSENCE.

PRACTICAL APPLICATIONS FOR MUSICIANS

FOR PERFORMERS AND ARRANGERS, GRASPING THE DON'T GET AROUND MUCH ANYMORE CHORDS IS NOT MERELY AN ACADEMIC EXERCISE BUT A PRACTICAL NECESSITY. JAZZ GUITARISTS, IN PARTICULAR, BENEFIT FROM LEARNING MULTIPLE CHORD SHAPES AND INVERSIONS TO FACILITATE SMOOTH COMPING AND MELODIC IMPROVISATION.

MOREOVER, VOCALISTS INTERPRETING THE TUNE CAN USE KNOWLEDGE OF THE UNDERLYING CHORD STRUCTURE TO BETTER NAVIGATE PHRASING AND TIMING. UNDERSTANDING HOW THE CHORDS RELATE TO THE MELODY ALLOWS FOR MORE EXPRESSIVE DELIVERY AND DYNAMIC CONTROL.

COMPARING DIFFERENT VERSIONS AND INTERPRETATIONS

OVER THE DECADES, "DON'T GET AROUND MUCH ANYMORE" HAS BEEN RECORDED BY A MYRIAD OF ARTISTS, EACH BRINGING UNIQUE HARMONIC AND RHYTHMIC INTERPRETATIONS. COMPARING THESE VERSIONS CAN SERVE AS AN ENLIGHTENING STUDY IN THE FLEXIBILITY OF THE CHORD CHANGES.

FOR INSTANCE, THE ORIGINAL DUKE ELLINGTON ORCHESTRA RECORDINGS OFTEN FEATURED LUSH HORN ARRANGEMENTS AND RELATIVELY STRAIGHTFORWARD HARMONIES. IN CONTRAST, VOCALISTS LIKE NAT KING COLE OR ELLA FITZGERALD INTRODUCED

SUBTLE REHARMONIZATIONS AND RHYTHMIC VARIATIONS THAT ADDED PERSONAL FLAIR.

MODERN JAZZ MUSICIANS MIGHT FURTHER EXTEND OR REHARMONIZE THE PROGRESSION, INCORPORATING MODAL INTERCHANGE OR COMPLEX CHORD SUBSTITUTIONS TO SUIT CONTEMPORARY TASTES. THESE INTERPRETATIONS UNDERScore THE TUNE'S ENDURING ADAPTABILITY AND THE IMPORTANCE OF A SOLID GRASP OF ITS HARMONIC FRAMEWORK.

LEARNING RESOURCES AND TOOLS

SEVERAL RESOURCES CATER SPECIFICALLY TO MUSICIANS SEEKING TO MASTER THE DONT GET AROUND MUCH ANYMORE CHORDS. THESE INCLUDE:

- JAZZ REAL BOOK EDITIONS, WHICH PROVIDE LEAD SHEETS WITH CHORD SYMBOLS AND MELODY.
- ONLINE CHORD CHARTS AND TUTORIAL VIDEOS THAT DEMONSTRATE FINGERINGS AND VOICINGS.
- TRANSCRIPTIONS OF FAMOUS SOLOS OVER THE PROGRESSION, AIDING IN UNDERSTANDING PRACTICAL APPLICATIONS.
- SOFTWARE TOOLS LIKE iReal Pro, WHICH ALLOW USERS TO PRACTICE THE CHANGES WITH CUSTOMIZABLE BACKING TRACKS.

UTILIZING A COMBINATION OF THESE RESOURCES HELPS MUSICIANS INTERNALIZE THE HARMONIC LANGUAGE AND DEVELOP THEIR OWN INTERPRETATIONS.

CHALLENGES AND TIPS FOR MASTERY

WHILE THE CHORD PROGRESSION IS MANAGEABLE FOR INTERMEDIATE PLAYERS, CERTAIN ASPECTS POSE CHALLENGES:

- **CHORD CHANGES SPEED:** SOME SECTIONS REQUIRE RAPID CHANGES, DEMANDING DEXTERITY AND FAMILIARITY WITH CHORD SHAPES.
- **VOICE LEADING:** SMOOTH TRANSITIONS BETWEEN CHORDS NECESSITATE UNDERSTANDING VOICE LEADING PRINCIPLES TO AVOID AWKWARD FINGER MOVEMENTS.
- **IMPROVISATION:** NAVIGATING ALTERED DOMINANTS AND SUBSTITUTIONS REQUIRES THEORETICAL KNOWLEDGE AND EAR TRAINING.

TO OVERCOME THESE CHALLENGES, CONSISTENT PRACTICE WITH SLOW TEMPO AND GRADUAL INCREASES, COMBINED WITH ACTIVE LISTENING TO RECORDINGS, IS ADVISED. ADDITIONALLY, EXPERIMENTING WITH DIFFERENT VOICINGS AND SUBSTITUTIONS CAN DEEPEN ONE'S HARMONIC INTUITION.

THE EXPLORATION OF DONT GET AROUND MUCH ANYMORE CHORDS REVEALS MUCH ABOUT THE INTERPLAY BETWEEN STRUCTURE AND CREATIVITY IN JAZZ. ITS BLEND OF ACCESSIBLE PROGRESSIONS AND SUBTLE COMPLEXITIES CONTINUES TO INSPIRE MUSICIANS ACROSS GENRES, ENSURING THE TUNE'S PLACE IN THE PANTHEON OF JAZZ STANDARDS.

Dont Get Around Much Anymore Chords

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dont get around much anymore chords: Journey (If Where You're Going Isn't Home)

Max Zimmer, 2012-06 The story of a boy growing up Mormon in America with a dream to play jazz trumpet. ... It begins in 1956. Young Shake Tauffler hears a line of music on the radio of a cattle truck that changes his life forever. The music is jazz. The instrument is a trumpet. His family is moving one last time - from a southern Utah ranch to a town outside Salt Lake - on his father's quest to bring his family from Switzerland to the heartland of the Mormon church. In two months, when Shake turns twelve, he'll join his buddies on a shared journey through the ranks of his father's take-no-prisoners religion. At the same time, armed with a used trumpet and his bike, he'll start another journey, on his own, to a place whose high priests aren't his father's friends but the Negro greats of jazz, men he's been taught to believe are cursed but from whose music he learns everything he dreams of being.--Back cover.

dont get around much anymore chords: *Garage Band Theory* Duke Sharp, 2015-08 This electrifying book covers all the requirements for musicians who would like to play music by ear.

dont get around much anymore chords: *JazzTimes* , 1997-06 JazzTimes has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design. A large cross-section of music aficionados and fans alike view JazzTimes as America's premier jazz magazine. In addition to insightful profiles of emerging and iconic stars, each issue contains over 100 reviews of the latest CDs, Books and DVDs. Published ten times annually, JazzTimes provides uncompromising coverage of the American jazz scene.

dont get around much anymore chords: *The Musical Mainstream* , 1989

dont get around much anymore chords: *Jazz* James Lincoln Collier, 1995-07-13 Praised by the Washington Post as a tough, unblinkered critic, James Lincoln Collier is probably the most controversial writer on jazz today. His acclaimed biographies of Louis Armstrong, Duke Ellington, and Benny Goodman continue to spark debate in jazz circles, and his iconoclastic articles on jazz over the past 30 years have attracted even more attention. With the publication of *Jazz: The American Theme Song*, Collier does nothing to soften his reputation for hard-hitting, incisive commentary. Questioning everything we think we know about jazz--its origins, its innovative geniuses, the importance of improvisation and spontaneous inspiration in a performance--and the jazz world, these ten provocative essays on the music and its place in American culture overturn tired assumptions and will alternately enrage, enlighten, and entertain. *Jazz: The American Theme Song* offers music lovers razor-sharp analysis of musical trends and styles, and fearless explorations of the most potentially explosive issues in jazz today. In *Black, White, and Blue*, Collier traces African and European influences on the evolution of jazz in a free-ranging discussion that takes him from the French colony of Saint Domingue (now Haiti) to the orderly classrooms where most music students study jazz today. He argues that although jazz was originally devised by blacks from black folk music, jazz has long been a part of the cultural heritage of musicians and audiences of all races and classes, and is not black music per se. In another essay, Collier provides a penetrating analysis of the evolution of jazz criticism, and casts a skeptical eye on the credibility of the emerging jazz canon of critical writing and popular history. The problem is that even the best jazz scholars keep reverting to the fan mentality, suddenly bursting out of the confines of rigorous analysis into sentimental encomiums in which Hot Lips Smithers is presented as some combination of Santa Claus and the Virgin Mary, he maintains. It is a simple truth that there are thousands of high school music students around the country who know more music theory than our leading jazz critics. Other, less

inflammatory but no less intriguing, essays include explorations of jazz as an intrinsic and fundamental source of inspiration for American dance music, rock, and pop; the influence of show business on jazz, and vice versa; and the link between the rise of the jazz soloist and the new emphasis on individuality in the 1920s. Impeccably researched and informed by Collier's wide-ranging intellect, *Jazz: The American Theme Song* is an important look at jazz's past, its present, and its uncertain future. It is a book everyone who cares about the music will want to read.

dont get around much anymore chords: Jeff Brent's Jazz Piano Notebook - Volume 4 of Scot Ranney's "Jazz Piano Notebook Series" Jeff Brent, 2017-12-07 Scot Ranney's Jazz Piano Notebook series is a collection of jazz piano books written by Scot Ranney and other jazz pianists. Volume 4 is by Jeff Brent, a jazz pianist, composer, teacher, and author of *Modality* and other acclaimed jazz theory and education books. In Volume 4 of the Jazz Piano Notebook series Jeff shares detailed analysis of transcriptions of live performances. He covers everything from the shape of the songs to the tricks and licks he uses in improvised lines to the ideas behind his lush chord voicings. Almost all of the numbers in Jeff Brent's Jazz Piano Notebook are transcriptions and analysis of live performances. By presenting you with some of his soloing ideas and comping techniques, it'll give you ideas for your own improvisational journey through common jazz progressions. Level: Intermediate to advanced. Minimum requirements: Know how to read piano sheet music and be willing to practice. Paperback edition.

dont get around much anymore chords: Guitar: an American life Tim Brookes, 1979 *Reunion* is the awkward, tender meeting between a father and daughter after nearly twenty years separation. *Dark Pony* is the telling of a mythical story by a father to his young daughter as they drive home in the evening.

dont get around much anymore chords: Guitar Tim Brookes, 2019-04-24 From humble folk instrument to American icon, the story of the guitar is told in this exceptionally well-written memoir by the NPR commentator (Guitar Player). In this blend of personal memoir and cultural history, National Public Radio commentator Tim Brookes narrates the long and winding history of the guitar in the United States as he recounts his own quest to build the perfect instrument. Pairing up with a master artisan from the Green Mountains of Vermont, Brookes learns how a perfect piece of cherry wood is hued, dovetailed, and worked on with saws, rasps, and files. He also discovers how the guitar first arrived in America with the conquistadors before being taken up by an extraordinary variety of hands: miners and society ladies, lumberjacks and presidents' wives. In time, the guitar became America's vehicle of self-expression. Nearly every immigrant group has appropriated it to tell their story. Part history, part love song, *Guitar* strikes just the right chords. —Andrew Abrahams, *People*

dont get around much anymore chords: The Jazz Pianist Fred Hughes, 2002 ...[Fred Hughes teaches how to:] 1. perform all chords and variations of major, minor, diminished & augmented triads; six, seven, nine, eleven & thirteenth chords 2. provide the harmonic structure and foundation with the left hand 3. learn the theory of chord construction 4. practice patterns for mastery....--back cover.

dont get around much anymore chords: 100 Most Beautiful Songs Ever for Fingerpicking Guitar (Songbook) Hal Leonard Corp., 2014-03-01 (Guitar Solo). One hundred timeless songs from a wide variety of musical genres are featured in this collection of solo guitar arrangements in standard notation and tab. Includes: Angel * Bless the Broken Road * Chances Are * Don't Know Why * Faithfully * Hallelujah * I Will Always Love You * Killing Me Softly with His Song * Memory * Stardust * Tears in Heaven * Woman * You Raise Me Up * and many more.

dont get around much anymore chords: Starting At Zero Jimi Hendrix, 2013-11-05 It took just four years in the spotlight for Jimi Hendrix to become an international cultural icon. The sheer impact and originality of his music and his unique mastery of the guitar placed him forever amongst musical giants. But what of the man behind the public image? Modest and intensely private by nature, Jimi was shrouded in intrigue from the moment he first came into the public eye, and the mystery has only grown with time. Much has been written about him by experts, fans, and critics,

some of it true and some of it not. He did, however, leave his own account of himself, locked away like a Chinese puzzle in his many interviews, lyrics, writings, poems, diaries, and even stage raps. Starting at Zero brings all these elements together in narrative form. The result is an intimate, funny, and poetic memoir-one that tells, for the first time, Jimi's own story as only he could tell it.

don't get around much anymore chords: Billboard , 1944-01-22 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

don't get around much anymore chords: Hearin' the Changes Jerry Coker, Bob Knapp, Larry Vincent, 1997 This book is a study of chord progressions found in the jazz musician's repertoire. Through the tunes, the chord progressions are compared to one another, linked together by commonalities, and harmonic traits are codified, aiding in memorization and identification by ear.

don't get around much anymore chords: Someone Out There Is Listening Ed Petkus, 2009-12-08 Someone Out There is Listening tells the story of Eddie Hazell, a jazz guitar player and vocalist with a unique style unmatched in the last half century. Hazell had a combination of good looks, skills, and style. He was a '50s guy - heady, hopeful, and a believer in the system even though it didn't always work for him. As a rising star, Hazell had great bookings across the country and Canada. He was compared to some of the top stars in the music business, columnists and critics gave him solid reviews and high praise for his performances, and disc jockeys played his recordings and were eager for more. People who knew him had no doubt that he would make the big time - it was only a matter of when. Eddie Hazell's story is about the times and the vicissitudes of the music business, and what it took to accomplish one's goals. Eddie strove not only for success, but to persevere during bad times and personal hardships, while still maintaining artistic integrity and enjoyment of life. Eddie Hazell went the full mile; he didn't leave anything out. The celebrated music producer George Martin once said: The music business is littered with shooting stars that burned out. So pace yourselves; it's not a sprint. It is more like a marathon. Remember you have to keep running. Eddie Hazell's life is a musical marathon - reading about it is like running with him and the many other runners in his field.

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