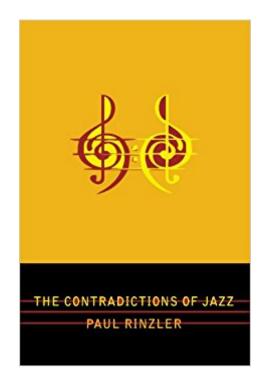


## The book was found

# The Contradictions Of Jazz (Studies In Jazz)





### Synopsis

In The Contradictions of Jazz, Paul Rinzler takes a new approach to jazz aesthetics and theory by exploring four pairs of opposites present in jazz: individualism and interconnectedness, assertion and openness, freedom and responsibility, and creativity and tradition. By themselves, these eight values speak volumes about the meaning of jazz and its significance. Understanding how these opposites coexist in jazz leads to an exploration of the connections linking jazz with the experiential and existential, which contrast with the connections between composition and science. Rinzler explains the various concepts, including either/or and dialectic thinking, and then examines the pairs of opposites individually, describing their position and presence in jazz. He then demonstrates how the larger meaning of these contradictory opposites depends on ideas from the philosophies of phenomenology and existentialism. Rinzler considers the opposites inherent in the product and process of jazz, as well as mistakes and the challenge of perfection, presenting these values in light of the contradictions inherent in jazz. With a full bibliography and an index, The Contradictions of Jazz is a fascinating read for fans and scholars of jazz history and aesthetics.

#### **Book Information**

Series: Studies in Jazz (Book 57) Paperback: 226 pages Publisher: Scarecrow Press (October 16, 2008) Language: English ISBN-10: 0810861437 ISBN-13: 978-0810861435 Product Dimensions: 6.1 x 0.8 x 9.1 inches Shipping Weight: 12 ounces (View shipping rates and policies) Average Customer Review: Be the first to review this item Best Sellers Rank: #255,983 in Books (See Top 100 in Books) #266 in Books > Arts & Photography > Music > Musical Genres > Jazz #738 in Books > Arts & Photography > Music > History & Criticism

#### **Customer Reviews**

Recommended. (Choice)

Paul Rinzler is associate professor in jazz and music theory at Cal Poly State University. He is author of Jazz Arranging and Performance Practice: A Guide for Small Ensembles (Scarecrow, 1999) and Quartal Jazz Piano Voicings (2002).

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