

Jazz Improvisation Workbook For Class Or Private Instruction

"Practical Jazz Theory for Improvisation Treble Clef Workbook" is a stand-alone exercise workbook that is also a direct companion text to the "Practical Jazz Theory for Improvisation" text. Originally conceived as the Jazz Theory/Improvisation text and curriculum for the 2014 National Jazz Workshop, it has already been adopted by several university jazz programs. These books begin at a level accessible by students just beginning in jazz, with reference appendices to fill any fundamental music theory knowledge, yet progress systematically in technical and conceptual content well beyond all but the most advanced college improvisation classes. With notated examples and exercises demonstrating all concepts, this book will have students playing the material almost immediately. Used as a stand-alone text for development of technique and fluency with jazz scales, this workbook includes exercises appropriate to all stages of improvisational development.

A training manual or primer on jazz improvisation intended for beginning to advanced student musicians, "Breaking down the Cat" combines silly anecdotal humor with historical tie-ins in a study guide for students in a discussion that goes to the level of a manifesto on American freedom and equality. The historical-constructive method of the book tries to unearth the utilitarian facets of the interaction of the jazz style in history in

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

order to inform the approach to jazz soloing of those learning, with possible "key ingredients" or ways of thinking from the past that may have been lost over time. The book is intended to be helpful to high school students, college students, and adults who want to be serious about learning to play jazz and improvise. In this book Mr. Black tries to include what is missing in other approaches by explaining jazz improvisation in terms of principles or "state of mind." To use the illustration in the title, to "break down the cat" (to give one example) is to flummox, confound, befuddle, and otherwise pardon the cat. But, to befuddle, bemuse and enlighten it, you have to understand or have "transcendent woe," Mr. Black explains. Most people are learning the academic scales, modes, patterns, licks, techniques based approach in universities, classroom settings, or from jazz books. A sensible approach incorporates a reasonable way of living and practicing faith as a path to success. The book offers a way of thinking about pursuing excellence in musical performance in order to help readers and students maintain their sanity while pursuing success in a culturally insane world. The book includes- -practice lists for each instrument -an essential scale list - some jazz licks from great players - a unique "singing practice" strategy - insights into jazz as a separate theory construct from Western Traditional/Classical with shared materials -some technique exercises -thought-provoking appendices Chapters in the book include: "The Right Attitude for Study," "The Right Way to Practice," "What to Study," "What to Practice," "How to Perform Well at Jazz Improvisation," "Capturing the Ethos of the Music," and "Pursuing

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

Success and How to Live." (and more...).

One of the most popular school jazz resources.

(Guitar Educational). Learn to improvise freely over any chord progression! The "Fourth Note" principle is a truly remarkable method for improvising in jazz and other genres, combining ear training, theory and technique to enable students to play with unrestricted creativity. In this book/CD pack, master guitarist Tony DeCaprio shows how to incorporate this technique using "focus notes" to anchor your playing within a chord progression through comprehensive, step-by-step instruction with examples for practical application of every new concept. The accompanying CD includes 99 full-demo tracks. "A totally unique and revolutionary concept for teaching improvisation. There is nothing even remotely similar on the market. The approach is refreshing and brilliant. I highly recommend this book to both students and teachers." Jimmy Bruno "Practical Jazz Theory for Improvisation Bass Clef Workbook" is a stand-alone exercise workbook that is also a direct companion text to the "Practical Jazz Theory for Improvisation" text. Originally conceived as the Jazz Theory/Improvisation text and curriculum for the 2014 National Jazz Workshop, it has already been adopted by several university jazz programs. These books begin at a level accessible by students just beginning in jazz, with reference appendices to fill any fundamental music theory knowledge, yet progress systematically in technical and conceptual content well beyond all but the most advanced college improvisation classes. With notated examples and

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

exercises demonstrating all concepts as well free downloadable play-along tracks for all exercises, this book will have students playing the material almost immediately. Used as a stand-alone text for development of technique and fluency with jazz scales, this workbook includes exercises appropriate to all stages of improvisational development. Scales, chords, and exercises to help improve jazz improvisation and theory. This book is designed for students who know how to read music and want to improve their knowledge of jazz technique and theory. FAQ: What scales does this book include? All seven modal scales, five of the seven melodic minor modal scales, all whole tone scales, diminished scales, pentatonic and blues scales. Transcribed in every key! The full list is: Lydian, Ionian, Mixolydian, Dorian, Aeolian, Phrygian, Locrian, Lydian Augmented, Lydian Dominant, Ascending Melodic Minor, Half Diminished, Altered Dominant, Whole Tone, Diminished (Whole Step-Half Step and Half Step-Whole Step), Pentatonic and Blues Scales. Just the scales? Absolutely not! Each scale family includes exercises for practicing the melodies and harmonies produced by that scale. Are there exercises for each scale? Each exercise is written in one key, e.g. F Lydian, C Ionian, etc. You are strongly encouraged to learn the exercises in every key, but transcribing them in every key would require a book forty times longer! I know how to read music, but I'm new to jazz. Is this a good book for me? This is the perfect book for you! The essential melodic and harmonic tools for jazz improvisation are all here. This is a great way to increase your knowledge of jazz improvisation and theory. I am

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

completely new to music. Is this a good book for me? Unfortunately, you need to know how to read music before using this book. Please come back to it when you know the basics and are ready to begin playing jazz!

Music and the Creative Spirit is a book of interviews with today's innovators in Jazz, Improvisation, and the Avant Garde, including Pat Metheny, Regina Carter, Fred Anderson, John Zorn, Joshua Redman, and others.

This text-only volume provides a comprehensive introduction to the core concepts and techniques of the Linear Jazz Improvisation Method. Using a wealth of examples from the jazz repertory, the book avoids theoretical terminology and focuses on the four essential elements present in every composition: melody, guide-tone lines, root progression, and rhythm. Understanding these "building blocks" of improvisation, you will be ready to put them into practice throughout your course of study.

The most highly-acclaimed jazz theory book ever published! Over 500 pages of comprehensive, but easy to understand text covering every aspect of how jazz is constructed---chord construction, II-V-I progressions, scale theory, chord/scale relationships, the blues, reharmonization, and much more. A required text in universities world-wide, translated into five languages, endorsed by Jamey Aebersold, James Moody, Dave Liebman, etc.

The accompaniments to the warm-up exercises and compositions are contained on a companion CD play-along recording, making practice a fun and inspirational experience. Additional chapters include "Whom to Listen To," "How to Practice and Improvise," "Jazz

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

Rhythms," "Basic Music Theory," and "Jazz Theory." (Musicians Institute Press). Perfect for seasoned rockers seeking new challenges and jazz newcomers looking for a good start, this book/CD pack covers scales, chords, licks, techniques and other vital jazz improv concepts step by step. The accompanying CD features 65 full-band demo and play-along tracks.

"Practical Jazz Theory for Improvisation" is a jazz theory text with an emphasis on improvisation. Originally conceived as the Jazz Theory/Improvisation text and curriculum for the 2014 National Jazz Workshop, it has already been adopted by several university jazz programs. This book begins at a level accessible by students just beginning in jazz, with reference appendices to fill any fundamental music theory knowledge, yet progresses systematically in technical and conceptual content well beyond all but the most advanced college improvisation classes. With notated examples and exercises demonstrating all concepts as well free downloadable play-along tracks for all exercises, this book will have students playing the material almost immediately. While not required, the available 300+ page companion book, "Practical Jazz Theory for Improvisation Exercise Workbook" (available in treble and bass clef) has all exercises notated in all keys to allow for quicker technical and aural advancement.

"Sonic Resource Guide" is a reference book for the application of set theory principles to jazz improvisation. It is meant for the musician who wants to explore new sounds for improvisation or composition. The aim of "Sonic Resource Guide" is to bridge the gap between highly mathematical pitch class theory books and the often limited scope of jazz improvisation methods by demonstrating various musical relationships that an improviser can use to create

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

fresh sounding musical content. The book reduces note relationships down to two hundred and twenty prime forms. Endless combinations of notes can be derived from these prime forms which are commonly referred to as pitch class sets. The various melodic and harmonic relationships of these pitch class sets are listed to help a musician locate and utilize these relationships within their own playing. Along with each pitch class set is a listing of possible related jazz chords. Where appropriate a listing of all three and four note chords can be found to aid in creating varied and unique harmonic palettes, as well as three, four, six and eight note subset relationships to help in exploring subset based musical ideas. Jazz musicians will find this book user friendly because all relationships are listed as both pitch names and scale degrees. Set theory students will find each pitch class set is also expressed in its prime form. An index containing a simplified set list is also included to help in locating a prime form's scales from any note combination. There is also a brief theory section exploring some of the uses of the information presented. Further books will explore these theoretical relationships in depth. An advanced educational workbook for those wanting to learn about jazz Improvisation. Jazz Theory: From Basic to Advanced Study is a comprehensive textbook ideal for Jazz Theory courses or as a self-study guide for amateur and professional musicians. Written with the goal of bridging theory and practice, it provides a strong theoretical foundation beginning with music fundamentals through post-tonal theory, while integrating ear training, keyboard skills, and improvisation. It includes a DVD with 46 Play Along audio tracks and a companion website, which hosts the workbook, ear training exercises, and audio tracks of the musical examples featured in the book.

"The Piano Improvisation Handbook" offers a comprehensive overview of the practical skills

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

and theoretical issues involved in mastering all forms of piano improvisation. It explores a wide range of styles, including classical, jazz, rock and blues. Whereas other books on improvisation typically offer little more than models for imitation and exercises for practising, this one adopts an approach specifically designed to encourage and enable independent creative exploration. The book contains a series of graded tutorial sections with musical examples on CD, as well as an extensive introductory section detailing the history of keyboard and piano improvisation, an appendix listing useful scales, chords, voicings and progressions across all keys, a bibliography and a discography. In addition to sections outlining how melody, harmony, rhythm, texture and form work in improvised piano music, there are sections devoted to explaining how ideas can be developed into continuous music and to exploring the process of finding a personal style. A key feature is the distinctive stress the author puts on the interconnectedness of jazz and classical music where improvisation is concerned. This book is best suited to those with at least some prior experience of learning the piano. However, the rudiments of both music theory and piano technique are covered in such a way that it can also serve as an effective basis for a self-sufficient course in creative piano playing.

(Berklee Guide). Bring new colors and voicings to your guitar playing. Berklee Professor of Guitar Rick Peckham unlocks the mysteries of modal tonality, with a series of exercises and demonstrations that will expand your chord vocabulary, capturing the signature sounds of groups led by Miles Davis, John Coltrane, as well as contemporary jazz, pop, and R&B artists. Peckham will show you how to extend your capabilities by integrating a variety of new voicings and chordal

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

phrasing into your playing so that you can handle any modal situation guided by your own ears and instincts. Going beyond single chord vamps, this approach allows you to play through simple and complex chord progressions using these modern sounds.

""Practical Jazz Theory for Improvisation Treble Clef Workbook"" is a stand-alone exercise workbook that is also a direct companion text to the ""Practical Jazz Theory for Improvisation"" text. Originally conceived as the Jazz Theory/Improvisation text and curriculum for the 2014 National Jazz Workshop, it has already been adopted by several university jazz programs. These books begin at a level accessible by students just beginning in jazz, with reference appendices to fill any fundamental music theory knowledge, yet progress systematically in technical and conceptual content well beyond all but the most advanced college improvisation classes. With notated examples and exercises demonstrating all concepts as well free downloadable play-along tracks for all exercises, this book will have students playing the material almost immediately. Used as a stand-alone text for development of technique and fluency with jazz scales, this workbook includes exercises appropriate to all stages of improvisational development.

For Preview click on ""Preview"" link below book. This is a definitive book on

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

"How to Improvise" explained clearly and succinctly by trumpeter Richie Vitale. Richie has taught Master Classes and Clinics at the Eastman School of Music and is currently teaching at New Jersey City University (NJCU). This book, though written by a trumpet player, applies to all instruments and all people looking for a comprehensive book on the theory and thought process behind jazz improvisation. (Also available "Spiral Bound" to sit flat on music stand.)

A step by step jazz improvisation book for all levels and instruments by Steve Treseler. This book provides a method for musicians to play more creatively while clearly explaining jazz harmony, jazz theory, time feel and philosophy. This text can be used in classrooms, private lessons or by individuals.

William Pruett's Jazz Improvisation Course for Piano is a five-level syllabus for teaching the art of improvisation in the jazz style to pianists with no prior jazz playing experience. It is suitable for use in college group piano classes, individual studio lessons, lessons for amateur adults, and lessons for children. The syllabus can be used in conjunction with jazz fake books, recordings, and other resources. Dr. Pruett has based these lessons on his extensive research into the fields of piano pedagogy and jazz improvisation.

Teaching middle school or high school jazz? Then you should be teaching jazz improvisation as soon as possible. Improvisation is an integral part of jazz. This

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

book will provide exercises that guide students on the path to learning the jazz language. Scores and parts are included for the exercises. (Meredith Music Resource). If grading music students in any creative course for credit is a challenge, how much more difficult is it to grade something as personal and nebulous as jazz improvisation? Should students be evaluated on their creativity in soloing or simply on technical skills such as chords and scales? What are the objectives in an improv course, and how can they be graded? The instructors whose responses are presented in this book represent over 700 years of combined experience teaching jazz improvisation over 400 of those years for credit.

Haerle presents the scales used in improvisation and explains applications. Scales shown in all keys and treble and bass clefs include blues, ionian, dorian, phrygian, locrian as well as whole tone, chromatic, augmented and many more. Great aid to memorizing.

Jazz Theory: From Basic to Advanced Study, Second Edition, is a comprehensive textbook for those with no previous study in jazz, as well as those in advanced theory courses. Written with the goal to bridge theory and practice, it provides a strong theoretical foundation from music fundamentals to post-tonal theory, while integrating ear training, keyboard skills, and improvisation. It hosts

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

"play-along" audio tracks on a Companion Website, including a workbook, ear-training exercises, and an audio compilation of the musical examples featured in the book. Jazz Theory is organized into three parts: Basics, Intermediate, and Advanced. This approach allows for success in a one-semester curriculum or with subsequent terms. If students sense that theory can facilitate their improvisational skills or can help them develop their ears, they become more engaged in the learning process. The overall pedagogical structure accomplishes precisely that in an original, creative—and above all, musical—manner. KEY FEATURES include 390 musical examples, ranging from original lead sheets of standard tunes, jazz instrumentals, transcriptions, and original compositions, to fully realized harmonic progressions, sample solos, and re-harmonized tunes. The completely revamped Companion Website hosts: 46 "Play Along Sessions" audio tracks, offering experiences close to real-time performance scenarios. Over 1,000 (audio and written) exercises covering ear training, rhythm, notation, analysis, improvisation, composition, functional keyboard, and others. Recordings of all 390 musical examples from the textbook. Links: Guide to Making Transcriptions, List of Solos to Transcribe, Selected Discography, Classification of Standard Tunes, and more. Lists of well-known standard tunes, including a comprehensive list of 999 Standard Tunes – Composers and

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

Lyricists. NEW TO THE SECOND EDITION are instructors' tools with answer keys to written and ear-training exercises, 380 rhythmic calisthenics featuring exercises from the swing, bebop, and Latin rhythmic traditions, a new improvisation section, a set of 140 Comprehensive Keyboard exercises, plus an expanded ear-training section with 125 melodic, 50 rhythmic dictations, and 170 harmonic dictations, plus 240 written exercises, 25 composition assignments, and 110 singing exercises.

Derek Bailey's IMPROVISATION, originally published in 1980, now revised with additional interviews and photographs, deals with the nature of improvisation in all its forms--Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. Bailey offers a clear view of the breathtaking spectrum of possibilities inherent in improvisational practice.

Jazz Improvisation Using Simple Melodic Embellishment Routledge

Jazz Improvisation Using Simple Melodic Embellishment teaches fundamental concepts of jazz improvisation, highlighting the development of performance skills through embellishment techniques. Written with the college-level course in mind, this introductory textbook is both practical and comprehensive, ideal for the aspiring improviser, focused not on scales and chords but melodic embellishment. It assumes some basic theoretical knowledge and level of

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

musicianship while introducing multiple techniques, mindful that improvisation is a learned skill as dependent on hard work and organized practice as it is on innate talent. This jargon-free textbook can be used in both self-guided study and as a course book, fortified by an array of interactive exercises and activities: musical examples performance exercises written assignments practice grids resources for advanced study and more! Nearly all musical exercises--presented throughout the text in concert pitch and transposed in the appendices for E-flat, B-flat, and bass clef instruments--are accompanied by backing audio tracks, available for download via the Routledge catalog page along with supplemental instructor resources such as a sample syllabus, PDFs of common transpositions, and tutorials for gear set-ups. With music-making at its core, *Jazz Improvisation Using Simple Melodic Embellishment* implores readers to grab their instruments and play, providing musicians with the simple melodic tools they need to "jazz it up."

Jazz Theory Workbook accompanies the second edition of the successful *Jazz Theory—From Basic to Advanced Study* textbook designed for undergraduate and graduate students studying jazz. The overall pedagogy bridges theory and practice, combining theory, aural skills, keyboard skills, and improvisation into a comprehensive whole. While the Companion Website for the textbook features

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

aural and play-along exercises, along with some written exercises and the answer key, this workbook contains brand-new written exercises, as well as as well as four appendices: (1) Rhythmic Exercises, (2) Common-Practice Harmony at the Keyboard, (3) Jazz Harmony at the Keyboard, and (4) Patterns for Jazz Improvisation. Jazz Theory Workbook works in tandem with its associated textbook in the same format as the 27-chapter book, yet is also designed to be used on its own, providing students and readers with quick access to all relevant exercises without the need to download or print pages that inevitably must be written out. The workbook is sold both on its own as well as discounted in a package with the textbook. Jazz Theory Workbook particularly serves the ever-increasing population of classical students interested in jazz theory or improvisation. This WORKBOOK is available for individual sale in various formats: Print Paperback: 9781138334250 Print Hardback: 9781138334243 eBook: 9780429445477 The paperback WORKBOOK is also paired with the corresponding paperback TEXTBOOK in a discounted PACKAGE (9780367321963).

This book offers compelling new perspectives on the revolutionary potential of improvisation pedagogy. Bringing together contributions from leading musicians, scholars, and teachers from around the world, the volume articulates how

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

improvisation can breathe new life into old curricula; how it can help teachers and students to communicate more effectively; how it can break down damaging ideological boundaries between classrooms and communities; and how it can help students become more thoughtful, engaged, and activist global citizens. In the last two decades, a growing number of music educators, music education researchers, musicologists, cultural theorists, creative practitioners, and ethnomusicologists have suggested that a greater emphasis on improvisation in music performance, history, and theory classes offers enormous potential for pedagogical enrichment. This book will help educators realize that potential by exploring improvisation along a variety of trajectories. Essays offer readers both theoretical explorations of improvisation and music education from a wide array of vantage points, and practical explanations of how the theory can be implemented in real situations in communities and classrooms. It will therefore be of interest to teachers and students in numerous modes of pedagogy and fields of study, as well as students and faculty in the academic fields of music education, jazz studies, ethnomusicology, musicology, cultural studies, and popular culture studies.

Jazz is a musical language whose mastery is a life-long pursuit of both the truth of the music and the career that enables that journey. "Skills for the Poetic

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

"Language of Jazz Improvisation" is perhaps the first music education book of its kind that holistically mentors the aspiring artist in both the musical and the professional aspects of a career that seeks out that truth and brings that artist's voicing of the "poetic language of jazz" to the public. One of the premiere Jazz performers and music educators of our time, vibraphonist Mark Sherman has transformed his decades of that personal pursuit, and lectures to his students at the Juilliard School, to a book that brings wisdom, perspective and balance to that elusive search for an ideal of musical expression in Jazz improvisation.

Download the electronic copy, or grab a paperback book from Amazon:

<http://amzn.to/2hX4mFA>

The Bebop Guitar Improv Series- Workbook, contains all the necessary exercises to develop the improvisational concepts introduced in the Lesson Book, in various harmonic contexts. ABOUT THE SERIES: Developed over a 10 year period by its author and used as an instructional method in various music schools, The Bebop Guitar Improv Series consists of two volumes with downloadable multi-media materials. It is intended as a guide to lead both the player with little or no formal improvisation skills, as well as the player who does so exclusively by ear, on the journey to becoming a seasoned jazz improviser. Each volume is comprised of 3 books: the Lesson Book, Workbook, and Scale &

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

Arpeggio Fingerings guide. Volume 1 is devoted to using the blues tonality as the primary vehicle to teach the rudimentary principles of jazz improvisation in theory and practice. Structured with the novice improviser in mind, it initially focuses on learning how to systematically develop a vocabulary to improvise over chord changes from a guitar-oriented technical perspective. Four varieties of 12 bar blues are covered in order of difficulty: 1. Traditional Blues (I-IV-V), 2. Jazz Blues (with II-V cadences), 3. Minor Blues 4. Bird Blues (Charlie Parker style). Each new progression is taught throughout a series of etudes, and gradually introduces one or more of the chord/scales required to improvise over most jazz standards. Various melodic concepts and syncopated rhythms commonly used in the swing/bebop idioms, are taught as well. Volume 2 builds on the principles explored in Volume 1 and explores various applications over "Rhythm Changes," as well as major, minor and extended tonalities. The technical focus is on multi-positional playing using the entire fretboard. Be sure to check out the Bebop Guitar Improv Series Online! Featuring 100+ instructional videos, it is the perfect compliment to the book series. For more info please visit <http://bebopguitar.richiezellon.com>

The accompanying audio CD (CD#63013655) features a demonstration of every example in the book

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

This book presents a practical method for the construction of hexatonic scales that are useful for both the improviser and composer. Many modern piano players use hexatonic voicings by stacking the triads to create a particular harmony. Using hexatonic voicings and lines can lend a very contemporary sound.

Jazz Improvisation focuses on the communicative and technical aspects of improvisation and makes an excellent resource for both pros and aspiring improvisers. Assimilate and execute chord progressions, substitutions, turn arounds and construct a melody and jazz chorus. This brilliant biography of the cult guitar player makes you forget everything you think you know about jazz improvisation, post punk and the avant-garde Derek Bailey was at the top of his profession as a dance-band and record-session guitarist when, in the early 1960s, he began playing an uncompromisingly abstract music. As the Joseph Holbrooke Trio, with bassist Gavin Bryars and drummer Tony Oxley, Bailey forged a musical syntax which has since operated as an international counter to the banality of commercialism. Refusing to be labeled a "jazz" guitarist, Bailey has collaborated with performance artists, electronic experimentalists, classical musicians, Zen dancers, tap dancers, rock stars, jazzers, poets, weirdos and an endless stream of fiercely individual musicians. Today his anti-idiom of "Free Improvisation" has become the lingua franca of the "avant" scene, with Pat Metheny, John Zorn, David Sylvian and Sonic Youth's Thurston Moore amongst his admirers. Derek Bailey and the Story of Free Improvisation lifts the lid on an artistic ferment which has defied every known law of the music business. Telling the story via taped interviews with Bailey and his cohorts, gig reports and album reviews (including an exhaustive discography of Bailey's vast and hard-to-track output), Ben Watson's spiky, partisan and often very funny biography argues that anyone who thought

Online Library Jazz Improvisation Workbook For Class Or Private Instruction

the avant-garde was dead simply forgot to listen.

(Jazz Book). Helps musicians know what to do with specific chords in specific contexts. Lays out clear and objective guidelines on how to turn scales and chords into real music. Perfect for a college or high school improvisation class!

[Copyright: 4a758a380efbc0420a56e02f81927207](https://www.amazon.com/dp/4a758a380efbc0420a56e02f81927207)