

# Dameronia The Life And Music Of Tadd Dameron

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The Jazz Standards - Ted Gioia 2021-08-18  
An updated new edition of Ted Gioia's acclaimed compendium of jazz standards, featuring 15 additional selections, hundreds of additional recommended tracks, and enhancements and additions on almost every page. Since the first edition of The Jazz Standards was published in

2012, author Ted Gioia has received almost non-stop feedback and suggestions from the passionate global community of jazz enthusiasts and performers requesting crucial additions and corrections to the book. In this second edition, Gioia expands the scope of the book to include more songs, and features new recordings by

rising contemporary artists. The Jazz Standards is an essential comprehensive guide to some of the most important jazz compositions, telling the story of more than 250 key jazz songs and providing a listening guide to more than 2,000 recordings. The fan who wants to know more about a tune heard at the club or on the radio will find this book indispensable. Musicians who play these songs night after night will find it to be a handy guide, as it outlines the standards' history and significance and tells how they have been performed by different generations of jazz artists. Students learning about jazz standards will find it to be a go-to reference work for these cornerstones of the repertoire. This book is a unique resource, a browser's companion, and an invaluable introduction to the art form.

*Something to Live For* - Walter van de Leur  
2002-01-31

Duke Ellington was one of jazz's greatest figures, a composer and bandleader of unparalleled importance and influence. But little

attention has been given to his chief musical collaborator, Billy Strayhorn, who created hundreds of compositions and arrangements for his musical partner, and without whom the sound of Ellington's orchestra would have been very different. Now, in Walter van de Leur's provocative new book, *Something To Live For*, Billy Strayhorn steps out from Ellington's shadow and into the spotlight. Van de Leur argues that far from being merely a follower of Ellington or his alter ego, Strayhorn brought a radically new and visionary way of writing to the Ellington orchestra. Making extensive use, for the first time, of over 3,000 autograph scores, Van de Leur separates Strayhorn from Ellington, establishes who wrote what, and clearly distinguishes between their distinctive musical styles. "Both Strayhorn's and Ellington's oeuvres," writes Van de Leur, "though historically intertwined, nevertheless form coherent, separate musical entities, especially in terms of harmonic, melodic, and structural

design." Indeed, *Something to Live For* allows us to see the characteristic features of Strayhorn's compositions and arrangements, his "musical fingerprints," and to analyze and evaluate his music on its own terms. The book also makes clear that Strayhorn's contribution to the band was much larger, and more original, than has been previously acknowledged. Based on a decade of research and offering detailed analyses of over 70 musical examples, *Something to Live For* casts new light--and will surely arouse intense debate--on two of the most important composers in the history of jazz.

**Bill Evans** - Peter Pettinger 2002-01-01

Acclaimed by musicologists and illustrated with dozens of photographs, a detailed, painstakingly researched and finely written biography examines the life and music of the influential, classically trained jazz pianist Bill Evans and includes a full discography of his recordings. UP.

**The Black Musician and the White City** -

Amy Absher 2014-06-16

An exploration of the history of African American musicians in Chicago during the mid-20th century

[Analysis of Jazz](#) - Laurent Cugny 2019-03-20  
*Analysis of Jazz: A Comprehensive Approach*, originally published in French as *Analyser le jazz*, is available here in English for the first time. In this groundbreaking volume, Laurent Cugny examines and connects the theoretical and methodological processes that underlie all of jazz. Jazz in all its forms has been researched and analyzed by performers, scholars, and critics, and *Analysis of Jazz* is required reading for any serious study of jazz; but not just musicians and musicologists analyze jazz. All listeners are analysts to some extent. Listening is an active process; it may not involve questioning but it always involves remembering, comparing, and listening again. This book is for anyone who attentively listens to and wants to understand jazz. Divided into three parts, the book focuses on the work of jazz, analytical

parameters, and analysis. In part one, Cugny aims at defining what a jazz work is precisely, offering suggestions based on the main features of definition and structure. Part two he dedicates to the analytical parameters of jazz in which a work is performed: harmony, rhythm, form, sound, and melody. Part three takes up the analysis of jazz itself, its history, issues of transcription, and the nature of improvised solos. In conclusion, Cugny addresses the issues of interpretation to reflect on the goals of analysis with regard to understanding the history of jazz and the different cultural backgrounds in which it takes place. Analysis of Jazz presents a detailed inventory of theoretical tools and issues necessary for understanding jazz.

Steve Lacy - Jason Weiss 2006-08-09

A collection of thirty-four interviews with the innovative soprano saxophonist and jazz composer Steve Lacy (1934&-2004).

Clifford Brown - Nick Catalano 2001-05-24

Although he died in a tragic car accident at twenty-five, Clifford Brown is widely considered one of the most important figures in the history of jazz, a trumpet player who ranks with Louis Armstrong, Dizzy Gillespie, and Miles Davis, and a leading influence on contemporary jazz musicians. Now, in *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter*, Nick Catalano gives us the first major biography of this musical giant. Based on extensive interviews with Clifford Brown's family, friends, and fellow jazz musicians, here is a fascinating portrait of a remarkable musician. Catalano depicts Brown's early life, showing how he developed a facility and dazzling technique that few jazz players have ever equaled. We read of his meteoric rise in Philadelphia, where he played with many of the leading jazz players of the 1950s, including Dizzy Gillespie and Charlie Parker; his tour of Europe with Lionel Hampton, which made him famous; and his formation of the Brown-Roach Quintet with prominent drummer Max Roach--

one of the most popular hard bop combos of the day. Catalano also shows that Brown was a remarkable individual--he grew up in a middle-class African-American home in Wilmington, Delaware, attended college, was a skilled mathematician, and had wide cultural interests. Moreover, in an era when most jazz players were either alcoholics or addicts, Brown was clean-living and drug free. Indeed, he became a role model for musicians who were struggling with drugs and had great influence in this area with one prominent colleague, tenor sax player Sonny Rollins. Clifford Brown not only provides a colorful account of Brown's life, but also features an informed analysis of his major recorded solos, highlighting Brown's originality and revealing why he remains a great influence on trumpet players today. It is a book that anyone with a serious interest in jazz will want to own.

**Jazz from Detroit** - Mark Stryker 2019-07-08  
Jazz from Detroit explores the city's pivotal role in shaping the course of modern and

contemporary jazz. With more than two dozen in-depth profiles of remarkable Detroit-bred musicians, complemented by a generous selection of photographs, Mark Stryker makes Detroit jazz come alive as he draws out significant connections between the players, eras, styles, and Detroit's distinctive history. Stryker's story starts in the 1940s and '50s, when the auto industry created a thriving black working and middle class in Detroit that supported a vibrant nightlife, and exceptional public school music programs and mentors in the community like pianist Barry Harris transformed the city into a jazz juggernaut. This golden age nurtured many legendary musicians—Hank, Thad, and Elvin Jones, Gerald Wilson, Milt Jackson, Yusef Lateef, Donald Byrd, Tommy Flanagan, Kenny Burrell, Ron Carter, Joe Henderson, and others. As the city's fortunes change, Stryker turns his spotlight toward often overlooked but prescient musician-run cooperatives and self-determination groups of

the 1960s and '70s, such as the Strata Corporation and Tribe. In more recent decades, the city's culture of mentorship, embodied by trumpeter and teacher Marcus Belgrave, ensured that Detroit continued to incubate world-class talent; Belgrave protégés like Geri Allen, Kenny Garrett, Robert Hurst, Regina Carter, Gerald Cleaver, and Karriem Riggins helped define contemporary jazz. The resilience of Detroit's jazz tradition provides a powerful symbol of the city's lasting cultural influence. Stryker's 21 years as an arts reporter and critic at the Detroit Free Press are evident in his vivid storytelling and insightful criticism. Jazz from Detroit will appeal to jazz aficionados, casual fans, and anyone interested in the vibrant and complex history of cultural life in Detroit.

**Jazz Journal International** - 2008

**Drummin' Men** - Burt Korall 2004-07-29

Portraits of several drummers as informed by the drummers themselves and their

contemporaries. It is also Burt Korall's memoir of nearly fifty years in the jazz world.

**Charlie Parker** - Carl Woideck 2020-07-16  
Saxophonist Charlie Parker (1920-1955) was one of the most innovative and influential jazz musicians of any era. As one of the architects of modern jazz (often called "bebop"), Charlie Parker has had a profound effect on American music. His music reached such a high level of melodic, rhythmic, and harmonic sophistication that saxophonists and other instrumentalists continue to study it as both a technical challenge and an aesthetic inspiration. This revised edition of *Charlie Parker: His Music and Life* has been revised throughout to account for new Charlie Parker scholarship and previously unknown Parker recordings that have emerged since the book's initial publication. The volume opens by considering current research on Parker's biography, laying out some of the contradictory accounts of his life, and setting the chronology straight where possible. It then focuses on

Parker's music, tracing his artistic evolution and major achievements as a jazz improviser. The musical discussions and transcribed musical examples include timecodes for easy location in recordings—a unique feature to this book.

**Sittin' In** - Jeff Gold 2020-11-17

A rare collection of more than 200 full-color and black-and-white souvenir photographs and memorabilia that bring to life the renowned jazz nightclubs of the 1940s and 1950s, compiled by Grammy Award-winning record executive and music historian Jeff Gold and featuring exclusive interviews with Quincy Jones, Sonny Rollins, Robin Givhan, Jason Moran, and Dan Morgenstern. In the two decades before the Civil Rights movement, jazz nightclubs were among the first places that opened their doors to both Black and white performers and club goers in Jim Crow America. In this extraordinary collection, Jeff Gold looks back at this explosive moment in the history of Jazz and American culture, and the spaces at the center of artistic

and social change. *Sittin' In* is a visual history of jazz clubs during these crucial decades when some of the greatest names in the genre—Billie Holiday, Charlie Parker, Ella Fitzgerald, Dizzy Gillespie, Miles Davis, Louis Armstrong, Oscar Peterson, and many others—were headlining acts across the country. In many of the clubs, Black and white musicians played together and more significantly, people of all races gathered together to enjoy an evening's entertainment. House photographers roamed the floor and for a dollar, took picture of patrons that were developed on site and could be taken home in a keepsake folder with the club's name and logo. *Sittin' In* tells the story of the most popular club in these cities through striking images, first-hand anecdotes, true tales about the musicians who performed their unforgettable shows, notes on important music recorded live there, and more. All of this is supplemented by colorful club memorabilia, including posters, handbills, menus, branded

matchbooks, and more. Inside you'll also find exclusive, in-depth interviews conducted specifically for this book with the legendary Quincy Jones; jazz great tenor saxophonist Sonny Rollins; Pulitzer Prize-winning fashion critic Robin Givhan; jazz musician and creative director of the Kennedy Center, Jason Moran; and jazz critic Dan Morgenstern. Gold surveys America's jazz scene and its intersection with racism during segregation, focusing on three crucial regions: the East Coast (New York, Atlantic City, Boston, Washington, D.C.); the Midwest (Chicago, Cleveland, Detroit, St. Louis, Kansas City); and the West Coast (Los Angeles, San Francisco). This collection of ephemeral snapshots tells the story of an era that helped transform American life, beginning the move from traditional Dixieland jazz to bebop, from conservatism to the push for personal freedom.

**Jazz Styles** - Mark C. Gridley 1997

**Rat Race Blues** - Noal Cohen 2001-07

## **Contemporary Musicians** - 1989

*Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* - Catherine Tackley 2012

In Benny Goodman's 1938 Carnegie Hall Jazz Concert, Catherine Tackley provides the first in depth, scholarly study of this seminal concert and recording. Through discussions of the cultural context, the performance itself, and its reception and response, Tackley shows why Goodman's 1938 concert remains one of the most significant events in American music history.

**Jazz Times** - 1982

Lennie Tristano - Eunmi Shim 2007

"Tristano was also a pioneer in the teaching of jazz, devoting the latter part of his career almost exclusively to music instruction. He founded a jazz school - the first of its kind - among whose students were saxophonists Warne Marsh and Lee Konitz and pianist Sal Mosca." "With its

blend of oral history, archival research, and musical analysis, Lennie Tristano sheds new light on the important role Tristano played in the jazz world and introduces this often-overlooked musician to a new generation of jazz aficionados."--BOOK JACKET.

*Music Is My Life* - Daniel Stein 2012-05-03

A groundbreaking study of Louis Armstrong's autobiographical practices

**Gil Evans: Out of the Cool** - Stephanie Stein Crease 2003-05-01

The life (1912-1988) and career of Gil Evans paralleled and often foreshadowed the quickly changing world of jazz through the 20th century. Gil Evans: Out of the Cool is the comprehensive biography of a self-taught musician whom colleagues often regarded as a mentor. His innovative work as a composer, arranger, and bandleader--for Miles Davis, with whom he frequently collaborated over the course of four decades, and for his own ensembles--places him alongside Duke Ellington and Aaron Copland as

one of the giants of American music. His unflagging creativity galvanized the most prominent jazz musicians in the world, both black and white. This biography traces Evans's early years: his first dance bands in California during the Depression; his life as a studio arranger in Hollywood; and his early work with Claude Thornhill, one of the most unusual bandleaders of the Big Band Era. After settling in New York City in 1946, Evans's basement apartment quickly became a meeting ground for musicians. The discussions that took place there among Miles Davis, Gerry Mulligan, John Lewis, and others resulted in the "Birth of the Cool" scores for the Miles Davis Nonet and, later on, for Evans's masterpieces with Davis: "Miles Ahead," "Porgy and Bess," and "Sketches of Spain." This replaces 1556524250.

**Jazz** - Frank Tirro 1977

Jazz is a democratic music in the best sense of the word, for it is the collective achievement of a people.

*The Music and Life of Theodore "Fats" Navarro* -  
Leif Bo Petersen 2009-08-24

This is the first comprehensive study of the music and life of Theodore 'Fats' Navarro. It provides biographical, discographical, and analytical information on the trumpeter and his recorded legacy, offering new perspectives on Navarro's role in the history and emergence of Bebop.

**Deep in a Dream** - James Gavin 2011-07

From his emergence in the 1950s as an uncannily beautiful young Oklahoman who became the prince of "cool" jazz seemingly overnight to his violent, drug-related death in Amsterdam in 1988, Chet Baker lived a life that has become an American myth. Drawing on hundreds of interviews and previously untapped sources, this first major biography of one of the most romanticized icons in jazz gives a thrilling account of the trumpeter's dark journey. Author James Gavin delves deeply into Baker's tormented childhood, the origins of his

melancholic trumpet playing, and even reveals the long-unsolved riddle of Baker's demise. Baker's otherworldly personal aura struck a note of menace and mystery that catapulted him to fame in the staid 1950s but as time wore on, his romance with drugs became highly publicized. Gavin narrates the harrowing spiral of dependency down which Baker tumbled and illustrates how those who dared to get close were dragged down with him. This is the portrait of a musician whose singular artistry and mystique has never lost the power to enchant and seduce.

*Playing Changes* - Nate Chinen 2019-07-23

One of the Best Books of the Year: NPR, GQ, Billboard, JazzTimes In jazz parlance, "playing changes" refers to an improviser's resourceful path through a chord progression. In this definitive guide to the jazz of our time, leading critic Nate Chinen boldly expands on that idea, taking us through the key changes, concepts, events, and people that have shaped jazz since

the turn of the century—from Wayne Shorter and Henry Threadgill to Kamasi Washington and Esperanza Spalding; from the phrase “America’s classical music” to an explosion of new ideas and approaches; from claims of jazz’s demise to the living, breathing scene that exerts influence on mass culture, hip-hop, and R&B. Grounded in authority and brimming with style, packed with essential album lists and listening recommendations, *Playing Changes* takes the measure of this exhilarating moment—and the shimmering possibilities to come.

**Lee Konitz** - Andy Hamilton 2007-08-08

“Meticulously researched, detailed and documented, this long awaited overview justly establishes Konitz as one of the most consistently brilliant, adventurous and original improvisers in the jazz tradition—a genius as rare as Bird himself.” —John Zorn “Hamilton’s work may well mark the inception of a format new to writing on Western music, one which avoids both the self-aggrandizing of

autobiography and the stylized subjectification of biography.” —The Wire “An extraordinary approach to a biography, with the man himself speaking for extended sessions. The main vibration I felt from Lee’s words was total honesty, almost to a fault. Konitz shows himself to be an acute observer of the scene, full of wisdom and deep musical insights, relevant to any historical period regardless of style. The asides by noted musicians are beautifully woven throughout the pages. I couldn’t put the book down—it is the definition of a living history.” —David Liebman The preeminent altoist associated with the “cool” school of jazz, Lee Konitz was one of the few saxophonists of his generation to forge a unique sound independent of the influence of Charlie Parker. In the late 1940s, Konitz began his career with the Claude Thornhill band, during which time he came into contact with Miles Davis, with whom he would later work on the legendary Birth of the Cool sessions. Konitz is perhaps best known through

his association with Lennie Tristano, under whose influence much of his sound evolved, and for his work with Stan Kenton and Warne Marsh. His recordings have ranged from cool bop to experimental improvisation and have appeared on such labels as Prestige, Atlantic, Verve, and Polydor. Crafted out of numerous interviews between the author and his subject, the book offers a unique look at the story of Lee Konitz's life and music, detailing Konitz's own insights into his musical education and his experiences with such figures as Miles Davis, Stan Kenton, Warne Marsh, Lennie Tristano, Charles Mingus, Bud Powell, and Bill Evans. Andy Hamilton is a jazz pianist and contributor to major jazz and contemporary music magazines. He teaches philosophy, and the history and aesthetics of jazz, at Durham University in the United Kingdom. He is also the author of the book *Aesthetics and Music* (Continuum 2007). Joe Lovano is a Grammy Award-winning tenor saxophonist. His most recent album is *Streams*

of Expression.

### **Sophisticated Giant** - Maxine Gordon

2020-09-15

Tenor saxophonist Dexter Gordon was one of the major innovators of modern jazz. In a context of biography, history, and memoir, Maxine Gordon has completed the book that her late husband began, weaving his "solo" turns with her voice and a chorus of voices from past and present. She shows that his image of the cool jazzman fails to come to terms with the three-dimensional man full of humor and wisdom, a figure who struggled to reconcile being both a creative outsider who broke the rules and a comforting insider who was a son, father, husband, and world citizen. --

### **The Masters Of Bebop** - Ira Gitler 2009-02-18

Back in the early 1940s, late at night in the clubs of Harlem, a handful of jazz musicians began to experiment with a style that no one had ever heard before. The music was fast, complicated, impossible to play for many of the older

musicians—but it soon became the lingua franca of jazz music. They called it bebop, and as the years went by, it became even more popular. Today it reigns as perhaps the best-loved style of jazz ever created. Ira Gitler conveys the excitement of this musical birth as only someone who was there can. In *The Masters of Bebop*, Gitler traces the advent of what was a revolution in sound. He profiles the leading players—Charlie Parker, Dizzy Gillespie, Max Roach—but also studies the style and music of the first disciples, such as Dexter Gordon and J. J. Johnson, to reveal bebop's pervasive influence throughout American culture. Revised with an updated discography—and with a new chapter covering bebop right up through the end of the twentieth century—*The Masters of Bebop* is the essential listener's handbook.

[DelightfuLee](#) - Jeffery S. McMillan 2008  
Describes how, after kicking off his notable career in Philadelphia at the age of fifteen and later playing in Dizzy Gillespie's orchestra,

Morgan found great success in the mid-1960s with the recording of his celebrated record "Sidewinder" before being murdered at the age of thirty-four by his common-law wife. Simultaneous.

**Groovin' High** - Alyn Shipton 2001-07-19  
Dizzy Gillespie was one of the most important and best-loved musicians in jazz history. With his horn-rimmed glasses, goatee, jive talk, and upraised trumpet bell, he was the hipster who most personified bebop. The musical heir to Louis Armstrong, he created the modern jazz trumpet-playing style and dazzled aficionados and popular audiences alike for over 50 years. In this first full biography, Alyn Shipton covers all aspects of Dizzy's remarkable life and career, taking us through his days as a flashy trumpet player in the swing bands of the 1930s, his innovative bebop work in the 1940s, the worldwide fame and adoration he earned through his big band tours in the 1950s, and the many recordings and performances which

defined a career that extended into the early 1990s. Along the way, Shipton convincingly argues that Gillespie--rather than Charlie Parker as is widely believed--had the greatest role in creating bebop, playing in key jazz groups, teaching the music to others, and helping to develop the first original bebop repertory. Shipton also explores the dark side of Dizzy's mostly sunny personal life, his womanizing, the illegitimate daughter he fathered and supported--now a respected jazz singer in her own right--and his sometimes needless cruelty to others. For anyone interested in jazz and one of its most innovative and appealing figures, Groovin' High is essential reading.

*Swing to Bop* - Ira Gitler 1985

Interviews with more than fifty of the seminal figures in jazz history recall how jazz moved from the big band era into the modern jazz period

**Dameronia** - Paul Combs 2012-11-19

Dameronia is the first authoritative biography of

Tadd Dameron, an important and widely influential figure in jazz history as one of the most significant composers and arrangers of jazz, swing, bebop, and big band. He arranged for names like Count Basie, Artie Shaw, Jimmie Lunceford, and Dizzy Gillespie and played with Bull Moose Jackson and Benny Golson. This book sets out to clarify Dameron's place in the development of jazz in the post-World War II era. It also attempts to shed light on the tragedy of his retreat from the center of jazz activity in the 1950s. By tracing Dameron's career, one finds that until 1958, when he was incarcerated for drug related offenses, he was at the forefront of developments in jazz, sometimes anticipating trends that would not develop fully for several years. Dameron was also an important influence on several high-profile musicians, including Miles Davis, Benny Golson, and Frank Foster. Dameron was a very private man, and while in some aspects of his life he will probably remain an enigma, this book manages to give an

intimate portrait of his life at a couple of key stages: the height of his career in 1949 and the brief but productive period between his release from prison and his death.

Miles Davis - Clarence Bernard Henry

2017-08-15

This research and information guide provides a wide range of scholarship on the life, career, and musical legacy of Miles Davis, and is compiled for an interdisciplinary audience of scholars in jazz and popular music, musicology, and cultural studies. It serves as an excellent tool for librarians, researchers, and scholars sorting through the massive amount of material in the field.

*Mr. P. C.* - Rob Palmer 2012

Winner of the 2013 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research in Jazz

During his 13 year career between 1955 and 1968, Paul Chambers was one of the leading double bass players in jazz, performing with a

wide variety of artists and a range of the music's sub-genres and recording over 300 albums for labels such as Blue Note, Riverside, Mercury and Columbia Records. Chambers performed alongside some of the greatest names in jazz including Miles Davis, John Coltrane, Cannonball Adderley, Sonny Rollins, Wes Montgomery, Joe Henderson, Bill Evans, Wayne Shorter, Herbie Hancock, Hank Mobley, Lee Morgan, Gil Evans and Freddie Hubbard. Although he recorded half a dozen LPs under his own name, including his own compositions, he is probably best remembered for his contribution to the greatest jazz recording of all time; Miles Davis' *Kind Of Blue* where his bass notes are legendary. Mr P. C. tells the story of this quiet giant of jazz; his birth in Pittsburgh, youth in Detroit, his early rise to jazz celebrity, his time at the top, his struggle against alcoholism and heroin addiction and the circumstances surrounding his tragic death of tuberculosis, aged 33, in 1969. Using material from other literary sources and

interviews with family members, friends and colleagues in the jazz fraternity, this book tells in full for the first time this influential musician's story. The book includes a comprehensive discography detailing all of his recordings both as a sideman and bandleader.

**Jazz and Machine-Age Imperialism** - Jeremy F. Lane 2013-06-17

Jeremy F. Lane's *Jazz and Machine-Age Imperialism* is a bold challenge to the existing homogenous picture of the reception of American jazz in world-war era France. Lane's book closely examines the reception of jazz among French-speaking intellectuals between 1918 and 1945 and is the first study to consider the relationships, sometimes symbiotic, sometimes antagonistic, between early white French jazz critics and those French-speaking intellectuals of color whose first encounters with the music in those years played a catalytic role in their emerging black or Creole consciousness. Jazz's first arrival in France in 1918 coincided

with a series of profound shocks to received notions of French national identity and cultural and moral superiority. These shocks, characteristic of the era of machine-age imperialism, had been provoked by the first total mechanized war, the accelerated introduction of Taylorist and Fordist production techniques into European factories, and the more frequent encounters with primitive "Others" in the imperial metropolis engendered by interwar imperialism. Through close readings of the work of early white French jazz critics, alongside the essays and poems of intellectuals of color such as the Nardal sisters, Léon-Gontran Damas, Léopold Sédar Senghor, and René Ménil, *Jazz and Machine-Age Imperialism* highlights the ways in which the French reception of jazz was bound up with a series of urgent contemporary debates about primitivism, imperialism, anti-imperialism, black and Creole consciousness, and the effects of American machine-age technologies on the minds and bodies of French

citizens.

**John Lewis and the Challenge of "Real"**

**Black Music** - Christopher Coady 2016-10-04

The first scholarly study of John Lewis and the Third Stream music of the Modern Jazz Quartet

**Hear Me Talkin' to Ya** - Nat Shapiro

2012-08-16

In this marvelous oral history, the words of such legends as Louis Armstrong, Fats Waller, Jelly Roll Morton, Duke Ellington, and Billy Holiday trace the birth, growth, and changes in jazz over the years.

**After Django** - Tom Perchard 2015-01-12

How did French musicians and critics interpret jazz--that quintessentially American music--in the mid-twentieth century? How far did players reshape what they learned from records and visitors into more local jazz forms, and how did the music figure in those angry debates that so often suffused French cultural and political life? After Django begins with the famous interwar triumphs of Josephine Baker and Django

Reinhardt, but, for the first time, the focus here falls on the French jazz practices of the postwar era. The work of important but neglected French musicians such as Andr Hodeir and Barney Wilen is examined in depth, as are native responses to Americans such as Miles Davis and Thelonious Monk. The book provides an original intertwining of musical and historical narrative, supported by extensive archival work; in clear and compelling prose, Perchard describes the problematic efforts towards aesthetic assimilation and transformation made by those concerned with jazz in fact and in idea, listening to the music as it sounded in discourses around local identity, art, 1968 radicalism, social democracy, and post colonial politics.

The New Real Book - Chuck Sher 2005-06-01

The new standard in jazz fake books since 1988. Endorsed by McCoy Tyner, Ron Carter, Dave Liebman, and many more. Evenly divided between standards, jazz classics and pop-fusion hits, this is the all-purpose book for jazz gigs,

weddings, jam sessions, etc. Like all Sher Music fake books, it features composer-approved transcriptions, easy-to-read calligraphy, and many extras (sample bass lines, chord voicings, drum appendix, etc.) not found in conventional fake books.

**Hard Bop Academy** - Alan Goldsher 2002

Art Blakey and the Jazz Messengers was one of the most enduring, popular, reliable and vital small bands in modern jazz history. Blakey was not only a distinguished, inventive and powerful drummer, but along with Duke Ellington and Miles Davis, he was one of jazz's foremost talent scouts. The musicians who flowed seamlessly in and out of this constantly evolving collective during its 36-year run were among the most important artists not just of their eras, but of any era. Though their respective innovations were vital to the evolution of bebop, hard bop and neo bop, the recorded work of the Messengers sidemen has never been properly analyzed. Until now. *Hard Bop Academy: The Sidemen of Art*

Blakey's Jazz Messengers critically examines the multitude of gifted artists who populated the many editions of the Jazz Messengers. In addition to dissecting the sidemen's most consequential work with Blakey's band, jazz musician and acclaimed novelist Alan Goldsher offers up engaging profiles of everyone from Wynton Marsalis to Terence Blanchard to Hank Mobley to Wayne Shorter to Horace Silver to Keith Jarrett to Curtis Fuller to Steve Davis. And that's only the beginning. Goldsher conducted over 30 interviews with surviving graduates of Blakey's Hard Bop Academy, many of whom spoke at length of their tenure with the legendary "Buhaina" for the first time. Alan Goldsher is a bassist who has recorded with Janet Jackson, Digable Planets, Cypress Hill and Naughty By Nature. His writing has been published in *Bass Player*, *Tower Pulse*, *Sport* and *BasketBull: Chicago Bulls Magazine*. Goldsher's debut novel, *Jam*, was published in 2002 by Permanent Press. He lives in Chicago.

Hardcover.

The Music of Django Reinhardt - Benjamin Marx

Givan 2010

An in-depth analysis of the music and life of a  
gypsy music legend