

## Allmusic Guide To Jazz

Current Jazz Trumpet Legends By: Larry Kemp Current Jazz Trumpet Legends, Volume 3 in the Jazz Trumpet Legends series, is an examination of the lives and contributions of jazz trumpeters born after July 1, 1938. Included are Lee Morgan, Bobby Shew, Lew Soloff, Woody Shaw, Arturo Sandoval, Wynton Marsalis, along with scores of other men and women who created jazz with a trumpet. This is an essential guide for the student of jazz, those interested in history, and those who just like to read entertaining true stories about the most colorful people. Current Jazz Trumpet Legends is the most comprehensive book on the subject. More than 340 trumpeters are discussed. There is a listing of female trumpeters and a listing of men whose first names might lead you to think they are female, but they aren't. There is an index of trumpeters discussed in this volume and an index of all trumpeters in the three volume series. The book concludes with a list of people whose help is acknowledged. The scholarship involved is impeccable, while the text reads as easily as a novel. Current Jazz Trumpet Legends is the third of three volumes of profiles of jazz trumpeters organized chronologically by date of birth. The first volume, Early Jazz Trumpet covers those trumpeters born before September 1, 1924. The second volume, Modern Jazz Trumpet Legends covers those born between 1925 and July 1, 1938. The third volume, Current Jazz Trumpet Legends, covers those born after July 1, 1938.

This comprehensive guide profiles the careers of hundreds of major artists, such as Aphex Twin and the Prodigy, and reviews thousands of the best electronica recordings. Incisive essays explore electronica's widely varied subgenres. 20 charts.

Reviews and rates the best recordings of 8,900 blues artists in all styles.

An authoritative, easy-to-understand text covering all aspects of arranging. This beautifully bound edition contains a compact disc with examples performed by jazz greats such as George Benson, Freddie Hubbard, Hubert Laws and Don Sebesky's complete orchestra. The comb binding creates a lay-flat book that is perfect for study and performance.

In the early twentieth century, St. Louis was a hotbed for ragtime and blues, both roots of jazz music. In 1914, Jelly Roll Morton brought his music to the area. In 1919, Louis Armstrong came to town to play on the "floating conservatories" that plied the Mississippi. Miles Davis, the most famous of the city's jazz natives, changed the course of the genre four different times throughout a world-renowned career. The Black Artists Group of the 1970s was one of the first to bring world music practices into jazz. Author Dennis C. Owsley chronicles the ways both local and national St. Louis musicians have contributed to the city and to the world of music.

You've probably seen other jazz guides, but you haven't run across anything quite like MusicHound Jazz. It delivers sound advice on what to buy and what not to buy. Explore the rich world of jazz, from the soulful vocals of Bessie Smith to the groundbreaking explorations of John Coltrane. This comprehensive guide has it all - page after page of interesting facts, opinions, recording reviews and biographies on nearly 1,300 artists. But that's not all. Enjoy more than 100 stunning photos of jazz greats. Learn who influenced each artist and why. Discover what makes each one unique. Then sample some smokin' jazz with the CD sampler from the legendary jazz label Blue Note.

In his eulogy of saxophonist Johnny Hodges (1907-70), Duke Ellington ended with the words, "Never the world's most highly animated showman or greatest stage personality, but a tone so beautiful it sometimes brought tears to the eyes--this was Johnny Hodges. This is Johnny Hodges." Hodges' unforgettable tone resonated throughout the jazz world over the greater part of the twentieth century. Benny Goodman described Hodges as "by far the greatest man on alto sax that I ever heard," and Charlie Parker compared him to Lily Pons, the operatic soprano. As a teenager, Hodges developed his playing style by imitating Sidney Bechet, the New Orleans soprano sax player, then honed it in late-night cutting sessions in New York and a succession of bands lead by Chick Webb, Willie "The Lion" Smith, and Luckey Roberts. In 1928 he joined Duke Ellington, beginning an association that would continue, with one interruption, until Hodges' death. Hodges' celebrated technique and silky tone marked him then, and still today, as one of the most important and influential saxophone players in the history of jazz. As the first ever biography on Johnny Hodges, Rabbit's Blues details his place as one of the premier artists of the alto sax in jazz history, and his role as co-composer with Ellington.

Arranged in sixteen musical categories, provides entries for twenty thousand releases from four thousand artists, and includes a history of each musical genre.

Since he first hitched a ride out of Lubbock, Texas, at the age of sixteen, singer-songwriter and Flatlanders band member Joe Ely has been a road warrior, traveling highways and back roads across America and Europe, playing music for "2 hours of ecstasy" out of "22 hours of misery." To stay sane on the road, Ely keeps a journal, penning verses that sometimes morph into songs, and other times remain "snapshots of what was flying by, just out of reach, so to savor at a later date when the wheels stop rolling, and the gears quit grinding, and the engines shut down." In Bonfire of Roadmaps, Ely takes readers on the road with him. Using verse passages from his road journals and his own drawings, Ely authentically re-creates the experience of a musician's life on tour, from the hard goodbyes at home, to the long hours on the road, to the exhilaration of a great live show, to the exhaustion after weeks of touring. Ely's road trips begin as he rides the rails to Manhattan in 1972 and continue up through recent concert tours with fellow Flatlanders Jimmie Dale Gilmore and Butch Hancock. While acknowledging that "it is not the nature of a gypsy to look in the rearview mirror," Joe Ely nevertheless offers his many fans a revelatory look back over the roads he's traveled and the wisdom he's won from his experiences. And for "those who want to venture beyond the horizon just to see what is there... to those, I hope these accounts will give a glint of inspiration..."

"Revised and updated edition of the 1991 publication (see item #bi 98010688#). Welcome additions are an expanded coverage of axã music and other musical styles from Bahia, and information on recent Brazilian artists and musical styles"--Handbook of Latin American Studies, v. 58.

John Lee "Sonny Boy" Williamson was one of the most popular blues harmonica players and singers from the late 1930s through the 1940s. Recording for the Bluebird Records and RCA Victor labels, Sonny Boy shaped Chicago's music scene with an innovative style that gave structure and speed to blues harmonica performance. His recording in 1937 of "Good Morning, School Girl," followed by others made him a hit with Southern black audiences who had migrated north. Unfortunately, his popularity and recording career ended on June 1, 1948, when he was robbed and murdered in Chicago, Illinois. In 1980, he was inducted into the Blues Foundation Hall of Fame. Mitsutoshi Inaba offers the first full-length biography of this key figure in the evolution of the Chicago blues. Taking readers through Sonny Boy's career, Inaba illustrates how Sonny Boy lived through the lineage of blues harmonica performance, drawing on established traditions and setting out a blueprint for the growing electric blues scene.

Interviews with Sonny Boy's family members and his last harmonica student provide new insights into the character of the man as well as the techniques of the musician. John Lee "Sonny Boy" Williamson: The Blues Harmonica of Chicago's Bronzeville provides fans and musicians alike an invaluable exploration of the life and legacy of one of the Chicago blues' founding figures.

Creative Quarterly is proud to present its 100 Best Annual for 2020. We wanted to bring special attention to those artists, designers and photographers who appeared in our four competitions in 2020. To start we selected a panel of judges from our featured artists, designers and photographers from past issues. Judges included: Elizabeth Colomba, fine artist, New York; Jonathan Ford, graphic designer, Great Britain; Fatinha Ramos, illustrator, Belgium; Lisa Wiseman, photographer, California. Our judges selected the top 25 pieces in each of our four categories for this Annual.

In *Mind Searching* Nyamnjoh has attempted to do something rather clever - to expose, through the attitudes, feelings and thoughts of one man and a very simple story, the hypocrisy and corruption of Cameroon society and humanity in general, often using understatement and irony in good effect. The commentary is unremittingly cynical and returns again and again to corruption, callous squandering, exploitation, prostitution, and other fairly worn butts. The book depicts a society where basic freedoms are shackled, and thinking aloud treasonable. Hence the mental ramblings of the narrator and central character Judascious Fanda Yanda, in the form of an extended monologue full of observations, anecdotes and asides written from the point of view of an apparently insouciant naive. The basic method is to foreground the opinions and conversational elegance of the narrator, while having events going on as a background to his thoughts. We trace the narrator's progress from a disenchanting 'Damn de la Terre' to a comfortably well off Private Secretary to a Vice Minister over a number of years. It is a clear illustration of how the system perpetuates its mediocrity and buys off any spark of initiative. Nyamnjoh has a good command of ironic tone and sound control over form and structure. He employs a very fluent style, and often has very urbane and neat turns of phrase. He captures the bored, superior, cynical and ultimately predatory tone of voice of his narrator extremely well.

Musicians from Puerto Rico played a substantial role in the development of jazz during the early years of the twentieth century, before and during the years surrounding the Harlem Renaissance. These jazz pioneers, including instrumentalists, composers, and vocalists, were products of the Puerto Rican diaspora in the United States and contributed to the early history of this uniquely American genre. In this study, author Basilio Serrano provides a detailed look at the lives of these men and women and their contributions to the development of jazz and Latin jazz. Serrano explores how the music of Puerto Rico helped to shape them and offers a comprehensive review of the bands in which they played, studying specialists in a variety of instruments as well as band leaders and composers. This group included notable figures such as Fernando Arbello, the Bayron sisters, the Rivera family, Louis King Garcia, Joe Loco, Juan and Paco Tizol, Augusto and Willie Rodriguez, Augusto Coen, and Cesar Concepcion. Covering a period from 1900 to 1939, *Puerto Rican Pioneers in Jazz, 1900–1939* presents the stories of early Puerto Rican jazz musicians whose contributions to the genre have previously been overlooked.

Reviews and rates the best recordings of country artists and groups, provides biographies of the artists, and charts the evolution of country music

Miles Davis's *Bitches Brew* is one of the most iconic albums in American music, the preeminent landmark and fertile seedbed of jazz-fusion. Fans have been fortunate in the past few years to gain access to Davis's live recordings from this time, when he was working with an ensemble that has come to be known as the Lost Quintet. In this book, jazz historian and musician Bob Gluck explores the performances of this revolutionary group—Davis's first electric band—to illuminate the thinking of one of our rarest geniuses and, by extension, the extraordinary transition in American music that he and his fellow players ushered in. Gluck listens deeply to the uneasy tension between this group's driving rhythmic groove and the sonic and structural openness, surprise, and experimentation they were always pushing toward. There he hears—and outlines—a fascinating web of musical interconnection that brings Davis's funk-inflected sensibilities into conversation with the avant-garde worlds that players like Ornette Coleman and John Coltrane were developing. Going on to analyze the little-known experimental groups Circle and the Revolutionary Ensemble, Gluck traces deep resonances across a commercial gap between the celebrity Miles Davis and his less famous but profoundly innovative peers. The result is a deeply attuned look at a pivotal moment when once-disparate worlds of American music came together in explosively creative combinations.

Lists, rates, and reviews over 11,000 recordings and profiles over 1,800 musicians

How do we speak about jazz? In this provocative study based on the author's deep immersion in the New York City jazz scene, Tom Greenland turns from the usual emphasis on artists and their music to focus on non-performing participants, describing them as active performers in their own right who witness and thus collaborate in a happening made one-of-a-kind by improvisation, mood, and moment. *Jazzing* shines a spotlight on the constituency of proprietors, booking agents, photographers, critics, publicists, painters, amateur musicians, fans, friends, and tourists that makes up New York City's contemporary jazz scene. Drawn from deep ethnographic research, interviews, and long term participant observation, *Jazzing* charts the ways New York's distinctive physical and social-cultural environment affects and is affected by jazz. Throughout, Greenland offers a passionate argument in favor of a radically inclusive conception of music-making, one in which individuals collectively improvise across social contexts to co-create community and musical meaning. An odyssey through the clubs and other performance spaces on and off the beaten track, *Jazzing* is an insider's view of a vibrant urban art world.

All Music Guide to Jazz *The Definitive Guide to Jazz Music* San Francisco, CA : Backbeat Books ; Berkeley, CA : Distributed to the book trade in the U.S. and Canada by Publishers Group West ; Milwaukee, WI : Distributed to the music trade in the U.S. and Canada by Hal Leonard Pub.

Jim Beatty, one of the greatest - and sweetest sounding - clarinetists in the history of American traditional jazz music, tells his story in this compelling memoir of his life and the times he lived through. *Still Ramblin'* is the iconic musician in his own words, "unplugged," recounting the highs and lows of the musical career that took him from the bars of New York City to Royal audiences in Europe. Beatty's autobiography tells of his difficult childhood in post - World War II Jamestown, New York and how the discovery of the clarinet, jazz music, and the mentorship of jazz greats such as Omer Simeon and Wild Bill Davison embarked in him on a career spanning seventy-five years and performances to sold - out audiences across the United States and in Holland, Canada, the United Kingdom, Russia, China and even the King of Bulgaria. By

recounting his own musical odyssey Beatty also takes the reader on a journey through the ups and downs of the American story, recounting the life of a boy in Jamestown New York, the racism he encounters with his Army band in Virginia during the 1950s and the battles with alcohol many of the musicians he's played with in his career have lost. At its heart Beatty's story is one of a jazz musician driven to perform, and so also offers the reader a tour of jazz history. We hear about the New York music scene of the 1950s, his tour with "Colonel" Jens Jensen's Wolverine Jazz Band in the Bahamas in 1960, his move to Portland, Oregon, and playing with such jazz greats as Monte Ballou, Turk Murphy, Ernie Carson, Jim Goodwin and Bob Helm. Beatty also takes us through the jazz scene in the United Kingdom in the 1990s as he plays festivals across the country and with musicians such as Max Collie, Monte Sunshine, Phil Mason and the Big Bear Stompers.. Beatty developed deep and lasting friendships with many musicians, and notably talks about his wild times with Wild Bill Davison and Jim Goodwin, revealing never before revealed details about these two jazz giants that will enthrall fans and historians alike. In *Still Ramblin'* Beatty holds nothing back, and both the joys and excitement of a jazzman's life and problems are revealed. But more than anything, Jim talks about musicians in the life of a musician. The man who has given us some of the most transcendent music over the last half - century as now given us a riveting autobiography.

Provides profiles of solo performers, bands, producers, and record labels from the alternative rock movement, ranging from the mid-1970s to the present, and includes discographies, album reviews, and photographs.

A suite of interviews held between 1985 to 1990 of 40 jazz musicians who shaped the current state of art of American jazz including: - Miles Davis, Gil Evans, Dizzy Gillespie, Jay McShann, Red Rodney, Frank Morgan, John Hendricks, Max Roach, Willie Ruff, Art Blakey, Betty Carter, Jackie McLean, Horace Silver, Abdullah Ibrahim, Sonny Rollins, Phil Woods, Johnny Griffin, Pepper Adams, Michel Petrucciani, McCoy Tyner, Max Gordon, Archie Shepp, Herbie Hancock, Tony Williams, Keith Jarrett, Branford Marsalis, Rudy Van Gelder, George Benson, Wynton Marsalis, Charles Brown, Joe Sample, Jack DeJohnette, Denny Zeitland, Don Cherry, Carla Bley, Steve Gadd, Donald Fagan, Bobby McFerrin, Dave Grusin, Bob James.

"A reconstruction of traditional music theory. The book provides the resources for composing, improvising and analyzing all equal tempered music."

**INDEPENDENT BOOKS OF THE YEAR** This completely new edition of the Penguin Guide reviews the 1000 best classical albums issued and reissued over the past five decades, many of which dominate the catalogue because of their sheer excellence, irrespective of recording dates. More comprehensive than ever before, it indicates key recordings on CD, DVD and enhanced SACD, including those in surround sound. If you want the finest available version of any major classical album you will find it listed and assessed in these pages. Ranging from long-established albums to the newest releases, the latest edition represents the cream of the international repertoire and has all the information you need to select the finest classical music available.

This fun-to-read, easy-to-use reference has been completely updated, expanded, and revised with reviews of over 12,000 great albums by over 2,000 artists and groups in all rock genres. 50 charts.

"The Jazz Singers: The Ultimate Guide is an overview of jazz vocalism. This guide consists of more than 800 profiles that together span the history of jazz, from the dawn of commercial recordings to the present day. Author Scott Yanow goes beyond the household names to include many other important singers of yesterday and today." --Book Jacket.

Never-before-seen photographs—with text accompaniment—of the performers onstage and backstage at the legendary Ann Arbor Blues Festival

With informative biographies, essays, and "music maps, " this book is the ultimate guide to the best recordings in rhythm and blues. 20 charts.

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.

A biography of the father of modern rock 'n' roll music chronicles the remarkable career, tragic personal life, and untimely death of Bill Haley Reviews jazz recordings and includes biographical details and lineups.

From Attali's "cold social silence" to Baudrillard's hallucinatory reality, reproduced music has long been the target of critical attack. In *Bytes and Backbeats*, however, Steve Savage deploys an innovative combination of designed recording projects, ethnographic studies of contemporary music practice, and critical analysis to challenge many of these traditional attitudes about the creation and reception of music. Savage adopts the notion of "repurposing" as central to understanding how every aspect of musical activity, from creation to reception, has been transformed, arguing that the tension within production between a naturalizing "art" and a self-conscious "artifice" reflects and feeds into our evolving notions of creativity, authenticity, and community. At the core of the book are three original audio projects, drawing from rock &

roll, jazz, and traditional African music, through which Savage is able to target areas of contemporary practice that are particularly significant in the cultural evolution of the musical experience. Each audio project includes a studio study providing context for the social and cultural analysis that follows. This work stems from Savage's experience as a professional recording engineer and record producer.

From its very beginnings, the nature of jazz has been to reinvent itself. As the musical genre evolved from its roots--blues, European music, Voodoo ceremonies, and brass bands that played at funerals, parades and celebrations--the sound reflected the tenor of the times, from the citified strains of the Roaring '20s to the Big Band swing of pre-World War II to the bop revolution that grew out of the minimalist sound the war forced upon the art form. That the music continued to develop and evolve is a tribute to the power and creativity of its musicians. Charlie Parker, Thelonious Monk, Sarah Vaughan, Art Blakey, Dave Brubeck, Sun Ra, John Coltrane, Miles Davis, Diana Krall, Archie Shepp, Chick Corea, Branford Marsalis, Larry Coryell, and Kenny Kirkland are just some of the jazz greats profiled here. The five major periods of jazz--the bop revolution, hard bop and cool jazz, the avant-garde, fusion, and contemporary--form the basis for the sections in this reference work, with a brief history of each period provided. The artists who were integral to the evolution of each period are then profiled. Each biographical entry focuses on the artist's life and his or her influence on jazz and on music as a whole. A complete discography for each musician is also provided.

The 'All Music Guide to Country' is a complete guide to country music's performers and their top recordings, covering the entire spectrum of the genre, from old-time country to new alternative country.

The Penguin Guide to Jazz Recordings is firmly established as the world's leading guide to recorded jazz, a mine of fascinating information and a source of insightful - often wittily trenchant - criticism. This is something rather different: Brian Morton (who taught American history at UEA) has picked out the 1000 best recordings that all jazz fans should have and shows how they tell the history of the music and with it the history of the twentieth century. He has completely revised his and Richard Cook's entries and reassessed each artist's entry for this book. The result is an endlessly browsable companion that will prove required reading for aficionados and jazz novices alike. 'It's the kind of book that you'll yank off the shelf to look up a quick fact and still be reading two hours later' Fortune 'Part jazz history, part jazz Karma Sutra with Cook and Morton as the knowledgeable, urbane, wise and witty guides ... This is one of the great books of recorded jazz; the other guides don't come close' Irish Times

Covers more than eighteen thousand recordings and more than 1,700 musicians from across the jazz spectrum and includes a history of the different types of jazz, the evolution of jazz instruments, and essays on styles.

Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.

Rates and reviews thousands of rock, pop, soul, rap, country, jazz, blues, folk, and gospel recordings

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