

Blues For Basie Score

The Basie blues style is expertly captured in this swing chart from Mike Story. It's easy enough for beginning jazz ensembles and good enough for more experienced bands to add to their libraries. You can't go wrong with this one! Very Easy (2: 37)

Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

Offers more than 3,300 entries covering musicians such as Louis Armstrong, Toshiko Akiyoshi, Thelonious Monk, and Wynton Marsalis.

[A] systematic attempt to cover every school and branch of the modern movement and to give everything a fair evaluation. I believe it is as near a textbook as a volume of this sort can be without actually going over the borderline of dullness that we associate with the name of textbook. from the Introduction by Peter Gammond

Easy-to-follow instructions help you to create publisher-quality music notation; learn to use the tools of Finale while writing your own music and arrangements; get started immediately with hundreds of professional templates, partially completed notation files, and libraries available on the companion website (www.FINALEBOOK.com); print transposed parts from scores automatically; write standard notation, guitar tablature, drum set parts, and more with this comprehensive hands-on tutorial. Teachers can create warm-up and practice exercises; write their own compositions, arrangements and method books; and simplify parts for students. --From publisher's description.

Presents a history and critique of Swing music from the World War II years up to the post-World War II era, including such musicians as Ella Fitzgerald, Frank Sinatra, Stan Kenton, and Billie Holiday.

From Julia Blackburn, an author whose ability to conjure lives from other times and places is so vivid that one suspects she sees ghosts, here is a portrait of a woman whose voice continues to haunt anyone who hears it. Billie Holiday's life is inseparable from an account of her troubles, her addictions, her arrests, and the scandals that would repeatedly put her name in the tabloid headlines of the 1940s and 1950s. Those who knew her learned never to be surprised by what she might do. Her moods and faces were so various that she could seem to be a different woman from one moment to the next. Volatile, unpredictable, Billie Holiday remained, even to her friends, an elusive and perplexing figure. In *With Billie*, we hear the voices of those people—piano players and dancers, pimps and junkies, lovers and narcs, producers and critics, each recalling intimate stories of the Billie they knew. What emerges is a portrait of a complex, contradictory, enthralling woman, a woman who knew what really mattered to her. Reading *With Billie*, one is convinced that she has only just left the room but will return shortly.

The stories of fifty-seven jazz and pop albums that have become benchmarks by which subsequent records have been measured. Hollywood film scores underwent a supersonic transformation from the 1950s through the 1970s. This genre-by-genre overview of film and television soundtrack music covers a period of tremendous artistic and commercial development in the medium. Film and television composers bypassed the classical tradition favored by earlier screen composers to experiment with jazz, rock, funk and avant-garde styles. This bold approach brought a rich variety to film and television productions that often took on a life of its own through records and CDs. From Bernard Herrmann to Ennio Morricone, the composers of the "Silver Age" changed the way movie music was made, used, and heard. The book contains more than 100 promotional film stills and soundtrack cover art images.

Leonard Feather's autobiography is also the story of jazz over the last half-century. Since arriving in New York from London in 1935, he has managed to distinguish himself as a producer, composer, pianist, and one of the music's most acute critics.

This cutting-edge Companion is a comprehensive resource for the study of the modern American novel. Published at a time when literary modernism is being thoroughly reassessed, it reflects current investigations into the origins and character of the movement as a whole. Brings together 28 original essays from leading scholars Allows readers to orient individual works and authors in their principal cultural and social contexts Contributes to efforts to recover minority voices, such as those of African American novelists, and popular subgenres, such as detective fiction Directs students to major relevant scholarship for further inquiry Suggests the many ways that "modern," "American" and "fiction" carry new meanings in the twenty-first century

A guide to music provides recommendations on one thousand recordings that represent the best in such genres as classical, jazz, rock, pop, blues, country, folk, musicals, hip-hop, and opera, with listening notes, commentary, and anecdotes about performers This comprehensive single-volume music reference covers a wide range of topics, including all styles of Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short "quick reference" essays, and a wide range of instruments. (Performing Arts)

Henry Mancini's Peter Gunn theme. Lalo Schifrin's Mission: Impossible theme. John Barry's arrangement of the James Bond theme. These iconic melodies have remained a part of the pop culture landscape since their debuts in the late 1950s and early '60s: a "golden decade" that highlighted an era when movie studios and TV production companies employed full orchestral ensembles to provide a jazz backdrop for the suspenseful adventures of secret agents, private detectives, cops, spies and heist-minded criminals. Hundreds of additional films and television shows made during this period were propelled by similarly swinging title themes and underscores, many of which have (undeservedly) faded into obscurity. This meticulously researched book traces the embryonic use of jazz in mainstream entertainment from the early 1950s--when conservative viewers still considered this genre "the devil's music"--to its explosive heyday throughout the 1960s. Fans frustrated by the lack of attention paid to jazz soundtrack composers--including Jerry Goldsmith, Edwin Astley, Roy Budd, Quincy Jones, Dave Grusin, Jerry Fielding and many, many others--will find solace in these pages (along with all the information needed to enhance one's music library). The exploration of action jazz continues in this book's companion volume, *Crime and Action Jazz on Screen Since 1971*.

For more than a century, original music has been composed for the cinema. From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition, music has been an integral element of most films. By the late 1930s, movie studios had established music departments, and some of the greatest names in film music emerged during Hollywood's Golden Age, including Alfred Newman, Max Steiner, Dimitri Tiomkin, and Bernard Herrmann. Over the decades, other creators of screen music offered additional memorable scores, and some composers—such as Henry Mancini, Randy Newman, and John Williams—have become household names. The *Encyclopedia of Film Composers* features entries on more than 250 movie composers from around the world. It not only provides facts about these artists but also explains what makes each composer notable and discusses his or her music in detail. Each entry includes Biographical material Important dates Career highlights Analysis of the

composer's musical style Complete list of movie credits This book brings recognition to the many men and women who have written music for movies over the past one hundred years. In addition to composers from the United States and Great Britain, artists from dozens of other countries are also represented. A rich resource of movie music history, The Encyclopedia of Film Composers will be of interest to fans of cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores. Basie-cally the Blues Warner Bros Publications

The third collection of tunes in the world-class New Real Book format. Along with classic jazz, standards and contemporary jazz, Volume 3 features some of the best Stevie Wonder and Motown songs. 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. The definitive study of arranging by America's premiere composer, arranger and conductor. A "must" for every musician interested in a greater understanding of arranging. Includes chapters on instrumentation, orchestration and Nelson Riddle's work with Sinatra, Cole and Garland.

Jazz arranging approached through the analysis of full scores of jazz compositions.

Stuart Nicholson's biography of Ella Fitzgerald is considered a classic in jazz literature. Drawing on original documents, interviews, and new information, Nicholson draws a complete picture of Fitzgerald's professional and personal life.

Fitzgerald rose from being a pop singer with chart-novelty hits in the late '30s to become a bandleader and then one of the greatest interpreters of American popular song. Along with Billie Holiday, she virtually defined the female voice in jazz, and countless others followed in her wake and acknowledged her enormous influence. Also includes two 8-page inserts.

Explores the strange and commonly misunderstood relationship between jazz music and the film noir genre.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Count Basie was one of America's pre-eminent and influential jazz pianists, bandleaders, and composers, known for such classics as "Jumpin' at the Woodside," "Goin' to Chicago Blues," "Sent for You Yesterday and Here You Come Today," and "One O'Clock Jump." In Good Morning Blues, Basie recounts his life story to Albert Murray, from his childhood years playing ragtime with his own pickup band at dances and pig roasts, to his years in New York City in search of opportunity, to rollicking anecdotes of Basie's encounters with Fats Waller, Frank Sinatra, Fred Astaire, Sammy Davis Jr., Quincy Jones, Billie Holliday, and Tony Bennett. In this classic of jazz autobiography that was ten years in the making, Albert Murray brings the voice of Count Basie to the printed page in what is both testimony and tribute to an incredibly rich life.

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.

Los Angeles magazine is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art and architecture, and news that define Southern California. Started in the spring of 1961, Los Angeles magazine has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian.

This masterful survey covers all genres of popular music, from pop, rock, soul, and country to jazz, blues, classic vocals, hip-hop, folk, gospel, and ethnic/world music. Collectors will find detailed discographical data while music lovers will appreciate the detailed commentaries and deep research on the songs, their recording, and the artists.

A comprehensive profile of the enigmatic jazz pianist and composer offers insight into his origins, his early musical career, and the mid-twentieth-century cultural upheavals that shaped his personal and creative life.

[Copyright: 3ae2eb90513e2f205808792a9a95ccf7](#)