

DEXTER GORDON LONG TALL DEXTER

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Dexter Gordon is, of course, the man who first created an authentic bebop style on the tenor saxophone. He is also the man who profoundly influenced young John Coltrane (the roots of what became Coltrane's characteristic modality are plainly evident in Dexter's unusual and very personal harmonic accents) and, to a lesser but still significant degree, Sonny Rollins. But above and beyond such historical credits, Dexter Gordon is one of the great players in jazz, a man who makes music that is vital, direct and emotionally satisfying. This collection of some of his earliest recordings shows that from the start, Dexter was a great communicator. They stand up as music, not just as history.

(Continued on inside)

Long Tall Dexter Life Of Dexter Gordon

Walter Kolosky



Long Tall Dexter Life Of Dexter Gordon:

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. **Dexter Gordon**, African American jazz musician, Dexter Keith Gordon, 1923-1990, plays the tenor saxophone. The Public Broadcasting Service (PBS) presents a biographical sketch of Gordon as part of *Biographies: Life and Times of the Great Ones*, an online supplement to *JAZZ*, a documentary film by American film maker Ken Burns. PBS includes an audio feature with reflections about Gordon. The information is courtesy of the New Grove Dictionary of Jazz. [The Parisian Jazz Chronicles](#) Mike Zwerin, 2008-10-01 In his Beat-like jaunt through the Parisian and European jazz scene, Mike Zwerin is not unlike Jack Kerouac, Mezz Mezzrow, or Hunter S. Thompson, writers to whom, for different reasons, he owes some allegiance. What makes him special is his devotion to the troubled musicians he idolizes and a passion for music that is blessedly contagious. Many jazz fans will know Mike Zwerin for his witty, irreverent, and undeniably hip music reviews and articles in the *International Herald Tribune* that have entertained us for decades. Based in Paris or rather stuck there, as Zwerin likes to say, he has been a music critic for the Trib since 1979. Zwerin also had a distinguished career as a trombonist. When he was just eighteen years old, he was invited by Miles Davis to play alongside Gerry Mulligan, John Lewis, and Max Roach in the band that was immortalized as *The Birth of the Cool*. *The Parisian Jazz Chronicles* offers an engaging personal account of the jazz scene in Paris in the 1980s and 1990s. Zwerin writes lovingly but unsparingly about figures he knew and interviewed, such as Dexter Gordon, Freddy Heineken, Miles Davis, Bob Dylan, Chet Baker, Wayne Shorter, and Melvin Van Peebles. Against this background, Zwerin tells about his own life, split allegiances to journalism and music, and to America and France, his solitary battle for sobriety, a failing marriage, and fatherhood. **Girls Don't Like Real Jazz** Walter Kolosky, 2004 *Girls Don't Like Real Jazz* is the funniest book ever written about jazz and its place of importance in American culture. But *GDLRJ* is neither just funny nor just for American jazz fans. It is for anyone concerned that the United States is losing its cultural identity. The declining jazz business in America should be seen as a canary in a coal mine for our nation's overall decline. Jazz is being squeezed out by a modern culture that is turning its back on its own rich history. Through stories and suggestions on how to save jazz from impending doom, jazz writer and social commentator Walter Kolosky argues that the loss of jazz is a foreign policy issue. To let its American roots die away is tantamount to treason, in Kolosky's opinion. That being said, the author believes that if the ship is destined to go down, we may as well have a few laughs with our salt water. The author is hopeful that maybe we can bail fast enough. *GDLRJ* is a guide book for jazz fans and other socially conscious

individuals to use in a battle to help save jazz Use it wisely ISBN 0 9761016 0 2 **JazzTimes** ,2001-08 JazzTimes has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design A large cross-section of music aficionados and fans alike view JazzTimes as America's premier jazz magazine In addition to insightful profiles of emerging and iconic stars each issue contains over 100 reviews of the latest CDs Books and DVDs Published ten times annually JazzTimes provides uncompromising coverage of the American jazz scene *Kerouac on Record* Simon Warner,Jim Sampas,2018-03-08 He was the leading light of the Beat Generation writers and the most dynamic author of his time but Jack Kerouac also had a lifelong passion for music particularly the mid-century jazz of New York City the development of which he witnessed first hand during the 1940s with Charlie Parker Dizzy Gillespie and Thelonious Monk to the fore The novelist most famous for his 1957 book *On the Road* admired the sounds of bebop and attempted to bring something of their original energy to his own writing a torrent of semi-autobiographical stories he published between 1950 and his early death in 1969 Yet he was also drawn to American popular music of all kinds from the blues to Broadway ballads and when he came to record albums under his own name he married his unique spoken word style with some of the most talented musicians on the scene Kerouac's musical legacy goes well beyond the studio recordings he made himself his influence infused generations of music makers who followed in his work from singer-songwriters to rock bands Some of the greatest transatlantic names Bob Dylan and the Grateful Dead Van Morrison and David Bowie Janis Joplin and Tom Waits Sonic Youth and Death Cab for Cutie and many more credited Kerouac's impact on their output In *Kerouac on Record* we consider how the writer brought his passion for jazz to his prose and poetry his own record releases the ways his legacy has been sustained by numerous more recent talents those rock tributes that have kept his memory alive and some of the scores that have featured in Hollywood adaptations of the adventures he brought to the printed page [1,000 Recordings to Hear Before You Die](#) Tom Moon,2008-08-28 The musical adventure of a lifetime The most exciting book on music in years A book of treasure a book of discovery a book to open your ears to new worlds of pleasure Doing for music what Patricia Schultz author of the phenomenal *1,000 Places to See Before You Die* does for travel Tom Moon recommends 1,000 recordings guaranteed to give listeners the joy the mystery the revelation the sheer fun of great music This is a book both broad and deep drawing from the diverse worlds of classical jazz rock pop blues country folk musicals hip hop world opera soundtracks and more It's arranged alphabetically by artist to create the kind of unexpected juxtapositions that break down genre bias and broaden listeners' horizons it makes every listener a seeker actively pursuing new artists and new sounds and reconfirming the greatness of the classics Flanking J S Bach and his six entries for example are the little-known R B singer Baby Huey and the 80s Rastafarian hard-core punk band Bad Brains Farther down the list The Band Samuel Barber Cecelia Bartoli Count Basie and Afropop star Waldemar Bastos Each entry is passionately written with expert listening notes fascinating anecdotes and the occasional perfect quote Your collection could be filled with nothing but music from Ray

Charles said Tom Waits and you'd have a completely balanced diet Every entry identifies key tracks additional works by the artist and where to go next And in the back indexes and playlists for different moods and occasions *Straighten Up and Fly Right* Will Friedwald, 2020-06-03 In this complete life and times biography author Will Friedwald offers a new take on Nat King Cole framing him first as a bandleader and then as a star **Two Throughout Eight** Kevin Jon Klause, 2009-08 Two throughout Eight is a different kind of novel strategically adjutant from the first book entitled One throughout Eight An enlightening metaphysical treatise Kevin Jon Klause shows us the struggle of life depicted with a mixture of deities and powerful people The most brilliant people are the victors Only they will enjoy the best life has to offer *Encyclopedia of African American History, 1896 to the Present* Paul Finkelman, 2009 Alphabetically arranged entries from A to C that explores significant events major persons organizations and political and social movements in African American history from 1896 to the twenty first century **Bebop** Scott Yanow, 2000-08 Presents a history of bebop from its roots in the late 1930s describes the musicians bands and composers who contributed to this style of jazz and evaluates key bebop recordings **Coda Magazine**, 1997 *New York Magazine*, 1986-09-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea New York Magazine, 1986-09-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Texan Jazz** Dave Oliphant, 1996 While Texans Jazz includes Anglo Texan and Latino Texan musicians its great strength is its record of the historic contributions to jazz made by African American Texans **Jazz Research and Performance Materials** Eddie S. Meadows, 1995 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company **Straight Life** Art Pepper, Laurie Pepper, 2024-09-17 Art Pepper 1925 1982 was called the greatest alto saxophonist of the post Charlie Parker generation But his autobiography Straight Life is much more than a jazz book it is one of the most explosive yet one of the most lyrical of all autobiographies This edition is updated with an extensive afterword by Laurie Pepper covering Art Pepper's last years and a complete and up to date discography by Todd Selbert **Encyclopedia of Music in the 20th Century** Lol Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical

information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

Bebop to Cool Eddie Meadows,2003-06-30 Bebop music is more than a jazz movement that seemed to have burst suddenly upon the jazz scene it is an outgrowth of the sociocultural environment dating from the 1920s through the 1940s In this consideration of the period and its music noted jazz scholar Eddie S Meadows traces the cultural and ideological context that produced Bebop and advocates that Cool Jazz was a reaction to Bebop a natural outgrowth of its predecessor Unlike most jazz research on the subject **Bebop to Cool** features insider perspectives on both the social context of the music and the music itself as a means of capturing the musical aesthetics and the cultural spirit of the time The volume includes the perspectives of Marcus Garvey W E B DuBois and other leaders of the Harlem Renaissance also discussed here for the first time is the role that Islam played in the music s development Finally in identifying and discussing the work of such significant musicians as Miles Davis Dizzy Gillespie Thelonious Monk Charlie Parker and Stan Getz Meadows demonstrates their unique musical identities within the respective genres that compose the revolutionary Bebop and Cool Jazz movements **Jazz** Eddie S. Meadows,2013-10-23 **Jazz Research and Pedagogy** is the third edition of an annotated bibliography to books recordings videos and websites in the field of jazz Since the publication of the 2nd edition in 1995 the quantity and quality of books on jazz research performance and teaching materials have increased Although the 1995 book was the most comprehensive annotated jazz bibliography published to that date several books on research performance and teaching materials were omitted In addition given the proliferation of new books in all jazz areas since 1995 the need for a new comprehensive and annotated reference book on jazz is apparent Multiply indexed this book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade

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