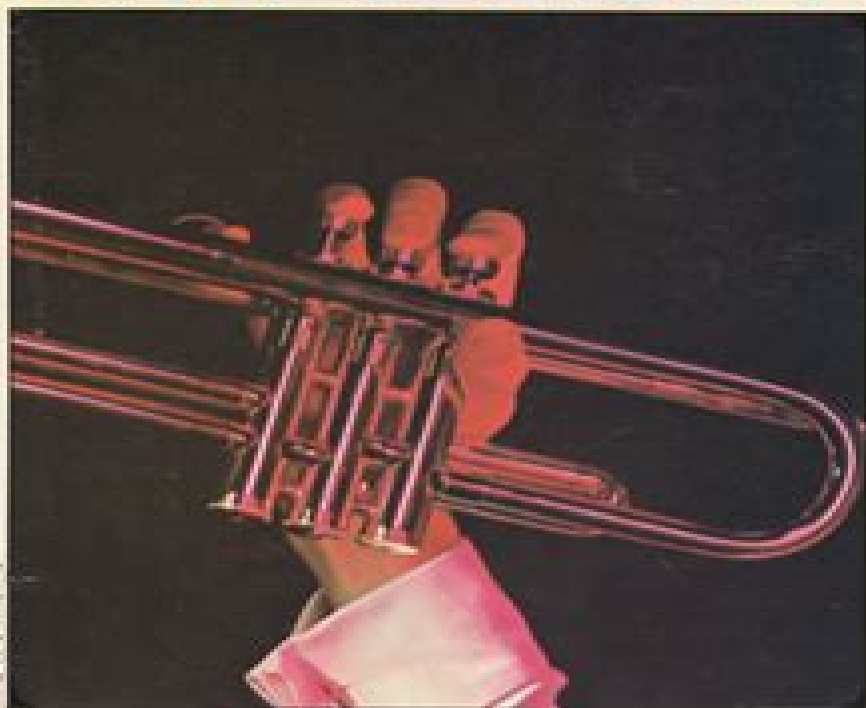


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# MODERN JAZZ GREATS VOL. I



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Illinois Jacquet

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# Modern Jazz Greats

**David Dicaire**



## Modern Jazz Greats:

The History of Jazz Ted Gioia, 2011-05-09 A panoramic history of the genre brings to life the diverse places in which jazz evolved traces the origins of its various styles and offers commentary on the music itself **Jazz Musicians, 1945 to the Present** David Dicaire, 2015-01-27 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 West Coast Jazz Ted Gioia, 1998-10 From the Preface by Ted Gioia All of these musicians fought their way back over the next decade and their success in re establishing themselves as important artists was perhaps the first signal initially unrecognized as such that a re evaluation of the earlier West Coast scene was under way Less fortunate than these few were West Coasters such as Sonny Criss Harold Land Curtis Counce Carl Perkins Lennie Niehaus Roy Porter Teddy Edwards Gerald Wilson and those others whose careers languished without achieving either a later revival or even an early brief taste of fame Certainly some West Coast jazz players have been awarded a central place in jazz history but invariably they have been those who like Charles Mingus or Eric Dolphy left California for Manhattan Those who stayed behind were for the most part left behind The time has come for a critical re evaluation of this body of work With more than forty years of perspective since modern jazz came to California we can perhaps now begin to make sense of the rich array of music presented there during those glory years But to do so we need to start almost from scratch We need to throw away the stereotypes of West Coast jazz reject the simplifications catchphrases and pigeonholings that have only confused the issue So many discussions of the music have begun by asking What was West Coast jazz as if some simple definition would answer all our questions And when no simple answer emerged how could it when the same critics asking the question could hardly agree on a definition of jazz itself this failure was brandished as grounds for dismissing the whole subject My approach is different I start with the music itself the musicians themselves the geography and social situation the clubs and the culture I tried to learn what they have to tell us rather than regurgitate the dubious critical consensus of the last generation Was West Coast jazz the last regional style or merely a marketing fad Was

there really ever any such thing as West Coast jazz If so was it better or worse than East Coast jazz Such questions are not without merit but they provide a poor start for a serious historical inquiry I ask readers hoping for quick and easy answers to approach this work with an open mind and a modicum of patience Generalizations will emerge broader considerations will become increasingly clear but only as we approach the close of this complex story after we have let the music emerge in all its richness and diversity By starting with some theory of West Coast jazz we run the risk of seeing only what fits into our theory Too many accounts of the music have fallen into just this trap Instead we need to see things with fresh eyes hear the music again with fresh ears

**Modern Jazz Greats** Hal Leonard Corporation,1997-08 This collection features 11 standards as performed by contemporary jazz guitarists such as Kevin Eubanks Mike Stern and Larry Coryell The style of each of these musicians is represented in these transcriptions of memorable jazz standards Titles include Bluesette 500 Miles High I'll Remember April In a Sentimental Mood My Funny Valentine Yesterdays and more

**Modern Jazz** Sade Minar,2021-08-11 Miles Davis in full Miles Dewey Davis III born May 26 1926 Alton Illinois U S died September 28 1991 Santa Monica California is an American jazz musician a great trumpeter who as a bandleader and composer was one of the major influences on the art from the late 1940s Miles Davis was arguably the most influential jazz musician in the post World War II period being at the forefront of changes in the genre for more than 40 years Jazz is the only truly American art form and no one has had such a profound and wide ranging impact on jazz as Miles Davis As a bandleader and composer Miles Davis has influenced most if not all notable musicians and bands from all genres of music

*The Jazz Life* Nat Hentoff,1975-05-21

**Jazz in New Orleans** Charles Suhor,2001-04-11 Jazz in New Orleans provides accurate information about and an insightful interpretation of jazz in New Orleans from the end of World War II through 1970 Suhor relying on his experiences as a listener a working jazz drummer and writer in New Orleans during this period has done a great service to lovers of New Orleans music by filling in some gaping holes in postwar jazz history and cutting through many of the myths and misconceptions that have taken hold over the years Skillfully combining his personal experiences and historical research the author writes with both authority and immediacy The text rich in previously unpublished anecdotes and New Orleans lore is divided into three sections each with an overview essay followed by pertinent articles Suhor wrote for national and local journals including Down Beat and New Orleans Magazine Section One Jazz and the Establishment focuses on cultural and institutional settings in which jazz was first battered then nurtured It deals with the reluctance of power brokers and the custodians of culture in New Orleans to accept jazz as art until the music proved itself elsewhere and was easily recognizable as a marketable commodity Section Two Traditional and Dixieland Jazz highlights the music and the musicians who were central to early jazz styles in New Orleans between 1947 and 1953 Section Three An Invisible Generation will help dispel the stubborn myth that almost no one was playing be bop or other modern jazz styles in New Orleans before the current generation of young artists appeared in the 1980s

Conversations in Jazz Ralph J. Gleason,2016-01-01 An extraordinary

collection of revealing personal interviews with fourteen jazz music legends During his nearly forty years as a music journalist Ralph J Gleason recorded many in depth interviews with some of the greatest jazz musicians of all time These informal sessions conducted mostly in Gleason s Berkeley California home have never been transcribed and published in full until now This remarkable volume a must read for any jazz fan serious musician or musicologist reveals fascinating little known details about these gifted artists their lives their personas and of course their music Bill Evans discusses his battle with severe depression while John Coltrane talks about McCoy Tyner s integral role in shaping the sound of the Coltrane quartet praising the pianist enthusiastically Included also are interviews with Dizzy Gillespie Sonny Rollins Quincy Jones Jon Hendricks and the immortal Duke Ellington plus seven more of the most notable names in twentieth century jazz

**Billboard** ,1959-06-29 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 *From the Minds of Jazz Musicians* David Schroeder,2017-11-22 *From the Minds of Jazz Musicians* Conversations with the Creative and Inspired celebrates contemporary jazz artists who have toiled struggled and succeeded in finding their creative space The volume was developed through transcribing and editing selected interviews with 35 jazz artists conducted by the author between 2009 and 2012 in New York City with a historical essay on each artist to provide context The interviews feature musicians from a broad range of musical styles and experiences ranging from Gerald Wilson born in 1918 to Chris Potter born in 1971 Topics range from biographical life histories to artists descriptions of mentor relationships revealing the important life lessons they learned along the way With the goal to discover the person behind the persona the author elicits conversations that speak volumes on the creative process mining the individualistic perspectives of seminal artists who witnessed history in the making The interviews present the artists candid and direct opinions on music and how they have succeeded in pursuing their unique and creative lives **Pierre Bourdieu** Nicholas Brown,Imre Szeman,2023-06-14 The wide range of subjects provides a glimpse of the extent to which Bourdieu s theories of culture have gained widespread currency in the humanities David Eick SubStance The work of Pierre Bourdieu one of the most influential French intellectuals of the twentieth century has had an enormous impact on research in fields as diverse as aesthetics education anthropology and sociology Pierre Bourdieu *Fieldwork in Culture* is the first collection of essays to focus specifically on the contribution of Bourdieu s thought to the study of cultural production Though Bourdieu s own work has illuminated diverse cultural phenomena the essays in this volume extend to new cultural forms and to national situations outside France Far from simply applying Bourdieu s concepts and theoretical tools to these new contexts the essays in this volume consider both the possibility and limits of Bourdieu s sociology for the study of culture Worth the attention of those who seek to become familiar with Bourdieu or to engage with a more well rounded familiarity with the usefulness of his social theory Christopher

Lindsay Turner MFS Modern Fiction Studies This sparkling and unusually coherent collection of essays emphasizes the American reception and adaptation of Bourdieu's work It shows how Bourdieu has been resisted and embraced and discusses how his terms and methods might be both used and modified by American academics Theoretical reflections are productively complemented by empirical investigations of non canonical and popular artistic expressions and by discussions of the position of women in Bourdieu's thought Marshall Brown University of Washington

**The Pleasures of Jazz** Leonard Feather, 1977

**The Imperfect Art** Ted Gioia, 1990-07-19 Taking a wide ranging approach rare in jazz criticism Ted Gioia's brilliant volume draws upon fields as disparate as literary criticism art history sociology and aesthetic philosophy in order to place jazz within the turbulent cultural environment of the twentieth century He argues that because improvisation the essence of jazz must often fail under the pressure of on the spot creativity we should view jazz as an imperfect art and base our judgments of it on an aesthetics of imperfection Incorporating the thought of such seminal thinkers as Walter Benjamin Jos Ortega y Gasset and Roland Barthes *The Imperfect Art* offers vivid portraits of the giants of jazz and startling insights into this vital musical form and the interaction of society and art

*Manhattan's Musical Heritage* Tara Preston, Frank J. Esposito, 2005 Manhattan is an important site in the evolution of all the major innovations in American music ranging from vaudeville and big bands to folk music modern jazz and rock and roll *Manhattan's Musical Heritage* a fascinating postcard history takes readers on a journey back in time and place to the scenes of seminal musical events and performances Individual musical greats from Al Jolson to John Lennon are featured as this book details the locations forever associated with their lives and careers Armchair travelers and those who enjoy walks in the streets of Manhattan will find this volume useful in discovering the amazing musical history of this special place

**Historical Dictionary of Jazz** John S. Davis, 2020-09-15 Jazz is a music born in the United States and formed by a combination of influences In its infancy jazz was a melting pot of military brass bands work songs and field hollers of the United States slaves during the 19th century European harmonies and forms and the rhythms of Africa and the Caribbean Later the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development As it moved through the swing era of the 1930s bebop of the 1940s and cool jazz of the 1950s jazz continued to serve as a reflection of societal changes During the turbulent 1960s freedom and unrest were expressed through Free Jazz and the Avant Garde Popular and world music have been incorporated and continue to expand the impact and reach of jazz Today jazz is truly an international art form This second edition of *Historical Dictionary of Jazz* contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on musicians styles of jazz instruments recording labels bands and band leaders and more This book is an excellent resource for students researchers and anyone wanting to know more about Jazz

*Ultimate Play-Along Bass Just Classic Jazz, Vol 2* Jimmy Haslip, Barry Coates, 2002-09 Each work presented in an arrangement for bass guitar in tablature and staff notation followed by the original fakebook version includes chord symbols

**Art Rebels** Paul Lopes, 2019-06-11 How creative freedom race class and gender shaped the rebellion of two visionary artists Postwar America experienced an unprecedented flourishing of avant garde and independent art Across the arts artists rebelled against traditional conventions embracing a commitment to creative autonomy and personal vision never before witnessed in the United States Paul Lopes calls this the Heroic Age of American Art and identifies two artists Miles Davis and Martin Scorsese as two of its leading icons In this compelling book Lopes tells the story of how a pair of talented and outspoken art rebels defied prevailing conventions to elevate American jazz and film to unimagined critical heights During the Heroic Age of American Art where creative independence and the unrelenting pressures of success were constantly at odds Davis and Scorsese became influential figures with such modern classics as *Kind of Blue* and *Raging Bull* Their careers also reflected the conflicting ideals of and contentious debates concerning avant garde and independent art during this period In examining their art and public stories Lopes also shows how their rebellions as artists were intimately linked to their racial and ethnic identities and how both artists adopted hypermasculine ideologies that exposed the problematic intersection of gender with their racial and ethnic identities as iconic art rebels *Art Rebels* is the essential account of a new breed of artists who left an indelible mark on American culture in the second half of the twentieth century It is an unforgettable portrait of two iconic artists who exemplified the complex interplay of the quest for artistic autonomy and the expression of social identity during the Heroic Age of American Art

*Music in the 20th Century (3 Vol Set)* Dave DiMartino, 2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons the immediate post Hiroshima Nagasaki period and the Korean War It also provides an account of US actions and attitudes during this period and China's response

**Musicians and their Audiences** Ioannis Tsioulakis, Elina Hytönen-Ng, 2016-12-19 How do musicians play and talk to audiences Why do audiences listen and what happens when they talk back How do new and old technologies affect this interplay This book presents a long overdue examination of the turbulent relationship between musicians and audiences Focusing on a range of areas as diverse as Ireland Greece India Malta the US and China the contributors bring musicological sociological psychological and anthropological approaches to the interaction between performers fans and the industry that mediates them The four parts of the book each address a different stage of the relationship between musicians and audiences showing its processual nature from conceptualisation to performance and through mediation to off stage discourses The musician audience conceptual division is shown throughout the book to be as problematic as it is persistent

**Artists, Writers, and Musicians** Michel-Andre Bossy, Thomas Brothers, John Craig McEnroe, 2001-10-30 Disney's animated trailblazing Dostoyevsky's philosophical neuroses Hendrix's electric haze Hitchcock's masterful manipulation Frida Kahlo's scarifying portraits Van Gogh's vigorous color and Virginia Woolf's modern feminism this multicultural reference tool examines 200 artists writers and musicians from around the world Detailed biographical essays place them in a broad historical context showing how their luminous achievements influenced

and guided contemporary and future generations shaped the internal and external perceptions of their craft and met the sensibilities of their audience



## **Modern Jazz Greats** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Modern Jazz Greats**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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