



DUKE ELLINGTON

REMINISCING — IN — TEMPO

A FILM BY GARY KEYS

Reminiscing In Tempo

Eddy Determeyer



Reminiscing In Tempo:

Reminiscing in Tempo Stuart Nicholson, 1999 This anecdotal biography of the musical legend draws on reminiscences of his family close friends band members and business associates as well as the Duke himself The quotations are presented free of authorial or perhaps more accurately editorial contextualization other than brief chapter introductions Sources for each interview quoted many of them archival are painstakingly notated and an exhaustive discography is also included Annotation copyrighted by Book News Inc Portland OR **The Duke Ellington Reader** Duke Ellington, 1993 A collection of writings by and about Duke Ellington and his place in jazz history **The Swing Era** Gunther Schuller, 1989 Focuses on the period in American musical history from 1930 to 1945 when jazz was synonymous with America's popular music

Ellingtonia W. E. Timmer, 2000-01-01 Edward Kennedy Duke Ellington 1899 1974 is recognized as one of the great composers and orchestra leaders of the twentieth century and is credited for raising jazz to its highest plateau He remained musically active through his entire life creating a prolific musical output Ellingtonia The Recorded Music of Duke Ellington and His Sidemen compiles Ellington's entire musical catalog from the first recording session in July 1923 to the last concert in March 1974 More than a discography the book comprises all the activities of these musicians including studio recordings movie soundtracks concerts dance dates radio broadcasts telecasts and private and unissued recordings as well as recordings made by Ellington's sidemen under their own names or with other bands W E Timmer provides the date location and personnel for each session the label of first issue master and take numbers if available and song title including alternate titles and derivatives Containing a comprehensive guide for users and indexes of titles musicians cities venues and general subjects this completely revised and updated 5th edition also contains a new section listing Ellington's radio broadcasts and telecasts Complete with extensive footnotes Ellingtonia remains an indispensable and easy to use reference source for Jazz collectors and scholars *Duke Ellington and His World* A. H. Lawrence, 2004-03-01 Based on lengthy interviews with Ellington's bandmates family and friends Duke Ellington and His World offers a fresh look at this legendary composer The first biography of the composer written by a fellow musician and African American the book traces Ellington's life and career in terms of the social cultural political and economic realities of his times Beginning with his birth in Washington DC through his first bands and work at the legendary Cotton Club to his final great extended compositions this book gives a thorough introduction to Ellington's music and how it was made It also illuminates his personal life because for Ellington music was his life and his life was a constant inspiration for music Duke Terry Teachout, 2013-10-17 A major new biography of Duke Ellington from the acclaimed author of *Pops A Life of Louis Armstrong* Edward Kennedy Duke Ellington was the greatest jazz composer of the twentieth century and an impenetrably enigmatic personality whom no one not even his closest friends claimed to understand The grandson of a slave he dropped out of high school to become one of the world's most famous musicians a showman of incomparable suavity who was as comfortable in Carnegie Hall as in the nightclubs where he honed

his style He wrote some fifteen hundred compositions many of which like Mood Indigo and Sophisticated Lady remain beloved standards and he sought inspiration in an endless string of transient lovers concealing his inner self behind a smiling mask of flowery language and ironic charm As the biographer of Louis Armstrong Terry Teachout is uniquely qualified to tell the story of the public and private lives of Duke Ellington A semi finalist for the National Book Award Duke peels away countless layers of Ellington s evasion and public deception to tell the unvarnished truth about the creative genius who inspired Miles Davis to say All the musicians should get together one certain day and get down on their knees and thank Duke

Duke Ellington Studies John Howland,2017-05-11 Duke Ellington 1899 1974 is widely considered the jazz tradition s most celebrated composer This engaging yet scholarly volume explores his long career and his rich cultural legacy from a broad range of in depth perspectives from the musical and historical to the political and international World renowned scholars and musicians examine Ellington s influence on jazz music its criticism and its historiography The chronological structure of the volume allows a clear understanding of the development of key themes with chapters surveying his work and his reception in America and abroad By both expanding and reconsidering the contexts in which Ellington his orchestra and his music are discussed *Duke Ellington Studies* reflects a wealth of new directions that have emerged in jazz studies including focuses on music in media class hierarchy discourse globalization cross cultural reception and the role of marketing as well as manuscript score studies and performance studies

Annual Review of Jazz Studies 14 Edward Berger, Henry Martin, Evan Spring, Dan Morgenstern, George Bassett, 2009-06-03 The Annual Review of Jazz Studies ARJS is a journal providing a forum for the ever expanding range and depth of jazz scholarship from technical analyses to oral history to cultural interpretation Addressed to specialists and fans alike all volumes include feature articles book reviews and unpublished photographs This 14th issue contains four intriguing articles that to some degree contravene accepted precepts of jazz orthodoxy John Howland traces the connection between Duke Ellington s extended works and the symphonic jazz model of the 1920s as exemplified by Paul Whiteman and his chief arranger Ferde Grof Horace J Maxile Jr takes an unfashionably broad perspective of Charles Mingus s Ecclesiastics applying recent developments in cultural theory as well as the formal tools of traditional music theory Brian Priestley s exploration of the ties between Charlie Parker and popular music challenges the canonical depiction of Parker as a lone revolutionary genius instead underscoring the saxophonist s ties to the popular music of his time Finally John Wriggle presents an extensive examination of the life and work of arranger Chappie Willet an unsung hero of the Swing Era The book reviews cover a cross section of the burgeoning jazz literature and Vincent Pelote has again compiled a list of books received at the Institute of Jazz Studies

Rhythm Is Our Business Eddy Determeyer, 2010-03-10 The life and times of famed band leader entrepreneur and entertainer Jimmie Lunceford

Juan Tizol-His Caravan Through American Life and Culture Basilio Serrano, 2012-05-03

The Cambridge Companion to Duke Ellington Edward Green, 2015-01-08 Duke Ellington is widely held to be the greatest jazz composer and one of the

most significant cultural icons of the twentieth century This comprehensive and accessible Companion is the first collection of essays to survey in depth Ellington s career music and place in popular culture An international cast of authors includes renowned scholars critics composers and jazz musicians Organized in three parts the Companion first sets Ellington s life and work in context providing new information about his formative years method of composing interactions with other musicians and activities abroad its second part gives a complete artistic biography of Ellington and the final section is a series of specific musical studies including chapters on Ellington and song writing the jazz piano descriptive music and the blues Featuring a chronology of the composer s life and major recordings this book is essential reading for anyone with an interest in Ellington s enduring artistic legacy

Someone to Watch Over Me Frank Buchmann-Moller,2006 The definitive biography of the great tenor saxophonist Ben Webster

Jazz in the 1970s Bill Shoemaker,2017-12-20 Breaking through pervasive misconceptions Jazz in the 1970s explores a pivotal decade in jazz history Many consider the 1970s to be the fusion decade but Bill Shoemaker pushes back against this stereotype with a bold perspective that examines both the diverse musical innovations and cultural developments that elevated jazz internationally He traces events that redefined jazz s role in the broadband arts movement as well as the changing social and political landscape Shoemaker immerses readers in the cultural transformation of jazz through official recognition with events like Jimmy Carter s White House Jazz Picnic and the release of The Smithsonian Collection of Classic Jazz the market validation of avant garde musicians by major record labels and the concurrent spike in artist operated record labels and performance spaces the artistic influence and economic impact of jazz festivals internationally the emergence of government and foundation grant support for jazz in the United States and Europe and the role of media in articulating a fast changing scene Shoemaker details the lives and work of well known innovators such as Art Ensemble of Chicago Anthony Braxton and Sam Rivers as well as barrier breaking artists based in Europe such as Derek Bailey Peter Br tzmann and Chris McGregor giving both longtime fans and newcomers insights into the moments and personae that shaped a vibrant decade in jazz

New Grove Gospel Blues And Jazz Paul Oliver,Max Harrison,William Bolcom,1986 Max Harrison surveys the whole history and development of jazz in a concise well written and well illustrated article together with an extensive bibliography Richard D C Noble Times Literary Supplement The chapters of this book are in roughly chronological sequence Spirituals Blues Gospels Ragtime and Jazz The first three are by Paul Oliver whose New Grove entry on the Blues is widely regarded as the definitive brief history of the genre He has revised and expanded it for this book publication and in addition has extended the coverage of his essays on Spirituals in The New Grove to discuss both black and white traditions Similarly Oliver has revised and recast his coverage of Gospel music which has been considerably expanded Max Harrison s long entry on Jazz which has also been extended draws together the separate strands of the book to discuss the concept of Jazz as a matrix of mutually influential folk and popular styles William Bolcom s short and definitive article on Ragtime has been revised and all the bibliographies have been updated to include new and

important works Icons of Black America Matthew Whitaker, 2011-03-09 This stunning collection of essays illuminates the lives and legacies of the most famous and powerful individuals groups and institutions in African American history The three volume Icons of Black America Breaking Barriers and Crossing Boundaries is an exhaustive treatment of 100 African American people groups and organizations viewed from a variety of perspectives The alphabetically arranged entries illuminate the history of highly successful and influential individuals who have transcended mere celebrity to become representatives of their time It offers analysis and perspective on some of the most influential black people organizations and institutions in American history from the late 19th century to the present Each chapter is a detailed exploration of the life and legacy of an individual icon Through these portraits readers will discover how these icons have shaped and been shaped by the dynamism of American culture as well as the extent to which modern mass media and popular culture have contributed to the rise and sometimes fall of these powerful symbols of individual and group excellence *Billboard*, 1973-02-10 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 **Help!: The Beatles, Duke Ellington, and the Magic of Collaboration** Thomas Brothers, 2018-10-23 The fascinating story of how creative cooperation inspired two of the world's most celebrated musical acts The Beatles and Duke Ellington's Orchestra stand as the two greatest examples of collaboration in music history Through his highly original examination of these two musical legends Duke University musicologist Thomas Brothers delivers a portrait of the creative process at work demonstrating that the cooperative method at the foundation of these two artist groups was the primary reason for their unmatched musical success While clarifying the historical record of who wrote what with whom and how Brothers brings the past to life with a breadth of musical knowledge that reverberates through every page and analyses of songs from Lennon and McCartney's Strawberry Fields Forever to Billy Strayhorn's Chelsea Bridge Help describes in rich detail the music and mastery of two cultural leaders whose popularity has never dimmed This is musicology with taste as well as ears Wall Street Journal Adds significantly to our knowledge of popular music and iconic musicians of the 20th century Philadelphia Inquirer Before Elvis Larry Birnbaum, 2013 An essential work for rock fans and scholars Before Elvis The Prehistory of Rock n Roll surveys the origins of rock n roll from the minstrel era to the emergence of Bill Haley and Elvis Presley Unlike other histories of rock Before Elvis offers a far broader and deeper analysis of the influences on rock music Dispelling common misconceptions it examines rock's origins in hokum songs and big band boogies as well as Delta blues detailing the embrace by white artists of African American styles long before rock n roll appeared This unique study ranges far and wide highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald Too often rock historians treat the genesis of rock n roll as a bolt from the

blue an overnight revolution provoked by the bland pop music that immediately preceded it and created through the white appropriation of music till then played only by and for black audiences In Before Elvis Birnbaum daringly argues a more complicated history of rock s evolution from a heady mix of ragtime boogie woogie swing country music mainstream pop and rhythm and blues a melange that influenced one another along the way from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm and blues Written in an easy style Before Elvis presents a bold argument about rock s origins and required reading for fans and scholars of rock n roll history Duke Ellington Charlotte Etinde-Crompton, Samuel Willard Crompton, 2019-07-15 His was the greatest of talents concealed beneath a carefree exterior Duke Ellington possessed musical genius which he claimed to exert for the glory of God and on behalf of his fellow African Americans Readers will get to know the many sides of the legendary composer The sunshiny smile displayed at concert time could sometimes be replaced by a frightful temper behind the scenes Genius often comes at a price but Duke Ellington s work is paramount It includes 1 800 musical compositions and a virtually uncountable number of concert appearances Readers will agree that his contributions belong to the ages **Jews and Jazz** Charles B Hersch, 2016-10-14 Jews and Jazz Improvising Ethnicity explores the meaning of Jewish involvement in the world of American jazz It focuses on the ways prominent jazz musicians like Stan Getz Benny Goodman Artie Shaw Lee Konitz Dave Liebman Michael Brecker and Red Rodney have engaged with jazz in order to explore and construct ethnic identities The author looks at Jewish identity through jazz in the context of the surrounding American culture believing that American Jews have used jazz to construct three kinds of identities to become more American to emphasize their minority outsider status and to become more Jewish From the beginning Jewish musicians have used jazz for all three of these purposes but the emphasis has shifted over time In the 1920s and 1930s when Jews were seen as foreign Jews used jazz to make a more inclusive America for themselves and for blacks establishing their American identity Beginning in the 1940s as Jews became more accepted into the mainstream they used jazz to re minoritize and avoid over assimilation through identification with African Americans Finally starting in the 1960s as ethnic assertion became more predominant in America Jews have used jazz to explore and advance their identities as Jews in a multicultural society

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