

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

Yi-Tong Ma



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. **Kerouac on Record** Simon Warner, Jim Samps, 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

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 *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 **1,000 Recordings to Hear Before You Die** Tom Moon,2008-08-28 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 *JazzTimes* ,2001-08 JazzTimes has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design A large crosssection 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

Straighten Up and Fly Right Will Friedwald,2020-06-03 One of the most popular and memorable American musicians of the 20th century Nat King Cole 1919 65 is remembered today as both a pianist and a singer a feat rarely accomplished in the world of popular music Now in this complete life and times biography author Will Friedwald offers a new take on this fascinating musician framing him first as a bandleader and then as a star In Cole s early phase Friedwald explains his primary task of keeping his trio going was just as much of a focus for him as his own playing and singing always a collective or group performance In the second act Cole s collaborators were more likely to be arranger conductors like Nelson Riddle and Gordon Jenkins rather than his sidemen on bass and guitar In the first act his sidemen were equals in the second phase his collaborators were tasked

exclusively with putting the focus on him making him sound good while being largely invisible themselves Friedwald brings his full musical knowledge to bear in putting the man in the work demonstrating how this duality appears over and over again in Cole's life and career jazz vs pop solo vs trio piano vs voice wife number one Nadine vs wife number two Maria the good songs vs the less than good songs the rhythm numbers vs the ballads the funny songs and novelties vs the serious songs of love and loss Cole as an advocate for the Great American Songbook vs Cole the intrepid explorer of other options world music rhythm for roughly ten years after the war the majority of hitmakers on the pop charts were veterans of the big band experience from Sinatra on down

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

Coda Magazine, 1997 *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

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

[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

Play the Way You Feel Kevin Whitehead, 2020-04-01 Jazz stories have been entwined with cinema since the inception of jazz film genre in the 1920s giving us origin tales and biopics spectacles and low budget quickies comedies musicals and dramas and stories of improvisers and composers at work And the jazz film has seen a resurgence in recent years from biopics like Miles Ahead and HBO's Bessie to dramas Whiplash and La La Land In Play the Way You Feel author and jazz critic Kevin Whitehead offers a comprehensive guide to these films and other media from the perspective of the music itself Spanning 93 years of film history the book looks closely at movies cartoons and a few TV

shows that tell jazz stories from early talkies to modern times with an eye to narrative conventions and common story points Examining the ways historical films have painted a clear picture of the past or overtly distorted history *Play the Way You Feel* serves up capsule discussions of sundry topics including Duke Ellington's social life at the Cotton Club avant garde musical practices in 1930s vaudeville and Martin Scorsese's improvisatory method on the set of *New York, New York* Throughout the book Whitehead brings the same analytical bent and concise witty language listeners know from his jazz segments on NPR's *Fresh Air* with Terry Gross He investigates well known songs traces the development of the stock jazz film ending and offers fresh often revisionist takes on works by such directors as Howard Hawks John Cassavetes Shirley Clarke Francis Ford Coppola Clint Eastwood Spike Lee Robert Altman Woody Allen and Damien Chazelle In all *Play the Way You Feel* is a feast for film genre fanatics and movie watching jazz enthusiasts

Jack Kerouac's On the Road Harold Bloom, 2004 Presents ten critical essays published between 1973 and 2001 on Jack Kerouac's *On the Road* and includes a chronology a bibliography and an introduction by Harold Bloom

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 Research and Performance Materials Eddie S. Meadows, 1995 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company

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

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Long Tall Dexter Life Of Dexter Gordon Introduction

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