

Jazz Demonstration Disc For Jazz Styles History

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the cultural politics of jazz collectives this is our music documents the emergence of collective movements in jazz and improvised music jazz history is most often portrayed as a site for individual expression and revolves around the celebration of iconic figures while the networks and collaborations that enable the music to maintain and sustain its cultural status are surprisingly under investigated this collection explores the history of musician led collectives and the ways in which they offer a powerful counter model for rethinking jazz practices in the post war period it includes studies of groups including the new york musicians organization sweden s ett minne för livet wonderbrass from south wales the contemporary dutch jazz hip hop scene and austria s jazzwerkstatt with an international list of contributors and examples from europe and the united states these twelve essays and case studies examine issues of shared aesthetic vision socioeconomic and political factors local education and cultural values among improvising musicians

jazztimes has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design a large crossection 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

Louis Satchmo Armstrong was not only jazz's greatest musician and innovator but also arguably its most famous entertainer and the frontal figure in the development of contemporary popular music overcoming social and political obstacles he created a long and impressive career and an enormous musical output now his groundbreaking musical career is amassed and detailed in this discography of all his works from professionally made commercial releases to amateur and unissued recordings all of me is a comprehensive chronological discography born out of love and admiration for Louis Armstrong and devotion to years of collecting his musical accomplishments author Jos Willems has meticulously compiled all of Satchmo's known recordings both studio and live performances and with assistance from internationally renowned specialists has assembled an impressively detailed accurate and complete listing this volume is superbly formatted and presented logically organized and thoroughly indexed by song title and individual researchers collectors and enthusiasts can easily look up any detail of a recording issues and releases of particular songs publishing companies producers catalog numbers dates times and locations of recordings musicians Armstrong played with and format be it 78 or 45 rpm records LPs CDs or media appearances every detail of Armstrong's career is listed in this impressive volume shedding light on the enormity of his impact on jazz and popular culture this is the ultimate reference guide for the complete works of Louis Armstrong

updated with revised artists entries the fourth edition of this esteemed guide includes listings for over 10 000 discs musical and biographical details and authoritative critical ratings

The book gives readers a peek into how jazz musicians put together performances and how their methods have differed from style to style there is discussion of how jazz originated and provides examples of the roots the earliest recordings and many major styles that developed later styles are described in ways that should help the reader get more out of listening to them the music is presented in roughly chronological order and the historically minded reader can use that order to examine major currents in the history of jazz this particular book was intended however more as a description of the styles themselves rather than a decade by decade chronicle of the changing jazz scene it was designed as a smorgasbord of information so readers would have a flexible reference source it can be used in an introductory course in jazz appreciation or a single semester course in jazz history preface

Charles Mingus was one of the most innovative jazz musicians of the 20th century and ranks with Ives and Ellington as one of America's greatest composers by temperament he was a high strung and sensitive romantic a towering figure whose tempestuous personal life found powerfully coherent expression in the ever shifting textures of his music now acclaimed music critic Gene Santoro strips away the myths shrouding jazz's angry man revealing Mingus as more complex than even his lovers and close friends knew a pioneering bassist and composer Mingus redefined jazz's terrain he penned over 300 works spanning gutbucket gospel

colombian cumbias orchestral tone poems multimedia performance and chamber jazz by the time he was 35 his growing body of music won increasing attention as it unfolded into one pioneering musical venture after another from classical meets jazz extended pieces to spoken word and dramatic performances and television and movie soundtracks though critics and musicians debated his musical merits and his personality by the late 1950s he was widely recognized as a major jazz star a bellwether whose combined grasp of tradition and feel for change poured his inventive creativity into new musical outlets but mingus got headlines less for his art than for his volatile and often provocative behavior which drew fans who wanted to watch his temper suddenly flare onstage impromptu outbursts and speeches formed an integral part of his long running jazz workshop modeled partly on dramatic models like orson welles mercury theatre keeping up with the organized chaos of mingus s art demanded gymnastic improvisational skills and openness from his musicians which is why some of them called it the sweatshop he hired and fired musicians on the bandstand attacked a few musicians physically and many more verbally twice threw lionel hampton s drummer off the stage and routinely harangued chattering audiences once chasing a table of inattentive patrons out of the five spot with a meat cleaver but the musical and mental challenges this volcanic man set his bands also nurtured deep loyalties key sidemen stayed with him for years and even decades in this biography santoro probes the sore spots in mingus s easily wounded nature that helped make him so explosive his bullying father his interracial background his vulnerability to women and distrust of men his views of political and social issues his overwhelming need for love and acceptance of black white and asian descent mingus made race a central issue in his life as well as a crucial aspect of his music becoming an outspoken and often misunderstood critic of racial injustice santoro gives us a vivid portrait of mingus s development from the racially mixed watts where he mingled with artists and writers as well as mobsters union toughs and pimps to the artistic ferment of postwar greenwich village where he absorbed and extended the radical improvisation flowing through the work of allen ginsberg jackson pollock and charlie parker indeed unlike most jazz biographers santoro examines mingus s extra musical influences from orson welles to langston hughes farwell taylor and timothy leary and illuminates his achievement in the broader cultural context it demands written in a lively novelistic style myself when i am real draws on dozens of new interviews and previously untapped letters and archival materials to explore the intricate connections between this extraordinary man and the extraordinary music he made

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