

Blues For Basie Score

[A] systematic attempt to cover every school and branch of the modern movement and to give everything a fair evaluation. I believe it is as near a textbook as a volume of this sort can be without actually going over the borderline of dullness that we associate with the name of textbook. from the Introduction by Peter Gammond

Easy-to-follow instructions help you to create publisher-quality music notation; learn to use the tools of Finale while writing your own music and arrangements; get started immediately with hundreds of professional templates, partially completed notation files, and libraries available on the companion website (www.FINALEBOOK.com); print transposed parts from scores automatically; write standard notation, guitar tablature, drum set parts, and more with this comprehensive hands-on tutorial. Teachers can create warm-up and practice exercises; write their own compositions, arrangements and method books; and simplify parts for students. --From publisher's description.

Good Morning Blues The Autobiography of Count Basie U of Minnesota Press

Duke Ellington was one of jazz's greatest figures, a composer and bandleader of unparalleled importance and influence. But little attention has been given to his chief musical collaborator, Billy Strayhorn, who created hundreds of compositions and arrangements for his musical partner, and without whom the sound of Ellington's orchestra would have been very different. Now, in Walter van de Leur's provocative new book, *Something To Live For*, Billy Strayhorn steps out from Ellington's shadow and into the spotlight. Van de Leur argues that far from being merely a follower of Ellington or his alter ego, Strayhorn brought a radically new and visionary way of writing to the Ellington orchestra. Making extensive use, for the first time, of over 3,000 autograph scores, Van de Leur separates Strayhorn from Ellington, establishes who wrote what, and clearly distinguishes between their distinctive musical styles. "Both Strayhorn's and Ellington's oeuvres," writes Van de Leur, "though historically intertwined, nevertheless form coherent, separate musical entities, especially in terms of harmonic, melodic, and structural design." Indeed, *Something to Live For* allows us to see the characteristic features of Strayhorn's compositions and arrangements, his "musical fingerprints," and to analyze and evaluate his music on its own terms. The book also makes clear that Strayhorn's contribution to the band was much larger, and more original, than has been previously acknowledged. Based on a decade of research and offering detailed analyses of over 70 musical examples, *Something to Live For* casts new light--and will surely arouse intense debate--on two of the most important composers in the history of jazz.

Listening to Music from Phantom Lady to The Last Seduction

15 Solo Etudes for Jazz Phrasing, Interpretation and Improvisation. Gitarre. Lehrbuch Mit Online-Audiodatei.

Stereo Review

Ella Fitzgerald

The Ellington Century

Arranged by Nelson Riddle

The most famous Jazz icon you never heard of, is... Eddie Durham wrote the book for the original Count Basie Orchestra out of Kansas City, many of its compositions and at first, all arrangements. He also played in the Basie Orchestra trombone section and as a featured soloist on electric guitar. That he had been such a primary in the intro of amplification on the guitar, was as significant as anything ever done, not just by

him. Because the electric guitar had a prominence certainly in the 2nd half of the 20th Century, the first electric guitarist is the foundation to an astounding set of developments in music. Eddie Durham is that first practitioner. He's also taught Charlie Christian. If he was unobserved, as he certainly is, he would already through this 1 triumph have this accolade of the most unobserved musical genius of the 20th Century. But, there's also his composing - his blues compositions alone put him on the map forever. "Sent For You Yesterday, Here U Come Today", "Good Morning Blues", "1 O'Clock Jump, "I Don't Want To Set The World On Fire", "Topsy", "Swinging the Blues". Also one of the masterful genius' of the composers/arrangers to the Jimmie Lunceford Orchestra "Wham, ReBop, BoomBam". And Durham arranged "In The Mood" for the Glenn Miller Orchestra in 1939. It's the soundtrack of America and Durham's ticket to the NARAS Hall of Fame.... Scouted by band leaders as a "hit-maker", Eddie's unique story from the inside, has never been told. UNTIL NOW. Don't miss this gem!

The stories of fifty-seven jazz and pop albums that have become benchmarks by which subsequent records have been measured.

(Jazz Transcriptions). This is the ultimate resource for studying the work of Oscar Peterson! Nearly 40 full piano transcriptions for the jazz piano master, including: All of Me * Between the Devil and the Deep Blue Sea * Falling in Love with Love * Georgia on My Mind * I Got It Bad and That Ain't Good * If I Were a Bell * In the Wee Small Hours of the Morning * Love Is Here to Stay * On Green Dolphin Street * Sometimes I'm Happy * The Song Is You * Tangerine * That Old Black Magic * Whisper Not * You Stepped Out of a Dream * Yours Is My Heart Alone * and many more. Includes a brief biography and foreword by transcriber Larry Dunlap.

The Basie blues style is expertly captured in this swing chart from Mike Story. It's easy enough for beginning jazz ensembles and good enough for more experienced bands to add to their libraries. You can't go wrong with this one! Very Easy (2: 37)

1979 Supplement

A Guide to Research

Essential Elements for Jazz Ensemble

A Critical Survey by Genre

Vol. I

Tradition of Excellence 1 (Trumpet)

Praised as "suave, soulful, ebullient" (Tom Waits) and "a meticulous researcher, a graceful writer, and a committed contrarian" (New York Times Book Review), Elijah Wald is one of the leading popular music critics of his generation. In The Blues, Wald surveys a genre at the heart of American culture. It is not an easy thing to pin down. As Howlin' Wolf once described it, "When you ain't got no money and can't pay your house rent and can't buy you no food, you've damn sure got the blues." It has been defined by lyrical structure, or as a progression of chords, or as a set of practices reflecting West African "tonal and rhythmic approaches," using a five-note "blues scale." Wald sees blues less as a style than as a broad musical tradition within a constantly evolving pop culture. He traces its roots in work and praise songs, and shows how it was transformed by such professional performers as W. C. Handy, who first popularized the blues a century ago. He follows its evolution from Ma Rainey and Bessie Smith through Bob Dylan and Jimi Hendrix; identifies the impact of rural field recordings of Blind Lemon Jefferson, Charley Patton and others; explores the role of blues in the development of both country music and

jazz; and looks at the popular rhythm and blues trends of the 1940s and 1950s, from the uptown West Coast style of T-Bone Walker to the "down home" Chicago sound of Muddy Waters. Wald brings the story up to the present, touching on the effects of blues on American poetry, and its connection to modern styles such as rap. As with all of Oxford's Very Short Introductions, The Blues tells you--with insight, clarity, and wit--everything you need to know to understand this quintessentially American musical genre.

Explores music produced during the lifetime of Duke Ellington and the pursuit of musicians to keep up with constantly changing modern life.

In Rhythm Is My Beat: Jazz Guitar Great Freddie Green and the Count Basie Sound, Alfred Green tells the story of his father, rhythm guitarist Freddie Green, whose guitar work served as the pulse of the Count Basie Band. A quiet but key figure in big band jazz, Freddie Green took a distinct pride in his role as Basie's rhythm guitarist, redefining the outer limits of acoustic rhythm guitar and morphing it into an art form. So distinct was Green's style that it would eventually give birth to notations on guitar charts that read: "Play in the style of Freddie Green." This American jazz icon, much like his inimitable sound, achieved stardom as a sideman, both in and out of Basie's band. Green's signature sound provided lift to soloists like Lester Young and vocalist Lil' Jimmy Rushing, a reflection of Green's sophisticated technique, that produced, in Green's words, his "rhythm wave." Billie Holiday, Ruby Braff, Benny Goodman, Gerry Mulligan, Teddy Wilson, Ray Charles, Judy Carmichael, Joe Williams and other recording artists all benefited from the relentless fours of the man who came to be known as Mr. Rhythm. The mystique surrounding Freddie Green's technique is illuminated through generous commentary by insightful interviews with other musicians, guitar professionals and scholars, all of whom offer their ideas on Freddie Green's sound. Alfred Green throughout demystifies the man behind the legend. This work will interest jazz fans, students, and scholars; guitar enthusiasts and professionals; music historians and anyone interested not only in the history of jazz but of the African American experience in jazz.

Count Basie was one of America's pre-eminent and influential jazz pianists, bandleaders, and composers, known for such classics as "Jumpin' at the Woodside," "Goin' to Chicago Blues," "Sent for You Yesterday and Here You Come Today," and "One O'Clock Jump." In Good Morning Blues, Basie recounts his life story to Albert Murray, from his childhood years playing ragtime with his own pickup band at dances and pig roasts, to his years in New York City in search of opportunity, to rollicking anecdotes of Basie's encounters with Fats Waller, Frank Sinatra, Fred Astaire, Sammy Davis Jr., Quincy Jones, Billie Holliday, and Tony Bennett. In this classic of jazz autobiography that was ten years in the making, Albert Murray brings the voice of Count Basie to the printed page in what is both testimony and tribute to an incredibly rich life.

A Biography of the First Lady of Jazz, Updated Edition

The Later Swing Era, 1942 to 1955

Good Morning Blues

Something to Live For

The Joe Pass Collection

From Ragtime to Bebop--A History

Welcome to your study of the trumpet or cornet -- an exciting adventure filled with rewards and challenges. Through careful study and regular practice, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

- Book 1 title page.

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 Waldemer 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.

Offers more than 3,300 entries covering musicians such as Louis Armstrong, Toshiko Akiyoshi, Thelonious Monk, and Wynton Marsalis.

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.

Basie-cally the Blues

A Comprehensive Method for Jazz Style and Improvisation. Clarinet

Catalog of Copyright Entries

Evergreen Review

Third series

The Music of Billy Strayhorn

For more than a century, original music has been composed for the cinema. From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition, music has been an integral element of most films. By the late 1930s, movie studios had established music departments, and some of the greatest names in film music emerged during Hollywood's Golden Age, including Alfred Newman, Max Steiner, Dimitri Tiomkin, and Bernard Herrmann. Over the decades, other creators of screen music offered additional memorable scores, and some composers—such as Henry Mancini, Randy Newman, and John Williams—have become household names. The Encyclopedia of Film Composers features entries on more than 250 movie composers from around the world. It not only provides facts about these artists but also explains what makes each composer notable and discusses his or her music in detail. Each entry includes Biographical material Important dates Career highlights Analysis of the composer's musical style Complete list of movie credits This book brings recognition to the many men and women who have written music for movies over the past one hundred years. In addition to composers from the United States and Great Britain, artists from dozens of other countries are also represented. A rich resource of movie music history, The Encyclopedia of Film Composers will be of interest to fans of cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores.

This masterful survey covers all genres of popular music, from pop, rock, soul, and country to jazz, blues, classic vocals, hip-hop, folk, gospel, and ethnic/world music. Collectors will find detailed discographical data while music lovers will appreciate the detailed commentaries and deep research on the songs, their recording, and the artists.

The contemporary music magazine.

All the facts and informed opinion that you need on the artists who made the history of this decade are contained in this single volume, distilled from The Virgin Encyclopedia of Popular Music, universally acclaimed as the world's leading source of reference on rock and pop history.

The Biographical Encyclopedia of Jazz

Jazz Noir

An Easy Guide to Music Notation

The Virgin Encyclopedia of Fifties Music

The Encyclopedia of Film Composers

Piano Transcriptions

Hollywood film scores underwent a supersonic transformation from the 1950s through the 1970s. This genre-by-genre overview of film and television soundtrack music covers a period of tremendous artistic and commercial development in the medium. Film and television composers bypassed the classical tradition favored by earlier screen composers to

experiment with jazz, rock, funk and avant-garde styles. This bold approach brought a rich variety to film and television productions that often took on a life of its own through records and CDs. From Bernard Herrmann to Ennio Morricone, the composers of the "Silver Age" changed the way movie music was made, used, and heard. The book contains more than 100 promotional film stills and soundtrack cover art images.

Henry Mancini's Peter Gunn theme. Lalo Schifrin's Mission: Impossible theme. John Barry's arrangement of the James Bond theme. These iconic melodies have remained a part of the pop culture landscape since their debuts in the late 1950s and early '60s: a "golden decade" that highlighted an era when movie studios and TV production companies employed full orchestral ensembles to provide a jazz backdrop for the suspenseful adventures of secret agents, private detectives, cops, spies and heist-minded criminals. Hundreds of additional films and television shows made during this period were propelled by similarly swinging title themes and underscores, many of which have (undeservedly) faded into obscurity. This meticulously researched book traces the embryonic use of jazz in mainstream entertainment from the early 1950s--when conservative viewers still considered this genre "the devil's music"--to its explosive heyday throughout the 1960s. Fans frustrated by the lack of attention paid to jazz soundtrack composers--including Jerry Goldsmith, Edwin Astley, Roy Budd, Quincy Jones, Dave Grusin, Jerry Fielding and many, many others--will find solace in these pages (along with all the information needed to enhance one's music library). The exploration of action jazz continues in this book's companion volume, *Crime and Action Jazz on Screen Since 1971*.

Presents a history and critique of Swing music from the World War II years up to the post-World War II era, including such musicians as Ella Fitzgerald, Frank Sinatra, Stan Kenton, and Billie Holiday.

Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

The Complete Arranger

Easy Jazz Conception Guitar

Encyclopedia of Great Popular Song Recordings

The Great Jazz and Pop Vocal Albums

Kansas City Jazz

Music, Books on Music, and Sound Recordings

The new standard in jazz fake books since 1988. Endorsed by McCoy Tyner, Ron Carter, Dave Liebman, and many more. Evenly divided between standards, jazz classics and pop-fusion hits, this is the all-purpose book for jazz gigs, weddings, jam sessions, etc. Like all Sher Music fake books, it features composer-approved transcriptions, easy-to-read calligraphy, and many extras (sample bass lines, chord voicings, drum appendix, etc.) not found in conventional fake books.

Specifically designed to teach jazz basics to students with 1 or 2 years playing experience, but with no prior experience playing jazz. Great for individual or classroom use. Teaches the basics of swing style in a step-by-step approach using well-known songs. Improvisation is made easy starting with simple 2-measure phrases. Scales and basic theory are introduced in a simple and easy to understand approach. 2 CD's are included with recordings of all exercises and arrangements. Other features: 7 full band arrangements, sample solos, jazz history and

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people.

(Artist Books). 12 songs from the jazz legend, including: Blues for Basie * Blues for Hank * Cheek to Cheek * Dissonance #1 * Happy Holiday Blues * I Got Rhythm * In a Sentimental Mood * Pasta Blues * Satin Doll * The Song Is You * The Way You Look Tonight * Yardbird Suite. The definitive study of arranging by America's premiere composer, arranger and conductor. A "must" for every musician interested in a greater understanding of arranging. Includes chapters on instrumentation, orchestration and Nelson Riddle's work with Sinatra, Cole and Garland.

Crime and Spy Jazz on Screen, 1950-1970

Billboard

A Survey of Developments Since 1939

Jazz Guitar Great Freddie Green and the Count Basie Sound

Oscar Peterson - Omnibook

There were but four major galaxies in the early jazz universe, and three of them--New Orleans, Chicago, and New York--have been well documented in print. But there has never been a serious history of the fourth, Kansas City, until now. In this colorful history, Frank Driggs and Chuck Haddix range from ragtime to bebop and from Bennie Moten to Charlie Parker to capture the golden age of Kansas City jazz. Readers will find a colorful portrait of old Kaycee itself, back then a neon riot of bars, gambling dens and taxi dance halls, all ruled over by Boss Tom Pendergast, who had transformed a dusty cowtown into the Paris of the Plains. We see how this wide-open, gin-soaked town gave birth to a music that was more basic and more viscerally exciting than other styles of jazz, its singers belting out a rough-and-tumble urban style of blues, its piano players pounding out a style later known as "boogie-woogie." We visit the great landmarks, like the Reno Club, the "Biggest Little Club in the World," where Lester Young and Count Basie made jazz history, and Charlie Parker began his musical education in the alley out back. And of course the authors illuminate the lives of the great musicians who made Kansas City swing, with colorful profiles of jazz figures such as Mary Lou Williams, Big Joe Turner, Jimmy Rushing, and Andy Kirk and his "Clouds of Joy." Here is the definitive account of the raw, hard-driving style that put Kansas City on the musical map. It is a must read for everyone who loves jazz or American music history.

Stuart Nicholson's biography of Ella Fitzgerald is considered a classic in jazz literature. Drawing on original documents, interviews, and new information, Nicholson draws a complete picture of Fitzgerald's professional and personal life. Fitzgerald rose from being a pop singer with chart-novelty hits in the late '30s to become a bandleader and then one of the greatest interpreters of American popular song. Along with Billie Holiday, she virtually defined the female voice in jazz, and countless others followed in her wake and acknowledged her enormous influence. Also includes two 8-page inserts. Explores the strange and commonly misunderstood relationship between jazz music and the film noir genre.

Down Beat

Modern Jazz

Finale

The Autobiography of Count Basie

Its Music and Its Musicians

A History and Discography