

Jazz Essential Listening Deveaux Nowall

Offers interviews of twenty-one women who are respected in the male-dominated world of jazz, including pianist Marilyn Crispell and singer-pianist Diana Krall.

Looks at the history of African American music from its roots in Africa and slavery to the present day and examines its place within African American communities and the nation as a whole.

*Founded in 1965 and still active today, the Association for the Advancement of Creative Musicians (AACM) is an American institution with an international reputation. George E. Lewis, who joined the collective as a teenager in 1971, establishes the full importance and vitality of the AACM with this communal history, written with a symphonic sweep that draws on a cross-generational chorus of voices and a rich collection of rare images. Moving from Chicago to New York to Paris, and from founding member Steve McCall's kitchen table to Carnegie Hall, *A Power Stronger Than Itself* uncovers a vibrant, multicultural universe and brings to light a major piece of the history of avant-garde music and art.*

Ranging from ragtime to bebop and from Bennie Moten to Charlie Parker, this work aims to capture the golden age of Kansas City jazz. It showcases the lives of the great musicians who made Kansas City swing, with profiles of jazz figures such as Mary Lou

Williams, Big Joe Turner, and others.

Swing to Bop

A Life of Louis Armstrong

Conversations with Twenty-one Musicians

A Power Stronger Than Itself

From Ragtime to Bebop : a History

The Faith That Moved the Mountain

The New Country Music Encyclopedia

"Meticulously researched, detailed and documented, this long awaited overview justly establishes Konitz as one of the most consistently brilliant, adventurous and original improvisers in the jazz tradition—a genius as rare as Bird himself." —John Zorn "Hamilton's work may well mark the inception of a format new to writing on Western music, one which avoids both the self-aggrandizing of autobiography and the stylized subjectification of biography." —The Wire "An extraordinary approach to a biography, with the man himself speaking for extended sessions, the main vibration I felt from Lee's words was total honesty, almost to a fault. Konitz shows himself to be an acute observer of the scene, full of wisdom and deep musical insights, relevant to any historical period regardless of style. The asides by noted musicians are beautifully woven throughout the pages. I couldn't put the book down—it is the definition of a living history." —Tom Liebman The preeminent altoist associated with the "cool" school of jazz, Lee Konitz was one of the few saxophonists of his generation to forge a unique sound independent of the influence

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Charlie Parker. In the late 1940s, Konitz began his career with the Claude Thornhill band, during which time he came into contact with Miles Davis, with whom he would later work on the legendary Birth of the Cool sessions. Konitz is perhaps best known through his association with Lennie Tristano, under whose influence much of his sound evolved, and for his work with Stan Kenton and Warne Marsh. His recordings have ranged from cool bop to experimental improvisation and have appeared on such labels as Prestige, Atlantic, Verve, and Polydor. Crafted out of numerous interviews between the author and his subject, the book offers a unique look at the story of Lee Konitz's life and music, detailing Konitz's own insights into his musical education and his experiences with such figures as Miles Davis, Stan Kenton, Warne Marsh, Lennie Tristano, Charles Mingus, Bud Powell, and Bill Evans. Andy Hamilton is a jazz pianist and contributor to major jazz and contemporary music magazines. He teaches philosophy, and the history and aesthetics of jazz, at Durham University in the United Kingdom. He is also the author of the book *Aesthetics and Music* (Continuum 2007). Joe Lovano is a Grammy Award-winning tenor saxophonist. His most recent album is *Streams of Expression*.

This comprehensive survey profiles more than two hundred country music stars of yesterday and today, providing information on musicians' lives and careers, individual musical styles, awards, favorite songs, influences, and contributions. Original.

a philosophy of getting your work to the world by being creative, considerate, resourceful, and connected

Recent Supreme Court decisions in *Citizens United* and other high-profile cases have sparked disagreement about the role of corporations in American democracy. Bringing together scholars of history, law, and political science, *Corporations and American Democracy* provides essential

grounding for today's policy debates.

Jazzwomen

The History of Black Women in America

Your Music and People

Lift Every Voice

Moving to Higher Ground

Swing Shift

The Postal Record

Jazz from Detroit explores the city ' s pivotal role in shaping the course of modern and contemporary jazz. With more than two dozen in-depth profiles of remarkable Detroit-bred musicians, complemented by a generous selection of photographs, Mark Stryker makes Detroit jazz come alive as he draws out significant connections between the players, eras, styles, and Detroit ' s distinctive history. Stryker ' s story starts in the 1940s and ' 50s, when the auto industry created a thriving black working and middle class in Detroit that supported a vibrant nightlife, and exceptional public school music programs and mentors in the community like pianist Barry Harris transformed the city into a jazz juggernaut. This golden age nurtured many legendary musicians—Hank, Thad, and Elvin Jones, Gerald Wilson, Milt Jackson, Yusef Lateef, Donald Byrd, Tommy Flanagan, Kenny Burrell, Ron Carter, Joe

Henderson, and others. As the city ' s fortunes change, Stryker turns his spotlight toward often overlooked but prescient musician-run cooperatives and self-determination groups of the 1960s and ' 70s, such as the Strata Corporation and Tribe. In more recent decades, the city ' s culture of mentorship, embodied by trumpeter and teacher Marcus Belgrave, ensured that Detroit continued to incubate world-class talent; Belgrave protégés like Geri Allen, Kenny Garrett, Robert Hurst, Regina Carter, Gerald Cleaver, and Karriem Riggins helped define contemporary jazz. The resilience of Detroit ' s jazz tradition provides a powerful symbol of the city ' s lasting cultural influence. Stryker ' s 21 years as an arts reporter and critic at the Detroit Free Press are evident in his vivid storytelling and insightful criticism. Jazz from Detroit will appeal to jazz aficionados, casual fans, and anyone interested in the vibrant and complex history of cultural life in Detroit.

At the greatest moments and in the cruelest times, black women have been a crucial part of America's history. Now, the inspiring history of black women in America is explored in vivid detail by two leaders in the fields of African American and women's history. *A Shining Thread of Hope* chronicles the lives of black women from indentured servitude in the early American colonies to the cruelty of antebellum plantations, from the reign of lynch law in the Jim Crow

South to the triumphs of the Civil Rights era, and it illustrates how the story of black women in America is as much a tale of courage and hope as it is a history of struggle. On both an individual and a collective level, *A Shining Thread of Hope* reveals the strength and spirit of black women and brings their stories from the fringes of American history to a central position in our understanding of the forces and events that have shaped this country.

Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

Formstrukturen; Rhythmusgruppe; improvisiertes Solo; Qualitätskriterien zur Beurteilung von Jazzmusik; Zeittafel der Musiker und Stilepochen; Ueberblick über die Perioden der Jazzgeschichte; Glossar; Adressliste von Schallplattenhändlern.

An Oral History of the Transition in Jazz in the 1940s

Four Lives in the Bebop Business

Listening to Jazz

How Jazz Can Change Your Life

The History of African American Music

Jazz from Detroit

Pops

Details the history of all-women's swing bands that toured extensively during World War II and after, providing first-hand accounts, archival research, and information on how the bands affected American society and culture.

Film Music: A History explains the development of film music by considering large-scale aesthetic trends and structural developments alongside socioeconomic, technological, cultural, and philosophical circumstances. The book's four large parts are given over to Music and the "Silent" Film (1894--1927), Music and the Early Sound Film (1895--1933), Music in the "Classical-Style" Hollywood Film (1933--1960), and Film Music in the Post-Classic Period (1958--2008). Whereas most treatments of the subject are simply chronicles of "great film scores" and their composers, this book offers a genuine history of film music in terms of societal changes and technological and

economic developments within the film industry. Instead of celebrating film-music masterpieces, it deals—logically and thoroughly—with the complex ‘machine’ whose smooth running allowed those occasional masterpieces to happen and whose periodic adjustments prompted the large-scale twists and turns in film music’s path.

In Louis Armstrong and Paul Whiteman the jazz scholar Joshua Berrett offers a provocative revision of the history of early jazz by focusing on two of its most notable practitioners—Whiteman, legendary in his day, and Armstrong, a legend ever since. Paul Whiteman’s fame was unmatched throughout the twenties. Bix Beiderbecke, Bing Crosby, and Jimmy and Tommy Dorsey honed their craft on his bandstand. Celebrated as the “King of Jazz” in 1930 in a Universal Studios feature film, Whiteman’s imperium has declined considerably since. The legend of Louis Armstrong, in contrast, grows ever more lustrous: for decades it has been Armstrong, not Whiteman, who has worn the king’s crown. This dual biography explores these diverging legacies in the context of race, commerce, and the history of early jazz. Early jazz, Berrett argues, was not a story of black innovators and white usurpers. In this book, a much richer, more complicated story emerges—a story of cross-influences, sidemen, sundry movers and shakers who were all part of a collective experience that transcended the category of race. In the world of early jazz, Berrett contends, kingdoms had no borders.

Considered by many to be a founder of Afrofuturism, Sun Ra—aka Herman Blount—was a composer, keyboardist, bandleader, philosopher, entrepreneur, poet, and self-proclaimed extraterrestrial from Saturn. He recorded over 200 albums with his Arkestra, which, dressed in Egypto-space costumes, played everything from boogie-woogie and swing to fusion and free jazz. John Szwed's Space is the Place is the definitive biography of this musical polymath, who was one of the twentieth century's greatest avant-garde artists and intellectuals. Charting the whole of Sun Ra's life and career, Szwed outlines how after years in Chicago as a blues and swing band pianist, Sun Ra set out in the 1950s to impart his views about the galaxy, black people, and spiritual matters by performing music with the Arkestra that was as vital and innovative as it was mercurial and confounding. Szwed's readers—whether they are just discovering Sun Ra or are among the legion of poets, artists, intellectuals, and musicians who consider him a spiritual godfather—will find that, indeed, space is the place.

Yellow Music

The Real Latin Book

Paul Simon

A Discography of Instrumentalists, 1913–1968

Blue Note Records

Listening for Gender in Jazz Studies

Two Kings of Jazz

"When bebop was new," writes Thomas Owens, "many jazz musicians and most of the jazz audience heard it as radical, chaotic, bewildering music." For a nation swinging to the smoothly orchestrated sounds of the big bands, this revolutionary movement of the 1940s must have seemed destined for a short life on the musical fringe. But today, Owens writes, bebop is nothing less than "the lingua franca of jazz, serving as the principal musical language of thousands of jazz musicians." In *Bebop*, Owens conducts us on an insightful, loving tour through the music, players, and recordings that changed American culture. Combining vivid portraits of bebop's gigantic personalities with deft musical analysis, he ranges from the early classics of modern jazz (starting with the 1943 Onyx Club performances of Dizzy Gillespie, Max Roach, Oscar Pettiford, Don Byas, and George Wallington) through the central role of Charlie Parker, to an instrument-by-instrument look at the key players and their innovations. Illustrating his discussion

with numerous musical excerpts, Owens skillfully demonstrates why bebop was so revolutionary, with fascinating glimpses of the tempestuous jazz world: Thelonious Monk, for example, did "everything 'wrong' in the sense of traditional piano technique....Because his right elbow fanned outward away from his body, he often hit the keys at an angle rather than in parallel. Sometimes he hit a single key with more than one finger, and divided single-line melodies between two hands." In addition to his discussions of individual instruments and players, Owens examines ensembles, with their sometimes volatile collaborations: in the Jazz Messengers, Benny Golson told of how his own mellow saxophone playing would get lost under Art Blakey's furious drumming: "He would do one of those famous four-bar drum rolls going into the next chorus, and I would completely disappear. He would holler over at me, 'Get up out of that hole!'" In this marvelous account, Owens comes right to the present day, with accounts of new musicians ranging from the Marsalis brothers to lesser-known

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masters like pianist Michel Petrucciani. Bebop is a jazz-lover's dream--a serious yet highly personal look at America's most distinctive music.

When it was first published in 1970, this lively and fascinating book was greeted with almost universal acclaim. The American Record Guide called it "the best one-volume of jazz we have," and the Jazz Journal praised it as "a brilliant study of the whole of jazz." Perhaps the greatest tribute was paid by Louis Armstrong himself who raved: "it held Ol' Satch spellbound." Now thoroughly revised and expanded, the new edition of The Jazz Tradition offers readers a unique history of jazz, as seen through its greatest practitioners. An original blend of history and criticism, this book explores the work of nearly two dozen leading musicians and ensembles that have shaped the course of jazz, from King Oliver's Creole Jazz band to the present day. Couched in the same readable, non-technical language that made earlier editions so popular, The Jazz Tradition adds new chapters on some of the more recent giants of jazz,

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performers like pianist Bill Evans, versatile horn player and saxophonist Eric Dolphy, and the World Saxophone Quartet, and considerably expands the chapter devoted to Count Basie. In addition, a foreword by Richard Crawford introduces the new edition, and the discographies on each performer have been fully brought up to date. Written by an author The Washington Post lauded as "the most knowledgeable, open-minded, and perceptive American jazz critic today," The Jazz Tradition belongs in the library of all lovers of this distinctly American sound.

The Internet has so entirely transformed virtually all aspects of everyday life that it seems almost impossible to assess its impact. Here, 19 esteemed scholars from around the world tackle the topic from different angles. Manuel Castells, David Gelernter, Juan Ignacio Vazquez, Evgeni Morozov, Mikko Hypponen, Yochai Benkler, Federico Casalegno, David Crystal, Lucien Engelen, Patrik Wikstrom, Peter Hirshberg, Paul DiMaggio and Edward Castronova address such matters as the "Internet of things"; the sociology of the

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Internet; cybercrime and Internet security; the future of work; the Internet and urban-rural sustainability; the "Worldstream and the Cybersphere"; gaming and society; the Internet's influence on languages and new economic systems; the massive changes wrought by the net in the music industry; and other aspects of its many cultural, social and political ramifications.

Insightful scenes abound in the first full history of the most noted label in jazz history. With record-collector zeal, Cook analyzes everything from Sidney Bechet's 78s to Norah Jones' recent chart-topper.

The Cultural Study of Music

Corporations and American Democracy

Karoo Moose

Space Is the Place

Film Music: A History

Creative and Considerate Fame

For C Instruments

Score

*Saxophonist Charlie Parker (1920-1955) was one of the most innovative and influential jazz musicians of any era. As one of the architects of modern jazz (often called "bebop"), Charlie Parker has had a profound effect on American music. His music reached such a high level of melodic, rhythmic, and harmonic sophistication that saxophonists and other instrumentalists continue to study it as both a technical challenge and an aesthetic inspiration. This revised edition of *Charlie Parker: His Music and Life* has been revised throughout to account for new Charlie Parker scholarship and previously unknown Parker recordings that have emerged since the book's initial publication. The volume opens by considering current research on Parker's biography, laying out some of the contradictory accounts of his life, and setting the chronology straight where possible. It then focuses on Parker's music, tracing his artistic evolution and major achievements as a jazz improviser. The musical discussions and transcribed musical examples include timecodes for easy location in recordings--a unique feature to this book.*

Addressing a wide range of improvised art and music forms—from jazz and cinema to dance and literature—this volume's contributors locate improvisation as a key site of mediation between the social and the aesthetic. As a catalyst for social experiment and political practice, improvisation aids in the creation, contestation, and codification of social realities and identities. Among other topics, the contributors discuss the social aesthetics of the Association for the Advancement of Creative Musicians, the Feminist Improvising Group, and contemporary Malian music, as well as the virtual sociality of interactive computer music, the

significance of "uncreative" improvisation, responses to French New Wave cinema, and the work of figures ranging from bell hooks and Billy Strayhorn to Kenneth Goldsmith. Across its diverse chapters, Improvisation and Social Aesthetics argues that ensemble improvisation is not inherently egalitarian or emancipatory, but offers a potential site for the cultivation of new forms of social relations. It sets out a new conceptualization of the aesthetic as immanently social and political, proposing a new paradigm of improvisation studies that will have reverberations throughout the humanities. Contributors. Lisa Barg, Georgina Born, David Brackett, Nicholas Cook, Marion Froger, Susan Kozel, Eric Lewis, George E. Lewis, Ingrid Monson, Tracey Nicholls, Winfried Siemerling, Will Straw, Zoë Svendsen, Darren Wershler

*In jazz circles, players and listeners with "big ears" hear and engage complexity in the moment, as it unfolds. Taking gender as part of the intricate, unpredictable action in jazz culture, this interdisciplinary collection explores the terrain opened up by listening, with big ears, for gender in jazz. Essays range from a reflection on the female boogie-woogie pianists who played at Café Society in New York during the 1930s and 1940s to interpretations of how the jazzman is represented in Dorothy Baker's novel *Young Man with a Horn* (1938) and Michael Curtiz's film adaptation (1950). Taken together, the essays enrich the field of jazz studies by showing how gender dynamics have shaped the production, reception, and criticism of jazz culture. Scholars of music, ethnomusicology, American studies, literature, anthropology, and cultural studies approach the question of gender in jazz from multiple perspectives. One contributor scrutinizes the tendency of jazz historiography to treat singing as*

subordinate to the predominantly male domain of instrumental music, while another reflects on her doubly inappropriate position as a female trumpet player and a white jazz musician and scholar. Other essays explore the composer George Russell's Lydian Chromatic Concept as a critique of mid-twentieth-century discourses of embodiment, madness, and black masculinity; performances of "female hysteria" by Les Diaboliques, a feminist improvising trio; and the BBC radio broadcasts of Ivy Benson and Her Ladies' Dance Orchestra during the Second World War. By incorporating gender analysis into jazz studies, Big Ears transforms ideas of who counts as a subject of study and even of what counts as jazz. Contributors: Christina Baade, Jayna Brown, Farah Jasmine Griffin, Monica Hairston, Kristin McGee, Tracy McMullen, Ingrid Monson, Lara Pellegrinelli, Eric Porter, Nichole T. Rustin, Ursel Schlicht, Julie Dawn Smith, Jeffrey Taylor, Sherrie Tucker, João H. Costa Vargas

Change

Lee Konitz

Media Culture and Colonial Modernity in the Chinese Jazz Age

19 Key Essays on How Internet Is Changing Our Lives

The Jazz Idiom

Charlie Parker

A Shining Thread of Hope

Yellow Music is the first history of the emergence of Chinese popular music and urban media culture in early-twentieth-century China. Andrew F. Jones focuses on

the affinities between "yellow" or "pornographic" music—as critics derisively referred to the "decadent" fusion of American jazz, Hollywood film music, and Chinese folk forms—and the anticolonial mass music that challenged its commercial and ideological dominance. Jones radically revises previous understandings of race, politics, popular culture, and technology in the making of modern Chinese culture. The personal and professional histories of three musicians are central to Jones's discussions of shifting gender roles, class inequality, the politics of national salvation, and emerging media technologies: the American jazz musician Buck Clayton; Li Jinhui, the creator of "yellow music"; and leftist Nie Er, a former student of Li's whose musical idiom grew out of virulent opposition to this Sinified jazz. As he analyzes global media cultures in the postcolonial world, Jones avoids the parochialism of media studies in the West. He teaches us to hear not only the American influence on Chinese popular music but the Chinese influence on American music as well; in so doing, he illuminates the ways in which both cultures were implicated in the unfolding of colonial modernity in the twentieth century. First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

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Drink) * Aguas De Marco (Waters of March) * All That's Left Is to Say Goodbye (E Preciso Dizer Adeus) * Alma Con Alma * Always in My Heart (Siempre En Mi Corazon) * Amapola (Pretty Little Poppy) * Amor (Amor, Amor, Amor) * Antigua * Babalu * Besame Mucho (Kiss Me Much) * Bonita * Brazil * Call Me * Cast Your Fate to the Wind * Cherry Pink and Apple Blossom White * Con Alma * Copacabana (At the Copa) * Corazon Corazon * Desafinado * Don't Cry for Me Argentina * El Triste * Evil Ways * Feelings (?Dime?) * 500 Miles High * For Once in My Life * Frenesi * The Girl from Ipanema (Garota De Ipanema) * Granada * Himno Nacional Mexicano (Mexican National Hymn) * How Insensitive (Insensatez) * It's Impossible (Somos Novios) * Killer Joe * Kiss of Fire * La Bamba * La Malaguena * Little Boat * Livin' La Vida Loca * The Look of Love * Malaguena * Meditation (Meditacao) * More (Ti Guardero Nel Cuore) * Never on Sunday * A Night in Tunisia * One Note Samba (Samba De Uma Nota So) * Oye Como Va * Paloma Blanca * Papa Loves Mambo * Perfidia * Por Amor * St. Thomas * Sway (Quien Sera) * Tico Tico (Tico Tico No Fuba) * Triste * Wave * What a Diff'rence a Day Made * and more!

In a remote and impoverished village in the Karoo, South Africa, a young girl, Thomaza, struggles to survive. A violent and terrifying incident and a chance encounter with an escaped moose changes her life forever. A story of pain,

redemption and hope, combining traditional African storytelling and magical realism the multi-award-winning Karoo Moose was first produced by the Baxter Theatre, Cape Town.

A Life

Improvisation and Social Aesthetics

Louis Armstrong and Paul Whiteman

Musicology: The Key Concepts

Kansas City Jazz

Conversations on the Improviser's Art

The Jazz Tradition

Chronicles the life of the famous musician and songwriter, including his early years as a doo-wop singer, his tumultuous partnership with Art Garfunkel, and his failed 1998 musical "The Capeman."

"In this book I hope to reach a new audience with the positive message of America's greatest music, to show how great musicians demonstrate on the bandstand a mutual respect and trust that can alter your outlook on the world and enrich every aspect of your life—from individual

creativity and personal relationships to conducting business and understanding what it means to be American in the most modern sense.” –Wynton Marsalis In this beautiful book, the Pulitzer Prize-winning musician and composer Wynton Marsalis explores jazz and how an understanding of it can lead to deeper, more original ways of being, living, and relating—for individuals, communities, and nations. Marsalis shows us how to listen to jazz, and through stories about his life and the lessons he has learned from other music greats, he reveals how the central ideas in jazz can influence the way people think and even how they behave with others, changing self, family, and community for the better. At the heart of jazz is the expression of personality and individuality, coupled with an ability to listen to and improvise with others. Jazz as an art—and as a way to move people and nations to higher ground—is at the core of this unique, illuminating, and inspiring book, a master class on jazz and life by a brilliant American artist. Advance praise for Moving to Higher Ground “An

absolute joy to read. Intimate, knowledgeable, supremely worthy of its subject. In addition to demolishing mediocre, uniformed critics, Moving to Higher Ground is a meaningful contribution to music scholarship.” –Toni Morrison “I think it should be in every bookstore, music store, and school in the country.” –Tony Bennett “Jazz, for Wynton Marsalis, is nothing less than a search for wisdom. He thinks as forcefully, and as elegantly, as he swings. When he reflects on improvisation, his subject is freedom. When he reflects on harmony, his subject is diversity and conflict and peace. When he reflects on the blues, his subject is sorrow and the mastery of it—how to be happy without being blind. There is philosophy in Marsalis’s trumpet, and in this book. Here is the lucid and probing voice of an uncommonly soulful man.” –Leon Wieseltier, literary editor, The New Republic “Wynton Marsalis is absolutely the person who should write this book. Here he is, as young as morning, as fresh as dew, and already called one of the jazz greats. He is not only a seer and an exemplary

musician, but a poet as well. He informs us that jazz was created, among other things, to expose the hypocrisy and absurdity of racism and other ignorances in our country. Poetry was given to human beings for the same reason. This book could be called "How Love Can Change Your Life," for there could be no jazz without love. By love, of course, I do not mean mush, or sentimentality. Love can only exist with courage, and this book could not be written without Wynton Marsalis's courage. He has the courage to make powerful music and to love the music so, that he willingly shares its riches with the entire human family. We are indebted to him." –Maya Angelou

Outlines the basics of jazz music and musicianship. Covers analysis of styles, training the ear, chord progressions, chord voicings, keyboard, improvising, and arranging.

Musician, composer, producer: Brian Eno is unique in contemporary music. Best known in recent years for producing U2's sensational albums, Eno began his career as a synthesizer player for Roxy Music. He has since released

many solo albums, both rock and ambient, written music for film and television soundtracks, and collaborated with David Bowie, David Byrne, Robert Fripp, and classical and experimental composers. His pioneering ambient sound has been enormously influential, and without him today's rock would have a decidedly different sound. Drawing on Eno's own words to examine his influences and ideas, this book—featuring a new afterword and an updated discography and bibliography—will long remain provocative and definitive.

His Music And The Vertical Color Of Sound

His Music and Life

The Music and Its Players

The André Hodeir Jazz Reader

The AACM and American Experimental Music

Women in Jazz

A Critical Introduction

First trained as a violinist, then as a composer, André Hodeir began writing about jazz in the 1940s. As editor-in-chief of the French magazine Jazz Hot, he was an early proponent of bebop

*and its practitioners, Charlie Parker and Dizzy Gillespie. Downbeat called Hodeir's first compilation of jazz writings, **Jazz: Its Evolution and Essence**, "the best analytical book on jazz ever written," and Martin Williams named it and Hodeir's second book, **Toward Jazz**, "two of the most important critical works ever written on the subject." While Hodeir's ideas sparked widespread debate, his study of jazz improvisation and his use of music theory shed new light on the intricacies of jazz composition and arrangement and helped launch a new era of jazz criticism. This new volume, which collects pieces from Hodeir's three books of jazz writings-and one new essay never before published in English-will introduce Hodeir to a new generation of jazz enthusiasts and scholars alike, and prove his work to be as relevant today as when he wrote it. Jean-Louis Pautrot's introduction to the book, and his preface to each piece, helps put Hodeir's work in its proper context. André Hodeir, born in Paris in 1921, is a musical composer, critic, and novelist. He is best known for his studies of jazz, which influenced jazz criticism on both sides of the Atlantic and around the world. A native of France, Jean-Louis J. Pautrot teaches contemporary French literature, film, and culture at Saint Louis University, where he also directs the film studies program. He is the author of *La Musique Oubliée*, a psychoanalytical approach to music in the novels of Sartre, Vian, Proust, and Duras. Draws on previously unavailable sources including hundreds of private recordings made throughout the second half of the jazz master's life to assess his artistic achievements and personal arenas, sharing authoritative coverage of such topics as Armstrong's decision to break up his band and his quarrel with Eisenhower.*

This discography is successful in its attempt to present a complete picture of women instrumentalists' recording activity from 1913 to 1968.' Jan Leder also shows the significant contributions made by women in jazz and their involvement playing jazz since its beginnings. The book contains two parts: Discography of Women in Jazz and Collective Section. The first section arranges names alphabetically by name of player with works arranged chronologically for each player. The second section is a chronological listing of recordings with two or more players. It gives date, place, name of orchestra, director, performers, recording titles, and company. Index of performers. An excellent resource on the subject. Reference Book Review

This discography presents as complete a picture as possible of the recording activity of women jazz instrumentalists between 1913 and 1968. It is divided into two sections. The first section is alphabetical by the last name of the player and chronological within each player's section; the second is a chronologically arranged collective section containing information on recordings with two or more women players. An index of all women players with references to the pages where information on their recordings may be found completes the volume.

This indispensable book brings us face to face with some of the most memorable figures in jazz history and charts the rise and development of bop in the late 1930s and '40s. Ira Gitler interviewed more than 50 leading jazz figures, over a 10-year period, to preserve for posterity their recollections of the transition in jazz from the big band era to the modern jazz period. The musicians interviewed, including both the acclaimed and the unrecorded, tell in their own words how this renegade music emerged, why it was a turning point in American jazz, and how it

influenced their own lives and work. Placing jazz in historical context, Gitler demonstrates how the mood of the nation in its post-Depression years, racial attitudes of the time, and World War II combined to shape the jazz of today.

Buck Clayton's Jazz World

The Biography

Big Ears

Bebop

"All-Girl" Bands of the 1940s

The Lives and Times of Sun Ra

The Sound Of Surprise