

The Art Of Modern Jazz Drumming

Giant Steps
ENCYCLOPEDIA of Modern Jazz
The Technique of Modern Jazz
Modern Jazz
Africa Speaks, America
Answers
The Lineage of Modern Jazz Piano
Modern Jazz (1945-70)
West Coast Jazz
Modern jazz
Change
The History of Jazz
Roots of Modern Jazz
The Technique of Modern Jazz Theory
The Art of Modern Jazz Drumming
Cookin'
The Art of Modern Jazz Drumming
Modern Jazz Guitar Styles
Points of Departure
The Drummer
Jazz in New Orleans
Kenny Mathieson
Walter Stuart
Frank Leanza
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Robin D. G. Kelley
Richie Beirach
Ted Gioia
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a music journalist offers a lively history of modern jazz through its formative and most vital decades from charlie parker to john coltrane in giant steps kenny mathieson examines the most important figures in the creation of modern jazz detailing the emergence and evolution of bebop through the likes of dizzy gillespie fats navarro bud powell thelonious monk and miles davis using this as its starting point mathieson then delves into the developments of jazz composition modal jazz and free jazz the music of the great masters is examined in detail and will provide both a fine introduction for the large audience newly attracted to the music but unsure of their direction through it as well as an entertaining and informative read for those with a more substantial background

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

this collective biography of four jazz musicians from brooklyn ghana and south africa demonstrates how modern africa reshaped jazz how modern jazz helped form a new african identity and how musical convergences and crossings altered the politics and culture of both continents

from the preface by ted gioia all of these musicians fought their way back over the next decade and their success in re establishing themselves as important artists was perhaps the first signal initially unrecognized as such that a re evaluation of the earlier west coast scene was under way less fortunate than these few were west coasters such as sonny criss harold land curtis counce carl perkins lennie niehaus roy porter teddy edwards gerald wilson and those others whose careers languished without achieving either a later revival or even an early brief taste of fame certainly some west coast jazz players have been awarded a central place in jazz history but invariably they have been those who like charles mingus or eric dolphy left california for manhattan those who stayed behind were for the most part left behind the time has come for a critical re evaluation of this body of work with more than forty years of perspective since modern jazz came to california we can perhaps now begin to make sense of the rich array of music presented there during those glory years but to do so we need to start almost from scratch we need to throw away the stereotypes of west coast jazz reject the simplifications catchphrases and pigeonholings that have only confused the issue so many discussions of the music have begun by asking what was west coast jazz as if some simple definition would answer all our questions and when no simple answer emerged how could it when the same critics asking the question could hardly agree on a definition of jazz itself this failure was brandished as grounds for dismissing the whole subject my approach is different i start with the music itself the musicians themselves the geography and social situation the clubs and the culture i tried to learn what they have to tell us rather than regurgitate the dubious critical consensus of the last generation was west coast jazz the last regional style or merely a marketing fad was there really ever any such thing as west coast jazz if so was it better or worse than east coast jazz such questions are not without merit but they provide a poor start for a serious historical inquiry i ask readers hoping for quick and easy answers to approach this work with an open mind and a modicum of patience generalizations will emerge broader considerations will become increasingly clear but only as we approach the close of this complex story after we have let the music emerge in all its richness and diversity by starting with some theory of west coast jazz we run the risk of seeing only what fits into our theory too many accounts of the music have fallen into just this trap instead we need to see things

with fresh eyes hear the music again with fresh ears

change the new thing and modern jazz tells the story of the twentieth century abstract music now referred to as free jazz or jazz s new thing as it was known in the early 1960s by making connections between how and why artists created this work its cultural significances and its complicated reception in the music press of the 1960s author kwami coleman provides readers with ways to listen to and understand this innovative and disruptive music

ted gioia s history of jazz has been universally hailed as a classic acclaimed by jazz critics and fans around the world now gioia brings his magnificent work completely up to date drawing on the latest research and revisiting virtually every aspect of the music past and present gioia tells the story of jazz as it had never been told before in a book that brilliantly portrays the legendary jazz players the breakthrough styles and the world in which it evolved here are the giants of jazz and the great moments of jazz history jelly roll morton louis armstrong duke ellington at the cotton club cool jazz greats such as gerry mulligan stan getz and lester young charlie parker and dizzy gillespie s advocacy of modern jazz in the 1940s miles davis s 1955 performance at the newport jazz festival ornette coleman s experiments with atonality pat metheny s visionary extension of jazz rock fusion the contemporary sounds of wynton marsalis and the post modernists of the current day gioia provides the reader with lively portraits of these and many other great musicians intertwined with vibrant commentary on the music they created he also evokes the many worlds of jazz taking the reader to the swamp lands of the mississippi delta the bawdy houses of new orleans the rent parties of harlem the speakeasies of chicago during the jazz age the after hours spots of corrupt kansas city the cotton club the savoy and the other locales where the history of jazz was made and as he traces the spread of this protean form gioia provides much insight into the social context in which the music was born

the music journalist and author of giant steps offers a history of modern jazz evolutions pioneered by art blakey dexter gordon and other greats following his earlier volume giant steps which gives readers a comprehensive overview of bebop and free jazz from the mid 40s to the mid 60s kenny mathieson now explores the later years of the modern jazz era in greater depth in cookin mathieson examines the birth and development of two of the most enduring and influential jazz styles of the post war era hard bop and its related offshoot soul jazz hard bop was the most exciting jazz style of its day and remains at the core of the modern jazz mainstream even now it drew on the twin poles of bebop and the blues for its foundation spiced up with gospel latin and r b influences mathieson looks at the founding fathers of the form art blakey and horace silver and goes on to trace the music through its peak decade this updated

edition of cookin includes a new chapter devoted to saxophonist and composer jackie mclean mathieson s descriptions of what they brought to the bandstand and the recording studio are fondly graphic in well chosen phrases it is extremely readable jazz review

a unique book and audio package including extensive chapters on soloing chords rhythm and effects with in depth exercises on modern scale applicationsand intervallic choices developing individual chord voicings incorporating rock and funk concepts exploring elements from world music such as odd meters and polyrhythms and ideas for developing your own sonic textures and approach to tonal manipulation each section features an essay illustrating the musical history and specific innovations of modern jazz guitar masters with insightful commentary accompanying each concept and example the last section thoroughly analyzes studio performances of two original compositions incorporating all the above materials modern jazz guitar styles provides the serious student or professional seeking to broaden his palette with a comprehensive overview of the current state of jazz guitar extensive chapters on soloing chords rhythm and effects in depth exercises on modern scale applications and intervallic choices ideas for developing your own sonic textures and approach to tonal manipulation covers developing individual chord voicings incorporating rock and funk concepts and exploring elements from world music provides seriousstudent professional a comprehensive overview of current state of jazzguitar includes access to online audio

robert tomens presents an alternative version of jazz criticism challenging the tyranny of so called expertise this book offers snapshots and larger portraits of postwar jazz in a style that is humorous ironic serious and sincere

a history of drumming over the past century looks at modern drumset masters from the founding fathers of jazz to the athletic performers of today including coverage of the work of buddy rich keith moon and max roach

jazz in new orleans provides accurate information about and an insightful interpretation of jazz in new orleans from the end of world war ii through 1970 suhor relying on his experiences as a listener a working jazz drummer and writer in new orleans during this period has done a great service to lovers of new orleans music by filling in some gaping holes in postwar jazz history and cutting through many of the myths and misconceptions that have taken hold over the years skillfully combining his personal experiences and historical research the author writes with both authority and immediacy the text rich in previously unpublished anecdotes and new orleans lore is divided into three sections each with an overview essay followed by pertinent articles suhor wrote for national and local journals including down beat

and new orleans magazine section one jazz and the establishment focuses on cultural and institutional settings in which jazz was first battered then nurtured it deals with the reluctance of power brokers and the custodians of culture in new orleans to accept jazz as art until the music proved itself elsewhere and was easily recognizable as a marketable commodity section two traditional and dixieland jazz highlights the music and the musicians who were central to early jazz styles in new orleans between 1947 and 1953 section three an invisible generation will help dispel the stubborn myth that almost no one was playing be bop or other modern jazz styles in new orleans before the current generation of young artists appeared in the 1980s

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