

ANNUAL REVIEW OF
JAZZ STUDIES 11
2000-2001

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Annual Review Of Jazz Studies 11 2000 2001

**Nicholas Cook, Eric Clarke, Daniel
Leech-Wilkinson, John Rink**



Annual Review Of Jazz Studies 11 2000 2001:

Annual Review of Jazz Studies, 2002 **The Studio Recordings of the Miles Davis Quintet, 1965-68** Keith Waters, 2011-03-11 The Second Quintet the Miles Davis Quintet of the mid 1960s was one of the most innovative and influential groups in the history of the genre Each of the musicians who performed with Davis saxophonist Wayne Shorter pianist Herbie Hancock bassist Ron Carter and drummer Tony Williams went on to a successful career as a top player The studio recordings released by this group made profound contributions to improvisational strategies jazz composition and mediation between mainstream and avant garde jazz yet most critical attention has focused instead on live performances or the socio cultural context of the work Keith Waters *The Studio Recordings of the Miles Davis Quintet 1965 68* concentrates instead on the music itself as written performed and recorded Treating six different studio recordings in depth ESP Miles Smiles Sorcerer Nefertiti Miles in the Sky and Filles de Kilimanjaro Waters has tracked down a host of references to and explications of Davis work His analysis takes into account contemporary reviews of the recordings interviews with the five musicians and relevant larger scale cultural studies of the era as well as two previously unexplored sources the studio outtakes and Wayne Shorter's Library of Congress composition deposits Only recently made available the outtakes throw the master takes into relief revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums The author's research into the Shorter archives proves to be of even broader significance and interest as Waters is able now to demonstrate the composer's original conception of a given piece Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars An indispensable resource *The Miles Davis Quintet Studio Recordings 1965 1968* is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels *Postbop Jazz in the 1960s* Keith Waters, 2019 *Postbop Jazz in the 1960s* shows innovations in postbop composition of the 1960s at the hands of jazz composers such as Wayne Shorter Herbie Hancock Chick Corea among others The book develops analytical pathways through a number of compositions many of them well known jazz compositions **Annual Review of Jazz Studies 11: 2000-2001** Edward Berger, David Cayer, Henry Martin, Dan Morgenstern, 2002-11-22 Continuing the rich tradition this latest Annual is particularly impressive The articles in this volume present important technical analyses of four major figures Booker Little Charlie Christian Herbie Hancock and Miles Davis **Lonesome Roads and Streets of Dreams** Andrew S. Berish, 2024-05-31 Any listener knows the power of music to define a place but few can describe the how or why of this phenomenon In *Lonesome Roads and Streets of Dreams* Place Mobility and Race in Jazz of the 1930s and 40s Andrew Berish attempts to right this wrong showcasing how American jazz defined a culture particularly preoccupied with place By analyzing both the performances and cultural context of leading jazz figures including the many famous venues where they played Berish bridges two dominant scholarly approaches to the genre offering not only a new reading of swing era jazz but an entirely new framework for musical analysis in general one

that examines how the geographical realities of daily life can be transformed into musical sound Focusing on white bandleader Jan Garber black bandleader Duke Ellington white saxophonist Charlie Barnet and black guitarist Charlie Christian as well as traveling from Catalina Island to Manhattan to Oklahoma City *Lonesome Roads and Streets of Dreams* depicts not only a geography of race but how this geography was disrupted how these musicians crossed physical and racial boundaries from black to white South to North and rural to urban and how they found expression for these movements in the insistent music they were creating

More Important Than the Music Bruce D. Epperson, 2013-10-01 Today jazz is considered high art America's national music and the catalog of its recordings its discography is often taken for granted But behind jazz discography is a fraught and highly colorful history of research fanaticism and the intense desire to know who played what where and when This history gets its first full length treatment in Bruce D Epperson's *More Important Than the Music* Following the dedicated few who sought to keep jazz's legacy organized Epperson tells a fascinating story of archival pursuit in the face of negligence and deception a tale that saw curses and threats regularly employed with fistcuffs and lawsuits only slightly rarer Epperson examines the documentation of recorded jazz from its casual origins as a novelty in the 1920s and 30s through the overwhelming deluge of 12 inch vinyl records in the middle of the twentieth century to the use of computers by today's discographers Though he focuses much of his attention on comprehensive discographies he also examines the development of a variety of related listings such as buyer's guides and library catalogs and he closes with a look toward discography's future From the little black book to the full featured online database *More Important Than the Music* offers a history not just of jazz discography but of the profoundly human desire to preserve history itself

Making the Scene Alexander Stewart, 2007-08-02 The received wisdom of popular jazz history is that the era of the big band was the 1930s and 40s when swing was at its height But as practicing jazz musicians know even though big bands lost the spotlight once the bebop era began they never really disappeared *Making the Scene* challenges conventional jazz historiography by demonstrating the vital role of big bands in the ongoing development of jazz Alex Stewart describes how jazz musicians have found big bands valuable He explores the rich rehearsal band scene in New York and the rise of repertory orchestras *Making the Scene* combines historical research ethnography and participant observation with musical analysis ethnic studies and gender theory dismantling stereotypical views of the big band

Annual Review of Jazz Studies 12: 2002 Edward Berger, David Cayer, Henry Martin, Dan Morgenstern, George Bassett, 2004-06-14 This twelfth volume of the *Annual Review* celebrates the fiftieth anniversary of the Institute of Jazz Studies and features articles covering subjects which have not been engaged in past issues of the *Review* Gil Evans Django Reinhardt Lucky Thompson and Paul Bley each receive much deserved critical attention in this issue This issue also includes a photo gallery illustrating some of the prominent locations and people of the Institute's history both in New York and at its present home at Rutgers in Newark New Jersey

Annual Review of Jazz Studies 13: 2003 Edward Berger, Henry Martin, Dan Morgenstern, George Bassett, Evan Spring, 2007-08 This 13th issue of

the ARJS includes an extensive study of the saxophonist Sonny Red an analysis of a composition by Steve Swallow a new perspective on John Coltrane s compositional approach and an examination of Miles Davis s classic Walkin plus book reviews and a continuing bibliography of scholarly articles about jazz in non jazz journals *Music Research* Laurie J. Sampsel,2009

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The Cambridge Companion to Recorded Music

Nicholas Cook,Eric Clarke,Daniel Leech-Wilkinson,John Rink,2009-11-26 From the cylinder to the download the practice of music has been radically transformed by the development of recording and playback technologies This Companion provides a detailed overview of the transformation encompassing both classical and popular music Topics covered include the history of recording technology and the businesses built on it the impact of recording on performance styles studio practices viewed from the perspectives of performer producer and engineer and approaches to the study of recordings The main chapters are interspersed by short takes short contributions by different practitioners ranging from classical or pop producers and performers to record collectors Combining basic information with a variety of perspectives on records and recordings this book will appeal not only to students in a range of subjects from music to the media but also to general readers interested in a fundamental yet insufficiently understood dimension of musical culture *Jazz Fiction* David Rife,2008

Broad in scope meticulously researched and including titles that have long been inaccessible this resource is an overview of the history of the genre from its beginning to the present

BOOK JACKET

Analysis of Jazz Laurent Cugny,2019-03-20

Analysis of Jazz A Comprehensive Approach originally published in French as *Analyser le jazz* is available here in English for the first time In this groundbreaking volume Laurent Cugny examines and connects the theoretical and methodological processes that underlie all of jazz Jazz in all its forms has been researched and analyzed by performers scholars and critics and Analysis of Jazz is required reading for any serious study of jazz but not just musicians and musicologists analyze jazz All listeners are analysts to some extent Listening is an active process it may not involve questioning but it always involves remembering comparing and listening again This book is for anyone who attentively listens to and wants to understand jazz Divided into three parts the book focuses on the work of jazz analytical parameters and analysis In part one Cugny aims at defining what a jazz work is precisely offering suggestions based on the main features of definition and structure Part two he dedicates to the analytical parameters of jazz in which a work is performed harmony rhythm form sound and melody Part three takes up the analysis of jazz itself its history issues of transcription and the nature of improvised solos In conclusion Cugny addresses the issues of interpretation to reflect on the goals of analysis with regard to understanding the history of jazz and the different cultural backgrounds in which it takes place

Analysis of Jazz presents a detailed inventory of theoretical tools and issues

necessary for understanding jazz **Annual Review of Jazz Studies 14** Edward Berger, Henry Martin, Dan Morgenstern, Evan Spring, George Bassett, 2009-06 The Annual Review of Jazz Studies ARJS is a journal providing a forum for the ever expanding range and depth of jazz scholarship from technical analyses to oral history to cultural interpretation This 14th issue contains four articles that contravene accepted precepts of jazz **Danzón** Alejandro L. Madrid, Robin D. Moore, 2013 Initially branching out of the European contradance tradition the danzón first emerged as a distinct form of music and dance among black performers in 19th century Cuba By the early 20th century it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin This book studies the emergence hemisphere wide influence and historical and contemporary significance of this phenomenon of music and dance **The Interwar World** Andrew Denning, Heidi J.S. Tworek, 2023-08-29 The Interwar World collects an international group of over 50 contributors to discuss analyze and interpret this crucial period in twentieth century history A comprehensive understanding of the interwar era has been limited by Euro American approaches and strict adherence to the temporal limits of the world wars The volume s contributors challenge the era s accepted temporal and geographic framings by privileging global processes and interactions Each contribution takes a global thematic approach integrating world regions into a shared narrative Three central questions frame the chapters First when was the interwar Viewed globally the years 1918 and 1939 are arbitrary limits and the volume explicitly engages with the artificiality of the temporal framework while closely examining the specific dynamics of the 1920s and 1930s Second where was the interwar Contributors use global history methodologies and training in varied world regions to decenter Euro American frameworks engaging directly with the usefulness of the interwar as both an era and an analytical category Third how global was the interwar Authors trace accelerating connections in areas such as public health and mass culture counterbalanced by processes of economic protectionism exclusive nationalism and limits to migration By approaching the era thematically the volume disaggregates and interrogates the meaning of the global in this era As a comprehensive guide this volume offers overviews of key themes of the interwar period for undergraduates while offering up to date historiographical insights for postgraduates and scholars interested in this pivotal period in global history

Monthly Catalog of United States Government Publications, 2001 **Jazzology** Robert Rawlins, Nor Eddine Bahha, 2005-01-01 Provides information jazz theory for all types of musicians and covers harmony scales and modes voicing arrangement techniques improvisational strategies fundamentals and other related topics and also includes exercises

Nothing But Noise Zachary Wallmark, 2022 Nothing but Noise Timbre and Musical Meaning at the Edge explores how timbre shapes musical affect and meaning Integrating perspectives from musicology with the cognitive sciences author Zachary Wallmark advances a novel model of timbre interpretation that takes into account the bodily sensorimotor dynamics of sound production and perception The contribution of timbre to musical experience is clearest in drastic situations where meaning is itself contested that is in polarizing contexts of reception where evaluation of musical timbre by some listeners

collides headlong against a competing claim that it is just noise Taking this ubiquitous moment as a starting point the book explores affect reception and timbre semantics through diverse cultural historical case studies that frustrate the acoustic and perceptual boundary between musical sound and noise Nothing but Noise includes chapters on the racial and gender politics in the reception of free jazz saxophone screaming in the late 1960s an analysis of contested timbral ideals in the performance practices of the Japanese shakuhachi flute and an historical examination of the overlooked role of brutal timbres in the moral panic over heavy metal in the eighties and nineties The book closes with a discussion of the slippery social fault lines separating perceptions of musical sound from noise and the ethical stakes of encountering another s aural face

Statistical Abstract of the United States: 2004-2005 United States. Bureau of the Census,U.S. Census Bureau,2004 Provides tables and graphs of statistics on the social political and economic conditions of the United States Each section has an introductory text Each table and graph has a source note Appendix 1 includes guides to sources of statistics State statistical abstracts and foreign statistical abstracts

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