Wdr Big Band Transcription

Selected Works for Big BandBenny Goodman's Famous 1938 Carnegie Hall Jazz ConcertThe Principles of Wind-band TranscriptionDavid Baker's Jazz PedagogyThe Contradictions of JazzMusic in the 20th CenturyBritish and International Music YearbookMetronomeEllington UptownOriginal Big Band SoundsCuttin' UpPopular Music Periodicals IndexThe Complete Encyclopedia of Popular Music and Jazz, 1900-1950: Biographies, A through KEnjoying JazzRecorded Concert Band Music, 1950-1987BandmasterMudrick TranscribedCadenceJazz TimesRadio Daily-television Daily Mary Lou Williams Catherine Tackley Arthur A. Clappé David Baker Paul Rinzler Hao Huang John Howland Jeff Hest Court Carney Roger D. Kinkle Henry Martin Richard Michael Rasmussen Marvin Mudrick Bob Rusch

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in benny goodman s 1938 carnegie hall jazz concert catherine tackley provides the first in depth scholarly study of this seminal concert and recording through discussions of the

cultural context the performance itself and its reception and response tackley shows why goodman s 1938 concert remains one of the most significant events in american music history

in the contradictions of jazz paul rinzler takes a new approach to jazz aesthetics and theory by exploring four pairs of opposites present in jazz individualism and interconnectedness assertion and openness freedom and responsibility and creativity and tradition by themselves these eight values speak volumes about the meaning of jazz and its significance understanding how these opposites coexist in jazz leads to an exploration of the connections linking jazz with the experiential and existential which contrast with the connections between composition and science rinzler explains the various concepts including either or and dialectic thinking and then examines the pairs of opposites individually describing their position and presence in jazz he then demonstrates how the larger meaning of these contradictory opposites depends on ideas from the philosophies of phenomenology and existentialism rinzler considers the opposites inherent in the product and process of jazz as well as mistakes and the challenge of perfection presenting these values in light of the contradictions inherent in jazz with a full bibliography and an index the contradictions of jazz is a fascinating read for fans and scholars of jazz history and aesthetics

this three volume set covers all the major figures in 20th century music including composers and performers along with descriptions of their most important works approximately 400 alphabetically arranged entries detail a broad scope of musical forms and styles and present prominent musicians and musical groups from around the world highlighted boxes suggest listening and or readings the last volume includes the index and also a biographical digest of 1200 important individuals in each musical category not covered in the major entries illustrated with many bandw photographs annotation copyrighted by book news inc portland or

the directory of the classical music industry

during the early decades of the twentieth century symphonic jazz involved an expansive family of music that emulated paralleled and intersected the jazz tradition though now largely forgotten symphonic jazz was both a popular music arranging tradition and a repertory of hybrid concert works both of which reveled in the mildly irreverent interbreeding of white and black and high and low music while the roots of symphonic jazz can be traced to certain black ragtime orchestras of the teens the idiom came to maturation in the music of 1920s white dance bands through a close examination of the music of duke ellington and james p johnson ellington uptown uncovers compositions that have usually fallen in the cracks between concert music jazz and popular music it also places the concert works of these two iconic figures in context through an investigation both of related compositions by black and white peers and of symphonic jazz style arrangements from a diverse number of early sound films broadway musicals harlem nightclub floor shows and select interwar radio programs both ellington and johnson were part of a close knit community of several generations of harlem musicians older figures like will marion cook will vodery w c handy and james reese europe were the generation of black musicians that initially broke new york entertainment s racial barriers in the first two decades of the century by the 1920s cook vodery and handy had become mentors to harlem s younger musicians this generational connection is a key for understanding johnson s and ellington s ambitions to use the success of harlem s white oriented entertainment trade as a springboard for establishing a black concert music tradition based on harlem jazz and popular music

this collection of jazz ensemble arrangements is made up of direct transcriptions of big band recordings by glenn miller tommy dorsey benny goodman and duke ellington arranger jeff hest has meticulously transcribed these jazz standards with the original instrumentation of each famous band and has included transcriptions of the improvised solos the titles are don t be that way don t get around much anymore little brown jug moonlight serenade pennsylvania 6 5000 sing sing sing pt i sing sing sing pt ii stompin at the savoy song of india

reveals how the new technologies of mass culture the phonograph radio and film played a key role in accelerating the diffusion of jazz as a modernist art form across the nation s

racial divide focuses on four cities new orleans new york chicago and los angeles to show how each city produced a distinctive style of jazz

america s jazz magazine feb 1991

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