

Beneath The Underdog Charles Mingus

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Mingus Speaks - Charles Mingus 2013-04

Collects in-depth interviews with the jazz great, revealing how he saw himself as a performer, how he viewed his peers and predecessors, how he created his extraordinary music, and how he looked at race.

The Kind of Man I Am - Nichole Rustin-Paschal 2017-09-12

Nearly four decades after his death, Charles Mingus Jr. remains one of the least understood and most recognized jazz composers and musicians of our time. Mingus's ideas about music, racial identity, and masculinity—as well as those of other individuals in his circle, like Celia Mingus, Hazel Scott, and Joni Mitchell—challenged jazz itself as a model of freedom, inclusion, creativity, and emotional expressivity. Drawing on archival records, published memoirs, and previously conducted interviews, *The Kind of Man I Am* uses Mingus as a lens through which to craft a gendered cultural history of postwar jazz culture. This book challenges the persisting narrative of Mingus as jazz's "Angry Man" by examining the ways the language of emotion has been used in jazz as shorthand for competing ideas about masculinity, authenticity, performance, and authority.

In the Sounds and Seas - Marnie Galloway 2017-12-27

IN THE SOUNDS AND SEAS, a wordless comic characterized by poetic investigations in to mythology and the quest for meaning-making, brought to life by the mesmerizingly patterned ink illustrations of award-winning author Marnie Galloway. In the style of epic poems of myth and monsters, IN THE SOUNDS AND SEAS opens with a creation myth: three figures sit around a fire in the woods and burst in to song, and their voices weave and blend together to make the ocean and the world. Within this new world the boundary between truth and fiction, fantasy and reality, are blurred. The protagonist lives in this "sung" landscape where she builds a ship to sail and find the legendary singers of their world, with the help of two others who are less haunted by her mission. It is a story about obsessive creative production, the search for creative community and meaning through art, and what happens when dreams we invest our whole selves in to fail.

Beneath The Underdog - Charles Mingus 1998-10-15

Bass player extraordinaire Charles Mingus, who died in 1979, is one of the essential composers in the history of jazz, and *Beneath the Underdog*, his celebrated, wild, funny, demonic, anguished, shocking and profoundly moving memoir, is the greatest autobiography ever written by a jazz musician. It tells of his God-haunted childhood in Watts during the 1920s and 1930s; his outcast adolescent years; his apprenticeship, not only with jazzmen but also with pimps, hookers, junkies, and hoodlums; and his golden years in New York City with such legendary figures as Duke Ellington, Lionel Hampton, Miles Davis, Charlie Parker, and Dizzy Gillespie. Here is Mingus in his own words, from shabby roadhouses to fabulous estates, from the psychiatric wards of Bellevue to worlds of mysticism and solitude, but for all his travels never straying too far, always returning to music.

Mingus - Brian Priestley 1984-03-22

It would be no exaggeration to call Charles Mingus the

greatest bass player in the history of jazz; indeed, some might even regard it as understatement, for the hurricane power of his work as a composer, teacher, band leader, and iconoclast reached far beyond jazz while remaining true to its heritage in the music of Duke Ellington, Charlie Parker, and Thelonious Monk. In this new biography Brian Priestley has written a masterly study of Mingus's dynamic career from the early years in Swing, to the escapades of the Bebop era, through his musical maturity in the '50s when he directed a band that redefined collective improvisation in jazz. Woven in with exacting assessments of Mingus's artistic legacy is the story of his volatile, unpredictable, sometimes dangerous personality. The book views Mingus as a black artist increasingly politicized by his situation, but also unreliable as a witness to his own persecution. Capturing him in all his furious contradictions—passionate, cool, revolutionary but with a keen sense of tradition—Brian Priestley has produced what can be called, again without exaggeration, the best biography of a jazz musician we have ever seen.

Barney, Bradley, and Max - Whitney Balliett 1989

Portrætter af: Jean Bach, Max Gordon, Barney Josephson, Bradley Cunningham, Marie Marcus, Claude Thornhill, Jimmy Rowles, Mel Powell, George Shearing, Walter Norris, Harvey Phillips, Benny Goodman, Ruby Braff, Charlie Parker, Buddy De Franco og Louis Bellson

Mingus/Mingus - Janet Coleman 1991

Two friends of the late jazz musician and composer relate their memories of him as their guide in the flamboyant literary art world of the Eisenhower/Kennedy era, and as an abiding presence in their lives

Better Git It in Your Soul - Krin Gabbard 2016-02-08

"This biography traces the output of jazz master Charles Mingus--his recordings, his compositions, and his writings--highlighting key moments in his life and musicians who influenced him and were influenced by him. As a young man, Mingus played with Louis Armstrong as well as with Kid Ory. Mingus also played in bands led by Duke Ellington, Charlie Parker, Lionel Hampton, Red Norvo, Art Tatum, and many others. He began leading his own bands in New York City in 1955. Eric Dolphy, Rahsaan Roland Kirk, Jimmy Knepper, Jackie McLean, Toshiko Akiyoshi, Cat Anderson, and Jaki Byard are among the many distinguished jazz artists who made music with Mingus during the 1950s, 1960s, and 1970s. In addition to leaving behind a large collection of compelling recordings by large and small units, Mingus was also a talented writer. His autobiography, *Beneath the Underdog: His World Composed* by Mingus, is unlike any other book by a major jazz artist. Mingus creates vivid portraits of the many people who passed through his life and tells his story with compelling prose. Mingus also wrote a good deal of poetry and prose, all of it reflecting his unique vision. In 1977 he was diagnosed with amyotrophic lateral sclerosis. After several months of steady deterioration, he died in 1979 in Mexico"-- Provided by publisher.

Beneath the Underdog - Charles Mingus 1991-09-03

Bass player extraordinaire Charles Mingus, who died in 1979, is one of the essential composers in the history

of jazz, and *Beneath the Underdog*, his celebrated, wild, funny, demonic, anguished, shocking, and profoundly moving memoir, is the greatest autobiography ever written by a jazz musician. It tells of his God-haunted childhood in Watts during the 1920s and 1930s; his outcast adolescent years; his apprenticeship, not only with jazzmen but also with pimps, hookers, junkies, and hoodlums; and his golden years in New York City with such legendary figures as Duke Ellington, Lionel Hampton, Miles Davis, Charlie Parker, and Dizzy Gillespie. Here is Mingus in his own words, from shabby roadhouses to fabulous estates, from the psychiatric wards of Bellevue to worlds of mysticism and solitude, but for all his travels never straying too far, always returning to music. "This book is the purest of dynamite. Like the autobiographies of Jelly Roll Morton, Louis Armstrong and Billie Holiday and like A. B. Spellman's *Four Lives in the Bebop Business*, it says more about the American psyche in general and black survival in particular than the sociologists and psychologists ever can in their stiff, soulless vocabularies.... Somber, comic, disturbing, boastful, confessional, sentimental, contradictory, poetic, irascible, impish...lyrical, nasty, angelic, reflective...expressionistic, picaresque, jive...this is a powerful book."— Rolling Stone

Joni on Joni - Susan Whitall 2018-11-06

Joni Mitchell was a solidly middle-class bohemian; an anti-feminist who loved men but scorned free love; a female warrior taking on the male music establishment. She was both the party girl with torn stockings and the sensitive soul. Her earthy, poetic lyrics and the unusual melodic intervals traced by that lissome voice earned her the status of a pop legend. *Joni on Joni* is a chronologically arranged anthology of Mitchell's most illuminating interviews, spanning the years 1966 to 2014. Included are revealing pieces from her early years in Canada and Detroit, along with influential articles such as Cameron Crowe's Rolling Stone piece. Interspersed throughout are key quotes from dozens of additional Q&As. Together, this material paints a revealing picture of the artist—bragging and scornful, philosophical and deep, but also a beguiling flirt. *Beneath the underdog* - Charles Mingus 1971

What Is This Thing Called Jazz? - Eric Porter 2002-01-31

Despite the plethora of writing about jazz, little attention has been paid to what musicians themselves wrote and said about their practice. An implicit division of labor has emerged where, for the most part, black artists invent and play music while white writers provide the commentary. Eric Porter overturns this tendency in his creative intellectual history of African American musicians. He foregrounds the often-ignored ideas of these artists, analyzing them in the context of meanings circulating around jazz, as well as in relationship to broader currents in African American thought. Porter examines several crucial moments in the history of jazz: the formative years of the 1920s and 1930s; the emergence of bebop; the political and experimental projects of the 1950s, 1960s and 1970s; and the debates surrounding Jazz at Lincoln Center under the direction of Wynton Marsalis. Louis Armstrong, Anthony Braxton, Marion Brown, Duke Ellington, W.C. Handy, Yusef Lateef, Abbey Lincoln, Charles Mingus, Archie Shepp, Wadada Leo Smith, Mary Lou Williams, and Reggie Workman also feature prominently in this book. The wealth of information Porter uncovers shows how these musicians have expressed themselves in print; actively shaped the institutional structures through which the music is created, distributed, and consumed, and how they aligned themselves with other artists and activists, and how they were influenced by forces of class and gender. *What Is This Thing Called Jazz?* challenges interpretive orthodoxies by showing how much black jazz musicians

have struggled against both the racism of the dominant culture and the prescriptive definitions of racial authenticity propagated by the music's supporters, both white and black.

A Country of Ghosts - Margaret Killjoy 2021-11-23

Dimos Horacki is a Borolian journalist and a cynical patriot, his muckraking days behind him. But when his newspaper ships him to the front, he's embedded in the Imperial Army and the reality of colonial expansion is laid bare before him. His adventures take him from villages and homesteads to the great refugee city of Hronople, built of glass, steel, and stone, all while a war rages around him. The empire fights for coal and iron, but the anarchists of Hron fight for their way of life. *A Country of Ghosts* is a novel of utopia besieged and a tale that challenges every premise of contemporary society.

Keeping Time - Walter Buehr 2021-09-10

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Notes and Tones - Arthur Taylor 2009-08-05

Notes and Tones is one of the most controversial, honest, and insightful books ever written about jazz. As a black musician himself, Arthur Taylor was able to ask his subjects hard questions about the role of black artists in a white society. Free to speak their minds, these musicians offer startling insights into their music, their lives, and the creative process itself. This expanded edition is supplemented with previously unpublished interviews with Dexter Gordon and Thelonious Monk, a new introduction by the author, and new photographs. *Notes and Tones* consists of twenty-nine no-holds-barred conversations which drummer Arthur Taylor held with the most influential jazz musicians of the '60s and '70s—including:

Big Ears - Nichole T. Rustin 2010-07-01

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

Sophisticated Giant - Maxine Gordon 2020-09-15

Tenor saxophonist Dexter Gordon was one of the major innovators of modern jazz. In a context of biography, history, and memoir, Maxine Gordon has completed the book that her late husband began, weaving his "solo" turns with her voice and a chorus of voices from past and present. She shows that his image of the cool jazzman fails to come to terms with the three-dimensional man full of humor and wisdom, a figure who struggled to reconcile being both a creative outsider who broke the rules and a comforting insider who was a son, father, husband, and world citizen. --

Thelonious Monk - Robin D. G. Kelley 2010-11-02

A comprehensive profile of the enigmatic jazz pianist and composer offers insight into his origins, his early musical career, and the mid-twentieth-century cultural upheavals that shaped his personal and creative life.

Footprints - Michelle Mercer 2004

"The saxophonist and composer Wayne Shorter has done much more than leave his footprints on our musical terrain. His body of work is a monument to artistic imagination. Throughout his extraordinary fifty-year career, his compositions have helped define the sounds of each distinct era in the history of jazz. Shorter is also a deeply spiritual man, a Buddhist whose practice is central to his life and work." "In many ways, Shorter's story is the story of modern American music. Born in Newark in 1933, he learned bebop as a teenager in cutting contests with Sonny Stitt and Sonny Rollins. In the 1950s, he graduated to some "hard-drinking, hard-bop years" with Art Blakey's Jazz Messengers. In the 1970s, Shorter and Joe Zawinul pioneered fusion in Weather Report; at this time Shorter began his transformative practice of Buddhism. Into the 1980s and 1990s, his picturesque solos graced pop tunes such as Steely Dan's "Aja" and recordings by Joni Mitchell and Carlos Santana. After the tragic loss of his wife on TWA flight 800 in 1996, Shorter emerged triumphant as the leader of the Wayne Shorter Quartet, a group critics have compared to John Coltrane's classic quartet and to Miles Davis's groundbreaking quintet." "Today, in his seventies, Shorter is a living legend, "jazz's all-around genius, matchless in his field as a composer, utterly original as an improviser," as The New York Times has said. His influence will be felt in music and beyond for generations to come." "Filled with musical analysis by Michelle Mercer, enlivened by Shorter's vivid recollections, and enriched by more than seventy-five original interviews with his friends and associates, this book is at once an intimate biography, an invaluable history of music from bebop to hard bop to fusion to pop, and a story of a man's struggle toward the full realization of his gifts and of himself."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Beneath the Underdog - Charles Mingus 1971

Beneath the Underdog - David E. Liss 1994

Good Things Happen Slowly - Fred Hersch 2017-09-12

Jazz could not contain Fred Hersch. Hersch's prodigious talent as a sideman—a pianist who played with the giants

of the twentieth century in the autumn of their careers, including Art Farmer and Joe Henderson—blossomed further in the eighties and beyond into a compositional genius that defied the boundaries of bop, sweeping in elements of pop, classical, and folk to create a wholly new music. *Good Things Happen Slowly* is his memoir. It's the story of the first openly gay, HIV-positive jazz player; a deep look into the cloistered jazz culture that made such a status both transgressive and groundbreaking; and a profound exploration of how Hersch's two-month-long coma in 2007 led to his creating some of the finest, most direct, and most emotionally compelling music of his career. Remarkable, and at times lyrical, *Good Things Happen Slowly* is an evocation of the twilight of Post-Stonewall New York, and a powerfully brave narrative of illness, recovery, music, creativity, and the glorious reward of finally becoming oneself.

Herbie Hancock: Possibilities - Herbie Hancock 2014-10-23

The long-awaited memoir by one of the most influential and beloved musicians of our time In Herbie Hancock the legendary jazz musician and composer reflects on a life and a thriving career that has spanned seven decades. A true innovator, Hancock has had an enormous influence on both acoustic and electric jazz, R&B and hip-hop, with his ongoing exploration of different musical genres, winning fourteen Grammy awards along the way. From his beginnings as a child prodigy to his work in Miles Davis's second great quintet; from his innovations as the leader of his own groundbreaking sextet to his collaborations with everyone from Wayne Shorter to Joni Mitchell and Stevie Wonder; Herbie Hancock reveals the method behind Hancock's undeniable musical genius. Hancock shares his musical influences, colorful behind-the-scenes stories, his long and happy marriage, and how Buddhism inspires him creatively and personally. Honest, enlightening, and as electrifyingly vital as the man who wrote it, Herbie Hancock promises to be an invaluable contribution to jazz literature and a must-read for fans and music lovers.

Beneath the underdog - Charles Mingus 1967

The Supermen - Charles J. Murray 1997-01-18

The SUPERMEN "After a rare speech at the National Center for Atmospheric Research in Boulder, Colorado, in 1976, programmers in the audience had suddenly fallen silent when Cray offered to answer questions. He stood there for several minutes, waiting for their queries, but none came. When he left, the head of NCAR's computing division chided the programmers. 'Why didn't someone raise a hand?' After a tense moment, one programmer replied, 'How do you talk to God?'" -from *The SUPERMEN The Story of Seymour Cray and the Technical Wizards behind the Supercomputer* "They were building revolutionary, not evolutionary, machines. . . . They were blazing a trail-molding science into a product. . . . The freedom to create was extraordinary." -from *The Supermen* In 1951, a soft-spoken, skinny young man fresh from the University of Minnesota took a job in an old glider factory in St. Paul. Computer technology would never be the same, for the glider factory was the home of Engineering Research Associates and the recent college grad was Seymour R. Cray. During his extraordinary career, Cray would be alternately hailed as "the Albert Einstein," "the Thomas Edison," and "the Evel Knievel" of supercomputing. At various times, he was all three—a master craftsman, inventor, and visionary whose disdain for the rigors of corporate life became legendary, and whose achievements remain unsurpassed. *The Supermen* is award-winning writer Charles J. Murray's exhilarating account of how the brilliant—some would say eccentric—Cray and his gifted colleagues blazed the trail that led to the Information Age. This is a thrilling, real-life scientific adventure, deftly capturing the daring, seat-of-the-

pants spirit of the early days of computer development, as well as an audacious, modern-day David and Goliath battle, in which a group of maverick engineers beat out IBM to become the runaway industry leaders. Murray's briskly paced narrative begins during the final months of the Second World War, when men such as William Norris and Howard Engstrom began researching commercial applications for the code-breaking machines of wartime, and charts the rise of technological research in response to the Cold War. In those days computers were huge, cumbersome machines with names like Demon and Atlas. When Cray came on board, things quickly changed. Drawing on in-depth interviews-including the last interview Cray completed before his untimely and tragic death-Murray provides rare insight into Cray's often controversial approach to his work. Cray could spend exhausting hours in single-minded pursuit of a particular goal, and Murray takes us behind the scenes to witness late-night brainstorming sessions and miraculous eleventh-hour fixes. Cray's casual, often hostile attitude toward management, although alienating to some, was more than a passionate need for independence; he simply thought differently than others. Seymour Cray saw farther and faster, and trusted his vision with an unassailable confidence. Yet he inspired great loyalty as well, making it possible for his own start-up company, Cray Research, to bring the 54,000-employee conglomerate of Control Data to its knees. Ultimately, *The Supermen* is a story of genius, and how a unique set of circumstances-a small-team approach, corporate detachment, and a government-backed marketplace-enabled that genius to flourish. In an atmosphere of unparalleled freedom and creativity, Seymour Cray's vision and drive fueled a technological revolution from which America would emerge as the world's leader in supercomputing.

Tonight at Noon - Sue Mingus 2002

"Tonight at Noon" is the story of the tumultuous, passionate marriage of Sue and Charlie Mingus, and of Sue's personal odyssey inside and outside its confines. An illuminating look at an important chapter in jazz history and at the inner workings of a rare and complex artist, it is essentially a love story--heartbreaking, joyous, and unforgettable.

The Jazz Life of Dr. Billy Taylor - Billy Taylor
2013-04-18

The autobiography of the celebrated American jazz pianist, composer, activist, educator, and Emmy Award-winning broadcaster. Legendary jazz ambassador Dr. Billy Taylor's autobiography spans more than six decades, from the heyday of jazz on 52nd Street in 1940s New York City to CBS Sunday Morning. Taylor fought not only for the recognition of jazz music as "America's classical music" but also for the recognition of black musicians as key contributors to the American music repertoire. Peppered with anecdotes recalling encounters with other jazz legends such as Jelly Roll Morton, Duke Ellington, Art Tatum, Count Basie, Billie Holiday, and many others, *The Jazz Life of Dr. Billy Taylor* is not only the life story of a jazz musician and spokesman but also a commentary on racism and jazz as a social force. "This book (including Dr. Teresa L. Reed's eloquent introduction) captures with great clarity and accuracy the character of this man. Taylor not only always aspired to excellence, he was also humble and generous of word and deed. *The Jazz Life of Dr. Billy Taylor* provides the backstory of why he must be remembered as one of the major leading lights of America's classical music." -New York City Jazz Record "In this excellent collaboration with author Teresa Reed, Dr. Billy Taylor, one of the most beloved and iconic figures in the jazz world, tells his extraordinary life story in his own words with characteristic humility, warmth, and eloquence. This is a book of major importance not only to the jazz field but also to the study of the African

American social and cultural experience in the 20th and early 21st centuries. It is a must read-I couldn't put it down!" -Dr. David N. Baker, Chair, Jazz Studies, Indiana University Jacobs School of Music; National Endowment for the Arts American Jazz Master "An impeccable memoir by one of America's most celebrated renaissance men. . . . The writing is as fluid as it is gorgeous, captivating and inspiring. This monumental memoir offers an in-depth and critical analysis of American history through the lens of one the most decorated African American creative artists of the 20th and 21st centuries. . . . From amazing details of interactions with Malcolm X, Rev. Dr. Martin Luther King, Jr., John Coltrane and Mary Lou Williams to the behind-the-scenes inspirations for compositions such as "I Wish I Knew How It Would Feel To Be Free," "Don't Go Down South" and "Peaceful Warrior"; this is a must read by anyone who claims to be remotely interested in American music, history, arts and culture." -Emmett G. Price III, Ph.D, Executive Editor of Encyclopedia of African American Music

Miles Beyond - Paul Tingen 2003

Presents an in-depth exploration of the musician's controversial electric period and the impact it had on the jazz community, as drawn from firsthand recollections about his artistic and personal life. Reprint.

Listen to This - Victor Svorinich 2015-02-05

Listen to This stands out as the first book exclusively dedicated to Davis's watershed 1969 album, *Bitches Brew*. Victor Svorinich traces its incarnations and inspirations for ten-plus years before its release. The album arrived as the jazz scene waned beneath the rise of rock and roll and as Davis (1926-1991) faced large changes in social conditions affecting the African-American consciousness. This new climate served as a catalyst for an experiment that many considered a major departure. Davis's new music projected rock and roll sensibilities, the experimental essence of 1960s' counterculture, yet also harsh dissonances of African-American reality. Many listeners embraced it, while others misunderstood and rejected the concoction. *Listen to This* is not just the story of *Bitches Brew*. It reveals much of the legend of Miles Davis-his attitude and will, his grace under pressure, his bands, his relationship to the masses, his business and personal etiquette, and his response to extraordinary social conditions seemingly aligned to bring him down. Svorinich revisits the mystery and skepticism surrounding the album, and places it into both a historical and musical context using new interviews, original analysis, recently found recordings, unearthed session data sheets, memoranda, letters, musical transcriptions, scores, and a wealth of other material. Additionally, *Listen to This* encompasses a thorough examination of producer Teo Macero's archives and *Bitches Brew's* original session reels in order to provide the only complete day-to-day account of the sessions.

Beneath the Underdog - Charles Mingus 1991-09-03

The legendary jazzman recounts his life and career, from his childhood in Watts and his apprenticeship with jazz musicians, to his recordings with Duke Ellington and others, and more.

Stan Levey - Frank R. Hayde 2016-03-08

Stan Levey is widely considered to be one of the most influential drummers in the history of modern jazz. During his extraordinary career, the self-taught Levey played alongside a who's who of twentieth century jazz artists: Dizzy Gillespie, Charlie Parker, Miles Davis, Stan Getz, Coleman Hawkins, Art Tatum, Ben Webster, Dexter Gordon, Lester Young, Thelonius Monk, Benny Goodman, Woody Herman, Ella Fitzgerald-the remarkable list goes on and on, and includes dozens of the most distinguished names in the annals of jazz and popular

music. Jazz Heavyweight follows the prolific and colorful life of Levey, from his childhood days in rough-and-tumble North Philadelphia as the son of a boxing promoter and manager with ties to the mob, to his first gig as a drummer for Dizzy Gillespie at the tender age of 16, through his meteoric rise as one of the most sought after sidemen in the world of bebop, to his membership in the Lighthouse All-Stars and his prominent role in the creation of West Coast Jazz. Coinciding with his years anchoring the Lighthouse All-Stars, Levey recorded over two thousand tracks while doing session work with such vocalists as Frank Sinatra, Ray Charles, and Barbra Streisand. Levey ended his music career as a prolific player on literally thousands of motion picture and television show soundtracks under the direction of such legendary composers as Lalo Schifrin, Henry Mancini, Nelson Riddle, and Andre Previn. Jazz aficionados will relish Jazz Heavyweight for its new, never-before-published information about such hugely influential musicians as Parker, Gillespie, and Davis, while jazz neophytes will find a fast-paced, colorful encapsulation of the entire history of modern jazz. Indeed, Jazz Heavyweight is essential reading for anyone seeking an up-close-and-personal look at jazz in the latter half of the twentieth century.

Oscar Peterson - Gene Lees 2000-08-01

An engaging biography of a living musical legend, Oscar Peterson. A man Duke Ellington once called the "maharajah of the piano." Gene Lees carefully builds up the portrait of Peterson, his childhood and what it meant to be black and talented in Montreal in the 1940s, his three marriages and six children, his musical partners (Ray Brown, Herb Ellis and Ed Thigpen), his musical friends and colleagues (Ella Fitzgerald, Dizzy Gillespie, Art Tatum and Lester Young, amongst others) and the critical controversy and mythology that have long surrounded Peterson. This updated version has a new chapter that covers Peterson's appointment as Chancellor of York University; his receipt of ten honorary doctorates and the Order of Canada; his stroke and partial recovery; the origins and fallout of his cancelled North American tour and much more.

The Bus Driver Who Wanted To Be God & Other Stories - Etgar Keret 2015-10-13

Originally published in 2004 by Toby Press.

Raise Up Off Me - Hampton Hawes 2001-11-06

Hampton Hawes [1928–1977] was one of jazz's greatest pianists. Among his peers from California the self-taught Hawes was second only to Oscar Peterson. At the time of his celebration as New Star of the Year by *downbeat* magazine (1956), Hawes was already struggling with a heroin addiction that would lead to his arrest and imprisonment, and the interruption of a brilliant career. In 1963 President John F. Kennedy granted Hawes an Executive Pardon. In eloquent and humorous language Hampton Hawes tells of a life of suffering and redemption that reads like an improbable novel. Gary Giddins has called it "a major contribution to the literature of jazz." This book includes a complete discography and eight pages of photographs.

Black Music - LeRoi Jones (Amiri Baraka) 2010-01-01

Discusses modern jazz movements and musicians, including Ornette Coleman, John Coltrane, Sonny Rollins, Cecil Taylor, Eric Dolphy, Archie Shepp, and Sun-Ra.

Nona's Room - Cristina Cubas 2017-09-01

Winner: Premio Nacional de Narrativa (2016) Premio de la Critica Española (2016) Premio Dulce Chacón (2016) Book of the Year 2015: La Vanguardia, El Cultural, Babelia and ABC An award-winning collection of Gothic and uncanny stories from one of Europe's most celebrated contemporary writers of short fiction. In *Nona's Room* the everyday fantasies of women slowly turn into nightmare, delusion and paranoia. A young girl who is envious of the attention given to her sister has a brutal awakening. A young woman, facing eviction,

misplaces her trust in an old lady who invites her into her home. A mature woman spends the night in a hotel in Madrid and falls into a time warp... Cubas's stories are suffused with the chilling tones of Angela Carter's *The Bloody Chamber* and the psychological intensity of Paula Hawkins's *The Girl on the Train*.

Moving to Higher Ground - Wynton Marsalis 2008-09-02

"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

Open Sky - Eric Nisenson 2015-08-04

Sonny Rollins is arguably the most influential tenor saxophonist that jazz has produced. He began his musical career at the tender age of eleven, and within five short years he was playing with the legendary Thelonius Monk. In the late forties (before his twenty-first birthday), Rollins was in full swing, recording with jazz luminaries such as Charlie Parker, Bud Powell, Max Roach, Art Blakey, Miles Davis, and Fats Navarro. He was hailed as the best jazz tenor saxophonist alive during

the years 1955 to 1959, when he was credited with pioneering the use of 3/4-time in bop music. Today, forty years later, Rollins's onstage appearances are eagerly anticipated events, where his compelling sound reaches a whole new generation of listeners. Renowned jazz writer Eric Nisenson has penned a long-overdue look at one of jazz music's brightest and most enduring stars.

When I Left Home - Buddy Guy 2012-05-08

A great blues guitarist chronicles his eventful life, from his modest upbringing in rural Louisiana to his rise to prominence in the Chicago blues scene to his becoming a lasting influence on famous musicians.

A Love Supreme - Ashley Kahn 2003-10-28

Few albums in the canon of popular music have had the

influence, resonance, and endurance of John Coltrane's 1965 classic *A Love Supreme*-a record that proved jazz was a fitting medium for spiritual exploration and for the expression of the sublime. Bringing the same fresh and engaging approach that characterized his critically acclaimed *Kind of Blue: The Making of the Miles Davis Masterpiece*, Ashley Kahn tells the story of the genesis, creation, and aftermath of this classic recording. Featuring interviews with more than one hundred musicians, producers, friends, and family members; unpublished interviews with Coltrane and bassist Jimmy Garrison; and scores of never-before-seen photographs, *A Love Supreme* balances biography, cultural context, and musical analysis in a passionate and revealing portrait.