

Big Band And Swing

Now available for a new generation of swing enthusiasts, reissued to coincide with the release of "The World of Swing" CD from Columbia/Legacy, this monumental history of big band jazz, documented through interviews with forty leading musicians, has been updated with a new introduction and discography by Dan Morgenstern.

Fascinating interviews with some of the major figures of the The Golden Age of Swing, including Bob Crosby, Woody Herman, Mel Torme, Peggy Lee.

If Benny Goodman was the "King of Swing," then Fletcher Henderson was the power behind the throne. Not only did Henderson arrange the music that powered Goodman's meteoric rise, he also helped launch the careers of Louis Armstrong and Coleman Hawkins, among others. Now Jeffrey Magee offers a fascinating account of this pivotal bandleader, throwing new light on the emergence of modern jazz and the world that created it. Drawing on an unprecedented combination of sources, including sound recordings, obscure stock arrangements, and hundreds of scores that have been available only since Goodman's death, Magee illuminates Henderson's musical output, from his early work as a New York bandleader, to his pivotal role in building the Kingdom of Swing. He shows how Henderson, standing at the forefront of the New York jazz scene during the 1920s and '30s, assembled the era's best musicians, simultaneously preserving jazz's distinctiveness and performing popular dance music that reached a wide audience. Magee reveals how, in Henderson's largely segregated musical world, black and white musicians worked together to establish jazz, how Henderson's style rose out of collaborations with many key players, how these players deftly combined improvised and written music, and how their work negotiated artistic and commercial impulses. And we see how, in the depths of the Depression, record producer John Hammond brought together Henderson and Goodman, a fortuitous collaboration that changed the face of American music. Whether placing Henderson's life in the context of the Great Migration or the Harlem Renaissance or describing how the savvy use of network radio made the Henderson-Goodman style a national standard, Jeffrey Magee brings to life a monumental musician who helped to shape an era.

Drum Set Music - Mixed Levels

Personality Profiles of the Big Band Era

Songs for Beginners

The Resurgence of Big Band & Swing in America

Dance Bands, Big Band & Swing

Read Book Big Band And Swing

Biographies of Big Swing Band Arrangers and Sidemen

Jazz Band Rhythm Guitar

Duke Ellington Orchestra, Count Basie Orchestra, Mardi Gras. Bb, Charles Mingus and Friends in Concert, the George Gruntz Concert Jazz Band,

The Big Band Era of 1935 to 1946 was the only time in America's history when jazz was the most popular form of music. Fifteen piece swinging dance bands swept the country in popularity. The music they played became an important part of America's cultural history and created a level of morale that helped pull us through the Great Depression and World War II. When Swing Was the Thing presents both an excellent introduction to the Era and new information for those already familiar with it, providing detailed profiles of the Era's bandleaders, musicians, vocalists, arrangers, and contributors, many based on personal interviews. This book fully captures the nostalgic flavor of the Big Band Era through 114 vintage photographs and the story of the lives of the people who made it happen.--Publisher's information.

Featuring never-before-published photographs and brand new stories culled from Armstrong's personal archives, Heart Full of Rhythm: The Big Band Years of Louis Armstrong tells the story of how the man called "Pops" became the first "King of Pop." It's History, The Bands, It's Legacy In this book the author gives the complete history of Swing music and Big Bands from it's beginning to it ' s place in the world today. It tells where it began. When it began. How it spread and grew to become America's number one popular music in the 1930 ' s and 40 ' s. The names and dates of the originators, the players, the bands, the composers, the arrangers, the side men, the hit songs, they are all here. It tells the story of Swing music ' s role in radio, and the history of disc jockeys. It tells how Swing music helped the recording industry and how records helped the success of name bands. The book also explains Swing ' s affect on the nation during it ' s years of popularity. It tells how during the time of segregation, the youth of America cared little about the color of Swing bands and their musicians. It tells how during the great depression, the youth of that period became crazed with Swing similar to how Rock and Roll swept the youth during the 1960 ' s. It tells how those same young people, who would later be called the Greatest Generation, spread the music around the world while fighting WWII. It tells how and when Swing broke the color barrier in music despite living in a nation of segregation. Swing and Swing bands were instrumental in proving segregation had no place in popular music long before the laws of social justice came into being. The reader who loves music and/or history will find this book informative as well as entertaining. Enjoy.

Explores the cultural meaning of swing music to the people of the United States as they struggled through the Depression and World War II.

B Flat Trumpet, Jazz Ensemble Play-Along

Big Bands & Ballrooms 1912-2011

the giants of the swing big band era ; when swing dance was a worldwide craze

Big Bands and Great Ballrooms

An Oral History of Western Swing

World Of Swing

In this third book of Bonnie Darlene's Plimoth series, twenty-eight-year-old Justin Blake asks himself, Could life be any better? After marrying and becoming a high school history teacher in a small Vermont town, he is no longer haunted by the past but is content and blissfully happy with his wife and children. His once all-consuming preoccupation with his Plimoth odyssey has now faded into a distant memory. He sometimes finds himself questioning if it ever really happened. Justin's charmed and blessed life is made complete with the satisfaction that he is making a difference in the lives of his students. In one chance moment, Justin's fairy tale existence is shattered. His life and reality once more are turned upside down. The what-ifs incessantly plague his mind and spirit. Losing all faith in himself and everything he once held to be true, he begins to descend into a dark, spiraling void. Convinced there is only one way to hold on to his sanity, Justin flees from the present and retreats into the past. Will he ever find his way back?

(Guitar). This book/CD pack for teaching jazz rhythm guitar in swing & big band styles includes: sample songs, patterns, progressions and exercises; essential chord voicings, inversions and substitutions; info on time and groove, reading charts, chord reduction and expansion; a chord reference library; and over 50 full-demo samples on the accompanying CD.

In this book you will find an astounding 400 biographies that highlight the history and personnel of the great bands. It is organized into four sections: "The Big Bands--Then" (the scene, the leaders, the public, the musicians, vocalists, arrangers and businessmen, recordings, radio, movies and the press); "Inside the Big Bands" (profiles of 72 top bands); "Inside More of the Big Bands" (hundreds of additional profiles arranged by categories ("The Arranging Leaders," "The Horn-playing Leaders," etc.); and "The Big Bands Now." The Big Bands is one of the best books on the subject. It is both readable and an invaluable reference source for the study of jazz standards since many were written by big band leaders or musicians or were popularized through their performances and recordings. The index is comprehensive with names but lists no songs. George T. Simon was one of the original organizers and members of the Glenn Miller Orchestra for which he played the drums. He was also one of the first writers for Metronome Magazine where he remained from 1935 until 1955.

Drawing on memoirs, oral histories, newspapers, magazines, recordings, photographs, literature, and films, Stowe looks at New Deal America through its music and shows us how the contradictions and tensions within swing--over race, politics, its own cultural status, the role of women--mirrored those played out in the larger society.

Eb Alto Saxophone, Jazz Ensemble Play-Along

The Swing Book

Big Band Jazz Arranging in the Swing Era

Buyers-sellers Reference Book and Price Guide for 78 Rpm Records

America's Music Makers

The Swing Era

The British Big Bands

Behind the iconic jazz orchestras, vocalists, and stage productions of the Swing Era lay the talents of popular music's unsung heroes: the arrangers. John Wriggle takes you behind the scenes of New York City's vibrant entertainment industry of the 1930s and 1940s to uncover the lives and work of jazz arrangers, both black and white, who left an indelible mark on American music and culture. Blue Rhythm Fantasy traces the extraordinary career of arranger Chappie Willet--a collaborator of Louis Armstrong, Cab Calloway, Duke Ellington, Gene Krupa, and many others--to revisit legendary Swing Era venues and performers from Harlem to Times Square. Wriggle's insightful music analyses of big band arranging techniques explore representations of cultural modernism, discourses on art and

commercialism, conceptions of race and cultural identity, music industry marketing strategies, and stage entertainment variety genres. Drawing on archives, obscure recordings, untapped sources in the African American press, and interviews with participants, Blue Rhythm Fantasy is a long-overdue study of the arranger during this dynamic era of American music history.

From Palace to Palais, the musicians who played in the big bands tell their own stories, bringing to life an unforgettable era. Pre-war reminiscences give an insight into a never-to-be-forgotten era, when London's nightclubs were the haunts of the aristocracy and of royalty, and the Prince of Wales would jump at any opportunity to play drums with the resident band. The elegant world of top hat, white ties and tails has gone for ever, but in Talking Swing the musicians relive those nights when they played for as long as the customers wanted to dance - often into the early hours of the morning. Out of London, there were the variety tours, where the band was top of the bill and there wasn't an empty seat in the house. The problems faced by British musicians during the war years, when London's society bands continued to play throughout the Blitz, were enormous, and they are vividly portrayed in Talking Swing. Amongst those recalled are Ambrose, Jack Hylton, Geraldo, Ted Heath and Syd Lawrence, who took over when almost everyone else had packed it in and who kept on swinging against all odds. This was the golden age of the big bands, and the story of those days is told by the men and women who made the music.

The music of the Big Bands helped to define an era in music. From the mid-1930s throughout the 1940s swing was the thing. The music helped to create a diversion from the painful realities of the Great Depression and a world at war. It was compelling music with catchy arrangements to dance and dream to at ballrooms all across America. The music was both sweet and hot. Each band had a distinct sound and personality that was immediately recognizable. It was their calling card. Whenever the music was played on records in jukeboxes or were broadcast live on radio from far distant ballrooms, listeners could immediately identify what band was playing. Young people followed bands so closely they knew so well the personnel of their favorite bands in much the same way as baseball fans knew the starting line-up and batting averages of players on their favorite team. Each orchestra's sound and personality was certainly brought about by the instrumentalists and singers and by the arrangers who wrote the scores, but at the heart of each of the bands was its bandleader. Author Stephen Fratallone provides readers with glimpses into the heart and soul of some of the most popular bandleaders from the Big Band Era in his latest book for BearManor Media, Connections in Swing, Volume One: The Bandleaders. As an outcome of his love for the music of the Big Bands, he developed relationships with bandleaders throughout his writing career, and shared the lives of these great musicians in this book. In this compilation of the bandleaders interviewed for Jazz Connection Magazine, Fratallone gives readers an enjoyable and informative look – a “connection in swing” - into the lives of some of the musical greats that helped create and develop one of the greatest genres in American music.

*Each book in this series begins with a two-color, eight-page foreword containing history and photographs, followed by more than 300 pages of the best titles from the Warner Bros. Publications catalog. Ultimate Big Band & Swing Showstoppers is a swingin' collection of all the best tunes from big bands such as Glenn Miller, Benny Goodman, Duke Ellington, The Dorsey Brothers, Count Basie and others. More than 100 titles including: Ain't Misbehavin' * Begin the Beguine * Chattanooga Choo Choo * Don't Get Around Much Anymore * Get Happy * Goody Goody * I've Got You Under My Skin * It Don't Mean a Thing (If It Ain't Got That Swing) * Jeepers Creepers * Jumpin' at the Woodside * Love Walked In * Lullaby of Broadway * The More I See You * Pennsylvania 6-5000 * Smoke Gets in Your Eyes * Stompin' at the Savoy * You'll Never Know * You're the Top and many, many more.*

"All-Girl" Bands of the 1940s

A Listener's Companion

The Development of Jazz, 1930-1945

Charlie Barnet

Swing Changes

Intimate Conversations with the Stars of the Big Band Era

The Uncrowned King of Swing

Information needed to function within a jazz band. It is important to understand that while jazz is played on the same instruments as other types of music, it has its own language. This book deals with specific jazz idioms: swing, shuffle, bebop and Latin. A basic working knowledge of the guitar through rock, blues, or folk music, (including barre chords), will produce gratifying results. Knowledge of the note locations on all strings, (especially the E and A strings) and a working understanding of the relationship of all the notes on the various strings will make the information in this book immediately accessible. The book also provides information on how to interpret a jazz chart. The clarity and insight of this method, makes it a must have for any big band performer. If Benny Goodman was the "King of Swing," then Fletcher Henderson was the power behind the throne. Now Jeffrey Magee offers a fascinating account of Henderson's musical career, throwing new light on the emergence of modern jazz and the world that created it. Drawing on an unprecedented combination of sources, including sound recordings and hundreds of scores that have been available only since Goodman's death, Magee illuminates Henderson's musical output, from his early work as a New York bandleader, to his pivotal role in building the Kingdom of Swing. He shows how Henderson, standing at the forefront of the New York jazz scene during the 1920s and '30s, assembled the era's best musicians, simultaneously preserving jazz's distinctiveness and performing popular dance music that reached a wide audience. Magee reveals how, in Henderson's largely segregated musical world, black and white musicians worked together to establish jazz, how Henderson's style rose out of collaborations with many key players, how these players deftly combined improvised and written music, and how their work negotiated artistic and commercial impulses. Whether placing Henderson's life in the context of the Harlem Renaissance or describing how the savvy use of network radio made the Henderson-Goodman style a national standard, Jeffrey Magee brings to life a monumental musician who helped to shape an era. "An invaluable survey of Henderson's life and music." --Don Heckman, Los Angeles Times "Magee has written an important book, illuminating an era too often reduced to its most familiar names. Goodman might have been the King of Swing, but Henderson here emerges as that kingdom's chief architect." --Boston Globe "Excellent.... Jazz fans have waited 30 years for a trained musicologist...to evaluate Henderson's strengths and weaknesses and attempt to place him in the history of American music." --Will Friedwald, New York Sun

They may wear cowboy hats and boots and sing about "faded love," but western swing musicians have always played jazz! From Bob Wills and the Texas Playboys to Asleep at the Wheel, western swing performers have played swing jazz on traditional country instruments, with all of the required elements of jazz, and some of the best solo improvisation ever heard. In this book, Jean A. Boyd explores the origins and development of western swing as a vibrant current in the mainstream of jazz. She focuses in particular on the performers who made the music, drawing on personal interviews with some fifty living western swing musicians. From pioneers such as Cliff Bruner and Eldon Shamblin to current performers such as Johnny Gimble, the musicians make important connections between the big band swing jazz they heard on the radio and the western swing they created and played across the Southwest from Texas to California. From this first-hand testimony, Boyd re-creates the world of western swing-the dance halls, recording studios, and live radio shows that broadcast the music to an enthusiastic listening audience. Although the performers typically came from the same rural roots that nurtured country music, their words make it clear that they considered themselves neither "hillbillies" nor "country pickers," but jazz musicians whose performance approach and repertory were no different from those of mainstream jazz. This important aspect of the western swing story has never been told before. Swing music was one of America's first truly original contributions to the world of Fine Arts. The period of the 1930s, 1940s, 1950s, and 1960s is thus far the only age in history when the popularity of swing eclipsed all other genres of music in the U.S. It is an epoch known as the Big Swing Band era, and during it swing music was king. The popularity of swing, and the way of

Read Book Big Band And Swing

playing it in the swing music style, waned after WWII. However big bands like those of Duke Ellington, Woody Herman, Count Basie, Benny Goodman, Glenn Miller, Tommy Dorsey, Artie Shaw and others upheld the tradition into the 1970s and beyond, in their playing and recordings since the fall of the big bands. Similarly the great pop and jazz vocalists of the 1940s, 1950s and 1960s employed arrangements and instrumentation by arrangers and musicians previously associated with, and understanding of, the phraseology of the Big Swing Band era. Since the 1950s I have been involved in the research, collecting, and radio and television broadcasting of swing music that spans seven decades of swing history. It is this experience and love for big band music that compelled me to author. **ENCYCLOPEDIA OF THE HISTORY OF THE SWING ERA, BIOGRAPHIES OF BIG SWING BANDS, ARRANGERS AND SIDEMEN.** Harvey Sheldon a disc jockey, during the 50's on WHAT radio in Philly created a national promotional campaign that every D.J. promoting the Big Swing Bands. Simply saying, "THE SWINGIN' 50'S" and "BRING BACK THE BANDS." You will find the history of the evolution of swing big bands and Afro Cuban music plus biographies, of the big band leaders, arrangers, not to be forgotten the sidemen. Harvey Sheldon author of 5 books on American Music. Historical books on Broadway and Hollywood Musicals. Critically acclaimed books on the Swing Big Band Era and Pop music from the 1920's through the 1960's. **HARVEY SHELDON HE KNOWS ALL - TELLS ALL - TELLS EVERYTHING** - of all the questions and the history of Swing Big Band music and the biographies of the ground breaking Swing Big Bands.

An Oral History Of Big Band Jazz

The Big Band Years of Louis Armstrong

The Jazz of the Southwest

Big Bands

The Big Band Reader

Ultimate Big Band & Swing Showstoppers

When Swing was the Thing

Ten years ago a revival of swing took place, originating in San Francisco, snowballing into today's international resurgence. This book presents the complete history of swing music and dancing, then and now.

Here is the book jazz lovers have eagerly awaited, the second volume of Gunther Schuller's monumental *The History of Jazz*. When the first volume, *Early Jazz*, appeared two decades ago, it immediately established itself as one of the seminal works on American music. Nat Hentoff called it "a remarkable breakthrough in musical analysis of jazz," and Frank Conroy, in *The New York Times Book Review*, praised it as "definitive.... A remarkable book by any standard...unparalleled in the literature of jazz." It has been universally recognized as the basic musical analysis of jazz from its beginnings until 1933. The *Swing Era* focuses on that extraordinary period in American musical history--1933 to 1945--when jazz was synonymous with America's popular music, its social dances and musical entertainment. The book's thorough scholarship, critical perceptions, and great love and respect for jazz puts this well-remembered era of American music into new and revealing perspective. It examines how the arrangements of Fletcher Henderson and Eddie Sauter--whom Schuller equates with Richard Strauss as "a master of harmonic modulation"--contributed to Benny Goodman's finest work...how Duke Ellington used the highly individualistic trombone trio of Joe "Tricky Sam" Nanton, Juan Tizol, and Lawrence Brown to enrich his elegant compositions...how Billie Holiday developed her horn-like instrumental approach to singing...and how the seminal compositions and arrangements of the long-forgotten John Nesbitt helped shape Swing Era styles through their influence on Gene Gifford and the famous Casa Loma Orchestra. Schuller also provides serious reappraisals of such often neglected jazz figures as Cab Calloway, Henry "Red" Allen, Horace Henderson, Pee Wee Russell, and Joe Mooney. Much of the book's focus is on the famous swing bands of the time, which were the essence of the Swing Era. There are the great black bands--Duke Ellington, Count Basie, Jimmie Lunceford, Earl Hines, Andy Kirk, and the often superb but little known "territory bands"--and popular white bands like Benny Goodman, Tommy Dorsey, Artie Shaw, and

Read Book Big Band And Swing

Woody Herman, plus the first serious critical assessment of that most famous of Swing Era bandleaders, Glenn Miller. There are incisive portraits of the great musical soloists--such as Art Tatum, Teddy Wilson, Coleman Hawkins, Lester Young, Bunny Berigan, and Jack Teagarden--and such singers as Billie Holiday, Frank Sinatra, Peggy Lee, and Helen Forest.

Saxophonist Charlie Barnet (1913–1991) scrabbled for jobs both as a sideman and as a leader. His concern was not so much attracting a broad public or making a lot of money, but instead to form bands with a strong musical content that were somewhere between the out-and-out jazz bands and the commercially successful bands of his day. His musicians and arrangements were his own choices and he was able to put together a good mix of lead men and soloists, rhythm section players, and talented arrangers along with his own voice and saxophone playing. Charlie's solos were good for their time and caught the ears of popular music reviewers. Many photographs and illustrations (including some rare) accompany this full account of his life and career. The discography provides such information as the names of the songs, arrangers, musicians, and vocalists, record company and number, and brief commentary. Song title, name and program indexes and an album listing accompany the text.

Sittin In with the Big Band: Jazz Ensemble Play-Along is written at the easy to medium-easy level. It provides an opportunity to play along with a professional jazz ensemble to improve your playing 24/7. As you play along and listen to the outstanding players in the band, you'll learn about blend, style, phrasing, tone, dynamics, technique, articulation, and playing in time, as well as a variety of Latin, swing, ballad and rock styles. Performance tips and suggestions are included in each book. Books are available for alto saxophone, tenor saxophone, trumpet, trombone, piano, bass, guitar and drums. Titles include: *Vehicle*, *Sax to the Max*, *Nutcracker Rock*, *Fiesta Latina*, *Now What*, *Goodbye My Heart*, *Two and a Half Men*, *Burritos to Go*, *Drummin Man*, *Swingin Shanty* and *Play That Funky Music*. Features: Eleven big-band charts arranged by a variety of top writers. Play-along CD with demo track. Solo improvisation opportunities.

Big Band Jazz and the Rebirth of American Culture

Jazz Musicians of the Early Years, to 1945

From Jazz to Swing

Big Band Swing, Vol. 1

Big Band Swing - Vol. 1

Blue Rhythm Fantasy

Dialogues in Swing

Take a walk down memory lane with *The Big Band Reader!* Benny Goodman, Cab Calloway, Count Basie, The Dorsey Brothers, Duke Ellington, and Glenn Miller were musical masters of their eras, enchanting and romancing audiences with their timeless classics. Relive these wonderful songs and memories through *The Big Band Reader: Songs Favored by Swing Era Orchestras and Other Popular Ensembles*, a unique and exciting collection of over 140 songs from over 70 bands that are categorized by themes, preferred numbers, and top songs! Paying tribute to better known swing bands, sweet bands (ensembles favoring softer, more sentimental numbers), and some unheralded bands (good ensembles that did not receive much attention or did not have a well-known leader), this book offers music enthusiasts up to four biographical essays relating to specific groups and their popular hits, giving you historical and informative facts about the songs and the people who performed them. Nostalgic and entertaining, *The Big Band Reader* is a one-of-a-kind book that provides you with specific details and research about your most cherished songs and their composers, such as: The Artie Shaw Orchestra, well-known for their classic hit "Begin the Beguine," by composer and lyricist Cole Porter. The Benny Goodman Orchestra and their crowd favorite "And the Angels Sing," written and

composed by Johnny Mercer The Billy Eckstine Orchestra's well-loved songs, including "Prisoner of Love," written by Leo Robin and "A Cottage for Sale," written by Larry Conley and composed by Willard Robison "Day in Day Out," with words and music by Johnny Mercer and Rube Bloom, which was a favorite of three big bands orchestras, Tommy Dorsey, Artie Shaw, and Bob Crosby Cab Calloway of the Cab Calloway Orchestra, along with Jack Palmer, and their hit "Jumpin' Jive" Thorough and fascinating, The Big Band Reader includes an appendix of the big bands arranged by themes to help you find a desired song or group. This remarkable reference will enable you to walk down memory lane and reminisce about the unforgettable songs of swing and its composers.

The story of the first roughly half century of jazz is really the story of some of the greatest musicians of all time. Scott Joplin, Glenn Miller, Louis Armstrong, Fats Waller, Duke Ellington, Count Basie, Benny Goodman, Billie Holiday, and Ella Fitzgerald all made tremendous contributions, influencing countless jazz musicians and singers. This work provides biographical sketches of the aforementioned artists and many others who made jazz so popular in the first half of the twentieth century. Biographies cover the pioneers of jazz in New Orleans in the late 1890s and early 1900s; the soloists who fueled the Jazz Age in the 1920s; the musicians and bandleaders of the big band and swing era of the late 1920s and early 1930s; and icons from the height of jazz's popularity on through the end of the war. A discography is provided for each artist.

Swing & big band guitar Hal Leonard Corporation

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.

Big Band

Fletcher Henderson and Big Band Jazz

Connections in Swing: Volume One: The Bandleaders

Swing Shift

An Illustrated Biography and Discography of the Swing Era Big Band Leader

The Big Bands

And They Called It Swing, Its History, The Bands, Its Legacy

This second volume of Gunther Schuller's comprehensive history of jazz covers the period from the 1930s to the late 1940s, decades which saw the transition from big band swing to the virtuoso bop style. The first half of the book concentrates on the band leaders, singers, and composers who dominated the popular music of their day: the jazz aristocracy of Ellington, Basie, and Goodman, as well as major soloists such as Billie Holliday, Art Tatum, Coleman Hawkins, and Lester Young. The second half focuses on the origins and early development of bop, the major jazz form of the 1940s, and its two great exponents, Charlie Parker and Dizzy Gillespie.

Dieser Inhalt ist eine Zusammensetzung von Artikeln aus der frei verfügbaren Wikipedia-Enzyklopadie. Seiten: 58. Kapitel: Duke Ellington Orchestra, Count Basie Orchestra, Mardi Gras.bb, Charles Mingus and Friends in Concert, The

George Gruntz Concert Jazz Band, Quincy Jones Big Band, The Gerry Mulligan Concert Jazz Band, This Is How I Feel About Jazz, Musikensembles der Hochschule Munchen, David Murray Big Band Conducted by Lawrence Butch" Morris, The California Ramblers, Liberation Music Orchestra, Either/Orchestra, WDR Big Band Koln, NDR Bigband, Coon-Sanders Original Nighthawks Orchestra, Charlie and His Orchestra, United Women's Orchestra, Loose Tubes, Sixtyfive Cadillac, Big Band der Bundeswehr, Hr-Bigband, Bundesjazzorchester, Contraband, Big Band Berenbostel, Chico Marx Orchestra, Lumberjack Big Band, Centipede, Lungau Big Band, Collective Consciousness Society, The Dedication Orchestra, Metropole Orkest, Pasadena Roof Orchestra, East Belgian Swing Band, Kenny Clarke/Francy Boland Big Band, Pasternack Big Band, SpokFrevo Orquestra, Al Katz and his Kittens, Glasgow Improvisers Orchestra, RIAS Big Band Berlin, Orchestra U. S. A., New Orleans Ragtime Orchestra, SWR Big Band, Sunday Night Orchestra, Shellac Strikers, Rundfunk-Tanzorchester Leipzig. Auszug: Das Duke Ellington Orchestra (auch: Duke Ellington and his Orchestra, zunächst The Washingtonians) war eine Jazzband des Swing von den 1920er bis in die 1970er Jahre in unterschiedlichen Besetzungen, geleitet von Duke Ellington. Die Ursprünge des Duke Ellington Orchestra" (im weiteren: DEO) liegen in den Probesessions Duke Ellingtons um 1917 mit den Miller-Brüdern in der True Reformers Hall in Washington, D.C.. An den Proben beteiligte sich auch Otto Toby" Hardwick, zuerst als Bassist, später mit einem C-Melody-Saxophon. Er wurde so zum ersten Mitglied des DEO; nach ihm kam Barney Bigard in die Band, dann Arthur Whetsol und der Schlagzeuger Sonny Greer, dem Ellington näher stand...

Examines the evolution of jazz from its beginnings in the regional Black musics of New Orleans, Chicago, New York, and other areas

*The era of popular music from about 1917 onward saw an explosion of creative songwriting that converged with a new sound from reed, brass, and rhythm instruments. Jazz was born, and the musical sophistication that accompanied this original sound set the stage for the prominence of arrangers, whose role in big band orchestrations became as important as jazz musicians and composers themselves. The Big Band evolved as a unique phenomenon in American music history. With both studio and live vintage recordings readily available, an investigation of how to listen and experience Big Band music is overdue. In *Experiencing Big Band Jazz: A Listener's Companion*, composer/arranger, music historian, and music editor Jeff Sultanof takes a fresh look at Big Band music, examining why the Big Band era started when it did; how pop music changed to meet the needs of Big Bands and the reverse; the role played by well-known band leaders and the bands they led, the jazz soloists who became legendary, and the stories of several ensembles previously unexamined. Lists of must-hear recordings and videos drawn from studio as well as live sources are also included to make the book an invaluable resource for music lovers of every age.*

Read Book Big Band And Swing

Songs Favored by Swing Era Orchestras and Other Popular Ensembles

Trombone: Jazz Ensemble Play-Along

Big-band Jazz in New Deal America

African-American Jazz Musicians and Their Music, 1890-1935

Heart Full of Rhythm

Swingin' the Dream

The Junction City Big Band