

# The Improvised Counterpoint Of Freddie Green

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**Bebop Guitar** - Joseph Weidlich 2008-07-01  
Guitarskole for jazzguitar baseret på Charlie Parkers soli

**Bebop** - Thomas Owens 1996-05-23  
"When bebop was new," writes Thomas Owens,

"many jazz musicians and most of the jazz audience heard it as radical, chaotic, bewildering music." For a nation swinging to the smoothly orchestrated sounds of the big bands, this revolutionary movement of the 1940s must

have seemed destined for a short life on the musical fringe. But today, Owens writes, bebop is nothing less than "the lingua franca of jazz, serving as the principal musical language of thousands of jazz musicians." In *Bebop*, Owens conducts us on an insightful, loving tour through the music, players, and recordings that changed American culture. Combining vivid portraits of bebop's gigantic personalities with deft musical analysis, he ranges from the early classics of modern jazz (starting with the 1943 Onyx Club performances of Dizzy Gillespie, Max Roach, Oscar Pettiford, Don Byas, and George Wallington) through the central role of Charlie Parker, to an instrument-by-instrument look at the key players and their innovations. Illustrating his discussion with numerous musical excerpts, Owens skillfully demonstrates why bebop was so revolutionary, with fascinating glimpses of the tempestuous jazz world: Thelonious Monk, for example, did "everything 'wrong' in the sense of traditional

piano technique....Because his right elbow fanned outward away from his body, he often hit the keys at an angle rather than in parallel. Sometimes he hit a single key with more than one finger, and divided single-line melodies between two hands." In addition to his discussions of individual instruments and players, Owens examines ensembles, with their sometimes volatile collaborations: in the *Jazz Messengers*, Benny Golson told of how his own mellow saxophone playing would get lost under Art Blakey's furious drumming: "He would do one of those famous four-bar drum rolls going into the next chorus, and I would completely disappear. He would holler over at me, 'Get up out of that hole!'" In this marvelous account, Owens comes right to the present day, with accounts of new musicians ranging from the Marsalis brothers to lesser-known masters like pianist Michel Petrucciani. *Bebop* is a jazz-lover's dream--a serious yet highly personal look at America's most distinctive music.

*The Cambridge Companion to Duke Ellington* -  
Edward Green 2015-01-08

Duke Ellington is widely held to be the greatest jazz composer and one of the most significant cultural icons of the twentieth century. This comprehensive and accessible Companion is the first collection of essays to survey, in depth, Ellington's career, music, and place in popular culture. An international cast of authors includes renowned scholars, critics, composers, and jazz musicians. Organized in three parts, the Companion first sets Ellington's life and work in context, providing new information about his formative years, method of composing, interactions with other musicians, and activities abroad; its second part gives a complete artistic biography of Ellington; and the final section is a series of specific musical studies, including chapters on Ellington and song-writing, the jazz piano, descriptive music, and the blues. Featuring a chronology of the composer's life and major recordings, this book is essential

reading for anyone with an interest in Ellington's enduring artistic legacy.

*Rhythm Is My Beat* - Alfred Green 2015-08-06  
In *Rhythm Is My Beat: Jazz Guitar Great Freddie Green and the Count Basie Sound*, Alfred Green tells the story of his father, rhythm guitarist Freddie Green, whose guitar work served as the pulse of the Count Basie Band. A quiet but key figure in big band jazz, Freddie Green took a distinct pride in his role as Basie's rhythm guitarist, redefining the outer limits of acoustic rhythm guitar and morphing it into an art form. So distinct was Green's style that it would eventually give birth to notations on guitar charts that read: "Play in the style of Freddie Green." This American jazz icon, much like his inimitable sound, achieved stardom as a sideman, both in and out of Basie's band. Green's signature sound provided lift to soloists like Lester Young and vocalist Lil' Jimmy Rushing, a reflection of Green's sophisticated technique, that produced, in Green's words, his

“rhythm wave.” Billie Holiday, Ruby Braff, Benny Goodman, Gerry Mulligan, Teddy Wilson, Ray Charles, Judy Carmichael, Joe Williams and other recording artists all benefited from the relentless fours of the man who came to be known as Mr. Rhythm. The mystique surrounding Freddie Green’s technique is illuminated through generous commentary by insightful interviews with other musicians, guitar professionals and scholars, all of whom offer their ideas on Freddie Green’s sound. Alfred Green throughout demystifies the man behind the legend. This work will interest jazz fans, students, and scholars; guitar enthusiasts and professionals; music historians and anyone interested not only in the history of jazz but of the African American experience in jazz.

**Profiles in Jazz** - Raymond Horricks 1991-01-01

A highly personal collection of jazz portraits--centered around the towering figure of Duke Ellington--with the unabashedly didactic intent of publicizing, promoting, and encouraging

listeners at all levels of sophistication to hear jazz anew. And it will. (c) by Book News, Inc., Portland, OR.

ITG Journal - International Trumpet Guild 1995

*Hoover* - Kenneth Whyte 2017-10-10

"An exemplary biography—exhaustively researched, fair-minded and easy to read. It can nestle on the same shelf as David McCullough’s Truman, a high compliment indeed." —The Wall Street Journal The definitive biography of Herbert Hoover, one of the most remarkable Americans of the twentieth century—a wholly original account that will forever change the way Americans understand the man, his presidency, his battle against the Great Depression, and their own history. An impoverished orphan who built a fortune. A great humanitarian. A president elected in a landslide and then resoundingly defeated four years later. Arguably the father of both New Deal liberalism and modern conservatism, Herbert Hoover lived one

of the most extraordinary American lives of the twentieth century. Yet however astonishing, his accomplishments are often eclipsed by the perception that Hoover was inept and heartless in the face of the Great Depression. Now, Kenneth Whyte vividly recreates Hoover's rich and dramatic life in all its complex glory. He follows Hoover through his Iowa boyhood, his cutthroat business career, his brilliant rescue of millions of lives during World War I and the 1927 Mississippi floods, his misconstrued presidency, his defeat at the hands of a ruthless Franklin Roosevelt, his devastating years in the political wilderness, his return to grace as Truman's emissary to help European refugees after World War II, and his final vindication in the days of Kennedy's "New Frontier." Ultimately, Whyte brings to light Hoover's complexities and contradictions—his modesty and ambition, his ruthlessness and extreme generosity—as well as his profound political legacy. Hoover: An Extraordinary Life in

Extraordinary Times is the epic, poignant story of the deprived boy who, through force of will, made himself the most accomplished figure in the land, and who experienced a range of achievements and failures unmatched by any American of his, or perhaps any, era. Here, for the first time, is the definitive biography that fully captures the colossal scale of Hoover's momentous life and volatile times.

*The Great Jazz Guitarists* - Scott Yanow 2013  
Features hundreds of profiles on major jazz guitarists, including Skeeter Best, Henry Johnson, and James "Blood" Ulmer.

*Experiencing Jazz* - Richard J. Lawn 2013-03-20  
*Experiencing Jazz*, Second Edition, is an integrated textbook with online resources for jazz appreciation and history courses. Through readings, illustrations, timelines, listening guides, and a streaming audio library, it immerses the reader in a journey through the history of jazz, while placing the music within a larger cultural and historical context. Designed

to introduce the novice to jazz, *Experiencing Jazz* describes the elements of music, and the characteristics and roles of different instruments. Prominent artists and styles from the roots of jazz to present day are relayed in a story-telling prose. This new edition features expanded coverage of women in jazz, the rise of jazz as a world music, the influence of Afro-Cuban and Latin jazz, and streaming audio. Features: Important musical trends are placed within a broad cultural, social, political, and economic context Music fundamentals are treated as integral to the understanding of jazz, and concepts are explained easily with graphic representations and audio examples Comprehensive treatment chronicles the roots of jazz in African music to present day Commonly overlooked styles, such as orchestral jazz, Cubop, and third-stream jazz are included Expanded and up-to-date coverage of women in jazz The media-rich companion website presents a comprehensive streaming audio library of key

jazz recordings by leading artists integrated with interactive listening guides. Illustrated musical concepts with web-based tutorials and audio interviews of prominent musicians acquaint new listeners to the sounds, styles, and figures of jazz. Course components The complete course comprises the textbook and Online Access to Music token, which are available to purchase separately. The textbook and Online Access to Music Token can also be purchased together in the *Experiencing Jazz Book and Online Access to Music Pack*. Book and Online Access to Music Pack: 978-0-415-65935-2 (Paperback and Online Access to Music) Book Only: 978-0-415-69960-0 (please note this does not include the Online Access to Music) Online Access to Music Token: 978-0-415-83735-4 (please note this does not include the textbook) eBook and Online Access to Music Pack: 978-0-203-37981-3 (available from the Taylor & Francis eBookstore) ebook: 978-0-203-37985-1 (please note this does not include the audio and is available from the

Taylor & Francis eBookstore)

**Jazz Theory** - Dariusz Terefenko 2014-03-26

Jazz Theory: From Basic to Advanced Study is a comprehensive textbook ideal for Jazz Theory courses or as a self-study guide for amateur and professional musicians. Written with the goal of bridging theory and practice, it provides a strong theoretical foundation beginning with music fundamentals through post-tonal theory, while integrating ear training, keyboard skills, and improvisation. It includes a DVD with 46 Play Along audio tracks and a companion website, which hosts the workbook, ear training exercises, and audio tracks of the musical examples featured in the book.

*A Matinee Idol* - Silvio Hein 1909

**Hal Leonard Jazz Piano Method** - Mark Davis  
2015-09-01

(Piano Instruction). The Hal Leonard Jazz Piano Method is a comprehensive and easy-to-use guide designed for anyone interested in playing

jazz piano from the complete novice just learning the basics to the more advanced player who wishes to enhance their keyboard vocabulary. There are lots of fun progressions and licks for you to play and absorb. The accompanying audio includes demonstrations of all the examples in the book! Topics include essential theory, chords and voicings, improvisation ideas, structure and forms, scales and modes, rhythm basics, interpreting a lead sheet, playing solos, and much more!

The History of Jazz - Ted Gioia 1997-11-20

Jazz is the most colorful and varied art form in the world and it was born in one of the most colorful and varied cities, New Orleans. From the seed first planted by slave dances held in Congo Square and nurtured by early ensembles led by Buddy Belden and Joe "King" Oliver, jazz began its long winding odyssey across America and around the world, giving flower to a thousand different forms--swing, bebop, cool jazz, jazz-rock fusion--and a thousand great

musicians. Now, in *The History of Jazz*, Ted Gioia tells the story of this music as it has never been told before, in a book that brilliantly portrays the legendary jazz players, the breakthrough styles, and the world in which it evolved. Here are the giants of jazz and the great moments of jazz history--Jelly Roll Morton ("the world's greatest hot tune writer"), Louis Armstrong (whose O-keh recordings of the mid-1920s still stand as the most significant body of work that jazz has produced), Duke Ellington at the Cotton Club, cool jazz greats such as Gerry Mulligan, Stan Getz, and Lester Young, Charlie Parker's surgical precision of attack, Miles Davis's 1955 performance at the Newport Jazz Festival, Ornette Coleman's experiments with atonality, Pat Metheny's visionary extension of jazz-rock fusion, the contemporary sounds of Wynton Marsalis, and the post-modernists of the Knitting Factory. Gioia provides the reader with lively portraits of these and many other great musicians,

intertwined with vibrant commentary on the music they created. Gioia also evokes the many worlds of jazz, taking the reader to the swamp lands of the Mississippi Delta, the bawdy houses of New Orleans, the rent parties of Harlem, the speakeasies of Chicago during the Jazz Age, the after hours spots of corrupt Kansas city, the Cotton Club, the Savoy, and the other locales where the history of jazz was made. And as he traces the spread of this protean form, Gioia provides much insight into the social context in which the music was born. He shows for instance how the development of technology helped promote the growth of jazz--how ragtime blossomed hand-in-hand with the spread of parlor and player pianos, and how jazz rode the growing popularity of the record industry in the 1920s. We also discover how bebop grew out of the racial unrest of the 1940s and '50s, when black players, no longer content with being "entertainers," wanted to be recognized as practitioners of a serious musical form. Jazz is a



chameleon art, delighting us with the ease and rapidity with which it changes colors. Now, in Ted Gioia's *The History of Jazz*, we have at last a book that captures all these colors on one glorious palate. Knowledgeable, vibrant, and comprehensive, it is among the small group of books that can truly be called classics of jazz literature.

[Jazz Styles](#) - Mark C. Gridley 1997

### **The Routledge Companion to Popular Music Analysis** - Ciro Scotto 2018-09-28

The Routledge Companion to Popular Music Analysis: Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music. This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music. "Expanded approaches" for popular music analysis is broadly defined as as exploring

the pitch-class structures, form, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this collection investigate a variety of analytical, theoretical, historical, and aesthetic commonalities popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica, from the 1930s to present day, this companion explores these connections in five parts: Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm, Pitch, and Harmony Form and Structure Critical Frameworks: Analytical, Formal, Structural, and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, The Routledge Companion to Popular Music

Analysis: Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music.

**Brian Eno** - Eric Tamm 1989

A thoughtful look at one of the most important current musician/composers, the man who produced U2's Joshua Tree.

*Jazzshots* - David D. Spitzer 1979

**Herbie Hancock: Possibilities** - Herbie

Hancock 2015-12-08

Now in paperback, this reflective and invaluable memoir tells the story of Hancock's incredible success as a musician, from his beginnings as a child prodigy to his work with artists like Miles Davis and Stevie Wonder. In *Herbie Hancock: Possibilities* the legendary jazz musician and composer reflects on a thriving career that has spanned seven decades, from his beginnings as a child prodigy to his work in Miles Davis' second great quintet; from his innovations as the leader

of his own sextet to his collaborations with everyone from Wayne Shorter to Joni Mitchell.

**Music was not Enough** - Bob Wilber

1987-12-01

**Jazz Journal International** - 1996

**CD Review** - 1992

*Cadence* - Bob Rusch 1982

**The Blue Moment** - Richard Williams

2011-02-03

'It is the most singular of sounds, yet among the most ubiquitous. It is the sound of isolation that has sold itself to millions.' Miles Davis's *Kind of Blue* is the best selling piece of music in the history of jazz, and for many listeners among the most haunting in all of twentieth-century music. It is also, notoriously, the only jazz album many people own. Recorded in 1959 (in nine miraculous hours), there has been nothing like it

since. Its atmosphere - slow, dark, meditative, luminous - became all-pervasive for a generation, and has remained the epitome of melancholy coolness ever since. Richard Williams has written a history of the album which for once does not rip it out of its wider cultural context. He evokes the essence of the music - identifying the qualities that make it so uniquely appealing - while making effortless connections to painting, literature, philosophy and poetry. This makes for an elegant, graceful and beautifully-written narrative.

### **Into the Maelstrom: Music, Improvisation and the Dream of Freedom** - David Toop

2016-05-05

In this first installment of acclaimed music writer David Toop's interdisciplinary and sweeping overview of free improvisation, *Into the Maelstrom: Music, Improvisation and the Dream of Freedom: Before 1970* introduces the philosophy and practice of improvisation (both musical and otherwise) within the historical

context of the post-World War II era. Neither strictly chronological, or exclusively a history, *Into the Maelstrom* investigates a wide range of improvisational tendencies: from surrealist automatism to stream-of-consciousness in literature and vocalization; from the free music of Percy Grainger to the free improvising groups emerging out of the early 1960s (Group Ongaku, Nuova Consonanza, MEV, AMM, the Spontaneous Music Ensemble); and from free jazz to the strands of free improvisation that sought to distance itself from jazz. In exploring the diverse ways in which spontaneity became a core value in the early twentieth century as well as free improvisation's connection to both 1960s rock (The Beatles, Cream, Pink Floyd) and the era of post-Cagean indeterminacy in composition, Toop provides a definitive and all-encompassing exploration of free improvisation up to 1970, ending with the late 1960s international developments of free music from Roscoe Mitchell in Chicago, Peter Brötzmann in

Berlin and Han Bennink and Misha Mengelberg in Amsterdam.

*Jazz Theory Resources* - Bert Ligon 2001 (Jazz Book). *Jazz Theory Resources* is a jazz theory text in two volumes. Volume I (00030458, \$39.95) includes: review of basic theory, rhythm in jazz performance, basic tonal materials, triadic generalization, diatonic harmonic progressions and harmonic analysis, substitutions and turnarounds, common melodic outlines, and an overview of voicings. Volume II (00030459, \$29.95) includes: modes and modal frameworks, quartal harmony, other scales and colors, extended tertian structures and triadic superimposition, pentatonic applications, coloring "outside" the lines and beyond, analysis, and expanding harmonic vocabulary. Appendices on chord/scale relationships, elaborations of static harmony, endings, composing tips and theory applications are also included.

*Space Is the Place* - John Szwed 2020-04-30  
Considered by many to be a founder of

Afrofuturism, Sun Ra—aka Herman Blount—was a composer, keyboardist, bandleader, philosopher, entrepreneur, poet, and self-proclaimed extraterrestrial from Saturn. He recorded over 200 albums with his Arkestra, which, dressed in Egypto-space costumes, played everything from boogie-woogie and swing to fusion and free jazz. John Szwed's *Space Is the Place* is the definitive biography of this musical polymath, who was one of the twentieth century's greatest avant-garde artists and intellectuals. Charting the whole of Sun Ra's life and career, Szwed outlines how after years in Chicago as a blues and swing band pianist, Sun Ra set out in the 1950s to impart his views about the galaxy, black people, and spiritual matters by performing music with the Arkestra that was as vital and innovative as it was mercurial and confounding. Szwed's readers—whether they are just discovering Sun Ra or are among the legion of poets, artists, intellectuals, and musicians who consider him a spiritual godfather—will find

that, indeed, space is the place.

**Improvising cinema** - Gilles Mouëllic

2014-04-15

This spirited volume explores the history and diversity of improvisation in the cinema, including works by Jean Renoir, Jean-Luc Godard, and Nobuhiro Suwa. Gilles Mouëllic examines improvisational practices that can be specifically attributed to the cinema and argues in favor of their powers as instigators of unprecedented forms of expression. *Improvising Cinema* reflects both on the permanence of attempting improvisation and the relationship between technology and aesthetics. Mouëllic concludes preservation becomes even more invaluable in the case of improvisation, as the creative act exists only within the brief time span of the performance.

*The Harrison Tape Guide* - 1961

**This Is Your Brain on Music** - Daniel J. Levitin

2006-08-03

In this groundbreaking union of art and science, rocker-turned-neuroscientist Daniel J. Levitin explores the connection between music—its performance, its composition, how we listen to it, why we enjoy it—and the human brain. Taking on prominent thinkers who argue that music is nothing more than an evolutionary accident, Levitin poses that music is fundamental to our species, perhaps even more so than language. Drawing on the latest research and on musical examples ranging from Mozart to Duke Ellington to Van Halen, he reveals:

- How composers produce some of the most pleasurable effects of listening to music by exploiting the way our brains make sense of the world
- Why we are so emotionally attached to the music we listened to as teenagers, whether it was Fleetwood Mac, U2, or Dr. Dre
- That practice, rather than talent, is the driving force behind musical expertise
- How those insidious little jingles (called earworms) get stuck in our head

A Los Angeles Times Book Award finalist, *This Is Your*

Brain on Music will attract readers of Oliver Sacks and David Byrne, as it is an unprecedented, eye-opening investigation into an obsession at the heart of human nature.

### **Count Basie - 1986**

This exhaustively researched work offers detailed information on more than 1,100 recordings spanning 55 years of Count Basie's performances. It also provides extensive cross-referenced listings of tunes, musicians, soloists, and arrangers, and an itinerary of the band's engagements from the time Basie left Kansas City in 1936 to his death in 1984. The main text consists of chronologically arranged, annotated entries on five different categories of recordings: commercial sessions, electrical transcriptions for use by radio stations, broadcasts recorded privately or held in radio or television archives, films and videos, and location recordings of engagements. The text is enlivened by comments on musical significance, personnel changes, and relevant news events of the day, as well as

pertinent anecdotes. An appendix lists all known micro-groove issues of Count Basie performances, cross-referenced to the main text. The band itinerary, contained in a second appendix, provides an account of engagements in clubs and concert halls, at jazz festivals and racetracks, and even aboard ocean liners. A wealth of cross-referenced material is contained in five separate indexes covering all known films and videos in which Basie took part; radio and television performances; arrangers whose work has colored the Count Basie orchestra repertoire; musicians, vocalists, and other voices heard in the sessions listed; and tunes played, together with composer, lyricist, and year of composition. The volume also includes a bibliography.

Jazz Pedagogy - J. Richard Dunscomb 2002 DVD provides over three hours of audio and video demonstrations of rehearsal techniques and teaching methods for jazz improvisation, improving the rhythm section, and Latin jazz

styles.

*Rhythm Guitar the Ranger Doug Way* - Ranger Doug (CRT) 2006-05-01

(Guitar). Laying down that solid groove for the rest of the band is a joy! In this book, 26 tunes are transcribed in varying levels of difficulty: a basic rhythm approach for the newcomers, then more adventurous and different approaches.

Songs are included from styles spanning western swing, fiddle tunes, ballads, jazz standards and a polka. Playing tips are included for each song, plus you'll learn rhythm history, guitar theory, the right hand, a basic chord chart, and more.

*The Smithsonian Collection of Classic Jazz* - Martin T. Williams 1997

*Django Reinhardt* - Dave Gelly 2005-02-01

(Book). The music of Django Reinhardt is as important today as it has ever been. Blending jazz and gypsy influences, his exuberant solos and incisive rhythm playing have fascinated and tantalized guitarists for half a century. In this

book, leading jazz writer Dave Gelly considers Django's life and recordings and explains exactly why he sounded the way he did. Meanwhile, guitarist and teacher Rod Fogg shows you how you can achieve that sound yourself, with the help of detailed transcriptions of six of Django's most celebrated and exciting numbers. Includes audio with all six numbers accurately recorded from the transcriptions for you to follow along. Musician - 1993

*Jazz Studies* - JoAnn Krivin 2009-01-01

**Jazz Times** - 2002

**Lee Konitz** - Andy Hamilton 2007-08-08

“Meticulously researched, detailed and documented, this long awaited overview justly establishes Konitz as one of the most consistently brilliant, adventurous and original improvisers in the jazz tradition—a genius as rare as Bird himself.” —John Zorn “Hamilton’s

work may well mark the inception of a format new to writing on Western music, one which avoids both the self-aggrandizing of autobiography and the stylized subjectification of biography.” —The Wire “An extraordinary approach to a biography, with the man himself speaking for extended sessions. The main vibration I felt from Lee’s words was total honesty, almost to a fault. Konitz shows himself to be an acute observer of the scene, full of wisdom and deep musical insights, relevant to any historical period regardless of style. The asides by noted musicians are beautifully woven throughout the pages. I couldn’t put the book down—it is the definition of a living history.” —David Liebman The preeminent altoist associated with the “cool” school of jazz, Lee Konitz was one of the few saxophonists of his generation to forge a unique sound independent of the influence of Charlie Parker. In the late 1940s, Konitz began his career with the Claude Thornhill band, during which time he came into

contact with Miles Davis, with whom he would later work on the legendary Birth of the Cool sessions. Konitz is perhaps best known through his association with Lennie Tristano, under whose influence much of his sound evolved, and for his work with Stan Kenton and Warne Marsh. His recordings have ranged from cool bop to experimental improvisation and have appeared on such labels as Prestige, Atlantic, Verve, and Polydor. Crafted out of numerous interviews between the author and his subject, the book offers a unique look at the story of Lee Konitz’s life and music, detailing Konitz’s own insights into his musical education and his experiences with such figures as Miles Davis, Stan Kenton, Warne Marsh, Lennie Tristano, Charles Mingus, Bud Powell, and Bill Evans. Andy Hamilton is a jazz pianist and contributor to major jazz and contemporary music magazines. He teaches philosophy, and the history and aesthetics of jazz, at Durham University in the United Kingdom. He is also the author of the book



Aesthetics and Music (Continuum 2007). Joe Lovano is a Grammy Award-winning tenor saxophonist. His most recent album is Streams of Expression.

*Hearing Harmony* - Christopher Doll 2017-05-30  
An original, listener-based approach to harmony for popular music from the rock era of the 1950s to the present

*Their Love of Music* - Stephen Azzato 2010-10-10  
In *Their Love of Music* photographer Steve Azzato has captured the essence of the creative spirit in the faces and words of the musicians themselves. Featuring portraits of one-hundred seventeen artists, the book takes a slightly different approach to music photography than typically seen. Steve was able to sit with a wide range of musicians and explore what drew them to their art. He was able to hear it in their voices and record it visually in his images. In the simple quiet of a green room, without the crowds or bandmates or tour managers, Azzato's photographs transcend the chaos of the stage

and the intensity of the studio to reveal the inner spirit that drives each of his subjects. From grizzled veterans to kids just starting out, folks who play stadium shows to unpaid openers in small clubs, jazz to blues to rock to roots...what unites them all is in fact, their love of music. He has assembled a collection that is unrivaled in its intimacy and expression. When photographer Stephen Azzato had just started working on his project *Their Love of Music*, he found himself on the campaign trail covering the presidential elections. Covering the events with him was a noted rock & roll photographer who said to him, "You had to pick the hardest subjects to photograph". While there are many books on rock & roll and on certain musicians, never has anyone taken the time to sit down, one on one, with so many artists and ask why they do what they do. Yet this did not deter Steve as he set out to photograph and interview some of the worlds most famous musicians and those just starting out in music. His questions always

revolved around the theme, why do you do this, and how did you get here. The answers are varied and as complex as the musicians themselves. Anna Fermin said simply, "I just knew I wanted to serenade somebody." Aaron Neville had a more complex answer "A lady had told me once about this little five year old boy who was autistic and the only thing that would calm him down was to put a pair of headsets on him and listen to my voice singing. And that gave me a chill, but it's not me, it's the God in me that maybe touches the God in him." And Buddy Guy said, "Most young people now can look up and say I want to learn how to play the horn, the drums, the guitar or something for the love of money. When I picked up the guitar I wanted to learn the guitar for the love of music. And I think that's the big difference of what you

got today than what you had back then. Because when I came to Chicago I thought Muddy Waters and all those guys was living the Life of Riley, and come to find out they was almost as bad as me with a day job. They didn't make as much as me." Steve listened to their words as he interviewed them in the green rooms and then created a portrait in which these same feelings come to life for the world to see. Steve found that in the end everyone had one thing in common - their love of music. The foreword is written by musician and newsman Lester Holt. The list of artists is an eclectic assortment from all genres of music, and their words are varied and at times deep, at times funny and always interesting. This book is destined to be a favorite of those who love photography, those who love music and those who love great books.