

# Talking Jazz

AN ILLUSTRATED  
ORAL HISTORY

BY BEN SIDRAN



# Talking Jazz An Oral History

**Robert Adlington, Esteban Buch**



## **Talking Jazz An Oral History:**

**Talking Jazz** Ben Sidran, 1995-03-22 Miles Davis Gil Evans Dizzy Gillespie Jon Hendricks Max Roach Betty Carter Jackie McLean Don Cherry Sonny Rollins McCoy Tyner Archie Shepp Herbie Hancock Tony Williams Keith Jarrett Wynton Marsalis and Jack DeJohnette these are just a few of the jazz musicians whose conversations with Ben Sidran are recorded in this volume In stimulating personal and informative discussions they not only reveal their personalities but also detail aspects of the performance technique business history and emotions of jazz Newly expanded with previously unpublished dialogues with David Murray Dr John and Mose Allison Talking Jazz is undoubtedly the best oral history of recent and contemporary jazz

**Talking Jazz** Ben Sidran, Lee Tanner, 1995-09-30 Miles Davis Gil Evans Dizzy Gillespie Jon Hendricks Max Roach Betty Carter Jackie McLean Don Cherry Sonny Rollins McCoy Tyner Archie Shepp Herbie Hancock Tony Williams Keith Jarrett Wynt *Talking Jazz* Ben Sidran, 1992 A suite of interviews held between 1985 to 1990 of 40 jazz musicians who shaped the current state of art of American jazz including Miles Davis Gil Evans Dizzy Gillespie Jay McShann Red Rodney Frank Morgan John Hendricks Max Roach Willie Ruff Art Blakey Betty Carter Jackie McLean Horace Silver Abdullah Ibrahim Sonny Rollins Phil Woods Johnny Griffin Pepper Adams Michel Petrucciani McCoy Tyner Max Gordon Archie Shepp Herbie Hancock Tony Williams Keith Jarrett Branford Marsalis Rudy Van Gelder George Benson Wynton Marsalis Charles Brown Joe Sample Jack DeJohnette Denny Zeitland Don Cherry Carla Bley Steve Gadd Donald Fagan Bobby McFerrin Dave Grusin Bob James

**The House That Trane Built: The Story of Impulse Records** Ashley Kahn, 2007-11-17 A jazz lover's delight Ray Olson Booklist Noted jazz author Ashley Kahn brings to life the behind the scenes story of Impulse Records one of the most significant record labels in the history of popular music Kahn mingles engaging stories of corporate politics with insider accounts of music making and anecdotal takes on particular albums His history of Impulse is also the story of the genesis of an American art form and the evolution of the record industry through the tumultuous 1960s and will compel readers to seek out this label's masterful albums says Publishers Weekly in a starred review Kirkus Reviews calls the book a swinging read adding that Kahn covers all the aesthetic business social and historical bases with crisp economy Don't miss the exciting inside scoop behind some of the most enduring masterpieces of jazz

[The John Coltrane Reference](#) Lewis Porter, Chris DeVito, David Wild, Yasuhiro Fujioka, Wolf Schmalzer, 2013-04-26 The BBC's Jazz Book of the Year for 2008 Few jazz musicians have had the lasting influence or attracted as much scholarly study as John Coltrane Yet despite dozens of books hundreds of articles and his own recorded legacy the facts about Coltrane's life and work have never been definitely established Well known Coltrane biographer and jazz educator Lewis Porter has assembled an international team of scholars to write The John Coltrane Reference an indispensable guide to the life and music of John Coltrane The John Coltrane Reference features a day by day chronology which extends from 1926 1967 detailing Coltrane's early years and every live performance given by Coltrane as either a sideman or leader and a discography offering full session information from the first year of recordings

1946 to the last 1967 The appendices list every film and television appearance as well as every recorded interview Richly illustrated with over 250 album covers and photos from the collection of Yasuhiro Fujioka The John Coltrane Reference will find a place in every major library supporting a jazz studies program as well as John Coltrane enthusiasts The Studio Recordings of the Miles Davis Quintet, 1965-68 Keith Waters, 2011-03-11 The Second Quintet the Miles Davis Quintet of the mid 1960s was one of the most innovative and influential groups in the history of the genre Each of the musicians who performed with Davis saxophonist Wayne Shorter pianist Herbie Hancock bassist Ron Carter and drummer Tony Williams went on to a successful career as a top player The studio recordings released by this group made profound contributions to improvisational strategies jazz composition and mediation between mainstream and avant garde jazz yet most critical attention has focused instead on live performances or the socio cultural context of the work Keith Waters The Studio Recordings of the Miles Davis Quintet 1965 68 concentrates instead on the music itself as written performed and recorded Treating six different studio recordings in depth ESP Miles Smiles Sorcerer Nefertiti Miles in the Sky and Filles de Kilimanjaro Waters has tracked down a host of references to and explications of Davis work His analysis takes into account contemporary reviews of the recordings interviews with the five musicians and relevant larger scale cultural studies of the era as well as two previously unexplored sources the studio outtakes and Wayne Shorter s Library of Congress composition deposits Only recently made available the outtakes throw the master takes into relief revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums The author s research into the Shorter archives proves to be of even broader significance and interest as Waters is able now to demonstrate the composer s original conception of a given piece Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars An indispensable resource The Miles Davis Quintet Studio Recordings 1965 1968 is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels **Miles Davis** Clarence Bernard Henry, 2017-08-15 This research and information guide provides a wide range of scholarship on the life career and musical legacy of Miles Davis and is compiled for an interdisciplinary audience of scholars in jazz and popular music musicology and cultural studies It serves as an excellent tool for librarians researchers and scholars sorting through the massive amount of material in the field *Walking Harlem* Karen Taborn, 2018-05-21 With its rich cultural history and many landmark buildings Harlem is not just one of New York s most distinctive neighborhoods it s also one of the most walkable This illustrated guide takes readers on five separate walking tours of Harlem covering ninety one different historical sites Alongside major tourist destinations like the Apollo Theater and the Abyssinian Baptist Church longtime Harlem resident Karen Taborn includes little known local secrets like Jazz Age speakeasies literati political and arts community locales Drawing from rare historical archives she also provides plenty of interesting background information on each location This guide was designed with the needs of walkers in mind Each tour consists of eight to twenty nine nearby

sites and at the start of each section readers will find detailed maps of the tour sites as well as an estimated time for each walk In case individuals would like to take a more leisurely tour it provides recommendations for restaurants and cafes where they can stop along the way Walking Harlem gives readers all the tools they need to thoroughly explore over a century s worth of this vital neighborhood s cultural political religious and artistic heritage With its informative text and nearly seventy stunning photographs this is the most comprehensive engaging and educational walking tour guidebook on one of New York s historic neighborhoods

**The View from the Back of the Band** Chris Smith,2014-10-15 Mel Lewis 1929 1990 was born Melvin Sokoloff to Jewish Russian immigrants in Buffalo New York He first picked up his father s drumsticks at the age of two and at 17 he was a full time professional musician The View from the Back of the Band is the first biography of this legendary jazz drummer For over fifty years Lewis provided the blueprint for how a drummer could subtly support any musical situation While he made his name with Stan Kenton and Thad Jones and with his band at the Village Vanguard it was the hundreds of recordings that he made as a sideman and his ability to mentor young musicians that truly defined his career Away from the drums Lewis s passionate and outspoken personality made him one of jazz music s greatest characters It is often through Lewis s own anecdotes as well as many from the musicians who knew him best that this book traces the career of one of the world s greatest drummers Previously unpublished interviews personal memoirs photos musical transcriptions and a selected discography add to this comprehensive biography

Myself When I am Real Gene Santoro,2001-11-29

Charles Mingus was one of the most innovative jazz musicians of the 20th Century and ranks with Ives and Ellington as one of America s greatest composers By temperament he was a high strung and sensitive romantic a towering figure whose tempestuous personal life found powerfully coherent expression in the ever shifting textures of his music Now acclaimed music critic Gene Santoro strips away the myths shrouding Jazz s Angry Man revealing Mingus as more complex than even his lovers and close friends knew A pioneering bassist and composer Mingus redefined jazz s terrain He penned over 300 works spanning gutbucket gospel Colombian cumbias orchestral tone poems multimedia performance and chamber jazz By the time he was 35 his growing body of music won increasing attention as it unfolded into one pioneering musical venture after another from classical meets jazz extended pieces to spoken word and dramatic performances and television and movie soundtracks Though critics and musicians debated his musical merits and his personality by the late 1950s he was widely recognized as a major jazz star a bellwether whose combined grasp of tradition and feel for change poured his inventive creativity into new musical outlets But Mingus got headlines less for his art than for his volatile and often provocative behavior which drew fans who wanted to watch his temper suddenly flare onstage Impromptu outbursts and speeches formed an integral part of his long running jazz workshop modeled partly on dramatic models like Orson Welles Mercury Theatre Keeping up with the organized chaos of Mingus s art demanded gymnastic improvisational skills and openness from his musicians which is why some of them called it the Sweatshop He hired and fired musicians on the bandstand attacked a

few musicians physically and many more verbally twice threw Lionel Hampton's drummer off the stage and routinely harangued chattering audiences once chasing a table of inattentive patrons out of the FIVE SPOT with a meat cleaver. But the musical and mental challenges this volcanic man set his bands also nurtured deep loyalties. Key sidemen stayed with him for years and even decades. In this biography Santoro probes the sore spots in Mingus's easily wounded nature that helped make him so explosive: his bullying father, his interracial background, his vulnerability to women and distrust of men, his views of political and social issues, his overwhelming need for love and acceptance. Of black, white, and Asian descent, Mingus made race a central issue in his life as well as a crucial aspect of his music, becoming an outspoken and often misunderstood critic of racial injustice. Santoro gives us a vivid portrait of Mingus's development from the racially mixed Watts where he mingled with artists and writers as well as mobsters, union toughs, and pimps to the artistic ferment of postwar Greenwich Village where he absorbed and extended the radical improvisation flowing through the work of Allen Ginsberg, Jackson Pollock, and Charlie Parker. Indeed, unlike most jazz biographers, Santoro examines Mingus's extra-musical influences from Orson Welles to Langston Hughes, Farwell Taylor, and Timothy Leary, and illuminates his achievement in the broader cultural context it demands. Written in a lively, novelistic style, *Myself When I Am Real* draws on dozens of new interviews and previously untapped letters and archival materials to explore the intricate connections between this extraordinary man and the extraordinary music he made.

[Miles on Miles](#) Paul Maher, Michael K. Dorr, 2021-06-15 *Miles on Miles* collects the thirty most vital Miles Davis interviews. Essential reading for anyone who wants to know what Miles Davis thought about his music, life, and philosophy, *Miles on Miles* reveals the jazz icon as a complex and contradictory man: secretive at times but extraordinarily revealing at others. Miles was not only a musical genius but an enigma, and nowhere else was he so compelling, exasperating, and entertaining as in his interviews, which vary from polite to outrageous, from straight ahead to contrarian. Even his autobiography lacks the immediacy of the dialogues collected here. Many were conducted by leading journalists like Leonard Feather, Stephen Davis, Ben Sidran, Mike Zwerin, and Nat Hentoff. Others have never before seen print, are newly transcribed from radio and television shows, or appeared in long forgotten magazines. Since Miles Davis's 1991 death, his influence has continued to grow. But until now, no book has brought back to life his inimitable voice: contemplative, defiant, elegant, uncompromising, and humorous. *Miles on Miles* will long remain the definitive source for anyone wanting to really encounter the legend in print.

**Is Jazz Dead?** Stuart Nicholson, 2014-05-01 *Is Jazz Dead* examines the state of jazz in America at the turn of the twenty-first century. Musicians themselves are returning to New Orleans Swing and Bebop styles, while the work of the 60s avant-garde and even 70s and 80s jazz-rock is roundly ignored. Meanwhile, global jazz musicians are creating new and exciting music that is just starting to be heard in the United States, offering a viable alternative to the rampant conservatism here. Stuart Nicholson's thought-provoking book offers an analysis of the American scene, how it came to be so stagnant, and what it can do to create a new level of creativity. This book is bound to be controversial among jazz

purists and musicians it will undoubtedly generate discussion about how jazz should grow now that it has become a recognized part of American musical history Is Jazz Dead dares to ask the question on all jazz fan s minds Can jazz survive as a living medium And if so how

**Creativity** Ryan van Cleave,2016 Developed for courses in first year writing Creativity A Reader for Writers includes an interdisciplinary mix of public academic and cultural reading selections It provides students with the rhetorical knowledge and analytical strategies required to participate effectively in discussions about creativity by covering the major theories modern research and current issues in the field Topics include Cognitive mechanisms and creativity Creativity personality and motivation Family and social influences on creativity Child prodigies International perspectives Creativity and innovation in the workplace Marginalization of creative people due to race ethnicity gender or socioeconomics Creativity and mental health Creativity and aging Creativity A Reader for Writers is part of a series of brief single topic readers from Oxford University Press designed for today s college writing courses Each reader in this series approaches a topic of contemporary conversation from multiple perspectives

Pepper Adams Gary Carner,2023-09-01 Pepper Adams is more than a definitive biography of Park Pepper Adams 1930 1986 The culmination of thirty seven years of research it s a fascinating account of Adams s life and times thanks to colorful vignettes drawn from the author s 250 unpublished conversations with Adams and other esteemed musicians These candid observations about Adams and his colleagues reveal previously confidential aspects of Adams s complex personality his many outstanding achievements and little known facts about musicians with whom he worked such as Thad Jones Miles Davis Charlie Parker John Coltrane Elvin Jones Charles Mingus Stan Kenton Duke Ellington Bobby Timmons Wardell Gray Dizzy Gillespie Thelonious Monk and others Musicians jazz fans and collectors and readers who enjoy a hero s journey will be intrigued by Adams s extraordinary intelligence the extent of his influence the reverence he commanded and his struggle to be rewarded as the unique stylist that he was throughout his career Moreover readers will be enlivened by the author s unique approach to biography in which storytelling moves thematically sometimes in reverse chronological order

**Someone to Watch Over Me** Frank Buchmann-Moller,2010-02-05 For a half century Ben Webster one of the big three of swing tenors along with Coleman Hawkins and Lester Young was one of the best known and most popular saxophonists Early in his career Webster worked with many of the greatest orchestras of the time including those led by Willie Bryant Cab Calloway Benny Carter Fletcher Henderson Andy Kirk Bennie Moten and Teddy Wilson In 1940 Webster became Duke Ellington s first major tenor soloist and during the next three years he played on many famous recordings including Cotton Tail Someone to Watch Over Me tells for the first time the complete story of Ben Webster s brilliant and troubled career For this comprehensive study of Webster author Frank B chmann M ller interviewed more than fifty people in the United States and Europe and he includes numerous translated excerpts from European periodicals and newspapers none previously available in English In addition the author studies every known Webster recording and film including many private recordings from Webster s home collection not

available to the public Exhaustively researched this is a much needed and long overdue study of the life and music of one of jazz s most important artists **The Jazz Image** K. Heather Pinson,2010-12-01 Typically a photograph of a jazz musician has several formal prerequisites black and white film an urban setting in the mid twentieth century and a black man standing playing or sitting next to his instrument That s the jazz archetype that photography created Author K Heather Pinson discovers how such a steadfast script developed visually and what this convention meant for the music Album covers magazines books documentaries art photographs posters and various other visual extensions of popular culture formed the commonly held image of the jazz player Through assimilation there emerged a generalized composite of how mainstream jazz looked and sounded Pinson evaluates representations of jazz musicians from 1945 to 1959 concentrating on the seminal role played by Herman Leonard b 1923 Leonard s photographic depictions of African American jazz musicians in New York not only created a visual template of a black musician of the 1950s but also became the standard configuration of the music s neoclassical sound today To discover how the image of the musician affected mainstream jazz Pinson examines readings from critics musicians and educators as well as interviews musical scores recordings transcriptions liner notes and oral narratives

The Cambridge Companion to Recorded Music Nicholas Cook,2009-11-26 Featuring fascinating accounts from practitioners this Companion examines how developments in recording have transformed musical culture *The Birth of Pleasure* Carol Gilligan,2003-08-12 The author of the classic *In a Different Voice* offers a brilliant provocative book about love that has powerful implications for the way we live and love today Compelling A thrilling new paradigm The Times Literary Supplement Carol Gilligan whose *In a Different Voice* revolutionized the study of human psychology now asks Why is love so often associated with tragedy Why are our experiences of pleasure so often shadowed by loss And can we change these patterns Gilligan observes children at play and adult couples in therapy and discovers that the roots of a more hopeful view of love are all around us She finds evidence in new psychological research and traces a path leading from the myth of Psyche and Cupid through Shakespeare s plays and Freud s case histories to Anne Frank s diaries and contemporary novels

Finding Democracy in Music Robert Adlington,Esteban Buch,2020-11-02 For a century and more the idea of democracy has fuelled musicians imaginations Seeking to go beyond music s proven capacity to contribute to specific political causes musicians have explored how aspects of their practice embody democratic principles This may involve adopting particular approaches to compositional material performance practice relationships to audiences or modes of dissemination and distribution Finding Democracy in Music is the first study to offer a wide ranging investigation of ways in which democracy may thus be found in music A guiding theme of the volume is that this takes place in a plurality of ways depending upon the perspective taken to music s manifold relationships and the idea of democracy being entertained Contributing authors explore various genres including orchestral composition jazz the post war avant garde online performance and contemporary popular music as well as employing a wide array of theoretical archival and ethnographic methodologies Particular attention



is given to the contested nature of democracy as a category and the gaps that frequently arise between utopian aspiration and reality In so doing the volume interrogates a key way in which music helps to articulate and shape our social lives and our politics Experimentalism Otherwise Benjamin Piekut,2011-04-04 In Experimental Otherwise Benjamin Piekut takes the reader into the heart of what we mean by experimental in avant garde music Focusing on one place and time New York City 1964 Piekut examines five disparate events the New York Philharmonic s disastrous performance of John Cage s *Atlas Eclipticalis* Henry Flynt s demonstrations against the downtown avant garde Charlotte Moorman s *Avant Garde Festival* the founding of the Jazz Composers Guild and the emergence of Iggy Pop Drawing together a colorful array of personalities Piekut argues that each of these examples points to a failure and marks a limit or boundary of canonical experimentalism What emerges from these marginal moments is an accurate picture of the avant garde not as a style or genre but as a network defined by disagreements struggles and exclusions

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