

## Chapter 1 : The Jazz Singer () - IMDb

*List of jazz vocalists. Jump to navigation Jump to search. This is an alphabetical list of notable jazz vocalists A. Julie Dahle Aagård (born ).*

Then she dropped out so she could take care of her father on the family farm in Louisville. Following his death, she decided to come back to New York. Fortunately for me, her comeback coincided with my leaving college and my first attempts at making a living as a jazz critic. It was a delightful place, a restaurant really, but with a piano in the middle of the room. But after Helen scored a huge success, the room became more of a nightclub with food than a restaurant with a piano. Man, did he love all the attention; drove his wife crazy. His introductions would get longer and longer especially after Alberta Hunter scored an even bigger success there. One day I was standing in line at a voting booth and turned to find Alger right behind me. Clay Felker, the founder of New York magazine, asked me to do a piece on Helen a story that led to a column I wrote for New York in the mid seventies and Helen and I became friends. She was just great, so much fun to hang out with and talk to. She really enjoyed her second-act career. John Hammond was a big fan of hers and got her to do a recording on Columbia with Buddy Tate, which really should be reissued. Around this time, Bruce Lundvall, who had become president of Columbia Records for a brief halcyon moment threw a party at what used to be Birdland. He rented the downstairs and had all of these unbelievable musicians playing way into the night. A great evening, and one of the things that made it spectacular was the presence of Kenny Clarke. My generation had never seen Clarke, who relocated to Europe after he left the Modern Jazz Quartet in the early fifties, so it was a tremendous thrill to finally see him in person, and he did not disappoint. Besides Clarke, a number of bebop musicians and modernists were there, including Dexter Gordon. It was one great set after another. And who stole the show and I mean like professional thieves? Buddy Tate and Helen Humes. They got up there and swung so hard that for the first time all night, all conversation was brought to a halt. People stood there agape, jaws hanging. Afterwards, their performance was all anyone could talk about. The room was filled with major stars, far more famous than Helen and Buddy, yet they got to the nub of what swing is about. But that evening I was not going to argue with him, because something about the elemental quality of dead-on swing was too intoxicating to quibble about. Ivie Anderson is the most famous, and for good reason. Joya Sherrill was fun and impressive, too. With that wonderful contralto, she could sing some of the virtuoso pieces he wrote that required an opera singer. In the late sixties, Alice Babs, the Swedish singer, did some important work with him. She was operatically trained and he wrote some marvelous pieces for her in the Sacred Concerts. But a lot of the singers, after a while, were not so great. But audiences enjoyed his faux-rock number, so Ellington knew what he was doing. Same with Basie; after Joe Williams, he never really had anyone that good again. He stayed with Basie a long time.

Chapter 2 : Five of the best young female jazz musicians | Music | The Guardian

*Features The 50 Best Jazz Singers Of All Time. From loud, robust voices to delicate and refined ones, vocal gymnasts and smooth balladeers, the 50 best jazz singers ever is a varied and stunning list.*

The Complete List Even well into his 60s, almost right up until his death, his voice “ and stage mannerisms “ carried far into the cheap seats. Mariah Carey Mariah Carey is the quintessential pop diva. But in the end, her enduring legacy has everything to do with her voice. Instead, consider that voice, which encompassed a three-octave range that roamed smoothly between tenor and baritone but could also soar exhilaratingly into a soulfully purifying falsetto. Ella Fitzgerald In an early example of talent overcoming body shaming, Chick Webb in agreed to hire a chubby teenager for his vaunted Savoy Ballroom Orchestra, despite her disheveled appearance. Yet nothing could have been more graceful and gorgeous than the heavenly voice of Ella Fitzgerald, and the awkward young woman eventually became the First Lady of Song and the Queen of Jazz. A quick imagination and perfect pitch allowed her to scat-sing jaw-dropping improvised solos unmatched by anyone before or since. Maria Callas Maria Callas had a voice that was even bigger than her larger-than-life persona. But Callas was actually a diva in the classic sense, a supremely gifted and technically skilled coloratura soprano with an atypical, distinctive and otherworldly voice. At her early peak, she could cast her voice aloft to the highest aeries while still retaining a powerful ferocity, even in such vocally tricky bel canto operas as Norma and Lucia di Lammermoor. For the "Godfather of Soul," singing was an intensely physical act. He pushed his voice to emotional extremes. His mournful alto, capable of stratospheric reach, and his drastically idiosyncratic delivery “ always staying just a shade behind tempo and relying on a brilliantly timed use of sustained, drawn-out single notes “ could completely redefine a lyric. Conflict, loss and yearning were his primary focus, but Scott also excelled at unspeakably tender, bittersweet declarations of love. Whether exploring a romantic high or a punishing low, Scott conveyed such a perpetually innocent sense of wonderment and poignancy that it was often impossible to tell where his own personal experience left off and his artistic genius began. Elvis Presley Before Elvis, white America was shackled by crippling conservatism. Then, four years into the s, a hillbilly with greasy hair sang like the American teenager felt inside. Ann Wilson How many other singers on this list are established flautists? Ann Wilson, the voice of Heart and accomplished flute player, is a force of nature. Ann is a strong songwriter but an even stronger singer. Her clear, plaintive voice immediately evokes a bygone era when rock music actually mattered. The smoky timbre is worthy of note, sure, but at the age of 12 she has more control than most professional singers three times her age. That she died so young came as a surprise to precisely no one. We were left with two full-length albums and outtakes from one of the greatest voices in human history. Shame on all of us for enabling her addictions. Oh, and he danced pretty good while doing it, too. Frank Sinatra He began his career as a teen idol, causing young females to swoon with his Bing Crosby“influenced crooning. Just as that career appeared to be fading, Frank Sinatra remade himself in the s as both a tough guy and a romantic, signing a new record deal with Capitol Records and recording some of the finest vocal jazz albums ever. No man has ever sung with such simultaneous power and eloquence, which makes Sinatra an untouchable icon in American music. Janis Joplin Even her Southern Comfort“coated cackle was musical. Such was the lightning-bolt talent of Janis Joplin, who took hippie-blues belting to spellbinding levels never since equaled. Lady Day had a lovely, seductive purr of a voice, but what made her the most influential jazz singer of all time was her genius for phrasing. Holiday could turn a lyric on its head, crooning against the tempo or hitting unexpectedly pitchy notes to inject a seemingly innocuous love song with both humor and heartache. Khan died in when he was just 48, a devastating loss not only for Qawwali music but for anyone who appreciates the kind of artistry that transcends barriers of language and culture. He goes from a mean growl to a soaring screech to a soulful croon on a single album side. Aretha Franklin Aretha Franklin, the universally acknowledged Queen of Soul, is a vocalist with an innate ability that goes so far beyond any discussion of technique, influence or what, if any, training she received that it beggars description. Her gospel background is, of course, a critical element it bears repeating that her father was the famed Baptist Bishop C.

## Chapter 3 : Female Jazz Vocalists | The Absolute Sound

*McFerrin is a fiercely versatile and eclectic vocalist whose innovative recordings have straddled jazz, blues, Caribbean and even classical music - making him one of the most eclectic entries in.*

Sign in to view read count There have been as many variations on the definition of vocal jazz as there have been people with opinions. Over the years, the consensus within the jazz community has shifted frequently as critics and fans have wrestled with the often-competing imperatives of improvisation and interpretation. For some people, vocal jazz should be exactly that -voices improvising solos in the manner of jazz instrumentalists. At the turn of the 21st century, most jazz fans have come to accept a broad definition of vocal jazz. While the improvisers will always occupy the vanguard of this music, singers with more of an interpretive approach to their material have also found a home in the jazz community. Still, however expansive the idea of vocal jazz has become, there are identifiable traits that make this a unique art form. Those qualities include the ability to swing, the ability to interact in a creative and musical way with improvising musicians, and the ability to transform quality songs into something distinctive and personal. The vocal jazz tradition extends back to the early decades of the 20th century. Jazz singing was the last of four interdependent American musical ideas to develop the others being instrumental jazz, the blues, and Tin Pan Alley songwriting. Almost from the very beginning, vocal jazz incorporated a wide variety of stylistic devices and approaches. Of course, these early singers were not really trying to do anything more than earn a living. Yet, through their innate creativity and commitment to self-improvement, they managed to elevate a form of entertainment to the level of art. What makes that achievement so remarkable is that these early singers were making up the rules as they went along. Like film buffs that avoid black and white movies, jazz aficionados that allow themselves to be scared off by the at-times poor quality audio of some of these early recordings are missing a wealth of great music. From the dawn of the wireless through those 78 rpm records right up to the birth of the ten-inch EP, these are the pioneers that blazed trails in the musical wilderness. He was the first singer to swing, the first to improvise and the first to scat. He instilled as a first principle the idea that it is not the quality of your voice that matters but what you do with it. Bessie was the first singer to make a real emotional connection with her material, which ranged from classic blues to popular songs. All these years later, her deep, mournful voice has lost of none of its power to stir the soul. Ethel Waters The first black performer to achieve massive popularity with both white and black audiences, Ethel Waters built bridges between jazz, pop music and musical theater. She was also the first singer to approach song lyrics the way a serious actress would. With backing from musicians like Duke Ellington, the Dorsey brothers, Jack Teagarden, Bunny Berigan and others, these sides capture Waters at her peak. His Legendary Years Crosby picked up on the innovations of Armstrong and Waters and wedded them to an appreciation for the possibilities offered by the microphone. He cemented the idea that popular singing should be intimate, conversational and communicative. Unfortunately, Crosby lacked artistic discipline and some of his recordings will be of only tangential interest to jazz fans. In addition to her distinctive moonbeam voice, sharp ear and unerring sense of rhythm, Bailey was among the finest improvisers of the era. She also knew how to deliver a lyric. Her best sides are those she cut with her husband, vibraphonist Red Norvo, but there were also memorable encounters with Teddy Wilson, Benny Goodman, Mary Lou Williams and others. If a CD set seems like a lot, remember that these records stand with finest work of Billie Holiday or Ella Fitzgerald. In other words, this is as good as vocal jazz gets. These women were serious musicians who made music that is still astonishingly creative. Connee, Helvetia and Martha were classically trained multi-instrumentalists who soaked up the jazz and blues of their hometown of New Orleans. Young, vibrant and working in the company of some the greatest jazz musicians that have ever lived, this is Lady Day before the addictions and arrests. The originality of her phrasing and her unique conception of time made her the equal or the better of every instrumentalist with whom she sang. She internalized songs in a way that had never been done before, and her approach to lyrics on these sides is by turns irreverent, ironic, intense and insightful. Sure you could buy a single disc Holiday compilation, but why? This is music that will last a lifetime. One word of caution -skip the

track-by-track liner notes written by producer Michael Brooks. They are obnoxious and self-indulgent. This music speaks for itself. Jimmy Rushing Arguably the finest male jazz cum blues singer ever, Rushing built his legend during his year stint with the Count Basie Orchestra. This compilation gathers many of the Rushing-Basie sides together and they are a joy to hear. This intelligently organized, somewhat clumsily packaged 4-CD set reminds us why that is a serious mistake. After all, Ella was one of the most admired and influential jazz singers long before she began her unforgettable tenure at Verve. Disc One is devoted to "The Very Best of Ella" and includes a couple of the best sides from her big band days as well as some of her most important early scat performances. Altogether a more impressive body of work than most singers can manage over a lifetime, but for the First Lady of Song, only a prelude of what was to come. After , his piano playing took a backseat to his singing. In some respects, that focus paid off and not just in commercial terms. However, these records with his trio have a playfulness and freedom that was often missing from the mature Cole. When she signed with Decca, the label replaced the small, informal jazz groups of her Columbia years with larger ensembles and strings. Lee Wiley Night in Manhattan This is the quintessential album from the woman widely regarded as the first great cult singer in vocal jazz. Unlike the sublime, Ralph Burns orchestrated West of the Moon that was still to come, this album features Wiley singing her signature songs in the company of some of her favorite jazz musicians. These additional tracks feature good songs and terrific singing smothered by awful dual piano accompaniment.

## Chapter 4 : Best Female Jazz Singers | List of Top Women Vocalists in Jazz

*The best female jazz singers in music history have a sound that's like no other. Their melodies and tones captivate us and keep us coming back for more. Many of the women on this list have been gone for decades, but their incomparable jazz vocals will live on forever.*

Jazz In Issue I wrote an overview of contemporary female jazz singers that bypassed the most well-known vocalists. Like last time, I searched for jazz singers whose work impressed me enough to strongly recommend them to TAS readers. Also, the idiom of jazz singing is demanding enough that some people never quite get a handle on it. On the other hand, singers have mixed results when they look elsewhere. Usually the fault lies in the interpretations rather than the choices, with musicians creating uninspired arrangements of obvious material in a sad effort to seem relevant. Writing your own songs also presents its own challenges, and my reject pile proves that not everyone is a songwriter. Even after a jazz singer has passed through all those hoops challenges await her. Some are too safe while other strain for novelty. While doing so I thought of all the less visible female jazz vocalists from the 50s and 60s whose records ended up becoming highly collectible. Often these singers worked in informal small group sessions that allowed the instrumental soloists to stretch out, and I much favor some of those obscure dates to the overly-arranged, gimmicky, and pop-oriented sessions that were sometimes imposed upon more famous singers. Fortunately a loose, wide-open spirit is still alive on many of the releases recommended in this article, giving the singer the spotlight. Something that impressed me about these recordings in general was the sound. That was in Philly in the early 80s, and while listening to her Blue Bay release *That Way*—where she finds herself once again heading an organ-based combo—the dues she paid during that period helped ensure that this project has the gusto that such a project demands. Her fans include Sheila Jordan, who knows a thing or two about singing. Eventually the more pop-sounding contemporary material in the middle of the CD gets monotonous, but there are plenty of solid performances of standards to make up for that. On the surface her follow-up *Lua ya* is a radically different project. While visiting pianist Aaron Parks at a recording session in Massachusetts, Yeahwon fell in love with the acoustics of Mechanics Hall, and the two musicians later reunited to record on the same stage. Accordionist Rob Curto also appears on some tracks. Although the music relies heavily on improvisation, many of the performances on this ECM release are based on simple motifs, including the melodies to some lullabies Yeahwon first heard as a child. Singing tunes written or performed by Fats Waller, Art Tatum, Billie Holiday, and others, Russell leads a relaxed session that harkens back to the days when swing, blues, and popular music were all intertwined. The songs on this Harmonia Mundi release are a colorful blend of jazz and Brazilian music; at times you might be reminded of the Pat Metheny Group. Performing on electric, acoustic, and synth guitar, Petruccianni wrote the music for more than half the songs while Blanc penned the lyrics. The warm Jaco-like tone of electric bassist Dominique Di Piazza also stands out here. The guitarist encouraged her to sing, and a string of successful records confirms that this was good advice. On Ooro records, *The Best of Venus Volume One* is culled from tracks originally released on the Venus label from Japan, marking the first time that these tracks have been available in the US and Canada. The chemistry between Blake and Serpa was unique, combining the dissonant, angular, avant-garde veteran with a much younger vocalist who can project a vulnerable and almost childlike aura. That studio recording was memorable, and *Aurora*, the follow-up live set on Clean Feed, is even better. That song sets the tone for a record inspired by and dedicated to the moon. The recording was produced by tenor veteran Houston Person, who also contributes high-quality obbligatos and solos; the band also includes John diMarino on piano, Ray Drummond on bass, and Lewis Nash on drums. If the Latin rhythms on this album have a heavier than normal beat for Nasser, her strong, full-bodied, and sensual voice is nonetheless well-suited for fronting a smoking rhythm section. The slow, stripped-down version that appears here—“with just voice, piano, bass, and drums”—is a delight. The resemblance never feels studied, however, and in fact Fulton comes across as one of the most distinctive singers on the scene.

## Chapter 5 : List of jazz vocalists - Wikipedia

*List of Greatest Jazz Vocalists ranked considering improvisation skill, timing, phrasing, vocal range, power, ability to convey emotion, impact on other vocalists, uniqueness, and versatility in the musical genre of jazz.*

Share via Email Jazz singer Ella Fitzgerald performing. Singing jazz standards is about exploring the unique qualities of your voice and learning how to personalise a song. Your jazz singing voice should be a natural extension of your speaking voice. The best way to begin is by immersing yourself in the music of the great singers. Microphones The evolution of jazz singing owes a lot to the development of the microphone. Mics have made it possible to do all kinds of subtle things vocally, such as whispering or singing in a breathy way. You might want to purchase a portable PA and microphone, which will make your voice sound very different. As you become more advanced, you will need to build a relationship with your amplified voice. You should also purchase a means of recording yourself, because at some point you should refrain from listening to other singers and listen closely to your own voice. Songbooks Buy a songbook, preferably one containing tunes from the "great American songbook" - the standard repertoire of most jazz singers which includes the songs of Jerome Kern, Irving Berlin, George Gershwin and Cole Porter, among others. There are broadly two formats: Jazz musicians generally prefer to work from Real Books since it opens the way to a freer form of accompaniment. Key When learning any song it is essential that you find a key or register that is comfortable for you to sing in. One good way to do this is to begin by singing a song freely, away from the music. Experiment with different registers, and then go to a piano or guitar to work out which key you are singing in. Once you know your key for a particular song, remember it for future reference. You will then need to produce a song sheet, in your desired key, for both yourself and your accompanist. Transposing songs is tricky if you have no knowledge of music theory, but help is available. You can buy a music program such as Band in Box or Sibelius - simply enter the melody and chords found in your Real Book and the computer will transpose the part into your key. Alternatively, you could track down a jazz musician who can transpose and produce some arrangements, or "charts", for you. Lyrics and melody You now need to learn the lyrics and melody of a well-chosen standard. Beginning with the lyrics, it is a good idea to memorise them as if they were a poem. After all, your aim is to move an audience by conveying the lyrics of a song as if it were a poem set to music. When memorising lyrics, read them out loud, remembering to stress the important words. You should stress the words "love", "look" and "you" to convey the meaning of the phrase; this added definition brings the lyrics to life. Now put the lyrics aside and look at the melody. Begin by singing the melodic line to "la-la-la" or "do-bi-do" with clear diction and good intonation. A more advanced exercise is to sing only on the vowels, so "Summertime" would become "u-er-i". This draws attention to the many "colours" in your voice. Now sing your song from memory, exactly as it was originally written by the songwriter. Rhythmic displacement The freedom to loosen up the rhythm of a song spontaneously to add intensity is one of the joys of singing jazz. To practise rhythmic displacement, it is a good idea to begin by learning a simple ballad, such as Embraceable You by George and Ira Gershwin. Having memorised the song, start subtly "loosening up" the timing of each phrase. The idea here is to sing the words rather like you might say them. Try shortening and lengthening different notes each time you sing a phrase and notice how playing about with the rhythm changes the emphasis on the words and can help you put your own stamp on a song. Your singing will also sound more like jazz if you leave a short space about the length of a clap before launching into every phrase. Swing The other fundamental aspect of jazz singing is being able to swing. To get into a swing feel, start by stressing the off-beats in everything you sing. Try saying "1, 2, 3, 4" while clicking your fingers on beats 1 and 3, and then on beats 2 and 4. Beats 2 and 4 are known as off-beats, and by stressing them we get closer to the essence of swing. To help the song swing, click your fingers on the off-beats 2 and 4 as you sing. Now try stressing the off-beats with your voice.

### Chapter 6 : The ten best female jazz vocalists of all time | Westword

*In jazz discussions, the saxophonists and the trumpeters generally dominate the conversation, and rightly so. Equally as integral to the music, though, is the rest of the band. While we've already.*

Besides the blues, jazz is another original American tradition, created from roots of blues and ragtime. Jazz actually originated in African American areas of New Orleans, and the traditions are still carried on today. To me, jazz is the purest musical genre both from an instrumental perspective as well as vocally. Especially now when one of the most popular genres is centered around not being able to understand the lyricist, going back to a time when musicians put effort and their heart into each tune is a breath of fresh air. Lately, I have been checking out the modern champions of jazz who are keeping the music alive and driving it to new heights. Upon hearing beautiful songstresses like Cecile McLorin Salvant, Jazzmeia Horn, and Esperanza Spalding all of whom you need to check out I was inspired to go back into the amusing musical time capsule that is Spotify and rediscover the iconic jazz vocal mavens who are still used as the benchmark to this day. She instantly fell in love with the culture and met musicians and promoters that provided her with her first shows. Adapting the stage name Dinah Washington, she began playing with the famed band leader Lionel Hampton and also began recording with various labels. She was said to really get involved with the music and become the lyrics and their meaning. She was very volatile, going through seven husbands, dealing with weight issues, and battling with various mental issues. This behavior was reflected in her music, but her songs were also able to stable her in many ways. Sadly, she passed away in due to a mixture of various prescription drugs. Because of her gifts to the music world and undeniable influence on future singers, Washington was inducted into the Rock and Roll Hall of Fame in 2008. Also, she is joined by one of the best jazz trumpet players to ever pick up a horn, Clifford Brown. Listen to his solos, then settle with the fact that he was only 25 when he passed away. Truly one of a kind musician. Nina Simone Like fellow diva Dinah Washington, Nina Simone "born Eunice Waymon" sang a multitude of genres like classical, blues, pop, and of course, jazz. But really in those days, jazz really was the popular form of music and dominated the airwaves for many years. Simone grew up in a house with eight brothers and sisters and found solace in music, specifically playing the piano. That led her to enroll in various music classes, eventually ending up in Juilliard where she studied for a summer to get into a school that she was denied to, she suspected due to racial prejudice. She began performing in bars and local clubs, singing songs she heard on a Billie Holiday album. Beginning in 1945, her career really took off and she saw massive success until her passing in 1967. Because of various experiences with racism and seeing hatred in the world, Simone was inspired to pursue activism, speaking at various marches and rallies and was a full supporter of Malcolm X. However, she embraced combative ways of protest and became consumed with hate. She lived a very troubled life and became abusive to her husbands, coworkers, and even her own daughter. Despite her personal issues, Nina Simone is one of the most celebrated singers to this day, recording an expansive 40 albums full of rich stories and wide range of styles. After several years of getting slighted from a spot, Nina Simone was finally inducted into the Rock and Roll Hall of Fame in 2008. Billie Holiday All of these names should be recognizable to most of you, but now we get to the top three you for sure know hopefully! Eleanora Fagan, known better as Billie Holiday, and nicknamed Lady Day by sax legend Lester Young, was one of the first widely successful and adored female jazz singers. She was able to pioneer a sound and enjoyed great success without any formal training. Holiday in fact was the first jazz woman to experiment with heavy vibrato or the shakiness you hear in her voice, a trademark of her voice throughout her entire career. Unfortunately, like many musicians in those days, Billie struggled with drug and alcohol abuse that also caused various encounters with the law. Eventually, this behavior caught up to her, causing cirrhosis and heart issues. She died at the age of 44 in 1958. It is Billie Holiday who was, and still remains, the greatest single musical influence on me. Lady Day is unquestionably the most important influence on American popular singing in the last twenty years. Can you guess the final two? Sarah Vaughan Sarah Vaughan was one of the classiest ladies in history. This move definitely paid off as she began playing gigs in NYC, including a performance at the Apollo where she opened for Ella Fitzgerald when she was just 17. She can lull you into a trance in the deep

sultry range of Nina Simone then hit you with high runs that make your hair stand up. Vaughan was also a skilled scat singer, soloing with various syllables in the style of a horn player. Even modern pop singers note Fitzgerald as a major influence on their sound. The scope and impact she made on music can never be overstated. She had impeccable tone, clear diction, and is the reigning champion of scat singing. Literally anything, but a fun one to start with is Ella and Louis. The best jazz vocalist teams up with the jazz trumpet legend Louis Armstrong on their first duet together, which includes eleven hit jazz standards. What are some of your favorite jazz vocal albums?

**Chapter 7 : Conversations with Gary Giddins: on Jazz Vocalists - Jerry Jazz Musician**

*The 5 Legendary Women Jazz Singers Written By Patrick Ortiz. Yes, we are talking about jazz again. Besides the blues, jazz is another original American tradition, created from roots of blues and ragtime.*

Share8 Shares 53K As one of the most well respected American art forms, jazz has shaped the music industry spawning both the careers of various musical geniuses, and an abundance of elemental new music genres. Jazz was developed in the late 19th century and early 20th century as American and European classical music was mixed with African and slave folk songs. These songs were played to a syncopated rhythm, and from this emerged ragtime, then Dixieland and subsequently Big Band, what many consider to be the beginning of modern jazz. There is obvious West African influence, visible in terms of how the music is written and played; swing rhythm, polyrhythm, improvisation and syncopation are all prominent examples which are almost exclusively characteristics of jazz music. Over the course of the 20th century, this art form has been changing drastically as new artists bring on new influence and new sound. Dixieland became big-band, which became be-bop, which became fusion, Latin and free jazz, which, in turn, established their own separate styles like funk, acid-jazz, hard-bop, smooth jazz, cool jazz, etc. The musicians behind this ever growing phenomena are recognized as some of the best musicians of all time. Compiled here are who I believe are the best of the best, and the most influential all throughout the history of jazz music. He is acknowledged by many to be one of the greatest pianists of all time, revolutionizing the role piano played in jazz. Tatum drew upon stride piano to build up a style uniquely his own, playing with swinging pulse and futuristic improvisational abilities. His approach to jazz music completely changed the way piano was played: He reharmonized melodies by altering the underlying chord structure, used innovative chord extensions, and dissonance to his benefit. All of these were characteristics of bebop music, happening some 10 years before the first bebop records were even made. He was noted also for having exquisite technique, to a point where he was able to play some of the most difficult passages at high velocity, and still present the illusion that he was hardly moving his hands. His somewhat eccentric persona also helped popularize jazz. He often got up from the piano during performances and danced a bit while the other members of the band continued playing. Thelonious Monk remains one of the most celebrated and renown pianists in any genre. He developed a completely unique style, embracing elements of gospel, hard bop, free jazz, and classical music. His compositions showcased the skill of each of his players, whom he made sure were not only talented, but characteristically unique like himself. Mingus was feared for his temper, both on and offstage. Mingus suffered from clinical depression and refused to compromise his musical integrity, which resulted in on-stage eruptions and often the threatening of other band mates. Despite this, Mingus is one of the most important figures in bebop, bass and jazz history. His unique approach to drumming incorporated bits of swing, blues, funk and hard bop; a style which is heard today in drummers everywhere. Along with Max Roach and Kenny Clarke, he is considered to have invented the modern bebop style of drumming. After spending time in Cuba and coming back to America, Gillespie also greatly helped in the advancement of Afro-Cuban Jazz. He was characterized by his horn rimmed glasses, bent trumpet and uniquely puffy cheeks when playing. A great improviser, Dizzy added a certain layer of harmonic complexity to his music, something previously unknown in jazz. Remaining true to bebop his entire career, Gillespie is remembered as one of the most influential trumpet players in history. He is, along with a select few, essentially responsible for the modern style of jazz drumming. Roach performed with amazing style, able to play entire shows solo, showing that, given his incredible skill, he could play and completely satisfy an entire audience while fulfilling the requirements of a solo performance. She wrote few songs, but when she sang, she took on a deep, personal and intimate approach. Her vocal style and intonation was inspired greatly by the sound of the instruments she heard and was filled with a profound intensity. In that manner, she developed a new style, incorporating the manipulation of phrasing and tempo. Although her delivery may have been somewhat thin and her range fairly limited, there is no doubt that her voice was more powerful than any at the time could have hoped to be. Coltrane had a harsh, strident sound and played with extreme intensity. Winner of nine Grammy awards, Basie introduced multiple generations of listeners to the big band sound.

Basie is also remembered by his colleagues as being considerate, modest, relaxed and enthusiastic. Hawkins innovation in swing and big band music was vital in the development of bebop in the mid s. His contribution to the saxophone made the careers of people like John Coltrane, Sonny Rollins and Dexter Gordon possible. Despite being a major player of big-band swing music, Goodman also helped the advancement of be-bop. Having a one of the first racially-integrated music groups and being a strong opposer of Jim Crow Laws, Goodman promoted racial-equality by not touring the Southern States. Goodman was both an important influence in popular and jazz music, as well as a prominent Civil Rights activist. He spearheaded the emergence of be-bop, hard bop, cool jazz, free jazz, fusion, funk and techno music. Keeping ahead of the game and consistently reinventing his musical style, the various lineups of his band, all of which were very successful, were always full of young brilliant players. Because of his success, many other artists were propelled to high levels of fame. Davis received various rewards in his lifetime, including eight Grammy Awards and a Rock and Roll Hall of Fame induction. Miles Davis was one of the best, most innovative, popular and influential musicians of the 20th Century. His fast, virtuosic playing, clean tone, and improvisational abilities greatly influenced other musicians at the time. His innovation in writing songs, using complex chord progressions and revolutionary harmonic form, changed the standards for composition and greatly influenced other jazz artists. Parker helped to contribute to the hipster persona associated with jazz, as well as the idea that jazz musicians were artists and intellectuals rather than simply entertainers. He was one of the most important band leaders in music. Although known for his pioneering in jazz, Ellington also excelled in a variety of other genres, including gospel, blues, classical, popular and soundtrack. Because of his charisma and inventive use of his orchestra, Ellington is essentially responsible for making jazz an art form, similar to classical music. He is recognized as one of the greatest musicians of all time having a major role in the creation of modern jazz. With his virtuosic abilities on the trumpet, he is largely accountable for the recognition of the trumpet as a solo instrument in jazz music. He is also one of the first scat singers and is responsible for its popularization. His influence on music as a whole is almost immeasurable, both in terms of his singing and trumpet playing which have earned him a variety of honors and awards.

### Chapter 8 : The best jazz albums of

*In Issue I wrote an overview of contemporary female jazz singers that bypassed the most well-known vocalists. Since that issue I've kept listening, and gradually a new list was created. Like last time, I searched for jazz singers whose work impressed me enough to strongly recommend them to TAS.*

### Chapter 9 : Best Female Jazz Singers | List of Top Women Vocalists in Jazz (Page 4)

*The human voice can be a powerful instrument, as evidenced by these famous jazz singers. Ever since the days of early jazz and swing, jazz vocalists and instrumentalists have influenced each other's phrasing and melodic conceptions.*