

**Chapter 1 : Jazz - Wikipedia**

*MAD WORLD -Contemporary Jazz | Sabrina Lonis class | Jasmine thompson Musique: Mad World - Jasmine thompson*  
*PROFESSEUR / CHOREGRAPHE: Sabrina Lonis.*

Jazz improvisation Although jazz is considered difficult to define, in part because it contains many subgenres, improvisation is one of its key elements. These work songs were commonly structured around a repetitive call-and-response pattern, but early blues was also improvisational. Classical music performance is evaluated more by its fidelity to the musical score, with less attention given to interpretation, ornamentation, and accompaniment. In contrast, jazz is often characterized by the product of interaction and collaboration, placing less value on the contribution of the composer, if there is one, and more on the performer. New Orleans jazz, performers took turns playing melodies and improvising countermelodies. Soloists improvised within these arrangements. In the bebop era of the s, big bands gave way to small groups and minimal arrangements in which the melody was stated briefly at the beginning and most of the song was improvised. Modal jazz abandoned chord progressions to allow musicians to improvise even more. In many forms of jazz, a soloist is supported by a rhythm section of one or more chordal instruments piano, guitar, double bass, and drums. The rhythm section plays chords and rhythms that outline the song structure and complement the soloist. Tradition and race[ edit ] Since the emergence of bebop, forms of jazz that are commercially oriented or influenced by popular music have been criticized. According to Bruce Johnson, there has always been a "tension between jazz as a commercial music and an art form". An alternative view is that jazz can absorb and transform diverse musical styles. For others, jazz is a reminder of "an oppressive and racist society and restrictions on their artistic visions". Papa Jack Laine, who ran the Reliance band in New Orleans in the s, was called "the father of white jazz". Others from Chicago such as Benny Goodman and Gene Krupa became leading members of swing during the s. These musicians helped change attitudes toward race in the U. Betty Carter was known for her improvisational style and scatting. Female jazz performers and composers have contributed throughout jazz history. Women began playing instruments in jazz in the early s, drawing particular recognition on piano. Women were members of the big bands of Woody Herman and Gerald Wilson. From the s onwards many women jazz instrumentalists became prominent, some sustaining lengthy careers. Over the decades, some of the most distinctive improvisers, composers and bandleaders in jazz have been women. Kemble from a century later In the late 18th-century painting *The Old Plantation*, African-Americans dance to banjo and percussion. By the 18th century, slaves gathered socially at a special market, in an area which later became known as Congo Square, famous for its African dances. Robert Palmer said of percussive slave music: As late as, a traveler in North Carolina saw dancers dressed in costumes that included horned headdresses and cow tails and heard music provided by a sheepskin-covered "gumbo box", apparently a frame drum; triangles and jawbones furnished the auxiliary percussion. There are quite a few [accounts] from the southeastern states and Louisiana dating from the period " Some of the earliest [Mississippi] Delta settlers came from the vicinity of New Orleans, where drumming was never actively discouraged for very long and homemade drums were used to accompany public dancing until the outbreak of the Civil War. However, as Gerhard Kubik points out, whereas the spirituals are homophonic, rural blues and early jazz "was largely based on concepts of heterophony. In turn, European-American minstrel show performers in blackface popularized the music internationally, combining syncopation with European harmonic accompaniment. In the mids the white New Orleans composer Louis Moreau Gottschalk adapted slave rhythms and melodies from Cuba and other Caribbean islands into piano salon music. African rhythmic retention[ edit ] See also: Traditional sub-Saharan African harmony The " Black Codes " outlawed drumming by slaves, which meant that African drumming traditions were not preserved in North America, unlike in Cuba, Haiti, and elsewhere in the Caribbean. African-based rhythmic patterns were retained in the United States in large part through "body rhythms" such as stomping, clapping, and patting juba dancing. Tresillo shown below is the most basic and most prevalent duple-pulse rhythmic cell in sub-Saharan African music traditions and the music of the African Diaspora. John Storm Roberts states that the musical genre habanera "reached the U. Jelly Roll Morton called the rhythmic

figure the Spanish tinge and considered it an essential ingredient of jazz.

## Chapter 2 : List of saxophonists - Wikipedia

*Kurt Rosenwinkel, "Filters," The Next Step. Rosenwinkel is probably the most renowned modern jazz guitarist since Pat Metheny. His adventurous improvisations and emotional hornlike phrasing have made him a favorite of aspiring Berklee guitar performance majors for almost two decades.*

Smooth Jazz In The Mix 9, the vocal edition. We have the best smooth jazz vocalists and contemporary jazz artists for your listening pleasure. I had to bring back the slow jams, because we are missing that right now. I have some new ones, and some classics. I am sure that you have not heard some of these in years! This is how you perform a remake! Norman Brown supplies his own vocals with Never Again. I absolutely love the groove behind this song. Along with the guitar solo, this is one you will get into! Sue Ann has carved her niche as a background singer, but she has also released a few albums. Maysa delivers a strong performance on this track from Next up we have an interesting pairing. Actually, I recently discovered this one, and was pleasantly surprised. Besides, any music playlist is always better when Howard is singing on it. Our next track, Fall Again, is just strong. This is what you call a slow jam! Couple that with Robin Thicke, and you have a winner. It is time for a Pop Quiz! Can you name a Lee Ritenour Song? If you have not heard this recently, just close your eyes and feel that groove. One of the reasons I love music, is because it is subjective. To me, there is no one better. Bobby Caldwell is up next with one of the classic vocal jazz tracks. There have been a few attempts to remake this, and all of them fall short. There are some songs you do not touch. This is one of them. Ride, by Chris Standring is a breath of fresh air. If you have heard his other offerings, they are really funky. I absolutely love this track, with British singer Lauren Christy supplying the vocals. I will now take care of the rest of the remakes here. Incognito is one of my favorite bands, and I had a hard time deciding which song to drop in the mix. Coincidentally, those two songs are on the same album, Positivity. Still A Friend Of Mine won out—just barely, but you cannot go wrong with either one. Next up, Jonathan Butler and Najee. Last, but certainly not least, we have George Duke. Perhaps the best piano man who ever lived. This is off of the album, Night After Night. If you get a chance to listen, please do. It has it all, Funk, Fusion, Slow Jams, everything.

### Chapter 3 : IDO - IDO EUROPEAN TAP CHAMPIONSHIP & WORLD MODERN AND JAZZ CUPS, Czech

*The World of Contemporary Jazz Groups by Various Artists - CD () for \$ from [www.nxgvision.com](http://www.nxgvision.com) Jazz Rare & Hard-To-Find Audio CDs Series - Order by Phone*

Sign up for Take Action Now and get three actions in your inbox every week. You can read our Privacy Policy here. Thank you for signing up. For more from The Nation, check out our latest issue. Support Progressive Journalism The Nation is reader supported: Travel With The Nation Be the first to hear about Nation Travels destinations, and explore the world with kindred spirits. Sign up for our Wine Club today. Did you know you can support The Nation by drinking wine? However the conversation is framedâ€”in the terms of connoisseurship, classicism, nostalgia, or sheer geekdomâ€”a great deal of the public discourse on jazz tends to be fixed on the past. The unearthing of obscure recordings by historical masters such as John Coltrane or Thelonious Monk is celebrated as a major development. Critics measure new artists in relation to the old, reserving their highest praise for those who remind them most of Miles Davis or Billie Holiday. In New Orleans, the ostensible birthplace of jazz, the annual big-tent event is called the Jazz and Heritage Festival, reinforcing the link between the music and history by branding it. What is the heritage of New Orleans without jazz? And what is jazz if not a heritage? Ad Policy Actually, as the music is created by a sizable number of musicians working today, jazz is something other thanâ€”and maybe something more thanâ€”a heritage. It is a way to confront the particulars of the present day and give voice to what it feels like and sounds like to live in a time of seemingly endless access and cultural volatility. But while on his beat for the paper, he was delighted to discover that jazz is very much a living form, stylistically capacious and mercurial. He found polyglot genre-twisting in the music of the bassist and vocalist Esperanza Spalding and the saxophonist Kamasi Washington. Above all, he listens. A skilled reporter and superb prose stylist, Chinen observes events keenly and writes vividly, but what makes his writing uncommonly penetrating is that he is a listener of true brilliance. His mind is as open as his ears. In a handful of chapters, Chinen takes up individual musicians like the pianist Brad Mehldau, the saxophonists Steve Coleman and Kamasi Washington, and the guitarist Mary Halvorson, and lingers on their music and personalities. I have been in the same jazz clubs and seen the same shows as Chinen dozens of times, but have only exchanged collegial pleasantries with him. Reading *Playing Changes*, I felt as if I were spending a luxurious weekend away in close quarters with a smart new friend who loves the music I love, perhaps even more than I do. *Playing Changes* is not consistently deep as criticism; it is too ardent a work of advocacy to cast much doubt or take up awkward or displeasing aspects of the work Chinen discusses. He examines the jazz of our time with an open mind and an attitude of boundless positivity. To submit a correction for our consideration, [click here](#). For Reprints and Permissions, [click here](#).

**Chapter 4 : Floating World – Contemporary Jazz Trio from Vienna/Austria**

*What is the Difference Between Jazz Dance and Contemporary Dance - Article written by Valeria Lo Iacono. For anyone who has ever practised these two dance genres or has some involvement with them, the answer may be obvious and the question may also sound pointless as contemporary dance and jazz dance are clearly completely different.*

So difficult in fact, that we very nearly took the easy option and chickened out and replaced the feature with the top 10 triangle players of all time, as it would have been a great deal easier. The trombone is the one brass instrument that has a worldwide musical influence, be it within or outside the brass banding world, and so we took the view that we therefore had to look at all musical idioms in which it prominently features. Given the differing styles and performing diversities, we have gone for the top 10 players who we think are, or have been unique talents in their field, and for us are therefore the very best. We asked several well known trombone players to give us their lists and they came up with over 40 different players, but these were the ones that were nominated the most. You may or disagree, but we think you would have a field day getting hold of and listening to the recordings we have recommended you listen to. All are simply awesome. Prior to joining the New York Philharmonic he played with the Philadelphia Orchestra for four seasons and studied at the famous Curtis Institute of Music in Philadelphia. Alessi now has an extremely exhausting recital schedule and has performed many premieres of new works for trombone; the Pulitzer Prize winning Christopher Rouse Trombone Concerto and the Creston Fantasy to name just a few. Our panel recommended any trombone player obtain a recording of this consummate musician as so much can be learned from his musicianship and artistry. He will be remembered and respected throughout the contemporary jazz world mainly for his mastery of the trombone. What happened on the morning of November 26th is an enigma that has haunted jazz trombone players for many years. The facts are clear; he shot his two young sons, killing one and blinding and permanently disabling the other, then he turned the gun on himself, ending his own life. Rosolino was arguably the finest all round jazz trombone player of his generation. From to he was trombone soloist and assistant conductor of the famous Sousa Band. Pryor was a musician as well as a technician. Along with his phenomenal tonguing ability and lightning fast slide action, he was equally well known for his beautiful tone and expressive style. In fact he actually preferred playing slow lyrical ballads and operatic arias to the fast, spell binding pieces that Sousa often insisted he perform. His clear unforgettable tone was marked with a constant vibrato, the result of a boyhood accident when a mule kicked him in the face, resulting in partial paralysis! Through the years with the Sousa band he shared the spotlight with the famous cornetist Herbert Clarke, who said of him "His technique was wonderful, greater than any clarinet player I ever heard When we were together with Sousa I heard him play his solos twice daily for years, hundreds of times, and never heard him miss a note". A generation of trombonists have tried to imitate him, and the instrument has never been the same since. Even to this day he is the master of ballad playing. Like many instrumentalists, Lusher received his early tuition in the ranks of the Salvation Army Band in Peterborough. After leaving the Forces in he landed the trombone job with the Ted Heath Band, where he stayed as lead trombonist and Director until sadly they disbanded earlier this year. His ballad playing is unsurpassed. Hudson started his career within the Salvation Army movement before becoming Principal Trombone of the Fodens Band at the age of From that time on he has become the finest player of his generation both on the concert and contesting stage, with a superb technique allied to a pure trombone sound. In the brass band world he is without equal and our panel were unanimous in its praise for his playing, which they felt rightly, earned his position within our top Denis Wick Denis Wick was for many years Principal Trombone with the London Symphony Orchestra, and it is in this role that he is responsible for some of the finest orchestral trombone playing you will hear. Playing the role of Principal Trombone in a symphony orchestra calls for many differing approaches to balance, articulation and projection than that of a brass band player. He is now retired and lives in Bournemouth and is still actively involved in trombone pedagogy. He also had a handy sideline in mouthpieces, which surely made him the only man to have his name on the lips of just about every brass player in the world. Christian Lindberg Swedish born Christian Lindberg can proudly be called the first full time trombone solo artist. His schedule

reads a relentless list of recitals, premieres and solo recordings. Christian Lindburg is one of the master exponents of trombone who has worked tirelessly to bring the perception of the trombone as a solo instrument to a wider public. What a good job he has done! If you take time to listen to these listed players you will notice that the majority are American. Christian Lindburg has made numerous solo recordings on the BIS label and is a fabulous all round musician and trombonist. One of his trademarks is his fascinating use of multiphonics. Listening to players of such as Bill can teach us so much in our approach to playing. Taking time to listen and learn from these masters can pay dividends in our own playing. His tone has inspired many jazz trombone players and his consummate improvisational skills are yet to be surpassed. His early musical education encompassed brass bands such as Yorkshire Imperial Metals before he started his orchestral career as Principal Trombone with the Halle Orchestra but soon travelled south to join the London Symphony Orchestra. His playing is typically British. This is no way meant in a derogatory manner, far from it in fact, as his ideas with regards to sound quality, articulation and projection are more than enviable. For the first time on record, the Vienna Philharmonic invited a British player to join their ranks.

### Chapter 5 : Nate Chinen's Daring New History of Modern Jazz | The Nation

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