

String Bass

For String Quartet or String Orchestra

DUKE ELLINGTON

for Strings

Arranged by William Zinn



Duke Ellington For Strings String Bass

Murray Grodner



Duke Ellington For Strings String Bass:

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The Jazz Bass Book John Goldsby, 2002-09 Spilleteknisk biografisk og historisk indføring i en række jazzbassisternes spillestil

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Duke Ellington Songs for String Orchestra Duke Ellington, Mimi Rabson, 2010-12 String Letter Publishing Turn your orchestra into a big band for the night with Duke Ellington's swing classics The loping bass line the sinewy horn parts and the intricate harmonies of Echoes of Harlem are translated into an artful arrangement for string orchestra The warm chocolaty tones of the viola really shine in this piece In this delightful rendition of I'm Just a Lucky So and So the violist plays the saxophone and trombone parts while the second violinist sings The lighthearted song has been recorded by everyone from Tony Bennett to Ella Fitzgerald to Diana Krall The Oxford Companion to Jazz Bill Kirchner, 2000-10-19 Jazz and its colorful expansive history resonate in this unique collection of 60 essays specially commissioned from today's top jazz performers writers and scholars Contributors include such jazz insiders as Bill Crow Samuel A Floyd Jr Ted Gioia Gene Lees

Dan Morgenstern Gunther Schuller Richard M Sudhalter and Patricia Willard Both a reference book and an engaging read the Companion surveys the evolution of jazz from its roots in Africa and Europe until the present Along the way each distinctive style and period is profiled by an expert in the field Whether your preference is ragtime the blues bebop or fusion you will find the chief characteristics and memorable performances illuminated here with a thoroughness found in no other single volume jazz reference The Oxford Companion to Jazz features individual biographies of the most memorable characters of this relatively young art form Sidney Bechet King Oliver Jelly Roll Morton Louis Armstrong Bix Beiderbecke Bessie Smith Duke Ellington Coleman Hawkins Lester Young Charlie Parker Miles Davis Thelonious Monk Charles Mingus John Coltrane and the divas of jazz song Ella Fitzgerald Billie Holiday and Sarah Vaughan come to life in thoughtful considerations of their influences often turbulent personal lives and signature styles In addition this book looks at the impact of jazz on American culture in literature film television and dance and explores the essential instruments of jazz and their most memorable players The Oxford Companion to Jazz will provide a quick reference source as well as a dynamic and broad overview for all lovers of jazz from novices to aficionados

Thinking in Jazz Paul F. Berliner, 2009-10-05 A landmark in jazz studies Thinking in Jazz reveals as never before how musicians both individually and collectively learn to improvise Chronicling leading musicians from their first encounters with jazz to the development of a unique improvisatory voice Paul Berliner documents the lifetime of preparation that lies behind the skilled improviser's every idea The product of more than fifteen years of immersion in the jazz world Thinking in Jazz combines participant observation with detailed musicological analysis the author's experience as a jazz trumpeter interpretations of published material by scholars and performers and above all original data from interviews with more than fifty professional musicians bassists George Duvivier and Rufus Reid drummers Max Roach Ronald Shannon Jackson and Akira Tana guitarist Emily Remler pianists Tommy Flanagan and Barry Harris saxophonists Lou Donaldson Lee Konitz and James Moody trombonist Curtis Fuller trumpeters Doc Cheatham Art Farmer Wynton Marsalis and Red Rodney vocalists Carmen Lundy and Veal Williams and others Together the interviews provide insight into the production of jazz by great artists like Betty Carter Miles Davis Dizzy Gillespie Coleman Hawkins and Charlie Parker Thinking in Jazz overflows with musical examples from the 1920s to the present including original transcriptions keyed to commercial recordings of collective improvisations by Miles Davis's and John Coltrane's groups These transcriptions provide additional insight into the structure and creativity of jazz improvisation and represent a remarkable resource for jazz musicians as well as students and educators Berliner explores the alternative ways aural visual kinetic verbal emotional theoretical associative in which these performers conceptualize their music and describes the delicate interplay of soloist and ensemble in collective improvisation Berliner's skillful integration of data concerning musical development the rigorous practice and thought artists devote to jazz outside of performance and the complexities of composing in the moment leads to a new understanding of jazz improvisation as a language an aesthetic and a tradition This

unprecedented journey to the heart of the jazz tradition will fascinate and enlighten musicians musicologists and jazz fans alike

The Jazz of the Southwest Jean A. Boyd, 2010-01-01 They may wear cowboy hats and boots and sing about faded love but western swing musicians have always played jazz From Bob Wills and the Texas Playboys to Asleep at the Wheel western swing performers have played swing jazz on traditional country instruments with all of the required elements of jazz and some of the best solo improvisation ever heard In this book Jean A Boyd explores the origins and development of western swing as a vibrant current in the mainstream of jazz She focuses in particular on the performers who made the music drawing on personal interviews with some fifty living western swing musicians From pioneers such as Cliff Bruner and Eldon Shamblin to current performers such as Johnny Gimble the musicians make important connections between the big band swing jazz they heard on the radio and the western swing they created and played across the Southwest from Texas to California From this first hand testimony Boyd re creates the world of western swing the dance halls recording studios and live radio shows that broadcast the music to an enthusiastic listening audience Although the performers typically came from the same rural roots that nurtured country music their words make it clear that they considered themselves neither hillbillies nor country pickers but jazz musicians whose performance approach and repertory were no different from those of mainstream jazz This important aspect of the western swing story has never been told before

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided

Continuum Encyclopedia of Popular Music of the World John Shepherd, 2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Catalog of Copyright Entries Library of Congress. Copyright Office, 1966

Down Beat, 1981 The contemporary music magazine

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Canadian Music Scores and Recordings Mount Allison University. Library, 1976 *Hi Fi/stereo Review*, 1961

Schwann opus, 1998 *Double Bassist*, 2007 Comprehensive Catalog of Music, Books, Recordings and Videos for the Double Bass Murray Grodner, 2000 **Listeners Guide to Musical Understanding** Leon Dallin, 1986 Designed as a textbook for introductory music courses No prior training or experience in music is assumed or needed preface

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