

eJazz



Louisiana New Orleans South Carolina North Carolina Missouri

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THE DIXIELAND JAZZ



The importance of african american culture is being unnoticed. They are the composers and they arent being credited.

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THE CONGO SQUARE AT LOUISIANA

An important historical place which holds the history of african influence on jazz music

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JAZZ STYLE PERIODS

1920 - 1990 & present

"SWING JAZZ"

"BOP"

"COOL JAZZ"

"HARD BOP"

"AVANT GARDE"

"FUSION"

"ELECTRICISM"

The Dixieland synchopated times JAZZ

"The Creators of Jazz", have long been dismissed as the White guys who copied African...

The Original Dixieland Jazz Band, who billed themselves

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CONGO SQUARE

Congo Square
29°57'40"N 90°04'07"W

Municipal Auditorium
29°57'41"N 90°04'08"W

Louis Armstrong Park
29°57'46"N 90°04'03"W

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DIXIELAND JAZZ

The syncopated times

The Original Dixieland Jazz Band, who billed themselves "The Creators of Jazz", have long been dismissed as the White guys who copied African-American music, and called it their own. There is a lot of truth to that statement, but on the other hand, The Original Dixieland Jazz Band's recordings still hold their own unique charm, over 80 years after their initial release.

However unfair and indicative of the racism of the era, the record "Livery Stable Blues", coupled with "Dixie Jass Band One Step" became the first Jazz record ever released on February 26, 1917 for the Victor Talking Machine Company. It was wildly successful. Its release signaled the beginning of the Jazz age and helped define the wild, exuberant era we call the "Roaring Twenties".

The Original Dixieland Jazz Band had recorded for Columbia in January 1917, but the session was unsuccessful and the band had to come back and re-record the songs, thus the release of the Columbia sides did not come about until after the

amazing success of the Victor records. The group had formed in New Orleans, all of the musicians had played in Papa Jack Laine's Reliance Brass Band at one time or another.

In 1916 the band moved from New Orleans to Chicago, just like so many of the African-American and Creole musicians from that city. In Chicago, they played a season at the Booster Club under the name of Stein's Dixie Jass Band.

At the beginning of the following year the band ditched Stein and moved to New York where, on the recommendation of Al Jolson, they landed a gig at Reisenweber's Café on Columbus Circle and 58th Street, a fashionable restaurant and night-spot. The band created quite a stir and Columbia rushed to record the band only two weeks after they had arrived in the city. The band was an immediate success, with their wacky stage antics, like wearing top hats that spelled out "Dixie", playing the trombone's slide with the foot, and so on. The band's

slogan was "Untuneful Harmonists Playing Peppery Melodies", and their leader Nick La Rocca and cornet player delighted in stirring up the press, describing themselves as musical anarchists and coining fun statements like "Jazz is the assassination of the melody, it's the slaying of syncopation".

The surviving members briefly re-formed in 1936 and recorded some sides for Victor. In 1940 the band re-formed yet again, but this time without La Rocca and recorded six sides for Bluebird and played up until 1940. Eddie Edwards formed a version of the band that recorded a V-Disc during World War II and for Commodore Records in 1945 and 1946. Tony Sbarbaro was the only other original member to perform on those sessions.



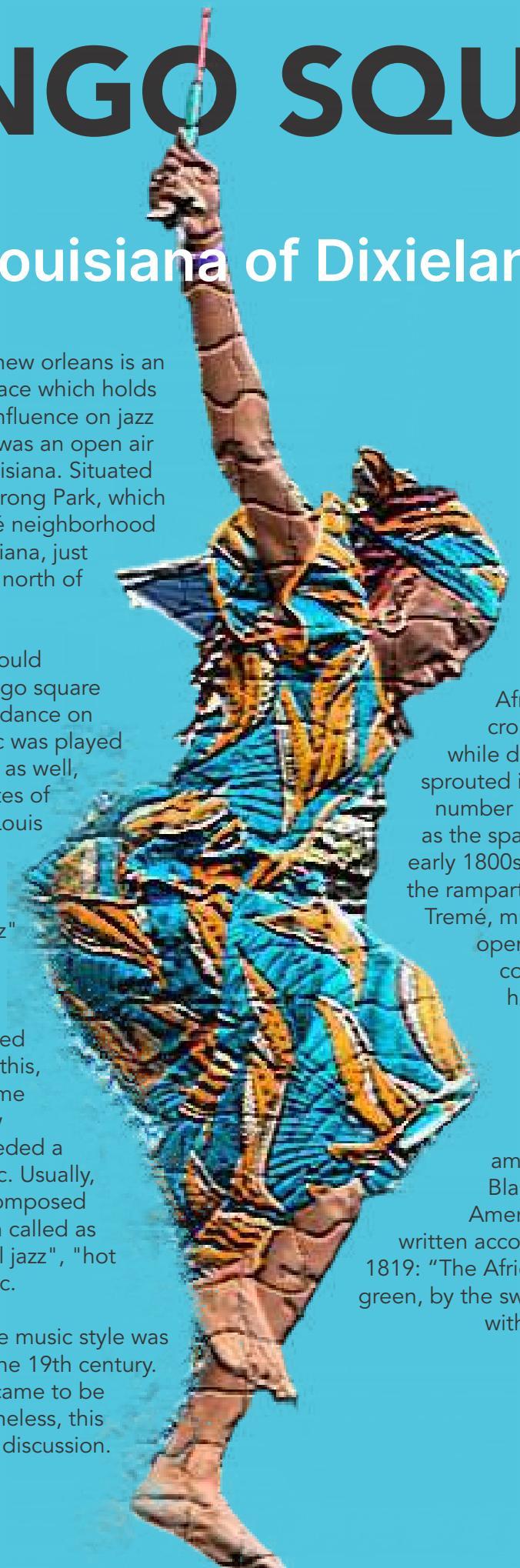
CONGO SQUARE

Louisiana of Dixieland

The Congo square in New Orleans is an important historical place which holds the history of African influence on jazz music. Congo Square was an open air stage in the city of Louisiana. Situated inside the Louis Armstrong Park, which is located in the Tremé neighborhood of New Orleans, Louisiana, just across Rampart Street north of the French Quarter.

During 1835, slaves would congregate at the Congo Square to perform music and dance on Sundays. African music was played along with local music as well, composed by the whites of Louisiana city namely Louis Moreau Gottschalk. New musical compositions that were "New Orleans Jazz" genre not only took birth in Louisiana but started flourishing at other parts of the United States as well. Due to this, the music genre became national and thus New Orleans, Louisiana needed a new name for its music. Usually, the music that were composed in Louisiana were often called as "ragtime", "traditional jazz", "hot music", "rat music" etc.

The New Orleans dance music style was already distinctive in the 19th century. This music style later came to be known as jazz. Nevertheless, this still remains a topic of discussion.



For Africans, the field began in the 1740s as a makeshift Sunday marketplace. As planters in a weak economy struggled to feed the enslaved,

Africans traded their own crops, shellfish, and meat, while dances of ritual memory sprouted in rings. Over time, the number of dancers would grow as the space would shrink. In the early 1800s, the city spilled across the rampart when the first suburb, Tremé, mushroomed around the open space; free people of color become prominent homeowners in the area created as slaveholder Claude Tremé sold off land. As the dancing rings enlarged, so did crowds of onlookers—among them Indians, free Blacks, and European and American travelers, who left

written accounts, like this one from 1819: "The African slaves meet on the green, by the swamp, and rock the city with their Congo dances."

"Those trees in Congo Square at Armstrong Park have eyes"

Demond Melancon was born and raised in New Orleans' Lower Ninth Ward.

ABOUT HIM

Demond Melancon (b. 1978) works solely with a needle and thread to sew glass beads onto canvas. He began this form of art in 1992 when he first became part of a 200+ year old culture known as the Black Masking Culture of New Orleans. Today as a Big Chief, Melancon is well known for creating massive suits which he wears as a Black Masker in ceremonial battles on Mardi Gras day. The suits he creates are sculptural forms based on the size of his body and are composed of intricately beaded patches revealing a collective visual narrative.

Over the past five years, Melancon has developed an emerging contemporary art practice using the same beading techniques he's applied over the past 28 years as a Black Masker. His work has been exhibited at the Victoria & Albert Museum in London, Art Miami, the Museum of Contemporary African Diasporan Art in Brooklyn, and the Arthur Roger Gallery in New Orleans, Louisiana.



Born

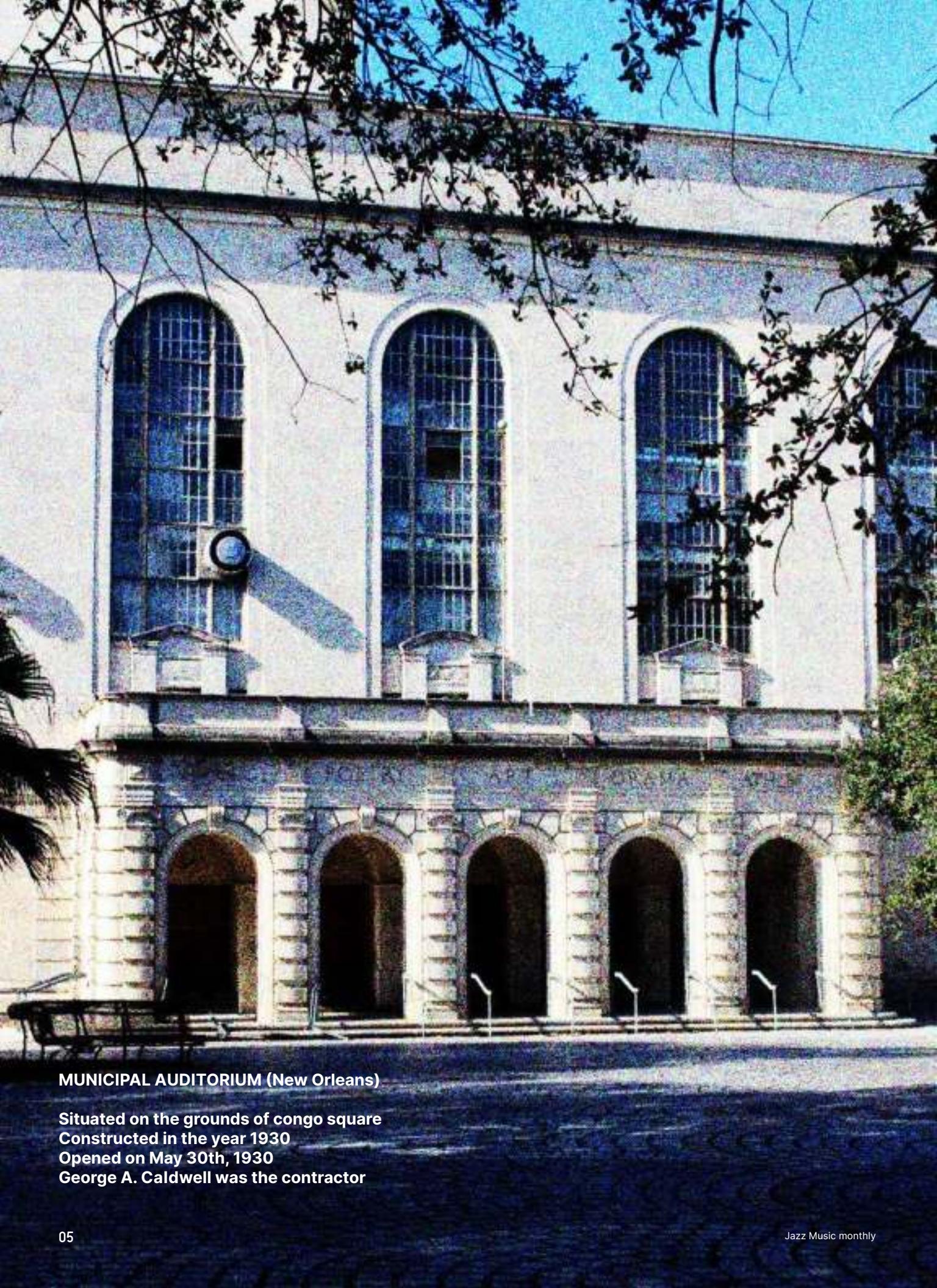
September 20, 1978
New Orleans, LA

Years Masking

1992-Present

Tribe

Young Seminole Hunters
Ninth Ward, New Orleans



MUNICIPAL AUDITORIUM (New Orleans)

Situated on the grounds of congo square
Constructed in the year 1930
Opened on May 30th, 1930
George A. Caldwell was the contractor

Death of Portia Pollack and the events that led to the protest for Congo Square.

"Portia was a sister to all of the dozens of drummers in our community, and a generous and faithful friend,"

-Luther Gray
(veteran percussionist, Head of the Congo Square Preservation Society)



ABOUT HER

Portia Pollack, 60, lived in a cottage in New Orleans' Seventh Ward, downriver from Louis Armstrong Park. A physical therapist by trade, she was a percussionist in the Sunday drum gatherings at Congo Square, a corner of the park facing Rampart Street.

With swinging dreadlocks and a sunny smile, Portia was a mainstay of 33 years with Bamboula 2000 and its successor, the Congo Square Preservation Society, led by veteran percussionist Luther Gray. She played djembe, congas, bongos, and harmonica, Sunday after Sunday.



HER DEATH

On June 7 Portia Pollack died of stab wounds outside her house about 7:30 a.m. The latest news of a surging homicide rate struck a jagged blow to Portia's niece, friends, and musical comrades. Luther Gray went to her porch that night and sent up a percussive eulogy with other drummers, and again that weekend at a memorial held at Congo Square.

FEMA has \$38 million on the table for restoration

Mayor LaToya Cantrell

By the beginning of 2018 Latoya Cantrell swore in as the first female Mayor of New Orleans. During her mayorship, she put forth a plan to renovate the massive municipal aditorium, a big walled building. However, ever since the Hurricane Katrina hit the Southern states of United States, especially Louisiana, the Municipal Auditorium has been dormant ever since.

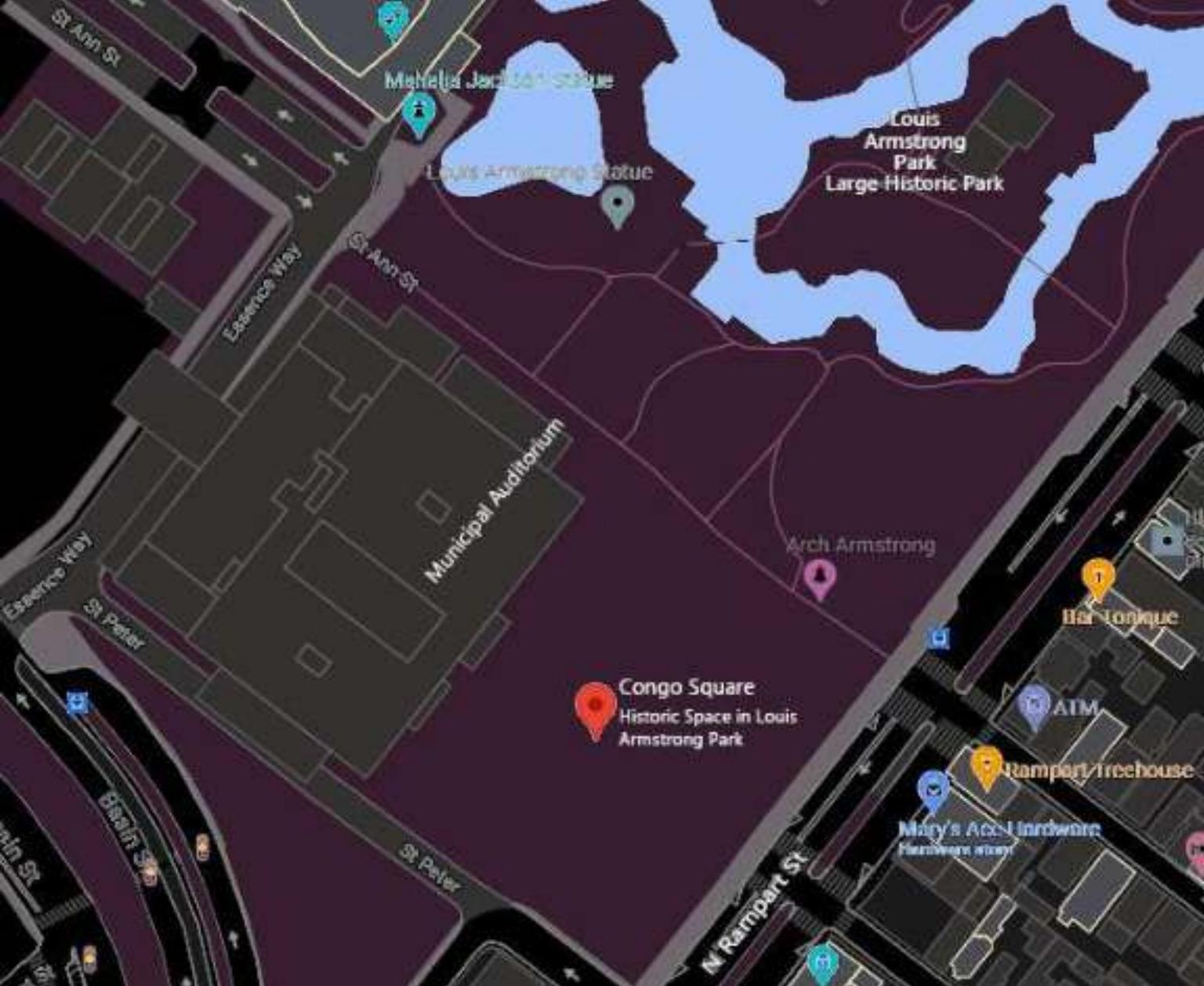
On the other hand, FEMA has 38\$ million on the table for restoring the municipal auditorium. This in a way created an urgency or a strong need to go ahead with the contract.

The municipal auditorium has been a holy housing for many parades, events and festivals. Mardi Gras balls was one such festival in which people celebrate the last tuesday of the Ash Wednesday. Ash Wednesday in christianity is considered to be the day of prayers and fasting. Every year Mardi Gras Balls are hosted in the auditorium and later proceeded to the black neighbourhood of Treme where stirring ire visuals can be witnessed with grandure.

Prior to Latoya Cantrell's jurisdiction, Victor Hugo Schiro was the mayor and the last white segregationist of his time. He ruthlessly wiped out 16 square blocks of Treme to move forward with the construction of city hall. This act drew a heavy impact on Congo Square and the municipal auditorium which shared a common ground. What can be seen now is what is left of the few blocks of land.

Following this event, Victor Hugo Schiro took a step of urban development. He cut down a long stretch of beautiful oak trees along the North Claiborne Avenue neutral ground to accommodate a I-10 overpass that would potentially connect all the buisness districts in the state.

Born April 3, 1972
American politician Mayor of New Orleans, Louisiana since May 7, 2018



This led to the destruction of many black lives who with thier buisnesses. Finally on june 17th, four days after Portia Pollack's memorial, Congo Square was filled with several hundred protesters raising signs saying "No city hall in Treme...Sacred Land"

Witnessing all these events, Councilwomen Kristin Gisleson Palmer who represents Treme demanded Latoya Cantrell to putforth her firm standpoint. She added on saying "We cant possibly have a place that

represents us if the community does not want us here." Two other council echoed Palmer.

The crowd marched a mile to rally outside City Hall. The City Hall protesters included the leading artist of the Masking Indian tradition, Big Chief Demon Melancon who belonged to the young Seminole Hunters. **"Those trees in Congo Square and Armstrong Park have eyes,"** he told The Daily Beast.

"They've seen the dancing and seen slavery, hard and cruel. There's a significance of Congo Square the mayor doesn't get. We need a way to get her to know about it. I understand she needs to use that FEMA money."

Federal Emergency Management Agency (FEMA)

The mysterious origins of jazz

The five members of the band took the lift to the 12th Floor of the Victor Talking Machine Company's building on 38th Street in New York City. They were known for playing while wearing white shirts

with top collars buttoned and no neckties but black dinner jackets with shiny lapels. The song this quintet would play for the waiting microphones was silly, and not rendered with the greatest of technical skill.

Its most memorable moment is when a clarinet imitates the sound of a rooster; a cornet, a whinnying horse; and a trombone, a cow. The Beatles playing Ed Sullivan this was not. And yet this was as significant a

moment in US musical history. The date was 26 February 1917, and this novelty song, Livery Stable Blues by the Original Dixieland Jass Band, was the first jazz recording.

That would be a remarkable milestone in its own right, but embedded into Livery Stable Blues are issues that have haunted jazz, and popular music as a whole, ever since. We all know the debates, from Elvis to Taylor Swift, over white



This was Francis Barraud's painting which was used by the Victor Talking Machine Company as their trade mark



The Original Dixieland Jass Band's Livery Stable Blues was the first jazz recording but their later song Tiger Rag would be more influential



It has long been in debate regarding artists like Elvis Presley all the way to Taylor Swift; the whites who were copycats who incorporated some of the sounds and styles of black musicians. When the famous record "Livery Stable Blues" was recorded the ODJB borrowed to the point of plagiarism from the African American music that they'd heard in their native New Orleans.

Even today we face such legal challenges like who wrote "Stairway to Heaven" or did "Blurred Lines" make a mistake

by listing Marvin Gaye as a co-author. "Livery Stable Blues" was one of the very few hit albums in the jazz genre. It made its fortune extensively by selling over one million copies ultimately fighting for its attribution and finding its pedestal. People during this period preferred to purchase their music albums in the form of sheet music rather than as recordings.

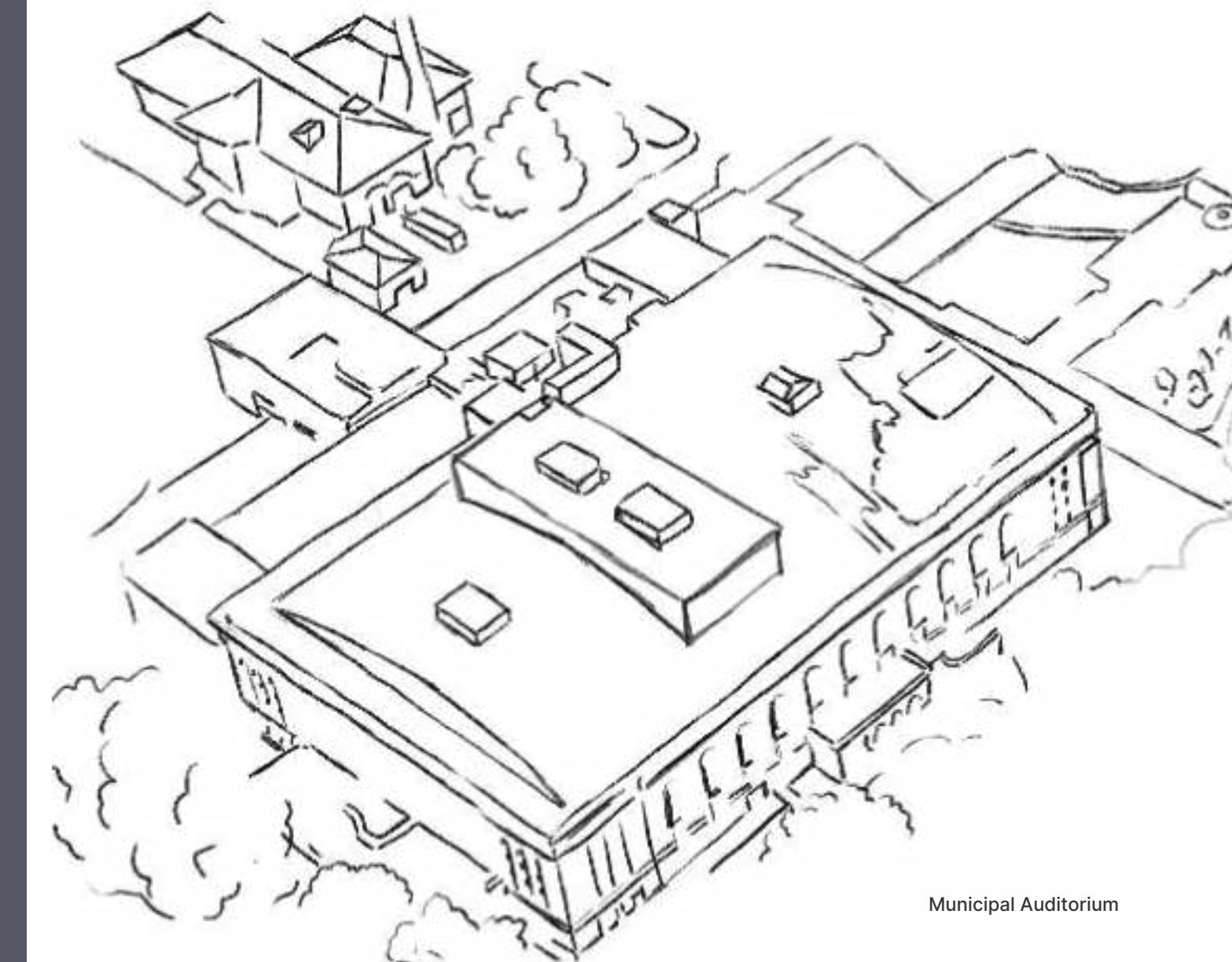
Jazz started to expand out of the Dixieland state and took its form in many other states of South America. Tom Brown, a trombonist who originated as a jazz musician from the Dixieland enjoys his success. Meanwhile, somewhere around 1916, a promoter from Chicago had interests of bringing New Orleans style band. He approached Alcide Nunez (clarinetist) and Johnny Stein

(drummer) and put forth his thoughts. They then brought together Eddie Edwards (trombonist), Henry Ragas (pianist) and Frank Christian (cornetist) to work things out. Shortly before they were to leave, Frank Christian backed out and Nick LaRocca was hired as a last-minute replacement.

On March 3, 1916 the musicians began their job at Schiller's Cafe in Chicago under the name Stein's Dixie Jass Band. The band was a hit and received offers of higher pay elsewhere. Shortly after their success in Chicago they arrived in New York where they received a letter on January 29th, 1917 which offered them an audition for the Columbia Graphophone Company. The band then recorded two sides for the Victor Talking Machine Company, "Livery Stable Blues" and "Dixieland Jass Band One-Step". This later was released and was issued as the first jazz record.

It was spelled 'J-A-S-S.'
That was dirty, and if you
knew what it was, you wouldn't
say it in front of ladies

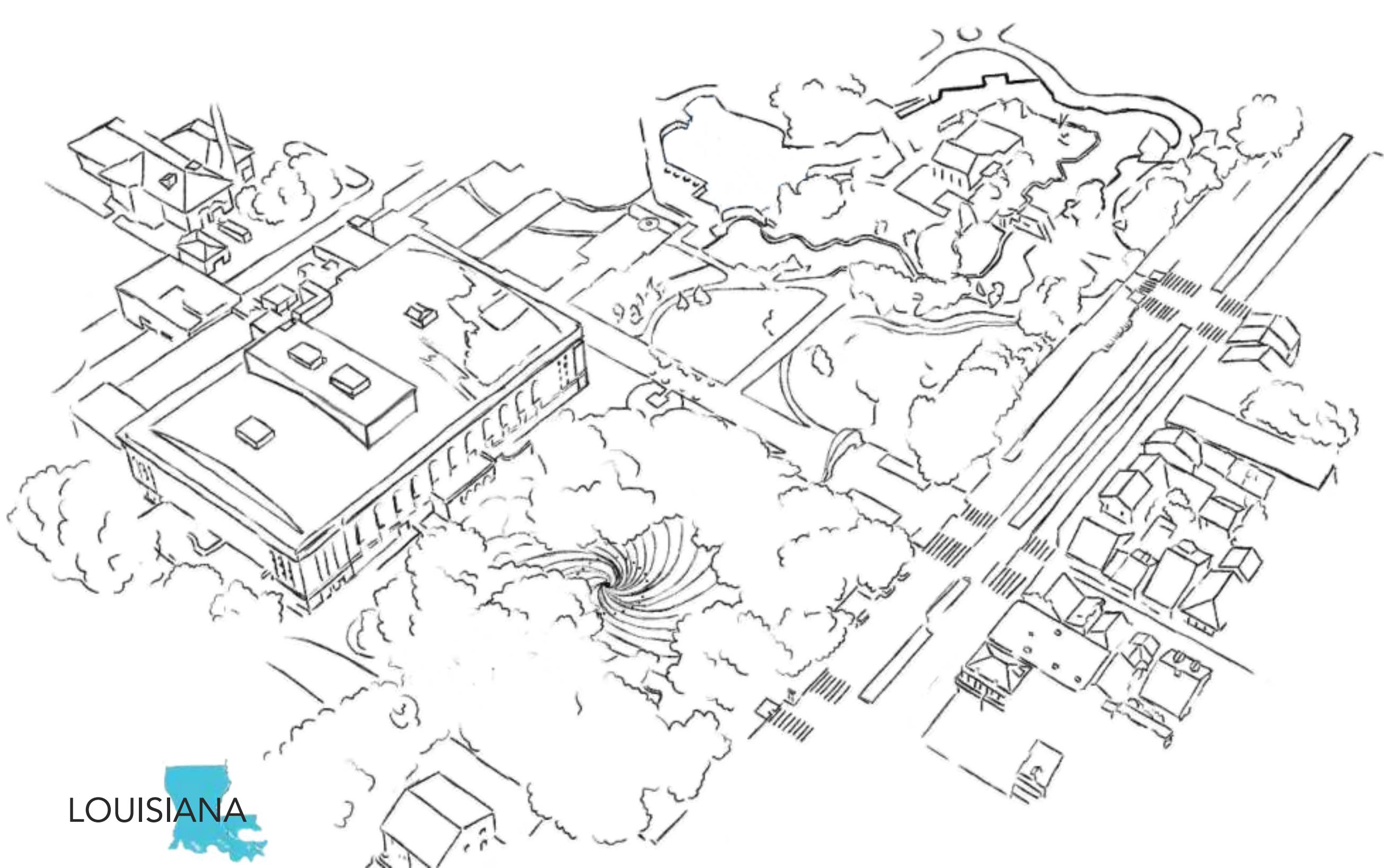
– Eubie Blake



Municipal Auditorium

Rachel Hutchinson, demonstration with her 5-year old son, called the mayor "the Queen of NOLA because she's trying to move her castle to the Municipal Auditorium, and we don't want her to do that because Congo Square is sacred ground." Cantrell quickly backed off, saying that protesters "deserve to have their voices heard," calling for a commission to explore options for City Hall relocation while getting the auditorium renovation underway. Cantrell faces a fall reelection without major opposition so far.

Palmer gathered full support from the city council on a measure that blocks city permits for developers to work on government-related construction within Louis Armstrong Park for a year or until the council reverses course. Cantrell faces hard blowback if the city tampers with "sacred ground."



LOUISIANA

After several incidents that took place in louisiana from the murder of portia pollack in seventh ward to razing all the green space disrupting the black lives, constructing a bridge in North Carolina for better access to buisness distrits which took the lives of several beautiful oak trees, the protest against moving the city hall to municipal auditorium, congo squire finally found its prominane and continued to be a holy ground for the many.

Great Percussionist of his time Luther Grey, has done a tremendous job in founding the Congo Square Preservation society in 1994. He strives to bring back the art & cultural heritage that

Congo Square once held when their ancestors would dance and sing in Extempore. This was a way of celebration and a notable event for them.

Grey also formed a Percussionist band named Bamboula 2000 which performed regularly at the Congo Square and other regions of the country imparting and inspiring school children and other folk the African style of drumming and percussion.



Google Earth

(Turn to page 12 for a better view of louisiana)



Congo Square
29°57'40"N 90°04'07"W

Municipal Auditorium
29°57'41"N 90°04'08"W

Louis Armstrong Park
29°57'46"N 90°04'03"W

Places of historical importance grab viewers attention. To dive deeper into an environment filled with jazz history is a must. Having a visual experience of the streets, buildings, pathways, bridges, vegetation etc., of such a place, in a way completes the mental image one has. The perception one creates about something they've read is fulfilled through an imagery. Idetic abilities are tapped and people feel a sense of satisfaction and contentment in what they've learnt.

The gashes of war, jazz re-adjusted & reshaped itself

Looking at things through the scope we find that war disrupts several activities that people are indulge in. May it be social, intellectual, revolutionary or any other kind let say; war puts a stop to human life and livelyhood. It sometimes forces people to drift far away from thier home land ultimately living their whole life in a different country under new cultural, political and spiritual influence. It was during the colonial era when the americans fought with the british colonials. Louisiana was ceded to spain in 1763 but were returned to France in 1803. France almost immediately sold the colony to the United States in the Louisiana Purchase.

There were plenty of creole and french settlements already flourishing in louisiana during the early periods. The minority were the Protestant and English-speaking.

The people of louisiana were liberal thinkers. They were permissive. Due to the early settlements of the French and Creole, Louisiana was captured with frequent festivals that included performances like dance, music etc.,

The colony was influenced not only by England but Africa as well. During 1721, almost 30% of New Orleans's population was filled with enslaved West Africans. By the end of the 1700s people of varied African descent, both free and slave, made up more than half

the city's population. As years went by, the English-speaking Anglo and the African-Americans had cultural conflicts with the french speaking which ultimately forced the Englishmen and the Africans to settle upriver from Canal Street. This led to the formation of the "uptown" contrary to the already existing Creole "downtown". The influx of black Americans, first as slaves and later as free people, into uptown neighborhoods brought the elements of the blues, jazz, spirituals, and rural dances to New Orleans' This rich mix of cultures in New Orleans resulted in considerable cultural exchange. An early example was the city's relatively large and free "Creole of color" community.

Creoles of color were people of mixed African and European blood and were often well educated craft and trades people.

Creole of color musicians were particularly known for their skill and discipline. Many were educated in France and played in the best orchestras in the city.

New Orleans' unusual history, its unique outlook on life, its rich ethnic and cultural makeup, and the resulting cultural interaction set the stage for development and evolution of many distinctive traditions. The city is famous for its festivals, foods, and, especially, its music. Each ethnic group in New Orleans contributed to the very active musical environment in the city, and in this way to the development of early jazz.



JAZZ

in Congo Square ended
before the civil war.

Jazz bids a goodbye to Louisiana and travels across the world.

HOW DID JAZZ EVOLVE ?

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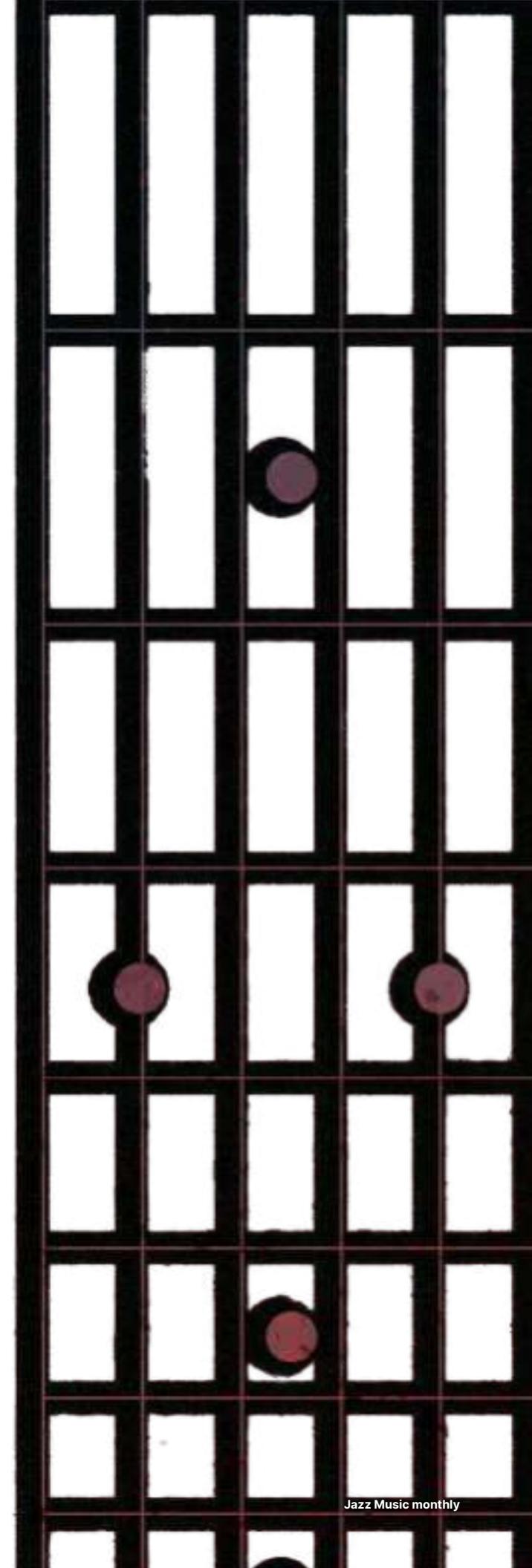
1920-1935 Beginning of swing bands

The early timeline of jazz is spotty, vague and disputed, as one might expect of a musical movement that grew from a group that was both marginalised and exploited.

The swing jazz era is the most important period in jazz history. From after the movement of jazz traditions and music from New Orleans to Chicago to other parts of North America's richly populated cities, swing jazz took birth through some notable social changes. Storyville was a cultural entity in New Orleans where prostitution and other stuff was allowed. We would often find a pianist in Storyville performing their compositions.

In 1917 storyville closed down and this coincided with the mass movement of about five million southern blacks to the north and west between 1915 & 1960. This came to be known as the 'The Great Migration'. People during this time moved to cities like Chicago, Illinois, Detroit, Michigan, Pennsylvania etc. Again during 1920's another 800,000 people left the south followed by 398,000 blacks in the 1930's.

Due to the great migration, jazz has travelled to many different places in the northern states of America. Since then, jazz has been a point of interest to unprecedented number of blacks and non-blacks audiences. During this time Louis Armstrong was at the forefront of jazz. He altered the performance practice of jazz from the traditional texture in which multiple musicians play melody lines simultaneously, to what we now recognise as the individualist, soloist-plus-ensemble format.



Jazz Music monthly

SWING JAZZ

The period between 1935 and 1946, was generally referred to as the "Swing Era". Swing jazz was always about large groups of people playing together the same melodic lines in different instruments. It did not give much importance to improvisation rather emphasised on showmanship.

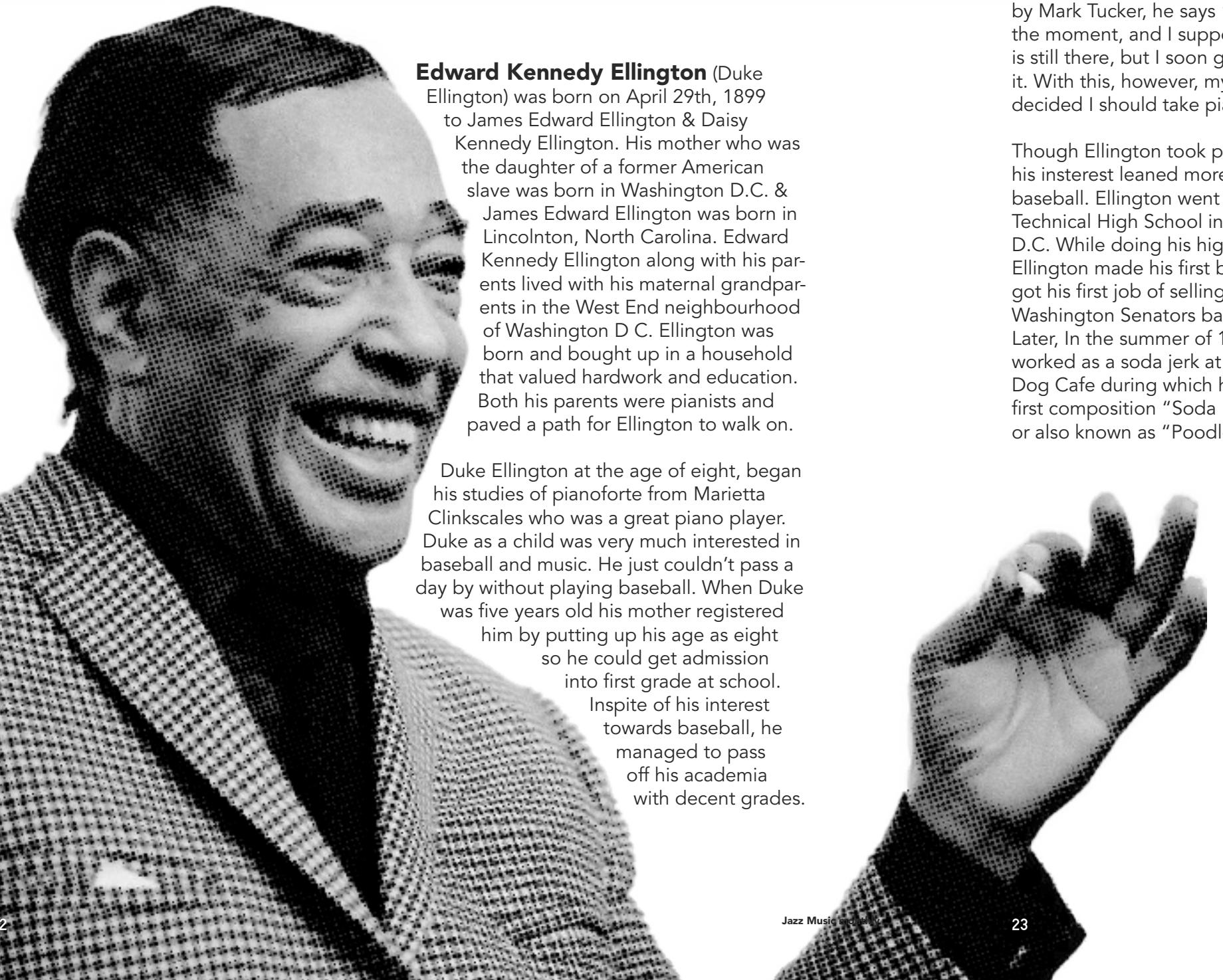
The swing artists cared a lot about the band uniforms, theme songs, logos on stands, choreography, singers etc,. Gradually, the early front line stage setup that was followed in New Orleans/Chicago Dixieland jazz was incorporated into swing. Sections of music specific to instruments like saxes, trumpets, trombones were used. It had a smoother swing feel to it because of the steady 4/4 timing was utilized with emphasis to beats 2 & 4. Also, some of the features of big band arrangements could include all horns players playing a single melodic line also called as 'Tutti'.

Big names from this period, in which "Swing was King", include Duke Ellington (thought of by some as the greatest composer in all of jazz history), Count Basie, Woody Herman, Artie Shaw, Glenn Miller, Tommy Dorsey and Benny Goodman, who was the first to perform with a racially integrated band in 1938.



A Baseball player & one fine jazzman

The Ellington Orchestra was able to make the change from the Hot Jazz of the 1920s to the Swing music of the 1930s.



Edward Kennedy Ellington (Duke Ellington) was born on April 29th, 1899 to James Edward Ellington & Daisy Kennedy Ellington. His mother who was the daughter of a former American slave was born in Washington D.C. & James Edward Ellington was born in Lincolnton, North Carolina. Edward Kennedy Ellington along with his parents lived with his maternal grandparents in the West End neighbourhood of Washington D C. Ellington was born and brought up in a household that valued hardwork and education. Both his parents were pianists and paved a path for Ellington to walk on.

Duke Ellington at the age of eight, began his studies of pianoforte from Marietta Clinkscales who was a great piano player. Duke as a child was very much interested in baseball and music. He just couldn't pass a day by without playing baseball. When Duke was five years old his mother registered him by putting up his age as eight so he could get admission into first grade at school.

Inspite of his interest towards baseball, he managed to pass off his academia with decent grades.

During one of the baseball practice sessions, duke was on the field near a boy who was demonstrating his batting skills. Duke turned around and got hit with the bat - bam! right in the back of the head. Daisy Kennedy witnessing this, rushed him off to the doctors. In "The Duke Ellington Reader" edited by Mark Tucker, he says "It hurt at the moment, and I suppose the mark is still there, but I soon got over it. With this, however, my mother decided I should take piano classes."

Though Ellington took piano lessons, his interest leaned more towards baseball. Ellington went to Armstrong Technical High School in Washington D.C. While doing his high school, Ellington made his first buck when he got his first job of selling peanuts at Washington Senators baseball games. Later, In the summer of 1914, he worked as a soda jerk at the Poodle Dog Cafe during which he wrote his first composition "Soda Fountain Rag" or also known as "Poodle Dog Rag".

Soda Fountain Rag was a unique composition in itself. Duke composed this completely by his ear as he had very little or no knowledge of music theory. In his autobiography 'Music is my Mistress' he said he missed more lessons than he attended. He felt like playing piano was not his talent.

At the age of 14, Ellington started sneaking into Frank Holiday's Poolroom so he could hear the poolroom pianist playing. This ignited Ellington's love for instruments and he began to take his piano studies seriously.

Ellington first played in New York City in 1923. Later that year he moved there and, in Broadway nightclubs, led a sextet that grew in time into a 10-piece ensemble. During the formative Cotton Club years, Duke Ellington experimented with and developed the style that would quickly bring him worldwide success and recognition. Ellington would be among the first to focus on musical form and composition in jazz using ternary forms and "call-and-response" techniques. Radio broadcasts from the Cotton Club made Ellington famous across America and also gave him the financial security to put together a top notch band that he could write music specifically for.

The Duke Ellington Orchestra left the Cotton Club in 1931, although he would return on an occasional basis throughout the rest of the Thirties, and toured the U.S. and Europe. Unlike many of their contemporaries, the Ellington Orchestra was able to make the change from the Hot Jazz of the 1920s to the Swing music of the 1930s. The song "It Don't Mean a Thing (If It Ain't Got That Swing" even came to define the era.

Among Ellington's many honors and awards were honorary doctorates from Howard and Yale Universities. Duke Ellington was awarded the Grammy Lifetime Achievement Award in 1966. He was later awarded several other prizes, the Presidential Medal of Freedom in 1969, and the Legion of Honor by France in 1973, the highest civilian honors in each country.

1936-1946 The Swing Era

From Earl Heins expressing himself with big band, to the Duke Ellington orchestra's national broadcasting, to Bennie Moten & Kansas City showcasing a solo-oriented swing, to loud encores at Pearl Theater for Moten, and finally towards the harsh beginnings of the Great financial depression in 1930 following the birth of The Swing Era.

Sections of Brass, Woodwind & rhythm.
Swing almost became hypnotic with its sheer power of repetition. Swing in the people's eye was an exercise.

All the places that played a parental roll in establishing swing

Roseland Ballroom
Grand Terrace Cafe
Palomar Ballroom
Carnegie Hall



Benny Goodman live
in Hamburg 1981

The Palomar Now Presents
BENNY GOODMAN AND HIS ORCHESTRA!
America's Greatest Clarinet Player and All the Rhythm Stars of N.B.C.'s 3-HOUR "LET'S DANCE" Program.
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PREMIER WEST COAST OPENING
Come Early and Enjoy a Full Course DeLuxe Dinner, Choice of Entrees—
90c — No Cover Charge
ADMISSION:
LADIES ... 30c GENTLEMEN ... 40c
Includes Dancing, Loges, and Entertainment
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The Palomar
"DINING . . . DANCING . . . AND ENTERTAINMENT CENTER OF THE WEST!"

A few people out of the majority living in the midwest (Midwestern United States) tuned up their radio and heard the Benny Goodman's Orchestra which presented a repertoire featuring Fletcher Henderson's compositional arrangements. In 1935, the Benny Goodman Orchestra won a slot on the radio show

"Let's Dance" which was live even on the West Coast. This caught the audience eye making them feel more relatable or rather undoubtedly garbed their interest.

On a completely different note, The Palomar ballroom that was built in Los Angeles, California during 1925 was a key place for

the birth of swing jazz. Beginning on August 21, 1935 was an engagement that was held in Palomar ballroom where young white dancers approached Goodman and favoured his rhythm and daring arrangements. The place was filled with the Benny Goodman's music and people were rejoicing to the melodies flowing from his extraordinaire playing. Shortly after, Benny Goodman found his success and eventually anchoring the transformation of popular music in America at the time.

Goodman specifically found his success in arranging and carefully designing his compositions with swing as the solid foundation. This was then coined as "hot" by him. This new form of swing jazz that he had brought forth gave birth to imitators and enthusiasts of the new style throughout the world of dance bands, which led to the lauch of "swing era" that lasted for roughly about 12 years.



1940s Decline

From New York's touchstone for national success, to swing band arriving at national scene, to Basie's Kansas city oriented riff & solo hitting national attention, to humiliating Goodman in the Savoy's Battle of Bands, to Carnegie Hall Concert taking its last step to the summit of jazz finally leading to the decline of swing and the birth of bebop.

By the end of 1930 and towards the beginning of 1940, there were evident changes in interests of people, styles of arrangements, choreography and stage setting that was visible. After the Goodman band's 1938 Carnegie Hall Concert turned into a summit of swing during which Basie and Ellington bands were invited for the jam session. Once after Coleman Hawkins arrived to New York after his final recording "Body and Soul" in Europe, he fronted his big band building it up to a successful point. 1940 saw a steady increase in musicians such as Charlie Parker, Dizzy Gillespie, Don Byas, etc., whose careers in swing band brought them to New York beginning to coalesce and develop the ideas that would become Bebop.

The early 1940 saw emerging trends in popular music and jazz which would run its course, during which the swing era would fade away. Artists who created their ensembles gave more importance to the Vocalists rather than for dance performances. Ella Fitzgerald, a great vocalist joined the already famous Chick Webb Orchestra. Chick Webb was well known for his jazz compositions in New York and elsewhere. Chick Webb Orchestra also competed in the battle of bands of which Count Basie & Goodman Orchestra were a part of.

Ella Fitzgerald drove the band to great popularity and the band continued under her name after Webb's death in 1939.

Monroe to rose prominence by leading his own big band. Vaughn Monroe formed his first orchestra in Boston and soon became its principal vocalist. Vaughn Monroe broke out of the swing musical ideologies and incorporated a guitar section in his arrangement. He gave more importance to vocals and the smooth, melodic lines of guitar. Bucky Pizzarelli was the guitarist for Monroe's arrangements. Their musical focus was on romantic ballads and anything away from the roots of swing.

Following this, Frank Sinatra an American singer and actor was emerging a star attraction of the public. Frank Sinatra sold over 150 million records in his lifetime. This extensive influence of vocals and evolved compositions from Sinatra pushed swing farther back into the nowhere. Most of all, he incited mass hysteria among bobby-soxers. Vocalist Peggy Lee joined the Goodman orchestra in 1941, quickly becoming its star attraction. Eventually, more of the big bands started to drift away from swing styles that dominated the late 1930's. People like John Kirby, Raymond Scott and Claude Thornhill had new creative ideas which overlapped the swing times. All of these people catered to more "sweet" sensibilities with string sections.

Duke Ellington in a 1943 Downbeat interview, expressed his disappointments with the creative style of swing music. Within a few years most of the bandleaders would turn towards jazz that was more orchestral and that which required less dancing. This proved a huge forefront for soloists.

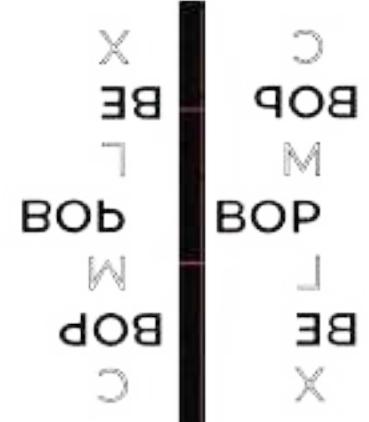
The trend away from big band swing was accelerated by wartime conditions and royalty conflicts. In 1941, the American Society of Composers and Producers (ASCAP) demanded for bigger royalties from broadcasters. The broadcasters refused which forced ASCAP to ban the large repertoire they controlled from airplay, several restrictions were put on radio channels. Those restrictions made broadcast swing much less appealing for the year in which the ban was in place. Big band swing remained popular during the war years, but the resources required to support it became problematic. Wartime restriction on travel, coupled with rising expenses, curtailed road touring. The manpower requirements for big swing bands placed a burden on the scarce resources available for touring and were impacted by the military draft. Another blow fell on the market for dance-oriented swing in 1944 when the federal government levied a 30% excise tax on "dancing" nightclubs, undercutting the market for dance music in smaller venues.

As the swing era went into decline, it secured legacies in vocalist-centered popular music, "progressive" big band jazz, R&B, and bebop.

(1945 - 1950)

The seamless birth of bebop

From Vaughn Monroe's rising orchestra in Boston exposing more vocals and percussion, to singer, actor Frank Sinatra's mind blowing 150 million albums sold across the globe creating mass hysteria among bobby-soxers to Ellington Orchestra's disintegration and finally swing fading away from radio, bebop seemingly rooted its beginnings from the culmination of so many advancing changes happening during late swing times.



Auschwitz Concentration camp

bebop artists fought against the tides of world war II and the American Federation of Musicians. Bop eventually took over the jazz scene caring no more about recording ban;artists played in small lounges, obscure nightclubs and sometimes at homes and in hotel rooms.

BE BOP

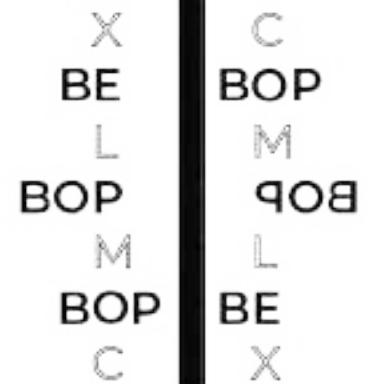
IS AN ONOMATOPOEIC WORD.

BEBOP calls for listener's attention. It's a Musician's music.

Bebop developed as the younger generation of jazz musicians expanded the creative possibilities of jazz beyond the popular, dance-oriented swing music-style with a new "musician's music" that

was not as danceable and demanded close listening. As bebop was not intended for dancing, it enabled the musicians to play at faster tempos. Bebop musicians explored advanced harmonies,

complex syncopation,
altered chords, extended
chords, chord substitutions,
asymmetrical phrasing, and
intricate melodies.



Inspired by the former styles, bebop was tagged the “Musician’s music”.

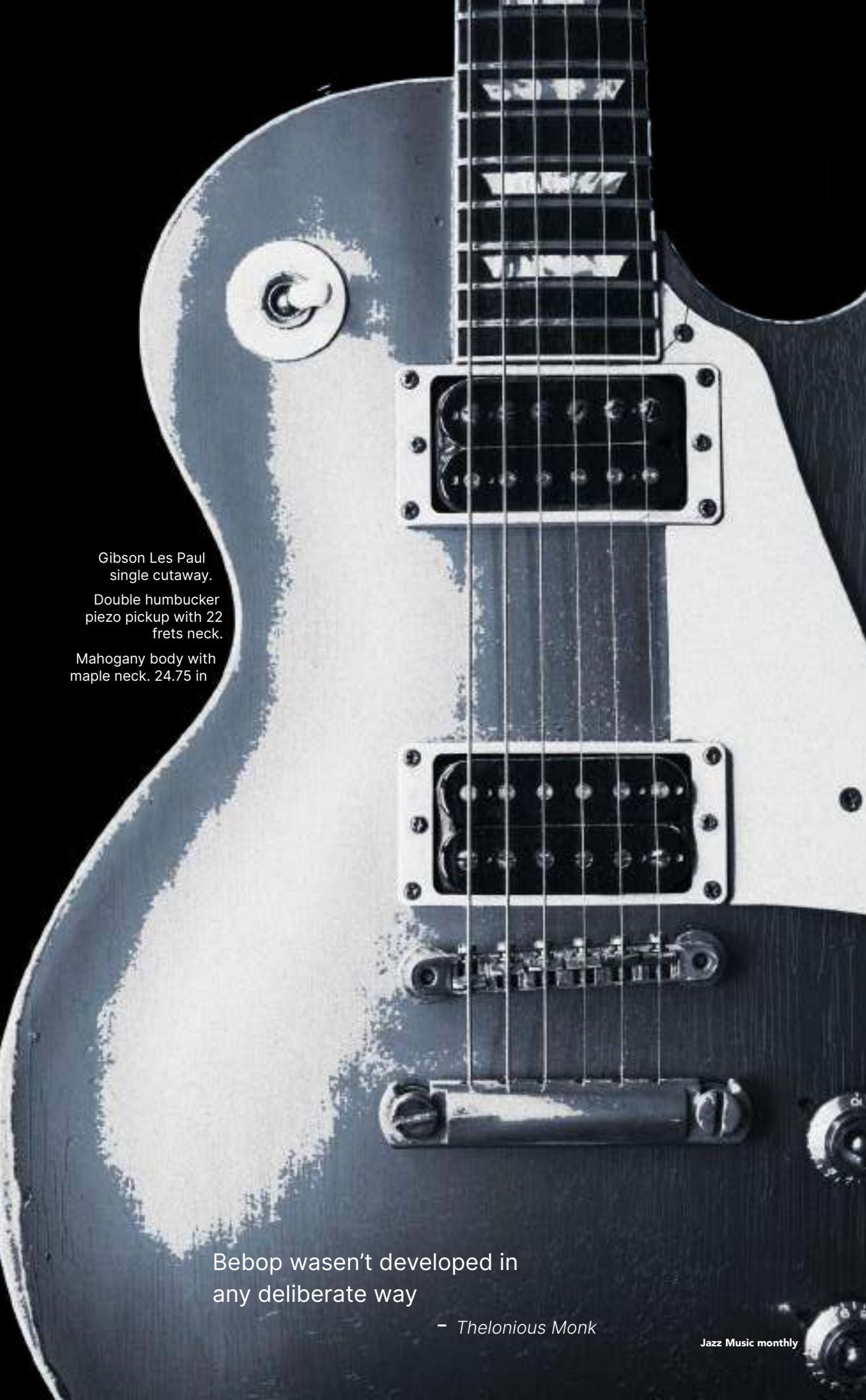
trumpeter Dizzy Gillespie, guitarist Charlie Christian, pianist Thelonious Monk, drummer Kenny Clarke, and alto saxophonist Charlie “Bird” Parker.

Bebop was a name that was derived from the sound of a staccato two-tone phrase distinctive to bebop jazz. When bebop emerged, there were so many turbulences, agreements and disagreements, criticisms etc. Both musicians and the general public found it hard to relate or enjoy a completely different approach to music. Essentially, the rejective attitude was divided into two groups-first, between the older and younger school of musicians and, second, between jazz musicians and their public. These disagreements never really healed completely.

Any form of jazz before the arrival of bebop was essentially diatonic; meaning chords built out of the same key signature. These earlier forms of jazz compositions were melodies and harmonies that were built on traditional Western major and minor 7-note scale which comprised of 5 wholes and 2 half steps. Soon, there came a sense of adaptation and connection with such kind of compositions and was transferred on to the new movements of jazz. The bebop movement was chromatic i.e., employing all 12 notes of the chromatic scale. This led to an opening large enough of the soloists to present their talent.

Along with all these alterations, affiliations, adopting completely new concepts, bebop drew on the harmonies of the old jazz an additional “substituted” chords. They were superimposed on the older jazz harmonies. It also broke up the metric regularity of the drummer’s rhythmic pulse and produced solos played in double time with several bars packed with 16th notes. This resulted in a complicated improvisation.

The movement originated during the early 1940s in the playing of trumpeter Dizzy Gillespie, guitarist Charlie Christian, pianist Thelonious Monk, drummer Kenny Clarke, and the most richly endowed of all, alto saxophonist Charlie “Bird” Parker.



Gibson Les Paul single cutaway.
Double humbucker piezo pickup with 22
frets neck.
Mahogany body with maple neck. 24.75 in

Bebop wasn't developed in any deliberate way

- Thelonious Monk



Thelonious Sphere Monk

Monk was the master of the single note, perfectly selected, timed, and struck so that it would have a symphonic amplitude.

For the much required need of an introduction about Thelonious Sphere Monk and his music, I would really want to express by saying Thelonious Monk was a man with great creativity and portrayed great talent in composition. He has succeeded in bringing about great change and influence among other artists during the modern jazz movement. Most of all, he has travelled across the country in pursuit of music. Sadly, he was a man of few words or I would be confident enough to say he was reticent about his work. Monk was always unique with his performances and expressed his idiosyncrasies with no insecurities leaving the audience stunned and joyfull at the same time. Thelonious Sphere Monk was not the exemplifier of bebop, he was the stimulus.

He was unequalled for his compositions & inspired many artists.

Thelonious sphere monk was born to Barbara & Thelonious Monk II. His inaccurately written birth certificate however spelt his first name as 'Thelius' and also sphere was a middle name that he inherited from his grandfather, Sphere batts. He lived in a ground floor apartment at 243 West 63rd Street, New York City.

He was the youngest of his two sibblings who gains immensce interest in jazz music at an early age. T S Monk later becomes the greatest jazz pianist of his century. But before talking about Monk's accomplishments and his influ-ential nature, Barbara Monk is one persone that I would like to throw some light on.

Barbara Monk was born in North Carolina and later moved to New York with her husband T Monk Sr to get away from the farming life that they were used to. She eventually started singing with the baptist choir through which Monk received rigorous gospel training. Barbara had three children. Thomas, the yeldest amongst his sister Marino and brother Thelonious Monk II. Barbara played a great role in T S Monk's journey and eventually the much greater heights that he reached.

When Monk decided to follow a Christian evangelist, a women whose name was never known to the family and someone who's sharp affiliation to religious believes

and values was hard to pin down, Barbara supported monk to pursue his passion but to retain the ability to distinguish between what is right and what is wrong. Similarly, on an other occation when Monk began skipping classes at Stuyvensent High School (a specialized high-school, college-preparatory run by the New York city department of education), Barbara was the one to convince Monk to take a leap of faith and finish what he started

Monk at the age of 6 took piano from a persone named Alberta Simmons, who was living in the same neighbourhood as Monk. A lot of Alberta's playing assimilated the stride style influenced by artists like Fats Waller, James P. Johnson and Eubie Blake. She played at the Philadelphia Clef Club of Jazz and Performing Arts.

By the age of 10, Monk started learning piano from Simon Wolf (an Austrian born pianist and violinist who studied under Alfred Megerlin, the first violinist and concertmaster of the New York Philharmonic).

Soon, Monk stated showing his inclinations to music compositions by Bach, Beethoven, Liszt and Mozart. He started playing their compositions for a while and later found himself deeply

drawn to russia and polish composers namely, Chopin and Rachmaninoff. These lessons were discontinued after monk found his clear passion in a different style of jazz.

Monk's radical idea was not to add more notes to a chord but to take away some of them which expressed a unique stylistic sound of his own

He would for example, take a major seventh chord, not play the third and the fifth intervals of that chord. And wham, there's the monk's sound with only the root and seventh being audible.



A Quotient of dissonance in monk's music

At 17, Thelonious Sphere Monk toured with the Christian evangelist he was following, playing the church organ, and in his late teens he began to find work playing jazz. While some of his years in jazz were harsh considering the negative and ignorant attitude the public expressed to some of Monk's works, Nellie Monk, his wife played a key role in being a partner, protector, career manager and supporter in all his pursuit.

Mary Lou Williams, one of the greats of her century defended, promoted and befriended Monk. She first heard him as a young man in Kansas City while he was touring with that mysterious Christian evangelist. She later helped him get gigs in New York, and introduced him to a great deal of music.

Monk started taking inspiration from Mary Lou Williams and incorporated her styles to his compositions. In the early to mid-1940s, he was the house pianist at Minton's Playhouse, a Manhattan nightclub. Much of Monk style (in the Harlem stride tradition) was developed while he performed at Minton's where he participated in after-hours cutting contests, which featured many leading jazz soloists of the time.

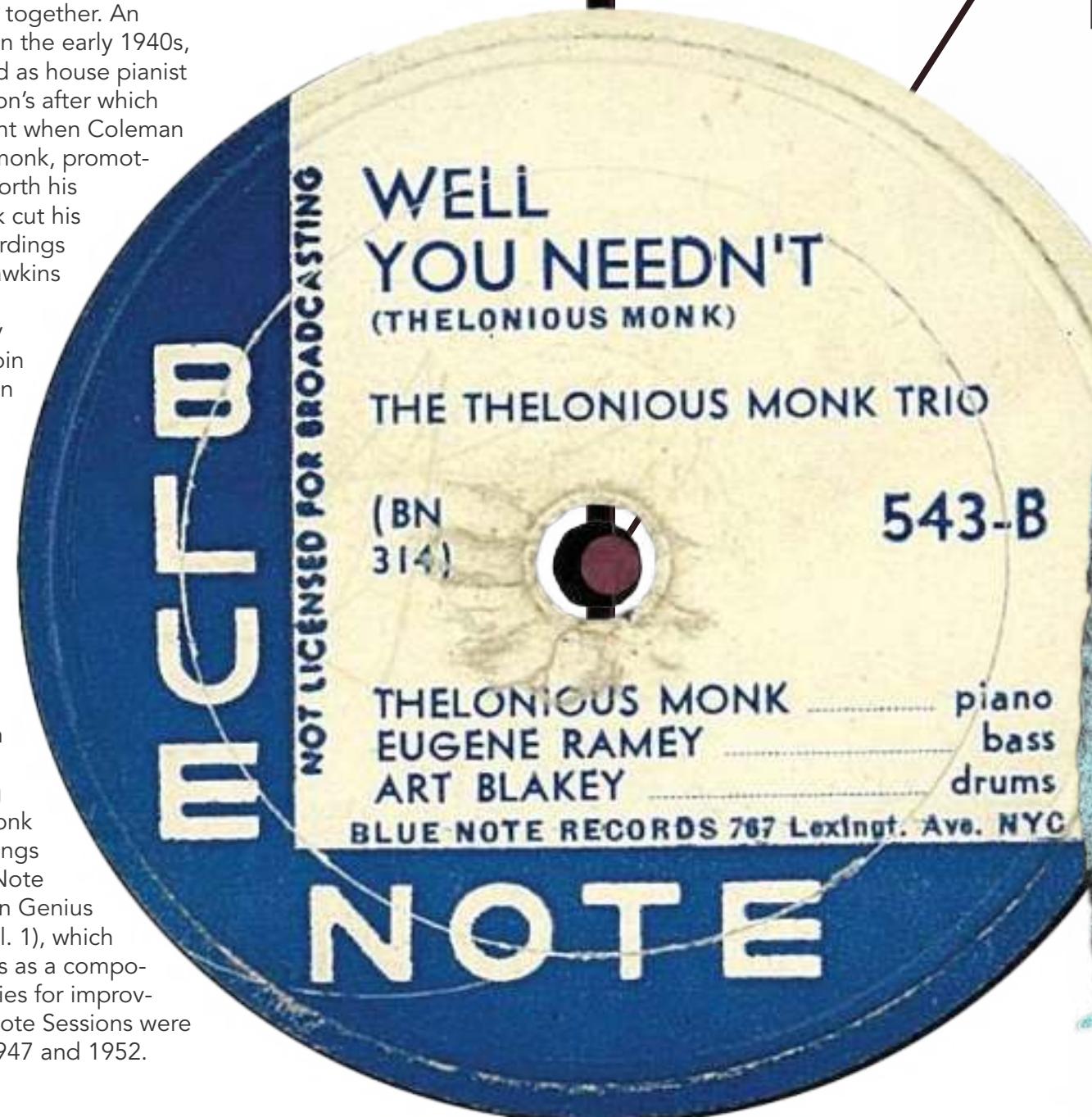
Thelonious Monk's musical work at Minton's was crucial in the formulation of bebop, which would be furthered by other musicians, including Dizzy Gillespie, Charlie Christian, Kenny Clarke, Charlie Parker, and, later, Miles Davis. Monk is believed to be the pianist featured on recordings Jerry Newman made around 1941 at various clubs including Minton's.

Monk's style at this time was later described as "hard-swinging," with the addition of runs in the style of Art Tatum and a few other artists.

It's more about the long and versatile journey that monk had taken which gave him the title he deserved. There are many important beginnings which made up to his final glory. Several commercial recordings with similar artists at the time gave Monk a solid foundation which even to this day withstands a majestic structure that is his talent and uniqueness.

Upon returning to New York, Monk began playing nonunion jobs. In 1939 he put his first group together. An important gig came in the early 1940s, when Monk was hired as house pianist at a club called Minton's after which came his turning point when Coleman Hawkins supported monk, promoted him and brought forth his music. In 1944, Monk cut his first commercial recordings with the Coleman Hawkins Quartet. Later, Monk returned the favor by inviting Hawkins to join him on a 1957 session with John Coltrane.

In 1947, Ike Quebec introduced Monk to Lorraine Gordon and her first husband, Alfred Lion, co-founder of Blue Note Records. From then on, Gordon preached his genius to the jazz world with unrelenting passion. Shortly after meeting Gordon and Lion, Monk made his first recordings as a leader for Blue Note (later anthologized on Genius of Modern Music, Vol. 1), which showcased his talents as a composer of original melodies for improvisation. Monk Blue Note Sessions were recorded between 1947 and 1952.



THE BEST OF Thelonious MONK

THE BLUE NOTE YEARS



Although monk found his prominence in jazz music industry, Lorrain Gordan, in her autobiography talks about the utter lack of interest in monk's music. While she was at harlem in one of the record stores she quotes her experience saying "I went to Harlem and those record stores didn't want Monk or me. I'll never forget one particular owner, I can still see him and his store on Seventh Avenue and 125th Street." When Gordan approached such record stores with monk's albums, in one of the record stores the owner retorted negatively saying "He can't play lady, what are you doing up here?" to which Lorrain defended by saying "The guy has two left hands.' You just wait'. 'This man's a genius, you don't know anything."

Blue Note Records although being a giant record label company, sales were a secondary consideration. Michael Cuscuna, the discographer of Blue Note Records relates that Alfred Lion told him that there were three people in his life that when he heard them, he just flipped and had to record everything they did. The first was Monk, the second was Herbie Nichols, and the third was Andrew Hill, where he didn't care how much money he made or lost. He just had to record this music.

Before concluding the chapter of Blue Note Records, there are a few final appearances of monk & his music which was again, driven by none other than Lorrain Gordan.



Lorraine Gordan
October 15 1922 – June 9, 2018

Because of a certain nature of Monk, Gordan had to be his mouthpiece in the public and elsewhere. In February 1948, Gordan approached Ralph Ingersoll (American writer, editor & publisher) and described Monk as "a genius living here in the heart of New York, whom nobody knows". As a result, one of PM's best writers visited Monk to do a feature on him, but Monk wouldn't speak to the reporter unless Gordon was in the room with him. In September of the same year, Lorraine approached Max Gordon, the owner and founder of the Village Vanguard and secured Monk his first gig there. Monk was showcased at the club for a week, but not a single person came.

Monk, at the age of 34 was accused of possessing illegal drugs. He facilitated space in his car for friend Bud Powell to hide heroin. And this blew up when the New York City police searched a parked car occupied by monk and Bud Powell. They held monk responsible when they assumed the drugs belonged to Powell. Monk refused to testify against Powell. As a result, they confiscated his New York City Cabaret card which negatively impacted his ongoing fame & success.

It was fortunate for monk to have met Randy Weston (famous American jazz pianist and composer who inspired by his ancestral African connection). A coterie of musicians led by Randy introduced Monk to Black-owned bars and clubs in Brooklyn that flouted the law, enabling the pianist to play little-advertised, one-night engagements throughout the borough with a modicum of regularity.



Monk spent most of the early and mid-1950s composing and performing at theaters, outer borough clubs and out-of-town venues.

Prestige Records 1952 – 1954



After monk's intermittent recording sessions for blue note came to an end, he was offered a contract from Prestige records. Monk during this time produced thirty two singles all of which were either as short as 3 minutes or as elaborate as 11 minutes.

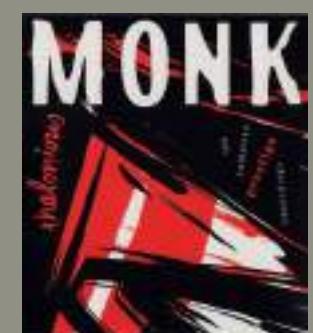
Bob Weinstock was an American record producer best known for his label Prestige Records, established in 1949. It was responsible for many significant jazz recordings during his more than two decades operating the firm.

When Bob Weinstock came across some of the previous recordings of monk (when monk cut his first recording in 1944), he was intrigued hearing monk play along with saxophonist Coleman Hawkins. This led to Prestige Records signing a three year label with monk on August 21, 1952.

Monk had just turned 35 and was leading a trio in Rudy Van Gelder's Hackensack studio studio in New Jersey. He was accompanied by Gary Mapp who was a Carrabian-born, Brooklyn-raised bassist. The trio recorded four cuts all as first takes, including three Monk originals: "Monk's Dream," which was a brand-new song, plus "Little Rootie Tootie" and the Latin-inflected "Bye-Ya," two tunes that Monk had written some years previously but never recorded before. Rounding off this trio with Rudy Van Gelder was the last release "Sweet And Lovely." Two months after his trio, on December 18, 1952, monk concludes his first 10" LP for Prestige.

Eventually monk met Max Roach (one of the most important drummers in history) who I will be talking about later. He formed a trio comprising of Rudy Van Gelder and Max Roach which released four more sides,

"Trinkle Tinkle," the Caribbean-tinged "Bemsha Swing" and the ballad "Reflections." Later they produced a rather grimly mocking interpretation or most would call a performance of a 2005 Romance/Drama film "These Foolish Things." Concluding this was the completion of half of monk's time in Prestige Records.



QUEEN OF BEBOP

She was nicknamed
"Sassy"
"The Divine One"



Sarah Lois Vaughan
March 27th 1924 – April 3rd 1990

Jazz Music monthly

BEBOP meant so many things to so many artists. But for Sarah, it was nirvana.

Vaughan was born in Newark, New Jersey, to Asbury "Jake" Vaughan, a carpenter by trade who played guitar and piano, and Ada Vaughan, who was a laundress and a church vocalist, migrants from Virginia. The Vaughans lived in a house on Brunswick Street in Newark for Vaughan's entire childhood.

Sarah Lois Vaughan initially attended the Miller Street Elementary, East side high and later finished at the Arts High School. Inspired by her mother, Ada, who sang in the Mount Zion Baptist Church, she became its member at the age of seven being constantly active in daily activities of the Church.

By the mid 1930's, she had developed love for popular music on records and the radio. She frequently witnessed local and touring bands at the Montgomery Street Skating Rink. By her mid teens she began venturing illegally into Newark's night clubs and performing as a pianist and singer at the Piccadilly Club and the Newark Airport as well.

When Sarah Lois Vaughan was eighteen, she persuaded her friend Doris Robinson to enter the famous 'Amateur Night' contest which was held each week at Harlem's Apollo Theatre, sweetening the deal by agreeing to accompany her on piano.

Robinson won second prize and, encouraged by her success, Vaughan herself entered the contest the following week — not as a pianist, but as a singer. She performed 'Body and Soul' and won first prize — the chance to open for Ella

Fitzgerald, who was booked to appear at the same venue the following weekend. Her unusual vocal style also caught the ear of Billy Eckstine, the male vocalist in the band of pianist Earl 'Fatha' Hines who happened to be in the Apollo audience that night.



SARAH VAUGHAN, 1950



Sarah's First appearance at
Apollo Theater, Harlem, New York

Earl Hines and Billy Eckstine

1943 – 1944



Vaughan spent the remainder of 1943 and part of 1944 touring the country with the Earl Hines big band, which featured Billy Eckstine. She was hired as a pianist so Hines could hire her under the jurisdiction of the musicians' union rather than the singers union. But after Cliff Small joined the band as a trombonist and pianist, her duties were limited to singing. The Earl Hines band in this period is remembered as an incubator of bebop blanketing many artists.

Eckstine himself soon left the Earl Hines Orchestra to form what would become his own groundbreaking big band and in 1944 he offered the twenty year old Vaughan a job as its female vocalist. Vaughan accepted the offer and never looked back, gaining the opportunity to play with many of the musicians like Dizzy Gillespie, Charlie Parker, Kenny Dorham, Dexter Gordon and Art Blakey who were creating an exciting new sound some critics were now calling be-bop.

Her first record was a pretty ballad titled "I'll Wait and Pray" that was well suited to the wistful mood of wartime North America. The song did well enough to encourage critique/producer Leonard Feather to offer her a contract to record four more tunes under her own name for the Continental Label. The success of her Continental recordings encouraged her to leave the Eckstine band and pursue a solo career, which officially began during May, 1945.



Jazz Music monthly

Vaughan's Early Solo Career

1945 – 1948



Sarah began her solo career in 1945 by freelancing on 52nd Street in New York City at the Three Deuces, the Famous Door, the Downbeat, and the Onyx Club. She spent time at Braddock Grill next to the Apollo Theater in Harlem. On May 11, 1945, she recorded "Lover Man" for Guild with a quintet featuring Gillespie and Parker with Al Haig on piano, Curly Russell on double bass, and Sid Catlett on drums. Later that month, she went into the studio with a slightly different and larger Gillespie/Parker aggregation and recorded three more sides.



After being invited by violinist Stuff Smith to record the song "Time and Again" in October 1945, Vaughan was offered a contract to record for Musicraft by owner Albert Marx, although she would not begin recording as a leader for Musicraft until May 7, 1946. In the intervening time, she recorded for Crown and Gotham and began performing regularly at Café Society Downtown, an integrated club in New York's Sheridan Square.



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Jazz Music monthly



The late 1940s saw Vaughan really begin to hit her stride as a performer, not only in the commercial sense with hits like It's Magic and Nature Boy which she recorded for the Musicraft label, but also as a musician whose instinctual sense of swing, timing and melody easily matched that of any of the up-and-coming be-bop musicians who served as her accompanists. Although she suffered from stage-fright (a condition which plagued her all her life), her voice became much stronger during these years, allowing her to do more with it than most other singers were capable of doing even had they wanted to explore the uncharted vocal territory she was beginning to map out as her own.

Her fan base also expanded during these years to incorporate the so-called 'jazz purists' who would, in time, come to be among her most fervent admirers. While all this was happening, her new husband George Treadwell who was a trumpet, eventually taking on music production was quick to spot her thus far untapped potential as a hot commercial property, set about re-inventing her as a pop singer for a recording market still dominated by white artists, albeit a sophisticated and increasingly elegant pop singer who continued to enjoy hit after hit up until the time she left the Musicraft label in 1949 due to the musicians' union ban pushed that pushed Musicraft to the brink of bankruptcy. Following this, she signed a new contract with Columbia Records.



Her recordings for Musicraft included "If You Could See Me Now" (written and arranged by Tadd Dameron), "Don't Blame Me", "I've Got a Crush on You", "Everything I Have Is Yours" and "Body and Soul". With Vaughan and Treadwell's professional relationship on solid footing, the couple married on September 16th of 1946. Vaughan's recording success for Musicraft continued through 1947 and 1948. Her recording of "Tenderly" she was the first to have recorded that jazz standard which became an unexpected pop hit in late 1947.

Stardom and the Columbia years 1948 – 1953

Sarah's relationship with Columbia Records soured high as Vaughan became quite dissatisfied both with the commercial material she was required to record there and lackluster financial success of her records. A set of small group sides recorded in 1950 with Miles Davis and Benny Green are among the best of her career, but those were some isolated moments in her Columbia ouvre. Sarah Lois Vaughan needed a change of setting that would give her talents for her to fully blossom.

In 1953, George Treadwell negotiated a unique contract for her with Mercury Records. Vaughan would record commercial material for the Mercury label and more jazz-oriented material for Mercury's subsidiary EmArcy label. Vaughan was paired with producer Bob Shad and their excellent working relationship resulted in strong commercial and artistic success. Vaughan's first recording session for Mercury was in February of 1954 and she stayed with the label through 1959. After a stint at Roulette Records from 1960 to 1963, Vaughan returned to Mercury for an additional time from 1964 to 1967.

Vaughan's commercial success at Mercury began with "Make Yourself Comfortable", recorded in the Fall of 1954. Other hits followed, including: "How Important Can It Be" (with Count Basie), "Whatever Lola Wants", "The Banana Boat Song", "You Ought to Have A Wife". Vaughan's commercial success peaked with "Broken Hearted

Melody", a song she considered "corny", that nonetheless became her first gold record and a regular part of her concert repertoire for years to come. Sarah Lois Vaughan was reunited with Billy Eckstine for a series of duet recordings in 1957 that yielded the hit "Passing Strangers". Vaughan's commercial recordings were handled by a number of different arrangers and conductors, the primary leaders being Hugo Peretti and Hal Mooney.

Meanwhile, the jazz "track" of her recording career also proceeded apace, backed either by her working trio or various assemblages of illustrious jazz figures. One of her favorite albums of her whole career was an album recorded in December of 1954 featuring a sextet that included Clifford Brown. The album "The Land of Hi-Fi" was recorded at pair of October 1955 sessions featured a 12-piece band that was lead by Ernie Wilkins and included JJ Johnson, Kai Winding, and Cannonball Adderley augmenting Sarah's working trio. In 1958 Vaughan recorded the No 'Count Sarah album with members of the Count Basie Orchestra, minus Basie, who was under contract with another record company.

Performances from this era often found Vaughan in the company of a veritable who's who of jazz figures from the mid-1950s during a schedule of almost non-stop touring. Vaughan was featured at the first Newport Jazz Festival in the Summer of

1954 and would star in subsequent editions of that festival at Newport and in New York City for the remainder of her life. In the Fall of 1954, Vaughan performed at Carnegie Hall with the Count Basie Orchestra on a bill that also included Billie Holiday, Charlie Parker, Lester Young and the Modern Jazz Quartet. That Fall, Vaughan took another brief and highly successful tour of Europe. In early 1955, Vaughan set out on a "Big Show" tour, a grueling succession of start-studded one-nighters that included Count Basie, George Shearing, Errol Garner and Jimmy Rushing. In the 1955 New York Jazz Festival on Randalls Island, Vaughan shared the bill with the Dave Brubeck quartet, Horace Silver, Jimmy Smith, the Johnny Richards Orchestra.

Although the professional relationship between Vaughan and Treadwell was quite successful through the 1950s, their personal relationship finally reached a breaking point at some time in 1958 and Vaughan filed for a divorce. Vaughan had entirely delegated financial matters to Treadwell, evenly divided that amount and personal assets and terminated their business relationship.

PINNACLES OF 19 50s VOCAL JAZZ



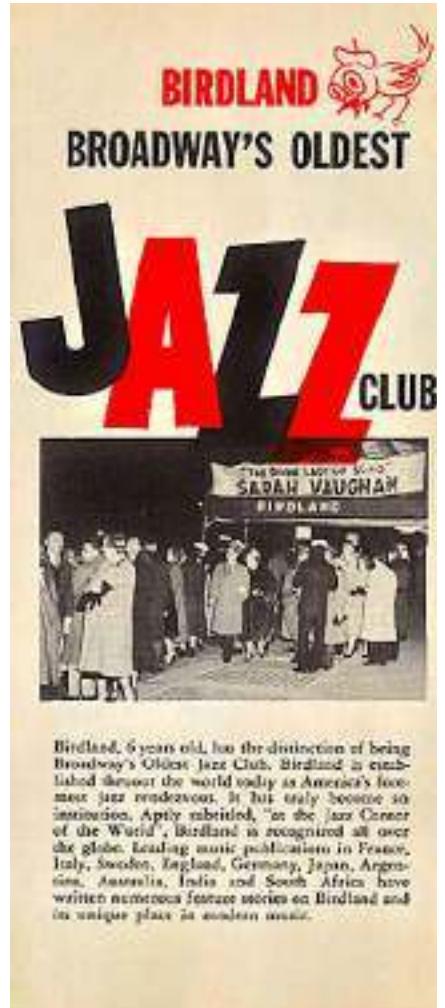
In 1949, Vaughan had a radio program, *Songs by Sarah Vaughan*, on WMGM in New York City. The 15-minute shows were broadcast in the evenings on Wednesday through Sunday from The Clique Club, described as the "rendezvous of the bebop crowd."

In 1953 she left Columbia, Treadwell gained Sarah an unprecedented contract with Mercury Records that would allow her to record pop material for it while simultaneously allowing her to record exclusively jazz oriented material for its subsidiary label EmArcy.

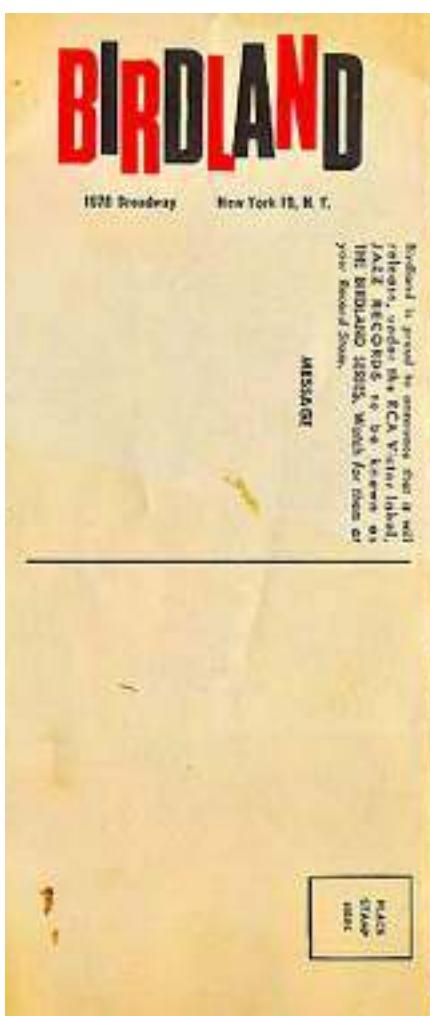
The LPs she made for EmArcy included ultratight trio albums like *Swingin' Easy* as well as acknowledged masterpieces like Sarah Vaughan with Clifford Brown and Sarah Vaughan in the Land of Hi-Fi and now considered by critics and fans alike to be among the pinnacles not only of her career but of 1950's vocal jazz. (This was no small feat, given the competition she faced during this period from artists like Anita O'Day, June Christy, Chris Connor, Nina Simon and her own EmArcy Label mate Helen Merrill.)



The exit of Treadwell from Vaughan's life was precipitated by the entry of Clyde "C.B." Atkins, a man of uncertain background whom she had met in Chicago and married on September 4, 1959. Although Atkins had no experience in artist management or music, Vaughan wished to have a mixed professional and personal relationship like the one she had with Treadwell. She made Atkins her manager, although she was still feeling the sting of the problems she had with Treadwell and initially kept a closer eye on Atkins. Vaughan and Atkins moved into a house in Englewood, New Jersey.



Birdland, 6 years old, has the distinction of being Broadway's Oldest Jazz Club. Birdland is established throughout the world today as America's foremost jazz rendezvous. It has truly become an institution. Aptly subtitled, "the Jazz Center of the World," Birdland is recognized all over the globe. Leading music publications in France, Italy, Sweden, England, Germany, Japan, Argentina, Australia, India and South Africa have written numerous feature stories on Birdland and its unique place in modern music.



Mundell Lowe and double bassist George Duvivier and Sarah + 2 (1962) with guitarist Barney Kessel and double bassist Joe Comfort.



315 W 44th St #5402, New York, NY 10036, United States

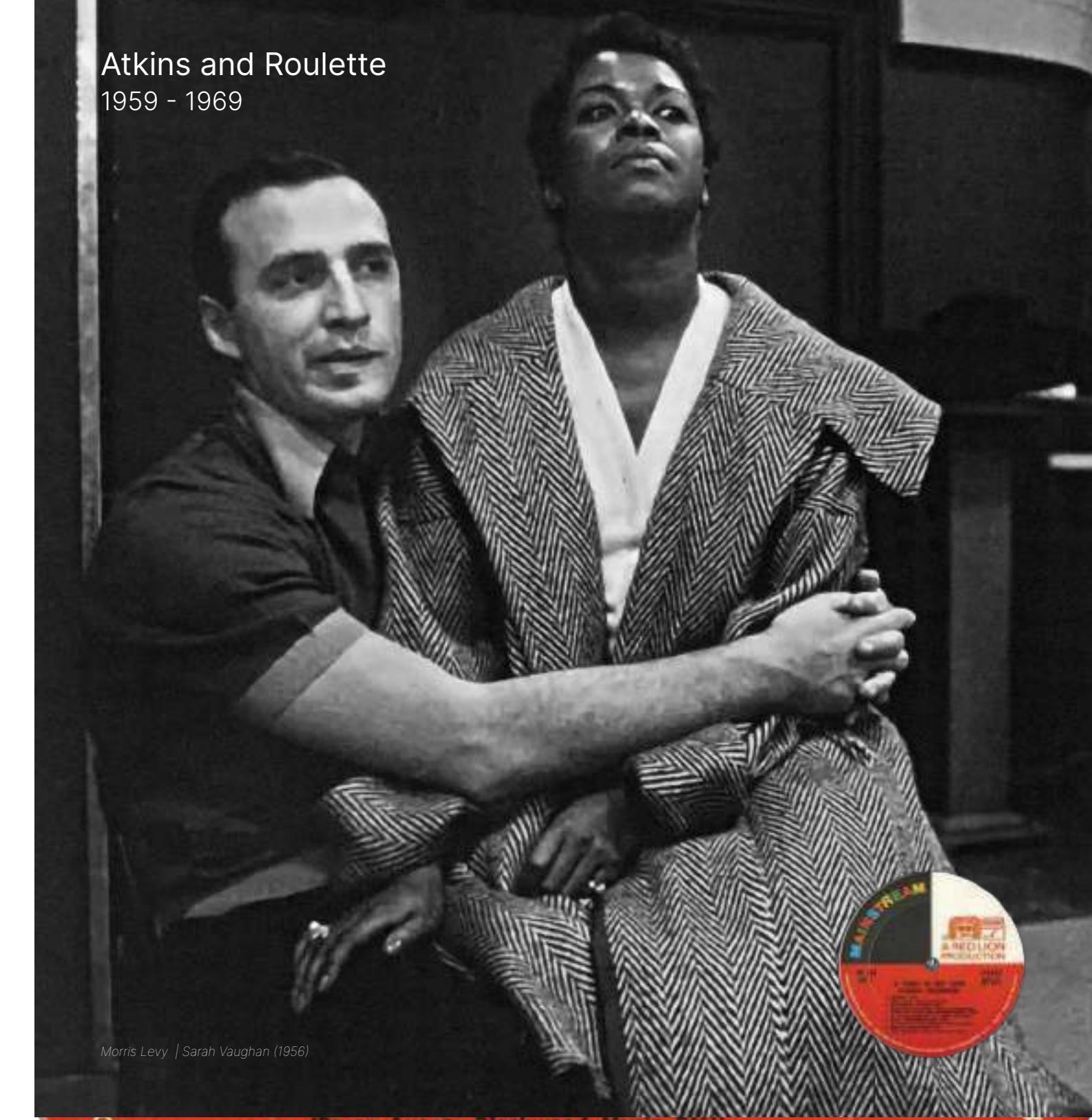


When Vaughan's contract with Mercury ended in late 1959, she signed on with Roulette, a small label owned by Morris Levy, who was one of the backers of Birdland, where she frequently appeared. She began recording for Roulette in April 1960, making a string of large ensemble albums arranged or conducted by Billy May, Jimmy Jones, Joe Reisman and many other such artists.

She had pop chart success in 1960 with "Serenata" on Roulette and "Eternally" and "You're My Baby", a couple of residual tracks from her Mercury contract. She recorded After Hours (1961) with guitarist

Atkins and Roulette

1959 - 1969



Morris Levy | Sarah Vaughan (1956)



- 3. UNIVERSAL PRISONER 4:04
(K. Lewis-H. Lewis: Cathien Music BMI)
- 4. TROUBLE 2:55
(Bryan Auger-Jim Mullen: Blackwood Music BMI)
- 5. IF NOT FOR YOU 2:47
(Bob Dylan: Big Sky Music ASCAP)

SASSY SWINGS THE TRIVOLI SARAH VAUGHAN

"I've never seen sarah more happy and free,"... Quincy Jones

In 1961 Sarah Vaughan and Clyde Atkins adopted a daughter named Deborah Lois Atkins, known professionally as Paris Vaughan. However, their relationship with Atkins proved difficult and violent. After several incidents, she filed for divorce in November 1963. She turned to two friends to help sort out the financial affairs of the marriage. Club owner John "Preacher" Wells, a childhood acquaintance, and Clyde "Pumpkin" Golden Jr. discovered that Atkins' gambling and spending had put Vaughan around \$150,000 in debt. The Englewood house was seized by the IRS for nonpayment of taxes. Vaughan retained custody of their child and Golden took Atkins' place as Vaughan's manager and lover for the remainder of the decade.

When her contract with Roulette ended in 1963, Vaughan returned to the more familiar confines of Mercury. In the summer of 1963, she went to Denmark with producer Quincy Jones to record "Sassy Swings the Tivoli", an album of live performances with her trio. During the next year, she made her first appearance at the White House for President Lyndon Johnson.

The Tivoli recording would be the brightest moment of her second stint with Mercury.



This being the first time she had ever played in Denmark, Quincy explained, "Sarah was a little doubtful about what the reation would be. She found out after the very first number. They loved her and they got freer and freer each tune. That's probably the reason Sarah's so open on these performances."

On this scintillating programme Sarah is assisted by the awesomely-gifted young composer-arranger-conductor Quincy Jones, who worked closely with her on both the selections of the material and their settings and who further supervised the four days' location recording at the Trivoli theater in Copenhagen, Denmark.

Under the stimulus of both the surroundings and the enthusiastically resiprocative Danish audiences (listening to their rhythmic applause between numbers) who packed the theater dyring her stay, Sarah turned into a series of memorable, finely and effortlessly propulsive readings in the manner that has caused her to be labelled by critic Leonard Feather "the voice of the new jazz era" and which has endeared her to countless fans the world over.

The impact of Sarah's singing during her Trivoli engagement, her first appearance in Denmark, may be gleaned from communes of the Danish

press, whose reviewers were uniformly ecstatic in their praise, "*In a plain white dress*", wrote the reporter for the Berlingrke Tidende, "she makes her entry. She does not do very much on the stage as to movements, but her singing moved us emotionally, so much that we nearly felt crazy and satiated, but nicely satiated. Miss Vaughan will of course attract all jazz enthusiasts to Trivoli, but also those who just want to spend a festive evening in inspiring company will know where to go."

"*And then there was Sarah Vaughan*", this same newsletter later reported, "She is a jazz singer, and it is said that she is the best in the world. She was tremendous, fantastic in voice, technique and drama, and she did not spare herself. When they finally did let her exit, she was totally exhausted. For jazz fans she must be the fulfilment of all dreams, but things are so that even we ordinary variety-goers are carried away..."

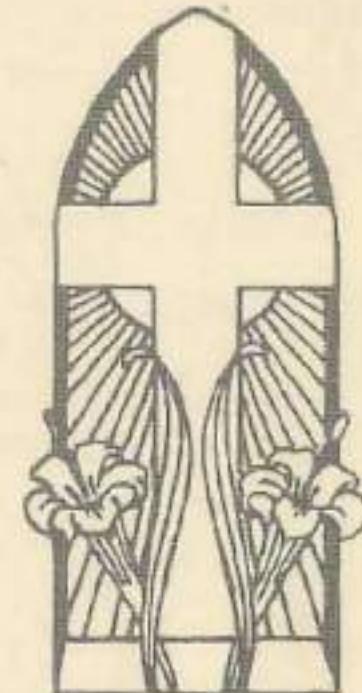
This fascinating and exiting album is easily on of the most unusual and thoroughly delightful song recitals the inimitable Sarah Vaughan has yet made in a varie dand distinguished recording career.

Sarah's Demise

In 1989, Vaughan's health began to decline, although she rarely revealed any hints of this in her performances. She canceled a series of engagements in Europe in 1989, citing the need to seek treatment for arthritis of the hand, although she was able to complete a series of performances in Japan. During a run at New York's Blue Note Jazz Club in 1989, she was diagnosed with lung cancer and was too ill to finish the last day of what would turn out to be her final series of public performances. She had been a heavy smoker.

Vaughan returned to her home in California to begin chemotherapy and spent her final months alternating stays in the hospital and at home.

She grew weary of the struggle and demanded to be taken home, where at the age of 66 she died on the evening of April 3, 1990, while watching *Laker Girls*, a television movie featuring her daughter.



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Service of Memorial



Sarah Vaughan

March 27, 1924

April 3, 1990

MONDAY, APRIL 9, 1990

11:00 A.M.

Mount Zion Baptist Church

208 Broadway
Newark, New Jersey

THE REVEREND DR. GRANVILLE A. SEWARD, Pastor

1950 -1955 Jazz cool, cool Jazz

From the intimacy & spontaneity, structure & sophistication, unconventionality & uniqueness of bebop, to a more cause & culture-driven, somewhat meditative and revolutionary; Jazzcool won over millions of listeners.



"THIS IS THE BEAT

This particular article introduced the phrase "beat generation" to the world, although the writers who would come to personify this generation would not be published for several years more.



Photo credit: Mellon Tytell

For beneath the excess and the conformity, there is something other than detachment. There are the stirrings of a quest. What the hipster is looking for in his 'coolness' (withdrawal) or 'flipness' (ecstasy) is, after all, a feeling of somewherelessness, not just another diversion. The young Republican feels that there is a point beyond which change becomes chaos, and what he wants is not simply privilege or wealth, but a stable position from which to operate. Both have had enough of homelessness, valuelessness, faithlessness.

by- John Clellon Holmes
The New York Times Magazine, November 16, 1952

GENERATION //



Ralph Ellison
Photo Credit : The New Yorker

To novelist Ralph Ellison, cool was a quality of Black survival and resistance: it combined "resistance to provocation" with "coolness under pressure" in the on-going struggle for freedom and social equality.

Given the strict racial segregation of most of US life, including all of the branches of the armed forces, keeping it together

COOL amidst the WORLD WAR II

"Jazz turned the Cold War into a cool war," wrote the German historian Reinhold Wagnleitner. Both the Soviet Union and Nazi Germany banned jazz: neither Nazism nor Communism could tolerate a music that encouraged finding one's individual voice within an ensemble setting. "Jazz is democracy," Wynton Marsalis often declares today, referring to the genre's combination of individual freedom and ensemble interplay, yet this framework was first theorized in 1947 by two Americans during the WWII.

Still, it was European writers who cemented the association of jazz with "freedom of expression," having picked it up from Duke Ellington's famous

declaration, "If jazz means anything, it is freedom of expression." In post-war Paris, the sound of liberation after the Nazi occupation was New Orleans jazz. Simone de Beauvoir, the existentialist philosopher, reported that Louis Armstrong's performance in 1946 made "the youth mad with enthusiasm." In novels and essays, Josef Skvorecky wrote about the liberating feeling of jazz under Nazi and Soviet-backed regimes, even documenting Nazi prohibitions of "Judeo-Negroid excesses in tempo or in solo performances."

The word “cool” became a paradigm for self reconciliation; and it took over a solid part of the post-war era.

The jazz saxophonist Lester Young, the star soloist of the Count Basie Orchestra, was the first to say “I’m cool” in reference to a state of mind: it meant he felt relaxed, safe, and laid-back in the environment. Young’s use of the phrase also encoded a certain protest during the Jim Crow era of racial segregation: “I’m cool” meant “I’m keeping it together — in mind and spirit — against oppressive social forces.” Cool had come into common use among Black Americans in the 1930s as a term for calming someone down from emotional stress.

As Big Bill Broonzy sang to a woman in “Let Me Dig It” (1938), “Let me cool you, baby / before the ice man come.” Young redirected “cool” to stand for a calm emotional state and a balanced mind. In The Jazz Lexicon, the dictionary of jazz musicians’ slang, “cool” was defined as “the linguistic parallel of the new post-World War II musical temper (more relaxed, cerebral, sophisticated).” In effect, cool was an ideal state of emotional self-control, analogous to the unruffled stoicism of such actors as Humphrey Bogart or Robert Mitchum.

Jazz songs invoking cool for a certain stylish stoicism first began to appear at the beginning of World War II. Erskine Hawkins’s hit, “Keep Cool, Fool” (1940), was a humorous song advising listeners to keep their own counsel. Young’s own “Just Coolin’” (1945) — meaning just relaxing, or “just chillin” came out in 1945.

A style of modern jazz that emerged in the US after World War II, cool jazz was created in contrast to the bebop movement and is more laid-back, featuring slow or moderate tempos and formal arrangements, as well as certain elements of classical music.



Erskine Hawkins
1914 – 1993

It focused on smooth playing and a tendency to lag just behind the beat instead of pushing it ahead. Drummers played softer and less interactively than in bop, hard bop, and other modern styles that coexisted with cool.

In effect, the “hot man” became “the cool man” after the war; in addition, “cool” became a call to individuality. In the post-war jazz idiom of bebop, musicians made the creation of an individual voice — a signature sound — the art form’s highest value. Denied a voice in US society, jazz musicians asserted their individuality through a personalized sound.

The President of JAZZ

Lester Young (1909-1959) was born in Mississippi near New Orleans in 1909. His father, a musician, taught him and his two brothers to play instruments. They toured in a family band, performing on a regional circuit throughout the Midwest. Young demonstrated a lot of talent and as a boy he could play the violin, trumpet, drums and alto saxophone! But his father was a taskmaster and two often clashed.

In 1927, when he was eighteen, Lester left his family and struck out on his own, playing with several bands throughout the West and Midwest and moving through places like Phoenix, Arizona; Minneapolis, Minnesota, and Oklahoma City before settling for a while in Kansas City. During this time, he decided to concentrate on tenor saxophone as his primary instrument. The tenor sax is larger and plays in a lower register than alto sax. It's also pitched in the key of B flat instead of E flat.

Young gained experience listening to and performing with excellent musicians, including bandleaders like Walter Page (who led the territorial band the Blue Devils), Bennie Moten and Fletcher Henderson.

HOW TO MAKE

Poking out pit from inside, Young uses fingers deftly to achieve right effect. He calls this phase "bringing the lid back home" **3**



1 Hat is first rolled half way down the crown all the way around. This is called "busting down" by Young.



2 Evenness of fold is examined carefully. Black is Young's favourite color. He says: "I definitely got eyes for it"



A PORK PIE HAT

American jazz has always been peopled by an abundance of colorful personalities, many of them odd characters who compel second glances by stage mannerisms or outlandish dress. Gifted jazzman like Slam Stewart, Charlie "Yard bird" Parker and Dizzy Gillespie share a sincere passion for the exotic and go in for quirks and gimmicks that are part of their "hep" existence.

4 Finished product is displayed proudly by Young. He wears his flatter than most pork pies.

Typical rebel not only against orthodoxy in music but against conventional tastes in clothes in Lester "Pres" Young, dubbed "Pres" by admiring devotees who considered him "Pres" dresses like the extreme jazz sophisticate he is-slik, rakish and smooth. Standard item in his varied and astonishing wardrobe are his wide, black, low-crowned pork pie hats which he is credited by many jazz musicians with originating. Young makes his own pork pies, converting them from ordinary wide-brimmed black hats although the store-bought variety is quite popular with

many men. Today pork pies are worn by such stars as Billy Eckstine and Duke Ellington. Aside from pork pies, Young's taste in clothes run from black suede, crepe-soled shoes to "midnight blue" topcoats. He loves black not for any morbid reason but because "you can do so much with it". Young also has a lurid collection of sports shirts with flaming patterns, checks, plaids and Hawaiian designs. "They are for emphasis" he notes.

Woodville, Mississippi



Hampton Hall, Woodville, Mississippi

Woodville, in Wilkinson County, Mississippi, is the birthplace of two famous Americans - Jefferson Davis (President of the Confederacy), and Lester Young, a saxophonist.

Apart from Lester Young's place of birth, they seem to have had only one thing in common, namely that they both served time in jail. In the year in which Lester Young was born, Woodville and its environs boasted a population of 2,500, with blacks outnumbered whites by almost two to one. Racial Segregation was rigidly enforced, disputes might be settled with a bullet, and lynchings were not unknown.

At around the time of Lester's birth, on 27th August 1909, a local election was held, during which the National Guard were called in to quell a riot. If Lester ever felt nostalgia for the antebellum charms of Woodville he never mentioned it. After his first few weeks in the world he was removed from the town and rarely saw it again.



His family home was in New Orleans, more specifically in Algiers, on the south bank of Mississippi, opposite the famous French Quarter. It was his mother's parents who lived in Woodville, and it was with them that she stayed when she was expecting her first child. As Lester explained it towards the end of his life, in his hip, laconic fashion: 'My mother was scared, you know, that type, so she wanted to go back home in case something happened... So after I was straight and she made it and everything was cool, then she takes me to New Orleans and we lived in Algiers'

MILES DAVIS

Born into a middle-class family, Davis started on the trumpet at age 13. His first professional music job came when he joined the Eddie Randall band in St. Louis in 1941. In the fall of 1944 Davis took a scholarship to attend the Juilliard School, a convenient passport to New York. It didn't take him long to immerse himself in the New York scene and he began working 52nd Street gigs alongside Charlie Parker in 1945. Soon, Davis found work with Coleman Hawkins and the big bands of Billy Eckstine and Benny Carter.



During the late 1940s, a number of musical contemporaries began to meet and jam regularly at the small apartment of arranger-pianist Gil Evans. Among them were saxophonists Gerry Mulligan and Lee Konitz, and pianist John Lewis. Out of this group of musicians, Davis formed the nonet to record his first major musical statement, Birth of the Cool. In addition to the standard piano, bass, and drums rhythm section, Davis' nonet horn section used French horn and tuba along with trombone and alto and baritone saxophones, lending the band a unique harmonic sound.

In 1955, Davis assembled his first important band with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones, adding Cannonball Adderley in 1958. By this time Davis, influenced by George Russell's theories, had begun playing in modes rather than standard chord changes, which led to his most famous album (and the all-time biggest-selling jazz album), Kind of Blue, in 1959. Davis also continued an important musical partnership with Gil Evans, recording four releases in five years: Miles Ahead, Porgy and Bess, Sketches of Spain, and Quiet Nights.

In 1964, Davis assembled a new band of younger musicians, which became known as his second great quintet. This included Herbie Hancock, Tony Williams, Ron Carter, and Wayne Shorter. By this time, the Miles Davis Quintet was recording mostly originals, with all the band members contributing memorable tunes. Davis' horn playing also changed, increasing the spacing of notes to create more suspense in the music.

“It all fit into the

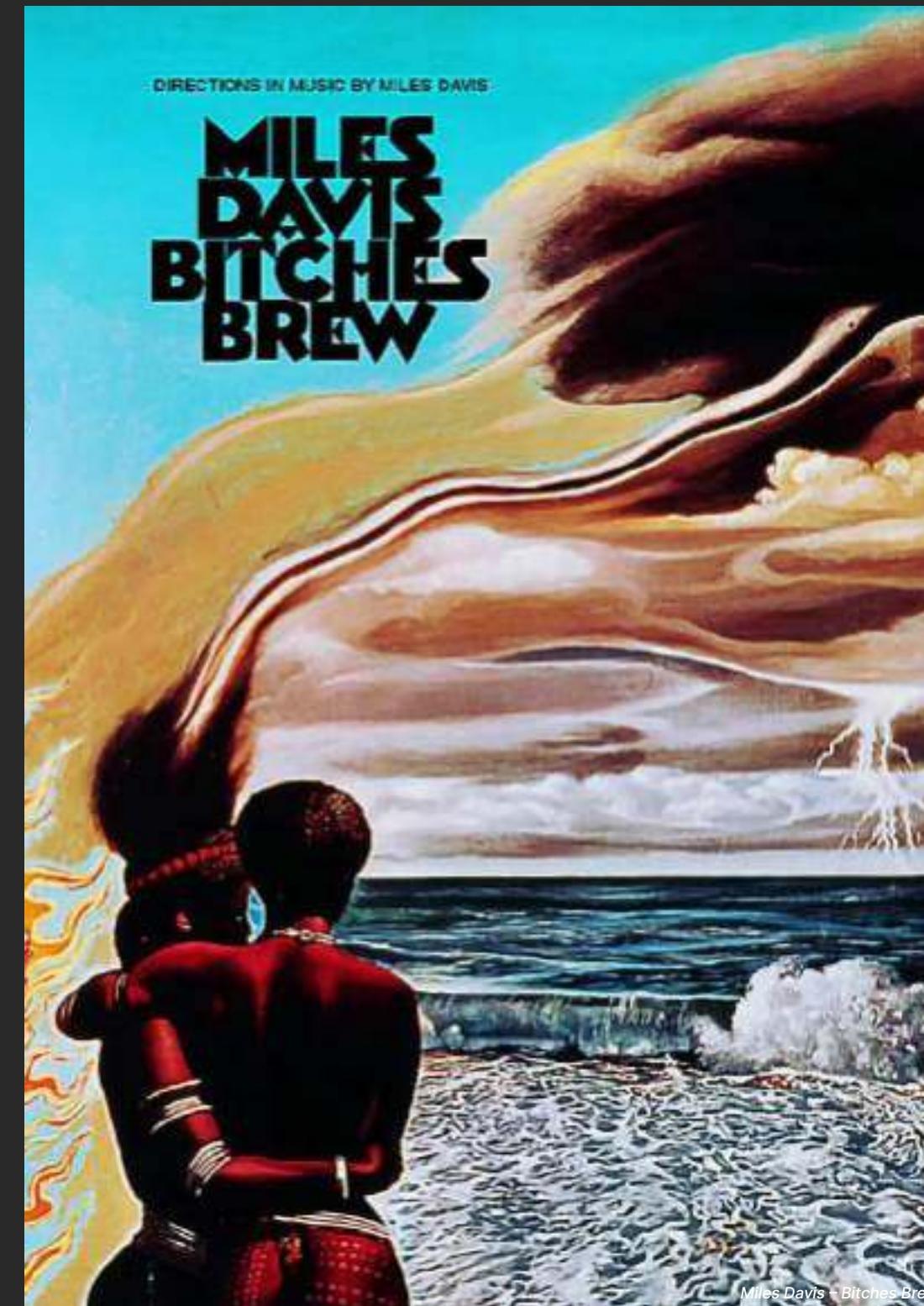
zeitgeist of the time.”

Whether it was Miles Davis reflecting the accelerated rate of change that took place culturally from the end of the 1960s and through the 1970s, or if he himself added to that velocity, is impossible to know. One thing is certain: the shifts in his music, album by album, even track by track, happened at a startling pace during this period. It had a greater influence both within the jazz world and outside of it. Everyone was listening to Miles at this time; the ears of the post-1960s generation were more open and accepting of a wider range of styles than ever before. When Miles was inducted into the Rock & Roll Hall of Fame in 2006 alongside Black Sabbath, Blondie, Lynyrd Skynyrd and the Sex Pistols, no one batted an eye. However, some critics wrote it should have happened earlier.

No matter what Miles did during this period expanding his band to six, seven, or eight musicians; inviting exotic instruments like sitar or cuica into the lineup, playing his trumpet through a wah-wah pedal normally used by electric guitarists; it all fit into the zeitgeist of the time, and Columbia Records had his back. “*Bitches Brew* is the title you want for the new LP? OK, sure. Let’s make it a double album.” The result, for a while, were commercial triumphs of rock magnitude: He received airplay on FM radio stations and bookings.

Bitches Brew was controversial, a best-seller (sales surpassed 100,000 copies, an unheard of number for a jazz recording) and attracted another, younger generation into the Miles fold. Thousands whose musical taste respected no categorical walls flocked to hear Miles in rock halls, his name sharing the marquee with the breaking artists of the day: Neil Young, Laura Nyro, Steve Miller. A slew of Fusion bands were soon spawned, many led by his former sidemen: Weather Report, Mahavishnu Orchestra, Return To Forever.

More best-selling double albums followed — 1971’s *Live-Evil*, 1972’s *On The Corner* to 1974’s *Get Up With It* — and so did the complaint that Miles had somehow sold out, that he had turned his back on his cultural roots and somehow cheapened his music. That charge is easily countered by the simple fact that one can easily follow the logic in Miles’ progression from the 1960s quintet through his embrace of amplified instruments to the experimental drive of the 1970s. Each step makes sense given what came before.



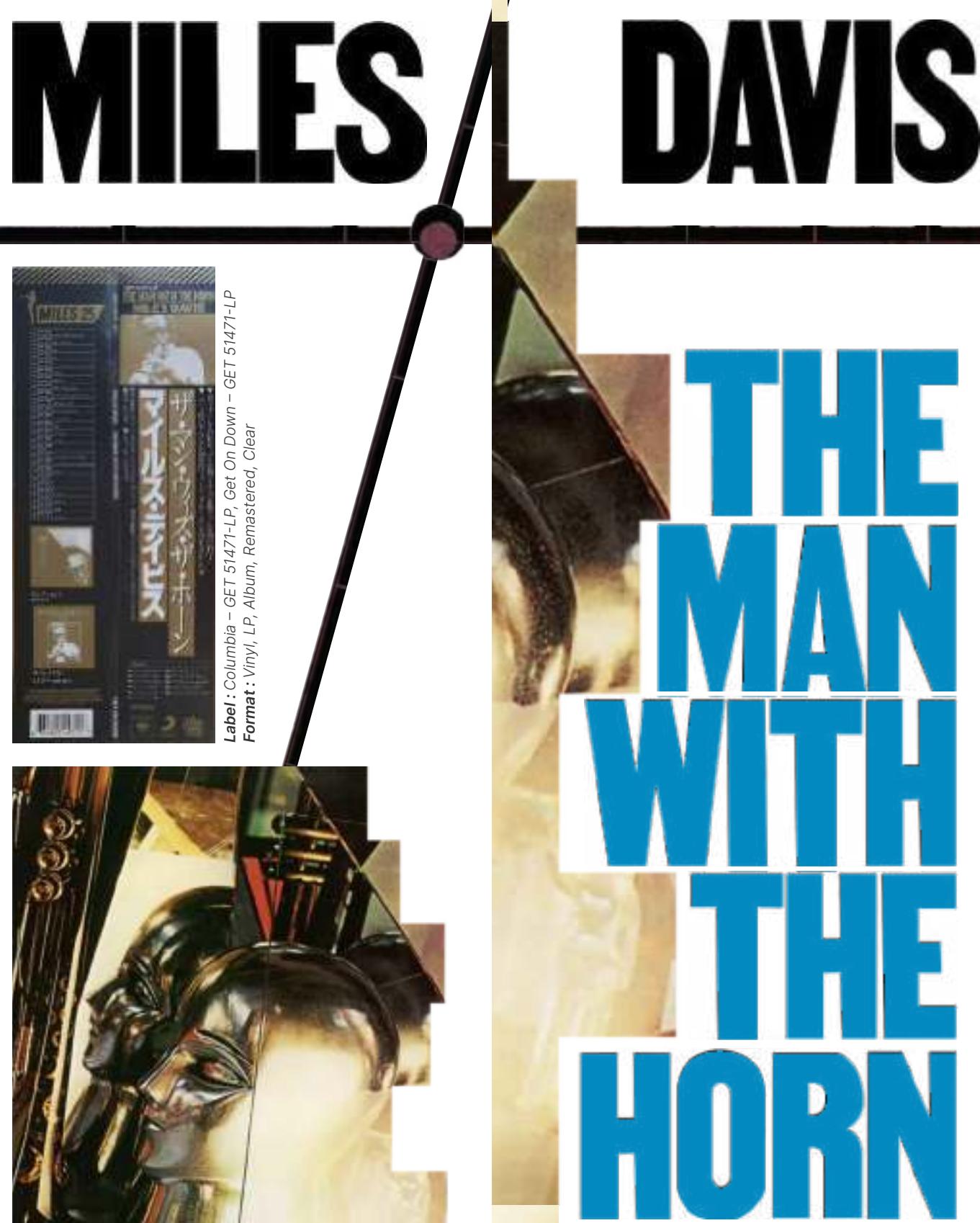
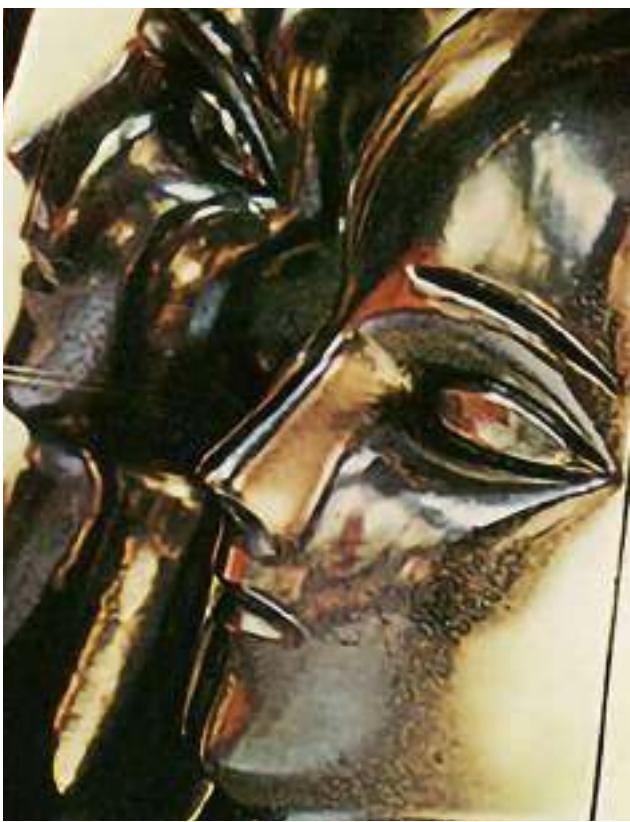
Guitarist John McLaughlin, who helped electrify Miles Davis’s music, describes *Bitches Brew* as “Picasso in sound”. Stanley Nelson, who directed a new documentary on Davis, calls it “an all-out assault”, while Davis’s official biographer, Quincy Troupe, labels it “a cultural breakthrough: it sounded like the future”.

Davis was injured in an auto accident in 1972, curtailing his activities, then retired from 1975 through 1980. When he returned to public notice with "The Man with the Horn" (1981), critics felt that Davis's erratic playing showed the effects of his five-year lay-off, but he steadily regained his powers during the next few years. He dabbled in a variety of musical styles throughout the 1980s, concentrating mostly on jazz-rock dance music, but there were also notable experiments in other styles, such as a return to his blues roots (*Star People*, 1982) and a set of Gil Evans-influenced orchestral numbers (*Music from Siesta*, 1987). Davis won several Grammy Awards during this period for such albums as "We Want Miles" (1982), "Tutu" (1986), and "Aura" (1989). One of the most-memorable events of Davis's later years occurred at the Montreux Jazz Festival in 1991, when he joined with an orchestra conducted by Quincy Jones to perform some of the classic Gil Evans arrangements of the late 1950s. Davis died less than three months later. His final album, *Doo-Bop* (1992), was released posthumously.

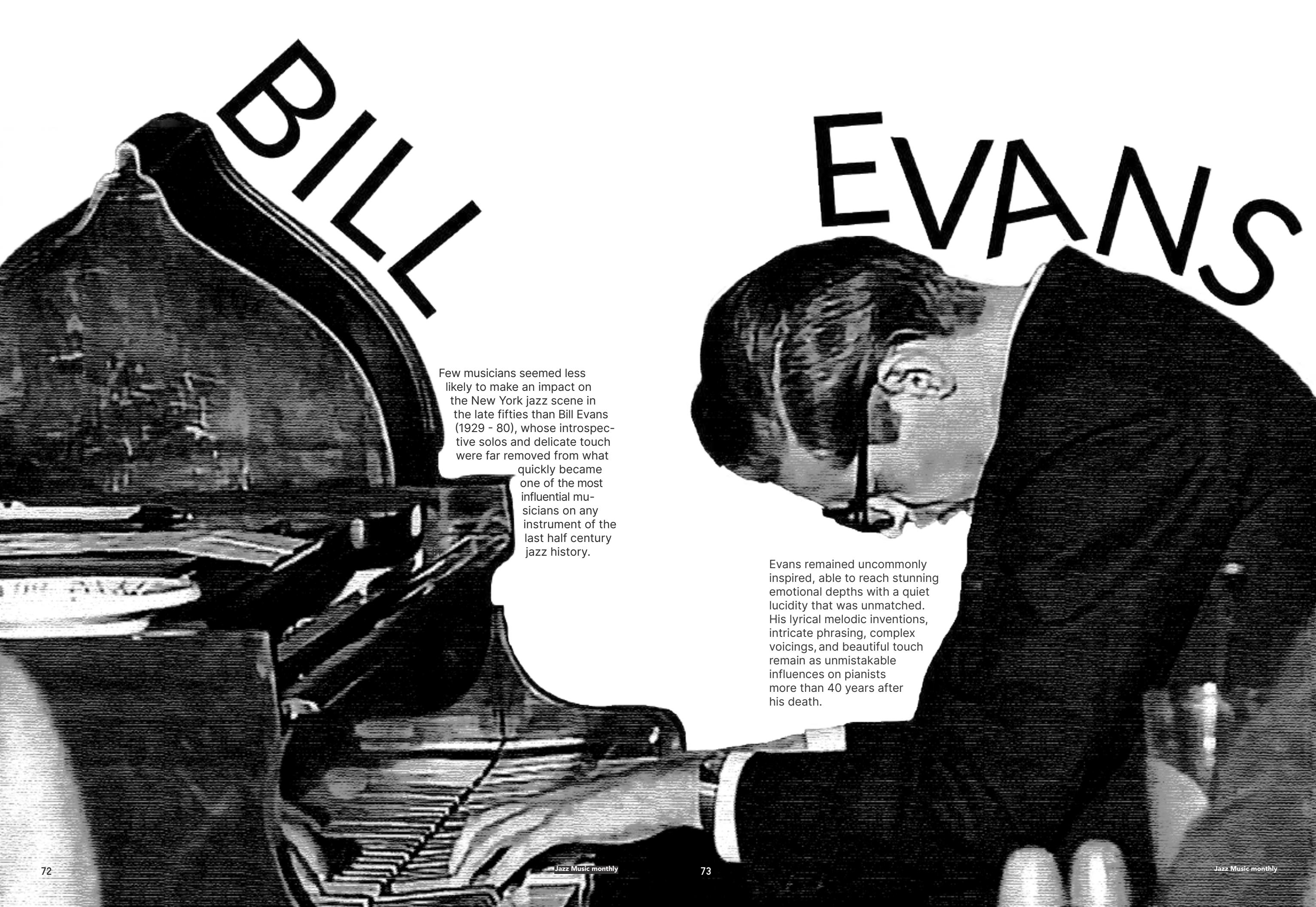
It's a complete and telling comment on the extreme seclusion and music avoidance Miles went through starting at the end of 1975. He was tired and sick and turned his back on the most important thing in his life. In the five-year period of seclusion that ensued, he struggled with personal demons and health issues, bouncing between bouts of self-abuse and boredom. Miles' absence only amplified the appetite for his comeback. No amount of cajoling or offers of help or profit could move him to return. Finally, in 1981, he began to re-emerge, tentatively at first, and then with the intention to assemble a group and get back into the studio and on the road.

When Miles re-appeared in 1981, expectation had reached fever pitch. He was still signed to Columbia and his five final albums for the label reflected his continuing fascination with current flavors of funk (Rose Royce, Cameo, Chaka Khan and later, Prince) and electronics (synthesizers and drum machines), and his enduring ardor for the electric guitar. He continued to work with producer Teo Macero and still surrounded himself with increasingly younger talent including saxophonists Bill Evans and Branford Marsalis, guitarists Mike Stern and John Scofield, various keyboard players and programmers, bassists Darryl Jones and Marcus Miller, drummers Al Foster and his own nephew Vince Wilburn, Jr.

The 1980s were a funny time: innovative in many ways, yet many of the innovations, technical and stylistic, had a habit of making too much music sound alike, and many jazz musicians succumbed to the situation. Miles participated in many of the same things but rose above them; still too individual and inspired to be anything less than a breath of fresh air when things got stale.



Miles Davis – The Man With The Horn



Few musicians seemed less likely to make an impact on the New York jazz scene in the late fifties than Bill Evans (1929 - 80), whose introspective solos and delicate touch were far removed from what

quickly became one of the most influential musicians on any instrument of the last half century jazz history.

EVANS

Evans remained uncommonly inspired, able to reach stunning emotional depths with a quiet lucidity that was unmatched. His lyrical melodic inventions, intricate phrasing, complex voicings, and beautiful touch remain as unmistakable influences on pianists more than 40 years after his death.

BILL EVANS

& all his
endeavours

Bill Evans was born in Plainfield, New Jersey, to Harry and Mary Evans (née Soroka). His father was of Welsh descent and ran a golf course; his mother was of Carpatho-Rusyn ancestry and descended from a family of coal miners.

The marriage was stormy due to his father's heavy drinking, gambling, and abuse. He had a brother, Harry (Harold), two years older, with whom he shared a very close relationship.



Bill evan's childhood home in New Plainfield, New Jersey

At age 7, Bill began violin lessons, and soon also flute and piccolo. Even though he soon dropped those instruments, it is believed they later influenced his keyboard style. He later cited Mozart, Beethoven and Schubert as frequently played composers. During high school, Evans came in contact with 20th century music like Stravinsky's Petrushka, which he deemed a "tremendous experience"; and Milhaud's Suite Provencale, whose bitonal language he believed "opened him to new things." Around the same time also came his first exposure to jazz when at age 12 he heard Tommy Dorsey and Harry James's bands on the radio. At the age of 13, Bill stood in for a sick pianist in Buddy Valentino's rehearsal band, where Harry was already playing the trumpet. Soon, Bill began to perform for dances and weddings throughout New Jersey, playing music

like boogie woogie and polkas for \$1 per hour. Around this time he met multi-instrumentalist Don Elliott, with whom he would later record. Another important influence was bassist George Platt, who introduced Evans to the harmonic principles of music.

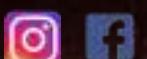


Our Collaboration with **Mr. Steve Vai**

Known for his virtuosity and style, Steve Vai has had a long and enviable career as a guitarist, singer, composer, and producer. The 1979 Berklee College of Music graduate, who began playing with the legendary Frank Zappa and his band in 1980, has also found time through the years to educate and assist other musicians. In addition to teaching a Berklee Online class on technique, he established Make a Noise Foundation in the late '80s to help aspiring musicians. He credits Berklee with opening the world of music to him, saying, "The best music education I got was at the school's listening library, where they had every kind of music available. Being exposed to different kinds of music was a big contributor to my musical awakening."

After transcribing for Zappa at age 18 and then playing with his band for several years in the early '80s, Vai set out as a solo performer. Vai sold more than 15 million albums and won three Grammys.

"I'm fighting time on this project because I'm getting older and at some point I'm going to hit a wall physically," he says on his website(Opens in a new window). "While I still have the chops to do it, I want to make my definitive guitar statement."



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