

## Big Band Jazz - Verve 50 (2013)

Written by bluesever

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01. Glenn Miller Orchestra - In the Mood (03:38) 02. Count Basie - April In Paris (Alternate Take) (03:48) 03. Ella Fitzgerald, Duke Ellington and His Orchestra & Duke Ellington Orchestra - Rockin' In Rhythm (05:19) 04. Buddy Rich and His Orchestra - Down For Double (04:06) 05. The Gil Evans Orchestra - Sister Sadie (06:56) 06. The Harry James Orchestra & Harry James and His Orchestra - Two O'Clock Jump (04:03) 07. Sarah Vaughan & Ernie Wilkins' Orchestra - Sometimes I'm Happy (02:55) 08. Quincy Jones and His Orchestra - Desafinado (02:53) 09. Benny Carter and His Orchestra - Crazy Rhythm (03:24) 10. Arturo Sandoval - Swingin' (08:16) 11. Woody Herman and The First Herd - Your Father's Moustache (04:36) 12. The Harry James Orchestra & Harry James and His Orchestra - (By the) Sleepy Lagoon (03:01) 13. Woody Herman - Four Others (02:54) 14. Buddy Rich & Lionel Hampton - It's a Blue World (02:50) 15. Louie Bellson - The Hawk Talks (02:36) 16. Gil Evans - Time of the Barracudas (07:26) 17. Art Blakey & The Jazz Messengers - Time Off (04:55) 18. Gerry Mulligan - I'm Gonna Go Fishin' (05:51) 19. Harry James - End of Town Blues (03:00) 20. Archie Shepp - Blues For Brother George Jackson (03:48) 21. Woody Herman and His Orchestra - Blues In the Night (03:12) 22. Maynard Ferguson - Love Me Or Leave Me (02:40) 23. Gerry Mulligan - Broadway (05:20) 24. Jimmy Smith & Lalo Schifrin - Theme From Joy House (04:38) 25. The Kenny Clarke-Francy Boland Big Band - New Box (06:08) 26. Dave Grusin - Shuffle City (Live In 1983 Budokan, Japan) (04:22) 27. Charlie Barnet - Skyliner (03:03) 28. Louis Jordan & His Tympany Five - Choo Choo Ch'Boogie (02:42) 29. Quincy Jones and His Orchestra - Straight, No Chaser (02:25) 30. Woody Herman - Don't Get Around Much Anymore (04:18) 31. Jimmy Smith - Walk On the Wild Side (05:55) 32. Maynard Ferguson - Easy To Love (03:10) 33. Edmundo Ros and His Orchestra - Cherry Pink and Apple Blossom White (02:10) 34. Count Basie and His Orchestra - Every Tub (03:02) 35. Dizzy Gillespie - A Night In Tunisia (05:33) 36. Harry James - Sophisticated Lady (02:25) 37. Woody Herman - Caldonia (08:04) 38. Duke Ellington & Coleman Hawkins - Limbo Jazz (05:14) 39. Lionel Hampton - Flying Home (03:17) 40. Louis Armstrong and His Orchestra - Swing That Music (Single Version) (02:51) 41. Duke Ellington and His Orchestra - Perdido (Live In Newport / 1959) (04:46) 42. Dizzy Gillespie - Tour De Force (05:03) 43. Roy Hargrove Big Band - September In the Rain (06:59) 44. Frank Chacksfield and His Orchestra - Route 66 (02:04) 45. Jimmy Smith - One Mint Julep (05:28) 46. Lalo Schifrin - The Peanut Vendor (06:01) 47. Count Basie - One O'Clock Jump (04:28) 48. Woody Herman and His Orchestra - Woodchopper's Ball (Use MC47729) (03:15) 49. Quincy Jones - The (03:02) 50. Buddy Rich and His Orchestra - Jumpin' At the Woodside (06:31)

Big Band refers to a jazz group of ten or more musicians, usually featuring at least three trumpets, two or more trombones, four or more saxophones, and a "rhythm section" of accompanists playing some combination of piano, guitar, bass, and drums. "Big band music" as a concept for music fans is identified most with the swing era, although there were large, jazz-oriented dance bands before the swing era of the 1930s and '40s, and large jazz-oriented concert bands after the swing era. Classification difficulties occur when stores shelve recordings by all large jazz ensembles as though it were a single style, despite the shifting harmonic and rhythmic approaches employed by new ensembles of similar instrumentation that have formed since the swing era. By lumping the music of all large jazz bands together, marketers overlook the different kinds of jazz that large groups have performed: swing (Duke Ellington and Count Basie), bebop (Dizzy Gillespie), cool (Gerry Mulligan, Shorty Rogers, Gil Evans), hard bop (Gerald Wilson), free jazz (some of Sun Ra's work after the 1950s), and jazz-rock fusion (Don Ellis' and Maynard Ferguson's groups of the 1970s). Not all of them are "swing bands." Many listeners consider big band to denote an idiom, not just an instrumentation. For them, the strategies of arranging and soloing that were established during the 1930s link all large jazz ensembles more than the different rhythmic and harmonic concepts distinguish those of one era, for example bebop, from those of another, for example those of jazz-rock. Another important consideration is that journalists and jazz fans of the 1930s and '40s drew distinctions between bands that conveyed the most hard-driving rhythmic qualities and frequent solo improvisations, and those that conveyed less pronounced swing feeling and improvisation. The former were called "swing bands" or "hot bands" (e.g., Count Basie's and Duke Ellington's). The latter were called "sweet bands" (e.g., Glenn Miller's, Wayne King's, Freddy Martin's, and Guy Lombardo's). Although the big-band era ended by 1946, there have been some large orchestras used in jazz ever since, even if virtually none (other than the Count Basie ghost band) operate on a full-time basis. Nearly all are led by arrangers. ---Rovi

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