

Bar De Jazz

Medicine Bar

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The Medicine Bar was a bar in Birmingham, England. Located in the Custard Factory in Digbeth, it hosted many techno, acid jazz, funk and hip hop events. It started as a collaboration in the 1990s between the London Medicine bar and local hip hop DJ 'Simon Fat Head', who began his career at the Brothers and Sisters at the Coast to Coast club on Broad Street. It ceased to trade by 2012.

Substance (which evolved out of Amplified) was the longest running hip hop night in the bar, with DJs Roc1, Magoo, Chris Reid (also from Scratch in London) and MC Mad Flow. It brought hip hop acts including Afrika Bambaata, De La Soul and Jeru the Damaja to Birmingham.

Leftfoot was the bar's main funk and soul night which was in part run by ex Rockers Hi-Fi DJ Dick and Adam Regan (who now owns the Bull's Head bar in the birmingham suburb of Moseley). Leftfoot hosted many large acid Jazz type events with appearances from Gilles Peterson to Mr Scruff. Both nights featured live acts.

Other events to have take place at the bar included breakdance and graffiti art shows. For a short period in 2006/07, the Medicine Bar hosted the Birmingham leg of Club NME.

Medicine Bar had a Martin Audio modular system installed by Ace Vintage Systems.

Thirty-two-bar form

become jazz standards are 32-bar song forms. At its core, the basic AABA 32-bar song form consists of four sections, each section being eight bars in length

The 32-bar form, also known as the AABA song form, American popular song form and the ballad form, is a song structure commonly found in Tin Pan Alley songs and other American popular music, especially in the first half of the 20th century.

The song form consists of four sections: an eight-bar A section; a second eight-bar A section (which may have slight changes from the first A section); an eight-bar B section, often with contrasting harmony or "feel"; and a final eight-bar A section. The core melody line is generally retained in each A section, although variations may be added, particularly for the last A section.

Examples of 32-bar AABA form songs include "Over the Rainbow", "I Got Rhythm", "What'll I Do", "Make You Feel My Love", "The Man I Love", "Dream River", "Primrose Lane", "Let's Get Away From It All", and "Blue Skies". Many show tunes that have become jazz standards are 32-bar song forms.

Filles de Kilimanjaro

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Filles de Kilimanjaro (French: Girls of Kilimanjaro) is a studio album by the American jazz trumpeter Miles Davis. It was recorded in June and September 1968 at Columbia 30th Street Studio in Manhattan, New York City, and released on Columbia Records in December of that year in the United Kingdom and in the United

States the following February. The album is a transitional work for Davis, who was shifting stylistically from acoustic post-bop recordings with his Second Great Quintet to the jazz fusion of his subsequent "electric period". *Filles de Kilimanjaro* was well received by contemporary music critics, who viewed it as a significant release in modern jazz. Pianist Chick Corea and bassist Dave Holland appear on two tracks, marking their first participation on a Davis album.

Jazz

writing an eight-bar bridge, but ... I had to keep going and ended up writing a sixteen-bar bridge." The bridge gave "Manteca" a typical jazz harmonic structure

Jazz is a music genre that originated in the African-American communities of New Orleans, Louisiana, in the late 19th and early 20th centuries. Its roots are in blues, ragtime, European harmony, African rhythmic rituals, spirituals, hymns, marches, vaudeville song, and dance music. Since the 1920s Jazz Age, it has been recognized as a major form of musical expression in traditional and popular music. Jazz is characterized by swing and blue notes, complex chords, call and response vocals, polyrhythms and improvisation.

As jazz spread around the world, it drew on national, regional, and local musical cultures, which gave rise to different styles. New Orleans jazz began in the early 1910s, combining earlier brass band marches, French quadrilles, biguine, ragtime and blues with collective polyphonic improvisation. However, jazz did not begin as a single musical tradition in New Orleans or elsewhere. In the 1930s, arranged dance-oriented swing big bands, Kansas City jazz (a hard-swinging, bluesy, improvisational style), and gypsy jazz (a style that emphasized musette waltzes) were the prominent styles. Bebop emerged in the 1940s, shifting jazz from danceable popular music toward a more challenging "musician's music" which was played at faster tempos and used more chord-based improvisation. Cool jazz developed near the end of the 1940s, introducing calmer, smoother sounds and long, linear melodic lines.

The mid-1950s saw the emergence of hard bop, which introduced influences from rhythm and blues, gospel, and blues to small groups and particularly to saxophone and piano. Modal jazz developed in the late 1950s, using the mode, or musical scale, as the basis of musical structure and improvisation, as did free jazz, which explored playing without regular meter, beat and formal structures. Jazz fusion appeared in the late 1960s and early 1970s, combining jazz improvisation with rock music's rhythms, electric instruments, and highly amplified stage sound. In the early 1980s, a commercial form of jazz fusion called smooth jazz became successful, garnering significant radio airplay. Other styles and genres abound in the 21st century, such as Latin and Afro-Cuban jazz.

Free jazz

of the composer. Earlier jazz styles typically were built on a framework of song forms, such as twelve-bar blues or the 32-bar AABA popular song form with

Free jazz, or free form in the early to mid-1970s, is a style of avant-garde jazz or an experimental approach to jazz improvisation that developed in the late 1950s and early 1960s, when musicians attempted to change or break down jazz conventions, such as regular tempos, tones, and chord changes. Musicians during this period believed that the bebop and modal jazz that had been played before them was too limiting, and became preoccupied with creating something new. The term "free jazz" was drawn from the 1960 Ornette Coleman recording *Free Jazz: A Collective Improvisation*. Europeans tend to favor the term "free improvisation". Others have used "modern jazz", "creative music", and "art music".

The ambiguity of free jazz presents problems of definition. Although it is usually played by small groups or individuals, free jazz big bands have existed. Although musicians and critics claim it is innovative and forward-looking, it draws on early styles of jazz and has been described as an attempt to return to primitive, often religious, roots. Although jazz is an American invention, free jazz musicians drew heavily from world music and ethnic music traditions from around the world. Sometimes they played African or Asian

instruments, unusual instruments, or invented their own. They emphasized emotional intensity and sound for its own sake, exploring timbre.

Dakota Jazz Club

opened in 1985 at Bandana Square in St. Paul as a restaurant with local jazz in the bar. In 1988, the programming expanded to national artists with performances

The Dakota Jazz Club and Restaurant is a jazz club in Minneapolis, Minnesota. The club opened in 1985 at Bandana Square in St. Paul as a restaurant with local jazz in the bar. In 1988, the programming expanded to national artists with performances by McCoy Tyner and Ahmad Jamal. In 2003, the Dakota moved to downtown Minneapolis on Nicollet Mall.

List of jazz venues in the United States

Manor Howard Bar Key Club Adams Theater Outpost Performance Space, Albuquerque: 5 Jazz Forum, Tarrytown: 2 52nd Street Downbeat Jazz Club Famous Door

This is a list of notable American venues where jazz music is, or has been, played. It includes jazz clubs, nightclubs, dancehalls and historic venues as well.

TPOK Jazz

OK Jazz, later renamed TPOK Jazz (short for Tout Puissant Orchestre Kinois de Jazz), was a Congolese rumba band from the Democratic Republic of the Congo

OK Jazz, later renamed TPOK Jazz (short for Tout Puissant Orchestre Kinois de Jazz), was a Congolese rumba band from the Democratic Republic of the Congo established in 1956 and fronted by Franco. As noted by Congolese musicologist Clément Ossinondé, the band dissolved by August 2004.

Dixieland jazz

Dixieland jazz, also referred to as traditional jazz, hot jazz, or simply Dixieland, is a style of jazz based on the music that developed in New Orleans

Dixieland jazz, also referred to as traditional jazz, hot jazz, or simply Dixieland, is a style of jazz based on the music that developed in New Orleans at the start of the 20th century. The 1917 recordings by the Original Dixieland Jass Band (which shortly thereafter changed the spelling of its name to "Original Dixieland Jazz Band") fostered awareness of this new style of music.

List of jazz venues

performance of live jazz music. Jazz clubs are usually a type of nightclub or bar, which is licensed to sell alcoholic beverages. Jazz clubs were in large

This is a list of notable venues where jazz music is played. It includes jazz clubs, clubs, dancehalls and historic venues such as theatres. A jazz club is a venue where the primary entertainment is the performance of live jazz music. Jazz clubs are usually a type of nightclub or bar, which is licensed to sell alcoholic beverages. Jazz clubs were in large rooms in the eras of Orchestral jazz and big band jazz, when bands were large and often augmented by a string section. Large rooms were also more common in the Swing era, because at that time, jazz was popular as a dance music, so the dancers needed space to move. With the transition to 1940s-era styles like Bebop and later styles such as soul jazz, small combos of musicians such as quartets and trios were mostly used, and the music became more of a music to listen to, rather than a form of dance music. As a result, smaller clubs with small stages became practical.

In the 2000s, jazz clubs may be found in the basements of larger residential buildings, in storefront locations or in the upper floors of retail businesses. They can be rather small compared to other music venues, such as rock music clubs, reflecting the intimate atmosphere of jazz shows and long-term decline in popular interest in jazz. Despite being called "clubs", these venues are usually not exclusive. Some clubs, however, have a cover charge if a live band is playing. Some jazz clubs host "jam sessions" after hours or on early evenings of the week. At jam sessions, both professional musicians and advanced amateurs will typically share the stage.

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