Adam's apple wayne shorter pdf

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This article is about Wayne Shorter's music album. For other purposes, see Adam's apple (disambiguation). 1967 studio album by Wayne ShorterAdam AppleStudio album by Wayne ShorterRelimediaOctober 1967StudioVan Gelder Studio, Englewood CliffsGenreJazzLength48:02LabelBlue NoteBST 84232ProducerAlfred LionWayne Short Chronology The All Seeing Eye (1965) by Adam Apple (1967) Schizophrenia (1967) Apple Adam is the tenth album post-bop jazz artist Wayne. Released in 1967, it included the first recording of his song Footprints, later recorded by miles Davis's quintet on the album Miles Smiles (1967). The cd release includes the bonus track The Collector, written by Herbie Hancock. Writing in the Jazz Journal, Mark Gardner urged readers: For God's sake, don't miss this one. Gardner called the recording a tour de force for Shorter soloist as opposed to a shorter composer. An allmusic retrospective review, a review by Stacia Proefrock, states: This really ranks with the best of its outputs from this incredibly fertile period. Taken in isolation, it's one of the great pieces of jazz of the mid-60s, but when Shorter has already achieved a unique style of performance, compositional craftsmanship and perfectly balanced relationships with his sidemen, it's hard to be impressed that he manages to keep doing these things album by album. Professional RatingsReview ScoresSourceRatingAll on Jazz 5 AllMusic 4 The Rolling Stone Jazz Record Guide 6Sputnikmusic4.5/5'7'Tom Hull - on WebB ()) Track the list of all tracks by Wayne Shorter, except where noted. Adam's Apple - 6:49 502 Blues (Drikin and Drivin) (Jimmy Rawls) - 6:34 El Gaucho - 6:30 Tracks - 7:29 Theroux - 6:34 12 Chief Crazy Horse - 7:34 Collector (Herbie Hancock) - 6:54 Bonus Track on CD re-release Recorded February 3 (#1) and February 24 (all others), 1966. Staff Wayne Shorter - Tenor saxophone Herbie Hancock - piano Reggie Walkerman - bass guitar by Joe Chambers - percussion references to Billboard November 11, 1967 - Wayne Shorter - Adam's Apple (1967). Discos. Received on January 9, 2017. Jazz magazine 01/69: Wayne Shorter as Adam Apple, Jazz Journal. January 1969. - b Profrock, Stacia. Wayne Shorter - Adam Apple (1967) album review, credits and releases. AllMusic. Accessed August 2, 2009. Wayne Shorter is a review by Greg Simmons on Adam Apple's 1967 album. April 26, 2017 - Swenson, D.E. (1985). Rolling Stone jazz record guide. USA: Random House / Rolling Stone. page 180. ISBN 0-394-72643-X. - Wayne Shorter: Adam's Apple. Satellite music. sputnikmusic.com. received on May 7, 2018. Hull, Tom (September 8, 2020). Music week. Tom Hull - online. Received on September 9, 2020. External Links by Wayne Shorter - Adam Apple (1967) Album Releases on The Discogs Wayne Shorter - Adam Apple's album (1967), which will be listened to on Spotify, received from the (album) 2017 Log, to watch the read count in all the eternal buzz surrounding Blue Note records from 1950s-aggressive opinions and stratospheric prices- it's once easy to forget that the label released really high quality music all the way through the 1960s, and some of the recordings from the later years of the decade are just as worthy of attention as the legendary 1500 date series. Example: Wayne Shorter Adam Apple, the quartet date recorded in 1966, when Shorter was a mainstay in the Miles Davis Second Great quintet along with Herbie Hancock, who also makes that date. Shorter wrote a lot of music for Davis and for himself, and almost all of it was of very, very high quality. Adam's Apple demonstrates these skills. While there are a few real swingers here, Shorter plays quietly through most of the record, only bursting into screaming for an accent in a few places. Even on a fast-paced track like El Goucho his tone measured and relaxed, pulling what may have been a shouting affair in the hands of another saxophonist in a balanced tension between a clear ability to kick a hard and smarter, thinner approach. As a quartet, Shorter carries much of the melodic and improvisational responsibilities himself, offering a largely undiluted creative portrait. Everyone accepts their own position, but Shorter clearly sets the atmosphere and pace. The title track begins with a fleet of slipstream foundation from Reggie Workman's bass to Hancock, and then a short add on the layers to build a sample worthy of a vampire. Horn takes off, stretching and pulling, but recapitulating neatly a few times before handing it to Hancock for the blues second line. Shorter takes him back to the closing, as if he had something else he wanted to say for the first time and came back for more. Three of the medium ballad tracks and blues of different state tempo, all very introspective, often relaxed but always powerful. As great as three up-tempo tracks, the ballads are the meat of this record. Shorter's ability to convey the depth of feeling through creative formulation is nothing short, surprising, and that he is able to do so so consistently from track to track (and, frankly, from album to album) speaks volumes to the size of his talent. This album has the first Footprints record, which would have received a higher profile when later recorded by Davis's band on Miles Smiles, but this version is perhaps a clearer reading of the composition, with some of Shorter's most emotional games. Even on Chief Crazy Horse, the hardest swinging track on record, Game Shorter is measured. Joe Chambers has moved on to pounding volumes in places even takes a solo with Hancock, comping it, but Shorter again keeps his solo close to the melody, diving and diving around it, but doesn't stray too far. Hancock stretches him further, blocking right with his left hand as his right mankles through the keys. It is a masterpiece of making a simple motif of five notes and building layers above it, threading behind a thread in the whole fabric. Although Adam's Apple is now fifty years old, this particular reissue is worth mentioning. Music Matters, which has been a decade-long run of making high quality, all analog reissues of classic Blue Note recordings on vinyl, has done a particularly good job with this two 45 LP 45 rpm records. Re-mastered directly from the original master of tape, the sound has liquidity to it, which is just nice to hear. Adam's Apple is at least as good as anything else in the Blue Note Shorter catalog, which is to say it's excellent: another must hear the record in a long line is sure to hear the recording. Adam's apple; 502 Blues (Drikin and Drivin); El Gaucho; Traces; Theroux; Chef Crazy Horse. Staff Wayne Shorter: tenor saxophone; Herbie Hancock: piano; Reginald Walkerman: bass; Joe Chambers: Drums. Album Title: Adam's Apple (en) Year of Release: 2017 Record Label: Music Issues Publish Comment on This Album AllMusic Ranking User Ratings (0) Your Rating Review User Reviews User Reviews Credits Releases Similar Albums With the possible exception of its song, Footprints, which will become a jazz standard, Adam's Apple has received a little less attention in its release than some of the previous albums in the catalog. It's a shame because he really rank with the best of his way out of this incredibly fertile period. From the first moments when Shorter's saxophone takes off in the debut track of the same name, with its warmth, roundness and power, it is hard not to understand this album. He may not be turning as sharply as some of his early works, like Speak No Evil, but his influence is only blunted by the fact that Shorter has already reached the peak of his powers. Taken in isolation, it's one of the great pieces of jazz of the mid-60s, but when Shorter has already achieved a unique style of performance, compositional craftsmanship and perfectly balanced relationships with his sidemen, it's hard to be impressed that he manages to keep doing these things album by album. But Shorter shines here, allowing strong players like Herbie Hancock to also have their place in the sun. Especially hypnotic are two very different songs, the ballad Teru and Shorter tribute to John Coltrane, Chief Crazy Horse, both of which also give Hancock the chance to show what he could do. 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