

Mp3 Dave Hartl Quartet - Straight, A Head



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Jazz -- NOT SMOOTH JAZZ... Instrumental crossover jazz from Philly featuring storytelling writing, spontaneous improv, and a bad attitude. Join the Kenny G. jihad. 10 MP3 Songs JAZZ: Jazz Fusion, JAZZ: Weird Jazz Details: This spontaneous collection of original acoustic jazz album showcases the facilities and faculty of the music school at the University Of The Arts in Philadelphia. Faculty members are all working musicians on the Philly scene and play in many setting and combinations. Non-smooth Instrumental Jazz from the Philly scene, high energy, technical but human, an antidote to Kenny G. A member of the jazz faculty at the University Of the Arts in Philadelphia for eleven years, teaching piano harmony, MIDI techniques, jazz theory and aural concept classes, coaching Charles Mingus and Miles Davis tribute groups, and teaching private lessons in jazz piano, Chapman Stick and synthesizer/computer techniques. Has performed jazz concerts there with Phil Woods, Ray Brown, Joanne Brackeen, Trudy Pitts, Jimmy Bruno, Gerald Veasley, John Swana, John Blake, and other jazz artists. Has written, arranged, produced, and released albums of original fusion instrumental music with his recording band "Gaijin" (Dave Hartl Gaijin and Foreign Growth) and one album of acoustic jazz with his Quartet (Straight, a Head) through his production company "Foaming At the Ear Music". The Dave Hartl Quartet is currently working on material for their next CD, A Rumor in Their Own Time. Has also been featured on albums and projects by other local artists ranging from children's albums to jingles to operatic accompaniment. A member of The Jimmy Bruno Group, featured on the Concord Jazz release "Midnight Blue". Featured on synthesizers and as co-writer on John Alberti's Implication Innuendo CD on Artifex Records. Began musical studies at the age of five and performed on keyboards as a child throughout the northern Philadelphia suburbs. After receiving a Bachelor's degree from West Chester University, pursued years of study on jazz piano, guitar, and Chapman Stick and began playing

keyboards around the Philadelphia scene in the late 70's. Played keyboards for The Get Right Band, one of the first bands to combine reggae influences with the folk and rock scene; they were featured at many concerts and public affairs. Has spent the last 15 years playing every type of musical engagement including jazz concerts and clinics, pop tours (including tours of Japan as a solo pianist and as synthesist for Richard Barrett's Three Degrees, and a tour of Mexico as synthesist for LaToya Jackson), musical and MIDI studio production, and, in performing in Philadelphia and Atlantic City hotels and house bands, has played synthesizer and piano for performers such as Smokey Robinson, Joni Mitchell, Aretha Franklin, Bo Diddley, Anthony Newley, Ben Vareen, Luci Arnaz, George Burns, Joan Rivers, Connie Francis, Phyllis Diller, Marilyn McCoo, Dom Irrera, and hundreds of other acts. Provided synthetic orchestral textures for productions of Mamma Mia, Evita, Will Rogers Follies, Funny Girl, A Chorus Line, Barnum, George M!, Oklahoma!, and many production shows. Most recently, following a series of concerts with Annie Haslam's Renaissance, has been providing synthesizer textures for the Walnut Street Theatre's productions of The Wizard of Oz, Paper Moon, Camelot, 1776, The Goodbye Girl, Crazy for You, and Blood Brothers as well as sitting in with Jimmy Bruno's trio and headlining at Chris's Jazz Caf in Philadelphia.

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