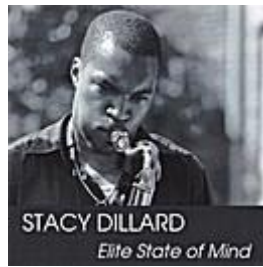


## Mp3 Stacy Dillard - Elite State Of Mind



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Bandleader/composer has worked/recorded with Wycliffe Gordon, Eric Reed, Roy Hargrove, Lewis Nash, and many others. One of the rapidly emerging voices on the tenor saxophone and as a composer. One of New York City's fastest rising new talents. 7 MP3 Songs JAZZ: Traditional Jazz Combo, JAZZ: Jazz Fusion Details: Stacy's concept is original and inspiring. He is completely unpredictable and doesn't bore you with stock licks. In fact he doesn't bog himself down with just playing chord changes he plays ideas. He's a true improviser. Eric Reed, pianist composer Stacy Dillard, raised in Muskegon Heights, Michigan, started playing the saxophone at a rather late age. In his hometown, there isn't much music happening, but only Robert Moore, Stacy's band instructor, and a host of close friends. Athletics was a big part of his life, leading to the late start on the instrument. Stacy attended college at Central State University in Wilberforce, Ohio to study with Dr. William Denza, Jim Smith, Chris Berg, and Lenard Moses. Very quickly, Dillard acquired the necessary knowledge that would soon put his name out on the local scene. It was a run-in with Wynton Marsalis in Dayton, Ohio that would turn his attention to the New York Scene. After graduation, Stacy took the act to Cincinnati, where he stayed for a short time and made his first recording appearance with Mike Wade on trumpet, drummer Melvin Broach and pianist William Menefield. Maturation was very rapid, finally leading the way to New York. Since the move to New York in 2002, Stacy has caught the attention of many with his large and rich tone, developed ideas, accurate technique, work ethic, and patience, leading to a number of working opportunities. Dillard has played with Winard Harper, Cindy Blackmon, Lenny White, Norman Simmons, Frank Lacy, Wycliffe Gordon, Eric Reed, Roy Hargrove, Stephon Harris, Ernestine Anderson, Terrell Stafford, Herlin Riley, John Hicks, Frank Wess, Mulgrew Miller, Clark Terry, Victor Lewis, Steve Wilson, Johnny O'Neal, Antonio Hart, Russell Malone, Mark Whitfield, the Mingus Big Band, and a host of others in different genres of music,

including Shirley Ceasar, Alex Bugnon, Stephanie Mills, Pete Rock C.L. Smooth, and more. As well as being a sideman, Stacy Dillard has put this group with the same love and intention, the same simple formula that a lot of our great artists abide by. This marks his first session as a leader, showing great promise, and a deep respect for the music and those who made it possible to do such a thing. To sum it all up, Stacy Dillard cPhyve is a perfect example of the fusing of tradition and innovation, the combination which keeps EVERYTHING fresh, exciting, energetic, theraputic, and more importantly, real. cPhyve: cPhyve was created by the crossing of such unique personalities and dispositions rather than instrumental capabilities and acclaim. I met J.D. Allen in person at a jam session in lower Manhattan at the Jazz Gallery, and he scared the hell out of me with his sound. As time progressed, we'd cross paths at sessions and gigs, ect. After meeting Ryan Weaver, I knew instantly that I wanted to form a band with him on piano. I managed to get a quartet going, and we had a steady at the used-to-be Cafe Creole on Macdougall. The piano seat was filled, the band wasn't happening yet. Also, the owners of Cafe Creole are now in business in Harlem at Perk's, on the corner of 123rd st. and St. Nicholas avenue. I met Jeremy Clemons at Small's one late night, and I would see him after that every once in a while. We both attended a Keyon Harrold gig on the east side, leading to the Niagara session later that night. The same connection with Ryan happened again, so I told him about the gig I had. Jeremy sat in and met Ryan for the first time, I believe. I asked him, "who do you like on bass?" Now, we're gathered together with no hesitation at a rehearsal with myself, Ryan, Jeremy, and bassist Ameen Saleem. Jeremy and Ameen attended North Carolina Central University together, building a close friendship. The music reflects that love when you have this bass-drum combination. We all had tunes that we'd written in the past, so we ran through them and recorded some. It's now sunday, and the four of us are playing at Cafe Creole weekly. As the weeks went, close friendships were formed, making the music easy to produce. Eventually, we extended to thursdays and sundays. By this time, which is about a year and a half after meeting J.D., we began to talk with each other more consistently. I told him before about our gig, and he finally got a chance to come by and sit in. He brought so much fire to the group that we all agreed that J.D. should be a part of what's happening. We gathered again at Ryan's, this time with some of J.D.'s compositions in the mix. With the exception of J.D., the rest of us all moved to New York around the same time. Over the course of time, each of us began to get more work, so finding subs is the issue now. When Ameen couldn't do the gig, Jeremy Clemons requested Ryan Berg. Jeremy, Ryan, and guitarist Craig Magnano

would play as a trio at various spots. I would often sit in at their gigs, and we decided to make this quartet a working unit as well. The Other Side is exactly what the name says, being the other side of cPhyve, in a musical sense. The personel of this group is a combination of the two bands, with myself, Jeremy, Ameen, Ryan Weaver on keys, and Craig Magnano on guitar. Craig is also the 5th member of cPhyve in place of J.D. sometimes, depending on the direction. Together, we strive to revive and exist the spirit and the consciousness that makes music powerful in the first place. The loss is due to the overwhelming desire for money, which shows in every aspect of people activity. I must also add the generation gap and the "They don't make 'em like they used to....." Would you agree? We come from a place as men and as musicians that require the acknowledgement and love of the Creator.

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