



## Afro-Cuban Jazz : Third Ear - The Essential Listening Companion

By Scott Yanow

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**Afro-Cuban Jazz : Third Ear - The Essential Listening Companion** By Scott Yanow

(Book). Through anecdotal biographies and evocative photos, this book by jazz author extraordinaire Scott Yanow portrays every key Afro-Cuban Jazz innovator past and present, plus other jazz artists influenced by this infectious music. Also includes reviews and ratings of recordings that make (or don't make) the cut, and essays packed with historical insight not found in other guides. Musicians covered include: Tito Puente, Cal Tjader, Willie Bobo, Machito, Poncho Sanchez, Chucho Valdes, Arturo Sandoval, Mongo Santamaria, Gato Barbieri, Eddie Palmieri, and many more.

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### Editorial Review

From Library Journal

Yanow, author of the successful Swing and Bebop entries of the "Third Ear" series, here tackles Afro-Cuban jazz, a genre born, he claims, from Dizzy Gillespie's collaboration with Cuban percussionist Chano Pozo. After a lively brief overview, he offers a section of concise biographies that includes the usual suspects like Arturo Sandoval and Tito Puente. Here, Yanow notes that many of the included musicians are Latin American and American, but as they were heavily influenced by Cuba's music and culture, they merited inclusion. Within the biographical entries are listings of recommended recordings on CD. In cases where an artist's music is not yet available on CD, Yanow furnishes out-of-print LPs worth searching for. There is also a "Various Artists" list, a useful way to get a feel for a variety of performers. Readers will especially enjoy the author's illuminating and enjoyable conversations with four Afro-Cuban musicians. Though Yanow's enthusiasm is one of this work's strengths, his penchant for using exclamation points is ultimately distracting. Also, his indexing is questionable. For example, he refers to Louie Bellson's wonderful *Ecu /Ritmos Cubanos*, which features several outstanding Latin musicians, in percussionist Luis Conte's section. Yet Bellson's record isn't listed under his own name in Yanow's section of prominent jazz musicians who have recorded Afro-Cuban jazz, and neither Bellson nor the album is indexed. His very small annotated list of recommended books demonstrates the lack of written material available to English readers, so even with its flaws, this is valuable. Especially for those unfamiliar with this music, *Afro-Cuban Jazz* should prove to be an indispensable resource. Recommended for public, academic, and music libraries. William G. Kenz, Minnesota State Univ., Moorhead  
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### Review

"An extensive overview of the history and incredible musicians that have developed this exciting music...a rare treat!" -- *Susie Hansen, violinist*

"This is the largest and most comprehensive book on Afro-Cuban Jazz that I've ever seen!" -- *Poncho Sanchez, congeuero and bandleader*

### About the Author

Scott Yanow has been writing about jazz since 1975. Jazz editor of *Record Review* during its entire publishing history (1976-84), he has written for *Downbeat*, *JazzTimes*, *Jazz Forum*, *Jazz News*, and *Strictly Jazz* magazines. Yanow currently is a regular contributor to *Cadence*, *Jazziz*, *Coda*, *L.A. Jazz Scene*, *Mississippi Rag*, *Jazz Improv*, *Jazz Now*, *Jazz Report*, and *Planet Jazz*. He compiles the jazz listings for the *Los Angeles Times*, and has written over 200 album liner notes. Editor of the *All Music Guide to Jazz* and author of *Duke Ellington*, Yanow also wrote *Swing and Bebop* for the *Third Ear--The Essential Listening Companion* series.

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#### Samantha Peay:

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