Rolling Stone
King Krule
The Wizard of Ozz

Depending on the decade, jazz artists who mix advanced improvisation with popular music might be required to engage in some tough lobbying—of audiences, critics, or even fellow players. We are not currently living in one of those eras. Kamasi Washington, Robert Glasper, and Esperanza Spalding have all built imposing reputations thanks, in part, to their adaptation of pop textures.

In this environment, fusion seems not merely legitimate or acceptable, but desirable. It's a far cry from the early 1990s, when a talented saxophonist like Greg Osby could work with elite hip-hop producers and become the target of too-easy jokes. (Osby's 3-D Lifestyles is now ripe for reappraisal.) That means the challenge before today's fusion-oriented artists is not to defend the organizing principle, but rather to distinguish the execution.

In 2015, trumpeter Christian Scott aTunde Adjuah formally debuted his fusion concept of "stretch music," with an album of the same name. Over the course of three releases this year—Ruler Rebel, Diaspora, and now The Emancipation Procrastination—Adjuah has continued to hone his strategies. Together, Adjuah calls them The Centennial Trilogy, in honor of the 100-year anniversary of the song often considered the first jazz recording.

At points throughout Stretch Music, it was possible to pick apart Adjuah's main ingredients, mid-song: a bit of soul-jazz driving the beat during solos before a rush of hip-hop-influenced percussion delivered a track's hook. On the best portions of The Centennial Trilogy, the stirring happens more slowly and the flavors blend more fluidly over the course of the project.

Early in Ruler Rebel, we are introduced to "New Orleanian Love Song," a melancholic, feverish track that presents Adjuah's arcing trumpet lines over rhythms built up from samplers and African percussion instruments. The tune that follows is called a remix, but it feels like a complete rearrangement: A piano-driven melody is similar to that of the original take, but instead of moving through legato phrases, the line has turned staccato and nervy—the sort of motif you might hear in a track from E-40's production shop.

On "Phases," blending Sarah Elizabeth Charles' ethereal vocals with burbling percussion programming yields a ballad influenced by trap music's sonics. Ruler Rebel's closing track, "The Reckoning," draws from the clatter of drum 'n' bass and the sustained tones of ambient. With these reference points firmly established, Diaspora has a more relaxed, casual air. Throughout, Adjuah departs from acoustic-jazz practice by freely overdubbing his solos, most noticeably on "Idk." That choice can help a listener acclimate to Adjuah's overall environment, rather than living or dying with each improvised riff.

After two releases filled with high-concept fusion, some listeners might be hungry for solos that hang around longer and aren't so beholden to the mood of the production. Adjuah delivers exactly this on The Emancipation Procrastination. It is also here that he more willingly invites associations with past styles. The prominent use of electric guitar suggests a vintage rock-fusion approach, and soulful Fender Rhodes playing by Lawrence Fields often seems like it's channeling some of Miles Davis' late-1960s sound.

The lengthy closing number, "New Heroes," features some of the most exciting instrumental interplay of the entire series. Adjuah's trumpet, Elena Pinderhughes' flute, and Braxton Cook's alto saxophone all take turns shining. Adjuah reserves the last solo for himself, letting rip with some of his most ecstatic riffs. Sometimes he growls through his horn. At other points he lets loose with some piercing cries. Eventually, he settles on a final texture, one both burnished and regal. It's the sound of a player confident not just in his chops, but fully at home in his own compositional world.

Dolores O'Riordan, Lead Singe of the Cranberries

Singer of Nineties hits "Linger," "Dreams" and "Zombie" dies in London as police classify death as "unexplained"

by David Brown

Dolores O'Riordan, the lead singer of the Irish rock band the Cranberries, died on Monday in London. She was 46.Her death was announced by her publicist, who did not specify the cause.

"Irish and international singer Dolores O'Riordan has died suddenly in London today," Lindsey Holmes, the publicist, said in an emailed statement, adding that Ms. O'Riordan had been in London for a recording session. The statement said that family members are "devastated to hear the breaking news and have requested privacy at this very difficult time."

A spokeswoman for the Metropolitan Police said on Monday that the police were called to a Park Lane hotel in Westminster at about 9:05 a.m., and that Ms. O'Riordan was pronounced dead at the scene. Her death is not being treated as suspicious.

Ms. O'Riordan wrote lyrics and often music for the Cranberries' 1990s hits, including "Linger" (which remained on Billboard's Hot 100 chart for 24 weeks) and "Dreams," which proclaimed both vulnerability and steadfastness. She was the sole writer of the noisier, angrier "Zombie," a response to an Irish Republican Army terrorist bombing in 1993.

The Cranberries - "Linger" Video by TheCranberriesVEVO In the band, her voice — high and breathy, but far more determined than fragile — rode atop a rich wash of electric guitars. Her unmistakable Irish accent and the Celtic inflections of her melodies gave her singing a plaintive individuality and a flinty core.

Missouri Mule January 17, 2018
Dolores formed a soundtrack that reached — and stayed — deep inside, as only very few artists are capable of doing. However brief her life,...
Christopher Lupke January 17, 2018. Devastated.Dormouse42 January 17, 2018. Since yesterday I've had all the Cranberries I have (pretty much everything) playing on constant repeat shuffle.I am so saddened that she...

The Cranberries were formed in 1989 as the Cranberry Saw Us and renamed the Cranberries after Ms. O'Riordan took over as lead singer in 1990. Along with the brothers Noel Hogan on guitar and Mike Hogan on bass, the band includes the drummer Fergal Lawler.

The group arrived during the early 1990s ascendance of alternative rock: tuneful, punk-derived, guitar-driven songs that often made their way from college-radio playlists to commercial radio.

Four of the Cranberries' albums reached the Top 20 on the Billboard 200 chart. Credit Andy Earl Female rock singers like Sinead O'Connor and Harriet Wheeler of the Sundays had recently preceded the Cranberries on the pop charts, and the band also drew deeply on the musical example of the Smiths, the 1980s band that propelled warm, rounded guitars and confessional lyrics with post-punk drumming. The Cranberries' 1993 debut album, "Everybody Else Is Doing It, So Why Can't We?," which included the career-making hits "Linger" and "Dreams," and the 1994 album "No Need to Argue," with "Zombie," were both produced by the Smiths' producer, Stephen Street.

After "Zombie," the Cranberries lost much of their pop audience as their late-1990s albums grew harsher and more concerned with sociopolitical messages than with love songs. The Cranberries disbanded in 2003. In 2007 Ms. O'Riordan released her first solo album, "Are You Listening?"

In an interview published in The Guardian last year, Ms. O'Riordan described how the band wrote "Linger," its first song together. "I wrote about being rejected," she said. "I never imagined that that it would become a big song."

In 1996, Neil Strauss, a pop music critic for The New York Times, described Ms. O'Riordan as a performer who can "sing almost anything and make it seem musical."

Ms. O'Riordan's death was also announced on the group's Twitter account, where fans shared messages of mourning and of the impact that the group's music had on their lives.

"She was part of my DNA, the soundtrack to my life," wrote one, Michael Traboulsi.

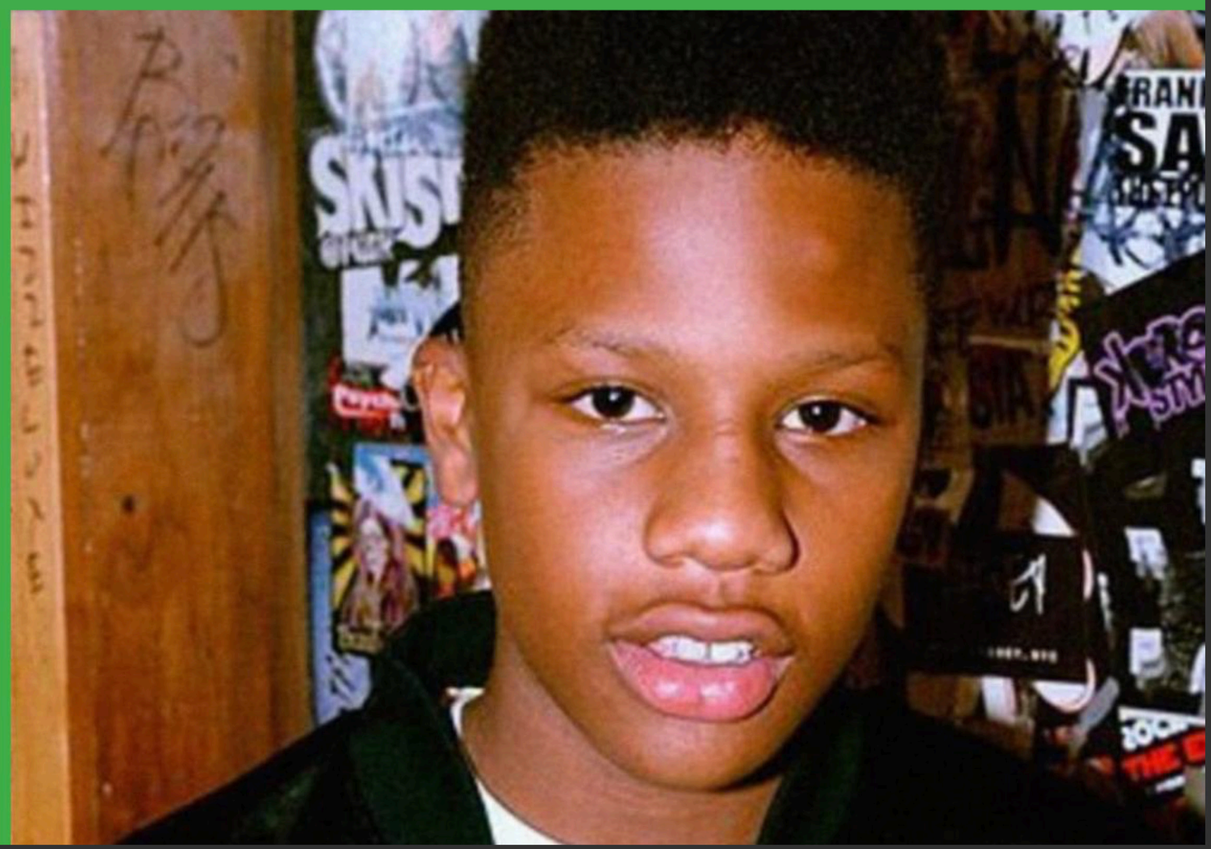
Ms. O'Riordan was born on Sept. 6, 1971, and grew up in the Ballybricken area of County Limerick, Ireland. In 1994, she married Don Burton, a former tour manager for Duran Duran; the couple divorced in 2014. She is survived by her three children, Taylor, Molly and Dakota, and her mother, Eileen O'Riordan.

Six years after the Cranberries' split, the group reunited and began touring again. But last year, the band canceled dates on its European and North America tours because of Ms. O'Riordan's ongoing back problems.

"There have been some comments suggesting that Dolores could perform if she sat while singing. Unfortunately it is not as simple as that," a statement on the group's Facebook page said then.

The Cranberries released the acoustic album "Something Else" in 2017 and had plans to perform shows in Europe and North America. But the tours were cut short or canceled because the band said that singing put pressure on the parts of her spine that were giving her so much pain.

How 15-Year-Old Rapper Smooky MarGielaa Became ASAP Rocky's New Protégé

The Bronx teenager discusses his early success and how he ended up rapping all over ASAP Mob's new mixtape.

by Daniel Kreps