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Following the more recent entries are abbreviations denoting the nature of the material in the respective articles. These symbols are:

[A] = analytical remarks
[B] = extensive book review
[BT] = blindfold test
[C] = concert review
[D] = discography
[F] = feature article
[I] = interview
["I"] = article written by the respective musician himself
[O] = obituary
[R] = extensive record review
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Ron Simpson: "Contemporary Cat. Terence Blanchard with Special Guests", by Anthony Magro, in: The Jazz Rag, #77 (Summer/Fall 2003), p. 33 (B)

Selwyn Harris: Jazz on Film. One mo' time. This month sees two specially themed concerts at London's Barbican Centre on 21 and 22 April with director Spike Lee and trumpeter Terence Blanchard in an evening of film music. Lee and Blanchard are serial collaborators and to coincide with this event Selwyn Harris looks at Lee's 'Mo' Better Blues', in: Jazzwise, #63 (Apr.2003), p. 19 (F)

Dan Oullette: Festival Dreaming. If artists programmed jazz festivals, here's what may be on the schedule, in: Down Beat, 70/5 (May 2003), supplement, p. 10, 14 (F/short I with Chick Corea, Dave Douglas, Dianne Reeves, Terence Blanchard, Joe Lovano, Vijay Iyer, Russell Malone, Bobby Previte, The Bad Plus, David Weiss, Regina Carter, Ben Allison, Mulgrew Miller, Matt Wilson, Ted Nash, Carla Cook, Rudresh Manhanthappa, Marian McPartland, Soulive)

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Nate Chinen: Keeping Score. The Movie Music of Spike Lee and Terence Blanchard, in: Jazz Times, 33/5 (Jun.2003), JVC Jazz Festival supplement, p. 10, 19 (F/I)

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Chris Walker: Band Democracy. Terence Blanchard enlists Herbie Hancock to produce his new album, then lets his sextet members write the songs, in: Down Beat, 72/6 (Jun.2005), p. 44-46 (F/I) [digi.copy]

John Murph: Full Flow. Known as much for being a film composer as a jazz musician, trumpeter Terence Blanchard makes an abrupt departure on his latest electronica-influenced recording by leaving much of the writing to his band. Reckless, you might think, until Herbie Hancock stepped in as producer. Blanchard, who replaced Wynton Marsalis in the Jazz Messengers and then became Spike Lee's preferred soundtrack composer, might have just turned in the album in his career, in: Jazzwise, #87 (Jun.2005), p. 38-39 (F/I)

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Alexander Gelfand: New Orleans stories, in: Jazziz, 22/12 (Dec.2005), p. 37 (F about the aftermath of Hurricane Katrina; I with Mark Samiels, Theresa Andersson, Terence Blanchard)

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Larry Blumenfeld: In Jazz, as in Life, Choices, in: Wall Street Journal, 5.Nov.2009 (F/I) [digi.copy]

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