

The Quintessential Bebop Piano Texture Developed By Bud Powell Featured

Franya J. Berkman

The Birth of Bebop Scott Knowles DeVaux,1997 Scott DeVaux takes a central chapter in the history of jazz - the birth of bebop - and shows how our contemporary ideas of this uniquely American art form flow from that pivotal moment. At the same time, he provides an extraordinary view of the United States in the decades just prior to the civil rights movement.

The Clave Matrix David Peñalosa,2012-08-01 CLAVE MATRIX: The entire interwoven structure of clave-based music as it relates to its generative source.CLAVE: A Spanish word meaning 'code,' or 'key,' as in the key to a mystery or puzzle. Also 'keystone,' the wedge-shaped stone in the center of an arch that ties all the stones together. Clave is the key pattern that both binds and decodes the rhythmic structure of Afro-Cuban music.MATRIX: The point of origin from which something takes form and develops; a grid-like array of elements, an interwoven pattern.

Understanding Music N. Alan Clark,Thomas Heflin,Jeffrey Kluball,2015-12-21 Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

Monument Eternal Franya J. Berkman,2010-09-23 Long-awaited biography of an African American avant-garde composer

Milwaukee Jazz Joey Grialva,2019-07-15 Milwaukee's jazz scene has forever stood in the shadow of Chicago's illustrious institution, but it stands strong. Cream City has produced a wealth of talent, attracted top-notch transplants, and hosted legends like Duke Ellington, Dizzy Gillespie, Herbie Hancock, Billie Holiday, and Wynton Marsalis. From the heyday of the 1940s and 1950s to the renaissance of the 1970s, from the streets to the classrooms, from grand ballrooms to outdoor festivals, from swing to bebop, from smoky bars to dimly lit clubs like the Flame, Thelma's Back Door, and the Jazz Gallery, Milwaukee has been a hotbed of improvised music, providing a noteworthy contribution to the story of jazz in America.

Groovin' High Alyn Shipton,1999 Dizzy Gillespie was one of the most important and best loved musicians in jazz history. With his dark glasses, goatee, jive talk, and upraised trumpet bell, he was the hipster who most personified bebop. The

musical heir to Louis Armstrong, he created the basic jazz trumpet-playing style and dazzled aficionados and popular audiences alike for over 50 years. In this first full biography, Alyn Shipton covers all aspects of Dizzy's remarkable life and career, taking us through his days as a flashy trumpet player in the swing bands of the 1930s, his innovative bebop work in the 1940s, the worldwide fame and adoration he earned through his big band tours in the 1950s, and the many recordings and performances which defined a career that extended into the early 1990s. Along the way, Shipton convincingly argues that Gillespie--rather than Charlie Parker as is widely believed--had the greatest role in creating bebop, playing in key jazz groups, teaching the music to others, and helping to develop the first original bebop repertory. Shipton traces the Gillespie-Parker relationship, starting in the bands of Earl Hines and Billy Eckstine in the early 1940s, to their famous 1944-46 group that set the form for bebop, and culminating in their extraordinary concert at Massey Hall in Toronto in 1953. Shipton also explores the dark side of Dizzy's mostly sunny personal life, his womanizing, the illegitimate daughter he fathered and supported--now a respected jazz singer in her own right--and his sometimes needless cruelty to others. For anyone interested in jazz and one of its most innovative and appealing figures, *Groovin' High* is essential reading.

The Penguin Guide to Jazz Recordings Richard Cook, Brian Morton, 2006 14,000 CDs reviewed 2,000 New discs in this edition More than 500 new artist listings The Penguin Guide to Jazz Recordings is now firmly established as the world's leading guide to recorded jazz. For this eighth edition Richard Cook and Brian Morton have once again reassessed and updated each entry. Whether you're looking for the best new CDs or finding out which are the essential jazz albums for downloading, this book is the perfect companion. It is a mine of information and a source of insightful, witty, trenchant criticism that is required reading for jazz aficionados and novices alike.

Gil Evans Stephanie Stein Crease, 2003-05 The life (1912-1988) and career of Gil Evans paralleled and often foreshadowed the quickly changing world of jazz through the 20th century. *Gil Evans: Out of the Cool* is the comprehensive biography of a self-taught musician whom colleagues often regarded as a mentor. His innovative work as a composer, arranger, and bandleader--for Miles Davis, with whom he frequently collaborated over the course of four decades, and for his own ensembles--places him alongside Duke Ellington and Aaron Copland as one of the giants of American music. His unflagging creativity galvanized the most prominent jazz musicians in the world, both black and white. This biography traces Evans's early years: his first dance bands in California during the Depression; his life as a studio arranger in Hollywood; and his early work with Claude Thornhill, one of the most unusual bandleaders of the Big Band Era. After settling in New York City in 1946, Evans's basement apartment quickly became a meeting ground for musicians. The discussions that took place there among Miles Davis, Gerry Mulligan, John Lewis, and others resulted in the Birth of the Cool scores for the Miles Davis Nonet and, later on, for Evans's masterpieces with Davis: *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*. This replaces 1556524250.

The Musical World of J.J. Johnson Joshua Berrett, Louis G. Bourgois, 1999 New in Paperback! J.J. Johnson, known as the spiritual father of modern trombone, has been a notable figure in the history of jazz. His career has embodied virtually every innovation and development in jazz over the past half-century. In this first comprehensive biography, filmography, catalog of compositions, and discography of J.J. Johnson, Berger and Bourgois fill a major gap in jazz studies.

Kanye West's My Beautiful Dark Twisted Fantasy Kirk Walker Graves, 2014-06-19 In the first decade of the twenty-first century, Kanye West created the most compelling body of pop music by an American artist during the period. Having risen from obscurity as a precocious producer through the ranks of Jay Z's Roc-A-Fella records, by the time he released *My Beautiful Dark Twisted Fantasy* (MBDTF) in late 2010, West had evolved into a master collagist, an alchemist capable of transfiguring semi-obscure soul samples and indelible beats into a brash and vulnerable new art form. A look at the arc of his career, from the heady chipmunk soul exuberance of *The College Dropout* (2004) to the operatic narcissism of MBDTF, tells us about the march of pop music into the digital age and, by extension, the contradictions that define our cultural epoch. In a cloud-based and on-demand culture - a place of increasing virtualization, loneliness, and hyper-connectivity - West straddles this critical moment as what David Samuels of *The Atlantic* calls the first true genius of the iPhone era, the Mozart of contemporary American music. In the land of taking a selfie, honing a personal brand, and publicly melting down online, Kanye West is the undisputed king. Swallowing the chaos wrought by his public persona and digesting it as a grandiose allegory of self-redemption, Kanye sublimates his narcissism to paint masterpiece after masterpiece on MBDTF, a 69-minute hymn to egotistical excess. Sampling and ventriloquizing the pop music past to tell the story of its future - very much a tale of our culture's wish for unfettered digital ubiquity - MBDTF is the album of its era, an aesthetic self-acquittal and spiritual autobiography of our era's most dynamic artist.

The Essential Cult TV Reader David Lavery, 2021-09-15 *The Essential Cult TV Reader* is a collection of insightful essays that examine television shows that amass engaged, active fan bases by employing an imaginative approach to programming. Once defined by limited viewership, cult TV has developed its own identity, with some shows gaining large, mainstream audiences. By exploring the defining characteristics of cult TV, *The Essential Cult TV Reader* traces the development of this once obscure form and explains how cult TV achieved its current status as legitimate television. The essays explore a wide range of cult programs, from early shows such as *Star Trek*, *The Avengers*, *Dark Shadows*, and *The Twilight Zone* to popular contemporary shows such as *Lost*, *Dexter*, and *24*, addressing the cultural context that allowed the development of the phenomenon. The contributors investigate the obligations of cult series to their fans, the relationship of camp and cult, the effects of DVD releases and the Internet, and the globalization of cult TV. *The Essential Cult TV Reader* answers many of the questions surrounding the form while revealing emerging debates on its future.

The Film Book Ronald Bergan, 2021 Story of cinema -- How movies are made -- Movie genres -- World cinema -- A-Z

directors -- Must-see movies.

African American Music Mellonee V. Burnim, Portia K. Maultsby, 2015 American Music: An Introduction, Second Edition is a collection of seventeen essays surveying major African American musical genres, both sacred and secular, from slavery to the present. With contributions by leading scholars in the field, the work brings together analyses of African American music based on ethnographic fieldwork, which privileges the voices of the music-makers themselves, woven into a richly textured mosaic of history and culture. At the same time, it incorporates musical treatments that bring clarity to the structural, melodic, and rhythmic characteristics that both distinguish and unify African American music. The second edition has been substantially revised and updated, and includes new essays on African and African American musical continuities, African-derived instrument construction and performance practice, techno, and quartet traditions. Musical transcriptions, photographs, illustrations, and a new audio CD bring the music to life.

Encyclopedia of Recorded Sound in the United States Guy A. Marco, Frank Andrews, 1993 This alphabetical reference covers the entire spectrum of the recording of sound, from Edison's experimental cylinders to contemporary high technology. The major focus is on the recorded sound industry in the US, with additional material on Canada, Europe, Australia, and New Zealand. The coverage is particularly strong on the earliest periods of recorded sound history--1877-1948, the 78 rpm era and 1949-1982, the LP era. In addition to performers and their work, entries also cover important commercial organizations, individuals who made significant technical contributions, societies and associations, sound archives and libraries, magazines, catalogs, award winners, technical topics, special and foreign terms, copyright laws, and other areas of interest. Annotation copyright by Book News, Inc., Portland, OR

Improvising Cinema Gilles Mouëllic, 2014 This spirited volume explores the history and diversity of improvisation in the cinema, including works by Jean Renoir, Jean-Luc Godard, and Nobuhiro Suwa. Gilles Mouëllic examines improvisational practices that can be specifically attributed to the cinema and argues in favor of their powers as instigators of unprecedented forms of expression. *Improvising Cinema* reflects both on the permanence of attempting improvisation and the relationship between technology and aesthetics. Mouëllic concludes preservation becomes even more invaluable in the case of improvisation, as the creative act exists only within the brief time span of the performance.

The Art of Skill David Liebman, Michael Lake, 2020-09 Helping jazz musicians become better improvisers.

The Encyclopedia of Film Composers Thomas S. Hischak, 2015-04-16 For more than a century, original music has been composed for the cinema. From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition, music has been an integral element of most films. By the late 1930s, movie studios had established music departments, and some of the greatest names in film music emerged during Hollywood's Golden Age, including Alfred Newman, Max Steiner, Dimitri Tiomkin, and Bernard Herrmann.

Over the decades, other creators of screen music offered additional memorable scores, and some composers—such as Henry Mancini, Randy Newman, and John Williams—have become household names. The Encyclopedia of Film Composers features entries on more than 250 movie composers from around the world. It not only provides facts about these artists but also explains what makes each composer notable and discusses his or her music in detail. Each entry includes Biographical material Important dates Career highlights Analysis of the composer's musical style Complete list of movie credits This book brings recognition to the many men and women who have written music for movies over the past one hundred years. In addition to composers from the United States and Great Britain, artists from dozens of other countries are also represented. A rich resource of movie music history, The Encyclopedia of Film Composers will be of interest to fans of cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores.

Is Jazz Dead? Stuart Nicholson, 2014-05-01 *Is Jazz Dead?* examines the state of jazz in America at the turn of the twenty-first century. Musicians themselves are returning to New Orleans, Swing, and Bebop styles, while the work of the '60s avant-garde and even '70s and '80s jazz-rock is roundly ignored. Meanwhile, global jazz musicians are creating new and exciting music that is just starting to be heard in the United States, offering a viable alternative to the rampant conservatism here. Stuart Nicholson's thought-provoking book offers an analysis of the American scene, how it came to be so stagnant, and what it can do to create a new level of creativity. This book is bound to be controversial among jazz purists and musicians; it will undoubtedly generate discussion about how jazz should grow now that it has become a recognized part of American musical history. *Is Jazz Dead?* dares to ask the question on all jazz fan's minds: Can jazz survive as a living medium? And, if so, how?

World Music Michael B. Bakan, Heidi Senungetuk, Stephanie Shonekan, 2023-01-17 *World Music: Traditions and Transformations*, fourth edition, is an introductory-level survey of diverse musics from around the world. It assumes no prior formal training or education in music, and with one brief exception avoids the use of Western music notation entirely. It is written primarily for undergraduate nonmusic majors but is equally appropriate for music majors, and is therefore ideal for courses enrolling music and nonmusic students alike -

In Township Tonight! David Bellin Coplan, 2008 David B. Coplan's pioneering social history of black South Africa's urban music, dance, and theatre established itself as a classic soon after its publication in 1985. Now completely revised, expanded, and updated, this new edition takes account of developments over the last thirty years while reflecting on the massive changes in South African politics and society since the end of the apartheid era. In vivid detail, Coplan comprehensively explores more than three centuries of the diverse history of South Africa's black popular culture, taking readers from indigenous musical traditions into the world of slave orchestras, pennywhistlers, clergyman-composers, the gumboot dances of mineworkers, and touring minstrelsy and vaudeville acts.

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