

VAN BAMBOULA TOT BEBOP...



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JAZZ



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Jazz Van Bamboula Tot Bebop

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Jazz Van Bamboula Tot Bebop:

International Jazz Bibliography Carl Gregor (Duke of Mecklenburg.),1969 *Jazz* J. Tarse,1961 **Jazz** J. Tarse,1961
Jazz op schrift: Boeken en bladen Jan J. Mulder,2006 **Jazz** J. Tarse,1961 **Misschien schrijf ik straks nog wel een klein versje** Ares Koopman,1983 Biografische analyse van de autobiografische sonnetten in De eerste zestig en De tweede zestig van de Nederlandse dichter geb 1918 **Brinkman's cumulatieve catalogus van boeken** ,1962
Nieuwe uitgaven in Nederland ... ,1962 **Index translationum** ,1965 Philosophy Religion Social sciences Law Education Economy Exact and natural sciences Medicine Science and technology Agriculture Management Architecture Art History Sport Biography Literature **Belgische bibliografie** ,1962 Vols for 1959 include Fascicule special Liste annuelle des publications d auteurs belges l tranger et des publications trang res relatives la Belgique acquises par la Biblioth que royale de Belgique The Masters of Bebop Ira Gitler,2001 **De la bamboula au be-bop** ,1959 **Bebop and Nothingness** Francis Davis,1996 Bebop started out as a daring departure from the conventions of swing but ironically many listeners and musicians now experience this style as a comfortable orthodoxy that defines the limits of jazz *Le jazz* Jean Tarse,1959 **Drummin' Men** Burt Korall,2002 A sequel to the original oral history on the swing era considers bebop music through the perspectives of Kenny Clarke Max Roach and Art Blakey discussing such topics as the genre s history the impact of Charlie Parker s heroin addition and the experiences of the drummers and their contemporaries Performing Arts
Death of a Bebop Wife Grange Rutan,2007 Bebop Thomas Owens,1996-05-23 When bebop was new writes Thomas Owens many jazz musicians and most of the jazz audience heard it as radical chaotic bewildering music For a nation swinging to the smoothly orchestrated sounds of the big bands this revolutionary movement of the 1940s must have seemed destined for a short life on the musical fringe But today Owens writes bebop is nothing less than the lingua franca of jazz serving as the principal musical language of thousands of jazz musicians In Bebop Owens conducts us on an insightful loving tour through the music players and recordings that changed American culture Combining vivid portraits of bebop s gigantic personalities with deft musical analysis he ranges from the early classics of modern jazz starting with the 1943 Onyx Club performances of Dizzy Gillespie Max Roach Oscar Pettiford Don Byas and George Wallington through the central role of Charlie Parker to an instrument by instrument look at the key players and their innovations Illustrating his discussion with numerous musical excerpts Owens skillfully demonstrates why bebop was so revolutionary with fascinating glimpses of the tempestuous jazz world Thelonious Monk for example did everything wrong in the sense of traditional piano technique Because his right elbow fanned outward away from his body he often hit the keys at an angle rather than in parallel Sometimes he hit a single key with more than one finger and divided single line melodies between two hands In addition to his discussions of individual instruments and players Owens examines ensembles with their sometimes volatile collaborations in the Jazz Messengers Benny Golson told of how his own mellow saxophone playing would get lost under Art Blakey s furious

drumming He would do one of those famous four bar drum rolls going into the next chorus and I would completely disappear He would holler over at me Get up out of that hole In this marvelous account Owens comes right to the present day with accounts of new musicians ranging from the Marsalis brothers to lesser known masters like pianist Michel Petrucciani Bebop is a jazz lover's dream a serious yet highly personal look at America's most distinctive music **Bebop to Cool** Eddie Meadows, 2003-06-30 Bebop music is more than a jazz movement that seemed to have burst suddenly upon the jazz scene it is an outgrowth of the sociocultural environment dating from the 1920s through the 1940s In this consideration of the period and its music noted jazz scholar Eddie S Meadows traces the cultural and ideological context that produced Bebop and advocates that Cool Jazz was a reaction to Bebop a natural outgrowth of its predecessor Unlike most jazz research on the subject *Bebop to Cool* features insider perspectives on both the social context of the music and the music itself as a means of capturing the musical aesthetics and the cultural spirit of the time The volume includes the perspectives of Marcus Garvey W E B DuBois and other leaders of the Harlem Renaissance also discussed here for the first time is the role that Islam played in the music's development Finally in identifying and discussing the work of such significant musicians as Miles Davis Dizzy Gillespie Thelonious Monk Charlie Parker and Stan Getz Meadows demonstrates their unique musical identities within the respective genres that compose the revolutionary Bebop and Cool Jazz movements *Jazz: the sound of bop* André van de Voorde, 2004 **Le jazz** Jean Tarse, 1959

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