

# The Art Of Modern Jazz Drumming

Modern Jazz dance The Modern Jazz Quartet Modern jazz dance The modern jazz quartet plus The Technique of Modern Jazz ENCYCLOPEDIA of Modern Jazz Modern Jazz - Stoffsammlung mit Musikbeispielen Modern jazz dance Modern Jazz (1945-70) Modern Jazz Giant Steps Modern jazz The Lineage of Modern Jazz Piano Points of Departure Modern Jazz Dance West Coast Jazz Modern jazz dance Change Modern-Jazz-Piano Roots of Modern Jazz Fred Traguth Bernhard Bitterwolf Fred Traguth Frank Leanza Walter Stuart Susanne Schmidt Alun Morgan Kenny Mathieson Alun Morgan Richie Beirach Robin Tomens Fred Traguth Ted Gioia Fred Traguth Kwami Coleman Mike Schoenmehl  
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band 1

studienarbeit aus dem jahr 2002 im fachbereich musik sonstiges note 2 hochschule für musik carl maria von weber dresden schulmusik veranstaltung seminar die geschichte der populären musik als gegenstand des musikunterrichtes sprache deutsch abstract die vorliegende arbeit beschäftigt sich mit dem thema modern jazz und ist als stoffsammlung die auch exemplarische musikbeispiele auf cd enthält für den unterricht an

gymnasien zu verstehen eine ausführliche beschäftigung mit der entstehungs und entwicklungsgeschichte des jazz bis zum swing im vorfeld wird vorausgesetzt der begriff modern jazz umfasst in meiner arbeit alle bewegungen und entwicklungen des jazz nach dem 2 weltkrieg revival bewegungen und free jazz mit eingeschlossen neuere entwicklungen seit dem free konnten nicht berücksichtigt werden aus platz und zeitgründen vielleicht noch ein wort zur auswahl des themas dieser belegarbeit ich habe diese thema gewählt weil ich selbst vorher äußerst wenig darüber wusste und diese lücke füllen wollte in meiner schulzeit war nie die rede von jazz oder irgend einem anderen moderneren musikstil doch ich bin der ansicht dass dieses thema unbedingt im musikunterricht behandelt werden sollte da fast alle jugendlichen moderne musik hören und nicht vivaldi oder beethoven die oft auf den jazz zurückgeht die schüler hätten also einen ganz direkten bezug und wären vielleicht begeistert von diesem thema außerdem lässt dieses thema sehr viel freiraum für praktische beschäftigungen das alles setzt natürlich ein fundiertes fachwissen der lehrkraft auf diesem gebiet voraus was ich hiermit anlegen wollte

a systematic attempt to cover every school and branch of the modern movement and to give everything a fair evaluation i believe it is as near a textbook as a volume of this sort can be without actually going over the borderline of dullness that we associate with the name of textbook from the introduction by peter gammond

a music journalist offers a lively history of modern jazz through its formative and most vital decades from charlie parker to john coltrane in giant steps kenny mathieson examines the most important figures in the creation of modern jazz detailing the emergence and evolution of bebop through the likes of dizzy gillespie fats navarro bud powell thelonious monk and miles davis using this as its starting point mathieson then delves into the developments of jazz composition modal jazz and free jazz the music of the great masters is examined in detail and will provide both a fine introduction for the large audience newly attracted to the music but unsure of their direction through it as well as an entertaining and informative read for those with a more substantial background

robert tomens presents an alternative version of jazz criticism challenging the tyranny of so called expertise this book offers snapshots and larger portraits of postwar jazz in a style that is humorous ironic serious and sincere

from the preface by ted gioia all of these musicians fought their way back over the next decade and their success in re establishing themselves as important artists was perhaps the first signal initially unrecognized as such that a re evaluation of the earlier west coast scene was under way less fortunate than these few were west coasters such as sonny criss harold land curtis counce carl perkins lennie niehaus roy porter teddy edwards gerald wilson and those others whose careers languished without achieving either a later revival or even an early brief taste of fame certainly some west coast jazz players have been awarded a central place in jazz history but invariably they have been those who like charles mingus or eric dolphy left california for manhattan those who stayed behind were for the most part left behind the time has come for a critical re evaluation of this body of work with more than forty years of perspective since modern jazz came to california we can perhaps now begin to make sense of the rich array of music presented there during those glory years but to do so we need to start almost from scratch we need to throw away the stereotypes of west coast jazz reject the simplifications catchphrases and pigeonholings that have only confused the issue so many discussions of the music have begun by asking what was west coast jazz as if some simple definition would answer all our questions and when no simple answer emerged how could it when the same critics asking the question could hardly agree on a definition of jazz itself this failure was brandished as grounds for dismissing the whole subject my approach is different i start with the music itself the musicians themselves the geography and social situation the clubs and the culture i tried to learn what they have to tell us rather than regurgitate the dubious critical consensus of the last generation was west coast jazz the last regional style or merely a marketing fad was there really ever any such thing as west coast jazz if so was it better or worse than east coast jazz such questions are not without merit but they provide a poor start for a serious historical inquiry i ask readers hoping for quick and easy answers to approach this work with an open mind and a modicum of patience generalizations will emerge broader considerations will become increasingly clear but only as we approach the close of this complex story after we have let the music emerge in all its richness and diversity by starting with some

theory of west coast jazz we run the risk of seeing only what fits into our theory too many accounts of the music have fallen into just this trap instead we need to see things with fresh eyes hear the music again with fresh ears

change the new thing and modern jazz tells the story of the twentieth century abstract music now referred to as free jazz or jazz s new thing as it was known in the early 1960s by making connections between how and why artists created this work its cultural significances and its complicated reception in the music press of the 1960s author kwami coleman provides readers with ways to listen to and understand this innovative and disruptive music

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