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Miles Davis The Definitive Biography

Jazz: The Basics gives a brief introduction to a century of jazz, ideal for students and interested listeners who want to learn more about this important musical style. The heart of the book traces jazz's growth from its folk origins through early recordings and New Orleans stars; the big-band and swing era; bebop; cool jazz and third stream; avant-garde; jazz-rock; and the neo-conservative movement of the 1980s and 1990s. Key figures from each era including: Louis

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Armstrong, Benny Goodman, Charlie Parker, Miles Davis, and Wynton Marsalis are highlighted along with classic works. The book concludes with a list of the 100 essential recordings to own, along with a timeline and glossary. Jazz: The Basics serves as an excellent introduction to the players, the music, and the styles that make jazz 'America's classical music.'

This research and information guide provides a wide range of scholarship on the life, career, and musical legacy of Miles Davis, and is compiled for an interdisciplinary audience of scholars in jazz

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and popular music, musicology, and cultural studies. It serves as an excellent tool for librarians, researchers, and scholars sorting through the massive amount of material in the field.

Miles Davis's *Bitches Brew* is one of the most iconic albums in American music, the preeminent landmark and fertile seedbed of jazz-fusion. Fans have been fortunate in the past few years to gain access to Davis's live recordings from this time, when he was working with an ensemble that has come to be known as the Lost Quintet. In this book, jazz historian and

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musician Bob Gluck explores the performances of this revolutionary group—Davis's first electric band—to illuminate the thinking of one of our rarest geniuses and, by extension, the extraordinary transition in American music that he and his fellow players ushered in. Gluck listens deeply to the uneasy tension between this group's driving rhythmic groove and the sonic and structural openness, surprise, and experimentation they were always pushing toward. There he hears—and outlines—a fascinating web of musical interconnection that brings Davis's funk-inflected

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sensibilities into conversation with the avant-garde worlds that players like Ornette Coleman and John Coltrane were developing. Going on to analyze the little-known experimental groups Circle and the Revolutionary Ensemble, Gluck traces deep resonances across a commercial gap between the celebrity Miles Davis and his less famous but profoundly innovative peers. The result is a deeply attuned look at a pivotal moment when once-disparate worlds of American music came together in explosively creative combinations. When the renowned trumpeter

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and bandleader Miles Davis chose the members of his quintet in 1955, he passed over well-known, respected saxophonists such as Sonny Rollins to pick out the young, still untested John Coltrane. What might have seemed like a minor decision at the time would instead set the course not just for each of their careers but for jazz itself. *Clawing at the Limits of Cool* is the first book to focus on Davis and Coltrane's musical interaction and its historical context, on the ways they influenced each other and the tremendous impact they've had on culture since then. It

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chronicles the drama of their collaboration, from their initial historic partnership to the interlude of their breakup, during which each man made tremendous progress toward his personal artistic goals. And it continues with the last leg of their journey together, a time when the Miles Davis group, featuring John Coltrane, forever changed the landscape of jazz. Authors Farah Jasmine Griffin and Salim Washington examine the profound implications that the Davis/Coltrane collaboration would have for jazz and African American culture, drawing parallels to the

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changing standards of African American identity with their public personas and private difficulties. With vastly different personal and musical styles, the two men could not have been more different. One exemplified the tough, closemouthed cool of the fifties while the other made the transition during this time from unfocused junkie to a religious pilgrim who would inspire others to pursue spiritual enlightenment in the coming decade. Their years together mark a watershed moment, and *Clawing at the Limits of Cool* draws on both cultural history and precise musical

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detail to illuminate the importance that their collaboration would have for jazz and American history as a whole.

International Edition:
English

France and the Americas

Jazz Makers

Miles Davis on and Off
Record

The Miles Davis Lost Quintet
and Other Revolutionary
Ensembles

A History of the Band

Weather Report

**"Die größte Freiheit ist, man
selbst zu sein." Jeanne Moreau**

**Jeanne Moreau prägte die
Leinwand und das internationale
Kino des 20. Jahrhunderts wie**

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kaum eine andere Schauspielerin ihrer Ära. Sie wird in einem Atemzug mit Romy Schneider, Catherine Deneuve oder Brigitte Bardot genannt und wurde von Orson Welles als Ausnahme-Mimin verehrt. Jeanne Moreau drehte mit den großen Regisseuren der Nouvelle Vague und des Autorenkinos wie Louis Malle, François Truffaut, Luis Buñuel, Michelangelo Antonioni, Rainer Werner Fassbinder und Wim Wenders. Sie war eng befreundet mit Marguerite Duras und die Geliebte von Peter Handke. Jens Rosteck zeichnet das faszinierende Porträt dieser verwegenen Künstlerin, die vielen

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Frauen mit ihrer Unabhängigkeit als Vorbild diente: emanzipiert, weise, abgründig, aufmüpfig, majestätisch und in höchstem Maße erotisch. Eine Legende des europäischen Films.

In the early spring of 1959, six musicians went into the 30th Street Studio in New York. Nine hours later, they had recorded one of the finest albums of the twentieth century. Kind of Blue traces Miles Davis's development into an artist capable of making such a masterpiece, and explores the careers and struggles of the musicians who shaped him and played alongside him. Using interviews and pictures, studio

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dialogue and outtakes, the great jazz historian Ashley Kahn follows Miles and his group into the studio, to show precisely how the greatest jazz record of all time was made, how it was introduced to the world, and how it changed music forever.

'It is the most singular of sounds, yet among the most ubiquitous. It is the sound of isolation that has sold itself to millions.' Miles Davis's Kind of Blue is the best selling piece of music in the history of jazz, and for many listeners among the most haunting in all of twentieth-century music. It is also, notoriously, the only jazz album many people own.

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Recorded in 1959 (in nine miraculous hours), there has been nothing like it since. Its atmosphere - slow, dark, meditative, luminous - became all-pervasive for a generation, and has remained the epitome of melancholy coolness ever since. Richard Williams has written a history of the album which for once does not rip it out of its wider cultural context. He evokes the essence of the music - identifying the qualities that make it so uniquely appealing - while making effortless connections to painting, literature, philosophy and poetry. This makes for an elegant, graceful and beautifully-written

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narrative.

Wie oft soll ein erwachsener Sohn seine Mutter besuchen? Muss sich eine Tochter finanziell an der Pflege ihres Vaters beteiligen? Sind Kinder ihren Eltern überhaupt etwas schuldig? Die Bindung an die Eltern ist die einzige Beziehung, die wir uns nicht aussuchen können. Klug und zugänglich schildert die Philosophin Barbara Bleisch diese existentielle und zugleich komplizierte Verwandtschaftsbeziehung. Sie macht deutlich, was Kinder im Guten wie im Schlechten an ihre Eltern bindet, geht Fragen auf den Grund, die jeden beschäftigen –

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und beschreibt, warum aus dieser Bindung keine Pflicht erwächst, es aber dennoch ein großes Glück sein kann, sich um seine Eltern zu bemühen.

Kind Of Blue

Jazz: the Basics

African American Lives

Miles Davis' Bitches Brew

A Twentieth-Century

Transnational Biography

A Visual History

African American Lives offers up-to-date, authoritative biographies of some 600 noteworthy African Americans. These 1,000-3,000 word biographies, selected from over five thousand entries in the forthcoming eight-volume African

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American National Biography, illuminate African-American history through the immediacy of individual experience. From Esteban, the earliest known African to set foot in North America in 1528, right up to the continuing careers of Venus and Serena Williams, these stories of the renowned and the near forgotten give us a new view of American history. Our past is revealed from personal perspectives that in turn inspire, move, entertain, and even infuriate the reader. Subjects include slaves and abolitionists, writers, politicians, and business people, musicians and dancers, artists and athletes, victims of injustice and the lawyers, journalists, and civil rights leaders

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who gave them a voice. Their experiences and accomplishments combine to expose the complexity of race as an overriding issue in America's past and present. African American Lives features frequent cross-references among related entries, over 300 illustrations, and a general index, supplemented by indexes organized by chronology, occupation or area of renown, and winners of particular honors such as the Spingarn Medal, Nobel Prize, and Pulitzer Prize.

The "Second Quintet" -- the Miles Davis Quintet of the mid-1960s -- was one of the most innovative and influential groups in the history of the genre. Each of the musicians who performed with

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Davis--saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams--went on to a successful career as a top player. The studio recordings released by this group made profound contributions to improvisational strategies, jazz composition, and mediation between mainstream and avant-garde jazz, yet most critical attention has focused instead on live performances or the socio-cultural context of the work. Keith Waters' The Studio Recordings of the Miles Davis Quintet, 1965-68 concentrates instead on the music itself, as written, performed, and recorded. Treating six different studio recordings in depth--ESP,

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Miles Smiles, Sorcerer, Nefertiti, Miles in the Sky, and Filles de Kilimanjaro--Waters has tracked down a host of references to and explications of Davis' work. His analysis takes into account contemporary reviews of the recordings, interviews with the five musicians, and relevant larger-scale cultural studies of the era, as well as two previously unexplored sources: the studio outtakes and Wayne Shorter's Library of Congress composition deposits. Only recently made available, the outtakes throw the master takes into relief, revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of

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these albums. The author's research into the Shorter archives proves to be of even broader significance and interest, as Waters is able now to demonstrate the composer's original conception of a given piece. Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars. An indispensable resource, The Miles Davis Quintet Studio Recordings: 1965-1968 is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels.

Joy Division gelten bis heute als einflussreichste Protagonisten des Post-Punk und Bezugspunkt für

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nachfolgende Entwicklungen wie Gothic Rock, Dark Wave oder Indie-Rock. Obwohl die Band nur zwei offizielle Studioalben aufnahm, sorgten diese und einige legendenumwitterte Liveauftritte dafür, dass Joy Division zur aufregendsten Undergroundband ihrer Zeit aufstiegen. Doch kurz vor der ersten großen Amerika-Tour nahm sich Sänger Ian Curtis das Leben. Der Musikjournalist Jon Savage hat zahlreiche Interviews mit zentralen Figuren der Joy-Division-Geschichte zu einer umfassenden Oral History zusammengestellt. Entstanden ist die beeindruckende Geschichte einer Band, die eine ganze Generation bewegte und das Bild

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der Stadt Manchester entscheidend prägte. Und es ist auch der niederschmetternde Bericht über Krankheit und innere Dämonen, die einen charismatischen Sänger und visionären Texter dazu brachten, der Welt zu entfliehen.»

A compelling few hours' reading for anyone with an interest in 20th-century music.' Kenneth Clarke, The Daily Mail Miles Davis (1926-91) was one of the great jazz musicians, bandleaders and composers. His recordings include several of the most acclaimed and popular jazz album, from the relaxed style of Birth of the Cool to the orchestral Sketches of Spain and the iconic Kind of Blue. And he never ceased to innovate. As the

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1960s moved into the 1970s, he developed a darker, more complex sound and began increasingly to use electric instruments. The crowning achievement of his experiments, Bitches Brew (1969), became the bestselling jazz album of all time. In this biography, noted jazz critic Brian Morton takes us through the musical history of this remarkable and influential artist and illuminates the personality behind the sound.

Historical Dictionary of Popular Music

The Life of Miles Davis

Listen to This

Die Geschichte von Joy Division

Louis Armstrong, Duke Ellington, and Miles Davis

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Eine Biographie

Masaya Yamaguchi is Japanese-born musician and educator, who lives in the US. This book grew out of research Yamaguchi did on Miles' autobiography, which was written by Quincy Troupe from hours of transcribed interviews with Miles. Yamaguchi obtained 1200 pages of the transcripts and has meticulously and painstakingly researched and checked the contents. He finds various errors and anomalies, and corrects the information with strong evidence. The book is full of images of transcript pages (which include content not seen in the autobiography), letters and memos. There's plenty of stuff about Miles' 1980s music, especially on the guitarists Miles used during this era (th elastmiles.com/library_milesdavis_4/). It was 1969, and Miles Davis, prince of

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cool, was on the edge of being left behind by a dynamic generation of young musicians, an important handful of whom had been in his band. Rock music was flying off in every direction, just as America itself seemed about to split at its seams. Following the circumscribed grooves and ambiance of In A Silent Way; coming off a tour with a burning new quintet-called 'The Lost Band'-with Wayne Shorter, Chick Corea, Dave Holland and Jack DeJohnette; he went into the studio with musicians like frighteningly talented guitarist John McLaughlin, and soulful Austrian keyboardist Joe Zawinul. Working with his essential producer, Teo Macero, Miles set a cauldron of ideas loose while the tapes rolled. At the end, there was the newly minted Prince of Darkness, a completely new way forward for jazz

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and rock, and the endless brilliance and depth of Bitches Brew. Bitches Brew is still one of the most astonishing albums ever made in either jazz or rock. Seeming to fuse the two, it actually does something entirely more revolutionary and open-ended: blending the most avant-garde aspects of Western music with deep grooves, the album rejects both jazz and rock for an entirely different idea of how music can be made.

This exhaustively researched, revised edition of Ian Carr's classic biography throws new light on Davis' life and career: from the early days in New York with Charlie Parker; to the Birth of Cool; through his drug addiction in the early 1950s and the years of extraordinary achievements (1954-1960), during which he signed with Columbia and collaborated with

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such unequaled talents as John Coltrane, Bill Evans, Wynton Kelly and Cannonball Adderly. Carr also explores Davis' dark, reclusive period (1975-1980), offering firsthand accounts of his descent into addiction, as well as his dramatic return to life and music. Carr has talked with the people who knew Miles and his music best including Bill Evans, Joe Zawinul, Keith Jarrett, and Jack DeJohnette, and has conducted interviews with Ron Carter, Max Roach, John Scofield and others.

*Jazz Makers gathers together short biographies of more than 50 of jazz's greatest stars, from its early beginnings to the present. The stories of these innovative instrumentalists, bandleaders, and composers reveal the fascinating history of jazz in six parts: * The Pioneers, including Scott*

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*Joplin, Louis Armstrong, and Bessie Smith * Swing Bands and Soloists, with Duke Ellington, Ella Fitzgerald, and Billie Holiday * The Piano Giants, featuring Fats Waller, Art Tatum, and Mary Lou Williams * Birth of Bebop, including Dizzy Gillespie, Charlie Parker, and Miles Davis * Cool Jazz, Hard Bop, and Fusion, with John Coltrane, Sonny Rollins, and Stan Getz * A Century of Jazz, featuring Wynton Marsalis, Joshua Redman, and other contemporary greats.*

Historical Dictionary of Jazz

Encounters with Jazz Performance on Screen

Miles Davis: New Research on Miles Davis & His Circle

It's about that Time

Roman

The Definitive Biography

This book examines Louis

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**Armstrong, Duke
Ellington, and Miles
Davis as distinctively
global symbols of
threatening and
nonthreatening black
masculinity. It centers
them in debates over
U.S. cultural
exceptionalism, noting
how they have been part
of the definition of
jazz as a jingoistic and
exclusively American
form of popular culture.
John Coltrane und Miles
Davis sind die
Säulenheiligen des
modernen Jazz - ein**

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**ungleiches Paar: Des
einen Musik lässt sich
nur durch sein Leben
erklären, des anderen
Leben nur durch seine
Musik. John Coltranes
Leben war Jazz spielen.
Niemand erkundete sein
Instrument so tief und
so besessen wie der
Saxophonist aus North
Carolina in den nur
zwölf Jahren seiner
beispiellosen Karriere.
Als er 1967 mit 40
Jahren starb, hinterließ
er ein musikalisches
Universum, dessen
Faszination bis heute**

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ungebrochen ist.
Coltranes Einfluss
beschränkte sich nicht
nur auf den Jazz,
sondern erfasste auch
große Teile der
progressiven Rockmusik:
Bands wie Cream und
Grateful Dead fühlten
sich durch ihn zu langen
kollektiven
Improvisationen
animiert. Karl Lippegas
zeichnet in seinem Buch
das Porträt des größten
Saxophonisten im Jazz
anhand seiner
musikalischen
Entwicklung nach: vom

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schüchternen Sideman im Quintett von Miles Davis bis zum Kunder einer spirituellen "hochsten Liebe" - der Love Supreme, nach der er sein bedeutendstes, heute millionenfach verkauftes Album benannte. Der Autor erkundet den Kosmos Coltrane, verfuhrt zum Horen seiner Musik und erzahlt nebenher zahllose Geschichten vom Jazz.

African Americans' historical roots are encapsulated in the

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lyrics, melodies, and rhythms of their music. In the 18th and 19th centuries, African slaves, longing for emancipation, expressed their hopes and dreams through spirituals. Inspired by African civilization and culture, as well as religion, art, literature, and social issues, this influential, joyous, tragic, uplifting, challenging, and enduring music evolved into many diverse

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genres, including jazz, blues, rock and roll, soul, swing, and hip hop. Providing a lyrical history of our nation, this groundbreaking encyclopedia, the first of its kind, showcases all facets of African American music including folk, religious, concert and popular styles. Over 500 in-depth entries by more than 100 scholars on a vast range of topics such as genres, styles, individuals, groups, and collectives as well as historical

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topics such as music of the Harlem Renaissance, the Black Arts Movement, the Civil Rights Movement, and numerous others. Offering balanced representation of key individuals, groups, and ensembles associated with diverse religious beliefs, political affiliations, and other perspectives not usually approached, this indispensable reference illuminates the profound role that African American music has played in American

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cultural history. Editors Price, Kernodle, and Maxile provide balanced representation of various individuals, groups and ensembles associated with diverse religious beliefs, political affiliations, and perspectives. Also highlighted are the major record labels, institutions of higher learning, and various cultural venues that have had a tremendous impact on the development and preservation of African

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American music. Among the featured: Motown Records, Black Swan Records, Fisk University, Gospel Music Workshop of America, The Cotton Club, Center for Black Music Research, and more. With a broad scope, substantial entries, current coverage, and special attention to historical, political, and social contexts, this encyclopedia is designed specifically for high school and undergraduate students. Academic and

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public libraries will
treasure this resource
as an incomparable guide
to our nation's African
American heritage.

The acclaimed classic
biography, now available
as an ebook. Please note
that this edition does
not include
illustrations.

Miles Davis and Bitches
Brew

Miles Davis, John
Coltrane, and the
Greatest Jazz
Collaboration Ever
Watching Jazz
ein Buch über Jazz

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So What Clawing at the Limits of Cool

Listen to This stands out as the first book exclusively dedicated to Davis's watershed 1969 album, Bitches Brew. Victor Svorinich traces its incarnations and inspirations for ten-plus years before its release. The album arrived as the jazz scene waned beneath the rise of rock and roll and as Davis (1926–1991) faced large changes in social conditions affecting the African-American consciousness. This new climate served as a catalyst

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for an experiment that many considered a major departure. Davis's new music projected rock and roll sensibilities, the experimental essence of 1960s' counterculture, yet also harsh dissonances of African-American reality. Many listeners embraced it, while others misunderstood and rejected the concoction. Listen to This is not just the story of Bitches Brew. It reveals much of the legend of Miles Davis—his attitude and will, his grace under pressure, his bands, his relationship to the masses, his business and personal etiquette, and his response to extraordinary

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social conditions seemingly aligned to bring him down. Svorinich revisits the mystery and skepticism surrounding the album, and places it into both a historical and musical context using new interviews, original analysis, recently found recordings, unearthed session data sheets, memoranda, letters, musical transcriptions, scores, and a wealth of other material. Additionally, Listen to This encompasses a thorough examination of producer Teo Macero's archives and Bitches Brew's original session reels in order to provide the only complete

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day-to-day account of the sessions.

Luise Schilling ist jung, wissbegierig und voller Zukunft. Anfang der brodelnden zwanziger Jahre kommt sie an das Weimarer Bauhaus. Sie studiert bei Professoren wie Gropius oder Kandinsky und wirft sich hinein in die Träume und Ideen ihrer Epoche. Zwischen Technik und Kunst, Kommunismus und Avantgarde, Populismus und Jugendbewegung lernt Luise gesellschaftliche Utopien kennen, die uns bis heute prägen. Rasant und äußerst gegenwärtig erzählt Theresia Enzensberger von einer jungen Frau in den Wirren

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ihres Lebens: von den Konflikten zwischen Rechts und Links bis zum Sprung eines jungen Liebespaares in einen nächtlichen Fluss. Die Welt, in der wir leben, ist an vielen Stellen in sattes Blau getaucht: Unsere Heimat ist der blaue Planet mit seinem azurfarbenen Himmel. Wir verlieren uns in Yves Kleins monochromen Blau-Gemälden, hören beschwingt Gershwins Rhapsody in Blue, geben uns mit Novalis dem romantischen Sehnen nach der blauen Blume hin und genießen die blaue Stunde. Selten und wertvoll ist die blaue Mauritius, alltäglich die Blue Jeans. Die Tiefe und Kraft jener Farbe

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entspringt den Bedeutungen,
die wir ihr zuschreiben:
wild, sinnlich und
faszinierend; wie in einer
Wunderkammer, jenem
untergegangenen Museum, das
die unterschiedlichsten
Fundstücke nebeneinander
versammelte, um das Staunen
zu lehren, versammelt der
meisterhafte Erzähler Jürgen
Goldstein verschiedene
Facetten vom Reichtum des
Blaus, er knüpft
Bedeutungsketten, elaboriert
und assoziativ, wohl
abgewogen und zugleich
sprunghaft – Genregrenzen,
Chronologien und
wissenschaftliche Etikette
gelten hier nicht. Dieses
gelehrte und elegant

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verfasste Buch erschafft einen Archipel an essayistischen Miniaturen, die Bedeutungsinseln gleichen und doch untergründig miteinander verbunden sind, und taucht ein in das Geheimnis, das uns am Blau so berührt.

Watching Jazz: Encounters with Jazz Performance on Screen is the first systematic study of jazz on screen media. Where earlier studies have focused almost entirely on the role and portrayal of jazz in Hollywood film, the present book engages with a plethora of technologies and media from early film and soundies through television to recent

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developments in digital technologies and online media. Likewise, the authors discuss jazz in the widest sense, ranging from Duke Ellington and Jimmy Dorsey through the likes of Dizzy Gillespie, Art Blakey, Oscar Peterson, Miles Davis, John Coltrane and Charles Mingus to Pat Metheny. Much of this rich and fascinating material has never been studied in depth before, and what emerges most clearly are the manifold connections between the music and the media on which it was and is being recorded. Its long association with film and television has left its trace in jazz, just as

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online and social media are subtly shaping it now. Vice versa, visual media have always benefited from focusing on music and this significantly affected their development. The book follows these interrelations, showing how jazz was presented and represented on screen and what this tells us about the music, the people who made it and their audiences. The result is a new approach to jazz and the media, which will be required reading for students of both fields.

Elegant People

Sengendes Licht, die Sonne und alles andere

Encyclopedia of African

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American Music [3 volumes]
eine kritische Biographie
Miles Davis's Kind of Blue
and the Remaking of Modern
Music
Blaupause

The greatest albums of all time . . . and how they happened. Organised chronologically and spanning seven decades, The MOJO Collection presents an authoritative and engaging guide to the history of the pop album via hundreds of long-playing masterpieces, from the much-loved to the little

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known. From The Beatles to The Verve, from Duke Ellington to King Tubby and from Peggy Lee to Sly Stone, hundreds of albums are covered in detail with chart histories, full track and personnel listings and further listening suggestions. There's also exhaustive coverage of the soundtrack and hit collections that every home should have. Like all collections, there are records you listen to constantly, albums you've forgotten, albums you

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hardly play, albums you love guiltily and albums you thought you were alone in treasuring, proving The MOJO Collection to be an essential purchase for those who love and live music.

Focusing on one of the legendary musicians in jazz, this book examines Miles Davis's often overlooked music of the mid-1960s with a close examination of the evolution of a new style: post bop. Jeremy Yudkin traces Davis's life and

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work during a period when the trumpeter was struggling with personal and musical challenges only to emerge once again as the artistic leader of his generation. A major force in post-war American jazz, Miles Davis was a pioneer of cool jazz, hard bop, and modal jazz in a variety of small group formats. The formation in the mid-1960s of the Second Quintet with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams was vital to the

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invention of the new post bop style. Yudkin illustrates and precisely defines this style with an analysis of the 1966 classic Miles Smiles.

An engaging portrait of the life and work of jazz great Miles Davis traces his career through the window of fourteen important albums recorded by Davis, illuminating each in terms of their contribution to Davis's evolution as a musician, composer, and group leader, as well as relating

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them to wider currents in contemporary music and the events in Davis's life. The Historical Dictionary of Popular Music contains a chronology, an introduction, an appendix, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on major figures across genres, definitions of genres, technical innovations and surveys of countries and regions. Blau Miles Davis, Miles Smiles,

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and the Invention of Post Bop

Miles Davis and the Making of a Masterpiece

Vanguards of Sound

Tupac Shakur

On Classic Film Noir
The Art of Jazz explores how the expressionism and spontaneity of jazz spilled onto its album art, posters, and promotional photography, and even inspired standalone works of fine art. Everyone knows jazz is on the cutting edge of music, but how much do you know about its influence in the visual arts? With album covers that took inspiration from the avant-garde, jazz's primarily African American musicians and their producers sought to challenge and inspire listeners both musically and

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visually. Arranged chronologically, each chapter covers a key period in jazz history, from the earliest days of the twentieth century to today's postmodern jazz. Chapters begin with substantive introductions and present the evolution of jazz imagery in all its forms, mirroring the shifting nature of the music itself.

With two authoritative features per chapter and over 300 images, *The Art of Jazz* is a significant contribution to the literature of this intrepid art form.

Consider the usual view of film noir: endless rainy nights populated by down-at-the-heel boxers, writers, and private eyes stumbling toward inescapable doom while stalked by crooked cops and cheating wives in a neon-lit urban jungle. But a new generation of writers is pushing aside the fog of cigarette smoke

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surrounding classic noir scholarship. In *Kiss the Blood Off My Hands: On Classic Film Noir*, Robert Miklitsch curates a bold collection of essays that reassesses the genre's iconic style, history, and themes. Contributors analyze the oft-overlooked female detective and little-examined aspects of filmmaking like love songs and radio aesthetics, discuss the significance of the producer and women's pulp fiction, as well as investigate Disney noir and the Fifties heist film, B-movie back projection and blacklisted British directors. At the same time the writers' collective reconsideration unwinds the impact of hot-button topics like race and gender, history and sexuality, technology and transnationality. As bracing as a stiff drink, *Kiss the Blood Off My Hands*

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writes the future of noir scholarship in lipstick and chalk lines for film fans and scholars alike.

Jazz is a music born in the United States and formed by a combination of influences. In its infancy, jazz was a melting pot of military brass bands, work songs and field hollers of the United States slaves during the 19th century, European harmonies and forms, and the rhythms of Africa and the Caribbean. Later, the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development. As it moved through the swing era of the 1930s, bebop of the 1940s, and cool jazz of the 1950s, jazz continued to serve as a reflection of societal changes. During the turbulent 1960s, freedom and unrest

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were expressed through Free Jazz and the Avant Garde. Popular and world music have been incorporated and continue to expand the impact and reach of jazz.

Today, jazz is truly an international art form. This second edition of Historical Dictionary of Jazz contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 1,500 cross-referenced entries on musicians, styles of jazz, instruments, recording labels, bands and bandleaders, and more. This book is an excellent resource for students, researchers, and anyone wanting to know more about Jazz.

Elegant People is the definitive history of Weather Report, the premier fusion band of the 1970s and beyond. Founded in late 1970 by three stars of the jazz

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world—keyboardist Joe Zawinul, saxophonist Wayne Shorter, and bassist Miroslav Vitouš —Weather Report went on to become the most unique and enduring jazz band of its era, with a style of music wholly its own. Now, on the fiftieth anniversary of Weather Report's first album release, comes *Elegant People: A History of the Band Weather Report*, the first book to tell the band's story in detail. Based on years of research and dozens of interviews with musicians, engineers, managers, and support personnel, *Elegant People* is written from an insider's perspective, describing Weather Report's transformation from a freewheeling, avant-garde jazz band whose ethos was "We always solo and we never solo" to a grooving juggernaut that combined elements of jazz, funk, Latin,

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and rhythm and blues. Fueled by Zawinul's hit tune "Birdland" and the charismatic stage presence of legendary electric bass player Jaco Pastorius, Weather Report took on the aura of rock stars. By the time Zawinul and Shorter mutually agreed to part ways in 1986, Weather Report had produced sixteen albums, a body of work that ranks among the most significant in jazz and continues to resonate with musicians and fans today.

The Studio Recordings of the Miles Davis Quintet, 1965-68

Vermächtnis einer Legende

Warum wir unseren Eltern nichts schulden

Die Verwegene. Jeanne Moreau

Kiss the Blood Off My Hands

The Blue Moment

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Leben und Tod einer Legende Er war der beste Rapper der Welt. Hat Millionen von Platten verkauft. Mit Drogen gehandelt. Im Gef ä ngnis gesessen. Und wurde Opfer eines Attentats, dessen Hintergr ü nde bis heute ungekl ä rt sind. Die Faszination von Tupac Shakur, der als 2pac Musikgeschichte geschrieben hat, ist auch Jahrzehnte nach seiner Ermordung ungebrochen. Seine posthum ver ö ffentlichten Alben, Gedichte und Filme haben ihn zu einer Legende werden lassen. In seiner Biografie begibt sich Michael Eric Dyson, einer der wichtigsten schwarzen Stimmen in den USA,

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auf Spurensuche. L ä sst ehemalige Weggef ä hrten wie Snoop Dogg ebenso zu Wort kommen wie Tupacs geliebte Mutter, die Black-Panther-Aktivistin Afeni Shakur. Dieses Buch ist mehr als eine Musikerbiografie. Es zeigt, wie Tupac Shakur unsere Gesellschaft ver ä ndert hat. Based on interviews with family and friends that have only now seen the light of day, this illuminating account of the jazz great's life reveals the influence of Miles Davis's life on his work as well as the musician's persistent desire to re-invent himself. Reprint.

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Sein musikalisches Gespür war einmalig, seine Musik gilt als unerreicht hip, cool, minimalistisch – kein anderer Künstler hat den Jazz so stilbildend geprägt wie Miles Davis. Seine Platten wie « Kind of Blue », « Milestones » oder « Bitches Brew » schrieben Musikgeschichte, weit über den Jazz hinaus. Wie kam es, dass aus dem Sohn eines Zahnarztes in East St. Louis einer der größten Musiker des 20. Jahrhunderts wurde? Wolfgang Sandner erzählt in seiner Biographie von dem Jungen aus dem Mittleren Westen, der schon als Neunzehnjähriger mit dem

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legendären Charlie Parker spielte. Er erzählt, wie Miles Davis in den Jazz-Olymp aufstieg und menschlich abstürzte, wie er mit dem Pop flirtete und zur Mode-Ikone wurde. In atmosphärischen Zeitbildern spürt Sandner der Stimmung der fünfziger Jahre und den mythischen Orten des Jazz wie « Minton's Playhouse » nach. Nicht zuletzt widmet er sich dem Einfluss dieser faszinierenden Persönlichkeit auf Generationen von Musikern – und klärt, warum Miles Davis das Wort Jazz nie akzeptiert hat. Das Porträt einer Legende, erzählt von einem der renommiertesten

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deutschen Musikkritiker – und
zugleich eine Geschichte des
Jazz zwischen Entertainment
und h ö chster Kunst.

A Research and Information
Guide

4th Edition

sein Leben, seine Musik, seine
Schallplatten

John Coltrane - Biografie

Miles Davis

The Art of Jazz