

Charles Mingus Polifonie Dell'universo Musicale Afroamericano

CBMR Digest Notes Scritti dal basso. Dieci bassisti tra jazz e letteratura Charles Mingus: composition versus improvisation Monk, Bud o viceversa I Know What I Know Storia della musica: Il Primo Novecento; Il Secondo Novecento; Il Jazz; La popular music Il jazz e l'Africa Bibliographic Guide to Music Il marziano del jazz Semicerchio Die Musik in Geschichte und Gegenwart Il Teatro illustrato e la musica popolare L'universo illustrato giornale per tutti Négritude e cultura francese Civiltà musicale afro-americana La definizione dello swing Il mondo del jazz The National Union Catalog Blues, jazz, rock, pop Music Library Association Pierpaolo Martino Donatello D'Attoma Franco Bonini Todd S. Jenkins Alberto Basso Luigi Onori New York Public Library. Music Division Claudio Sessa Friedrich Blume Adriana Moro Luca Cerchiari Vincenzo Caporaletti Livio Cerri Ernesto Assante

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scritti dal basso racconta il contrabbasso e il basso elettrico dal punto di vista di dieci tra i bassisti più influenti della

storia del jazz e non solo se si pensa al lavoro svolto da jaco pastorius o melvin gibbs o eberhard weber in ambito pop e world al bassismo postpunk di mick karn e al lavoro in ambito contemporaneo di barry guy mark dresser e stefano scodanibbio questo libro tesse una storia del contrabbasso e del basso elettrico in ambito jazz e avant in cui il basso viene letto e scritto attraverso diverse prospettive e pensato in termini necessariamente intermediali a partire dalla vicenda del grande charles mingus fondamentale nella scelta dei musicisti è stato il rapporto di ciascuno di essi con la scrittura e in particolare con la letteratura sia in quanto lettori che autori scrittori ossia l'aver composto delle opere di omaggio o in collaborazione con alcuni scrittori è il caso di steve swallow bruno chevillon dave holland charlie haden guy dresser o l'aver composto brani o album che sanno di letteratura come nel caso di pastorius weber e gary peacock ogni capitolo mette in rapporto specifiche composizioni di ciascun bassista con opere di scrittori quali oscar wilde thomas hardy james joyce virginia woolf samuel beckett pier paolo pasolini kamau brathwaite robert creeley paul auster e yvonne vera per poi scoprire attraversando i vari capitoli del libro basati nella maggior parte dei casi su interviste esclusive realizzate nel corso degli ultimi dodici anni come ogni bassista rimandi ad altri bassisti secondo un'idea di ascolto come vibrazione e attraversamento che ci coinvolge tutti in quanto ascoltatori performer quando scrivo le mie poesie ho sempre una linea di basso che mi risuona nella testa linton kwesi johnson ebbene suonano il basso o meglio è il basso a suonarmi il mostro elettrificato a quattro corde dal ventre grosso quello che divora tutti gli altri suoni jeff noon non importa che genere di musica tu stia suonando il basso enfatizza la musica e la fa suonare più bella e piena charlie haden con il tempo ho iniziato a divertirmi sul serio suonando il basso era una cosa fisica collegata al mio amore per la danza kim gordon sonic youth il manico sottile e affusolato la curvatura del corpo le possibilità tonali dei due pick up il fender jazz bass è una delle cose più perfette mai progettate dall'uomo guy pratt improvvisazione e composizione sono per me due sfere separate che ruotano intorno al contrabbasso come sorta di perno centrale barry guy il basso è dappertutto nel rock è quel suono

sicuramente che ho ricercato nella mia musica bruno chevillon il contrabbasso si caratterizza per un corpo che può diventare un set di percussioni corde che rifulgono di suoni armonici registro sì grave ma che può schizzare a quello acuto grazie all'alternanza rapida di suono reale e suono armonico offrendo un ventaglio di possibilità difficilmente riscontrabili in un altro strumento sicuramente in nessun altro strumento ad arco stefano scodanibbio

donatello d'attoma organista musicologo e pianista con studi nell'ambito del jazz e dei nuovi linguaggi musicali compila un lavoro di analisi sulla musica di charles mingus e sul processo improvvisativo come fenomeno narrativo e culturale analizzato attraverso lo strumento della trascrizione il libro include le trascrizioni degli assoli di contrabbasso di fables of faubus original fables of faubus e di bass ically speaking

oltre 200 musicisti con la segnalazione di un migliaio di incisioni su vinile rendono questo volume una vera e propria enciclopedia del jazz dedicata non solo ai collezionisti di vecchia data ma anche ai giovani che intendono avvicinarsi al mondo della musica afro americana

from the mid 1940s until his death in 1979 charles mingus created an unparalleled body of recorded work most of which remains available in the 21st century while there have been several volumes devoted to mingus's colorful and tumultuous life this is the first book in the english language to be devoted fully to his music general jazz fans as well as musicians and music students who would like a better understanding of mingus's complex often difficult music will find a complete chronologically arranged listener's guide to all of his legitimate recordings from the 70s he recorded in los angeles and san francisco in the mid 1940s through the legendary albums he made for columbia candid atlantic and his own labels in the process of providing these in depth examinations jenkins corrects common errors and clears away old misconceptions about certain recordings his approach will illuminate long obscure aspects of this imposing and incredibly creative man's contributions to the art of jazz touching upon mingus's many innovations as a jazzman i know what i know

explores his advancement of the art of bass playing his assimilations of ellington and monk with ideas leaning toward free jazz his experiments with ensemble dynamics instrumentation and extended form and his working relationships with partners such as jaki byard eric dolphy jimmy knepper and dannie richmond the book provides a broad informative overview of mingus s work without veering into technical musical terminology readers without an extensive background in music will thus understand and appreciate the analyses provided and be able to use them to enhance the experience of listening to the brilliant work of this legendary jazz great

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