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~~Jazz Cuba Bebo Valdes Israel~~

In Havana, anything can happen. That is known. The same thing you find in a hotel making sandwiches to a hydrocarbon extraction engineer graduated from the ...

~~Chucho Valdés, Cuban jazz dancers and the dentist's conga | More was lost in Havana~~

“ We like to mix it up and offer different takes on what people think of as jazz, ” Stone said. Jesus “ Chuchito ” Valdes learned to play piano at the knee of his famed father, Chucho Valdes, and ...

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## ~~Latin jazz at Vail Square~~

Chuchito Valdes is the son and grandson, respectively, of famous Afro-Cuban jazz pianists Chucho and Bebo Valdes. “ With influences of ... with his dynamic band, ” it continues. Born in Havana, Cuba, ...

## ~~Renowned Afro-Cuban jazz artist plays Glenwood tonight~~

Previously I have written about the differences between Afro-Cuban jazz and American jazz and examined the reasons why the descendants of the same African ancestors, living only 90 miles apart in the ...

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~~Vail Jazz presents Grammy Award-winning conga  
player on Thursday, Aug. 22~~

Cuba ' s stature in the music world owes a good bit to the piano-playing Valdes family of Havana. Bebo Valdes absorbed influences of classical music as a student at Havana ' s Municipal Conservatory, and ...

## ~~Current Events~~

I wish things would get resolved because I want to go back to Cuba. I've been everywhere, Israel, India ... I like a lot of Latin jazz, Chucho Vald é s, Arturo Sandoval, Paquito D'Rivera, Michel ...

~~"Slayer" Loves Israel — Interview with Metalhead~~

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The mojito is a mingling of ingredients found everywhere in Cuba — rum, limes ... Sidle up to the bar and order a wine from Israel or a beer from Greece while you're waiting for your food.

Explores the complexity of Cuban dance music and its connection, musically and historically, to other Caribbean musics, as well as to salsa and Latin jazz.

Based on unprecedented research in Cuba, the direct testimony of scores of Cuban musicians, and the author's unique experience as a prominent jazz musician, *Cubano Be, Cubano Bop* is destined to take its

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place among the classics of jazz history. The work pays tribute not only to a distinguished lineage of Cuban jazz musicians and composers, but also to the rich musical exchanges between Cuban and American jazz throughout the twentieth century. The work begins with the first encounters between Cuban music and jazz around the turn of the last century. Acosta writes about the presence of Cuban musicians in New Orleans and the “ Spanish tinge ” in early jazz from the city, the formation and spread of the first jazz ensembles in Cuba, the big bands of the thirties, and the inception of “ Latin jazz. ” He explores the evolution of Bebop, Feeling, and Mambo in the forties, leading to the explosion of Cubop or Afro-Cuban jazz and the

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innovations of the legendary musicians and composers Machito, Mario Bauzá, Dizzy Gillespie, and Chano Pozo. The work concludes with a new generation of Cuban jazz artists, including the Grammy award-winning musicians and composers Chucho Valdés and Paquito D'Rivera.

Ethnomusicology: A Research and Information Guide is an annotated bibliography to books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts. Part One is organized by resource type in categories of greatest concern to students and scholars. It includes handbooks and guides; encyclopedias and dictionaries; indexes and

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bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the last decades.

In this newly expanded edition, more than 4,000 articles cover prominent African and African American



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individuals, events, trends, places, political movements, art forms, businesses, religions, ethnic groups, organizations, countries, and more.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Essays in this collection describe the seldom-acknowledged contributions non-Americans have made to the art and explore the social and ideological crises

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jazz initiated around the globe.

As jazz enters its second century it is reasserting itself as dynamic and relevant. Boston Globe jazz writer and Emerson College professor Bill Beuttler reveals new ways in which jazz is engaging with society through the vivid biographies and music of Jason Moran, Vijay Iyer, Rudresh Mahanthappa, The Bad Plus, Miguel Zenón, Anat Cohen, Robert Glasper, and Esperanza Spalding. These musicians are freely incorporating other genres of music into jazz—from classical (both western and Indian) to popular (hip-hop, R&B, rock, bluegrass, klezmer, Brazilian choro)—and other art forms as well (literature, film, photography, and other visual arts).

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This new generation of jazz is increasingly more international and is becoming more open to women as instrumentalists and bandleaders. Contemporary jazz is reasserting itself as a force for social change, prompted by developments such as the Black Lives Matter, #MeToo movements, and the election of Donald Trump.

An intimate exploration into the musical genius of fifteen living jazz legends, from the longtime New York Times jazz critic Jazz is conducted almost wordlessly: John Coltrane rarely told his quartet what to do, and Miles Davis famously gave his group only the barest instructions before recording his masterpiece "Kind of

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Blue." Musicians are often loath to discuss their craft for fear of destroying its improvisational essence, rendering jazz among the most ephemeral and least transparent of the performing arts. In *The Jazz Ear*, the acclaimed music critic Ben Ratliff sits down with jazz greats to discuss recordings by the musicians who most influenced them. In the process, he skillfully coaxes out a profound understanding of the men and women themselves, the context of their work, and how jazz—from horn blare to drum riff—is created conceptually. Expanding on his popular interviews for *The New York Times*, Ratliff speaks with Sonny Rollins, Ornette Coleman, Branford Marsalis, Dianne Reeves, Wayne Shorter, Joshua Redman, and others

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about the subtle variations in generation, training, and attitude that define their music. Playful and keenly insightful, *The Jazz Ear* is a revelatory exploration of a unique way of making and hearing music.

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