

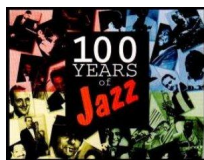
## 100 Years of Jazz - Disc 06: The Bebop Era (1999)

Written by bluesever

Saturday, 15 December 2018 14:37 -

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1. *Be Bop Boys – Webb City (05:39)* 2. *Sonny Stitt Quintet – Seven Up (02:30)* 3. *Red Rodney Quintet – Serge Urge (02:36)* 4. *Allen Eager Quartet – Symphony Sid's Idea (02:49)* 5. *The Stan Getz Quartet – Opus De Bop (02:32)* 6. *Charlie Parker All-Stars – Relaxin' at Camarillo (03:01)* 7. *Dizzy Gillespie Jazzmen – Diggin' Diz (02:53)* 8. *Charlie Parker Quintet – Lover Man (03:19)* 9. *Charlie Parker All-Stars – Parker's Mood (03:27)* 10. *Barry Ulanov's All Star Modern Jazz Musicians – On the Sunny Side of the Street (03:21)* 11. *Dodo Marmorosa Trio – Bopmatism (03:08)* 12. *Tadd Dameron Septet – Symphonette (03:07)* 13. *Bud Powell's Modernists – Wail (03:07)* 14. *Roy Porter's 17 Beboppers – Gassin' the Wig (02:47)* 15. *Howard McGhee Quartet – Trumpet at Tempo (02:48)* 16. *Howard McGhee Sextet – Midnight at Minton's (03:01)* 17. *Sonny Criss Sextet – Blue 'n' Boogie (03:30)* 18. *Dizzy Gillespie Septet – 52nd Street Theme (03:07)* 19. *Dizzy Gillespie and His Orchestra – Cubano Bop (03:08)* 20. *Thelonious Monk Quintet – Round About Midnight (03:11)*

Also known as bebop, Bop was a radical new music that developed gradually in the early '40s and exploded in 1945. The main difference between bop and swing is that the soloists engaged in chordal (rather than melodic) improvisation, often discarding the melody altogether after the first chorus and using the chords as the basis for the solo. Ensembles tended to be unisons, most jazz groups were under seven pieces, and the soloist was free to get as adventurous as possible as long as the overall improvisation fit into the chord structure. Since the virtuoso musicians were getting away from using the melodies as the basis for their solos (leading some listeners to ask "Where's the melody?") and some of the tempos were very fast, bop divorced itself from popular music and a dancing audience, uplifting jazz to an art music but cutting deeply into its potential commercial success. Ironically the once-radical bebop style has become the foundation for all of the innovations that followed and now can be almost thought of as establishment music. Among its key innovators were altoist Charlie Parker, trumpeter Dizzy Gillespie, pianist Bud Powell, drummer Max Roach, and pianist/composer Thelonious Monk.

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