

Born to Swing Volume 4 (1996)

Wpisany przez bluesever

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01. Artie Shaw - *Begin the Beguine* 02. Artie Shaw - *Nightmare* 03. Artie Shaw - *Non-Stop Flight* 04. Artie Shaw - *One Foot in the Groove* 05. Les Brown - *Bizet Has His Day* 06. Les Brown - *Twilight Time* 07. Les Brown - *Leap Frog* 08. Woody Herman - *At The Woodchopper's Ball* 09. Woody Herman - *Blue Flame* 10. Woody Herman - *Hot Chestnuts* 11. Woody Herman - *Ingie Speaks* 12. Fats Waller - *I Got Rhythm* 13. Fats Waller - *Skrontch* 14. Fats Waller - *The Sheikh of Araby* 15. Fats Waller - *Chant of the Groove* 16. Charlie Barnet - *Echoes of Harlem* 17. Charlie Barnet - *The Moose* 18. Charlie Barnet - *Drop Me Off in Harlem* 19. Charlie Barnet - *Skyliner* 20. Duke Ellington - *Mood Indigo* 21. Duke Ellington - *It Don't Mean a Thing* 22. Duke Ellington - *Solitude* 23. Duke Ellington - *The Sergeant was Shy* 24. Duke Ellington - *Take the 'A' Train* 25. Duke Ellington - *Things Ain't What They Used to Be*

By the late twenties, musicians had begun modifying the forms of "jazz." In the 1930s a new form of jazz had emerged, called "swing." Swing music was characterized by very large bands, fixed, usually written arrangements, and solos by individual musicians in turn instead of group improvisation. Swing bands typically used an upright or double bass instead of the tuba which had often characterized dixieland, and played repeated "riffs" to give the music its propulsive rhythmic force. Swing appears to have emerged from an adaptation of the commercially successful but bland, neo-jazz played by show and dance orchestras like Paul Whiteman's. In the hands of brilliant arrangers like Fletcher Henderson, however, swing combined harmonic sophistication with danceable rhythms and compelling individual improvisations.

Swing bands ranged from "Kansas City" style groups like Count Basie's, which emphasized a very bluesy, intensely riff oriented style, to New York based bands like Duke Ellington's or Glenn Miller's which experimented with a more orchestral range of colors. For many students of American music, "big band" swing represents a pinnacle of American musical form, combining harmonic sophistication, improvisational brilliance, and danceable accessibility. Others have criticized swing as overly commercial, regimented, and mechanical. --- chm.gmu.edu

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