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Altri autori (Persone)	YongeCharlotte M le Lorgne comte d' IdevilleHenri Amedee
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## Sommario/riassunto

This book is a historical account of Marshal Thomas Robert Bugeaud's military campaigns and governance in Algeria from 1784 to 1849. Written by Count H. d'Ideville and edited by Charlotte M. Yonge, it details Bugeaud's strategic efforts in colonization and military operations, particularly in regions like Medeah, Milianah, and Saïda. The book provides insights into Bugeaud's methods of managing colonial territories, his interactions with local tribes, and his military engagements against figures like Abdel-Kader. It addresses the broader implications of French colonial policies and military strategies during the early to mid-19th century. The intended audience includes historians, military scholars, and those interested in French colonial history.

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Nota di contenuto	Front matter -- CONTENTS -- PREFACE -- INTRODUCTION -- PART ONE. Notes and Memories of the New Music, 1969 -- PART TWO. A Way of Living -- PART THREE. The Generators -- PART FOUR. Moderns and After -- PART FIVE. Miles Davis -- PART SIX. Tristano-ites -- PART SEVEN. The Neo-Con Game -- PART EIGHT. Singers and Songmakers -- PART NINE. Alone Together
Sommario/riassunto	In this engaging and astute anthology of jazz criticism, Larry Kart casts a wide net. Discussing nearly seventy major jazz figures and many of the music's key stylistic developments, Kart sees jazz as a unique perpetual narrative-one in which musicians, their audiences, and the evolving music itself are intimately intertwined. Because jazz arose from the collision of specific peoples under particular conditions, says Kart, its development has been unusually immediate, visible, and intense. Kart has reacted to and judged the music in a similarly active, attentive, and personal manner. His involvement and attention to detail are visible in these pieces: essays that analyze the supposed return to tradition that the music of Wynton Marsalis has come to exemplify; searching accounts of the careers of Miles Davis, Thelonius Monk, Bill Evans, and Lennie Tristano; and writing that explores jazz's relationship to American popular song and examines the jazz musician's role as

actual and would-be social rebel.

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