

1.	Record Nr.	UNISALENTO991003063949707536
	Autore	Gargallo, Tommaso
	Titolo	Del romanticismo italiano rispetto alle lettere alla religione alla politica e alla morale del padre Antonio Bresciani ; Di alcune novità introdotte nella letteratura italiana / lezione del M. Tomm. Gargallo
	Pubbl/distr/stampa	Parma : per Pietro Fiaccadori, 1839
	Descrizione fisica	1 v. ; 16 cm
	Disciplina	850.9
	Soggetti	Italia - Romanitcismo Letteratura italiana - Sec. 18.-19. - Studi critici
	Lingua di pubblicazione	Italiano
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9910967384103321
	Autore	Monson Ingrid T (Ingrid Tolia)
	Titolo	Saying something : jazz improvisation and interaction / / Ingrid Monson
	Pubbl/distr/stampa	Chicago, : University of Chicago Press, c1996
	ISBN	9786612070075 9781282070073 128207007X 9780226534794 0226534790
	Edizione	[1st ed.]
	Descrizione fisica	1 online resource (267 p.)
	Collana	Chicago studies in ethnomusicology
	Disciplina	781.65/136
	Soggetti	Jazz - Criticism and interpretation Improvisation (Music)
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Description based upon print version of record.

Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- CONTENTS -- ILLUSTRATIONS -- ACKNOWLEDGMENTS -- Introduction -- One. Talking to Musicians -- Two. Grooving and Feeling -- Three. Music, Language, and Cultural Styles: Improvisation as Conversation -- Four. Intermusicality -- Five. Interaction, Feeling, and Musical Analysis -- Six. Ethnomusicology, Interaction, and Poststructuralism -- Coda -- Notes -- Interviews -- Recordings -- Bibliography -- Index
Sommario/riassunto	This fresh look at the neglected rhythm section in jazz ensembles shows that the improvisational interplay among drums, bass, and piano is just as innovative, complex, and spontaneous as the solo. Ingrid Monson juxtaposes musicians' talk and musical examples to ask how musicians go about "saying something" through music in a way that articulates identity, politics, and race. Through interviews with Jaki Byard, Richard Davis, Sir Roland Hanna, Billy Higgins, Cecil McBee, and others, she develops a perspective on jazz improvisation that has "interactiveness" at its core, in the creation of music through improvisational interaction, in the shaping of social communities and networks through music, and in the development of cultural meanings and ideologies that inform the interpretation of jazz in twentieth-century American cultural life. Replete with original musical transcriptions, this broad view of jazz improvisation and its emotional and cultural power will have a wide audience among jazz fans, ethnomusicologists, and anthropologists.