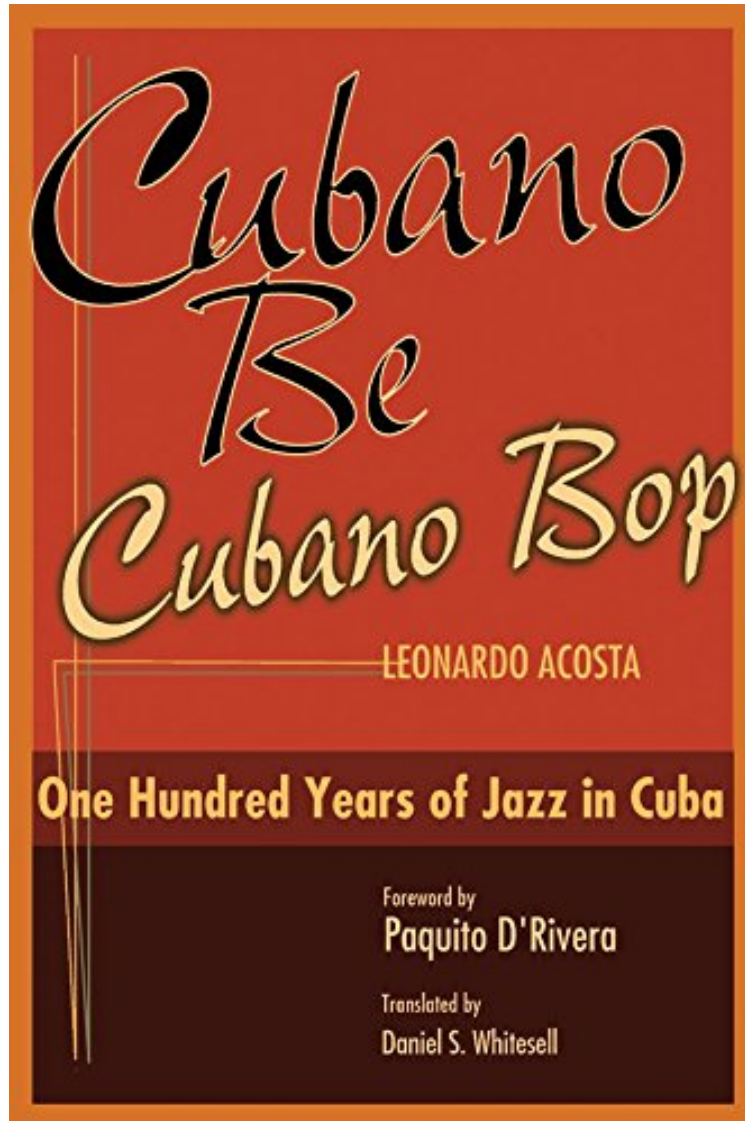


[Library ebook] Cubano Be, Cubano Bop: One Hundred Years of Jazz in Cuba

Cubano Be, Cubano Bop: One Hundred Years of Jazz in Cuba

Leonardo Acosta

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Leonardo Acosta : Cubano Be, Cubano Bop: One Hundred Years of Jazz in Cuba before purchasing it in order to gauge whether or not it would be worth my time, and all praised Cubano Be, Cubano Bop: One Hundred Years of Jazz in Cuba:

1 of 1 people found the following review helpful. Worth Waiting For By Leigh Great read. A balanced, thorough history that was a perfect segue to Ned Sublette's book. Very grateful Sr. Acosta had this published in English. 8 of 9 people found the following review helpful. 100 Years of Cuban Jazz Revisited By Pena Thomas When Leonard Acosta began conducting his research on the history of Cuban jazz 30 years ago, there were virtually no written or

phonographic reference materials available in Cuba. As Acosta states, "I practically started from zero." "Practically," with the exception of one crucial fact. Acosta was an accomplished saxophonist (circa 1950's to the 1970's) and an active participant in the history of Cuban jazz. Needless to say, this paved the way for his research, which is based on 60 testimonials acquired directly from the musicians and other knowledgeable individuals. Essentially, Acosta's objective was, "To get to know - even if only in a broad sense - the names of many of the musicians forgotten today, and to learn which bands and groups, soloists and jazz styles existed in Cuba and when. It's also important to know the places where they played, whether as part of their work or as part of that world of the jam session..." Along the way Acosta uncovered some startling revelations. For example, the legendary Chano Pozo performed as a soloist in a show presented at the Alcazar theatre with Mario Santana's jazz quartet. This implies that Chano Pozo played with jazz groups and had an understanding of jazz prior to his arrival in the U.S. - dispelling the notion that Chano Pozo was, "just another drummer who had a lucky break" (when he was introduced to Dizzy Gillespie). As the title implies, *Cubano Be, Cubano Bop* (100 Years of Cuban Jazz) begins with encounters between Cuban music and jazz at the turn of the last century and concludes with a chapter on the current musical trends in Cuba today. Acosta's research has uncovered an enormous amount of information, which will be of invaluable assistance to writers, musicians, journalists and music aficionados. In addition, *Cubano Be, Cubano Bop* is a welcome addition to the bibliography of jazz as a whole. Despite the significance of his contribution, Acosta strongly feels that there is still a vacuum with respect to the history of Cuban jazz. Consequently, he is an avid supporter of ongoing research in this area. This is an indispensable read for anyone who is seriously interested in the history and development of Cuban jazz, or Latin jazz, as it is currently known. Leonard Acosta is the author of more than a dozen books on music and literary criticism, as well as fiction and poetry; he resides in Havana, Cuba.

2 of 5 people found the following review helpful. Essential Starter
By Irene Morales
I have yet to finish reading this book, but it was referenced several times in my Afro-Cuban Jazz class so I bought it. If it was good enough for my very critical teacher/musician, it's good enough for me. :)

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 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 innovations of the legendary musicians and composers Machito, Mario Bauza, 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 Valdez and Paquito D'Rivera.

About the Author
Leonardo Acosta is the author of more than a dozen books on music and literary criticism, as well as fiction and poetry. He lives in Havana, Cuba.