French concert music and jazz often enjoyed a special creative exchange across the period 1900–1965. French modernist composers were particularly receptive to early African-American jazz during the interwar years, and American jazz musicians, especially those concerned with modal jazz in the 1950s and early 1960s, exhibited a distinct affinity with French musical impressionism. But despite a general, if contested, interest in the cultural interplay of classical music and jazz, few writers have probed the specific French music–jazz relationship in depth. In this book, Deborah Mawer sets such musical interplay within its historical-cultural and critical-analytical contexts, offering a detailed yet accessible account of both French and American perspectives. Blending intertextuality with more precise borrowing techniques, Mawer presents case studies on the musical interactions of a wide range of composers and performers, including Debussy, Satie, Milhaud, Ravel, Jack Hylton, George Russell, Bill Evans and Dave Brubeck.

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From Debussy to Brubeck

Deborah Mawer
For Ron, Michael and Alex
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Music references employ a mixture of bar numbers and rehearsal figures dependent upon the available editions of a score. Generally, bar numbers are found in instrumental music scores, and figures in orchestral or stage works. Scores or jazz transcriptions with rehearsal figures or letters involve a shorthand notation: Fig. 1−1 refers to the bar preceding rehearsal figure 1; Fig. 1 denotes the full bar with this label attached; Fig. 1+1 refers to the bar following rehearsal figure 1. References to recordings, especially jazz items, include timings in minutes and seconds (0.00), as appropriate.

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