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Oscar Peterson  
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in his remarks, he talks about the bass and drum team. he points out that each is contributing different things that make the other work in the best way. he also insists that the bass is the most important part of the rhythm section, and often plays with great emotional intensity. when he plays with groups, he often plays with a strict rhythmic conception, and with extreme emphasis on the time. he speaks with great respect for the bassist, but also with great respect for the drummer. he says that he is in a very special position to play with great musicians because he could play with any of them, just because his time is so good. also, what he says regarding the drummer is very true; he has a very good ear for beat. also, he stresses the importance of hitting the right notes, which is part of what he says about going to his teacher so early. first of all, he has been able to keep his musicianship throughout his career with consistently high standards. this is a tribute to the incredible influence of his musical predecessors, particularly from the hard bop era, which he first embraced in detroit in the late 1940s. then he often drifted into the approach of count basie, who demanded a strong and fundamental rhythmic team. mills resume is so great. as his career began, he formed a quintet with sam jones, freddie green, tommy potter and bassist walter bishop jr., in the late 1940s. this was the first full group that he led at a major label, and a very exciting one, with a very tight-knit relationship and great chemistry. mills is known as one of the best piano players to play with the miles davis quintet. he was even later invited to play with davis in the jazz messengers.

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## Oscar Peterson Boogie Blues Etude Pdf Free

this world was almost ready for oscar, and he knew it. there were signs that he was the coming man, and as good as his elders. his near contemporary, lee morgan, probably knew as much. he told his colleagues (and his biographer) billy davis, i was being a follower, and he was the one i wanted to learn from. he was tall, thin, and most of all he was masterful. i dont know if he was a good sight-reader, but he read the piano as no one had yet done. however, he was completely out of touch with the younger generation, completely behind the times, and totally untroubled by the political realities of the times. he was an east coast aristocrat, and used the old-world standards of the black urban gangs. he was playing to type. he did it all so well. not only the lindy hop, but also the bebop, stride, and bop. he could change tempos, and he was not even afraid to alter or adulterate his own bluesy sound. yet he never made it seem mechanical. he has a kind of grace and agility, and a never too obvious air of professionalism. he is, perhaps unfairly, most remembered for his work with the jazz guitaristists. i myself like his soloing on monk, which is more elegant than his work with his peers. he is gentler there, but his phrasing and integration of rhythmic elements is as good as anything by his peers. his soloing on be bop (with the short latter period) only works if you think of him as a younger version of the musicians that the other two gents played with. his version of ellingtonian melody is integral and totally acceptable, and his playing is pure jazz. or if you follow his swing, he is just another swing player. he cannot improvise anymore, and he refuses to play ensembles, but his playing is so clean and tight that his swing work is certainly worth hearing. 5ec8ef588b

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