

The following bibliographical information is drawn from periodicals and books present in the archive of the Jazzinstitut Darmstadt. Our extensive periodical collection comprises more than 55,000 issues of some 1,050 jazz periodicals. Close to two-thirds of the collection has been indexed.

Following the more recent entries are abbreviations denoting the nature of the material in the respective articles. These symbols are:

[A] = analytical remarks
[B] = extensive book review
[BT] = blindfold test
[C] = concert review
[D] = discography
[F] = feature article
[I] = interview
["I"] = article written by the respective musician himself
[O] = obituary
[R] = extensive record review
[T] = transcription

The Jazz Index is a service of the...

Jazzinstitut Darmstadt, Bessunger Strasse 88d, D-64285 Darmstadt, Germany
phone ++49 (6151) 963740, fax ++49 (6151) 963744

This bibliography has been compiled and mailed by ... Jazzinstitut Darmstadt,
e-mail: jazz@jazzinstitut.de, Internet: <http://www.jazzinstitut.de>

Minimal Music & Jazz (*)

Hans Kumpf: Minimal Music, in: Hans Kumpf: Postserielle Musik und Free Jazz. Wechselwirkungen und Parallelen, Rohrdorf 2/1981 [book], p. 50-52 (F)

Rafi Zabor: Repetition compulsion, in: *Musician*, #40 (1982), p. 76 (R: on Anthony Davis / Tom Ehrlich)

Brian Morton: The Sound That Is God, in: *The Wire*, #6 (Spring 1984), p. 16-17 (F/B)

R. Laneri: Dentro le note. Allucianzioni sonore, in: *Musica Jazz*, 41/4 (Apr.1985), p. 60-61

John Diliberto: Minimal Extensions, in: *Down Beat*, 54/3 (Mar.1987), p. 32 (R: Reich, Riley, Curran, Budd)

Andy Hamilton: Naked Eye. Minimalism is one of the most influential and successful music of the 90s, in: *The Wire*, #126 (Aug.1994), p. 34 (F)

Brian Duguid: The Primer. Brian Duguid tunes in to the drones, phase shifts and altered temporal states of early minimalism, in: *Wire*, #206 (Apr.2001), p. 50-57 (F)

Peter Niklas Wilson: Zur Aktualität einer musikalischen Strategie, Mainz 2003 [book: Schott], passim (F)

Tom Service: Minimalism at 50. How less became more. Minimalism won the battle for stylistic supremacy in the 20th and 21st centuries – but became something its composers never intended, in: The Guardian, 24.Nov.2011 (F) [digi.copy]