

Урок 4 Стили

Домашнее задание

Создать web-страницу, состоящую минимум из трех частей.

1. Заголовок
2. Список статей
3. Три текстовых статьи разного содержания

Примечания:

- Все стили к элементам присваивать только при помощи классов
- Клик по пункту списка должен переносить вас к началу соответствующей статьи
- Весь контент страницы должен находиться в центральной области окна браузера с шириной от 1000 до 1500 пикселей.
- Каждую статью снабдить ссылкой, позволяющей вернуться к началу страницы
- В каждой статье использовать минимум одно изображение
- Статьи должны четко отделяться друг от друга и прочего содержания каким-то очевидным способом (фон, границы, отступы, цвета)
- Текст в пределах статьи должен разделять на абзацы

Пример выполнения задания смотрите в скриншотах ниже.

Classic jazz

1. [Miles Davis](#)
2. [John Coltrane](#)
3. [Bill Evans](#)

Miles Davis



Miles Dewey Davis III (May 26, 1926 - September 28, 1991) was an American jazz trumpeter, bandleader, and composer. He is among the most influential and acclaimed figures in the history of jazz and 20th century music. Davis adopted a variety of musical directions in a five-decade career that kept him at the forefront of many major stylistic developments in jazz.[1]

Born and raised in Illinois, Davis left to study at the Juilliard School in New York City, before dropping out and making his professional debut as a member of saxophonist Charlie Parker's bebop quintet from 1944 to 1948. Shortly after, he recorded the Birth of the Cool sessions for Capitol Records, which were instrumental to the development of cool jazz. In the early 1950s, Miles Davis recorded some of the earliest hard bop music while on Prestige Records but did so haphazardly due to a heroin addiction. After a widely acclaimed comeback performance at the Newport Jazz Festival in 1955, he signed a long-term contract with Columbia Records and recorded the 1957 album 'Round About Midnight.[2] It was his first work with saxophonist John Coltrane and bassist Paul Chambers, key members of the sextet he led into the early 1960s. During this period, he alternated between orchestral jazz collaborations with arranger Gil Evans, such as the Spanish-influenced Sketches of Spain (1960), and band recordings, such as Milestones (1958) and Kind of Blue (1959).[3] The latter recording remains one of the most popular jazz albums of all time, [4] having sold over four million copies in the U.S.

Davis made several line-up changes while recording Someday My Prince Will Come (1961), his 1961 Blackhawk concerts, and Seven Steps to Heaven (1963), another mainstream success that introduced bassist Ron Carter, pianist Herbie Hancock, and drummer Tony Williams.[3] After adding saxophonist Wayne Shorter to his new quintet in 1964,[3] Davis led them on a series of more abstract recordings often composed by the band members, helping pioneer the post-bop genre with albums such as E.S.P. (1965) and Miles Smiles (1967),[5] before transitioning into his electric period. During the 1970s, he experimented with rock, funk, African rhythms, emerging electronic music technology, and an ever-changing line-up of musicians, including keyboardist Joe Zawinul, drummer Al Foster, and guitarist John McLaughlin.[6] This period, beginning with Davis' 1969 studio album In a Silent Way and concluding with the 1975 concert recording Agharta, was the most controversial in his career, alienating and challenging many in jazz.[7] His million-selling 1970 record Bitches Brew helped spark a resurgence in the genre's commercial popularity with jazz fusion as the decade progressed.[8]

After a five-year retirement due to poor health, Davis resumed his career in the 1980s, employing younger musicians and pop sounds on albums such as The Man with the Horn (1981) and Tutu (1986). Critics were generally unresponsive but the decade garnered the trumpeter his highest level of commercial recognition. He performed sold-out concerts worldwide while branching out into visual arts, film, and television work, before his death in 1991 from the combined effects of a stroke, pneumonia and respiratory failure.[9] In 2006, Davis was inducted into the Rock and Roll Hall of Fame,[10] which recognized him as "one of the key figures in the history of jazz." [10] Rolling Stone described him as "the most revered jazz trumpeter of all time, not to mention one of the most important musicians of the 20th century,"[9] while Gerald Early called him inarguably one of the most influential and innovative musicians of that period.[11]

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John Coltrane



John William Coltrane (September 23, 1926 – July 17, 1967) was an American jazz saxophonist and composer. Working in the bebop and hard bop idioms early in his career, Coltrane helped pioneer the use of modes and was at the forefront of free jazz. He led at least fifty recording sessions and appeared on many albums by other musicians, including trumpeter Miles Davis and pianist Thelonious Monk. Over the course of his career, Coltrane's music took on an increasingly spiritual dimension. He remains one of the most influential saxophonists in music history. He received many posthumous awards, including canonization by the African Orthodox Church and a Pulitzer Prize in 2007.[1] His second wife was pianist/harpist Alice Coltrane. Their children Ravi Coltrane, Oran Coltrane and John Coltrane Jr are all musicians. Coltrane was born and raised in a Christian home. He was influenced by religion and spirituality beginning in childhood. His maternal grandfather, the Reverend William Blair, was a minister at an African Methodist Episcopal Zion Church[40][41] in High Point, North Carolina, and his paternal grandfather, the Reverend William H. Coltrane, was an A.M.E. Zion minister in Hamlet, North Carolina.[40] Critic Norman Weinstein noted the parallel between Coltrane's music and his experience in the southern church,[42] which included practising music there as a youth.

In 1955, Coltrane married Naima (née Juanita Grubbs). Naima Coltrane, a Muslim convert, heavily influenced his spirituality. When they married, she had a five-year-old daughter named Antonia, later named Syeeda. Coltrane adopted Syeeda. He met Naima at the home of bassist Steve Davis in Philadelphia. The love ballad he wrote to honor his wife, "Naima", was Coltrane's favorite composition. In 1956 the couple left Philadelphia with their six-year-old daughter in tow and moved to New York City. In August 1957, Coltrane, Naima and Syeeda moved into an apartment on 103rd St. and Amsterdam Ave. in New York. A few years later, John and Naima Coltrane purchased a home at 116-60 Mexico Street in St. Albans, Queens.[43] This is the house where they would break up in 1963.[44]

About the break up, Naima said in J. C. Thomas's *Chasin' the Trane*, "I could feel it was going to happen sooner or later, so I wasn't really surprised when John moved out of the house in the summer of 1963. He didn't offer any explanation. He just told me there were things he had to do, and he left only with his clothes and his horns. He stayed in a hotel sometimes, other times with his mother in Philadelphia. All he said was,

recitation of a passage describing the primal vibration on as a cosmic/spiritual common denominator in all things.

Coltrane's spiritual journey was interwoven with his investigation of world music. He believed in not only a universal musical structure that transcended ethnic distinctions, but also being able to harness the mystical language of music itself. His study of Indian music led him to believe that certain sounds and scales could "produce specific emotional meanings." According to Coltrane, the goal of a musician was to understand these forces, control them, and elicit a response from the audience. He said, "I would like to bring to people something like happiness. I would like to discover a method so that if I want it to rain, it will start right away to rain. If one of my friends is ill, I'd like to play a certain song and he will be cured; when he'd be broke, I'd bring out a different song and immediately he'd receive all the money he needed."

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Bill Evans



William John Evans (August 16, 1929 - September 15, 1980) was an American jazz pianist and composer who mostly played in trios.[2] His use of impressionist harmony, inventive interpretation of traditional jazz repertoire, block chords, and trademark rhythmically independent, "singing" melodic lines continue to influence jazz pianists today.

Born in Plainfield, New Jersey, in 1929, he was classically trained at Southeastern Louisiana University and the Mannes School of Music, where he majored in composition and received the Artist Diploma. In 1955, he moved to New York City, where he worked with bandleader and theorist George Russell. In 1958, Evans joined Miles Davis's sextet, which in 1959, then immersed in modal jazz, recorded *Kind of Blue*, the best-selling jazz album of all time.[3] During that time, Evans was also playing with Chet Baker for the album *Chet*.

In late 1959, Evans left the Miles Davis band and began his career as a leader, with bassist Scott LaFaro and drummer Paul Motian, a group now regarded as a seminal modern jazz trio. In 1961, ten days after finishing an engagement at the New York Village Vanguard jazz club, LaFaro died in a car accident. After months of seclusion, Evans re-emerged with a new trio, featuring bassist Chuck Israels.

In 1963, Evans recorded *Conversations with Myself*, a solo album using the unconventional technique of overdubbing over himself. In 1966, he met bassist Eddie Gómez, with whom he would work for eleven years.

Many of Evans's compositions, such as "Waltz for Debby", have become standards, played and recorded by many artists. Evans was honored with 31 Grammy nominations and seven awards, and was inducted into the Down Beat Jazz Hall of Fame.

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