

# Jazz

Maurice Jackson, Blair A. Ruble

*The Jazz Revolution* Kathy J. Ogren, 1989 A cultural study of the meaning of jazz for America in the 1920s. Jazz made a tremendous impact on America at that time, becoming a subject of controversy as well as a major social influence.

**Early Jazz** Gunther Schuller, 1986 The first of three volumes on the history and musical contribution of jazz.

**The History of Jazz** Stuart A. Kallen, 2012-06-22 Readers will learn that music based on jazz beats can be heard all over the world but the roots of the style are distinctly American. Jazz grew out of the musical hothouse that was New Orleans, Louisiana at the end of the nineteenth century. Jazz represents the creative musical side of the United States to people across the globe. Jazz personalities such as Louis Armstrong, Dizzy Gillespie, Wynton Marsalis, and now Esperanza Spaulding, are heroes to countless jazz fans from Tokyo to Paris to Rio de Janeiro. Just as a swinging jazz quartet unites its individual players behind a driving syncopated beat, jazz music has proven its ability to bring people together over a shared interest in a universal sound.

**The culture of jazz** Frank A. Salamone, 2008-10-16 The Culture of Jazz is a collection of essays that view jazz from an anthropological perspective. It focuses on aspects of jazz culture and the ways in which jazz scrutinizes the American lifestyle. Jazz musicians filter their perspective on culture based on African roots. They have an obligation to tell truth to power and provide views of alternative realities. These essays explore many dimensions of the jazz life and its perspectives on cultural realities. Heavily influenced by the perspectives of Neil Leonard and Alan Merriam, The Culture of Jazz covers a broad range of topics making it an unparalleled compilation.

**The History of Jazz** Ted Gioia, 2021 A panoramic history of the genre brings to life the diverse places in which jazz evolved, traces the origins of its various styles, and offers commentary on the music itself

**Jazz: the Basics** Christopher Meeder, 2012-08-06 Jazz: The Basics gives a brief introduction to a century of jazz, ideal for students and interested listeners who want to learn more about this important musical style. The heart of the book traces jazz's growth from its folk origins through early recordings and New Orleans stars; the big-band and swing era; bebop; cool jazz and third stream; avant-garde; jazz-rock; and the neo-conservative movement of the 1980s and 1990s. Key figures from each era including: Louis Armstrong, Benny Goodman, Charlie Parker, Miles Davis, and Wynton Marsalis are highlighted along with classic works. The book concludes with a list of the 100 essential recordings to own, along with a timeline and glossary. Jazz: The Basics serves as an excellent introduction to the players, the music, and the styles that make jazz 'America's classical music.'

*Jazz Diasporas* Rashida K. Braggs, 2016-01-26 At the close of the Second World War, waves of African American musicians migrated to Paris, eager to thrive in its reinvigorated jazz scene. Jazz Diasporas challenges the notion that Paris was a color-blind paradise for African Americans. On the contrary, musicians adopted a variety of strategies to cope with the cultural and social assumptions that confronted them throughout their careers in Paris, particularly as France became embroiled in struggles over race and identity when colonial conflicts like the Algerian War escalated. Using case studies of prominent musicians and thoughtful analysis of interviews, music, film, and literature, Rashida K. Braggs investigates the impact of this postwar musical migration. She examines key figures including musicians Sidney Bechet, Inez Cavanaugh, and Kenny Clarke and writer and social critic James Baldwin to show how they performed both as artists and as African Americans. Their collaborations with French musicians and critics complicated racial and cultural understandings of who could represent "authentic" jazz and created spaces for shifting racial and national identities—what Braggs terms "jazz

diasporas."

*Chicago Jazz* William Howland Kenney, 1993 Kenney offers a wide-ranging look at jazz in the Windy City revealing how Chicago became the major centre of jazz in the 1920s, one of the most vital periods in the history of the music.

The Jazz Life Nat Hentoff, 1975-05-21

**DC Jazz** Maurice Jackson, Blair A. Ruble, 2018-06-01 The familiar history of jazz music in the United States begins with its birth in New Orleans, moves upstream along the Mississippi River to Chicago, then by rail into New York before exploding across the globe. That telling of history, however, overlooks the pivotal role the nation's capital has played for jazz for a century. Some of the most important clubs in the jazz world have opened and closed their doors in Washington, DC, some of its greatest players and promoters were born there and continue to reside in the area, and some of the institutions so critical to national support of this uniquely American form of music, including Congress, the Smithsonian Institution, the Kennedy Center, the Library of Congress and the Historical Society of Washington, D.C., are rooted in the city. Closer to the ground, a network of local schools like the Duke Ellington High School for the Performing Arts, jazz programs at the University of the District of Columbia and Howard University, churches, informal associations, locally focused media, and clubs keeps the music alive to this day. Noted historians Maurice Jackson and Blair Ruble, editors of this book, present a collection of original and fascinating stories about the DC jazz scene throughout its history, including a portrait of the cultural hotbed of Seventh and U Streets, the role of jazz in desegregating the city, a portrait of the great Edward Duke Ellington's time in DC, notable women in DC jazz, and the seminal contributions of the University of District of Columbia and Howard University to the scene. The book also includes three jazz poems by celebrated Washington, DC, poet E. Ethelbert Miller. Collectively, these stories and poems underscore the deep connection between creativity and place. A copublishing initiative with the Historical Society of Washington, DC, the book includes over thirty museum-quality photographs and a guide to resources for learning more about DC jazz.

The Making of Jazz James Lincoln Collier, 1979

*Hard Bop* the late David H. Rosenthal, 1993-09-09 It's nineteen fifty-something, in a dark, cramped, smoke-filled room. Everyone's wearing black. And on-stage a tenor is blowing his heart out, a searching, jagged saxophone journey played out against a moody, walking bass and the swish of a drummer's brushes. To a great many listeners--from African American aficionados of the period to a whole new group of fans today--this is the very embodiment of jazz. It is also quintessential hard bop. In this, the first thorough study of the subject, jazz expert and enthusiast David H. Rosenthal vividly examines the roots, traditions, explorations and permutations, personalities and recordings of a climactic period in jazz history. Beginning with hard bop's origins as an amalgam of bebop and R&B, Rosenthal narrates the growth of a movement that embraced the heavy beat and bluesy phrasing of such popular artists as Horace Silver and Cannonball Adderley; the stark, astringent, tormented music of saxophonists Jackie McLean and Tina Brooks; the gentler, more lyrical contributions of trumpeter Art Farmer, pianists Hank Jones and Tommy Flanagan, composers Benny Golson and Gigi Gryce; and such consciously experimental and truly one-of-a-kind players and composers as Andrew Hill, Sonny Rollins, John Coltrane, Thelonious Monk, and Charles Mingus. Hard bop welcomed all influences--whether Gospel, the blues, Latin rhythms, or Debussy and Ravel--into its astonishingly creative, hard-swinging orbit. Although its emphasis on expression and downright badness over technical virtuosity was unappreciated by critics, hard bop was the music of black neighborhoods and the last jazz movement to attract the most talented young black musicians. Fortunately, records were there to catch it all. The years between 1955

and 1965 are unrivaled in jazz history for the number of milestones on vinyl. Miles Davis's *Kind of Blue*, Charles Mingus's *Mingus Ah Um*, Thelonious Monk's *Brilliant Corners*, Horace Silver's *Further Explorations*--Rosenthal gives a perceptive cut-by-cut analysis of these and other jazz masterpieces, supplying an essential discography as well. For knowledgeable jazz-lovers and novices alike, *Hard Bop* is a lively, multi-dimensional, much-needed examination of the artists, the milieus, and above all the sounds of one of America's great musical epochs.

*Visions of Jazz* Gary Giddins, 1998 On jazz and jazz players

The Velvet Lounge Gerald Majer, 2005 In portraits of Jimmy Smith, Gene Ammons, Sonny Stitt, Sun Ra, and others, Gerald Majer conveys the drama and artistry of their music as well as the personal hardships many of them endured. Vivid descriptions and telling historical anecdotes explore the music's richness through a variety of political, social, and philosophical contexts. The Velvet Lounge, named after the famous Chicago club, is also one of the few works to consider the music of such avant garde jazz musicians as Fred Anderson, Andrew Hill, and Roscoe Mitchell. In doing so, Majer builds a bridge from the traditional view of jazz to the world of contemporary innovators, casts a new light on the music and its makers, and traces connections between jazz art and postmodernist thought.--BOOK JACKET.

*Jazz (Collins Need to Know?)* Bob Blumenthal, 2014-04-24 The story of the development of jazz and the extraordinary jazz legends who changed the face of music.

*The Jazz Age* Arnold Shaw, 1989 F. Scott Fitzgerald named it, Louis Armstrong launched it, Paul Whiteman and Fletcher Henderson orchestrated it, and now Arnold Shaw chronicles this fabulous era in *The Jazz Age*. Spicing his account with lively anecdotes and inside stories, he describes the astonishing outpouring of significant musical innovations that emerged during the Roaring Twenties--including blues, jazz, band music, torch ballads, operettas and musicals--and sets them against the background of the Prohibition world of the Flapper.

Why Jazz Happened Marc Myers, 2019-02-26 *Why Jazz Happened* is the first comprehensive social history of jazz. It provides an intimate and compelling look at the many forces that shaped this most American of art forms and the many influences that gave rise to jazz's post-war styles. Rich with the voices of musicians, producers, promoters, and others on the scene during the decades following World War II, this book views jazz's evolution through the prism of technological advances, social transformations, changes in the law, economic trends, and much more. In an absorbing narrative enlivened by the commentary of key personalities, Marc Myers describes the myriad of events and trends that affected the music's evolution, among them, the American Federation of Musicians strike in the early 1940s, changes in radio and concert-promotion, the introduction of the long-playing record, the suburbanization of Los Angeles, the Civil Rights movement, the British invasion and the rise of electronic instruments. This groundbreaking book deepens our appreciation of this music by identifying many of the developments outside of jazz itself that contributed most to its texture, complexity, and growth.

**The importance of jazz music in Toni Morrison's "Jazz"** Elena Kramer, 2009-08-27 Seminar paper from the year 2008 in the subject American Studies - Literature, grade: 1,3, University of Kassel, language: English, abstract: The first reading of Toni Morrison's novel made me wonder why the author chose the title *Jazz*. It describes the difficulties various African Americans have in integrating themselves into the urban context of the North. The origin of this dilemma lies in unsolved problems, unprocessed experiences and in an incomplete reappraisal of the past. Identity, as it seems, needs to reconcile history and present. Blacks in northern cities at the beginning of the 20th century still suffered from the reverberations of slavery; the Great Migration out of the Old South and into the industrialized North with its promising opportunities had not settled these problems. In this paper, I

want to examine jazz music and its function within the thematic frame of the story. Since history is of great importance in the novel, it is necessary to comprehensively outline the historical background of the story, which reaches from the late years of slavery up to the artistic blossom during the Harlem Renaissance. The development of the jazz culture then serves as a starting point for the analysis of musical elements in the novel. This embraces structural as well as stylistic parallels and also comments on the function of the unconventional narrator. The focus then turns to the main characters of the story, Joe and Violet Trace, to the problems they have with themselves and their marriage and the solution the author offers. Toni Morrison suggests that the problems of alienation and loss of identity result from a missing connection of past and present. A stable identity must be rooted in history, so the denial of one's origin is a dangerous violation of the self. Many studies dealing with Jazz have concentrated on the way Morrison transfers musical elements into a stylistic concept, but I want to show the connection between this narrative technique and the theme of the novel. In Jazz, jazz music is used as a metaphor for African American identity in its most productive form. The music successfully fuses African heritage and American tradition and is therefore an authentic expression of the African American self.

**Latin Jazz** Christopher Washburne, 2020 Latin Jazz: the Other Jazz is an issue oriented historical and ethnographic study of Latin jazz that focuses upon key moments in the history of the music in order to unpack the cultural forces that have shaped its development. The broad historical scope of this study, which traces the dynamic interplay of Caribbean and Latin American musical influence in 18th and 19th century colonial New Orleans through to the present global stage, provides an in depth contextual foundation for exploring how musicians work with and negotiate through the politics of nation, place, race, and ethnicity in the ethnographic present. As the book title suggests, Latin jazz is explored both as a specific sub-genre of jazz, and, through the processes involved in its constructed otherness. Latin Jazz: the Other Jazz provides a revisionist perspective on jazz history by embracing and celebrating jazz' rich global nature and heralding the significant and undeniable Caribbean and Latin American contributions to this beautiful expressive form. This study demonstrates how jazz expression reverberates entangled histories that encompass a tapestry of racial distinctions and blurred lines between geographical divides. Jazz is a product of the black, brown, tan, mulatto, beige, and white experience throughout the Americas and the Caribbean. This book acknowledges, pays tribute to, and celebrates the diversity of culture, experience, and perspectives that are foundational to jazz. By doing so, the music's legacy is shown to transcend way beyond stylistic distinction, national borders, and the imposition of the black and white racial divide that has only served to maintain the status quo and silence and erase the foundational contributions of innovators from the Caribbean and Latin America--

*Free Jazz/Black Power* Philippe Carles, Jean-Louis Comolli, 2015-01-01 In 1971, French jazz critics Philippe Carles and Jean-Louis Comolli co-wrote *Free Jazz/Black Power*, a treatise on the racial and political implications of jazz and jazz criticism. It remains a testimony to the long ignored encounter of radical African American music and French left-wing criticism. Carles and Comolli set out to defend a genre vilified by jazz critics on both sides of the Atlantic by exposing the new sound's ties to African American culture, history, and the political struggle that was raging in the early 1970s. The two offered a political and cultural history of black presence in the United States to shed more light on the dubious role played by jazz criticism in racial oppression. This analysis of jazz criticism and its production is astutely self-aware. It critiques the critics, building a work of cultural studies in a time and place where the practice was virtually unknown. The authors reached radical conclusions--free

jazz was a revolutionary reaction against white domination, was the musical counterpart to the Black Power movement, and was a music that demanded a similar political commitment. The impact of this book is difficult to overstate, as it made readers reconsider their response to African American music. In some cases it changed the way musicians thought about and played jazz. Free Jazz / Black Power remains indispensable to the study of the relation of American free jazz to European audiences, critics, and artists. This monumental critique caught the spirit of its time and also realigned that zeitgeist.

Immerse yourself in heartwarming tales of love and emotion with its touching creation, **Tender Moments: Jazz** . This emotionally charged ebook, available for download in a PDF format ( \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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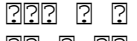

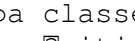
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