

JAZZ

Stuart A. Kallen

The Jazz Theory Book Mark Levine,2011-01-12 The most highly-acclaimed jazz theory book ever published! Over 500 pages of comprehensive, but easy to understand text covering every aspect of how jazz is constructed---chord construction, II-V-I progressions, scale theory, chord/scale relationships, the blues, reharmonization, and much more. A required text in universities world-wide, translated into five languages, endorsed by Jamey Aebersold, James Moody, Dave Liebman, etc.

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

I Am Jazz Jessica Herthel,Jazz Jennings,2014-09-04 The story of a transgender child based on the real-life experience of Jazz Jennings, who has become a spokesperson for transkids everywhere This is an essential tool for parents and teachers to share with children whether those kids identify as trans or not. I wish I had had a book like this when I was a kid struggling with gender identity questions. I found it deeply moving in its simplicity and honesty.—Laverne Cox (who plays Sophia in “Orange Is the New Black”) From the time she was two years old, Jazz knew that she had a girl's brain in a boy's body. She loved pink and dressing up as a mermaid and didn't feel like herself in boys' clothing. This confused her family, until they took her to a doctor who said that Jazz was transgender and that she was born that way. Jazz's story is based on her real-life experience and she tells it in a simple, clear way that will be appreciated by picture book readers, their parents, and teachers.

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

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.

The Making of Jazz James Lincoln Collier,1979

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.

The Jazz Piano Book Mark Levine,2011-01-12 The most highly acclaimed jazz piano method ever published! Over 300 pages with complete chapters on Intervals and triads, The major modes and II-V-I, 3-note voicings, Sus. and phrygian Chords, Adding notes to 3-note voicings, Tritone substitution, Left-hand voicings, Altering notes in left-hand Stride and Bud Powell voicings, Block chords, Comping ...and much more! Endorsed by Kenny Barron, Down Beat, Jamey Aebersold, etc.

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.

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--and African American artists based in Europe like writer and social critic James Baldwin--adopted a variety of strategies to cope with the cultural and social assumptions that greeted them throughout their careers in Paris, particularly in light of the cultural struggles over race and identity that gripped France as colonial conflicts like the Algerian War escalated. Through case studies of prominent musicians and thoughtful analysis of personal interviews, music, film, and literature, Rashida K. Braggs investigates the impact of this post-war musical migration. Examining a number of players in the jazz scene, including Sidney Bechet, Inez Cavanaugh, and Kenny Clarke, Braggs identifies how they performed both as musicians and as African Americans. The collaborations that they and other African Americans created with French musicians and critics complicated racial and cultural understandings of who could play and represent authentic jazz. Their role in French society challenged their American identity and illusions of France as a racial safe haven. In this post-war era of collapsing nations and empires, African American jazz players and their French counterparts destabilized set notions of identity. Sliding in and out of black and white and American and French identities, they created collaborative spaces for mobile and mobilized musical identities, what Braggs terms 'jazz diasporas.'--Provided by publisher.

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.

From Jazz to Swing Thomas J. Hennessey,1994 In the 1920s, many black regional jazz bands were recorded and became products of the entertainment industry, which was altering the face of America from the handmade, homemade, homemade society of the nineteenth century to the mass-produced, mass-consumed technological culture of the twentieth century. Making use of the files of African American newspapers, such as the *Chicago Defender*, as well as published and archival oral history interviews, Hennessey explores the contradictions that musicians often faced as African Americans, as trained professional musicians, and as the products of differing regional experiences. *From Jazz to Swing* follows jazz from its beginnings in the regional black musics of the turn of the century in New Orleans, Chicago, New York, and the territories that make up the rest of the country.

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.

Harlem Jazz Adventures Timme Rosenkrantz, 2012 Timme Rosenkrantz (1911-1969) was a journalist, author, concert and record producer, broadcaster, and entrepreneur with a consuming passion for jazz and little head for business. He was the first European journalist to cover the jazz scene in Harlem from 1934 to 1969. In this English translation and adaptation of the original Danish-language memoir published in 1964, *Harlem Jazz Adventures: A European Baron's Memoir, 1934-1969* recounts Rosenkrantz's happy stranding in New York City, where he would record jazz artists and bands in his midtown apartment, organize his own jazz band, and run a record shop with his life companion, the black journalist and singer Inez Cavanaugh. Jazz lovers and social historians interested in the intersection of race and the music business will find in Rosenkrantz's memoir an invaluable primary source on Harlem's social scene and its musical legacy.

THE BOOK OF JAZZ - A Guide to the Entire Field Leonard Feather, 2017-02-07 ORIGINAL DESCRIPTION (1957) - Jazz at last has matured to a full-fledged art, not only in this country, but throughout the world as well. What has been known as an American folk music is now becoming an international form of expression, with artists in all countries constantly exchanging ideas and expanding the limits of their medium. No longer is it possible for the well-informed person, the person interested in the latest developments in the art world, to relegate jazz to the realm of simple, untutored, dance-hall music. Leonard Feather, author of the famous *Encyclopedia of Jazz* series, has written this book for the widest possible audience—from the newcomer to the field who asks the basic, most-difficult-to-answer question, “What is jazz?,” to the jazz musician himself (one of whom recently asked, “Who is Bessie Smith?”). Here is a guide to jazz in all its phases: its nature, its sources, instruments, sounds, performers—and the future of jazz. A large part of the book consists of chapters devoted to the story of the role played by each instrument and its major performers. Each history begins with a non-technical discussion of the instrument itself: its function, its range, how it was first used and how it is now used in jazz. It goes on to tell about the artists themselves and how they developed the instrument, their special contribution and their relative importance in the entire world of jazz. From this unique approach emerges a clear and fascinating picture of jazz. The section titled “The Anatomy of Improvisation presents for the first time actual musical illustrations of the jazz improvisations of 15 of the great soloists from Louis Armstrong and Benny Goodman to Art Tatum, Lester Young and Dizzy Gillespie. Each solo is studied in detail and with a clarity as enlightening to the listener as to the musician. These solos lead into a unique analysis of the nature of jazz—its harmony, rhythm and structure—and show how it has evolved from the music of the earliest days through ragtime, swing and hop to the latest innovations. In chapters devoted to the origins of jazz, the new evidence is bound to gain the attention of the entire jazz world. Drawing on conversations with musicians from various parts of the country, this section sheds new light on the particular places where jazz was first played. By exploring the sources, it reveals why jazz had its beginnings in the United States and what musical influences and social forces combined to produce this music. In a chapter entitled “Jazz and Race,” the whole story of racial discrimination in jazz is presented in unprecedented detail. It tells of the early segregation in bands, of the gradual breaking down of the color barriers first by the musicians themselves and then by the public, and of the problems still to be resolved. To this illuminating guide, Leonard Feather brings his many years of experience in the jazz field both as critic and musician. For the person who has long sought a true guide to the enthralling world of jazz; for the student, the fan and the musician to whom jazz is an exciting territory, *THE BOOK OF JAZZ* provides the much-needed succinct story of this important new art form of the twentieth century.

Jazzology Robert Rawlins, Nor Eddine Bahha, 2005-07-01 (Jazz Instruction). A one-of-a-kind book encompassing a wide scope of jazz topics, for beginners and pros of any instrument. A three-pronged approach was envisioned with the creation of this comprehensive resource: as an encyclopedia for ready reference, as a thorough methodology for the student, and as a workbook for the classroom, complete with ample exercises and conceptual discussion. Includes the basics of intervals, jazz harmony, scales and modes, ii-V-I cadences. For harmony, it covers: harmonic analysis, piano voicings and voice leading; modulations and modal interchange, and reharmonization. For performance, it takes players through: jazz piano comping, jazz tune forms, arranging techniques, improvisation, traditional jazz fundamentals, practice techniques, and much more!

Seeing Jazz Smithsonian Institution Traveling Exhibition Service, 1997-10 Produced by the Smithsonian, this spectacular compilation is the first to look at both art and literature inspired by jazz. *SEEING JAZZ* showcases the music's riotous liberating influence with over 100 beautiful images—paintings, photographs, sculpture, multimedia works, and textile art—inspired by the riffs and refrains of jazz. Over 100 color and b&w illustrations.

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.

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

The Jazz Book Joachim-Ernst Berendt, Günther Huesmann, 2009 Considered the most encyclopedic interpretive history of jazz available in one volume for more than 50 years, this reference has been completely revised and expanded to incorporate the dominant styles and musicians since the book's last publication in 1992, as well as the fruits of current research about earlier periods in the history of jazz. In addition, new chapters have been added on John Zorn, jazz in the 1990s and beyond, samplers, the tuba, the harmonica, non-Western instruments, postmodernist and repertory big bands, how the avant-garde has explored tradition, and many other subjects. This survey of past and current styles, elements, instruments, musicians, singers, and big bands of jazz continues to showcase an art form widely regarded as America's greatest contribution to the world's musical culture. For fifty years *The Jazz Book* has been the most encyclopedic interpretive history of jazz available in one volume. In this new seventh edition, each chapter has been completely revised and expanded to incorporate the dominant styles and musicians since the book's last publication in 1992, as well as the fruits of current research about earlier periods in the history of jazz. In addition, new chapters have been added on John Zorn, jazz in the 1990s and beyond, samplers, the tuba, the harmonica, non-Western instruments, postmodernist and repertory big bands, how the avant-garde has explored tradition, and many other subjects. With a widespread resurgence of interest in jazz, *The Jazz Book* will continue well into the 21st century to fill the need for information about an art form widely regarded as America's greatest contribution to the world's musical culture.

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