

# Jazz Essential Listening Scott Deveau Pdf

Dave Brubeck and the Performance of Whiteness Hating Jazz American Participation in Opera and Musical Theater, 1992 Effects of Arts Education on Participation in the Arts American Participation in Theater Dreams in Double Time Soziale Horizonte von Musik Notes Turning on and Tuning in Jazz in America Improvising California Making Sense The Sonneck Society Bulletin Jazz Times Walking Into the Sun After Many Rainy Seasons "Come in and Hear the Truth" Jazz, a Listener's Guide Jazz Education Guide Jazz Player MUSIC JAMES SCOTT Kelsey Klotz Andrew S. Berish Joni Maya Cherbo Louis Bergonzi AMS Planning & Research Corp Jonathan Leal Christian Kaden Music Library Association Charles M. Gray Scott Knowles DeVeaux Jason L. Robinson Bob Coleman Yorel F. Lashley Patrick Burke James McCalla James Scott

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in dave brubeck and the performance of whiteness author kelsey klotz considers how dave brubeck a

pivotal jazz musician and public figure represents manifestations of whiteness in mid century america

a deep dive into the meaning behind the hatred of jazz a rock guitarist plays four notes in front of one thousand people while a jazz guitarist plays one thousand notes in front of four people you might laugh or groan at this jazz joke but what is it about jazz that makes people want to disparage it in the first place andrew s berish s *Hating Jazz* listens to the voices who have denounced disparaged and mocked the music by focusing on the rejection of the music berish says we see more holistically jazz s complicated place in american cultural life jazz is a display of black creativity and genius an art form that is deeply embedded in african american life though the explicit racial tenor of jazz jokes has become muted over time making fun of jazz either in a lighthearted or aggressive way is also an engagement with the place of blackness in america an individual s taste in music may seem personal but berish s analysis of jazz hatred demonstrates that musical preferences and trends are a social phenomenon criticism of jazz has become inextricable from the ways we understand race in america past and present in addition to this form of criticism berish also considers jazz hate as a form of taste discrimination and as a conflict over genre boundaries within different jazz cultures both enlightening and original *Hating Jazz* shows that our response to music can be a social act unique to our historical moment and cultural context we react to music in certain ways because of who we are where we are and when we are

data gleaned from the 1982 1985 and 1992 surveys of public participation in the arts sppas were used in this analysis of participation in opera and musical theater operetta findings indicate that opera is the least popular of the fine arts being the least frequented and the least selected as an activity respondents would like to attend more frequently opera attendees are more likely than other arts attendee groups to attend all other fine arts activities and show a significant interest in more types of music than any other arts attendee group there is a strong relationship between early general arts education and adult opera

attendance opera attendees are predominantly white better educated wealthier and somewhat older than other art goers but younger persons are attending in about the same proportions in 1992 as in 1982 more persons watch or listen to opera on the media than attend live performances findings of musical theater operetta participation indicates that attendance of these forms of theater is second to attendance of art museums musical theater operettas primary appeal is live performance many more individuals indicated that they would attend musical theater performances if cost and accessibility were not issues the report includes tables and appendices mm

using data from the 1992 survey of public participation in the arts sspa92 research focused on the question does arts education make arts participation more accessible to americans the effects of both school based arts education and community based arts education were considered and compared art forms considered in this investigation were classical music jazz opera musical plays or operettas non musical dramatic plays ballet other forms of dance poetry novels or short stories visual art and video programs about the arts or artists measures of arts consumption employed were live attending at arts performances attendance listening to radio broadcasts or audio recordings on record tape or compact disc audio media watching performances on television and or using the videocassette recorder video media and reading print literature or listening to recordings of print literature print media the following are summarized research findings presented in this document 1 arts education was the strongest predictor of almost all types of arts participation arts performances being the exception those with the most arts education were also the highest consumers and creators of various art forms 2 the higher one's socioeconomic status the more arts education one received the more important to increased community based arts education than for school based arts men were only slightly less likely than women to take arts courses in school but much less likely to do so in community based arts education agencies outside of school white respondents reported much higher levels of community arts

education than did asians african americans or hispanics 3 the more one received of both school and community based arts education the more one participated in arts as an adult either through consumption or creation the exception was in art performance where having received community based arts education did nothing to predict arts performance and receiving school based education actually decreased the likelihood that individuals would continue to perform as adults this document includes figures tables appendices notes and a bibliography mm

audience attendance at stage plays and audience characteristics as well as the dynamic forces that shape theater participation are examined in this monograph

in dreams in double time jonathan leal examines how the musical revolution of bebop opened up new futures for racialized and minoritized communities blending lyrical nonfiction with transdisciplinary critique and moving beyond standard black white binary narratives of jazz history leal focuses on the stories and experiences of three musicians and writers of color james araki a nisei multi instrumentalist soldier translator and literature and folklore scholar raúl salinas a chicano poet jazz critic and longtime activist who endured the us carceral system for over a decade and harold wing an afro chinese american drummer pianist and songwriter who performed with bebop pioneers before working as a public servant leal foregrounds that for these men and their collaborators bebop was an affectively and intellectually powerful force that helped them build community and dream new social possibilities bebop s complexity and radicality leal contends made it possible for those like araki salinas and wing who grappled daily with state sanctioned violence to challenge a racially supremacist imperial nation all while hearing and making the world anew

data gleaned from the 1982 1985 and 1992 surveys of public participation in the arts sppas were used in this analysis of participation in the arts via television radio and sound recordings the arts examined

were jazz classical music opera musicals and operettas plays dance and the visual arts selected findings are as follows 1 arts participation increases with age 2 an aging population will increase arts participation 3 arts participation increases with education 4 arts participation rises with income 5 income plays a lesser role in participation via the broadcast media than that of live performance participation 6 urban residents are more likely to participate in the arts than are rural residents 7 urban residence is not as important a determinant of participation via the broadcast media and recordings as it is for live performance participation 8 men are less likely to participate in the arts than are women 9 whites are more likely to participate in the arts than are other racial groups policy implications supported by the findings include 1 some television channels can be dedicated to arts programming 2 arts organizations may explore greater use of videotapes and music videos for the cultures and 3 educators can further enhance exposure to the arts at all levels tables and appendices are provided mm

this cross disciplinary reader gives students the opportunity to read and write about significant issues across the arts and sciences and to explore how knowledge is constructed and communicated thirty eight contemporary essays are preceded by introductory chapters on writing and reading and are followed by assignment sequences that juxtapose three or more essays with a central theme discussion library and internet research and writing activities accompany each reading while the essays are arranged in alphabetical order the text also offers alternative thematic and disciplinary tables of contents the second edition of making sense presents works by well known authors such as annie dillard gloria anzaldualacute a bell hooks lawrence lessig ralph ellison and nancy sommers as well as selections by lesser known writers from a variety of fields new students will be engaged by the variety of new readings by writers such as dorothy allison and marita sturken new images also appear throughout the text ranging from depression era photos accompanying dorothy allison s essay to advertisements accompanying stuart ewen s essay on consumer style new pre reading questions what

do you know and what do you expect to discover guide students to uncover what they already know about a topic so they can move with more confidence into their reading of the text these questions also help students anticipate key ideas and develop their own framework for understanding the readings new updated post reading questions are now arranged in the following four categories reading rereading and analysis responding through writing building an interpretation going further learning from other sources and applying what you ve learned new ten new assignment sequences invite students to read critically and to practice their revision skills topics include history and memory with selections from bell hooks ralph ellison and julie charlip and images and words with selections from arlie hochschild richard florida and yi fu tuan this edition offers two appendices making sense through research and writing in the disciplines a collection of five essays by academics and professionals on the value of effective writing in a variety of fields

this volume presents a study of jazz from its roots through the beginning of free jazz and jazz rock fusion to the trends of the present day including the new swing revival emphasizing listening skills this volume is written in a clear personal informal style and requires no prior knowledge or experience in music the author introduces musical terms and concepts as needed and always in connection with specific recordings and jazz artists his principal focus is to guide the beginning listener s ear rather than stress the rote memorization of names styles periods titles dates and other facts the book focuses on listening to specific performers and recordings and makes access to recordings easier and less expensive by using virtually all the selections from the smithsonian collection of classic jazz the rest of the almost 200 selections discussed in the book come from other smithsonian anthologies or from widely available classic jazz performances in addition to these specific discussions the book follows a historical organization by offering a brief orientation to each of the five main sections as background to understanding the music of that period third edition highlights includes additional material covering

musical styles of the last decade of jazz's first century features broader coverage of many artists included in earlier editions deals with recent trends including discussions of Wynton Marsalis the Mingus Big Band the New Swing Revival and the Brian Setzer Orchestra and a brief discussion of jazz on film

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