

Le Jazz Et Les Gangsters

Jazz and Postwar French Identity
Le Corps Musical et la Méthode P.R.M
Dave Brubeck's Time
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Annual Report - Social Sciences and
Humanities Research Council of Canada
Swing, 1920-1985: Ba-Ca
Jazz Journal
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in the context of a shifting domestic and international status quo that was evolving in the decades following world war ii french audiences used jazz as a means of negotiating a wide range of issues that were pressing to them and to their fellow citizens despite the fact that jazz was fundamentally linked to the multicultural through its origins in the hands of african american musicians happenings within the french jazz public reflected much about france s postwar society in the minds of many jazz was connected to youth culture but instead of challenging traditional gender expectations the music tended to reinforce long held stereotypes french critics musicians and fans contended with the reality of american superpower strength and often strove to elevate their own country s stature in relation to the united states by finding fault with american consumer society and foreign policy aims jazz audiences used this music to condemn american racism and to support the american civil rights movement expressing strong reservations about the american way of life french musicians lobbied to create professional opportunities for themselves and some went so far as to create a union that endorsed preferential treatment for french nationals as france became more ethnically and religiously diverse due immigration from africa asia and the caribbean french jazz critics and fans noted the insidious appearance of racism in their own country and had to contend with how their own citizens would address the changing demographics of the nation even if they continued to insist that racism was more prevalent in the united states as independence movements brought an end to the french empire jazz enthusiasts from both former colonies and france had to reenvision their relationship to jazz and to the music s international audiences in these postwar decades the french were working to preserve a distinct national identity in the face of weakened global authority most forcefully represented by decolonization and american hegemony through this originally african american music french listeners commentators

and musicians participated in a process that both challenged and reinforced ideas about their own culture and nation

dave brubeck's *time out* ranks among the most popular successful and influential jazz albums of all time released by columbia in 1959 alongside such other landmark albums as miles davis's *kind of blue* and charles mingus's *mingus ah um*. *time out* became one of the first jazz albums to be certified platinum while its featured track *take five* became the best selling jazz single of the twentieth century surpassing one million copies. in addition to its commercial successes the album is widely recognized as a pioneering endeavor into the use of odd meters in jazz with its opening track *blue rondo à la turk* written in 9/8 its hit single *take five* in 5/4 and equally innovative uses of the more common 3/4 and 4/4 meters on other tracks. *time out* has played an important role in the development of modern jazz. in this book author stephen a. crist draws on nearly fifteen years of archival research to offer the most thorough examination to date of this seminal jazz album supplementing his research with interviews with key individuals including brubeck's widow iola and daughter catherine as well as interviews conducted with brubeck himself prior to his passing in 2012. crist paints a complete picture of the album's origins creation and legacy couching careful analysis of each of the album's seven tracks within historical and cultural contexts he offers fascinating insights into the composition and development of some of the album's best known tunes from brubeck's 1958 state department sponsored tour during which he first encountered the turkish aksak rhythms that would form the basis of *blue rondo à la turk* to the backstage jam session that planted the seeds for *take five*. crist sheds an exciting new light on one of the most significant albums in jazz history.

the bloomsbury encyclopedia of popular music volume 2 explores elements of production and performance and their relationship to popular music. this second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts. part i performers and

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