

Jazz Scott Deveaux Gary Giddins

Jazz Miles Davis Philosophy of Jazz Jazz Matters Watching Jazz Jazz Historiography Louis Armstrong, in His Own Words Jazz Education Guide Jazz Player The Publishers Weekly The American Music Research Center Journal Talking Book Topics Digital Talking Books Plus The Thelonious Monk Reader Miles Davis and American Culture Riffs & Choruses Black American Literature Forum Twentieth-century Literary Criticism The American Humanities Index Representing Jazz Scott Knowles DeVeaux Clarence Bernard Henry Daniel Martin Feige David Ake Björn Heile Daniel Hardie Louis Armstrong Rob van der Bliek Gerald Lyn Early Andrew Clark Gale Research Company Stephen H. Goode Krin Gabbard
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a vivid history of jazz in a classroom text by two exceptional authors a leading scholar and a respected critic gary giddins and scott deveaux write with intellectual bite eloquence and the passion of unabashed fans they explain what jazz is where it came from how it works and who created it all within the broader context of american life and culture features the broadest cultural and historical context for the genre with special emphasis on jazz as black music although its musicians may be black white or any shade in between jazz is an african american music its roots and grammar lie in africa polyrhythm call and response cyclic form blue notes timbre variation but the way these elements are combined is uniquely african american jazz describes the travails and triumphs of musical innovators struggling for work respect and cultural acceptance set against the broad experience of american commerce and politics more direct engagement with the music than any other text and listening package an innovative repertory includes classic masterworks but also a rich selection of lesser known performances with an ear for exceptional old and new recordings giddins and deveaux present a new vision of jazz and its ever continuing vibrancy an extensive four cd set the best and most comprehensive for any textbook provides 75 landmark recordings covering a full century of jazz detailed listening guides integrated throughout the text deliver timings and descriptions for all 75 works concise headnotes identify the musicians the album number and the date style and form what to listen for boxes summarize the take away points interactive listening guides for all 75 recordings offer students a dynamic and guided listening experience and teachers a tool for classroom lectures thoroughly covers the fundamentals the book teaches students how to recognize the sounds of jazz so they can follow the process of playing jazz as professionals would students learn how great musicians ingeniously vary two main forms 12 bar blues and 32 bar popular song on the spur of the moment to create timeless performances two chapters on the elements of music provide a simple accessible and jazz specific explanation of how the music works audio and video demos and short sound clips

illustrate essential concepts an arresting visual history with exceptional photographs throughout many by noted jazz photographer herman leonard in addition visualizing jazz an 8 page color photo essay shows how jazz styles have changed from the early days of live music posters and 3 minute 78s through the slick orange and black gatefold albums of impulse lps to the modern abstract art of today s cds

this research and information guide provides a wide range of scholarship on the life career and musical legacy of miles davis and is compiled for an interdisciplinary audience of scholars in jazz and popular music musicology and cultural studies it serves as an excellent tool for librarians researchers and scholars sorting through the massive amount of material in the field

philosophy of jazz discusses the philosophical relevance of jazz showing that jazz and european art music have more in common than many assume

what where and when is jazz to most of us jazz means small combos made up mostly of men performing improvisationally in urban club venues but jazz has been through many changes in the decades since world war ii emerging in unexpected places and incorporating a wide range of new styles in this engrossing new book david ake expands on the discussion he began in jazz cultures lending his engaging thoughtful and stimulating perspective to post 1940s jazz ake investigates such issues as improvisational analysis pedagogy american exceptionalism and sense of place in jazz he uses provocative case studies to illustrate how some of the values ascribed to the postwar jazz culture are reflected in and fundamentally shaped by aspects of sound location and time

watching jazz encounters with jazz performance on screen is the first systematic study of jazz on screen media covering its role across a plethora of technologies from film and television to recent developments in online media and featuring the music of such legends as duke ellington miles davis john coltrane and pat metheny

jazz has been around for over a hundred years but how much do we know about its history and how much of what think we know is true beginning in the so called jazz age of the 1920s jazz history was recounted and interpreted by admiring authors and record collectors both in the united states and elsewhere however since the early 1990s some historians have come to doubt the validity of the conventional narrative of the story of jazz and some of its most hallowed traditions in jazz historiography the story of jazz history writing daniel hardie uncovers the course of jazz history writing from early jazz age american and french publications to academic texts in the 2000s and seeks answers to questions about the accuracy of those accounts and the influence they have had on our understanding of jazz history even the impact they might have had on the course of jazz history itself how much for example did the work of jazz historians influence the course of the new orleans revival was the appearance of bebop in the 1940s a revolutionary response to oppression experienced by afro american musicians in a commercialized popular music industry or was it an attempt to mirror the development of classical music of the time how has the development of university jazz studies influenced the writing of jazz history

louis armstrong has been the subject of countless biographies and music histories yet scant attention has been paid to the remarkable array of writings he left behind louis armstrong in his own words introduces readers to a little known facet of this master trumpeter band leader and entertainer based on extensive research through the armstrong archives this important volume includes some of his earliest letters personal correspondence with one of his first biographers in

1943-44 autobiographical writings magazine articles and essays here are Armstrong's own thoughts on his life and career from poverty in New Orleans to playing in the famous cafes, cabarets and saloons of Storyville from his big break in 1922 with the King Oliver band to his storming of New York from his breaking of color barriers in Hollywood to the infamous King of the Zulus incident in 1949 and finally to his last days in Queens New York along the way Armstrong recorded touching portraits of his times and offered candid often controversial opinions about racism, marijuana, bebop and other jazz artists such as Jelly Roll Morton and Coleman Hawkins. Indeed these writings provide a balanced portrait of his life as a musician, entertainer, civil rights activist and cultural icon. Armstrong's idiosyncratic use of language and punctuation have been preserved to give the reader an unvarnished portrayal of this compelling artist. This volume also includes introductions to the writings as well as an annotated index of names and places significant to Armstrong's life.

Of all the major jazz artists Thelonious Monk was one of the most original musical thinkers. Nonconformist, idiosyncratic, imaginative, eccentric in a word, unique. In the *Thelonious Monk Reader*, Rob van der Bliek has brought together some of the most revealing pieces ever written on Monk, providing a full portrait of the musician and his impact on the jazz world. Here is a wealth of information that was previously scattered and difficult to locate, including a wide range of articles, profiles, reviews, interviews, liner notes and music analyses ranging in date from 1947 to 1999. These 39 pieces feature the work of some of our best jazz critics, including Leonard Feather, Ira Gitler, Nat Hentoff, Andre Hodeir, Gunther Schuller, Martin Williams and many others. The book spans Monk's childhood and early recordings with Blue Note and Prestige, his Riverside period and the critical recognition that followed the release of *Brilliant Corners*, and his fame and fortune during his Columbia years. Readers will find colorful descriptions of Monk's eccentric lifestyle as well as thoughtful commentary on his unorthodox piano technique, which was marked by off-center accents and idiosyncratic voicings, broken rhythms, alternately dense and stripped-down chords, and creative use of silence. Rob van der Bliek also provides a general introduction and brief introductions to each piece as well as critical annotations that place the work in context. Controversial, often contradictory and always engaging, these readings offer a complete view of the man, his music and his time. The only such book on Monk's life and work, this volume will be must reading for jazz fans and scholars, musicians, music lovers and readers with an interest in African-American culture.

His music provoked discussion of art versus commerce, the relationship of artist to audience and the definition of jazz itself. Whether the topic is race, fashion or gender relations, the cultural debate about Davis's life remains a confluence.

Riffs: Choruses is an anthology of writings about jazz offering a comprehensive view of the subject and containing edited pieces on the origins, history, culture and style of jazz and also on myth, race and related areas of language, literature and film. The collection provides a more extensive range and topic focus than any other similar anthology, complements histories of jazz and provides readings for students of music, jazz and American and popular culture. It will also appeal to the general reader who simply wants to learn more about the nature and world of jazz music. *Publisher's description*

Provides image and full text online access to back issues. Consult the online table of contents for specific holdings.

excerpts from criticism of the works of novelists poets playwrights and other creative writers 1900 1960

traditional jazz studies have tended to see jazz in purely musical terms as a series of changes in rhythm tonality and harmony or as a parade of great players but jazz has also entered the cultural mix through its significant impact on novelists filmmakers dancers painters biographers and photographers representing jazz explores the other history of jazz created by these artists a history that tells us as much about the meaning of the music as do the many books that narrate the lives of musicians or describe their recordings krin gabbard has gathered essays by distinguished writers from a variety of fields they provide engaging analyses of films such as round midnight bird mo better blues cabin in the sky and jammin the blues the writings of eudora welty and dorothy baker the careers of the great lindy hoppers of the 1930s and 1940s mura dehn s extraordinary documentary on jazz dance the jazz photography of william claxton painters of the new york school the traditions of jazz autobiography and the art of vocalese the contributors to this volume assess the influence of extramusical sources on our knowledge of jazz and suggest that the living contexts of the music must be considered if a more sophisticated jazz scholarship is ever to evolve transcending the familiar patterns of jazz history and criticism representing jazz looks at how the music actually has been heard and felt at different levels of american culture with its companion anthology jazz among the discourses this volume will enrich and transform the literature of jazz studies its provocative essays will interest both aficionados and potential jazz fans contributors karen backstein leland h chambers robert p crease krin gabbard frederick garber barry k grant mona hadler christopher harlos michael jarrett adam knee arthur knight james naremore

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