

The History Of Jazz Ted Gioia

The ^AHistory of Jazz How to Listen to Jazz The Jazz Standards Work Songs The Imperfect Art West Coast Jazz Delta Blues Music The Birth (and Death) of the Cool Love Songs Jazz Improv Signal to Noise Cuttin' Up Journal of the American Musicological Society Healing Songs Encyclopedia of Aesthetics: Jazz-Play Jazz Times Current Biography Yearbook Jazz Journal International The Early Swing Era, 1930 to 1941 Ted Gioia Court Carney American Musicological Society Ted Gioia Dave Oliphant
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in this newly updated third edition of his classic history of jazz author ted gioia brings the story of jazz to the present day with expanded treatment of women s contributions to the genre jazz in the digital age the increasing dialogue between jazz and popular music and the music s new rise across the globe

a radiantly accomplished music scholar presents an accessible introduction to the art of listening to jazz wall street journal in how to listen to jazz award winning music scholar ted gioia presents a lively introduction to one of america s premier art forms he tells us what to listen for in a performance and includes a guide to today s leading jazz musicians from louis armstrong s innovative sounds to the jazz rock fusion of miles davis gioia covers the music s history and reveals the building blocks of improvisation a true love letter to jazz by a foremost expert how to listen to jazz is a must read for anyone who s ever wanted to understand and better appreciate america s greatest contribution to music mr gioia could not have done a better job through him jazz might even find new devotees economist

an updated new edition of ted gioia's acclaimed compendium of jazz standards featuring 15 additional selections hundreds of additional recommended tracks and enhancements and additions on almost every page since the first edition of the jazz standards was published in 2012 author ted gioia has received almost non stop feedback and suggestions from the passionate global community of jazz enthusiasts and performers requesting crucial additions and corrections to the book in this second edition gioia expands the scope of the book to include more songs and features new recordings by rising contemporary artists the jazz standards is an essential comprehensive guide to some of the most important jazz compositions telling the story of more than 250 key jazz songs and providing a listening guide to more than 2 000 recordings the fan who wants to know more about a tune heard at the club or on the radio will find this book indispensable musicians who play these songs night after night will find it to be a handy guide as it outlines the standards history and significance and tells how they have been performed by different generations of jazz artists students learning about jazz standards will find it to be a go to reference work for these cornerstones of the repertoire this book is a unique resource a browser's companion and an invaluable introduction to the art form

the place of music in different forms of work from the earliest hunting and planting to the contemporary office

taking a wide ranging approach rare in jazz criticism ted gioia's brilliant volume draws upon fields as disparate as literary criticism art history sociology and aesthetic philosophy in order to place jazz within the turbulent cultural environment of the twentieth century he argues that because improvisation the essence of jazz must often fail under the pressure of on the spot creativity we should view jazz as an imperfect art and base our judgments of it on an aesthetics of imperfection incorporating the thought of such seminal thinkers as walter benjamin josé ortega y gasset and roland barthes the imperfect art offers vivid portraits of the giants of jazz and startling insights into this vital musical form and the interaction of society and art

from the preface by ted gioia all of these musicians fought their way back over the next decade and their success in re establishing themselves as important artists was perhaps the first signal initially unrecognized as such that a re evaluation of the earlier west coast scene was under way less fortunate than these few were west coasters such as sonny criss harold land curtis counce carl perkins lennie niehaus roy porter teddy edwards gerald wilson and those others whose careers languished without achieving either a later revival or even an early brief taste of fame certainly some west coast jazz players

have been awarded a central place in jazz history but invariably they have been those who like charles mingus or eric dolphy left california for manhattan those who stayed behind were for the most part left behind the time has come for a critical re evaluation of this body of work with more than forty years of perspective since modern jazz came to california we can perhaps now begin to make sense of the rich array of music presented there during those glory years but to do so we need to start almost from scratch we need to throw away the stereotypes of west coast jazz reject the simplifications catchphrases and pigeonholings that have only confused the issue so many discussions of the music have begun by asking what was west coast jazz as if some simple definition would answer all our questions and when no simple answer emerged how could it when the same critics asking the question could hardly agree on a definition of jazz itself this failure was brandished as grounds for dismissing the whole subject my approach is different i start with the music itself the musicians themselves the geography and social situation the clubs and the culture i tried to learn what they have to tell us rather than regurgitate the dubious critical consensus of the last generation was west coast jazz the last regional style or merely a marketing fad was there really ever any such thing as west coast jazz if so was it better or worse than east coast jazz such questions are not without merit but they provide a poor start for a serious historical inquiry i ask readers hoping for quick and easy answers to approach this work with an open mind and a modicum of patience generalizations will emerge broader considerations will become increasingly clear but only as we approach the close of this complex story after we have let the music emerge in all its richness and diversity by starting with some theory of west coast jazz we run the risk of seeing only what fits into our theory too many accounts of the music have fallen into just this trap instead we need to see things with fresh eyes hear the music again with fresh ears

the essential history of this distinctly american genre atlanta journal constitution in this expertly researched elegantly written dispassionate yet thoughtful history gary giddins award winning author ted gioia gives us the rare combination of a tome that is both deeply informative and enjoyable to read publishers weekly starred review from the field hollers of nineteenth century plantations to muddy waters and b b king delta blues delves into the uneasy mix of race and money at the point where traditional music became commercial and bluesmen found new audiences of thousands combining extensive fieldwork archival research interviews with living musicians and first person accounts with his own calm argument closing incantations to draw a line through a century of delta blues new york times this engrossing narrative is flavored with insightful and vivid musical descriptions that ensure an understanding of not only the musicians but the music itself boston sunday globe rooted in the thick as tar delta soil delta blues is already a contemporary classic in its field

jazz review

a dauntingly ambitious obsessively researched los angeles times global history of music that reveals how songs have shifted societies and sparked revolutions histories of music overwhelmingly suppress stories of the outsiders and rebels who created musical revolutions and instead celebrate the mainstream assimilators who borrowed innovations diluted their impact and disguised their sources in music a subversive history ted gioia reclaims the story of music for the riffraff insurgents and provocateurs gioia tells a four thousand year history of music as a global source of power change and upheaval he shows how outcasts immigrants slaves and others at the margins of society have repeatedly served as trailblazers of musical expression reinventing our most cherished songs from ancient times all the way to the jazz reggae and hip hop sounds of the current day music a subversive history is essential reading for anyone interested in the meaning of music from sappho to the sex pistols to spotify

it s hard to imagine that the cool could ever go out of style after all cool is style isn t it and it may be harder to imagine a world where people no longer aspire to coolness in this intriguing cultural history nationally acclaimed author ted gioia shows why cool is not a timeless concept and how it has begun to lose meaning and fade into history gioia deftly argues that what became iconic in the 1950s with miles davis james dean and others has been manipulated stretched and pushed to a breaking point not just in our media entertainment and fashion industries but also by corporations political leaders and social institutions tolling the death knell for the cool this thought provoking book reveals how and why a new cultural tone is emerging one marked by sincerity earnestness and a quest for authenticity

the love song is timeless from its beginnings it has been shaped by bohemians and renegades slaves and oppressed minorities prostitutes immigrants and other excluded groups but what do we really know about the origins of these intimate expressions of the heart and how have our changing perceptions about topics such as sexuality and gender roles changed our attitudes towards these songs in love songs the hidden history ted gioia uncovers the unexplored story of the love song for the first time drawing on two decades of research gioia presents the full range of love songs from the fertility rites of ancient cultures to the sexualized youtube videos of the present day the book traces the battles over each new insurgency in the music of love whether spurred by wandering scholars of medieval days or by four lads from liverpool in more recent times in these pages gioia reveals that the tenderest music has in different eras driven many of the most

heated cultural conflicts and how the humble love song has played a key role in expanding the sphere of individualism and personal autonomy in societies around the world gioia forefronts the conflicts controversies and the battles over censorship and suppression spurred by such music revealing the outsiders and marginalized groups that have played a decisive role in shaping our songs of romance and courtship and the ways their innovations have led to reprisals and strife and he describes the surprising paths by which the love song has triumphed over these obstacles and emerged as the dominant form of musical expression in modern society

reveals how the new technologies of mass culture the phonograph radio and film played a key role in accelerating the diffusion of jazz as a modernist art form across the nation s racial divide focuses on four cities new orleans new york chicago and los angeles to show how each city produced a distinctive style of jazz

the use of music in healing from prehistoric times to the present

the early swing era of jazz from 1930 to 1941 represents both an extension of developments of the previous decade and an introduction of new tendencies that influenced subsequent periods of jazz history major big bands and individual artists established important styles that brought wide popularity to the music while small groups created innovative approaches that determined the directions jazz would take in the years to come this was a time marked by colorful band leaders flashy instrumental soloists showy orchestras and engaging singers and oliphant s reference guide to this period is an invaluable source of information on its artists methods innovations and recordings directing readers to outstanding performances available on compact disc it serves not only as a scholarly historical and cultural overview but also as a helpful guide for the layman organized in a biographical format the volume discusses many individuals and groups that have not been considered so fully before and provides a critical assessment of a major period in american music

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