

## Jazz Scott Deveaux Gary Giddins

Jazz Knowing Jazz Jazz and Death Louis Armstrong, in His Own Words Miles Davis The Stories of Jazz Jazz Education Guide Bebop The Publishers Weekly Miles Davis and American Culture Kinds of Blue The American Music Research Center Journal Talking Book Topics Jazz The Thelonious Monk Reader Black American Literature Forum Digital Talking Books Plus Thriving on a Riff Riffs & Choruses Annual Review of Jazz Studies 5: 1991 Scott Knowles DeVeaux Ken Prouty Walter van de Leur Louis Armstrong Clarence Bernard Henry Mario Dunkel Thomas Owens Gerald Lyn Early Jürgen E. Grandt Scott Knowles DeVeaux Rob van der Blik Graham Lock Andrew Clark

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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

ken prouty argues that knowledge of jazz or more to the point claims to knowledge of jazz are the prime movers in forming jazz s identity its canon and its community every jazz artist critic or fan understands jazz differently based on each individual s unique experiences and insights through playing listening reading and talking about jazz both as a form of musical expression and as a marker of identity each aficionado develops a personalized relationship to the larger jazz world through the increasingly important role of media listeners also engage in the formation of different communities that not only transcend traditional boundaries of geography but increasingly exist only in the virtual world the relationships of jazz people within and between these communities is at the center of knowing jazz some groups such as those in academia reflect a clash of sensibilities between historical traditions others particularly online communities represent new and exciting avenues for everyday fans whose involvement in jazz has often been ignored other communities seek to define themselves as expressions of national or global sensibility pointing to the ever changing nature of jazz s identity as an american art form in an international setting what all these communities share however is an intimate visceral link to the music and the artists who make it brought to life

through the medium of recording informed by an interdisciplinary approach and approaching the topic from a number of perspectives knowing jazz charts a philosophical course in which many disparate perspectives and varied opinions on jazz can find common ground

jazz and death reception rituals and representations critically examines the myriad and complex interactions between jazz and death from the new orleans jazz funeral to jazz in heaven or hell final recordings jazz monuments and the music's own presumed death it looks at how fans critics journalists historians writers the media and musicians have narrated mythologized and relayed those stories what causes the fascination of the jazz world with its deaths what does it say about how our culture views jazz and its practitioners is jazz somehow a fatal culture the narratives surrounding jazz and death cast a light on how the music and its creators are perceived stories of jazz musicians typically bring up different tropes ranging from the tragic misunderstood genius to the notion that virtuosity somehow comes at a price many of these narratives tend to perpetuate the gendered and racialized stereotypes that have been part of jazz's history in the end the ideas that encompass jazz and death help audiences find meaning in a complex musical practice and come to grips with the passing of their revered musical heroes and possibly with their own mortality

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

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

new orleans jazz dixieland chicago jazz swing bebop cool jazz hard bop and free jazz up until today the history of jazz is told as a tradition consisting of fixed components including a succession of jazz styles how did this construction of music history emerge what were the alternative perspectives and why did the narrative of a fixed tradition catch on in this study mario dunkel examines narratives of jazz history from the beginnings of jazz until the late 1950s according to dunkel the jazz tradition is simultaneously an attempt to approach historical reality and the product of competition between different narratives and cultural myths from the middlebrow culture of the 1920s to the new deal the african american civil rights movement and the role of the u s in the cold war dunkel shows in detail how the jazz tradition as a global narrative of the twentieth century is intertwined with greater social and cultural developments

when bebop was new writes thomas owens many jazz musicians and most of the jazz audience heard it as radical chaotic bewildering music for a nation swinging to the smoothly orchestrated sounds of the big bands this revolutionary movement of the 1940s must have seemed destined for a short life on the musical fringe but today owens writes bebop is nothing less than the lingua franca of jazz serving as the principal musical language of thousands of jazz musicians in bebop owens conducts us on an insightful loving tour through the music players and recordings that changed american culture combining vivid portraits of bebop s gigantic personalities with deft musical analysis he ranges from the early classics of modern jazz starting with the 1943 onyx club performances of dizzy gillespie max roach oscar pettifford don byas and george wallington through the central role of charlie parker to an instrument by instrument look at the key players and their innovations illustrating his discussion with numerous musical excerpts owens skillfully demonstrates why bebop was so revolutionary with fascinating glimpses of the tempestuous jazz world thelonious monk for example did everything wrong in the sense of traditional piano technique because his right elbow fanned outward away from his body he often hit the keys at an angle rather than in

parallel sometimes he hit a single key with more than one finger and divided single line melodies between two hands in addition to his discussions of individual instruments and players Owens examines ensembles with their sometimes volatile collaborations in the jazz messengers Benny Golson told of how his own mellow saxophone playing would get lost under Art Blakey's furious drumming he would do one of those famous four bar drum rolls going into the next chorus and I would completely disappear he would holler over at me get up out of that hole in this marvelous account Owens comes right to the present day with accounts of new musicians ranging from the Marsalis brothers to lesser known masters like pianist Michel Petrucciani bebop is a jazz lover's dream a serious yet highly personal look at America's most distinctive music

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

revealing the story of jazz as it has never been told before this volume is a comprehensive eloquent scrupulously researched page turner

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

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from the harlem renaissance to the present african american writers have drawn on the rich heritage of jazz and blues transforming musical forms into the written word in this companion volume to the hearing eye distinguished contributors ranging from bertram ashe to steven c tracy explore the musical influence on such writers as sterling brown j j phillips paul beatty and nathaniel mackey here too are graham lock s engaging interviews with contemporary poets michael s harper and jayne cortez along with studies of the performing self in krin gabbard s account of miles davis and john gennari s investigation of fictional and factual versions of charlie parker the book also looks at african americans in and on film from blackface minstrelsy to the efforts of duke ellington and john lewis to rescue jazz from its stereotyping in hollywood film scores as a signal for sleaze and criminality concluding with a proposal by michael jarrett for a new model of artistic influence thriving on a riff makes the case for the seminal cross cultural role of jazz and blues

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 description

cloth bound with a photo insert of jazz pictures by noted trumpeter joe wilder volume 5 features articles and reviews on the ellington legacy george duvivier milt hinton john coltrane a bibliography of british jazz periodicals an expanded review section and a review essay on jazz autobiographies

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