

Russian Jazz New Identity



EDITED BY LEO FEIGIN



Russian Jazz New Identity

Jason Toynebee, Byron Dueck



Russian Jazz New Identity:

Russian jazz new identity Leo Feigin, 1982 Russian Jazz Leo Feigin, 1985 Unzipped Souls William Minor, 1995

Across 9 000 kilometers and six republics of the former Soviet Union William Minor embarked on a jazz journey to observe the development of contemporary Russian jazz as it responded to abundance of cultural changes A jazz writer and musician himself Minor sat in on private performances and went backstage at several major festivals witnessing first hand the artistic release and creativity of Russian musicians Throughout his travels the author interviewed musicians critics and fans and reproduces in his book an intimate sense of their aspirations struggles successes they tell of shared resources networks and inventive forums for playing and exchanging information At the same time this narrative bespeaks the hard realities of life the difficulty of getting equipment the scant number of clubs and the limited information about the music scene in other parts of the world Minor s impressions and experiences are a valuable behind the scenes look the country and the culture just before the collapse of the communist state Author note William Minor writes for numerous journals and magazines including Down Beat Coda JazzTimes and Jazz Forum He is also a visual artist professional musician and Instructor in the Humanities Division at Monterey Peninsula College California

The Global Politics of Jazz in the Twentieth Century

Yoshiomi Saito, 2019-08-28 From the mid 1950s to the late 1970s jazz was harnessed as America s sonic weapon to promote an image to the world of a free and democratic America Dizzy Gillespie Dave Brubeck Duke Ellington and other well known jazz musicians were sent around the world including to an array of Communist countries as jazz ambassadors in order to mitigate the negative image associated with domestic racial problems While many non Americans embraced the Americanism behind this jazz diplomacy without question others criticized American domestic and foreign policies while still appreciating jazz thus jazz despite its popularity also became a medium for expressing anti Americanism This book examines the development of jazz outside America including across diverse historical periods and geographies shedding light on the effectiveness of jazz as an instrument of state power within a global political context Saito examines jazz across a wide range of regions including America Europe Japan and Communist countries His research also draws heavily upon a variety of sources primary as well as secondary which are accessible in these diverse countries all had their unique and culturally specific domestic jazz scenes but also interacted with each other in an interesting dimension of early globalization This comparative analysis on the range of unique jazz scenes and cultures offers a detailed understanding as to how jazz has been interpreted in various ways according to the changing contexts of politics and society around it often providing a basis for criticizing America itself Furthering our appreciation of the organic relationship between jazz and global politics Saito reconsiders the uniqueness of jazz as an exclusively American music This book will be of interest to students and scholars of international relations the history of popular music and global politics The Introduction of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No

Derivatives CC BY NC ND 4 0 license *Inside British Jazz* Hilary Moore, 2017-07-05 *Inside British Jazz* explores specific historical moments in British jazz history and places special emphasis upon issues of race nation and class Topics covered include the reception of jazz in Britain in the 1910s and 1920s the British New Orleans jazz revival of the 1950s the free jazz innovations of the Joe Harriott Quintet in the early 1960s and the formation of the all black jazz band the Jazz Warriors in 1985 Using both historical and ethnographical approaches Hilary Moore examines the ways in which jazz an African American music form has been absorbed and translated within Britain s social political and musical landscapes Moore considers particularly the ways in which music has created a space of expression for British musicians allowing them to re imagine their place within Britain s social fabric to participate in transcontinental communities and to negotiate a position of belonging within jazz narratives of race nation and class The book also champions the importance of studying jazz beyond the borders of the United States and contributes to a growing body of literature that will enrich mainstream jazz scholarship

Russian Popular Culture Richard Stites, 1992-08-20 This book presents a side of Russian life that is largely unknown to the West the world of popular culture By surveying detective and science fiction popular songs jokes box office movie hits stage radio and television Professor Richard Stites introduces the people and cultural products that are household words to Russian people Spanning the entire twentieth century the author examines the subcultures that draw upon and enrich Russian popular culture He explores the relationship between popular culture and the national and social values of the masses including their heroes and myths and assesses the phenomenon of the celebrity from the silent screen star to the latest rock music idol Richard Stites pays particular attention to the dramatic battle between elite and popular culture and to the intervention of revolutions wars and the state in the production and control of this culture **Music and Change in**

the Eastern Baltics Before and After 1989 Rūta Stanevičiūtė, Małgorzata Janicka-Słysz, 2022-11-15 This volume provides a transnational study of the impact of musical cultures in the Eastern Baltics Lithuania Latvia Poland and Russia at the end of the Cold War and in the early post Communist period Throughout the book the contributors explore and conceptualize transnational musical collaboration and the diffusion of information people and ideas focusing on musical activity which shaped the moral and artistic outlook of several generations The volume sheds light on the transformative power of politically and socially engaged music and offers a deeper understanding of the artistic potential of societies and its impact on social and political change

Jazz Eddie S. Meadows, 2013-10-23 *Jazz Research and Pedagogy* is the third edition of an annotated bibliography to books recordings videos and websites in the field of jazz Since the publication of the 2nd edition in 1995 the quantity and quality of books on jazz research performance and teaching materials have increased Although the 1995 book was the most comprehensive annotated jazz bibliography published to that date several books on research performance and teaching materials were omitted In addition given the proliferation of new books in all jazz areas since 1995 the need for a new comprehensive and annotated reference book on jazz is apparent Multiply indexed this book will serve as an excellent

tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade The DJ Who “Brought Down” the USSR Michelle Daniel,2023-04-25 Of the many Cold War radio DJs who broadcast to the USSR Seva Novgorodsev must be near the top of the list A masterful BBC presenter Seva was considered a sage of rock n roll His programs introduced forbidden western popular music and culture into the USSR rendering him an enemy voice and ideological saboteur to the Central Committee of the Communist Party Despite KGB threats and constant media pillorying Seva remained on the air for 38 years acquiring millions of listeners all across the breadth of the USSR and beyond He became a cult phenomenon dismantling the Soviet way of life in the hearts and minds of youth This is the story of Russia s first and best known DJ **Jazz and Totalitarianism** Bruce Johnson,2016-08-12 Jazz and Totalitarianism examines jazz in a range of regimes that in significant ways may be described as totalitarian historically covering the period from the Franco regime in Spain beginning in the 1930s to present day Iran and China The book presents an overview of the two central terms and their development since their contemporaneous appearance in cultural and historiographical discourses in the early twentieth century comprising fifteen essays written by specialists on particular regimes situated in a wide variety of time periods and places Interdisciplinary in nature this compelling work will appeal to students from Music and Jazz Studies to Political Science Sociology and Cultural Theory Northern Sun, Southern Moon Mike Heffley,2005-01-01 Until the 1960s American jazz for all its improvisational and rhythmic brilliance remained rooted in formal Western conventions originating in ancient Greece and early Christian plainchant At the same time European jazz continued to follow the American model When the creators of so called free jazz Ornette Coleman Cecil Taylor John Coltrane Albert Ayler Sun Ra Anthony Braxton and others liberated American jazz from its Western ties European musicians found their own distinctive voices and created a vital innovative and independent jazz culture Northern Sun Southern Moon examines this pan Eurasian musical revolution Author and musician Mike Heffley charts its development in Scandinavia Holland England France Italy and especially former East and West Germany He then follows its spread to former Eastern bloc countries Heffley brings to life an evolving musical phenomenon situating European jazz in its historical social political and cultural contexts and adding valuable material to the still scant scholarship on improvisation He reveals a Eurasian genealogy worthy of jazz s well established African and American pedigrees and proposes startling new implications for the histories of both Western music and jazz Red and Hot S. Frederick Starr,1994 that rare thing a piece of careful scholarship that is also superbly entertaining Starr who is president of Oberlin College and has been associated with the Kennan Institute for Advanced Russian Studies is also a professional jazz musician and his knowledgeable affection for the music shines through the text Andrea Lee New York Times Book Review **Jazz Mavericks of the Lone Star State** Dave Oliphant,2009-12-03 Jazz is one of America s greatest gifts to the arts and native Texas musicians have played a major role in the development of jazz from its birth in ragtime blues and boogie woogie to its most contemporary manifestation in free jazz

Dave Oliphant began the fascinating story of Texans and jazz in his acclaimed book *Texan Jazz* published in 1996. Continuing his riff on this intriguing musical theme, Oliphant uncovers in this new volume more of the prolific connections between Texas musicians and jazz. *Jazz Mavericks of the Lone Star State* presents sixteen published and previously unpublished essays on Texans and jazz. Oliphant celebrates the contributions of such vital figures as Eddie Durham, Kenny Dorham, Leo Wright, and Ornette Coleman. He also takes a fuller look at Western Swing through Milton Brown and his Musical Brownies and a review of Duncan McLean's *Lone Star Swing*. In addition, he traces the relationship between British jazz criticism and Texas jazz and defends the reputation of Texas folklorist Alan Lomax as the first biographer of legendary jazz pianist/composer Jelly Roll Morton. In other essays, Oliphant examines the links between jazz and literature, including fiction and poetry by Texas writers, and reveals the seemingly unlikely connection between Texas and Wisconsin in jazz annals. All the essays in this book underscore the important parts played by Texas musicians in jazz history and the significance of Texas to jazz, as also demonstrated by Oliphant's reviews of the Ken Burns PBS series on jazz and Alfred Appel Jr's *Jazz Modernism*. **Jazz**

Diplomacy Lisa E. Davenport, 2010-06-30 Jazz as an instrument of global diplomacy transformed superpower relations in the Cold War era and reshaped democracy's image worldwide. Lisa E. Davenport tells the story of America's program of jazz diplomacy practiced in the Soviet Union and other regions of the world from 1954 to 1968. Jazz music and jazz musicians seemed an ideal card to play in diminishing the credibility and appeal of Soviet communism in the Eastern bloc and beyond. Government-funded musical junkets by such jazz masters as Louis Armstrong, Dave Brubeck, Duke Ellington, Dizzy Gillespie, and Benny Goodman dramatically influenced perceptions of the U.S. and its capitalist brand of democracy while easing political tensions in the midst of critical Cold War crises. This book shows how, when coping with foreign questions about desegregation, the dispute over the Berlin Wall, the Cuban missile crisis, Vietnam, and the Soviet invasion of Czechoslovakia, jazz players and their handlers wrestled with the inequalities of race and the emergence of class conflict while promoting America in a global context. And as jazz musicians are wont to do, many of these ambassadors riffed off script when the opportunity arose. *Jazz Diplomacy* argues that this musical method of winning hearts and minds often transcended economic and strategic priorities. Even so, the goal of containing communism remained paramount and it prevailed over America's policy of redefining relations with emerging new nations in Africa, Asia, and Latin America. United States-Soviet relations, 1988 United States. Congress. House. Committee on Foreign Affairs. Subcommittee on Europe and the Middle East, 1988

Global Jazz Clarence Bernard Henry, 2021-08-30 *Global Jazz: A Research and Information Guide* is an annotated bibliography that explores the global impact of jazz, detailing the evolution of the African American musical tradition as it has been absorbed, transformed, and expanded across the world's historical, political, and social landscapes. With more than 1,300 annotated entries, this vast compilation covers a broad range of subjects, people, and geographic regions as they relate to interdisciplinary research in jazz studies. The result is a vivid demonstration of how cultures from every corner of the globe

have situated jazz often regarded as America's classical music within and beyond their own musical traditions creating new artistic forms in the process Global Jazz A Research and Information Guide presents jazz as a common musical language in a global landscape of diverse artistic expression

The Dancer Defects David Caute, 2003-09-04 The cultural Cold War between the Soviet Union and the West was without precedent At the outset of this original and wide ranging historical survey David Caute establishes the nature of the extraordinary cultural competition set up post 1945 between Moscow New York London and Paris with the most intimate frontier war staged in the city of Berlin Using sources in four languages the author of *The Fellow Travellers* and *The Great Fear* explores the cultural Cold War as it rapidly penetrated theatre film classical music popular music ballet painting and sculpture as well as propaganda by exhibition Major figures central to Cold War conflict in the theatre include Brecht Miller Sartre Camus Havel Ionesco Stoppard and Konstantin Simonov whose inflammatory play *The Russian Question* occupies a chapter of its own based on original archival research Leading film directors involved included Eisenstein Romm Chiarieli Aleksandrov Kazan Tarkovsky and Wajda In the field of music the Soviet Union in the Zhdanov era vigorously condemned modernism formalism and the avant garde A chapter is devoted to the intriguing case of Dmitri Shostakovich and the disputed authenticity of his autobiography *Testimony* Meanwhile in the West the Congress for Cultural Freedom was sponsoring the modernist composers most vehemently condemned by Soviet music critics Stravinsky Schoenberg Hindemith among them Despite constant attempts at repression the Soviet Party was unable to check the appeal of jazz on the Voice of America then rock music to young Russians Visits to the West by the Bolshoi and Kirov ballet companies the pride of the USSR were fraught with threats of cancellation and the danger of defection Considering the case of Rudolf Nureyev Caute pours cold water on overheated speculations about KGB plots to injure him and other defecting dancers Turning to painting where socialist realism prevailed in Russia and the impressionist heritage was condemned Caute explores the paradox of Picasso's membership of the French Communist Party Re-assessing the extent of covert CIA patronage of abstract expressionism Pollock De Kooning Caute finds that the CIA's role has been much exaggerated likewise the dominance of the New York School Caute challenges some recent one dimensional American accounts of Cold War culture which ignore not only the Soviet performance but virtually any cultural activity outside the USA The West presented its cultural avant garde as evidence of liberty even through monochrome canvases and dodecaphonic music appealed only to a minority audience Soviet artistic standards and teaching levels were exceptionally high but the fear of freedom and innovation virtually guaranteed the moral defeat which accelerated the collapse of the Soviet Union

Migrating Music Jason Toynbee, Byron Dueck, 2011-03-31 *Migrating Music* considers the issues around music and cosmopolitanism in new ways Whilst much of the existing literature on world music questions the apparently world disclosing nature of this genre but says relatively little about migration and mobility diaspora studies have much to say about the latter yet little about the significance of music In this context this book affirms the centrality of music as a mode of translation and

cosmopolitan mediation whilst also pointing out the complexity of the processes at stake within it Migrating music it argues represents perhaps the most salient mode of performance of otherness to mutual others and as such its significance in socio cultural change rivals and even exceeds literature film and other language and image based cultural forms This book will serve as a valuable reference tool for undergraduate and postgraduate students with research interests in cultural studies sociology of culture music globalization migration and human geography Crossing Boundaries Darlene Clark Hine, Jacqueline McLeod, 1999 The essays assembled in Crossing Boundaries reflect the international dimensions commonalities and discontinuities in the histories of diasporan communities of colour People of African descent in the New World the United States Latin America and the Caribbean share a common set of experiences domination and resistance slavery and emancipation the pursuit of freedom and struggle against racism No unitary explanation can capture the varied experiences of black people in diaspora Knowledge of individual societies is illuminated by the study and comparison of other cultural histories This volume growing out of the Comparative History of Black People in Diaspora Symposium held at Michigan State University elaborates the profound relationship between curriculum and pedagogy Crossing Boundaries embraces the challenge to probe differences embedded in Black ethnicities and helps to discover and to weave into a new understanding the threads of experience culture and identity across diasporas Contributors include Thomas Holt George Fredrickson Jack P Green David Barry Gaspar Earl Lewis Elliott Skinner Frederick Cooper Allison Blakely Kim Butler and Rosalyn Terborg Penn *United States-Soviet Relations, 1991* United States. Congress. House. Committee on Foreign Affairs. Subcommittee on Arms Control, International Security, and Science, 1992

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