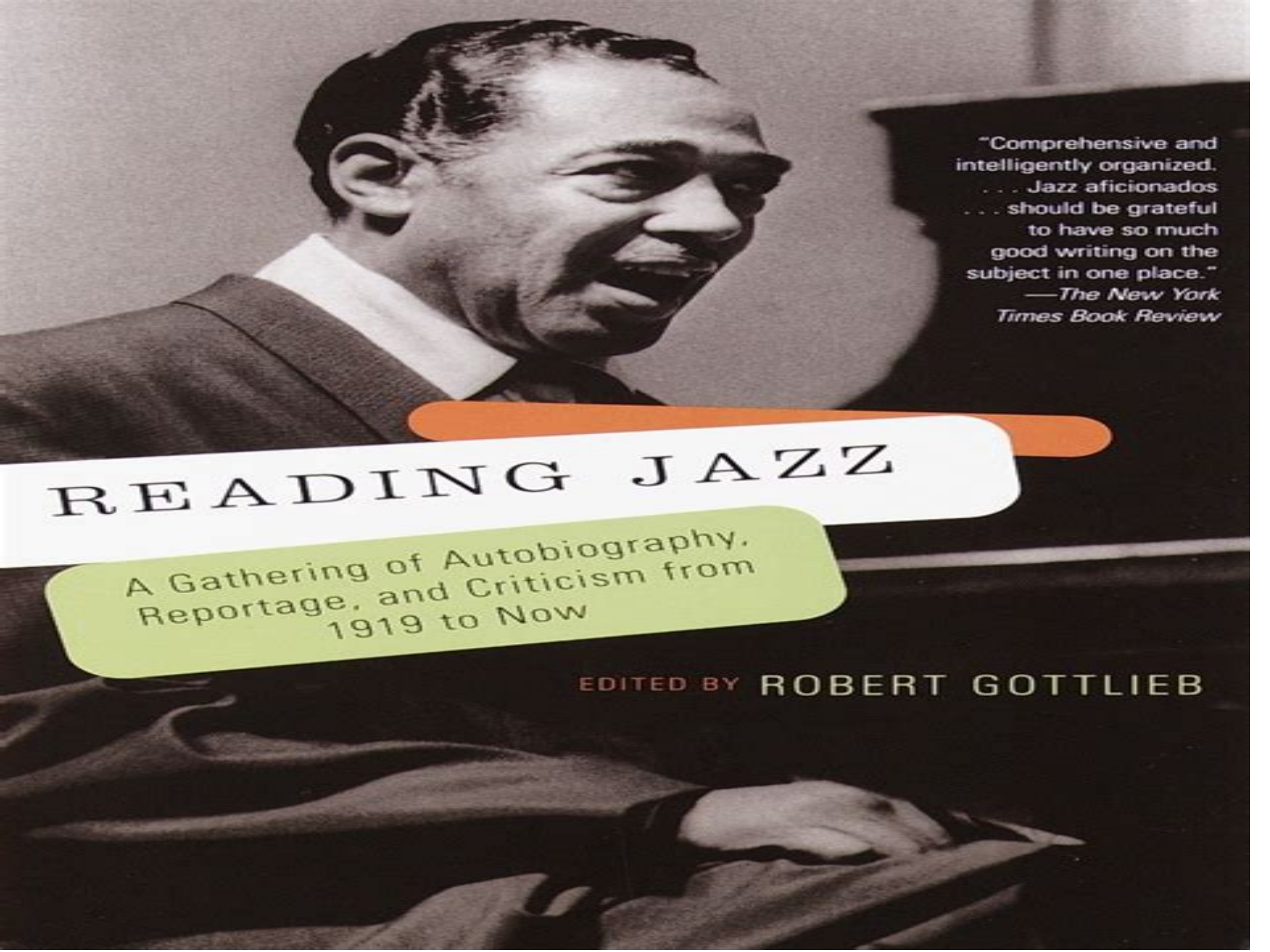




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READING JAZZ

A Gathering of Autobiography,
Reportage, and Criticism from
1919 to Now

EDITED BY ROBERT GOTTLIEB

Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now

Hannah Rothschild



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Reading Jazz Robert Gottlieb, 1999-10-26 Comprehensive and intelligently organized Jazz aficionados should be grateful to have so much good writing on the subject in one place The New York Times Book Review Alluring Capture s much of the breadth of the music as well as the passionate debates it has stirred more vividly than any other jazz anthology to date Chicago Tribune No musical idiom has inspired more fine writing than jazz and nowhere has that writing been presented with greater comprehensiveness and taste than in this glorious collection In Reading Jazz editor Robert Gottlieb combs through eighty years of autobiography reportage and criticism by the music s greatest players commentators and fans to create what is at once a monumental tapestry of jazz history and testimony to the elegance vigor and variety of jazz writing Here are Jelly Roll Morton recalling the whorehouse piano players of New Orleans in 1902 Whitney Balliett profiling clarinetist Pee Wee Russell poet Philip Larkin with an eloquently dyspeptic jeremiad against bop Here too are the voices of Billie Holiday and Charles Mingus Albert Murray and Leonard Bernstein Stanley Crouch and LeRoi Jones reminiscing analyzing celebrating and settling scores For anyone who loves the music or the music of great prose Reading Jazz is indispensable The ideal gift for jazzniks and boppers everywhere It gathers the best and most varied jazz writing of more than a century Sunday Times London

READING JAZZ Robert Gottlieb, **The Oxford Handbook of Critical Improvisation Studies** George Lewis, Benjamin Piekut, 2016 V 1 Cognitions v 2 Critical theories *The Kind of Man I Am* Nichole Rustin-Paschal, 2017-09-12 Nearly four decades after his death Charles Mingus Jr remains one of the least understood and most recognized jazz composers and musicians of our time Mingus s ideas about music racial identity and masculinity as well as those of other individuals in his circle like Celia Mingus Hazel Scott and Joni Mitchell challenged jazz itself as a model of freedom inclusion creativity and emotional expressivity Drawing on archival records published memoirs and previously conducted interviews *The Kind of Man I Am* uses Mingus as a lens through which to craft a gendered cultural history of postwar jazz culture This book challenges the persisting narrative of Mingus as jazz s Angry Man by examining the ways the language of emotion has been used in jazz as shorthand for competing ideas about masculinity authenticity performance and authority

The Popular Music Teaching Handbook B. Lee Cooper, Rebecca A. Condon, 2004-04-30 The function of print resources as instructional guides and descriptors of popular music pedagogy are addressed in this concise volume Increasingly public school teachers and college level faculty members are introducing and utilizing music related educational approaches in their classrooms This book lists reports dealing with popular music resources as classroom teaching materials and will stimulate further thought among students and teachers It focuses on the growing spectrum of published scholarship available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles Building on two recent publications *Teaching with Popular Music Resources* A Bibliography of Interdisciplinary Instructional

Approaches Popular Music and Society XXII no 2 Summer 1998 and American Culture Interpreted through Popular Music Interdisciplinary Teaching Approaches Bowling Green State University Popular Press 2000 this volume focuses on the growing spectrum of published scholarship that is available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles

Justice as Improvisation Sara Ramshaw, 2013 *Justice as Improvisation* The Law of the Extempore theorises the relationship between justice and improvisation through the case of the New York City cabaret laws Discourses around improvisation often imprison it in a quasi ethical relationship with the authentic singular other The same can be said of justice This book interrogates this relationship by highlighting the parallels between the aporetic conception of justice advanced by the late French philosopher Jacques Derrida and the nuanced approach to improvisation pursued by musicians and theorists alike in the new and emerging interdisciplinary field of Critical Studies in Improvisation CSI Justice as Improvisation re imagines justice as a species of improvisation through the formal structure of the most basic of legal mechanisms judicial decision making offering law and legal theory a richer more concrete understanding of justice Not further mystery or mystique but a negotiation between abstract notions of justice and the everyday practice of judging Improvisation in judgment calls for ongoing practical decision making as the constant negotiation between the freedom of the judge to take account of the otherness or singularity of the case and the existing laws or rules that both allow for and constrain that freedom Yes it is necessary to judge yes it is necessary to decide but to judge well to decide justly that is a music lesson perhaps best taught by critical improvisation scholars

The Baroness Hannah Rothschild, 2013-03-19 Beautiful romantic and spirited Pannonica known as Nica named after her father's favorite moth was born in 1913 to extraordinary eccentric privilege and a storied history The Rothschild family had in only five generations risen from the ghetto in Frankfurt to stately homes in England As a child Nica took her daily walks dressed in white with her two sisters and governess around the parkland of the vast house at Tring Hertfordshire among kangaroos giant tortoises emus and zebras all part of the exotic menagerie collected by her uncle Walter As a debutante she was taught to fly by a saxophonist and introduced to jazz by her brother Victor she married Baron Jules de Koenigswarter settled in a chateau in France and had five children When World War II broke out Nica and her five children narrowly escaped back to England but soon after she set out to find her husband who was fighting with the Free French Army in Africa where she helped the war effort by being a decoder a driver and organizing supplies and equipment In the early 1950s Nica heard Round Midnight by the jazz pianist and composer Thelonious Monk and as if under a powerful spell abandoned her marriage and moved to New York to find him She devoted herself to helping Monk and other musicians she bailed them out of jail paid their bills took them to the hospital even drove them to their gigs and her convertible Bentley could always be seen parked outside downtown clubs or up in Harlem Charlie Parker would notoriously die in her apartment in the Stanhope Hotel But it was Monk who was the love of

her life and whom she cared for until his death in 1982 Hannah Rothschild has drawn on archival material and her own interviews in this quest to find out who her great aunt really was and how she fit into a family that although passionate about music and entomology was reactionary in always favoring men over women Part musical odyssey part love story *The Baroness* is a fascinating portrait of a modern figure ahead of her time who dared to live as she wanted finally at the very center of New York's jazz scene

Louis Armstrong, Master of Modernism Thomas David Brothers, 2014-02-03 Nearly 100 years after bursting onto Chicago's music scene under the tutelage of Joe King Oliver Louis Armstrong is recognized as one of the most influential artists of the twentieth century A trumpet virtuoso seductive crooner and consummate entertainer Armstrong laid the foundation for the future of jazz with his stylistic innovations but his story would be incomplete without examining how he struggled in a society seething with brutally racist ideologies laws and practices This title blends cultural history musical scholarship and personal accounts from Armstrong's contemporaries to reveal his enduring contributions to jazz and popular music at a time when he and his bandmates couldn't count on food or even a friendly face on their travels across the country

Modernism and Music Daniel Albright, 2004-02-03 If in earlier eras music may have seemed slow to respond to advances in other artistic media during the modernist age it asserted itself in the vanguard *Modernism and Music* provides a rich selection of texts on this moment some translated into English for the first time It offers not only important statements by composers and critics but also musical speculations by poets novelists philosophers and others all of which combine with Daniel Albright's extensive interlinked commentary to place modernist music in the full context of intellectual and cultural history

Louis Armstrong, Duke Ellington, and Miles Davis Aaron Lefkovitz, 2018-06-20 This book examines Louis Armstrong Duke Ellington and Miles Davis as distinctively global symbols of threatening and nonthreatening black masculinity It centers them in debates over U.S. cultural exceptionalism noting how they have been part of the definition of jazz as a jingoistic and exclusively American form of popular culture

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