

A close-up, low-angle shot of a woman with dark hair, wearing dark-rimmed sunglasses and large, ornate earrings. She is holding a saxophone, with the keys and body visible in the lower left. The background is dark and out of focus. The overall tone is artistic and moody.

CONTEMPORARY
WOMEN
INSTRUMENTALISTS

*madame
jazz*

LESLIE GOURSE

Madame Jazz Contemporary Women Instrumentalists

Leslie Gourse



Madame Jazz Contemporary Women Instrumentalists:

Madame Jazz Leslie Gourse, 1995 *Madame Jazz* is a fascinating invitation to the inside world of women in jazz. Ranging primarily from the late 1970s to today's vanguard of performance jazz in New York City and on the West Coast, it chronicles a crucial time of transition as women make the leap from novelty acts regarded as second class citizens to sought out professionals admired and hired for their consummate musicianship. Author Leslie Gourse surveys the scene in the jazz clubs, the concert halls, the festivals, and the recording studios from the musicians' point of view. She finds both exciting progress and lingering discrimination. The growing success of women instrumentalists has been a long time in coming, she writes. Long after women became accepted as writers and to a lesser extent as visual artists, women in music, classical, pop, or jazz, faced the nearly insuperable barrier of chauvinism and the still insidious force of tradition and habit that keeps most men performing with the musicians they have always worked with, other men. With dozens of captivating no holds barred interviews with both rising stars and seasoned veterans, *Madame Jazz* is about the history that women jazz instrumentalists are making now as well as an inspiring preview of the even brighter days ahead. **Madame Jazz**, 1995 **Madame Jazz** Leslie Gourse, 1996-05-23 Nadine Jansen, a flugelhornist and pianist, remembers a night in the 1940s when a man came out of the audience as she was playing both instruments. "I hate to see a woman do that," he explained, as he hit the end of her horn, nearly chipping her tooth. Half a century later, a big band named Diva made its debut in New York on March 30, 1993, with Melissa Slocum on bass, Sue Terry on alto sax, Lolly Bienenfeld on trombone, Sherrie Maricle on drums, and a host of other first rate instrumentalists. The band made such a good impression that it was immediately booked to play at Carnegie Hall the following year. For those who had yet to notice, Diva signaled the emergence of women musicians as a significant force in jazz. *Madame Jazz* is a fascinating invitation to the inside world of women in jazz. Ranging primarily from the late 1970s to today's vanguard of performance jazz in New York City and on the West Coast, it chronicles a crucial time of transition as women make the leap from novelty acts regarded as second class citizens to sought out professionals admired and hired for their consummate musicianship. Author Leslie Gourse surveys the scene in the jazz clubs, the concert halls, the festivals, and the recording studios from the musicians' point of view. She finds exciting progress on all fronts but also lingering discrimination. The growing success of women instrumentalists has been a long time in coming, she writes. Long after women became accepted as writers and to a lesser extent as visual artists, women in music, classical, pop, or jazz, faced the nearly insuperable barrier of chauvinism and the still insidious force of tradition and habit that keeps most men performing with the musicians they have always worked with, other men. Gourse provides dozens of captivating no holds barred interviews with both rising stars and seasoned veterans. Here are up and coming pianists Renee Rosnes and Rachel Z, trumpeter Rebecca Coupe Frank, saxophonist Virginia Mayhew, bassist Tracy Wormworth, and drummer Terri Lynne Carrington, and enduring legends Dorothy Donegan, Marian McParland, and Shirley Horne. Here as well are conversations with three pioneering business women, agent

and producer Helen Keane manager Linda Goldstein and festival and concert producer Cobi Narita All of the women speak insightfully about their inspiration and their commitment to pursuing the music they love They are also frank about the realities of life on the road and the extra dues women musicians pay in a tough and competitive field where everybody pays dues A separate chapter offers a closer look at women musicians and the continual stress confronting those who would combine love marriage and or motherhood with a life in music *Madame Jazz* is about the history that women jazz instrumentalists are making now as well as an inspiring preview of the even brighter days ahead It concludes with Frankie Nemko's lively evaluation of the West Coast jazz scene and appends the most comprehensive list ever assembled of women currently playing instruments professionally

Growing up with Jazz W. Royal Stokes, 2005-03-15 A jazz writer for three decades W Royal Stokes has a special talent for capturing the initial spark that launches a musician's career In *Growing Up With Jazz* he has interviewed twenty four instrumentalists and singers who talk candidly about the early influences that started them on the road to jazz and where that road has taken them Stokes offers a kaleidoscopic look at the jazz scene featuring musicians from a dazzling array of backgrounds Ray Gelato recalls the life of a working class youth in London Patrizia Scascitelli recounts being a child prodigy in Rome who became the first woman of Italian jazz and Billy Taylor tells about his childhood in Washington DC where his grandfather was a Baptist minister and his father a dentist and everyone in the family seemed well trained in music Perhaps most exotic is Luluk Purwanto an Indonesian violinist who as a child listened to gamelan music in the morning and took violin lessons in the afternoon on an instrument so expensive she didn't dare quit For some the flame burned bright at an early age Jane Monheit sang before she could speak and was set on a musical career by age eight Lisa Sokolov played classical piano sang opera and choral music and was in a jazz band all by high school But Carol Sudhalter though born into a very musical family a Bix Beiderbecke family was a botany major at Smith and only became a serious musician after college quitting a government job to study the flute and saxophone in Italy From Art Blakey to Claire Daly to Don Byron here are the compelling stories of two dozen top musicians finding their way in the world of jazz

Louis Armstrong, Duke Ellington, and Miles Davis Aaron Lefkowitz, 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

In Pursuit of a Melody Joan Cartwright, 2009-09-30 This is the hard cover edition of Joan Cartwright's first book of memoirs poetry songs and lectures

Making the Scene Alex Stewart, 2007-08-02 Challenges conventional jazz historiography by demonstrating the role of big bands in the development of jazz This book describes how jazz musicians found big bands valuable It explores the rehearsal band scene in New York and rise of orchestras It combines historical research ethnography and participant observation with musical analysis

Post-Jazz Poetics J. Ryan, 2010-05-24 African American expressive arts draw upon multiple traditions of formal experimentation in the

service of social change Within these traditions Jennifer D Ryan demonstrates that black women have created literature music and political statements signifying some of the most incisive and complex elements of modern American culture Post Jazz Poetics A Social History examines the jazz influenced work of five twentieth century African American women poets Sherley Anne Williams Sonia Sanchez Jayne Cortez Wanda Coleman and Harryette Mullen These writers engagements with jazz based compositional devices represent a new strand of radical black poetics while their renditions of local to global social critique sketch the outlines of a transnational feminism

Crossing Bar Lines James Gordon Williams,2021-03-01 In Crossing Bar Lines The Politics and Practices of Black Musical Space James Gordon Williams reframes the nature and purpose of jazz improvisation to illuminate the cultural work being done by five creative musicians between 2005 and 2019 The political thought of five African American improvisers trumpeters Terence Blanchard and Ambrose Akinmusire drummers Billy Higgins and Terri Lyne Carrington and pianist Andrew Hill is documented through insightful multilayered case studies that make explicit how these musicians articulate their positionality in broader society Informed by Black feminist thought these case studies unite around the theory of Black musical space that comes from the lived experiences of African Americans as they improvise through daily life The central argument builds upon the idea of space making and the geographic imagination in Black Geographies theory Williams considers how these musicians interface with contemporary social movements like Black Lives Matter build alternative institutional models that challenge gender imbalance in improvisation culture and practice improvisation as joyful affirmation of Black value and mobility Both Terence Blanchard and Ambrose Akinmusire innovate musical strategies to address systemic violence Billy Higgins s performance is discussed through the framework of breath to understand his politics of inclusive space Terri Lyne Carrington confronts patriarchy in jazz culture through her Social Science music project The work of Andrew Hill is examined through the context of his street theory revealing his political stance on performance and pedagogy All readers will be elevated by this innovative and timely book that speaks to issues that continue to shape the lives of African Americans today

The Multimedia Encyclopedia of Women in Today's World Mary Zeiss Stange,Carol K. Oyster,Jane E. Sloan,2013-01-09 This e only volume expands and updates the original 4 volume Encyclopedia of Women in Today s World 2011 offering a wide range of new entries and new multimedia content The entries reflect such developments as the Arab Spring that brought women s issues in the Islamic world into sharp relief the domination of female athletes among medal winners at the London 2012 Olympics nine more women joining the ranks of democratically elected heads of state and much more The 475 articles in this e only update accompanied by photos and video clips supplement the themes established in the original edition providing a vibrant collection of entries dealing with contemporary women s issues around the world

[So, You Want To Be A Singer?](#) Diva Joan Cartwright,2008-12-09 A Manual for up and coming Divas musicians and composers on the how tos of the music business and performance

Music in American Life Jacqueline Edmondson,2013-10-03 A fascinating exploration of the

relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the cornerstone of popular culture in the United States since the beginning of our nation s history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country s musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music s influence on contemporary American life tracing historical connections over time Music in American Life An Encyclopedia of the Songs Styles Stars and Stories That Shaped Our Culture demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television **The World of Jazz**

Trumpet Scotty Barnhart,2005-12 In The World of Jazz Trumpet A Comprehensive History and Practical Philosophy acclaimed jazz trumpet soloist Scotty Barnhart examines the political social and musical conditions that led to the creation of jazz as America s premier art form He traces the many factors that enabled freed slaves and their descendants to merge the blues gospel classical marches and African rhythms to create a timeless and profound art that since its inception circa 1900 continues to have a major impact on all music The World of Jazz Trumpet is a must have study of the jazz trumpet for students instructors and professional musicians as well as for anyone who appreciates the genre Readers will appreciate Barnhart s personal and professional connection to a major part of American and world history This book fills a major void in the world of jazz education as well as in general music education With entries on 800 trumpeters it is destined to become required reading in thousands of colleges schools and homes around the world Amazing Musicwomen Joan Cartwright,2010-03-24 A catalogue of 40 Women in Jazz and Blues

Big Ears Nichole T. Rustin, Sherrie Tucker,2008-11-07 Collection of essays on the role of gender in jazz studies **Encyclopedia of African American Music** Tammy L. Kernodle, Horace Maxile, Emmett G. Price III,2010-12-17 African Americans historical roots are encapsulated in the lyrics melodies and rhythms of their music In the 18th and 19th centuries African slaves longing for emancipation expressed their hopes and dreams through spirituals Inspired by African civilization and culture as well as religion art literature and social issues this influential joyous tragic uplifting challenging and enduring music evolved into many diverse genres including jazz blues rock and roll soul swing and hip hop Providing a lyrical history of our nation this groundbreaking encyclopedia the first of its kind showcases all facets of African American music including folk religious concert and popular styles Over 500 in depth entries by more than 100 scholars on a vast range of topics such as genres styles individuals groups and collectives as well as historical topics such as music of the Harlem Renaissance the Black Arts Movement the Civil Rights Movement and numerous others Offering balanced representation of key individuals groups and ensembles associated with diverse religious beliefs political affiliations and other perspectives not usually approached this indispensable reference illuminates the profound role that African American music has played in American cultural history Editors Price Kernodle and

Maxile provide balanced representation of various individuals groups and ensembles associated with diverse religious beliefs political affiliations and perspectives Also highlighted are the major record labels institutions of higher learning and various cultural venues that have had a tremendous impact on the development and preservation of African American music Among the featured Motown Records Black Swan Records Fisk University Gospel Music Workshop of America The Cotton Club Center for Black Music Research and more With a broad scope substantial entries current coverage and special attention to historical political and social contexts this encyclopedia is designed specifically for high school and undergraduate students Academic and public libraries will treasure this resource as an incomparable guide to our nation s African American heritage

Jazz Makers Alyn Shipton,2002-02-21 Jazz Makers gathers together short biographies of more than 50 of jazz s greatest stars from its early beginnings to the present The stories of these innovative instrumentalists bandleaders and composers reveal the fascinating history of jazz in six parts The Pioneers including Scott Joplin Louis Armstrong and Bessie Smith Swing Bands and Soloists with Duke Ellington Ella Fitzgerald and Billie Holiday The Piano Giants featuring Fats Waller Art Tatum and Mary Lou Williams Birth of Bebop including Dizzy Gillespie Charlie Parker and Miles Davis Cool Jazz Hard Bop and Fusion with John Coltrane Sonny Rollins and Stan Getz A Century of Jazz featuring Wynton Marsalis Joshua Redman and other contemporary greats *Why Jazz?* Kevin Whitehead,2011-01-05 What was the first jazz record Are jazz solos really improvised How did jazz lay the groundwork for rock and country music In *Why Jazz* author and NPR jazz critic Kevin Whitehead provides lively insightful answers to these and many other fascinating questions offering an entertaining guide for both novice listeners and long time fans Organized chronologically in a convenient question and answer format this terrific resource makes jazz accessible to a broad audience and especially to readers who ve found the music bewildering or best left to the experts Yet *Why Jazz* is much more than an informative Q it concisely traces the century old history of this American and global art form from its beginnings in New Orleans up through the current postmodern period Whitehead provides brief profiles of the archetypal figures of jazz from Louis Armstrong and Duke Ellington to Wynton Marsalis and John Zorn and illuminates their contributions as musicians performers and composers Also highlighted are the building blocks of the jazz sound call and response rhythmic contrasts personalized performance techniques and improvisation and discussion of how visionary musicians have reinterpreted these elements to continually redefine jazz ushering in the swing era bebop cool jazz hard bop and the avant garde Along the way *Why Jazz* provides helpful plain English descriptions of musical terminology and techniques from blue notes to conducted improvising And unlike other histories which haphazardly cover the stylistic branches of jazz that emerged after the 1960s *Why Jazz* groups latter day musical trends by decade the better to place them in historical context Whether read in self contained sections or as a continuous narrative this compact reference presents a trove of essential information that belongs on the shelf of anyone who s ever been interested in jazz *The Lost Women of Rock Music* Helen Reddington,2016-09-17 In Britain during the late 1970s and early 1980s a new phenomenon emerged with

female guitarists bass players keyboard players and drummers playing in bands Before this time women's presence in rock bands with a few notable exceptions had always been as vocalists This sudden influx of female musicians into the male domain of rock music was brought about partly by the enabling ethic of punk rock anybody can do it and partly by the impact of the Equal Opportunities Act But just as suddenly as the phenomenon arrived the interest in these musicians evaporated and other priorities became important to music audiences Helen Reddington investigates the social and commercial reasons for how these women became lost from the rock music record and rewrites this period in history in the context of other periods when female musicians have been visible in previously male environments Reddington draws on her own experience as bass player in a punk band thereby contributing a fresh perspective on the socio political context of the punk scene and its relationship with the media The book also features a wealth of original interview material with key protagonists including the late John Peel Geoff Travis The Raincoats and the Poison Girls

The Routledge Companion to Jazz and Gender James Reddan, Monika Herzig, Michael Kahr, 2022-08-19 The Routledge Companion to Jazz and Gender identifies defines and interrogates the construct of gender in all forms of jazz jazz culture and education shaping and transforming the conversation in response to changing cultural and societal norms across the globe Such interrogation requires consideration of gender from multiple viewpoints from scholars and artists at various points in their careers This edited collection of 38 essays gathers the diverse perspectives of contributors from four continents exploring the nuanced and at times controversial construct of gender as it relates to jazz music in the past and present in four parts Historical Perspectives Identity and Culture Society and Education Policy and Advocacy Acknowledging the art form's troubled relationship with gender contributors seek to define the construct to include all possible definitions not only female and male without binary limitations contextualizing gender and jazz in both place and time As gender identity becomes an increasingly important consideration in both education and scholarship The Routledge Companion to Jazz and Gender provides a broad and inclusive resource of research for the academic community addressing an urgent need to reconcile the construct of gender in jazz in all its forms

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