



The Rise of a Jazz Art World

Paul Lopes

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Rise Of A Jazz Art World

Roger Fagge, Nicolas Pillai



Rise Of A Jazz Art World:

The Rise of a Jazz Art World Paul Douglas Lopes, 2002-05-30 This 2002 book presents a unique sociological vision of the evolution of jazz in the twentieth century. Analysing organizational structures and competing discourses in American music, Paul Lopes shows how musicians and others transformed the meaning and practice of jazz. Set against the distinct worlds of high art and popular art in America, the rise of a jazz art world is shown to be a unique movement: a socially diverse community struggling in various ways against cultural orthodoxy. Cultural politics in America is shown to be a dynamic, open and often contradictory process of constant re-interpretation. This work is a compelling social history of American culture that incorporates various voices in jazz, including musicians, critics, collectors, producers and enthusiasts. Accessibly written and interdisciplinary in approach, it will be of great interest to scholars and students of sociology, cultural studies, social history, American studies, African American studies and jazz studies.

Art Rebels Paul Lopes, 2019-06-11 How creative freedom, race, class and gender shaped the rebellion of two visionary artists. Postwar America experienced an unprecedented flourishing of avant-garde and independent art. Across the arts, artists rebelled against traditional conventions, embracing a commitment to creative autonomy and personal vision never before witnessed in the United States. Paul Lopes calls this the Heroic Age of American Art and identifies two artists, Miles Davis and Martin Scorsese, as two of its leading icons. In this compelling book, Lopes tells the story of how a pair of talented and outspoken art rebels defied prevailing conventions to elevate American jazz and film to unimagined critical heights. During the Heroic Age of American Art, where creative independence and the unrelenting pressures of success were constantly at odds, Davis and Scorsese became influential figures with such modern classics as *Kind of Blue* and *Raging Bull*. Their careers also reflected the conflicting ideals of and contentious debates concerning avant-garde and independent art during this period. In examining their art and public stories, Lopes also shows how their rebellions as artists were intimately linked to their racial and ethnic identities and how both artists adopted hypermasculine ideologies that exposed the problematic intersection of gender with their racial and ethnic identities as iconic art rebels. *Art Rebels* is the essential account of a new breed of artists who left an indelible mark on American culture in the second half of the twentieth century. It is an unforgettable portrait of two iconic artists who exemplified the complex interplay of the quest for artistic autonomy and the expression of social identity during the Heroic Age of American Art.

Jazz Places Kimberly Hannon Teal, 2021-06-15 The social connotation of jazz in American popular culture has shifted dramatically since its emergence in the early twentieth century. Once considered youthful and even rebellious, jazz music is now a firmly established American artistic tradition. As jazz in American life has shifted, so too has the kind of venue in which it is performed. In *Jazz Places*, Kimberly Hannon Teal traces the history of jazz performance from private jazz clubs to public, high-art venues often associated with charitable institutions. As live jazz performance has become more closely tied to nonprofit institutions, the music's heritage has become increasingly important, serving as a means of defining jazz as a social

good worthy of charitable support Though different jazz spaces present jazz and its heritage in various and sometimes conflicting terms ties between the music and the past play an important role in defining the value of present day music in a diverse range of jazz venues from the Village Vanguard in New York to SFJazz on the West Coast to Preservation Hall in New Orleans

Music and History Jeffrey H. Jackson, Stanley C. Pelkey, 2005 This book begins with a simple question Why haven't historians and musicologists been talking to one another Historians frequently look to all aspects of human activity including music in order to better understand the past Musicologists inquire into the social cultural and historical contexts of musical works and musical practices to develop theories about the meanings of compositions and the significance of musical creation Both disciplines examine how people represent their experiences This collection of original essays the first of its kind argues that the conversation between scholars in the two fields can become richer and more mutually informing The volume features an eloquent personal essay by historian Lawrence W Levine whose work has inspired a whole generation of scholars working on African American music in American history The first six essays address widely different aspects of musical culture and history ranging from women and popular song during the French Revolution to nineteenth century music publishing in Philadelphia Pennsylvania Two additional essays by scholars outside of musicology and history represent a new kind of disciplinary bridging by using the methods of cultural studies to look at cross dressing in nineteenth and early twentieth century opera and blues responses to lynching in the New South The last four essays offer models for collaborative multidisciplinary research with a special emphasis on popular music Jeffrey H Jackson Memphis Tennessee is assistant professor of history at Rhodes College He is the author of *Making Jazz French Music and Modern Life in Interwar Paris* Stanley C Pelkey Portage Michigan is assistant professor of music at Western Michigan University He is a member of the College Music Society and his work has appeared in music related periodicals

Musicals at the Margins Julie Lobalzo Wright, Martha Shearer, 2021-04-22 But is it a musical This question is regularly asked of films television shows and other media objects that sit uncomfortably in the category despite evident musical connections *Musicals at the Margins* argues that instead of seeking to resolve such questions we should leave them unanswered and unsettled proposing that there is value in examining the unstable edges of genre This collection explores the marginal musical in a diverse range of historical and global contexts It encompasses a range of different forms of marginality including boundary texts films media that are sort of not quite musicals musical sequences marginalized sequences in musicals musical sequences in non musicals music films musicals of the margins musicals produced from social cultural geographical and geopolitical margins and musicals across media television and new media Ultimately these essays argue that marginal genre texts tell us a great deal about the musical specifically and genre more broadly

Technology and the Stylistic Evolution of the Jazz Bass Peter Dowdall, 2017-07-20 *Technology and the Stylistic Evolution of the Jazz Bass* traces the stylistic evolution of jazz from the bass player's perspective Historical works to date have tended to pursue a top down reading one that emphasizes the influence of

the treble instruments on the melodic and harmonic trajectory of jazz This book augments that reading by examining the music's development from the bottom up It re-contextualizes the bass and its role in the evolution of jazz and by extension popular music in general by situating it alongside emerging music technologies The bass and its technological mediation are shown to have driven changes in jazz language and musical style and even transformed creative hierarchies in ways that have been largely overlooked The book's narrative is also informed by investigations into more commercial musical styles such as blues and rock in order to assess how and the degree to which technological advances first deployed in these areas gradually became incorporated into general jazz praxis Technology and the Jazz Bass reconciles technology more thoroughly into jazz historiography by detailing and evaluating those that are intrinsic to the instrument including its eventual electrification and those extrinsic to it most notably evolving recording and digital technologies The author illustrates how the implementation of these technologies has transformed the role of the bass in jazz and with that jazz music as an art form

New Jazz Conceptions Roger Fagge, Nicolas Pillai, 2017-06-26 New Jazz Conceptions History Theory Practice is an edited collection that captures the cutting edge of British jazz studies in the early twenty first century highlighting the developing methodologies and growing interdisciplinary nature of the field In particular the collection breaks down barriers previously maintained between jazz historians theorists and practitioners with an emphasis on interrogating binaries of national local and professional amateur Each of these essays questions popular narratives of jazz casting fresh light on the cultural processes and economic circumstances which create the music Subjects covered include Duke Ellington's relationship with the BBC the impact of social media on jazz a new view of the ban on visiting jazz musicians in interwar Britain a study of Dave Brubeck as a transitional figure in the pages of Melody Maker and BBC2's Jazz 625 the issue of liveness in Columbia's Ellington at Newport album a musician and promoter's views of the relationship with audiences a reflection on Philip Larkin Kingsley Amis and Eric Hobsbawm as jazz critics a musician's perspective on the oral and generational tradition of jazz in a British context and a meditation on Alan Lomax's Mr Jelly Roll and what it tells us about cultural memory and historical narratives of jazz

German Division as Shared Experience Erica Carter, Jan Palmowski, Katrin Schreiter, 2019-06-06 Despite the nearly three decades since German reunification there remains little understanding of the ways in which experiences overlapped across East West divides German Division as Shared Experience considers everyday life across the two Germanies using perspectives from history literary and cultural studies anthropology and art history to explore how interconnections as well as fractures between East and West Germany after 1945 were experienced lived and felt Through its novel approach to historical method the volume points to new understandings of the place of narrative form and lived sensibility in shaping Germans simultaneously shared and separate experiences of belonging during forty years of division from 1945 to 1990

Social Networks and Music Worlds Nick Crossley, Siobhan McAndrew, Paul Widdop, 2014-09-19 Social networks are critical for the creation and consumption of music This edited collection Social Networks and Music Worlds

introduces students and scholars of music in society to the core concepts and tools of social network analysis The collection showcases the use of these tools by sociologists historians and musicologists examining a variety of distinct music worlds including post punk jazz rap folk classical music Ladyfest and the world of open mic performances on a number of different scales local national and international In addition to their overarching Introduction the editors offer a very clear and detailed introduction to the methodology of social network analysis for the uninitiated The collection builds upon insights from canonic texts in the sociology of music with the crucial innovation of examining musical network interaction via formal methods With network analysis in the arts and humanities at an emergent stage Social Networks and Music Worlds highlights its possibilities for non scientists Contributions hail from leading and emerging scholars who present social network graphs and data to represent different music worlds locating individuals resources and styles within them The collection sits at the nexus of sociological musicological and cultural studies traditions Its range should ensure a large scholarly readership

Networks of sound, style and subversion Nick Crossley, 2015-03-01 This book examines the birth of punk in the UK and its transformation within a short period of time into post punk Deploying innovative concepts of critical mass social networks and music worlds and using sophisticated techniques of social network analysis it teases out the events and mechanisms involved in punk's micro mobilisation its diffusion across the UK and its transformation in certain city based strongholds into a variety of interlocking post punk forms Nick Crossley offers a detailed review of prior work in this area a rich exploration of new empirical data and a highly innovative and robust approach to the study of music worlds Written in an accessible style this book is essential reading for anybody with an interest in either UK punk and post punk or the impact of social networks on cultural life and the potential of social network analysis to explore this impact

Unveiling the Magic of Words: A Report on "**Rise Of A Jazz Art World**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Rise Of A Jazz Art World**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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