



REPRESENTING

JAZZ

KRIN GABBARD, EDITOR

Representing Jazz Paperback

Eddie S. Meadows



Representing Jazz Paperback:

Representing Jazz Krin Gabbard, 1995 Traditional jazz studies have tended to see jazz in purely musical terms as a series of changes in rhythm tonality and harmony or as a parade of great players But jazz has also entered the cultural mix through its significant impact on novelists filmmakers dancers painters biographers and photographers *Representing Jazz* explores the other history of jazz created by these artists a history that tells us as much about the meaning of the music as do the many books that narrate the lives of musicians or describe their recordings Krin Gabbard has gathered essays by distinguished writers from a variety of fields They provide engaging analyses of films such as *Round Midnight* *Bird* *Mo' Better Blues* *Cabin in the Sky* and *Jammin' the Blues* the writings of Eudora Welty and Dorothy Baker the careers of the great lindy hoppers of the 1930s and 1940s Mura Dehn's extraordinary documentary on jazz dance the jazz photography of William Claxton painters of the New York School the traditions of jazz autobiography and the art of vocalese The contributors to this volume assess the influence of extramusical sources on our knowledge of jazz and suggest that the living contexts of the music must be considered if a more sophisticated jazz scholarship is ever to evolve Transcending the familiar patterns of jazz history and criticism *Representing Jazz* looks at how the music actually has been heard and felt at different levels of American culture With its companion anthology *Jazz Among the Discourses* this volume will enrich and transform the literature of jazz studies Its provocative essays will interest both aficionados and potential jazz fans Contributors Karen Backstein Leland H Chambers Robert P Crease Krin Gabbard Frederick Garber Barry K Grant Mona Hadler Christopher Harlos Michael Jarrett Adam Knee Arthur Knight James Naremore **Selected Works for Big Band** Mary Lou Williams, 2013-12-01 **The Jazz Book** Joachim-Ernst Berendt, Günther Huesmann, 2009-08-01 For fifty years *The Jazz Book*

has been the most encyclopedic interpretive history of jazz available in one volume In this new seventh edition each chapter has been completely revised and expanded to incorporate the dominant styles and musicians since the book's last publication in 1992 as well as the fruits of current research about earlier periods in the history of jazz In addition new chapters have been added on John Zorn jazz in the 1990s and beyond samplers the tuba the harmonica non Western instruments postmodernist and repertory big bands how the avant garde has explored tradition and many other subjects With a widespread resurgence of interest in jazz *The Jazz Book* will continue well into the 21st century to fill the need for information about an art form widely regarded as America's greatest contribution to the world's musical culture

Knowing Jazz Ken Prouty, 2011-12-06 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** 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 **Jazz as Visual Language** Nicolas Pillai, 2016-11-30 This book provides a timely analysis of the relationship between jazz and recording and broadcast technologies in the early twentieth century Jazz histories have traditionally privileged qualities such as authenticity naturalness and spontaneity but to do so overlooks jazz's status as a modernist mechanised art form that evolved alongside the moving image and visual cultures *Jazz as Visual Language* shows that the moving image is crucial to our understanding of what the materiality of jazz really is Focusing on Len Lye's direct animation Gjon Mili's experimental footage of musicians performing and the BBC's *Jazz 625* series this book places emphasis on film and television that conveys the sound of surprise through formal innovation rather than narrative structure Nicolas Pillai seeks to refine a critical vocabulary of jazz and visual culture whilst arguing that jazz was never just a new sound it was also a new way of seeing the world **Blutopia** Graham Lock, 1999 An analysis of the portrayal of African American life history and possibility in the work of three important jazz composers **Watching Jazz** Björn Heile, Peter Elsdon, Jenny Doctor, 2016-05-31 *Watching Jazz Encounters with Jazz Performance on Screen* is the first systematic study of jazz on screen media Where earlier studies have focused almost entirely on the role and portrayal of jazz in Hollywood film the present book engages with a plethora of technologies and media from early film and soundies through television to recent developments in digital technologies and online media Likewise the authors discuss jazz in the widest sense ranging from Duke Ellington and

Jimmy Dorsey through the likes of Dizzy Gillespie Art Blakey Oscar Peterson Miles Davis John Coltrane and Charles Mingus to Pat Metheny Much of this rich and fascinating material has never been studied in depth before and what emerges most clearly are the manifold connections between the music and the media on which it was and is being recorded Its long association with film and television has left its trace in jazz just as online and social media are subtly shaping it now Vice versa visual media have always benefited from focusing on music and this significantly affected their development The book follows these interrelations showing how jazz was presented and represented on screen and what this tells us about the music the people who made it and their audiences The result is a new approach to jazz and the media which will be required reading for students of both fields Esquire's Jazz Book ,1946 *More Important Than the Music* Bruce D. Epperson,2013-10-01 Today jazz is considered high art America s national music and the catalog of its recordings its discography is often taken for granted But behind jazz discography is a fraught and highly colorful history of research fanaticism and the intense desire to know who played what where and when This history gets its first full length treatment in Bruce D Epperson s *More Important Than the Music* Following the dedicated few who sought to keep jazz s legacy organized Epperson tells a fascinating story of archival pursuit in the face of negligence and deception a tale that saw curses and threats regularly employed with fisticuffs and lawsuits only slightly rarer Epperson examines the documentation of recorded jazz from its casual origins as a novelty in the 1920s and 30s through the overwhelming deluge of 12 inch vinyl records in the middle of the twentieth century to the use of computers by today s discographers Though he focuses much of his attention on comprehensive discographies he also examines the development of a variety of related listings such as buyer s guides and library catalogs and he closes with a look toward discography s future From the little black book to the full featured online database *More Important Than the Music* offers a history not just of jazz discography but of the profoundly human desire to preserve history itself Jazz Among the Discourses Krin Gabbard,1995 Employing modes of criticism and theory that have transformed study in the humanities this title addresses questions seldom if ever raised in jazz writing What are the implications of building jazz history around the medium of the phonograph record Why did jazz writers first make the claim that jazz is an art **Jazz on the Line** Petter Frost Fadnes,2020-04-21 *Jazz on the Line* Improvisation in Practice presents an ethnographic reflection on improvisation as performance examining how musicians think and act when negotiating improvisational frameworks This multidisciplinary discussion guided by a focus on recordings composition authenticity and venues explores the musical choices made by performers emphasizing how these choices can be logically understood within the context of controlled musical outputs Throughout the text the author engages directly with musicians and their varied practices from canonized dogmas to innovative experimentalism offering interviews both planned and spontaneous Musical agency is posited as a tightrope balancing act signifying the skill and excitement of improvisational performativity and exemplifying the life of a jazz aerialist With a travel journal approach as a backdrop *Jazz on the Line* provides concepts and

theories that demystify the creative processes of improvisation Jazz in American Culture Peter Townsend, 2000 A persuasive appreciation of what jazz is and of how it has permeated and enriched the culture of America **Swing, that Modern Sound** Kenneth J. Bindas, 2001 It was for stage bands for dancing and for a jiving mood of letting go Throughout the nation swing resounded with the spirit of good times But this pop genre for a decade America's favorite arose during the worst of times the Great Depression From its peak in the 1930s until bebop r b and country swamped it after World War II swing defined an American generation and measured America's musical heartbeat In its heyday swing reached a mass audience of very disparate individuals and united them They perceived in the tempers and tempos of swing the very definition of modernity A survey of the thirties reveals that the time was indeed the Swing Era America's segue into modernity What social structures encouraged swing's creation acceptance and popularity **Swing That Modern Sound** examines the cultural and historical significance of swing and tells how and why it achieved its audience unified its fans defined its generation and after World War II fell into decline What fed the music And in turn what did the music feed This book shows that swing manifested the kind of up to date allure that the populace craved Swing sounded modern happy optimistic It flouted the hardship signals of the Great Depression The key to its rise and appeal this book argues was its all out appropriation of modernity consumer advertising the language and symbols of consumption and the public's all too evident wish for goods during a period of scarcity As it examines the role of race class and gender in the creation of this modern music **Swing That Modern Sound** tells how a music genre came to symbolize the cultural revolution taking place in America Kenneth J Bindas is an associate professor of history at Kent State University Trumbull Campus in Warren Ohio He is the author of *All of This Music Belongs to the Nation* The WPA's Federal Music Project and *American Society 1935-1939*

The Birth of Bebop Scott DeVeaux, 2023-09-01 The richest place in America's musical landscape is that fertile ground occupied by jazz Scott DeVeaux takes a central chapter in the history of jazz the birth of bebop and shows how our contemporary ideas of this uniquely American art form flow from that pivotal moment At the same time he provides an extraordinary view of the United States in the decades just prior to the civil rights movement DeVeaux begins with an examination of the Swing Era focusing particularly on the position of African American musicians He highlights the role played by tenor saxophonist Coleman Hawkins a progressive committed to a vision in which black jazz musicians would find a place in the world commensurate with their skills He then looks at the young musicians of the early 1940s including Charlie Parker Dizzy Gillespie and Thelonious Monk and links issues within the jazz world to other developments on the American scene including the turmoil during World War II and the pervasive racism of the period Throughout DeVeaux places musicians within the context of their professional world paying close attention to the challenges of making a living as well as of making good music He shows that bebop was simultaneously an artistic movement an ideological statement and a commercial phenomenon In drawing from the rich oral histories that a living tradition provides DeVeaux's book resonates

with the narratives of individual lives While *The Birth of Bebop* is a study in American cultural history and a critical musical inquiry it is also a fitting homage to bebop and to those who made it possible The richest place in America's musical landscape is that fertile ground occupied by jazz Scott DeVeaux takes a central chapter in the history of jazz the birth of bebop and shows how our contemporary ideas of this uniquely American art form flow from there Euro Jazz Book, 1998

Uptown Conversation Robert G. O'Meally, Brent Hayes Edwards, Farah Jasmine Griffin, 2004-06-30 Jackson Pollock dancing to the music as he painted Romare Bearden's stage and costume designs for Alvin Ailey and Dianne McIntyre Stanley Crouch stirring his high powered essays in a room where a drumkit stands at the center from the perspective of the new jazz studies jazz is not only a music to define it is a culture Considering musicians and filmmakers painters and poets the intellectual improvisations in *Uptown Conversation* reevaluate reimagine and riff on the music that has for more than a century initiated a call and response across art forms geographies and cultures Building on Robert G O'Meally's acclaimed *Jazz Cadence of American Culture* these original essays offer new insights in jazz historiography highlighting the political stakes in telling the story of the music and evaluating its cultural import in the United States and worldwide Articles contemplating the music's experimental wing such as Salim Washington's meditation on Charles Mingus and the avant garde or George Lipsitz's polemical juxtaposition of Ken Burns's documentary *Jazz* and Horace Tapscott's autobiography *Songs of the Unsung* share the stage with revisionary takes on familiar figures in the canon Thelonious Monk Miles Davis Duke Ellington and Louis Armstrong The Harvard Guide to African-American History Evelyn Brooks Higginbotham, 2001 This massive guide sponsored by the W E B Du Bois Institute for Afro American Research at Harvard University and compiled by renowned experts offers a compendium of information and interpretation on over 500 years of black experience in America

Black Like Who? Rinaldo Walcott, 2003 Rinaldo Walcott's groundbreaking study of black culture in Canada *Black Like Who* caused such an uproar upon its publication in 1997 that Insomniac Press has decided to publish a second revised edition of this perennial best seller With its incisive readings of hip hop film literature social unrest sports music and the electronic media Walcott's book not only assesses the role of black Canadians in defining Canada it also argues strenuously against any notion of an essentialist Canadian blackness As erudite on the issue of American super critic Henry Louis Gates' blindness to black Canadian realities as he is on the rap of the Dream Warriors and Maestro Fresh Wes Walcott's essays are thought provoking and always controversial in the best sense of the word They have added and continue to add immeasurably to public debate Encyclopedia of Aesthetics: Jazz-Play, 1998

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