

# 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

**Mark Duffett**



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

**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 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 *Louis Armstrong, Master of Modernism* Thomas David Brothers, 2014-02-03 The definitive account of Louis Armstrong his life and legacy during the most creative period of his career 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 Thomas Brothers picks up where he left off with the acclaimed Louis Armstrong s New Orleans following the story of the great jazz musician into his most creatively fertile years in the 1920s and early 1930s when Armstrong created not one but two modern musical styles Brothers wields his own tremendous skill in making the connections between history and music accessible to everyone as Armstrong shucks and jives across the page Through Brothers s expert ears and eyes we meet an Armstrong whose quickness and sureness so evident in his performances served him well in his encounters with racism while his music soared across the airwaves into homes all over America Louis Armstrong Master of Modernism 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 Thomas Brothers combines an intimate knowledge of Armstrong s life with the boldness to examine his

place in such a racially charged landscape In vivid prose and with vibrant photographs Brothers illuminates the life and work of the man many consider to be the greatest American musician of the twentieth century 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 *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 *Becoming Ella Fitzgerald: The Jazz Singer Who Transformed American Song* Judith Tick,2023-12-05 An NPR Books We Love Pick of the Year A Kirkus Best Nonfiction Book of the Year A radiant rich no stone unturned biography Paula J Giddings author of When and Where I Enter A landmark biography that reclaims Ella Fitzgerald as a major American artist and modernist innovator Ella Fitzgerald 1917 1996 possessed one of the twentieth century's most astonishing voices In this first major biography since Fitzgerald's death historian Judith Tick offers a sublime portrait of this ambitious risk taker whose exceptional musical spontaneity made her a transformational artist

Becoming Ella Fitzgerald clears up long enduring mysteries Archival research and in depth family interviews shed new light on the singer s difficult childhood in Yonkers New York the tragic death of her mother and the year she spent in a girls reformatory school where she sang in its renowned choir and dreamed of being a dancer Rarely seen profiles from the Black press offer precious glimpses of Fitzgerald s tense experiences of racial discrimination and her struggles with constricting models of Black and white femininity at midcentury Tick s compelling narrative depicts Fitzgerald s complicated career in fresh and original detail upending the traditional view that segregates vocal jazz from the genre s mainstream As she navigated the shifting tides between jazz and pop she used her originality to pioneer modernist vocal jazz Interpreting long lost setlists reviews from both white and Black newspapers and newly released footage and recordings the book explores how Ella s transcendence as an improviser produced onstage performances every bit as significant as her historic recorded oeuvre From the singer s first performance at the Apollo Theatre s famous Amateur Night to the Savoy Ballroom where Fitzgerald broke through with Chick Webb s big band in the 1930s Tick evokes the jazz world in riveting detail She describes how Ella helped shape the bebop movement in the 1940s as she joined Dizzy Gillespie and her then husband Ray Brown in the world touring Jazz at the Philharmonic one of the first moments of high culture acceptance for the disreputable art form Breaking ground as a female bandleader Fitzgerald refuted expectations of musical Blackness deftly balancing artistic ambition and market expectations Her legendary exploration of the Great American Songbook in the 1950s fused a Black vocal aesthetic and jazz improvisation to revolutionize the popular repertoire This hybridity often confounded critics yet throughout the 1970s and 1980s Ella reached audiences around the world electrifying concert halls and sold millions of records A masterful biography Becoming Ella Fitzgerald describes a powerful woman who set a standard for American excellence nearly unmatched in the twentieth century 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 **The**

**Recordings of Andy Kirk and his Clouds of Joy** George Burrows,2019-07-02 Andy Kirk s Clouds of Joy came from Kansas City to find nationwide fame in the later 1930s The many records they made between 1929 and 1949 came to exemplify the Kansas City style of jazz but they were also criticized for their populism and inauthenticity In The Recordings of Andy Kirk and his Clouds of Joy George Burrows considers these records as representing negotiations over racialized styles between black jazz musicians and the racist music industry during a vital period of popularity and change for American jazz The book explores the way that these reformative negotiations shaped and can be heard in the recorded music By comparing the band s appropriation of musical styles to the manipulation of masks in black forms of blackface performance both signifying and subverting racist conceptions of black authenticity it reveals how the dynamic between black musicians their audiences and

critics impacted upon jazz as a practice and conception      **Popular Music Fandom** Mark Duffett, 2013-11-07 This book explores popular music fandom from a cultural studies perspective that incorporates popular music studies audience research and media fandom The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments Exploring the topic in this way broaches questions on how to define theorize and empirically research popular music fan culture and how music fandom relates to other roles practices and forms of social identity Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate systematize and legitimate dimensions of it as an emotionally engaged form of consumerism Once perceived as the pariah practice of an overly attached audience media fandom has become a standardized industrial subject position called upon to sell box sets concert tickets new television series and special editions Meanwhile recent scholarship has escaped the legacy of interpretations that framed fans as passive pathological or defiantly empowered taking its object seriously as a complex formation of identities roles and practices While popular music studies has examined some forms of identity and audience practice such as the way that people use music in daily life and listener participation in subcultures scenes and tribes this volume is the first to examine music fans as a specific object of study      **Soul on Soul**

Tammy L. Kernodle, 2020-10-26 First time in paperback and e book The jazz musician composer arranger Mary Lou Williams spent her sixty year career working in and stretching beyond a dizzying range of musical styles Her integration of classical music into her works helped expand jazz's compositional language Her generosity made her a valued friend and mentor to the likes of Thelonious Monk Charlie Parker and Dizzy Gillespie Her late in life flowering of faith saw her embrace a spiritual jazz oriented toward advancing the civil rights struggle and helping wounded souls Tammy L Kernodle details Williams's life in music against the backdrop of controversies over women's place in jazz and bitter arguments over the music's evolution Williams repeatedly asserted her artistic and personal independence to carve out a place despite widespread bafflement that a woman exhibited such genius Embracing Williams's contradictions and complexities Kernodle also explores a personal life troubled by lukewarm professional acceptance loneliness relentless poverty bad business deals and difficult marriages In depth and epic in scope Soul on Soul restores a pioneering African American woman to her rightful place in jazz history

Mary Lou Williams Deanna Witkowski, 2021-08-09 Winner of the ASCAP Foundation Deems Taylor Virgil Thomson Book Award in Pop Music 2022 Catholic Media Association honorable mention in biography 2022 Association of Catholic Publishers second place award for Biography Winner of the 2022 Jazz Journalists Association Award for Biography Autobiography of the Year In Mary Lou Williams Music for the Soul Deanna Witkowski brings a fresh perspective to the life and music of the legendary jazz pianist composer Mary Lou Williams 1910-81 As a fellow jazz pianist composer adult convert to Catholicism and liturgical composer Witkowski offers unique insight gleaned from a twenty year journey with Williams as

her chosen musical and spiritual mentor Viewing Williams s musical and corporal acts of mercy as part of a singular effort to create community no matter the context Witkowski examines how Williams created networks of support and friendship through her decades long letter correspondence with various women religious her charitable work and her tireless efforts to perform jazz in churches community centers concert halls and schools Throughout this fascinating story told with equal amounts of deep love and scholarly research Witkowski illumines Williams s passionate mantra that jazz is healing to the soul

**The Last Avant-Garde** David Lehman,1999-11-09 A landmark work of cultural history that tells the story of how four young poets John Ashbery Frank O Hara James Schuyler and Kenneth Koch reinvented literature and turned New York into the art capital of the world Greenwich Village New York circa 1951 Every night at a rundown tavern with a magnificent bar called the Cedar Tavern an extraordinary group of painters writers poets and hangers on arrive to drink argue tell jokes fight start affairs and bang out a powerful new aesthetic Their style is playful irreverent tradition shattering and brilliant Out of these friendships and these conversations will come the works of art and poetry that will define New York City as the capital of world culture abstract expressionism and the New York School of Poetry A richly detailed portrait of one of the great movements in American arts and letters The Last Avant Garde covers the years 1948 1966 and focuses on four fast friends the poets Frank O Hara James Schuyler John Ashbery and Kenneth Koch Lehman brings to vivid life the extraordinary creative ferment of the time and place the relationship of great friendship to art and the powerful influence that a group of visual artists especially Jane Freilicher Larry Rivers and Fairfield Porter had on the literary efforts of the New York School The Last Avant Garde is both a definitive and lively view of a quintessentially American aesthetic and an exploration of the dynamics of creativity

**Resounding Pasts** Drago Momcilovic,2020-05-15 The field of memory studies has long been preoccupied with the manner in which events from the past are commemorated forgotten re fashioned or worked through on both the individual and collective level Yet in an age when various modes of artistic and cultural commemoration have begun to overlap with and respond to one another the dynamics of cultural remembering and forgetting become bound up in an increasingly elaborate network of representations that operate both within and outside temporal cultural and national borders As publicly circulating texts that straddle the line between cultural artifact and artistic object both musical and literary works both individually and often in conjunction with one another help shape cultural memories and individual experiences of those events Troping their cultural milieux through specific aesthetic and social forms genres and modes of dissemination music and literature become part of a growing global panoply of raw materials upon which we might begin to pose questions regarding the way we remember the consequences of sharing and passing on those memories and the aesthetic and cultural pressures attendant upon the circulation and interpretation of texts that re sound the past Miles Davis Clarence Bernard Henry,2017-08-15 This research and information guide provides a wide range of scholarship on the life career and musical legacy of Miles Davis and is compiled for an interdisciplinary audience of scholars in jazz and popular



music musicology and cultural studies It serves as an excellent tool for librarians researchers and scholars sorting through the massive amount of material in the field

**At Home in Our Sounds** Rachel Anne Gillett, 2021 At Home in Our Sounds examines the ways Black artists reacted to the heightened visibility of racial difference in interwar Paris illustrating the effect jazz music had on the enormous social challenges Europe faced in the aftermath of World War I

**Play It Loud** Brad Tolinski, Alan di Perna, 2016-10-25 The inspiration for the Play It Loud exhibition at the Metropolitan Museum of Art Every guitar player will want to read this book twice And even the casual music fan will find a thrilling narrative that weaves together cultural history musical history race politics business case studies advertising and technological discovery Daniel Levitin Wall Street Journal For generations the electric guitar has been an international symbol of freedom danger rebellion and hedonism In Play It Loud veteran music journalists Brad Tolinski and Alan di Perna bring the history of this iconic instrument to roaring life It's a story of inventors and iconoclasts of scam artists prodigies and mythologizers as varied and original as the instruments they spawned Play It Loud uses twelve landmark guitars each of them artistic milestones in their own right to illustrate the conflict and passion the instruments have inspired It introduces Leo Fender a man who couldn't play a note but whose innovations helped transform the guitar into the explosive sound machine it is today Some of the most significant social movements of the twentieth century are indebted to the guitar It was an essential element in the fight for racial equality in the entertainment industry a mirror to the rise of the teenager as social force a linchpin of punk's sound and ethos And today the guitar has come full circle with contemporary titans such as Jack White of The White Stripes Annie Clark aka St Vincent and Dan Auerbach of The Black Keys bringing some of the earliest electric guitar forms back to the limelight Featuring interviews with Les Paul Keith Richards Carlos Santana Eddie Van Halen Steve Vai and dozens more players and creators Play It Loud is the story of how a band of innovators transformed an idea into a revolution

**Deep in a Dream** James Gavin, 2011-07-01 This first major biography of the most romanticized icon in jazz thrillingly recounts his wild ride From his emergence in the 1950s when an uncannily beautiful young man from Oklahoma appeared on the West Coast to become seemingly overnight the prince of cool jazz until his violent drug related death in Amsterdam in 1988 Chet Baker lived a life that has become an American myth Here drawing on hundreds of interviews and previously untapped sources James Gavin gives a hair raising account of the trumpeter's dark journey

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## **Table of Contents Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now**

1. Understanding the eBook Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - The Rise of Digital Reading Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - Advantages of eBooks Over Traditional Books
2. Identifying Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - User-Friendly Interface
4. Exploring eBook Recommendations from Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - Personalized Recommendations
  - Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now User Reviews and

### Ratings

- Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now and Bestseller Lists

### 5. Accessing Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now Free and Paid eBooks

- Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now Public Domain eBooks
- Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now eBook Subscription Services
- Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now Budget-Friendly Options

### 6. Navigating Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now eBook Formats

- ePub, PDF, MOBI, and More
- Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now Compatibility with Devices
- Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now Enhanced eBook Features

### 7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
- Highlighting and Note-Taking Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
- Interactive Elements Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now

### 8. Staying Engaged with Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now

### 9. Balancing eBooks and Physical Books Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Reading Jazz A Gathering Of Autobiography Reportage And Criticism From

1919 To Now

10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - Setting Reading Goals Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - Fact-Checking eBook Content of Reading Jazz A Gathering Of Autobiography Reportage And Criticism From 1919 To Now
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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