Jazz City The Impact Of Our Cities On The Development Of Jazz A Spectrum

Jazz City-Leroy Ostrанzky 1978

The Routledge Companion to Jazz Studies-Nicholas Gebhardt 2018-12-12 The Routledge Companion to Jazz Studies presents over forty articles from internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross-disciplinary field of enquiry. Each chapter reflects on developments within jazz studies over the last twenty-five years, offering surveys and new insights into the major perspectives and approaches to jazz research. The collection provides an essential research resource for students, scholars, and enthusiasts, and will serve as the definitive survey of current jazz scholarship in the Anglophone world to-date. It extends the critical debates about jazz that were set in motion by formative texts in the 1990s, and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry. It is organized around six themes: 1. Historical Perspectives. II. Methodologies. III. Core Issues and Topics. IV. Individuals, Collectives and Communities. V. Discourse, Ideology and VI. New Directions and Debates.

From Jazz to Swing-Thomas J. Hennessey 1994 Examines the evolution of jazz from its beginnings in the regional Black music of New Orleans, Chicago, New York, and other areas.

Goin' to Kansas City-Nathas W. Pearson 1987 "A big juicy wedge of jazz history. . . Lots of wonderful stories." ~ Los Angeles Daily News "Kansas City was a hub for jazz bands that crisscrossed the country in the 1930s. . . The interviews go beyond jazz into the infamous political machinery that made Kansas City a wide-open and corrupt town where jazz could flourish." ~ "Choice "A wealth of stories, a good measure of entertainment and a valuable stab at history -- not to mention some great pictures." ~ The Kansas City Star

Signs and Cities-Maddhu Dubey 2007-11-01 Signs and Cities is the first book to consider what it means to speak of a postmodern moment in African-American literature. Dubey argues that for African-American literature, especially poetry, signs are the most influential by which it is shaped. She contends that for African-American novelists and poets, postmodernity is most evident in their use of the sign system, and the black novelists from the last three decades have reconsidered the modern urban legacy and thus articulated a distinctly African-American strain of postmodernism. She argues that novelists such as Octavia Butler, Samuel Delany, Toni Morrison, Gloria Naylor, Ishmael Reed, Sapphire, and John Edgar Wideman probe the disillusionment of urban modernity through repeated recourse to tropes of the black and scenes of reading and writing. Ultimately, she demonstrates that these writers view the book with profound ambivalence, construing it as an urban medium that cannot recapture the face-to-face communities assumed by oral and folk forms of expression.

Jazz and Among the Discourses-Krin Gabbard 1995 Questions and revises conventional methods of thinking and writing about jazz.

Jazz Matters-David Andrew Ake 2010 "Ruth Family Foundation music in America imprint"-Prelim. p. before t.p.

Chicago Jazz-William Howland Kenney 1994-10-27 The setting is the Royal Gardens Cafe. It's dark, smoky. The smell of gin permeates the room. People are leaning over the balcony, their drinks spilling on the customers below. On stage, King Oliver and Louis Armstrong roll on and on, piling up choruses, the rhythm section building the beat until tables, chairs, walls, people, move with the rhythm. The time is the 1920s. The place is South Side Chicago, a town of dance halls and cabarets, Prohibition, and segregation, a town where jazz would flourish into the musical statement of an era. In Chicago Jazz, William Howland Kenney offers a wide-ranging look at jazz in the Windy City, revealing how Chicago became the major center of jazz in the 1920s, one of the most vital periods in the history of the music. He describes how the migration of blacks from the South to Chicago during and after World War I set the stage for the development of jazz in Chicago; and how the nightclubs and cabarets catering to both black and white customers provided the social setting for jazz performances. Kenney discusses the arrival of King Oliver and other greats in Chicago in the late teens and the early 1920s, especially Louis Armstrong, who would become the most influential jazz player of the period. And he travels beyond South Side Chicago to look at the evolution of black jazz flourishing on the influence of the South Side school on such young white players as Mezz Mezzrow (who adopted the mannerisms of black show business performers, an urbanized southern black accent, and black slang); and Max Kaminsky, deeply influenced by Armstrong’s “electrifying tone, his superb technique, his power and ease, his hotness and intensity, his complete mastery of the horn.” The personal recollections of many others—including Milt Hinton, Wild Bill Davison, Bud Freeman, and Jimmy McPartland—bring alive this exciting period in jazz history. Here is a new interpretation of Chicago jazz that reveals the role of race, culture, and politics in the development of this daring musical style. From black-and-tan cabarets and the Savoy Ballroom, to the Fras Inn and Austin High, Chicago Jazz brings to life the hustle and sounds of the style of musical entertainment in the famous toddlin’ town.

Jazz in American Culture-Burton W. Peretti 1998-02-01 This history of jazz, spanning the twentieth century, is the first to place it within the broad context of American culture. Burton Peretti argues persuasively that this distinctive American music has been a key thread in the tapestry of the nation’s culture. The music itself, its players and its audience, and the critical debates it has prompted, tell us much about the changing course of American life. Mr. Peretti traces the emergence of jazz at a time of turbulent growth by cities and industries. In the 1920s jazz flourished on the influence of the South Side school on such young white players as Mezz Mezzrow (who adopted the mannerisms of black show business performers, an urbanized southern black accent, and black slang); and Max Kaminsky, deeply influenced by Armstrong’s “electrifying tone, his superb technique, his power and ease, his hotness and intensity, his complete mastery of the horn.” The personal recollections of many others—including Milt Hinton, Wild Bill Davison, Bud Freeman, and Jimmy McPartland—bring alive this exciting period in jazz history. Here is a new interpretation of Chicago jazz that reveals the role of race, culture, and politics in the development of this daring musical style. From black-and-tan cabarets and the Savoy Ballroom, to the Fras Inn and Austin High, Chicago Jazz brings to life the hustle and sounds of the style of musical entertainment in the famous toddlin’ town.

The Creation of Jazz-Burton William Peretti 1994 As musicians, listeners, and scholars have sensed for many years, the story of jazz is more than a history of the music. Burton Peretti presents a fascinating account of how the racial and cultural dynamics of American cities created the music, life, and business that was jazz. From its origins in the joint joints of sharecroppers and the streets and dance halls of 1890s New Orleans, through its later metamorphoses in the cities of the North, Peretti charts the life of jazz culture to the eve of bebop and World War II. In the course of those fifty years, jazz was the story of players who made the transition from childhood spasm bands to Carnegie Hall and worldwide touring and fame. It became the music of the Twenties, a decade of Prohibition, of adolescent discontent, of Harlem pride, and of Americans hoping to preserve cultural traditions in an urban, commercial age. And jazz was where black and white musicians performed together, as uneasy partners, in the big bands of Artie Shaw and Benny Goodman. "Blacks fought back by using jazz," states Peretti, "with its unique cultural and intellectual properties, to prove, assess, and evade the "dynamic of minstrelsy." Drawing on newspaper reports of the times and on the firsthand testimony of more than seventy prominent musicians and singers (among them Benny Carter, Bud Freeman, Kid Ory, and Mary Lou Williams), The Creation of Jazz is the first comprehensive analysis of the role of early jazz in American social history.

American Studies-Jack Salzman 1986-08-29 A major three-volume bibliography, including an additional supplement, of an annotated listing of American Studies monographs published between 1900 and 1975.

Jazz Research and Performance Materials-Eddie S. Meadows 1995 First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

Going For Jazz-Nicholas Gebhardt 2001-07-15 Jazz is one of the most influential American art forms of our times. It shapes our ideas about musical virtuosity, human action and new forms of social expression. In Going For Jazz, Nicholas Gebhardt shows how the study of jazz can offer profound insights into American historical consciousness. Focusing on the lives of three major saxophonists—Sidney Bechet, Charlie Parker, and Ornette Coleman—Gebhardt demonstrates how changing forms of state power and ideology framed and directed their work. Weaving together a range of seemingly disparate topics, from Frederick Jackson Turner's frontier thesis to the invention of bebop, from Jean Baudrillard's Seduction to the Cold War atomic regime, Gebhardt addresses the meaning and value of jazz in the political economy of American society. In Going For Jazz, jazz musicians assume dynamic and dramatic social positions that demand a more conspicuous place for music in our understanding of the social world.

Encyclopedia of African American Music [3 volumes]-Tammy Kerndoll 2016-12-17 African American music is a broad and multi-faceted field, encompassing a wide range of genres and sub-genres from African origins to contemporary popular music. The Encyclopedia of African American Music is a comprehensive reference work that explores the rich and diverse history of African American music from its early roots in African oral traditions to its modern-day manifestations. The encyclopedia covers a wide range of topics, including music genres such as blues, jazz, R&B, soul, gospel, hip-hop, and rap, as well as important figures, events, and movements in African American music history. This resource is a valuable tool for scholars, students, and music lovers alike, providing in-depth information on the cultural, social, and historical contexts of African American music. It is an essential guide for anyone interested in understanding the depth and breadth of this rich and dynamic musical tradition.
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, \( \text{firstly the relevance, secondly the influence, and thirdly the role} \) in American music. Offering balanced and reliable information on key individuals, groups, and developments associated with diverse religious traditions, 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: Kyle Price, Karonde, and Maxie provide balanced representation of various individuals, groups and ensembles associated with diverse religious beliefs, political affiliations, and perspectives. And 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.

The Soundscape of Modernity: Emily Thompson 2004-09-17 A vibrant history of acoustical transformation and the role of sound in post-World War II American life. The author examines the transformation of sound in American society, from the role of sound in the development of the radio to the role of sound in the cultural and political changes of the 1960s. The book includes a detailed analysis of the development of the sound of music in America, and the roots of New York music in the heart of Chicago Square.

The American Midwest Andrew L. R. Cayton 2006-11-08 This first-ever encyclopedia of the Midwest seeks to embrace this large and diverse area, to give it voice, and to help define its distinctive character. Organized by topic, it encourages readers to reflect upon the region as a whole. Each section moves from the general to the specific, covering broad themes in longer introductory essays, filling in the details in the shorter entries that follow. There are portraits of each of the region's twelve states, followed by entries on society and culture, community and social life, economy and technology, and public life. The book offers a wealth of information about the region's surprising ethnic diversity -- a vast array of foods, languages, styles, religions, and customs -- plus well-informed essays on topics ranging from economics and values, to conflicts. A site of ideas and innovations, reforms and revivals, and social and physical extremes, the Midwest emerges as a place of great complexity, social importance, and continual fascination.

Rock Music in American Popular Culture II - Frank Hoffmann 2015-12-22 From "Who Put the Bomp (in the Bomp, Bomp, Bomp)" to a list of all song titles containing the word "werewolf," Rock Music in American Popular Culture II: More Rock 'n Roll Resources continues where 1995's Volume I left off. Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects, this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues, in social and political matters, and in key socialization activities. From marriage and sex to popular youth culture, readers discover how popular culture can be used to explore American values. As Authors B. Lee Cooper and Wayne S. Haney prove that integrated popular culture is the product of commercial interaction with public interest and values rather than a random phenomena, they entertainingly and knowledgeably cover such topics as: answer-songs-interchanges involving social events and lyrical commentaries as explored in response recordings horror films-translations and transformations of literature into song-urban and rural youth cultures-scientific inventions and popular song-urban popular song lyrics-suggestive tales and censorship challenges within the popular music realm-war-examinations of persistent military and home front themes featured in wartime recordings Rock Music in American Popular Culture II: More Rock 'n Roll Resources is non-technical, written in a clear and concise fashion, and explores each topic thoroughly, with ample discographic and bibliographic resources provided for additional research. Arranged alphabetically for quick and easy reference to specific topics, the book is equally enjoyable to read straight through. Rock music fans, teachers, popular culture professors, music instructors, public librarians, sound recording archivists, sociologists, social critics, and journalists can all learn something, as the book shows them the cross-pollination of music and social life in the United States.

Artie Shaw John White 2004-02-12 Artie Shaw led one of America's most accomplished big bands during the 1930s and 1940s, and has sold over one million records. An enigmatic figure, Shaw frequently tired of the music business, often forsaking it for extended periods. This study offers a narrative account and analytical assessment of the achievements and concerns of this highly important musician.

Making Music American E. Douglas Bomberger 2018-11-01 The year 1917 was unlike any other in American history, or in the history of American music. The United States entered World War I, jazz burst onto the national scene, and German musicians who dominated classical music were forced from the stage. As the year progressed, New Orleans natives Nick LaRocca and Freddie Keppard popularized the new genre of jazz, a style that suited the frantic mood of the era. African American bandleader James Reese Europe accepted the challenge of making the band of the Fifteenth New York Infantry into the best military band in the country. Orchestral conductors Walter Damrosch and Karl Muck met the public demand for classical music while also responding to new calls for patriotism and Americanism. By the end of the year, eight musicians would be upended, and eight careers would be upended, and music in America would never be the same. Making Music American recounts the musical events of this tumultuous year month by month from New Year's Eve 1916 to New Year's Day 1917. As the story unfolds, the lives of these eight musicians intersect in surprising ways, illuminating the transformation of American attitudes toward music both European and American. In this unsettled time, no one was safe from suspicion, but America's passion for music made the rewards high for those who could balance musical skill with diplomatic savvy.

Blowin' the Blues Away Travis A. Jackson 2012-06-12 New York City has always been a mecca in the history of jazz, and in many ways the city's jazz scene is more important now than ever before. Blowin' the Blues Away examines how jazz has thrived in New York following its popular resurgence in the 1980s. Using interviews, in-person observation, and analysis of live and recorded events, ethnomusicologist Travis A. Jackson explores both the ways in which various participants in the New York City jazz scene interpret and evaluate performance, and the criteria on which those interpretations are based. Through his analyses of words and deeds of musicians, performers, and most ardent fans, jazz appears not simply as a musical style, but as a cultural form, intimately influenced by and influential upon American concepts of race, place, and spirituality.

Justice as Improvisation Sara Ramash 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 imitate 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 cabaret laws. Discourses around improvisation often imprison it in a quasi-ethical relationship with the authentic, singular 'other'. 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 cabaret laws.

A Guide to the History of Illinois John Hoffmann 1991 A guide to the literature and sources of Illinois history. It includes descriptions of both primary and secondary sources. The first part of the book consists of bibliographical essays that focus on particular topics and periods in Illinois history. The second part includes 12 reports on the principal archival and manuscript repositories for documentation of the field in Illinois history. A final chapter surveys Illinois-related collections in the Library of Congress and the National Archives. Reference & Research Book News John Hoffmann's volume is the first comprehensive guide to the literature and sources of Illinois history. It includes full and capsule bibilographies of both primary and secondary sources. The first part of the book consists of bibliographical essays that focus on particular topics and periods in Illinois history. Eight chapters are devoted to specific areas, from 1673 to the present, while six chapters are thematic in nature, covering, for instance, the religious and educational history of the state, the voluminous literature on Chicago, and the subject of Abraham Lincoln in Illinois. These essays are preceded by introductory remarks on historical surveys, reference books, and periodicals in the field, studies of such topics as the medical and legal history of the state, and publications relating to maps and newspapers of Illinois. This long overdue guide will bring together the vast accumulation of primary and secondary materials that defines Illinois history. The nature and scope of this guide is unmatched by any previous work. The second part includes twelve reports on the principal archival and manuscript repositories for documentation in the field of Illinois history. This section provides detailed information on specific collections within the context of related sources on particular periods and topics. A final chapter surveys Illinois-related collections in the Library of Congress and the
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