



JAZZ

A
HISTORY
OF
AMERICA'S
MUSIC

GEOFFREY C. WARD AND KEN BURNS

Authors of the best-selling *THE CIVIL WAR* and *BASEBALL*

Jazz A History Of Americss Music

Gilbert Chase



Jazz A History Of Americss Music:

Jazz Geoffrey C. Ward, 2001 Ken Burns and geoffrey Ward bring us the history of the first American music from its beginnings in Ragtime Blues and Gospel through to the present day JAZZ has been a prism through which so much of American History can be seen a curious and unusually objective witness to the 20th Century **Jazz** Geoffrey C. Ward, 2000-11-07 Traces the history of jazz music from its origins in New Orleans through the twentieth century and looks at the lives and contributions of some of the genre s greatest composers and performers *Jazz: An Illustrated History* Geoffrey C. Ward, Ken Burns, 2002-10-01 The companion volume to the ten part PBS TV series by the team responsible for *The Civil War* and *Baseball* Continuing in the tradition of their critically acclaimed works Geoffrey C Ward and Ken Burns vividly bring to life the story of the quintessential American music jazz Born in the black community of turn of the century New Orleans but played from the beginning by musicians of every color jazz celebrates all Americans at their best Here are the stories of the extraordinary men and women who made the music Louis Armstrong the fatherless waif whose unrivaled genius helped turn jazz into a soloist s art and influenced every singer every instrumentalist who came after him Duke Ellington the pampered son of middle class parents who turned a whole orchestra into his personal instrument wrote nearly two thousand pieces for it and captured more of American life than any other composer Bix Beiderbecke the doomed cornet prodigy who showed white musicians that they too could make an important contribution to the music Benny Goodman the immigrants son who learned the clarinet to help feed his family but who grew up to teach a whole country how to dance Billie Holiday whose distinctive style routinely transformed mediocre music into great art Charlie Parker who helped lead a musical revolution only to destroy himself at thirty four and Miles Davis whose search for fresh ways to sound made him the most influential jazz musician of his generation and then led him to abandon jazz altogether Buddy Bolden Jelly Roll Morton Dizzy Gillespie Art Tatum Count Basie Dave Brubeck Artie Shaw and Ella Fitzgerald are all here so are Sidney Bechet Coleman Hawkins Lester Young John Coltrane Ornette Coleman and a host of others But Jazz is more than mere biography The history of the music echoes the history of twentieth century America Jazz provided the background for the giddy era that F Scott Fitzgerald called the Jazz Age The irresistible pulse of big band swing lifted the spirits and boosted American morale during the Great Depression and World War II The virtuosic demanding style called bebop mirrored the stepped up pace and dislocation that came with peace During the Cold War era jazz served as a propaganda weapon and forged links with the burgeoning counterculture The story of jazz encompasses the story of American courtship and show business the epic growth of great cities New Orleans and Chicago Kansas City and New York and the struggle for civil rights and simple justice that continues into the new millennium Visually stunning with more than five hundred photographs some never before published this book like the music it chronicles is an exploration and a celebration of the American experiment From the Hardcover edition *America's Music, from the Pilgrims to the Present* Gilbert Chase, 1992 A history of American music its diversity

and the cultural influences that helped it develop **A History of Jazz in America** Barry Ulanov,1954 *Jazz* Ronald D. Lankford, Jr.,2011-04-27 Jazz's influence on music in the twentieth century is unparalleled with derivatives including bebop funk hip hop psychedelic rock reggae Latin soul and ska This comprehensive survey of jazz music dives deep into the origins of the genre and explores the history of jazz from its early roots in West African drumming to its modern interpretations Readers will learn about the defining eras of jazz pioneering jazz musicians and the political and historical legacy of this music style *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 Ken Burns's America G. Edgerton,2016-04-30 This is the first book length study to critically examine the work of Ken Burns the innovative producer director as a television auteur a pivotal programming influence within the industry and a popular historian who portrays a uniquely personal and compelling version of the country's past for tens of millions of viewers nationwide Ken Burns's America has a three fold agenda First it looks at the ideas and individuals that have influenced Burns in the creation of his easily recognized style as well as in the development and maturation of his ideological outlook Second the book gives readers a window on the Ken Burns production machine Gary Edgerton shows us the inner working of Florentine Films Finally he looks at Burns as a popular historian who reevaluates the nation's historical legacy from a new generational perspective and in the process becomes one of the major cultural commentators of our era The volume finally takes the full measure of the man and the industry he has helped to create **The Music of Django Reinhardt** Benjamin Marx Givan,2010 An in depth analysis of the music and life of a gypsy music legend Record Cultures Kyle Barnett,2021-07-26 Tracing the cultural technological and economic shifts that shaped the transformation of the recording industry *The Advocate* ,2001-02-13 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States *Southern Music/American Music* Bill C. Malone,David Stricklin,2021-10-21 The South an inspiration for songwriters a source of styles and the birthplace of many of the nation's greatest musicians plays a defining role in American musical history It is impossible to think of American music of the past century without such southern derived forms as ragtime jazz blues country bluegrass gospel rhythm and blues Cajun zydeco Tejano rock n roll and even rap Musicians and listeners around the world have made these vibrant styles their own Southern Music American Music is the first book to investigate the facets of American music from the South and the many popular forms that emerged from it In this substantially revised and updated edition Bill C Malone and David Stricklin bring this classic work into the twenty first century including new material on recent phenomena such as the huge success of the soundtrack to O Brother Where Art Thou and the renewed popularity of Southern music as well as important new artists Lucinda Williams Alejandro Escovedo

and the Dixie Chicks among others Extensive bibliographic notes and a new suggested listening guide complete this essential study

Finding Democracy in Music Robert Adlington, Esteban Buch, 2020-11-02 For a century and more the idea of democracy has fuelled musicians' imaginations Seeking to go beyond music's proven capacity to contribute to specific political causes musicians have explored how aspects of their practice embody democratic principles This may involve adopting particular approaches to compositional material performance practice relationships to audiences or modes of dissemination and distribution Finding Democracy in Music is the first study to offer a wide ranging investigation of ways in which democracy may thus be found in music A guiding theme of the volume is that this takes place in a plurality of ways depending upon the perspective taken to music's manifold relationships and the idea of democracy being entertained Contributing authors explore various genres including orchestral composition jazz the post war avant garde online performance and contemporary popular music as well as employing a wide array of theoretical archival and ethnographic methodologies Particular attention is given to the contested nature of democracy as a category and the gaps that frequently arise between utopian aspiration and reality In so doing the volume interrogates a key way in which music helps to articulate and shape our social lives and our politics

Historical Dictionary of Jazz John S. Davis, 2020-09-15 Jazz is a music born in the United States and formed by a combination of influences In its infancy jazz was a melting pot of military brass bands work songs and field hollers of the United States slaves during the 19th century European harmonies and forms and the rhythms of Africa and the Caribbean Later the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development As it moved through the swing era of the 1930s bebop of the 1940s and cool jazz of the 1950s jazz continued to serve as a reflection of societal changes During the turbulent 1960s freedom and unrest were expressed through Free Jazz and the Avant Garde Popular and world music have been incorporated and continue to expand the impact and reach of jazz Today jazz is truly an international art form This second edition of Historical Dictionary of Jazz contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on musicians styles of jazz instruments recording labels bands and band leaders and more This book is an excellent resource for students researchers and anyone wanting to know more about Jazz

Jazz Planet E. Taylor Atkins, 2012-10-25 With contributions by Ra l A Fern ndez Benjamin Givan Ac cio Tadeu de Camargo Piedade Warren R Pinckney Jr Linda F Williams Christopher G Bakriges Stefano Zenni S Frederick Starr Bruce Johnson Christophine Ballantine Michael Molasky Johan Forn s and Andrew F Jones Jazz is typically characterized as a uniquely American form of artistic expression and narratives of its history are almost always set within the United States Yet from its inception this art form exploded beyond national borders becoming one of the first modern examples of a global music sensation Jazz Planet collects essays that concentrate for the first time on jazz created outside the United States What happened when this phenomenon met with indigenous musical practices What debates on cultural integrity did this American styling provoke in far flung

places Did jazz's insistence on individual innovation and its posture as a music of the disadvantaged generate shakeups in national identity aesthetic values and public morality Through new and previously published essays Jazz Planet recounts the music's fascinating journeys to Asia Europe Africa and Latin America What emerges is a concept of jazz as a harbinger of current globalization a process that has engendered both hope for a more enlightened and tranquil future and resistance to the anticipated loss of national identity and sovereignty Essays in this collection describe the seldom acknowledged contributions non Americans have made to the art and explore the social and ideological crises jazz initiated around the globe Was the rise of jazz in global prominence they ask simply a result of its inherent charm Was it a vehicle for colonialism Cold War politics and emerging American hegemony Jazz Planet provokes readers to question the nationalistic bias of most jazz scholarship and to expand the pantheon of great jazz artists to include innovative musicians who blazed independent paths

Resounding International Relations M.I. Franklin, 2016-09-23 This book explores a provocative area of inquiry for critical theory and research into world politics and popular culture music Not just because political science barely engages with anything musical but also because it is clear that many opportunities for critical scholarship and reflection on global politics and economics are present in the spaces and relationships created by organized sound It is easy to focus on the textual elements of music but there is more at stake than just the words Critical reflection on the intersections between music and politics also need to take into account the visceral and non verbal elements such as counterpoint and harmony polyphony and dissonance noise rhymes rhythms performance and the visual aural dimensions to music making

Is Jazz Dead? Stuart Nicholson, 2014-05-01 Is Jazz Dead examines the state of jazz in America at the turn of the twenty first century Musicians themselves are returning to New Orleans Swing and Bebop styles while the work of the 60s avant garde and even 70s and 80s jazz rock is roundly ignored Meanwhile global jazz musicians are creating new and exciting music that is just starting to be heard in the United States offering a viable alternative to the rampant conservatism here Stuart Nicholson's thought provoking book offers an analysis of the American scene how it came to be so stagnant and what it can do to create a new level of creativity This book is bound to be controversial among jazz purists and musicians it will undoubtedly generate discussion about how jazz should grow now that it has become a recognized part of American musical history Is Jazz Dead dares to ask the question on all jazz fan's minds Can jazz survive as a living medium And if so how

The Routledge Companion to Popular Music History and Heritage Sarah Baker, Catherine Strong, Lauren Istvandy, Zelmarie Cantillon, 2018-05-16 The Routledge Companion to Popular Music History and Heritage examines the social cultural political and economic value of popular music as history and heritage Taking a cross disciplinary approach the volume explores the relationship between popular music and the past and how interpretations of the changing nature of the past in post industrial societies play out in the field of popular music In depth chapters cover key themes around historiography heritage memory and institutions alongside case studies from around the world including the UK Australia South Africa and India exploring

popular music's connection to culture both past and present. Wide ranging in scope, the book is an excellent introduction for students and scholars working in musicology, ethnomusicology, popular music studies, critical heritage studies, cultural studies, memory studies, and other related fields. Jazz Historiography Daniel Hardie, 2013-12-11 Jazz has been around for over a hundred years, but how much do we know about its history and how much of what we think we know is true? Beginning in the so-called Jazz Age of the 1920s, jazz history was recounted and interpreted by admiring authors and record collectors both in the United States and elsewhere. However, since the early 1990s, some historians have come to doubt the validity of the conventional narrative of the story of jazz and some of its most hallowed traditions. In *Jazz Historiography: The Story of Jazz History Writing*, Daniel Hardie uncovers the course of jazz history writing from early Jazz Age American and French publications to academic texts in the 2000s and seeks answers to questions about the accuracy of those accounts and the influence they have had on our understanding of jazz history, even the impact they might have had on the course of jazz history itself. How much, for example, did the work of jazz historians influence the course of the New Orleans Revival? Was the appearance of bebop in the 1940s a revolutionary response to oppression experienced by African American musicians in a commercialized popular music industry, or was it an attempt to mirror the development of classical music of the time? How has the development of university jazz studies influenced the writing of jazz history? *Tappin' at the Apollo* Cheryl M. Willis, 2016-05-02 In the 1920s and 1930s, Edwina Salt, Evelyn and Jewel Pepper Welch learned to tap dance on street corners in New York and Philadelphia. By the 1940s, they were Black show business headliners playing Harlem's Apollo Theater with the likes of Count Basie, Fats Waller, and Earl Burchard. Their exuberant tap style, usually performed by men, earned them the respect of their male peers and the acclaim of audiences. Based on extensive interviews with Salt and Pepper, this book chronicles for the first time the lives and careers of two overlooked female performers who succeeded despite the racism, sexism, and homophobia of the Big Band era.

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