

THE JAZZ REVOLUTION



TWENTIES
AMERICA
AND THE
MEANING
OF JAZZ

KATHY J. OGREN

Jazz In Revolution

Andrew Wright Hurley



Jazz In Revolution:

The Jazz Revolution Kathy J. Ogren, 2023 The 1920s were not called the Jazz Age for nothing Celebrated by writers from Langston Hughes to Gertrude Stein jazz was the dominant influence on American popular music despite resistance from whites who distrusted its vibrant expression of black culture and by those opposed to the overt sexuality and raw emotion of the devil s music As Kathy Ogren shows the breathless pace and syncopated rhythms were as much a part of twenties America as Prohibition and the economic boom which enabled millions throughout the states to enjoy the latest sounds on radios and phonographs

The Jazz Revolution Kathy J. Ogren, 1992-06-04 Born of African rhythms the spiritual call and response and other American musical traditions jazz was by the 1920s the dominant influence on this country s popular music Writers of the Harlem Renaissance Langston Hughes Claude McKay Zora Neale Hurston and the Lost Generation Malcolm Cowley F Scott Fitzgerald and Gertrude Stein along with many other Americans celebrated it both as an expression of black culture and as a symbol of rebellion against American society But an equal number railed against it Whites were shocked by its raw emotion and sexuality and blacks considered it devil s music and criticized it for casting a negative light on the black community In this illuminating work Kathy Ogren places this controversy in the social and cultural context of 1920s America and sheds new light on jazz s impact on the nation as she traces its dissemination from the honky tonks of New Orleans New York and Chicago to the clubs and cabarets of such places as Kansas City and Los Angeles and further to the airwaves Ogren argues that certain characteristics of jazz notably the participatory nature of the music its unusual rhythms and emphasis gave it a special resonance for a society undergoing rapid change Those who resisted the changes criticized the new music those who accepted them embraced jazz In the words of conductor Leopold Stowkowski Jazz had come to stay because it was an expression of the times of the breathless energetic superactive times in which we were living it was useless to fight against it Numerous other factors contributed to the growth of jazz as a popular music during the 1920s The closing of the Storyville section of New Orleans in 1917 was a signal to many jazz greats to move north and west in search of new homes for their music Ogren follows them to such places as Chicago New York and San Francisco and using the musicians own words as often as possible tells of their experiences in the clubs and cabarets Prohibition ushered in by the Volstead Act of 1919 sent people out in droves to gang controlled speak easies many of which provided jazz entertainment And the 1920s economic boom which made music readily available through radio and the phonograph record created an even larger audience for the new music But Ogren maintains that jazz itself through its syncopated beat improvisation and blue tonalities spoke to millions Based on print media secondary sources biographies and autobiographies and making extensive use of oral histories The Jazz Revolution offers provocative insights into both early jazz and American culture

The American Bicentennial Jazz Celebration American Revolution Bicentennial Administration, 1976 **John Coltrane and the Jazz Revolution of the 1960s** Frank Kofsky, 1998 Revised edition of Black nationalism and the revolution

in music **Jazz Books in the 1990s** Janice Leslie Hochstat Greenberg,2010-03-18 Jazz Books in the 1990s An Annotated Bibliography contains over 700 entries covering adult non fiction books on jazz published from 1990 through 1999 International in scope the books included range from such places as Finland Slovakia Australia Japan India and South Africa as well as Canada the United Kingdom and the United States Entries are organized by category including biographies history individual instruments essays and criticism musicology regional studies discographies and reference works Greenberg has amassed an impressive collection of entries with each entry including the author title publisher year and number of pages and also indicating when a book contains a bibliography discography footnotes musical transcriptions illustrations photographs or any other additional material The discography entries also note whether books contain unissued material or reissues Three indexes by title author and subject make this a valuable and comprehensive reference guide for researchers students and jazz aficionados alike **Jazz Revolution** Hannah Martin,2025-03-21 Jazz Revolution explores how jazz music born from a blend of African and European traditions in early 20th century New Orleans became a powerful force for social change in America This book examines the music s formative years and its pervasive influence on American culture highlighting the visionary musicians who propelled the genre forward Rather than merely chronicling the history of the music the book analyzes jazz s role in challenging social norms and promoting cultural change For instance jazz became a powerful form of expression for African Americans during the Civil Rights movement reflecting their experiences and aspirations The book argues that jazz was not just an art form but a revolutionary force challenging racial and cultural norms Beginning with the roots of jazz in blues ragtime and spirituals Jazz Revolution traces its spread to cities like Chicago Kansas City and New York each developing unique styles The book profiles influential figures like Louis Armstrong and Duke Ellington analyzing their musical innovations and cultural impact By examining the intersection of music race and politics the book offers a fresh perspective on American history and the enduring legacy of jazz in the 21st century **The Jazz Image** K. Heather Pinson,2010-12-01 Typically a photograph of a jazz musician has several formal prerequisites black and white film an urban setting in the mid twentieth century and a black man standing playing or sitting next to his instrument That s the jazz archetype that photography created Author K Heather Pinson discovers how such a steadfast script developed visually and what this convention meant for the music Album covers magazines books documentaries art photographs posters and various other visual extensions of popular culture formed the commonly held image of the jazz player Through assimilation there emerged a generalized composite of how mainstream jazz looked and sounded Pinson evaluates representations of jazz musicians from 1945 to 1959 concentrating on the seminal role played by Herman Leonard b 1923 Leonard s photographic depictions of African American jazz musicians in New York not only created a visual template of a black musician of the 1950s but also became the standard configuration of the music s neoclassical sound today To discover how the image of the musician affected mainstream jazz Pinson examines readings from critics musicians and educators as well as interviews

musical scores recordings transcriptions liner notes and oral narratives

The New Era Paul V. Murphy, 2011-12-22 In the 1920s Americans talked of their times as modern which is to say fundamentally different in pace and texture from what went before a new era With the end of World War I an array of dizzying inventions and trends pushed American society from the Victorian era into modernity The New Era provides a history of American thought and culture in the 1920s through the eyes of American intellectuals determined to move beyond an older role as gatekeepers of cultural respectability and become tribunes of openness experimentation and tolerance instead Recognizing the gap between themselves and the mainstream public younger critics alternated between expressions of disgust at American conformity and optimistic pronouncements of cultural reconstruction The book tracks the emergence of a new generation of intellectuals who made culture the essential terrain of social and political action and who framed a new set of arguments and debates over women's roles sex mass culture the national character ethnic identity race democracy religion and values that would define American public life for fifty years

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

The Return of Jazz Andrew Wright Hurley, 2011-02 Jazz has had a peculiar and fascinating history in Germany The influential but controversial German writer broadcaster and record producer Joachim Ernst Berendt 1922-2000 author of the world's best selling jazz book labored to legitimize jazz in West Germany after its ideological renunciation during the Nazi era German musicians began in a highly productive way to question their all too eager adoption of American culture and how they sought to make valid artistic statements reflecting their identity as Europeans This book explores the significance of some of Berendt's most important

writings and record productions Particular attention is given to the Jazz Meets the World encounters that he engineered with musicians from Japan Tunisia Brazil Indonesia and India This proto world music demonstrates how some West Germans went about creating a post nationalist identity after the Third Reich Berendt s powerful role as the West German Jazz Pope is explored as is the groundswell of criticism directed at him in the wake of 1968 Jazz in Revolution John Dankworth,1998 One of the most acclaimed British jazz musicians of all time John Dankworth worked with and befriended many of the all time greats including Ella Fitzgerald Chick Corea Benny Goodman and Nat King Cole A performer composer arranger and conductor Dankworth still plays to packed audiences around the world and his life has spanned virtually the entire history of jazz Jazz in Revolution is his story a flood of memory anecdote and encounter With total candor Dankworth s reminiscences range from the purchase of his first somewhat suspect clarinet to his triumphant American concerts with his wife Dame Cleo Laine A delightful memoir and a fascinating insight into the talented figures who left an indelible mark on jazz s first century

John Coltrane and the Jazz Revolution of the 1960 ,1998 **Jazz Diplomacy** Lisa E. Davenport,2010-06-30 Jazz as an instrument of global diplomacy transformed superpower relations in the Cold War era and reshaped democracy s image worldwide Lisa E Davenport tells the story of America s program of jazz diplomacy practiced in the Soviet Union and other regions of the world from 1954 to 1968 Jazz music and jazz musicians seemed an ideal card to play in diminishing the credibility and appeal of Soviet communism in the Eastern bloc and beyond Government funded musical junkets by such jazz masters as Louis Armstrong Dave Brubeck Duke Ellington Dizzy Gillespie and Benny Goodman dramatically influenced perceptions of the U S and its capitalist brand of democracy while easing political tensions in the midst of critical Cold War crises This book shows how when coping with foreign questions about desegregation the dispute over the Berlin Wall the Cuban missile crisis Vietnam and the Soviet invasion of Czechoslovakia jazz players and their handlers wrestled with the inequalities of race and the emergence of class conflict while promoting America in a global context And as jazz musicians are wont to do many of these ambassadors riffed off script when the opportunity arose Jazz Diplomacy argues that this musical method of winning hearts and minds often transcended economic and strategic priorities Even so the goal of containing communism remained paramount and it prevailed over America s policy of redefining relations with emerging new nations in Africa Asia and Latin America **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

What Is This Thing Called Jazz? Eric Porter,2002-01-31 Among the many books on the history of jazz an implicit division of labor has solidified whereby black artists play and invent while white writers provide the commentary Eric Porter s brilliant book seeks to trace the ways in which black jazz musicians have made verbal sense of their accomplishments demonstrating the profound self awareness of the artists themselves as they engaged in discourse about their enterprise Susan McClary author of *Conventional Wisdom The Content of Musical Form* With *What Is This Thing Called Jazz* Eric Porter has given us an original portrait of black musicians as creators thinkers and politically conscious individuals This well written thoroughly researched work is a model of a new kind of scholarship about African American musicians one that shows them as people who are both shaped by and actively shaping their political and social context One of the book s most important contributions is that it takes seriously what the musicians themselves say about the music and allows their voices to join that of critics and musicologists in helping to construct a critical and philosophical framework for analyzing the music Professor Porter s work is rare in it s balanced attention to the formal qualities of the music historical interpretation and theoretical reflection His is a work that will certainly shape the direction of future studies

What Is This Thing Called Jazz is an extraordinary work Farah Jasmine Griffin author of *If You Can t Be Free Be a Mystery In Search of Billie Holiday* A major contribution to American Studies in music Eric Porter s lucidly written book is the first to thoroughly analyze and contextualize the critical historical and aesthetic writings of some of today s most innovative composer performers Placing the vital concerns of artists at the center this work provides academic and lay readers alike with important new insights on how African American musicians sought to realize ambitious dreams and concrete goals through direct action not only in sound but through building alternative institutions that emphasized the importance of community involvement George E Lewis Professor of Music Critical Studies Experimental Practices Area University of California San Diego

Open Sky Eric Nisenson,2015-08-04 Sonny Rollins is arguably the most influential tenor saxophonist that jazz has produced He began his musical career at the tender age of eleven and within five short years he was playing with the legendary Thelonius Monk In the late forties before his twenty first birthday Rollins was in full swing recording with jazz luminaries such as Charlie Parker Bud Powell Max Roach Art Blakey Miles Davis and Fats Navarro He was hailed as the best jazz tenor saxophonist alive during the years 1955 to 1959 when he was credited with pioneering the use of 3 4 time in bop music Today forty years later Rollins s onstage appearances are eagerly anticipated events where his compelling sound reaches a whole new generation of listeners Renowned jazz writer Eric Nisenson has penned a long overdue look at one of jazz music s brightest and most enduring stars

Experimentalism Otherwise Benjamin Piekut,2011-04-04 In *Experimental Otherwise* Benjamin Piekut takes the reader into the heart of what we mean by experimental in avant garde music Focusing on one place and time New York City 1964

Piekut examines five disparate events: the New York Philharmonic's disastrous performance of John Cage's *Atlas Eclipticalis*; Henry Flynt's demonstrations against the downtown avant-garde; Charlotte Moorman's Avant Garde Festival; the founding of the Jazz Composers Guild; and the emergence of Iggy Pop. Drawing together a colorful array of personalities, Piekut argues that each of these examples points to a failure and marks a limit or boundary of canonical experimentalism. What emerges from these marginal moments is an accurate picture of the avant-garde not as a style or genre but as a network defined by disagreements, struggles, and exclusions.

[Reader's Guide to Music](#) Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked, from early chant to rock and roll and topics important to the various disciplines of music scholarship, from aesthetics to gay/lesbian musicology.

American Fun John Beckman, 2014-02-04 Here is an animated and wonderfully engaging work of cultural history that lays out America's unruly past by describing the ways in which cutting loose has always been and still is an essential part of what it means to be an American. From the time the Pilgrims landed at Plymouth Rock, Americans have defied their stodgy rules and hierarchies with pranks, dances, stunts, and wild parties, shaping the national character in profound and lasting ways. In the nation's earlier eras, revelers flouted Puritans, Patriots pranked Redcoats, slaves lampooned masters, and forty-niners bucked the saddles of an increasingly uptight middle class. In the twentieth century, fun-loving Americans celebrated this heritage and pushed it even further: flappers barney-mugged in petting parlors, Yuppies showered the New York Stock Exchange with dollar bills, and B-boys invented hip-hop in a war zone in the Bronx. This is the surprising and revelatory history that John Beckman recounts in *American Fun*. Tying together captivating stories of Americans' pursuit of happiness and distinguishing between real risky fun and the bland amusements that paved the way for Hollywood, Disneyland, and Xbox, Beckman redefines American culture with a delightful and provocative thesis. With black and white illustrations throughout.

[A Love Supreme](#) Ashley Kahn, 2003-10-28 Few albums in the canon of popular music have had the influence, resonance, and endurance of John Coltrane's 1965 classic *A Love Supreme*, a record that proved jazz was a fitting medium for spiritual exploration and for the expression of the sublime. Bringing the same fresh and engaging approach that characterized his critically acclaimed *Kind of Blue*, *The Making of the Miles Davis Masterpiece*, Ashley Kahn tells the story of the genesis, creation, and aftermath of this classic recording. Featuring interviews with more than one hundred musicians, producers, friends, and family members; unpublished interviews with Coltrane and bassist Jimmy Garrison; and scores of never-before-seen photographs, *A Love Supreme* balances biography, cultural context, and musical analysis in a passionate and revealing portrait.

Jazz In Revolution: Bestsellers in 2023 The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous compelling novels enthraling the hearts of readers worldwide. Lets delve into the realm of popular books, exploring the fascinating narratives that have charmed audiences this year. The Must-Read : Colleen Hoover "It Ends with Us" This poignant tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover expertly weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can triumph. Jazz In Revolution : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This captivating historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids compelling storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Discover the Magic : Delia Owens "Where the Crawdads Sing" This captivating coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens crafts a tale of resilience, survival, and the transformative power of nature, entrancing readers with its evocative prose and mesmerizing setting. These popular novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of engaging stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a exceptional and thrilling novel that will keep you speculating until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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Table of Contents Jazz In Revolution

1. Understanding the eBook Jazz In Revolution
 - The Rise of Digital Reading Jazz In Revolution
 - Advantages of eBooks Over Traditional Books
2. Identifying Jazz In Revolution
 - 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 Jazz In Revolution
 - User-Friendly Interface
4. Exploring eBook Recommendations from Jazz In Revolution
 - Personalized Recommendations
 - Jazz In Revolution User Reviews and Ratings
 - Jazz In Revolution and Bestseller Lists
5. Accessing Jazz In Revolution Free and Paid eBooks
 - Jazz In Revolution Public Domain eBooks
 - Jazz In Revolution eBook Subscription Services
 - Jazz In Revolution Budget-Friendly Options
6. Navigating Jazz In Revolution eBook Formats
 - ePub, PDF, MOBI, and More
 - Jazz In Revolution Compatibility with Devices
 - Jazz In Revolution Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Jazz In Revolution
 - Highlighting and Note-Taking Jazz In Revolution
 - Interactive Elements Jazz In Revolution
8. Staying Engaged with Jazz In Revolution

- Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Jazz In Revolution
9. Balancing eBooks and Physical Books Jazz In Revolution
- Benefits of a Digital Library
 - Creating a Diverse Reading Collection Jazz In Revolution
10. Overcoming Reading Challenges
- Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Jazz In Revolution
- Setting Reading Goals Jazz In Revolution
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Jazz In Revolution
- Fact-Checking eBook Content of Jazz In Revolution
 - 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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