



Jazz People

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Jazzwomen Wayne Enstice, Janis Stockhouse, 2004 Offers interviews of twenty one women who are respected in the male dominated world of jazz including pianist Marilyn Crispell and singer pianist Diana Krall *Jazz People* Valerie Wilmer, 1970

JazzTimes ,1994-10 JazzTimes has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design A large crosssection of music aficionados and fans alike view JazzTimes as America's premier jazz magazine In addition to insightful profiles of emerging and iconic stars each issue contains over 100 reviews of the latest CDs Books and DVDs Published ten times annually JazzTimes provides uncompromising coverage of the American jazz scene

Jazz Musicians of the Early Years, to 1945 David Dicaire, 2010-10-22 The story of the first roughly half century of jazz is really the story of some of the greatest musicians of all time Scott Joplin Glenn Miller Louis Armstrong Fats Waller Duke Ellington Count Basie Benny Goodman Billie Holiday and Ella Fitzgerald all made tremendous contributions influencing countless jazz musicians and singers This work provides biographical sketches of the aforementioned artists and many others who made jazz so popular in the first half of the twentieth century Biographies cover the pioneers of jazz in New Orleans in the late 1890s and early 1900s the soloists who fueled the Jazz Age in the 1920s the musicians and bandleaders of the big band and swing era of the late 1920s and early 1930s and icons from the height of jazz's popularity on through the end of the war A discography is provided for each artist **Jazz Diasporas** Rashida K. Braggs, 2016-01-26 At the close of the Second

World War waves of African American musicians migrated to Paris eager to thrive in its reinvigorated jazz scene Jazz Diasporas challenges the notion that Paris was a color blind paradise for African Americans On the contrary musicians and African American artists based in Europe like writer and social critic James Baldwin adopted a variety of strategies to cope with the cultural and social assumptions that greeted them throughout their careers in Paris particularly in light of the cultural struggles over race and identity that gripped France as colonial conflicts like the Algerian War escalated Through case studies of prominent musicians and thoughtful analysis of personal interviews music film and literature Rashida K Braggs investigates the impact of this post war musical migration Examining a number of players in the jazz scene including Sidney Bechet Inez Cavanaugh and Kenny Clarke Braggs identifies how they performed both as musicians and as African Americans The collaborations that they and other African Americans created with French musicians and critics complicated racial and cultural understandings of who could play and represent authentic jazz Their role in French society challenged their American identity and illusions of France as a racial safe haven In this post war era of collapsing nations and empires African American jazz players and their French counterparts destabilized set notions of identity Sliding in and out of black and white and American and French identities they created collaborative spaces for mobile and mobilized musical identities what Braggs terms jazz diasporas Provided by publisher *The History of Jazz and the Jazz Musicians* Aurwin

Nicholas, 2017-03-20 The History of Jazz is a story rich with innovation experimentation controversy and emotion this coffee

table book concept provides an ideal setting to share the cultural history of the people and places that helped shape the development and progression of the history of jazz And is presented in an eclectic format to preserve the works of the original authors of this subject matter The Jazz Sippers Group presents these collective writings through interpretive techniques designed to educate and entertain and seeks to preserve information and resources associated with the origins of the history of jazz The musicians are the men and women who made and still make the music the leaders as well as the sidemen and side women who have and continue to make jazz a popular music

A People's Music Helma Kaldewey, 2020 Chronicles the history of jazz over the complete lifespan of East Germany from 1945 to 1990 for the first time

American Wasteland BradyGames (Firm), 2005-10-12 No Marketing Blurb

Hating Jazz Andrew S. Berish, 2025-03-12 A deep dive into the meaning behind the hatred of jazz A rock guitarist plays four notes in front of one thousand people while a jazz guitarist plays one thousand notes in front of four people You might laugh or groan at this jazz joke but what is it about jazz that makes people want to disparage it in the first place Andrew S Berish s Hating Jazz listens to the voices who have denounced disparaged and mocked the music By focusing on the rejection of the music Berish says we see more holistically jazz s complicated place in American cultural life Jazz is a display of Black creativity and genius an art form that is deeply embedded in African American life Though the explicit racial tenor of jazz jokes has become muted over time making fun of jazz either in a lighthearted or aggressive way is also an engagement with the place of Blackness in America An individual s taste in music may seem personal but Berish s analysis of jazz hatred demonstrates that musical preferences and trends are a social phenomenon Criticism of jazz has become inextricable from the ways we understand race in America past and present In addition to this form of criticism Berish also considers jazz hate as a form of taste discrimination and as a conflict over genre boundaries within different jazz cultures Both enlightening and original Hating Jazz shows that our response to music can be a social act unique to our historical moment and cultural context we react to music in certain ways because of who we are where we are and when we are

Billboard , 1974-07-06 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

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 its 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 *Ebony*, 1986-02 EBONY is the flagship magazine of Johnson Publishing Founded in 1945 by John H. Johnson it still maintains the highest global circulation of any African American focused magazine *Jazzing* Thomas H. Greenland, 2016-05-15 How do we speak about jazz In this provocative study based on the author's deep immersion in the New York City jazz scene Tom Greenland turns from the usual emphasis on artists and their music to focus on non-performing participants describing them as active performers in their own right who witness and thus collaborate in a happening made one of a kind by improvisation mood and moment *Jazzing* shines a spotlight on the constituency of proprietors booking agents photographers critics publicists painters amateur musicians fans friends and tourists that makes up New York City's contemporary jazz scene Drawn from deep ethnographic research interviews and long-term participant observation *Jazzing* charts the ways New York's distinctive physical and social-cultural environment affects and is affected by jazz Throughout Greenland offers a passionate argument in favor of a radically inclusive conception of music-making one in which individuals collectively improvise across social contexts to co-create community and musical meaning An odyssey through the clubs and other performance spaces on and off the beaten track *Jazzing* is an insider's view of a vibrant urban art world **The Crisis**, 2001-03 The Crisis founded by W. E. B. Du Bois as the official publication of the NAACP is a journal of civil rights history politics and culture and seeks to educate and challenge its readers about issues that continue to plague African Americans and other communities of color For nearly 100 years The Crisis has been the magazine of opinion and thought leaders decision makers peacemakers and justice seekers It has chronicled informed educated entertained and in many instances set the economic political and social agenda for our nation and its multi-ethnic citizens *Library of Congress Subject Headings* Library of Congress. Cataloging Policy and Support Office, 2003 **The Thelonious Monk Reader** Rob van der Bliek, 2001-02-22 Of all the major jazz artists

Thelonious Monk was one of the most original musical thinkers nonconformist idiosyncratic imaginative eccentric in a word unique In The Thelonious Monk Reader Rob van der Bliek has brought together some of the most revealing pieces ever written on Monk providing a full portrait of the musician and his impact on the jazz world Here is a wealth of information that was previously scattered and difficult to locate including a wide range of articles profiles reviews interviews liner notes and music analyses Ranging in date from 1947 to 1999 these 39 pieces feature the work of some of our best jazz critics including Leonard Feather Ira Gitler Nat Hentoff Andre Hodeir Gunther Schuller Martin Williams and many others The book spans Monk s childhood and early recordings with Blue Note and Prestige his Riverside period and the critical recognition that followed the release of Brilliant Corners and his fame and fortune during his Columbia years Readers will find colorful descriptions of Monk s eccentric lifestyle as well as thoughtful commentary on his unorthodox piano technique which was marked by off center accents and idiosyncratic voicings broken rhythms alternately dense and stripped down chords and creative use of silence Rob van der Bliek also provides a general introduction and brief introductions to each piece as well as critical annotations that place the work in context Controversial often contradictory and always engaging these readings offer a complete view of the man his music and his time The only such book on Monk s life and work this volume will be must reading for jazz fans and scholars musicians music lovers and readers with an interest in African American culture

Places of Public Memory Greg Dickinson, Carole Blair, Brian L. Ott, 2010-08-02 Though we live in a time when memory seems to be losing its hold on communities memory remains central to personal communal and national identities And although popular and public discourses from speeches to films invite a shared sense of the past official sites of memory such as memorials museums and battlefields embody unique rhetorical principles Places of Public Memory The Rhetoric of Museums and Memorials is a sustained and rigorous consideration of the intersections of memory place and rhetoric From the mnemonic systems inscribed upon ancient architecture to the roadside acci **JazzTimes**, 1995-09 JazzTimes has been published continuously since 1970 and is the recipient of numerous awards for journalism and graphic design A large crosssection of music aficionados and fans alike view JazzTimes as America s premier jazz magazine In addition to insightful profiles of emerging and iconic stars each issue contains over 100 reviews of the latest CDs Books and DVDs Published ten times annually JazzTimes provides uncompromising coverage of the American jazz scene *Chinese Americans* Jonathan H. X. Lee, 2015-11-12 This in depth historical analysis highlights the enormous contributions of Chinese Americans to the professions politics and popular culture of America from the 19th century through the present day While the number of Chinese Americans has grown very rapidly in the last decade this group has long thrived in the United States in spite of racism discrimination and segregation This comprehensive volume takes a global view of the Chinese experience in the Americas While the focus is on Chinese Americans in the United States author Jonathan H X Lee also explores the experiences of Chinese immigrants in Canada Mexico and South America He considers why the Chinese chose to leave their

home country where they settled and how the distinctive Chinese American identity was formed This volume is organized into four sections historical overview political and economic life cultural and religious life and literature the arts and popular culture Detailed essays capture the essence of everyday life for this immigrant group as they assimilated established communities and interacted with other ethnic groups Alphabetically arranged entries describe the political social and religious institutions begun by Chinese Americans and explores their roles as business owners activists and philanthropic benefactors for their communities Don't Deny My Name Lorenzo Thomas,2008 Reflections on the relationships between black American intellectuals and African American musical traditions from blues to hip hop

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