



Jazz In America

Stuart Nicholson



Jazz In America:

A History of Jazz in America Barry Ulanov,1964 Evolution of Jazz in America Robert C. Grabowski,2014-08-15

Cuttin' Up Court Carney,2009 Reveals how the new technologies of mass culture the phonograph radio and film played a key role in accelerating the diffusion of jazz as a modernist art form across the nation s racial divide Focuses on four cities New Orleans New York Chicago and Los Angeles to show how each city produced a distinctive style of jazz *Jazz* Richie Gerber,2015-05-06 An Innovative Look at the Defining Moments of Jazz Music is both a unifying force and a deeply personal expression of the self Over the millennia melody and lyrics have served as a multilayered mode of storytelling and expression of joy sorrow and hope For America no other musical style is quite so adept at this than jazz Jazz America s Gift delves into the rich and storied history of American jazz from its roots in early American folk song and the blues into the sound and splendor of the Jazz Age Not just another history book Jazz America s Gift is a unique and engaging exploration of the musical styles traditions innovations and incredible talents that shaped jazz and exposes how jazz itself shaped America s history bringing the country closer together No figure embodies the mood and music of this time like George Gershwin a Jewish American musical dynamo whose Rhapsody in Blue would become one of the most widely known compositions to come out of this time Using song titles as markers along the path of Gershwin s life author Richie Gerber tells the evocative often joyous and sometimes heart wrenching story of this often misunderstood genius Gershwin s life story is elegantly framed within the larger narrative of the rise of jazz music with an attention to detail that makes the words leap off the page and music sound in your ears Jazz America s Gift is the perfect marriage between Miguel Covarrubias s artwork and the colorful history of the Jazz Age The interplay of Gerber s words and Covarrubias s images gives each page a rhythm all its own Who could ask for anything more 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

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 jook 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

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 Jazz Geoffrey C Ward,2001-01-01 Continuing in the tradition of The Civil War and Baseball Burns and Ward look into the heart and soul of America to explore the history of a quintessentially American music jazz Through words and photos readers meet Louis Armstrong Duke Ellington Billie Holiday Benny Goodman Ella Fitzgerald and a host of other jazz greats in this magnificent companion to the 19 hour PBS series airing January 2001 500 photos Music **Outlook** Alfred Emanuel Smith,Francis Walton,1929 Jazz Journeys Christa Bruckner-Haring,André Doebling,2024-09-30 Jazz is a music of journeys migration and global mobility from the legacies of the transatlantic slave trade to global travels for escape exchange or putting down roots Having migrated via changing modes of transportation and media communication the sounds musicians and theories of jazz have led to today's diasporic jazz world of global and local encounters This book features articles that deal with jazz in various geographic areas such as Japan or Israel orchestras travelling to Egypt or invited to the USA and so called expatriate jazz musicians taking up residence in Europe By sharing their research about jazz on TV on records and at festivals the authors from different disciplines demonstrate how jazz studies today engage with movement in the music's past to question and shape its future This collection of writings has its origins in the VI Rhythm Changes Conference Jazz Journeys which took place in Graz Austria and where the International Society for Jazz Research celebrated its 50th anniversary **The Color of Jazz** Jon Panish,1997 Although now sometimes called America's classical music jazz has not always been accorded favorable

appellations Accurate though these encomiums may be they obscure the complex and fractious history of jazz's reception in the U S Developing out of the African American cultural tradition jazz has always been variously understood by black and white audiences This penetrating study of America's attitudes toward jazz focuses on a momentous period in postwar history from the end of World War II to the beginning of the Black Power Movement Exploring the diverse representations of jazz and jazz musicians in literature and popular culture it connects this uneven reception and skewed use of jazz with the era's debates about race and racial difference Its close scrutiny of literature music criticism film and television reveals fundamental contrasts between black and white cultures as they regard jazz To the detriment of concepts of community and history white writers focus on the individualism that they perceive in jazz Black writers emphasize the aspects of musicianship performance and improvisation White approaches to jazz tend to be individualistic and ahistorical and their depictions of musicians accent the artist's suffering and victimization Black texts treating similar subject matter stress history communitarianism and socio personal experience This study shows as well how black and white dissenters such as the Beats and various African American writers have challenged the mainstream's definition of this African American resource It explores such topics as racial politics in bohemian Greenwich Village the struggle of the image of Charlie Parker the cultural construction of jazz performance and literature imitation of jazz improvisation As a cultural history with relevance for contemporary discussions of race and representation *The Color of Jazz* offers an innovative and compelling perspective on diverse well known cultural materials Jon Panish is a lecturer at the University of California Irvine

The Outlook Lyman Abbott, Hamilton Wright Mabie, Ernest Hamlin Abbott, Francis Rufus Bellamy, 1928 *Jazz Country* Horace A. Porter, 2005-05 Horace Porter is the chair of African American World Studies and professor of English at the University of Iowa He is the author of *Stealing Fire The Art and Protest of James Baldwin* and one of the editors of *Call and Response The Riverside Anthology of the African American Literary Tradition* The first book to reassess Ralph Ellison after his death and the posthumous publication of *Juneteenth* his second novel *Jazz Country* Ralph Ellison in America explores Ellison's writings and views on American culture through the lens of jazz music Horace Porter's groundbreaking study addresses Ellison's jazz background including his essays and comments about jazz musicians such as Louis Armstrong Duke Ellington and Charlie Parker Porter further examines the influences of Ellington and Armstrong as sources of the writer's personal and artistic inspiration and highlights the significance of Ellison's camaraderie with two African American friends and fellow jazz fans the writer Albert Murray and the painter Romare Bearden Most notably *Jazz Country* demonstrates how Ellison appropriated jazz techniques in his two novels *Invisible Man* and *Juneteenth* Using jazz as the key metaphor Porter refocuses old interpretations of Ellison by placing jazz in the foreground and by emphasizing especially as revealed in his essays the power of Ellison's thought and cultural perception The self proclaimed custodian of American culture Ellison offers a vision of jazz shaped America a world of improvisation individualism and infinite possibility *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 **Jazz and Culture in a Global Age** Stuart

Nicholson,2014-06-03 Noted jazz scholar biographer and critic Stuart Nicholson has written an entertaining and enlightening consideration of the music's global past present and future Jazz's emergence on the world scene coincided with America's rise as a major global power The uniqueness of jazz's origins America's singularly original gift of art to the world developed by African Americans adds a level of complexity to any appreciation of jazz's global presence In this volume Nicholson covers such diverse and controversial topics as jazz in the iPod musical economy issues of globalization and authenticity jazz and American exceptionalism jazz as colonial tip of the sword global interpretation and the limits of jazz as a genre Nicholson caps the volume with fascinating and anecdote rich discussions of jazz as a form of modernism in the twentieth century the history of jazz fads such as the cakewalk that elicited very different reactions among American and European audiences and a hearty defense of Paul Whiteman and his efforts to legitimize jazz as art Stuart Nicholson has written a thought provoking and opinionated work that should equally engage and enrage all manner of jazz lovers scholars and aficionados *Jazz*

Grover Sales,1984 Jazz America's Classical Music is a delightful introduction and guide to this complex and compelling music and to its rich history In an engaging and conversational style renowned jazz teacher Gro **Opportunity** Elmer Anderson Carter,1969 **A Catalog of Programs for the USIS Video Library** United States Information Agency. Television and

Film Service,1985 *Musical America* ,1928 **Jump for Joy** Gena Caponi-Tabery,2008 If the 1930s was the Swing Era then the years from 1937 on might well be called the Jump Era That summer Count Basie recorded Jumping at the Woodside and suddenly jump tunes seemed to be everywhere Along with the bouncy beat came a new dance step the high flying aerals of the jitterbuggers and the basketball games that took place in the dance halls of African America became faster higher and

flashier Duke Ellington and a cast of hundreds put the buoyant spirit of the era on stage with their 1941 musical revue *Jump for Joy* a title that captured the momentum and direction of the new culture of exuberance Several high profile public victories accompanied this increasing optimism the spectacular successes of African American athletes at the 1936 Olympics the 1937 union victory of the Brotherhood of Sleeping Car Porters and Joe Louis s 1937 and 1938 heavyweight championship fights For the first time in history black Americans emerged as cultural heroes and ambassadors and many felt a new pride in citizenship In this book Gena Caponi Tabery chronicles these triumphs and shows how they shaped American music sports and dance of the 1930s and beyond But she also shows how they emboldened ordinary African Americans to push for greater recognition and civil liberties how cultural change preceded and catalyzed political action Tracing the path of one symbolic gesture the jump across cultural and disciplinary boundaries Caponi Tabery provides a unique political intellectual and artistic analysis of the years immediately preceding World War II

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