

Acces PDF The Birth Of Bebop
A Social And Musical History

The Birth Of Bebop A Social And Musical History

*Readers will learn that music based
on jazz beats can be heard all over*

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the world but the roots of the style are distinctly American. Jazz grew out of the musical hothouse that was New Orleans, Louisiana at the end of the nineteenth century. Jazz represents the creative musical side of the United States to people

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across the globe. Jazz personalities such as Louis Armstrong, Dizzy Gillespie, Wynton Marsalis, and now Esperanza Spaulding, are heroes to countless jazz fans from Tokyo to Paris to Rio de Janeiro. Just as a swinging jazz quartet

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unites its individual players behind a driving syncopated beat, jazz music has proven its ability to bring people together over a shared interest in a universal sound.

A comprehensive profile of the enigmatic jazz pianist and

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composer offers insight into his origins, his early musical career, and the mid-twentieth-century cultural upheavals that shaped his personal and creative life.

While Texans Jazz includes Anglo Texan and Latino Texan musicians,

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its great strength is its record of the historic contributions to jazz made by African-American Texans.

Why Jazz Happened is the first comprehensive social history of jazz. It provides an intimate and compelling look at the many forces

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that shaped this most American of art forms and the many influences that gave rise to jazz's post-war styles. Rich with the voices of musicians, producers, promoters, and others on the scene during the decades following World War II, this

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book views jazz's evolution through the prism of technological advances, social transformations, changes in the law, economic trends, and much more. In an absorbing narrative enlivened by the commentary of key

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personalities, Marc Myers describes the myriad of events and trends that affected the music's evolution, among them, the American Federation of Musicians strike in the early 1940s, changes in radio and concert-promotion, the

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introduction of the long-playing record, the suburbanization of Los Angeles, the Civil Rights movement, the "British invasion" and the rise of electronic instruments. This groundbreaking book deepens our appreciation of

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this music by identifying many of the developments outside of jazz itself that contributed most to its texture, complexity, and growth.

Black Music Is

Cookin'

Dizzy Gillespie: the Bebop Years,

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1937-1952

To Be, Or Not-- to Bop

Birth Of The Cool

Birth of Bebop

The Birth of Bebop A Social
and Musical History Univ of
California Press

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This indispensable book brings us face to face with some of the most memorable figures in jazz history and charts the rise and development of bop in the late 1930s and '40s. Ira Gitler

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interviewed more than 50 leading jazz figures, over a 10-year period, to preserve for posterity their recollections of the transition in jazz from the big band era to the modern jazz period.

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The musicians interviewed, including both the acclaimed and the unrecorded, tell in their own words how this renegade music emerged, why it was a turning point in American jazz, and how it

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influenced their own lives and work. Placing jazz in historical context, Gitler demonstrates how the mood of the nation in its post-Depression years, racial attitudes of the time, and

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World War II combined to
shape the jazz of today.

All That Jazz—Total Access to
the music and the players.

!--[if gte mso 9] ![endif]--

The gripping story of the rise
of early drug culture in

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America, from the author of the acclaimed *Can't Find My Way Home* With an intricate storyline that unites engaging characters and themes and reads like a novel, *Bop Apocalypse* details the rise of

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early drug culture in America by weaving together the disparate elements that formed this new and revolutionary segment of the American social fabric. Drawing upon his rich

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decades of writing
experience, master
storyteller Martin Torgoff
connects the birth of jazz in
New Orleans, the first drug
laws, Louis Armstrong, Mezz
Mezzrow, Harry Anslinger

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and the Federal Bureau of
Narcotics, swing, Lester
Young, Billie Holiday, the
Savoy Ballroom, Reefer
Madness, Charlie Parker, the
birth of bebop, the rise of the
Beat Generation, and the

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coming of heroin to Harlem. Aficionados of jazz, the Beats, counterculture, and drug history will all find much to enjoy here, with a cast of characters that includes vivid and memorable depictions of

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Billie Holiday, Miles Davis,
John Coltrane, Jackie
McLean, Allen Ginsberg,
William S. Borroughs, Jack
Kerouac, Herbert Huncke,
Terry Southern, and
countless others. Bop

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Apocalypse is also a living history that teaches us much about the conflicts and questions surrounding drugs today, casting many contemporary issues in a new light by connecting them back

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to the events of this transformative era. At a time when marijuana legalization is rapidly becoming a reality, it takes us back to the advent of marijuana prohibition, when the templates of modern drug

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law, policy, and culture were first established, along with the concomitant racial stereotypes. As a new opioid epidemic sweeps through white working- and middle-class communities, it brings

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us back to when heroin first arrived on the streets of Harlem in the 1940s. And as we debate and grapple with the gross racial disparities of mass incarceration, it puts into sharp and provocative

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focus the racism at the very roots of our drug war. Having spent a lifetime at the nexus of drugs and music, Torgoff reveals material never before disclosed and offers new insights, crafting and

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contextualizing Bop
Apocalypse into a truly novel
contribution to our
understanding of jazz, race,
literature, drug culture, and
American social and cultural
history.

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African American Musicians
as Artists, Critics, and
Activists

The Birth of Bebop
The Many Lives of
Amphetamine
Epistrophies

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From Ragtime to Bebop : a History

If any man could be defined as the epitome of the modern jazz singer, it would surely be Jon Hendricks. His contributions to jazz as a whole

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were colossal: a hipster, a bopster, a comic and raconteur, a wordsmith par excellence, and a fearless improviser who took the arts of scatting and vocalese to new heights. As a founder member of the groundbreaking vocal trio Lambert,

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Hendricks and Ross, he changed forever the public perception of what a jazz singer could be. Jon Hendricks started singing professionally at the age of seven. Within five years he was supporting his entire family - including three

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sisters, eleven brothers and a niece -
with his earnings from radio
appearances. He was active in jazz
long before the birth of bebop, and
didn't stop until he was in his
nineties. Taught by the pioneering
bebop pianist Art Tatum, Hendricks

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performed with everyone of any consequence in jazz, from Louis Armstrong to Charlie Parker. Before Lambert, Hendricks and Ross astonished the world with their album *Sing A Song Of Basie*, he was writing songs for Louis Jordan.

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Later he wrote for stage, screen and the press, and influenced and worked with Manhattan Transfer, Bobby McFerrin and Kurt Elling. Not content with writing lyrics for jazz instrumentals, he turned his hand later in life to classical works

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by Rimsky-Korsakov and Rachmaninoff. When Jon Hendricks died in 2017, he left behind a final masterwork - his fully-lyricized adaptation of the Miles Davis album Miles Ahead.

The same notes can sound square or

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swinging, depending on how the music is phrased. This revolutionary book shows how many people misunderstand jazz phrasing and shows how to replace stiff phrasing with fluid lines that have the right jazz feeling. In this book, master

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pianist Hal Galper also shows how get that feeling of forward motion and also how to use melody guide tones correctly, how to line up the strong beat in a bar with the strongest chord notes, and much more!

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Miles can't sleep. Taps his toes, snaps his fingers, can't stop thinking of ways to make music his own. As a young musician, Miles Davis heard music everywhere. This biography explores the childhood and early career of a jazz legend as

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he finds his voice and shapes a new musical sound. Follow his progression from East St. Louis to rural Arkansas, from Julliard and NYC jazz clubs to the prestigious Newport Jazz Festival. Rhythmic free verse imbues his story with

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musicality and gets readers in the groove. Music teachers and jazz fans will appreciate the beats and details throughout, and Miles' drive to constantly listen, learn, and create will inspire kids to develop their own voice. With evocative

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illustrations, this glimpse into Miles Davis' life is sure to captivate music lovers young and old.

Originally published: New York:
Doubleday, 1979.

The Music and Its Players

The Life of Dizzy Gillespie

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A Socio-cultural Study of the Birth
of Bebop

Jazz

Musical Revolutions

Bebop

Jazz, from its origins until World
War II, was America's hot new

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music of the 20th century, and this music spread like wildfire to Europe and beyond. Shortly after the war ended a calming influence manifested itself in jazz and a new genre emerged with its own soundscape and quickly rose to

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worldwide popularity and influence--Cool Jazz. This book traces the history of this music to its roots in French Impressionism and European Neo-Classicism, describes the key roles played by Bix Beiderbecke, Lester Young,

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Lennie Tristano, Claude Thornhill, and Dave Brubeck in the development of this genre, and focuses on the major figures associated with a group of landmark recordings and on an ensemble that felicitously came to

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be known as The Birth of the Cool. The contributions of Miles Davis, Gil Evans, Gerry Mulligan, John Lewis, and John Carisi are considered in detail, and the scores of this music, arranged for Davis's nine-piece band, are

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analyzed and compared. The influence of this music persists to the present day, and the final chapter of *The Birth of the Cool of Miles Davis and His Associates* suggests continuities and developments that might still be

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explored by interested readers. The book is illustrated with photos of musicians and manuscripts, contains many musical examples and a detailed index, has both a bibliography and a short discography, and it includes a

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compact disc that contains many of the key recordings discussed in the text [Publisher description].

A biography of jazz great Dizzy Gillespie traces his early life and examines his innovative contributions in the field of

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modern music.

A detailed history of the use of amphetamines follows the rise, fall, and surprising resurgence of the popular drug in America since they were marketed as the original antidepressant in the

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1930s.

The received wisdom of popular jazz history is that the era of the big band was the 1930s and '40s, when swing was at its height. But as practicing jazz musicians know, even though big bands lost the

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spotlight once the bebop era began, they never really disappeared. Making the Scene challenges conventional jazz historiography by demonstrating the vital role of big bands in the ongoing development of jazz. Alex

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Stewart describes how jazz musicians have found big bands valuable. He explores the rich "rehearsal band" scene in New York and the rise of repertory orchestras. Making the Scene combines historical research,

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ethnography, and participant observation with musical analysis, ethnic studies, and gender theory, dismantling stereotypical views of the big band.

Making the Scene
Giant Steps

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His Music and Life

Groovin' High

Jazz, Race, the Beats, and Drugs

Thelonious Monk

*The Jazz Itineraries series,
a new format based on Ken
Vail's successful Jazz*

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Diaries, charts the careers of famous jazz musicians, listing club and concert appearances with details of recording sessions and movie appearances. Copiously illustrated with contemporary photographs,

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newspaper extracts, record and performance reviews, ads and posters, the series provides a fascinating insight into the lives of the greatest jazz musicians of our times. No.1 in the series, Dizzy Gillespie: The

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Bebop Years 1937-1952,
chronicles Dizzy's life from
his early struggles, through
the birth of bebop, the
demise of his first big
band, up to his departure
for France in 1952.

Giant Steps examines the

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most important figures in the creation of modern jazz, detailing the emergence of bebop through the likes of Dizzy Gillespie, Charlie Parker, Fats Navarro, Bud Powell, and Thelonious Monk. Using this as its starting

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point, the book subsequently delves into the developments of jazz composition, modal jazz, and free jazz. The music of each of these great masters is examined in detail and will provide both a fine introduction for the

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*large audience newly
attracted to the music but
unsure of their direction
through it, as well as an
entertaining and informative
read for those with a more
substantial background.
Includes bibliographical*

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*references (pages 375–378),
discographies, and index.
Ranging from ragtime to
bebop and from Bennie Moten
to Charlie Parker, this work
aims to capture the golden
age of Kansas City jazz. It
showcases the lives of the*

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*great musicians who made
Kansas City swing, with
profiles of jazz figures
such as Mary Lou Williams,
Big Joe Turner, and others.
Jon Hendricks and the Art of
Vocal Jazz
An Oral History of the*

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*Transition in Jazz in the
1940s*

Essential Listening

Bop Apocalypse

The Rise and Times of

Charlie Parker

Forward Motion

Saxophonist Charlie Parker (1920-1955)

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was one of the most innovative and influential jazz musicians of any era. As one of the architects of modern jazz (often called "bebop"), Charlie Parker has had a profound effect on American music. His music reached such a high level of melodic, rhythmic, and harmonic sophistication that saxophonists and other

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instrumentalists continue to study it as both a technical challenge and an aesthetic inspiration. This revised edition of *Charlie Parker: His Music and Life* has been revised throughout to account for new Charlie Parker scholarship and previously unknown Parker recordings that have emerged since the book's initial

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publication. The volume opens by considering current research on Parker's biography, laying out some of the contradictory accounts of his life, and setting the chronology straight where possible. It then focuses on Parker's music, tracing his artistic evolution and major achievements as a jazz improviser.

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The musical discussions and transcribed musical examples include timecodes for easy location in recordings—a unique feature to this book.

Making the Scene in the Garden State explores New Jersey's rich musical heritage through stories about the musicians, listeners and fans who came

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together to create sounds from across the American popular music spectrum. The book includes chapters on the beginnings of musical recording in Thomas Edison's factories in West Orange; early recording and the invention of the Victrola at Victor Records' Camden complex; Rudy Van Gelder's recording studios (for Blue Note,

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Prestige, and other jazz labels) in Hackensack and Englewood Cliffs; Zacherley and the afterschool dance television show Disc-o-Teen, broadcast from Newark in the 1960s; Bruce Springsteen's early years on the Jersey Shore at the Upstage Club in Asbury Park; and, the 1980s indie rock scene centered at

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Maxwell's in Hoboken. Concluding with a foray into the thriving local music scenes of today, the book examines the sounds, sights and textures of the locales where New Jerseyans have gathered to rock, bop, and boogie.

Dizzy Gillespie was one of the most important and best-loved musicians in jazz

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history. With his horn-rimmed glasses, goatee, jive talk, and upraised trumpet bell, he was the hipster who most personified bebop. The musical heir to Louis Armstrong, he created the modern jazz trumpet-playing style and dazzled aficionados and popular audiences alike for over 50 years. In this first full

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biography, Alyn Shipton covers all aspects of Dizzy's remarkable life and career, taking us through his days as a flashy trumpet player in the swing bands of the 1930s, his innovative bebop work in the 1940s, the worldwide fame and adoration he earned through his big band tours in the 1950s, and the many recordings and

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performances which defined a career that extended into the early 1990s. Along the way, Shipton convincingly argues that Gillespie--rather than Charlie Parker as is widely believed--had the greatest role in creating bebop, playing in key jazz groups, teaching the music to others, and helping to develop the first original bebop

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repertory. Shipton also explores the dark side of Dizzy's mostly sunny personal life, his womanizing, the illegitimate daughter he fathered and supported--now a respected jazz singer in her own right--and his sometimes needless cruelty to others. For anyone interested in jazz and one of its most innovative and appealing figures,

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Groovin' High is essential reading.

An insightful examination of the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, Freedom Sounds traces the complex relationships among music, politics, aesthetics, and activism through the lens of the hot button racial and economic

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issues of the time. Ingrid Monson illustrates how the contentious and soul-searching debates in the Civil Rights, African Independence, and Black Power movements shaped aesthetic debates and exerted a moral pressure on musicians to take action. Throughout, her arguments show how jazz musicians' quest for self-

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determination as artists and human beings also led to fascinating and far reaching musical explorations and a lasting ethos of social critique and transcendence. Across a broad body of issues of cultural and political relevance, Freedom Sounds considers the discursive, structural, and practical aspects of life in the jazz world in

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the 1950s and 1960s. In domestic politics, Monson explores the desegregation of the American Federation of Musicians, the politics of playing to segregated performance venues in the 1950s, the participation of jazz musicians in benefit concerts, and strategies of economic empowerment. Issues of transatlantic

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importance such as the effects of anti-colonialism and African nationalism on the politics and aesthetics of the music are also examined, from Paul Robeson's interest in Africa, to the State Department jazz tours, to the interaction of jazz musicians such Art Blakey and Randy Weston with African and African

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diasporic aesthetics. Monson deftly explores musicians' aesthetic agency in synthesizing influential forms of musical expression from a multiplicity of stylistic and cultural influences--African American music, popular song, classical music, African diasporic aesthetics, and other world musics--through examples from

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cool jazz, hard bop, modal jazz, and the avant-garde. By considering the differences between aesthetic and socio-economic mobility, she presents a fresh interpretation of debates over cultural ownership, racism, reverse racism, and authenticity. Freedom Sounds will be avidly read by students and academics in

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musicology, ethnomusicology, anthropology, popular music, African American Studies, and African diasporic studies, as well as fans of jazz, hip hop, and African American music.

The Birth of the Cool of Miles Davis and
His Associates
On Speed

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Charlie Parker

Freedom Sounds

The Life and Times of an American

Original

Kansas City Lightning

***The idea of 'cool' is one of
the most pervasive forces in***

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modern culture - but what is it? Where does it come from? Who invented it? BIRTH OF THE COOL is the first serious examination of how cool came about - its meaning, its heroes and its

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place in the world, from the gritty avant-garde fringes of the culture in after-hours joints in Harlem and cold water flats on the Lower East Side, to the centre of the mainstream. Focusing

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***on New York from 1948 to
1965 and bringing together
the era's most evocative
black and white
photographs, Lewis
MacAdams takes us from the
jazz joints where Dizzy***

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***Gillespie and Charlie Parker
invented bebop to Jackson
Pollock's studio; from
Willam S. Burrough's
frenetic experiences on the
road to the Black Mountain
School of Zen.***

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"Black music is the banjo, a history untold by radio. Sold from West Africa to the minstrel show ..."
Black Music Is is a poetic love letter to Black music and history. The book weaves

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***poetry and pop-surrealist
illustration, teaching
readers about icons like Big
Mama Thornton, BB King,
Sister Rosetta Tharpe, Max
Roach and Alice Coltrane. It
also mentions modern-day***

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***musicians Rhiannon
Giddens, Rhapsody, Big
Joanie, Black Thought, and
more. In the book, Bebop
the cat plays records by
Black musicians in five
genres: blues, hip-hop, rock,***

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bluegrass, and jazz. Black Music Is is perfect for readers looking to learn more about music, and sharpen their knowledge of Black history. The picture book was written by Marcus

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Amaker (Charleston, SC's first Poet Laureate) and illustrated by celebrated artist Nathan Durfee.

“A tour de force. . . . Crouch has given us a bone-deep understanding of Parker’s

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music and the world that produced it. In his pages, Bird still lives.” — Washington Post A stunning portrait of Charlie Parker, one of the most talented and influential musicians of

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the twentieth century, from Stanley Crouch, one of the foremost authorities on jazz and culture in America.

Throughout his life, Charlie Parker personified the tortured American artist: a

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revolutionary performer who used his alto saxophone to create a new music known as bebop even as he wrestled with a drug addiction that would lead to his death at the age of thirty-

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four. Drawing on interviews with peers, collaborators, and family members, Stanley Crouch recreates Parker's Depression-era childhood; his early days navigating the Kansas City

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nightlife, inspired by lions like Lester Young and Count Basie; and on to New York, where he began to transcend the music he had mastered. Crouch reveals an ambitious young man torn

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***between music and drugs,
between his domineering
mother and his
impressionable young wife,
whose teenage romance
with Charlie lies at the
bittersweet heart of this***

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story. With the wisdom of a jazz scholar, the cultural insights of an acclaimed social critic, and the narrative skill of a literary novelist, Stanley Crouch illuminates this American

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***master as never before.
From the critically acclaimed
author of Temperament, a
narrative account of the
most defining moments in
musical history—classical
and jazz—all of which***

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***forever altered Western culture "A fascinating journey that begins with the origins of musical notation and travels through the centuries reaching all the way to our time."*—Semyon**

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***Bychkov, chief conductor
and music director of the
Czech Philharmonic The
invention of music notation
by a skittish Italian monk in
the eleventh century. The
introduction of multilayered***

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***hymns in the Middle Ages.
The birth of opera in a
Venice rebelling against the
church's pious restraints.
Baroque, Romantic, and
atonal music; bebop and
cool jazz; Bach and Liszt;***

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Miles Davis and John Coltrane. In telling the exciting story of Western music's evolution, Stuart Isacoff explains how music became entangled in politics, culture, and

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***economics, giving rise to
new eruptions at every turn,
from the early church's
attempts to bind its
followers by teaching them
to sing in unison to the
global spread of American***

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jazz through the Black platoons of the First World War. The author investigates questions like: When does noise become music? How do musical tones reflect the natural

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laws of the universe? Why did discord become the primary sound of modernity? Musical Revolutions is a book replete with the stories of our most renowned musical artists, including

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***notable achievements of
people of color and women,
whose paths to success
were the most difficult.***

***Its Roots and Musical
Development***

Contemporary New York City

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Big Band Jazz

Swing to Bop

***Popular Music in New Jersey
from Edison to Springsteen
and Beyond***

A Social and Musical History

Why Jazz Happened

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Acces PDF The Birth Of Bebop A Social And Musical History

"When bebop was new," writes Thomas Owens, "many jazz musicians and most of the jazz audience heard it as radical, chaotic, bewildering music." For a nation swinging to the smoothly orchestrated sounds

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of the big bands, this revolutionary movement of the 1940s must have seemed destined for a short life on the musical fringe. But today, Owens writes, bebop is nothing less than "the lingua franca of jazz,

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serving as the principal musical language of thousands of jazz musicians." In *Bebop*, Owens conducts us on an insightful, loving tour through the music, players, and recordings that changed

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American culture. Combining vivid portraits of bebop's gigantic personalities with deft musical analysis, he ranges from the early classics of modern jazz (starting with the 1943 Onyx Club performances of Dizzy

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Gillespie, Max Roach, Oscar Pettiford, Don Byas, and George Wallington) through the central role of Charlie Parker, to an instrument-by-instrument look at the key players and their innovations. Illustrating

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his discussion with numerous musical excerpts, Owens skillfully demonstrates why bebop was so revolutionary, with fascinating glimpses of the tempestuous jazz world: Thelonious Monk, for example, did "everything

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'wrong' in the sense of traditional piano technique....Because his right elbow fanned outward away from his body, he often hit the keys at an angle rather than in parallel. Sometimes he hit a single

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key with more than one finger, and divided single-line melodies between two hands." In addition to his discussions of individual instruments and players, Owens examines ensembles, with their sometimes

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volatile collaborations: in the Jazz Messengers, Benny Golson told of how his own mellow saxophone playing would get lost under Art Blakey's furious drumming: "He would do one of those famous four-bar drum rolls

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going into the next chorus, and I would completely disappear. He would holler over at me, 'Get up out of that hole!'" In this marvelous account, Owens comes right to the present day, with accounts of new

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musicians ranging from the Marsalis brothers to lesser-known masters like pianist Michel Petrucciani. Bebop is a jazz-lover's dream--a serious yet highly personal look at America's most distinctive music.

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This classic study of jazz by renowned composer, conductor, and musical scholar Gunther Schuller was widely acclaimed on its first publication in 1968. The first of two volumes on the history and musical

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contribution of jazz, it takes us from the beginnings of jazz as a distinct musical style at the turn of the century to its first great flowering in the 1930's. Schuller explores the music of the great jazz

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soloists of the
twenties--Jelly Roll Morton,
Bix Beiderbecke, Bessie
Smith, Louis Armstrong, and
others--and the big bands
and arrangers--Fletcher
Henderson, Bennie Moten, and
especially Duke

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Ellington--placing their music in the context of the other musical cultures and languages of the 20th century and offering original analyses of many great jazz recordings. Now reissued in paper, Early

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Jazz provides a musical tour of the early American jazz world for a new generation of scholars, students, and jazz fans.

Hearing across media is the source of innovation in a uniquely African American

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sphere of art-making and performance, Brent Hayes Edwards writes. He explores this fertile interface through case studies in jazz literature—both writings informed by music and the surprisingly large body of

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writing by jazz musicians themselves.

Presents a history of bebop from its roots in the late 1930s; describes the musicians, bands, and composers who contributed to this style of jazz; and

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evaluates key bebop recordings.

Bebop and the Creators of Modern Jazz 1945-65

Early Jazz

Hard Bop and Soul Jazz, 1954-65

How the Sounds of the

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Western World Changed
Making the Scene in the
Garden State

Louis Armstrong, Master of
Modernism

*The #1 text in the market—now in an
Essentials Edition.*

Picking up where Louis Armstrong's New

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Orleans left off, this biographical account of the legendary jazz trumpet virtuoso highlights the historical role Armstrong played in the creation of modern music and also his encounters with racism. Despite the plethora of writing about jazz, little attention has been paid to what musicians themselves wrote and said

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about their practice. An implicit division of labor has emerged where, for the most part, black artists invent and play music while white writers provide the commentary. Eric Porter overturns this tendency in his creative intellectual history of African American musicians. He foregrounds the often-ignored ideas of

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these artists, analyzing them in the context of meanings circulating around jazz, as well as in relationship to broader currents in African American thought. Porter examines several crucial moments in the history of jazz: the formative years of the 1920s and 1930s; the emergence of bebop; the political and experimental projects of

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the 1950s, 1960s and 1970s; and the debates surrounding Jazz at Lincoln Center under the direction of Wynton Marsalis. Louis Armstrong, Anthony Braxton, Marion Brown, Duke Ellington, W.C. Handy, Yusef Lateef, Abbey Lincoln, Charles Mingus, Archie Shepp, Wadada Leo Smith, Mary Lou Williams, and

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Reggie Workman also feature prominently in this book. The wealth of information Porter uncovers shows how these musicians have expressed themselves in print; actively shaped the institutional structures through which the music is created, distributed, and consumed, and how they aligned themselves with other

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artists and activists, and how they were influenced by forces of class and gender.

What Is This Thing Called Jazz?

challenges interpretive orthodoxies by showing how much black jazz musicians have struggled against both the racism of the dominant culture and the prescriptive definitions of racial authenticity

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*propagated by the music's supporters,
both white and black.*

*From its beginning, jazz has presented a
contradictory social world: jazz musicians
have worked diligently to erase old
boundaries, but they have just as
resolutely constructed new ones. David
Ake's vibrant and original book considers*

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the diverse musics and related identities that jazz communities have shaped over the course of the twentieth century, exploring the many ways in which jazz musicians and audiences experience and understand themselves, their music, their communities, and the world at large. Writing as a professional pianist and

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composer, the author looks at evolving meanings, values, and ideals--as well as the sounds--that musicians, audiences, and critics carry to and from the various activities they call jazz. Among the compelling topics he discusses is the "visuality" of music: the relationship between performance demeanor and

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musical meaning. Focusing on pianists Bill Evans and Keith Jarrett, Ake investigates the ways in which musicians' postures and attitudes influence perceptions of them as profound and serious artists. In another essay, Ake examines the musical values and ideals promulgated by college jazz education

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programs through a consideration of saxophonist John Coltrane. He also discusses the concept of the jazz "standard" in the 1990s and the differing sense of tradition implied in recent recordings by Wynton Marsalis and Bill Frisell. Jazz Cultures shows how jazz history has not consisted simply of a

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smoothly evolving series of musical styles, but rather an array of individuals and communities engaging with disparate--and oftentimes conflicting--actions, ideals, and attitudes.

Dizzy Gillespie and the Birth of Bebop

Kansas City Jazz

The History of Jazz

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Texan Jazz

Birth of the Cool: How Jazz Great Miles

Davis Found His Sound

This is Bop

Chronicles the social and musical factors that culminated in the birth of bebop

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Jazz Cultures

Civil Rights Call out to Jazz and
Africa

What Is This Thing Called Jazz?