

History of Jazz

America's Music



Jazz A History Of Americas Music

Court Carney



Jazz A History Of Americas Music:

Jazz Geoffrey C. Ward, 2001 Ken Burns and geoffrey Ward bring us the history of the first American music from its beginnings in Ragtime Blues and Gospel through to the present day JAZZ has been a prism through which so much of American History can be seen a curious and unusually objective witness to the 20th Century **Jazz** Geoffrey C. Ward, 2000-11-07 Traces the history of jazz music from its origins in New Orleans through the twentieth century and looks at the lives and contributions of some of the genre s greatest composers and performers **Jazz: An Illustrated History** Geoffrey C. Ward, Ken Burns, 2002-10-01 The companion volume to the ten part PBS TV series by the team responsible for The Civil War and Baseball Continuing in the tradition of their critically acclaimed works Geoffrey C Ward and Ken Burns vividly bring to life the story of the quintessential American music jazz Born in the black community of turn of the century New Orleans but played from the beginning by musicians of every color jazz celebrates all Americans at their best Here are the stories of the extraordinary men and women who made the music Louis Armstrong the fatherless waif whose unrivaled genius helped turn jazz into a soloist s art and influenced every singer every instrumentalist who came after him Duke Ellington the pampered son of middle class parents who turned a whole orchestra into his personal instrument wrote nearly two thousand pieces for it and captured more of American life than any other composer Bix Beiderbecke the doomed cornet prodigy who showed white musicians that they too could make an important contribution to the music Benny Goodman the immigrants son who learned the clarinet to help feed his family but who grew up to teach a whole country how to dance Billie Holiday whose distinctive style routinely transformed mediocre music into great art Charlie Parker who helped lead a musical revolution only to destroy himself at thirty four and Miles Davis whose search for fresh ways to sound made him the most influential jazz musician of his generation and then led him to abandon jazz altogether Buddy Bolden Jelly Roll Morton Dizzy Gillespie Art Tatum Count Basie Dave Brubeck Artie Shaw and Ella Fitzgerald are all here so are Sidney Bechet Coleman Hawkins Lester Young John Coltrane Ornette Coleman and a host of others But Jazz is more than mere biography The history of the music echoes the history of twentieth century America Jazz provided the background for the giddy era that F Scott Fitzgerald called the Jazz Age The irresistible pulse of big band swing lifted the spirits and boosted American morale during the Great Depression and World War II The virtuosic demanding style called bebop mirrored the stepped up pace and dislocation that came with peace During the Cold War era jazz served as a propaganda weapon and forged links with the burgeoning counterculture The story of jazz encompasses the story of American courtship and show business the epic growth of great cities New Orleans and Chicago Kansas City and New York and the struggle for civil rights and simple justice that continues into the new millennium Visually stunning with more than five hundred photographs some never before published this book like the music it chronicles is an exploration and a celebration of the American experiment From the Hardcover edition [A History of Jazz in America](#) Barry Ulanov, 1959 **Jazz (Collins Need to Know?)** Bob Blumenthal, 2014-04-24

The story of the development of jazz and the extraordinary jazz legends who changed the face of music *The Making of Jazz* James Lincoln Collier, 1978 This is the definitive history of America's most enduring native music Beginning with the African tribal music transported here by black slaves the author traces the roots of jazz through the blues the New Orleans style ragtime swing bebop the cool school free jazz and the recent fusion of jazz and rock He offers insightful analyses of the musical figures and colorations that distinguish individual artists styles and compositions with separate chapters devoted to the giants Louis Armstrong Bix Beiderbecke Jelly Roll Morton Bessie Smith Duke Ellington Charlie Parker and John Coltrane A profusion of rare photographs and a selected discography of the all time great jazz albums round out this book as a listener's bible America's Musical Life Richard Crawford, 2001 An illustrated history of America's musical heritage ranges from the earliest examples of Native American traditional song to the innovative sound of contemporary rock and jazz **Jazz** Bob Blumenthal, 2007 The story of the development of jazz and the extraordinary jazz legends who changed the face of music Cuttin' Up Court Carney, 2009-11-19 The emergence of jazz out of New Orleans is part of the American story but the creation of this music was more than a regional phenomenon it also crossed geographical cultural and technological lines Court Carney takes a new look at the spread and acceptance of jazz in America going beyond the familiar accounts of music historians and documentarians to show how jazz paralleled and propelled the broader changes taking place in America's economy society politics and culture Cuttin' Up takes readers back to the 1920s and early 1930s to describe how jazz musicians navigated the rocky racial terrain of the music business and how new media like the phonograph radio and film accelerated its diffusion and contributed to variations in its styles The first history of jazz to emphasize the connections between these disseminating technologies and specific locales it describes the distinctive styles that developed in four cities and tells how the opportunities of each influenced both musicians' choices and the marketing of their music Carney begins his journey in New Orleans where pioneers like Jelly Roll Morton and Buddy Bolden set the tone for the new music then takes readers up the river to Chicago where Joe Oliver's Creole Jazz Band featuring a young Louis Armstrong first put jazz on record The genre received a major boost in New York through radio's live broadcasts from venues like the Cotton Club then came to a national audience when Los Angeles put it in the movies starting with the appearance of Duke Ellington's orchestra in *Check and Double Check* As Carney shows the journey of jazz had its racial component as well ranging from New Orleans melting pot to Chicago's segregated music culture from Harlem clubs catering to white clientele to Hollywood's reinforcement of stereotypes And by pinpointing specific cultural turns in the process of bringing jazz to a national audience he shows how jazz opens a window on the creation of a modernist spirit in America A 1930 tune called *Cuttin' Up* captured the freewheeling spirit of this new music an expression that also reflects the impact jazz and its diffusion had on the nation as it crossed geographic and social boundaries and integrated an array of styles into an exciting new hybrid Deftly blending music history urban history and race studies Cuttin' Up recaptures the essence of jazz in its earliest days **Black**

Music in America James Haskins,1987 Surveys the history of black music in America from early slave songs through jazz and the blues to soul classical music and current trends **America's Musical Pulse** Kenneth J. Bindas,1992-09-30 Popular music may be viewed as primary documents of society and America's Musical Pulse documents the American experience as recorded in popular sound Whether jazz blues swing country or rock the music the impulse behind it and the reaction to it reveal the attitudes of an era or generation Always a major preoccupation of students music is often ignored by teaching professionals who might profitably channel this interest to further understandings of American social history and such diverse fields as sociology political science literature communications and business as well as music In this interdisciplinary collection scholars educators and writers from a variety of fields and perspectives relate topics concerning twentieth century popular music to issues of politics class economics race gender and the social context The focus throughout is to place music in societal perspective and encourage investigation of the complex issues behind the popular tunes rhythms and lyrics

The Advocate ,2001-02-13 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States **The Virgin Encyclopedia of Jazz** Colin Larkin,2004 From boogie woogie to bebop and beyond the sounds and rhythms of Jazz is mercurial always creative seldom static frequently cultish and often contentious The latest edition of The Virgin Encyclopedia of Jazz is the essential companion to making an acquaintance with Jazz It will inform you and it will not talk down to you There are over 3 500 entries detailing every artist who has had an impact on the development of jazz since it headed out from New Orleans and spread to New York London Paris Montreux Munich and way beyond Here are all the legends whose genius is evoked in a single name Ella Duke Satchimo Bird Miles Trane the Hawk Monk and Diz together with all the younger talent Brad Mehldau Jacky Terrasson Nicholas Payton and the youngest phenomenon of them all Norah Jones They line up with modern day giants of the genre such as John Schofield Dave Holland Joe Lovano and Keith Jarrett All entries have a detailed album chronology together with a five star rating system The text is non pompous non judgemental yet friendly and constructive All the text has been taken from the gigantic database of The Encyclopedia of Popular Music first published in 1992 the EPM and its spin off series swiftly and firmly established itself as the undisputed champion of all contemporary music reference books **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

America's Music, from the Pilgrims to the Present Gilbert Chase, 1966 **America's Musical Heritage** Cassie Burk, Virginia Meierhoffer, Claude Anderson Phillips, 1942 History of music in the United States including the history of some popular and patriotic songs **Making America's Music** Jeff Farley (Ph. D.), 2008 The aim of this thesis is to investigate some significant examples of the process by which jazz has been shaped by the music industry and government and their ideas of the place of jazz within American culture and society The examples demonstrate that the history and traditions of jazz are not fixed entities but rather constructions used to understand and utilise issues of race national identity cultural value and musical authenticity and innovation Engagement with such issues has been central to identifying jazz as America's music as it earned this status from its worldwide popularity and its identity as an innovative black American art form Recognition for jazz as American music in conjunction with its improvisational nature consequently led to the identification of jazz as democratic music through its role in racial integration in America and in its representation of American democracy in government propaganda programmes The different histories of jazz and its status as democratic American music have all been especially important to the development of House Concurrent Resolution 57 in 1987 referred to as the Jazz Preservation Act JPA Authored by Congressman John Conyers Jr of Michigan the JPA defined jazz as a national treasure that deserved public support and inclusion in the education system Few in the industry have criticised the recognition and public subsidy of jazz but many have found fault with the JPA's definitions of jazz and its history that have dictated this support While the JPA has essentially continued the practice of shaping jazz through ideas of its place within American culture and society it has provided immense resources to promote a fixed history and canon for jazz Specifically the JPA has promoted jazz as the American music taking a particular stance on the histories of race and discrimination in the industry and the definitions of authentic jazz that had been sources of disagreement competition and creativity since the release of the first jazz record in 1917 *Musical America*, 1917 **The Bulletin of the Society for American Music**, 2003 **America's Music, from**

the Pilgrims to the Present Gilbert Chase, 1992 A history of American music its diversity and the cultural influences that helped it develop

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