

ERIC PORTER WHAT IS THIS THING CALLED

JAZZ?

AFRICAN AMERICAN MUSICIANS AS ARTISTS, CRITICS, AND ACTIVISTS



What Is This Thing Called Jazz

Edward Green



What Is This Thing Called Jazz:

What Is This Thing Called Jazz? Eric Porter, 2002-01-31 Despite the plethora of writing about jazz little attention has been paid to what musicians themselves wrote and said 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 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 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 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 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 propagated by the music's supporters both white and black

What is this Thing Called Jazz? Eric C. Porter, 2002-01-01 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. What Is This Thing Called Jazz? Batt Johnson, 2000-12-26. There is no better authority on jazz than the creators, educators, and writers who have made this enigmatic musical style a major force internationally, as well as in American history. The answer to the question, "what is jazz," is as complex and diverse as those involved in it. This book takes the question to noted musicians, scholars, and composers, creating a documentary style of oral history that makes you feel as if you are actually in the room as they put the sounds they know as music into words. The ideas from these authentic personal voices of authority provide a unique perspective that will enlighten the novice and stimulate the professional. Ron Carter, Bassist: Because they are improvising, does not necessarily mean that it is jazz. Buddy Rich, Drums: Trane to Bird, Diz to Miles, all in the family of jazz, just different children. Ray Charles, Singer/Pianist: Jazz is the freedom to do what you want within the confines of the chord structure. Milt Jackson, Vibraphonist: The era of bebop represents jazz to me. Chet Baker, Trumpet: Paris Jazz is a hard swinging rhythm section with everybody playing with the same time feeling.

Cultural Moves Herman Gray, 2005-02-14. Herman Gray takes a sweeping look at black popular culture over the past decade to explore culture's role in the push for black political power and social recognition. In a series of linked essays, he finds that black artists, scholars, musicians, and others have been instrumental in reconfiguring social and cultural life in the United States, and he provocatively asks how black culture can now move beyond a preoccupation with inclusion and representation. Gray considers how Wynton Marsalis and his creation of a jazz canon at Lincoln Center acted to establish cultural visibility and legitimacy for jazz. Other essays address such topics as the work of the controversial artist Kara Walker, the relentless struggles for representation on network television when those networks are no longer the primary site of black or any other identity, and how black musicians such as Steve Coleman and George Lewis are using new technology to shape and extend black musical traditions and cultural identities. **African Americans in U.S. Foreign Policy** Linda

Heywood, Allison Blakely, Charles Stith, Joshua C. Yesnowitz, 2015-01-30. Bookended by remarks from African American diplomats Walter C. Carrington and Charles Stith, the essays in this volume use close readings of speeches, letters, historical archives, diaries, memoirs of policymakers, and newly available FBI files to confront much neglected questions related to race and foreign relations in the United States. Why, for instance, did African Americans profess loyalty and support for the diplomatic initiatives of a nation that undermined their social, political, and economic well-being through racist policies and cultural practices? Other contributions explore African Americans' history in the diplomatic and consular services and the influential roles of cultural ambassadors like Joe Louis and Louis Armstrong. The volume concludes with an analysis of the

effects on race and foreign policy in the administration of Barack Obama Groundbreaking and critical African Americans in U S Foreign Policy expands on the scope and themes of recent collections to offer the most up to date scholarship to students in a range of disciplines including U S and African American history Africana studies political science and American studies

The Rotarian, 1939-06 Established in 1911 The Rotarian is the official magazine of Rotary International and is circulated worldwide Each issue contains feature articles columns and departments about or of interest to Rotarians Seventeen Nobel Prize winners and 19 Pulitzer Prize winners from Mahatma Gandhi to Kurt Vonnegut Jr have written for the magazine

Musical Migration and Imperial New York Brigid Cohen, 2022-05-05 Through archival work and storytelling Musical Migration and Imperial New York revises many inherited narratives about experimental music and art in postwar New York From the urban street level of music clubs and arts institutions to the world making routes of global migration and exchange this book redraws the map of experimental art to reveal the imperial dynamics and citizenship struggles that continue to shape music in the United States Beginning with the material conditions of power that structured the cityscape of New York in the early Cold War years Brigid Cohen looks at a wide range of artistic practices concert music electronic music jazz performance art and actors Edgard Var se Charles Mingus Yoko Ono and Fluxus founder George Maciunas as they experimented with new modes of creativity Cohen links them with other migrant creators vital to the city s postwar culture boom creators whose stories have seldom been told Halim El Dabh Michiko Toyama Vladimir Ussachevsky She also gives sustained and serious treatment to the work of Yoko Ono something long overdue in music scholarship Musical Migration and Imperial New York is indispensable reading offering a new understanding of global avant gardes and American experimental music as well as the contrasting feelings of belonging and exclusion on which they were built *I Want to Be*

Ready Danielle Goldman, 2010-05-04 A conceptual framework for understanding the development of improvised dance in late 20th century America [Playing for Keeps](#) Daniel Fischlin, Eric Porter, 2020-04-24 The contributors to *Playing for Keeps* examine the ways in which musical improvisation can serve as a method for negotiating violence trauma systemic inequality and the aftermaths of war and colonialism Outlining the relation of improvisatory practices to local and global power structures they show how in sites as varied as South Africa Canada Egypt the United States and the Canary Islands improvisation provides the means for its participants to address the past and imagine the future In addition to essays the volume features a poem by saxophonist Matana Roberts an interview with pianist Vijay Iyer about his work with U S veterans of color and drawings by artist Randy DuBurke that chart Nina Simone s politicization Throughout the contributors illustrate how improvisation functions as a model for political cultural and ethical dialogue and action that can foster the creation of alternate modes of being and knowing in the world Contributors Randy DuBurke Rana El Kadi Kevin Fellezs Daniel Fischlin Kate Galloway Reem Abdul Hadi Vijay Iyer Mark Lomanno Moshe Morad Eric Porter Sara Ramshaw Matana Roberts Darci Sprenkel Paul Stapleton Odeh Turjman Stephanie Vos **The Cambridge Companion to Duke Ellington** Edward

Green, 2015-01-08 Duke Ellington is widely held to be the greatest jazz composer and one of the most significant cultural icons of the twentieth century. This comprehensive and accessible Companion is the first collection of essays to survey in depth Ellington's career, music, and place in popular culture. An international cast of authors includes renowned scholars, critics, composers, and jazz musicians. Organized in three parts, the Companion first sets Ellington's life and work in context, providing new information about his formative years, method of composing, interactions with other musicians, and activities abroad; its second part gives a complete artistic biography of Ellington; and the final section is a series of specific musical studies, including chapters on Ellington and songwriting, the jazz piano, descriptive music, and the blues. Featuring a chronology of the composer's life and major recordings, this book is essential reading for anyone with an interest in Ellington's enduring artistic legacy.

Reviewing **What Is This Thing Called Jazz**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**What Is This Thing Called Jazz**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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What Is This Thing Called Jazz Introduction

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