

Writing Jazz

Race, Nationalism, and
Modern Culture in the 1920s

Nicholas M. Evans

Studies in American Popular History and Culture



Writing Jazz Nationalism Culture American Ebook

Gregory Clark



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Writing Jazz Nicholas M Evans, 2016-01-20 First published in 2001 Routledge is an imprint of Taylor Francis an informa company

Jazz in American Culture Burton W. Peretti, 1998-02-01 The first compact history of jazz to place it within broader context With an eye on the music the musicians and the audience Mr Peretti traces the emergence of jazz and follows its progress to the present showing how it has reflected shifting American values Heartily recommended accessible to a broad readership Library Journal American Ways Series

The Jazz Cadence of American Culture Robert G. O'Meally, 1998 Taking to heart Ralph Ellison's remark that much in American life is jazz shaped The Jazz Cadence of American Culture offers a wide range of eloquent statements about the influence of this art form Robert G O Meally has gathered a comprehensive collection of important essays speeches and interviews on the impact of jazz on other arts on politics and on the rhythm of everyday life Focusing mainly on American artistic expression from 1920 to 1970 O Meally confronts a long era of political and artistic turbulence and change in which American art forms influenced one another in unexpected ways Organized thematically these provocative pieces include an essay considering poet and novelist James Weldon Johnson as a cultural critic an interview with Wynton Marsalis a speech on the heroic image in jazz and a newspaper review of a recent melding of jazz music and dance Bring in Da Noise Bring in Da Funk From Stanley Crouch to August Wilson to Jacqui Malone the plurality of voices gathered here reflects the variety of expression within jazz The book's opening section sketches the overall place of jazz in America Alan P Merriam and Fradley H Garner unpack the word jazz and its register Albert Murray considers improvisation in music and life Amiri Baraka argues that white critics misunderstand jazz and Stanley Crouch cogently dissects the intersections of jazz and mainstream American democratic institutions After this the book takes an interdisciplinary approach exploring jazz and the visual arts dance sports history memory and literature Ann Douglas writes on jazz's influence on the design and construction of skyscrapers in the 1920s and 30s Zora Neale Hurston considers the significance of African American dance Michael Eric Dyson looks at the jazz of Michael Jordan's basketball game and Hazel Carby takes on the sexual politics of Ma Rainey and Bessie Smith's blues The Jazz Cadence offers a wealth of insight and information for scholars students jazz aficionados and any reader wishing to know more about this music form that has put its stamp on American culture more profoundly than any other in the twentieth century

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's 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.

Fascinating Rhythm David Yaffe, 2009-02-09 How have American writers written about jazz and how has jazz influenced American literature? In *Fascinating Rhythm*, David Yaffe explores the relationship and interplay between jazz and literature, looking at jazz musicians and the themes literature has garnered from them by appropriating the style, tones, and innovations of jazz, and demonstrating that the poetics of jazz has both been assimilated into and deeply affected the development of twentieth-century American literature. Yaffe explores how Jewish novelists such as Norman Mailer, J. D. Salinger, and Philip Roth engaged issues of racial, ethnic, and American authenticity by way of jazz; how Ralph Ellison's descriptions of Louis Armstrong led to a neoconservative movement in contemporary jazz; how poets such as Wallace Stevens, Hart Crane, Langston Hughes, and Frank O'Hara were variously inspired by the music; and how memoirs by Billie Holiday, Charles Mingus, and Miles Davis both reinforced and redeemed the red-light origins of jazz. The book confronts the current jazz discourse and shows how poets and novelists can be placed in it, often with problematic results. *Fascinating Rhythm* stops to listen for the music, demonstrating how jazz continues to speak for the American writer.

Jazz James Lincoln Collier, 1995-07-13 Praised by the *Washington Post* as a tough, unblinkered critic, James Lincoln Collier is probably the most controversial writer on jazz today. His acclaimed biographies of Louis Armstrong, Duke Ellington, and Benny Goodman continue to spark debate in jazz circles, and his iconoclastic articles on jazz over the past 30 years have attracted even more attention. With the publication of *Jazz: The American Theme Song*, Collier does nothing to soften his reputation for hard-hitting, incisive commentary. Questioning everything we think we know about jazz—its origins, its innovative geniuses, the importance of improvisation and spontaneous inspiration in a performance, and the jazz world—these ten provocative essays on the music and its place in American culture overturn tired assumptions and will alternately enrage, enlighten, and entertain. *Jazz: The American Theme Song* offers music lovers razor-sharp analysis of musical trends and styles and fearless explorations of the most potentially explosive issues in

jazz today In *Black White and Blue* Collier traces African and European influences on the evolution of jazz in a free ranging discussion that takes him from the French colony of Saint Domingue now Haiti to the orderly classrooms where most music students study jazz today He argues that although jazz was originally devised by blacks from black folk music jazz has long been a part of the cultural heritage of musicians and audiences of all races and classes and is not black music per se In another essay Collier provides a penetrating analysis of the evolution of jazz criticism and casts a skeptical eye on the credibility of the emerging jazz canon of critical writing and popular history The problem is that even the best jazz scholars keep reverting to the fan mentality suddenly bursting out of the confines of rigorous analysis into sentimental encomiums in which Hot Lips Smithers is presented as some combination of Santa Claus and the Virgin Mary he maintains It is a simple truth that there are thousands of high school music students around the country who know more music theory than our leading jazz critics Other less inflammatory but no less intriguing essays include explorations of jazz as an intrinsic and fundamental source of inspiration for American dance music rock and pop the influence of show business on jazz and vice versa and the link between the rise of the jazz soloist and the new emphasis on individuality in the 1920s Impeccably researched and informed by Collier s wide ranging intellect *Jazz The American Theme Song* is an important look at jazz s past its present and its uncertain future It is a book everyone who cares about the music will want to read John Coltrane and the Jazz Revolution of the 1960s Frank Kofsky,1998 Revised edition of *Black nationalism and the revolution in music* Jazz and American Culture Michael Borshuk,2023-11-30 This book explores jazz as a cultural lodestone and source of critical inquiry for over a century 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 **New Orleans Style and the Writing of American Jazz History** Bruce Boyd Raeburn,2009 A fascinating and insightful study of the development of New Orleans jazz and its effect on jazz history **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 **Writing Jazz** David Meltzer,1999 Editor David Meltzer adds his own breadth of knowledge on jazz to the brew with his Pre text introduction and afterthought Sub text discussion BOOK JACKET

The Jazz Republic Jonathan O. Wipplinger,2017-05-16 The Jazz Republic examines jazz music and the jazz artists who shaped Germany's exposure to this African American art form from 1919 through 1933 Jonathan O Wipplinger explores the history of jazz in Germany as well as the roles that music race especially Blackness and America played in German culture and follows the debate over jazz through the fourteen years of Germany's first democracy He explores visiting jazz musicians including the African American Sam Wooding and the white American Paul Whiteman and how their performances were received by German critics and artists The Jazz Republic also engages with the meaning of jazz in debates over changing gender norms and jazz's status between paradigms of high and low culture By looking at German translations of Langston Hughes's poetry as well as Theodor W Adorno's controversial rejection of jazz in light of racial persecution Wipplinger examines how jazz came to be part of German cultural production more broadly in both the US and Germany in the early 1930s Using a wide array of sources from newspapers modernist and popular journals as well as items from the music press this work intervenes in the debate over the German encounter with jazz by arguing that the music was no mere symbol of Weimar's modernism and modernity Rather than reflecting intra German and or European debates it suggests that jazz and its practitioners African American white American Afro European German and otherwise shaped Weimar culture in a central way Jazz in American Culture Peter Townsend,2000 A persuasive appreciation of what jazz is and of how it has permeated and enriched the culture of America **Outline History - American Jazz** David Sharp,Randall Snyder,Jon J. Hischke,1995-01-01 **This Is Our Music** Iain Anderson,2012-05-26 This Is Our Music declared saxophonist Ornette Coleman's 1960 album title But whose music was it At various times during the 1950s and 1960s musicians critics fans politicians and entrepreneurs claimed jazz as a national art form an Afrocentric race music an extension of modernist

innovation in other genres a music of mass consciousness and the preserve of a cultural elite This original and provocative book explores who makes decisions about the value of a cultural form and on what basis taking as its example the impact of 1960s free improvisation on the changing status of jazz By examining the production presentation and reception of experimental music by Ornette Coleman Cecil Taylor John Coltrane and others Iain Anderson traces the strange unexpected and at times deeply ironic intersections between free jazz avant garde artistic movements Sixties politics and patronage networks Anderson emphasizes free improvisation's enormous impact on jazz music's institutional standing despite ongoing resistance from some of its biggest beneficiaries He concludes that attempts by African American artists and intellectuals to define a place for themselves in American life structural changes in the music industry and the rise of nonprofit sponsorship portended a significant transformation of established cultural standards At the same time free improvisation's growing prestige depended in part upon traditional highbrow criteria increasingly esoteric styles changing venues and audience behavior European sanction withdrawal from the marketplace and the professionalization of criticism Thus jazz music's performers and supporters and potentially those in other arts have both challenged and accommodated themselves to an ongoing process of cultural stratification

Going for Jazz Nicholas Gebhardt, 2001-07-15 Jazz is one of the most influential American art forms of our times It shapes our ideas about musical virtuosity human action and new forms of social expression In *Going for Jazz* Nicholas Gebhardt shows how the study of jazz can offer profound insights into American historical consciousness Focusing on the lives of three major saxophonists Sidney Bechet Charlie Parker and Ornette Coleman Gebhardt demonstrates how changing forms of state power and ideology framed and directed their work Weaving together a range of seemingly disparate topics from Frederick Jackson Turner's frontier thesis to the invention of bebop from Jean Baudrillard's *Seduction* to the Cold War atomic regime Gebhardt addresses the meaning and value of jazz in the political economy of American society In *Going for Jazz* jazz musicians assume dynamic and dramatic social positions that demand a more conspicuous place for music in our understanding of the social world

[The Politics of Culture and Identity in American Jazz Criticism](#) John Remo Gennari, 1993 I have drawn on a full range of jazz representation magazines books newspapers liner notes concert programs interviews with critics and editors personal correspondence college course syllabi and publicity literature

Civic Jazz Gregory Clark, 2015-02-25 Jazz is born of collaboration improvisation and listening In much the same way the American democratic experience is rooted in the interaction of individuals It is these two seemingly disparate but ultimately thoroughly American conceits that Gregory Clark examines in *Civic Jazz* Melding Kenneth Burke's concept of rhetorical communication and jazz music's aesthetic encounters with a rigorous sort of democracy this book weaves an innovative argument about how individuals can preserve and improve civic life in a democratic culture Jazz music Clark argues demonstrates how this aesthetic rhetoric of identification can bind people together through their shared experience in a common project While such shared experience does not demand agreement indeed it often has an air of

competition it does align people in practical effort and purpose Similarly Clark shows Burke considered Americans inhabitants of a persistently rhetorical situation in which each must choose constantly to identify with some and separate from others Thought provoking and path breaking Clark s harmonic mashup of music and rhetoric will appeal to scholars across disciplines as diverse as political science performance studies musicology and literary criticism *Gettin' Around* Jürgen E. Grandt, 2018-12-15 *Gettin Around* examines how the global jazz aesthetic strives in various ways toward an imaginative reconfiguration of a humanity that transcends entrenched borders of ethnicity and nationhood while at the same time remaining keenly aware of the exigencies of history Jürgen E Grandt deliberately refrains from a narrow empirical definition of jazz or of transnationalism and true to the jazz aesthetic itself opts for a broader more inclusive scope even as he listens carefully and closely to jazz s variegated soundtrack Such an approach seeks not only to avoid the museal whiff of a golden age time past but also to broaden the appeal and the applicability of the overall critical argument For Grandt international simply designates currents of people ideas and goods between distinct geopolitical entities or nation states whereas transnational refers to liminal dynamics that transcend preordained borderlines occurring above below beside or along the outer contours of nation states *Gettin Around* offers a long overdue consideration of the ways in which jazz music can inform critical practice in the field of transnational American studies and grounds these studies in specifically African American cultural contexts

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