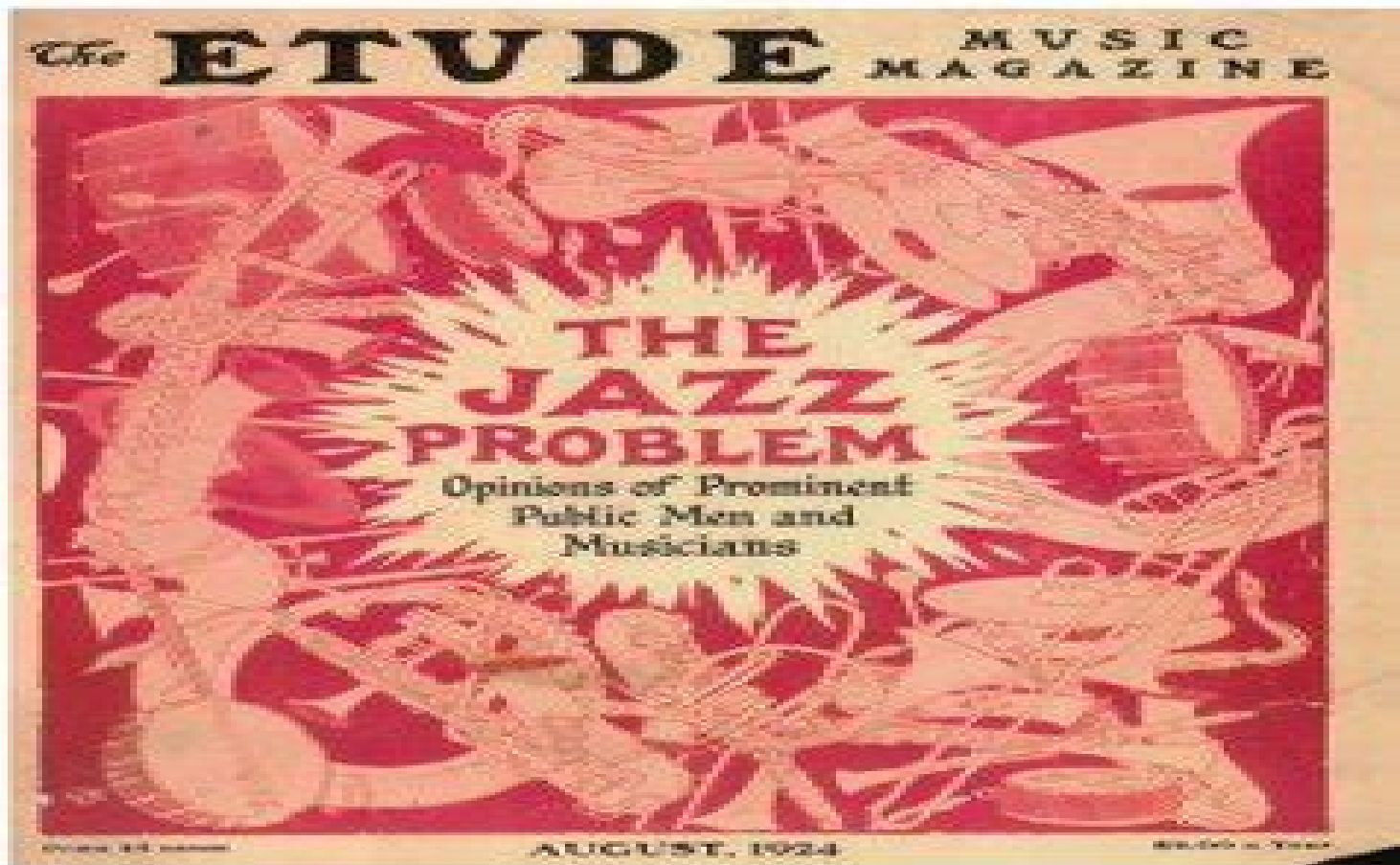


Keeping Time

READINGS IN JAZZ HISTORY



Edited by

Robert Walser

Keeping Time Readings In Jazz History

Nicholas Cook, Anthony Pople



Keeping Time Readings In Jazz History:

Keeping Time Robert Walser, 2014 Featuring over 70 thought provoking selections drawn from contemporary journalism reviews program notes memoirs interviews and other sources *Keeping Time Readings in Jazz History* Second Edition brings to life the controversies and critical issues that have accompanied over 100 years of jazz history This unique volume gives voice to a wide range of perspectives which stress different reactions to and uses of jazz both within and across communities enabling readers to see that jazz is not just about names dates and chords but rather about issues and ideas cultural activities and experiences that have affected people deeply in a great variety of ways Selections include contributions from well known figures such as Jelly Roll Morton Billie Holiday Charles Mingus Louis Armstrong Dizzy Gillespie and Miles Davis from renowned writers including Langston Hughes Norman Mailer and Ralph Ellison and from critics and historians ranging from Gunther Schuller and Christopher Small to Sherrie Tucker and George Lipsitz This second edition features thirteen new selections concentrating on recent jazz scenes and updated headnotes throughout which provide historical context for each selection and point out issues for thinking and discussion Filled with insightful writing *Keeping Time* aims to increase historical awareness to provoke critical thinking and to encourage lively classroom discussion as students relive the intriguing story of jazz

Keeping Time Robert Walser, 1999 Drawing from contemporary journalism reviews program notes memoirs interviews and other sources *Keeping Time* lets you experience first hand the controversies and critical issues that have accompanied jazz from its very birth In the end the focus here remains on how the music works and why people have cared about it *Keeping Time* will increase one's historical awareness of jazz even as it provokes lively discussion among jazz aficionados whether in clubs concert halls or classrooms

Keeping Time Robert Walser, 1999-01 An anthology of sixty two news articles reviews program notes memoirs and interviews from the twentieth century illuminates the history of jazz and features the thoughts of the great performers on the nature of the music and its controversies UP

Activating Voices in Jazz History Anthony D.J. Branker, 2025-05-06 *Activating Voices in Jazz History* Students Broadening the Narrative highlights the research of students who have been challenged to assess and interpret evidence found in historical records and engage in field interviews with a diverse representation of jazz artists This approach serves as a method for co creating a living history of jazz Drawing from the author's experience in teaching jazz historiography and recognizing that Jazz African American music and the music of the African diaspora offer unique perspectives rooted in culture and community the book presents a culturally relevant view of the history of jazz It also proposes a much needed alternative methodology for teaching this subject The author reflects on the issues that shape the framing of jazz history and discusses how using a dialogic approach can enable students to engage in critical conversations The student led interviews with artists focus on themes such as diversity and inclusion gender equity social justice cultural identity and identification what the word jazz represents primitivism reflections on pedagogy the current state of jazz education and the development of artistic voice and creative self

expression This concise book will be a valuable resource for jazz educators scholars students and enthusiasts alike **Race, Music, and National Identity** Paul McCann, 2008 Race Music and National Identity is the first book length study to examine closely the portrayal of jazz in American fiction during the most critical and dynamic years of the music s development The principal argument suggests that the discourse on jazz was informed largely by a broad range of anxieties endemic to the turbulent decades of the mid twentieth century As the United States faced a new crisis in either foreign or domestic policy writers and intellectuals often used jazz as a forum to change both the public s understanding of the musical tradition as well as the nation s understanding of itself In many ways the rise of jazz from low to high art was a product of this discourse The study relies on a close reading of several notable authors including F Scott Fitzgerald Langston Hughes Eudora Welty Ralph Ellison and Jack Kerouac but also responds to a broad range of popular writers from the decade whose contribution to the discourse on jazz has been largely forgotten This book provides an insightful glimpse into how the United States negotiates and ultimately understands its own cultural artifacts Paul McCann is an English Professor at Del Mar College Latin Jazz Christopher Washburne, 2020-04-28 Jazz has always been a genre built on the blending of disparate musical cultures Latin jazz illustrates this perhaps better than any other style in this rich tradition yet its cultural heritage has been all but erased from narratives of jazz history Told from the perspective of a long time jazz insider Latin Jazz The Other Jazz corrects the record providing a historical account that embraces the genre s international nature and explores the dynamic interplay of economics race ethnicity and nationalism that shaped it The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description **From Soul to Hip Hop** Tom Perchard, 2017-07-05 The essays contained in this volume address some of the most visible durable and influential of African American musical styles as they developed from the mid 1960s into the 21st century Soul funk pop R B and hip hop practices are explored both singly and in their many convergences and in writings that have often become regarded as landmarks in black musical scholarship These works employ a wide range of methodologies and taken together they show the themes and concerns of academic black musical study developing over three decades While much of the writing here is focused on music and musicians in the United States the book also documents important and emergent trends in the study of these styles as they have spread across the world The volume maintains the original publication format and pagination of each essay making for easy and accurate cross reference and citation Tom Perchard s introduction gives a detailed overview of the book s contents and of the field as a whole situating the present essays in a longer and wider tradition of African American music studies In bringing together and contextualising works that are always valuable but sometimes difficult to access the volume forms an excellent introductory resource for university music students and researchers Continuum Encyclopedia of Popular Music of the World Volume 8 John Shepherd, David Horn, 2012-03-08 See **Knowing Jazz** Ken Prouty, 2011-12-06 Ken Prouty argues that knowledge of jazz or more to the point claims to knowledge of jazz are the prime movers in forming

jazz's identity, its canon and its community. Every jazz artist, critic or fan understands jazz differently based on each individual's unique experiences and insights. Through playing, listening, reading and talking about jazz, both as a form of musical expression and as a marker of identity, each aficionado develops a personalized relationship to the larger jazz world. Through the increasingly important role of media, listeners also engage in the formation of different communities that not only transcend traditional boundaries of geography but increasingly exist only in the virtual world. The relationships of jazz people within and between these communities is at the center of *Knowing Jazz*. Some groups, such as those in academia, reflect a clash of sensibilities between historical traditions. Others, particularly online communities, represent new and exciting avenues for everyday fans whose involvement in jazz has often been ignored. Other communities seek to define themselves as expressions of national or global sensibility, pointing to the ever-changing nature of jazz's identity as an American art form in an international setting. What all these communities share, however, is an intimate, visceral link to the music and the artists who make it brought to life through the medium of recording. Informed by an interdisciplinary approach and approaching the topic from a number of perspectives, *Knowing Jazz* charts a philosophical course in which many disparate perspectives and varied opinions on jazz can find common ground.

Experiencing Jazz Richard Lawn, 2013. *Experiencing Jazz*, Second Edition, is an integrated textbook with online resources for jazz appreciation and history courses. Through readings, illustrations, timelines, listening guides and a streaming audio library, it immerses the reader in a journey through the history of jazz while placing the music within a larger cultural and historical context. Designed to introduce the novice to jazz, *Experiencing Jazz* describes the elements of music and the characteristics and roles of different instruments. Prominent artists and styles from the roots of jazz to present day are relayed in a story-telling prose. This new edition features expanded coverage of women in jazz, the rise of jazz as a world music, the influence of Afro-Cuban and Latin jazz, and streaming audio. Features: Important musical trends are placed within a broad cultural, social, political and economic context. Music fundamentals are treated as integral to the understanding of jazz and concepts are explained easily with graphic representations and audio examples. Comprehensive treatment chronicles the roots of jazz in African music to present day. Commonly overlooked styles such as orchestral jazz, Cubop and third stream jazz are included. Expanded and up-to-date coverage of women in jazz. The media-rich companion website presents a comprehensive streaming audio library of key jazz recordings by leading artists, integrated with interactive listening guides. Illustrated musical concepts with web-based tutorials and audio interviews of prominent musicians acquaint new listeners to the sounds, styles and figures of jazz. Course components: The complete course comprises the textbook and Online Access to Music token, which are available to purchase separately. The textbook and Online Access to Music Token can also be purchased together in the *Experiencing Jazz Book and Online Access to Music Pack*. Book and Online Access to Music Pack 978 0 415 65935 2. Paperback and Online Access to Music Book Only 978 0 415 69960 0. Please note this does not include the Online Access to Music. Online Access to Music

Token 978 0 415 83735 4 please note this does not include the textbook eBook and Online Access to Music Pack 978 0 203 37981 3 available from the Taylor Francis eBookstore ebook 978 0 203 37985 1 please note this does not include the audio and is available from the Taylor Francis eBookstore **Jazz Planet** E. Taylor Atkins, 2012-10-25 With contributions by Ral A Fernandez Benjamin Givan Ac cio Tadeu de Camargo Piedade Warren R Pinckney Jr Linda F Williams Christopher G Bakriges Stefano Zenni S Frederick Starr Bruce Johnson Christophine Ballantine Michael Molasky Johan Forn s and Andrew F Jones Jazz is typically characterized as a uniquely American form of artistic expression and narratives of its history are almost always set within the United States Yet from its inception this art form exploded beyond national borders becoming one of the first modern examples of a global music sensation Jazz Planet collects essays that concentrate for the first time on jazz created outside the United States What happened when this phenomenon met with indigenous musical practices What debates on cultural integrity did this American styling provoke in far flung places Did jazz s insistence on individual innovation and its posture as a music of the disadvantaged generate shakeups in national identity aesthetic values and public morality Through new and previously published essays Jazz Planet recounts the music s fascinating journeys to Asia Europe Africa and Latin America What emerges is a concept of jazz as a harbinger of current globalization a process that has engendered both hope for a more enlightened and tranquil future and resistance to the anticipated loss of national identity and sovereignty Essays in this collection describe the seldom acknowledged contributions non Americans have made to the art and explore the social and ideological crises jazz initiated around the globe Was the rise of jazz in global prominence they ask simply a result of its inherent charm Was it a vehicle for colonialism Cold War politics and emerging American hegemony Jazz Planet provokes readers to question the nationalistic bias of most jazz scholarship and to expand the pantheon of great jazz artists to include innovative musicians who blazed independent paths *Jazz Planet* Everett Taylor Atkins, 2003-11 Jazz is typically characterized as a uniquely American form of artistic expression and narratives of its history are almost always set within the United States Yet from its inception this art form exploded beyond national borders becoming one of the first modern examples of a global music sensation Jazz Planet collects essays that concentrate for the first time on jazz created outside the United States What happened when this phenomenon met with indigenous musical practices What debates on cultural integrity did this American styling provoke in far flung places Did jazz s insistence on individual innovation and its posture as a music of the disadvantaged generate shakeups in national identity aesthetic values and public morality Through new and previously published essays Jazz Planet recounts the music s fascinating journeys to Asia Europe Africa and Latin America What emerges is a concept of jazz as a harbinger of current globalization a process that has engendered both hope for a more enlightened and tranquil future and resistance to the anticipated loss of national identity and sovereignty Essays in this collection describe the seldom acknowledged contributions non Americans have made to the art and explore the social and ideological crises jazz initiated around the globe Was the rise of jazz in global prominence they ask simply a result of its

inherent charm Was it a vehicle for colonialism Cold War politics and emerging American hegemony Jazz Planet provokes readers to question the nationalistic bias of most jazz scholarship and to expand the pantheon of great jazz artists to include innovative musicians who blazed independent paths E Taylor Atkins is an associate professor of history at Northern Illinois University and is the author of *Blue Nippon Authenticating Jazz in Japan* awarded the John W Hall Prize of the Association of Asian Studies in 2003 as the best book on Northeast Asia His work has appeared in such periodicals as *Japanese Studies* and *East West Connections Review of Asian Studies* *Revolutions in American Music* Michael Broyles, 2024-02-20 The story of how unexpected connections between music technology and race across three tumultuous decades changed American culture How did a European social dance craze become part of an American presidential election Why did the recording industry become racially divided Where did rock n roll really come from And how do all these things continue to reverberate in today s world In *Revolutions in American Music* award winning author Michael Broyles shows the surprising ways in which three key decades the 1840s the 1920s and the 1950s shaped America s musical future Drawing connections between new styles of music like the minstrel show jazz and rock n roll and emerging technologies like the locomotive the first music recordings and the transistor radio Broyles argues that these decades fundamentally remade our cultural landscape in enduring ways At the same time these connections revealed racial fault lines running through the business of music in an echo of American society as a whole Through the music of each decade we come to see anew the social cultural and political fabric of the time Broyles combines broad historical perspective with an eye for the telling detail and presents a variety of characters to serve as focal points including the original Jim Crow a colorful Hungarian dancing master named Gabriel de Korponay Empress of the Blues Bessie Smith and the singer Johnnie Ray whom Tony Bennett called the father of rock n roll Their stories and many others animate Broyles s masterly account of how American music became what it is today

Experiencing Chick Corea Monika Herzig, 2017-10-06 With twenty three Grammy wins Chick Corea is a legendary jazz figure and one of the most prolific and influential contemporary pianists of our time He has produced hundreds of releases in multiple genres over five decades and he is one of the hardest working musicians in the industry with a yearly tour schedule of over 250 international concerts He has authored multiple books and instructional works and many regard him today as easily one of the most influential musicians of his generation *Experiencing Chick Corea* looks at the full span of Corea s career decade by decade touching on the vast array of musical styles he engaged from his initial work with Herbie Mann to his free explorations with Circle It touches on his arguably most influential album *Now He Sings Now He Sobs* his involvement with Miles Davis *Bitches Brew* and subsequent efforts as pioneer in the fusion scene with *Return to Forever* his duo collaborations classical outings and his acoustic and trio work in the 1990s and beyond Learning how to listen to Corea is itself a bit of a magic carpet ride given the range of material he has created and the breadth and depth of that work *Experiencing Chick Corea* introduces this American Icon to audiences beyond the domain of jazz fans already familiar with

this work Monika Herzig places Corea's creations in their historical and social contexts so any music lover can gain a fuller understanding of the incredible range of his work Technology and the Stylistic Evolution of the Jazz Bass Peter Dowdall, 2017-07-20 *Technology and the Stylistic Evolution of the Jazz Bass* traces the stylistic evolution of jazz from the bass player's perspective. Historical works to date have tended to pursue a top-down reading one that emphasizes the influence of the treble instruments on the melodic and harmonic trajectory of jazz. This book augments that reading by examining the music's development from the bottom up. It re-contextualizes the bass and its role in the evolution of jazz and by extension popular music in general by situating it alongside emerging music technologies. The bass and its technological mediation are shown to have driven changes in jazz language and musical style and even transformed creative hierarchies in ways that have been largely overlooked. The book's narrative is also informed by investigations into more commercial musical styles such as blues and rock in order to assess how and the degree to which technological advances first deployed in these areas gradually became incorporated into general jazz praxis. *Technology and the Jazz Bass* reconciles technology more thoroughly into jazz historiography by detailing and evaluating those that are intrinsic to the instrument including its eventual electrification and those extrinsic to it most notably evolving recording and digital technologies. The author illustrates how the implementation of these technologies has transformed the role of the bass in jazz and with that jazz music as an art form.

The Cambridge Companion to American Modernism Walter Kalaidjian, 2005-04-28 *The Cambridge Companion to American Modernism* provides a comprehensive and authoritative overview of American literary modernism from 1890 to 1939. These original essays by twelve distinguished scholars of international reputation offer critical overviews of the major genres, literary culture, and social contexts that define the current state of Modern American literature and cultural studies. Among the diverse topics covered are nationalism, race, gender, and the impact of music and visual arts on literary modernism, as well as overviews of the achievements of American modernism in fiction, poetry, and drama. The book concludes with a chapter on modern American criticism. An essential reference guide to the field, the Companion offers readers a chronology of key events and publication dates covering the first half of the twentieth century in the United States and a bibliography of further reading organized by chapter topics. **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.

A History of the Harlem Renaissance Rachel Farebrother, Miriam Thaggert, 2021-02-04 This book presents original essays that explore the eclecticism of Harlem Renaissance literature and culture. *The Instant Composers Pool and Improvisation Beyond Jazz* Floris Schuiling, 2018-10-10 *The Instant Composers Pool and Improvisation Beyond Jazz* contributes to the expansion and diversification of our understanding of the jazz tradition by describing the history and practice of one of the most important non-American jazz groups. The Instant Composers Pool, founded in Amsterdam in 1967, describes the meaning of instant composition from both a historical and ethnographic perspective. Historically, it details instant

composition's emergence from the encounter between various overlapping transnational avant gardes including free jazz serialism experimental music electronic music and Fluxus. The author shows how the improvising musicians not only engaged with the cultural politics of ethnicity and race involved in the negotiation of the boundaries of jazz as a cultural practice but transformed the meaning of music in society particularly the nature of improvisation and performance. Ethnographically, *The Instant Composers Pool* encourages readers to reconsider the conceptual tools we use to describe music performance improvisation and creativity. It takes the practice of instant composition as an opportunity to reflect on music performance as a social practice which is crucial not only for jazz studies but for general music scholarship.

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