

# The Andre Hodeir Jazz Reader Jazz Perspectives

Embracing the Beat of Phrase: An Psychological Symphony within  
**The Andre Hodeir Jazz Reader Jazz Perspectives**

In a world taken by monitors and the ceaseless chatter of fast connection, the melodic elegance and emotional symphony created by the written term usually disappear in to the backdrop, eclipsed by the constant sound and disruptions that permeate our lives. But, nestled within the pages of **The Andre Hodeir Jazz Reader Jazz Perspectives** a stunning fictional value brimming with fresh emotions, lies an immersive symphony waiting to be embraced. Constructed by a masterful composer of language, that fascinating masterpiece conducts readers on an emotional trip, well unraveling the hidden tunes and profound affect resonating within each carefully crafted phrase. Within the depths of the emotional analysis, we will explore the book is main harmonies, analyze its enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

*Encyclopedia of Great Popular  
Song Recordings* Steve  
Sullivan 2013-10-04 The  
Encyclopedia of Great Popular  
Song Recordings, Volumes 1  
and 2 covers the full range of  
popular music recordings with  
virtually unprecedented

breadth and depth. In this 2-  
volume encyclopedia, Sullivan  
explores approximately 1,000  
song recordings from 1889 to  
the present, telling the stories  
behind the songs, recordings,  
performers, and songwriters.  
From the Victorian parlor  
ballad and ragtime hit at the

end of the 19th century to today's rock classics, the Encyclopedia progresses through a parade popular music styles, from jazz to blues to country Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

### **Paperbound Books in Print**

Bowker Editorial Staff 1984

### **Journal of American**

**Folklore** 1960

Nimbus 1957

**After Django** Tom Perchard  
2015-01-12 How did French musicians and critics interpret jazz--that quintessentially American music--in the mid-twentieth century? How far did players reshape what they learned from records and visitors into more local jazz forms, and how did the music figure in those angry debates that so often suffused French cultural and political life? After Django begins with the famous interwar triumphs of Josephine Baker and Django Reinhardt,

but, for the first time, the focus here falls on the French jazz practices of the postwar era. The work of important but neglected French musicians such as Andr Hodeir and Barney Wilen is examined in depth, as are native responses to Americans such as Miles Davis and Thelonious Monk. The book provides an original intertwining of musical and historical narrative, supported by extensive archival work; in clear and compelling prose, Perchard describes the problematic efforts towards aesthetic assimilation and transformation made by those concerned with jazz in fact and in idea, listening to the music as it sounded in discourses around local identity, art, 1968 radicalism, social democracy, and post colonial politics.

*The Oxford Companion to Jazz*

Bill Kirchner 2005-07-14 A listener's guide to jazz brings together sixty essays on the history, performers, characteristics, and influence of jazz music.

**Books in Print** 1991

**The André Hodeir Jazz**

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**Reader** André Hodeir 2006  
First trained as a violinist, then as a composer, André Hodeir began writing about jazz in the 1940s. As editor-in-chief of the French magazine *Jazz Hot*, he was an early proponent of bebop and its practitioners, Charlie Parker and Dizzy Gillespie. Downbeat called Hodeir's first compilation of jazz writings, *Jazz: Its Evolution and Essence*, "the best analytical book on jazz ever written," and Martin Williams named it and Hodeir's second book, *Toward Jazz*, "two of the most important critical works ever written on the subject." While Hodeir's ideas sparked widespread debate, his study of jazz improvisation and his use of music theory shed new light on the intricacies of jazz composition and arrangement and helped launch a new era of jazz criticism. This new volume, which collects pieces from Hodeir's three books of jazz writings-and one new essay never before published in English-will introduce Hodeir to a new generation of jazz

enthusiasts and scholars alike, and prove his work to be as relevant today as when he wrote it. Jean-Louis Pautrot's introduction to the book, and his preface to each piece, helps put Hodeir's work in its proper context. André Hodeir, born in Paris in 1921, is a musical composer, critic, and novelist. He is best known for his studies of jazz, which influenced jazz criticism on both sides of the Atlantic and around the world. A native of France, Jean-Louis J. Pautrot teaches contemporary French literature, film, and culture at Saint Louis University, where he also directs the film studies program. He is the author of *La Musique Oubliée*, a psychoanalytical approach to music in the novels of Sartre, Vian, Proust, and Duras.

*West Coast Review of Books*  
1974

**Music Is My Life** Daniel Stein  
2012-05-03 A groundbreaking study of Louis Armstrong's autobiographical practices

**Circles of Sorrow, Lines of Struggle** Gurleen Grewal

1998-12 This close study of the

first six novels of Toni Morrison—*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, and *Jazz*—situates her as an African American writer within the American literary tradition who interrogates national identity and reconstructs social memory. *Circles of Sorrow*, *Lines of Struggle* portrays Nobel laureate Morrison as a historiographer attempting to bridge the gap between emergent black middle-class America and its subaltern origins. Gurleen Grewal demonstrates how Morrison's novels perform a therapeutic and political function of recovery. What is most compelling about Morrison's fiction, Grewal posits, is its reevaluation of the individual via the complex sociopolitical heritage that bespeaks the individual. Ultimately, these fictive "circles of sorrow" invite the reader into the collective struggle of humankind who are living the long sentence of history by repeating, contesting, and remaking it. Swing Changes David Ware

Stowe 1994 Drawing on memoirs, oral histories, newspapers, magazines, recordings, photographs, literature, and films, Stowe looks at New Deal America through its music and shows us how the contradictions and tensions within swing--over race, politics, its own cultural status, the role of women--mirrored those played out in the larger society.

**Delightful** Lee Jeffery S. McMillan 2008 "Morgan's return to music in the early to mid-sixties witnessed a tremendous evolution in his playing. Formerly a virtuoso in the model of his idol, Clifford Brown, Morgan brought to his critically acclaimed Blue Note records of the era an emotionally charged, muscular tone, full of poise and control. But it was with the record *Sidewinder*, recorded in 1963, that Morgan found his greatest fame and commercial success, due to the infectious groove of the title tune. By the time of his death, at thirty-three---murdered in a New York City club by his girlfriend Helen

More, during a gig - Morgan had begun a new phase of his career, experimenting with freer-forms of musical expression."--BOOK JACKET.

### **Rhythm Is Our Business**

Eddy Determeyer 2010-03-10

In the 1930s, swing music reigned, and the Jimmie Lunceford Orchestra was the hottest and hippest attraction on the black dance circuits. Known for its impeccable appearance and infectious rhythms, Lunceford's group was able to out-swing and outdraw any band. For ten consecutive years, they were the best-loved attraction at Harlem's famed Apollo Theater. The group's hit recordings sold in the hundreds of thousands, and Jimmie Lunceford's band rivaled Ellington's for popularity in the African American community. Jimmie Lunceford was also an innovator, elevating big-band showmanship to an art and introducing such novel instruments as the electric guitar and bass. The band's arrangements, written by Sy

Oliver, Edwin Wilcox, Gerald Wilson, Billy Moore, Jr., and Tadd Dameron, were daring and forward looking, influencing generations of big-band writers. Rhythm Is Our Business traces the development of the Jimmie Lunceford Orchestra from its infant days as a high school band in Memphis to its record-breaking tours across the United States, Canada, and Europe. The book also unveils Lunceford's romantic yet ill-fated involvement with Yolande Du Bois, daughter of famous writer and opinion leader W.E.B. Du Bois. And by reconstructing Lunceford's last day, the book offers a glimpse into the mysteries surrounding the leader's untimely death. This is essential reading for anyone interested in the history and legacy of swing. Eddy Determeyer has been a freelance music journalist for more than three decades. In 1984 Determeyer wrote a seven-part series on Jimmie Lunceford for the Dutch magazine Jazz Nu. Determeyer has written thousands of

articles on music for a variety of Dutch publications and is the author of several books. He currently produces the Holiday for Hipsters radio show for Dutch station Concertzender. Cover image: Lunceford brass section, ca. late 1936. Left to right: Paul Webster, Eddie Durham, Sy Oliver, Elmer Crumley, Eddie Tompkins, Russell Bowles. (Bertil Lyttkens Collection)

**Blowin' Hot and Cool** John Gennari 2010-09-15 In the illustrious and richly documented history of American jazz, no figure has been more controversial than the jazz critic. Jazz critics can be revered or reviled—often both—but they should not be ignored. And while the tradition of jazz has been covered from seemingly every angle, nobody has ever turned the pen back on itself to chronicle the many writers who have helped define how we listen to and how we understand jazz. That is, of course, until now. In *Blowin' Hot and Cool*, John Gennari provides a definitive history of

jazz criticism from the 1920s to the present. The music itself is prominent in his account, as are the musicians—from Louis Armstrong and Duke Ellington to Charlie Parker, John Coltrane, Roscoe Mitchell, and beyond. But the work takes its shape from fascinating stories of the tradition's key critics—Leonard Feather, Martin Williams, Whitney Balliett, Dan Morgenstern, Gary Giddins, and Stanley Crouch, among many others. Gennari is the first to show the many ways these critics have mediated the relationship between the musicians and the audience—not merely as writers, but in many cases as producers, broadcasters, concert organizers, and public intellectuals as well. For Gennari, the jazz tradition is not so much a collection of recordings and performances as it is a rancorous debate—the dissonant noise clamoring in response to the sounds of jazz. Against the backdrop of racial strife, class and gender issues, war, and protest that has defined the past seventy-five

years in America, *Blowin' Hot and Cool* brings to the fore jazz's most vital critics and the role they have played not only in defining the history of jazz but also in shaping jazz's significance in American culture and life.

**Jazz Research Papers 1996**  
**100 Books Every Blues Fan Should Own** Edward Komara  
2014-02-07 Search the Internet for the 100 best songs or best albums. Dozens of lists will appear from aficionados to major music personalities. But what if you not only love listening to the blues or country music or jazz or rock, you love reading about it, too. How do you separate what matters from what doesn't among the hundreds—sometimes thousands—of books on the music you so love? In the *Best Music Books* series, readers finally have a quick-and-ready list of the most important works published on modern major music genres by leading experts. In *100 Books Every Blues Fan Should Own*, Edward Komara, former Blues Archivist

of the University of Mississippi, and his successor Greg Johnson select those histories, biographies, surveys, transcriptions and studies from the many hundreds of works that have been published about this vital American musical genre. Komara and Johnson provide a short description of the contents and the achievement of each title selected for their "Blues 100." Entries include full bibliographic citations, prices of copies in print, and even descriptions of specific editions for book collectors. *100 Books Every Blues Fan Should Own* also includes suggested blues recordings to accompany each recommended work, as well as a concluding section on key reference titles—or as Komara and Johnson phrase it: "The Books behind the Blues 100." *100 Books Every Blues Fan Should Own* serves as a guide for any blues fan looking for a road map through the history of—and even history of the scholarship on—the blues. Here Komara and Johnson answer the question of not only

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what is a "blues" book, but which ones are worth owning.

**Early Jazz** Gunther Schuller  
1986 The first of three volumes on the history and musical contribution of jazz.

**Coda Magazine** 1995

Jazz Monthly 1970

**Book Review Digest** 1956

Jazz and Machine-Age

Imperialism Jeremy F. Lane

2013-06-17 A groundbreaking study of the reception of jazz among French-speaking black intellectuals between 1918 and 1945

**Reading Jazz** David Meltzer  
1993 Has jazz become a white invention, "neutralized" by the attempts of white critics to describe, define, and even defend a black form of expression? Such is the provocative argument that emerges from David Meltzer's compilation of controversial and thought-provoking writings on jazz from the early decades of this century to the present. This diverse anthology of writings on jazz not only charts the evolution of a musical form, it also reflects evolving racial and cultural conflicts and

stereotypes. An unusual source book of jazz history, *Reading Jazz* examines its roots and its future as well as its links to and influence on other forms of modern cultural expression. David Meltzer artfully juxtaposes a variety of texts to explore the paradox of jazz as an art form perceived as both primitive and modern, to consider the use of jazz as a metaphor for new attitudes, to show how it was mythopoeticized and demonized, to view jazz as a focus for a variety of cultural attitudes, and to probe its relation to other aspects of modern culture. Arranged historically, both literary and popular texts are included, reflecting the interplay of jazz with both high and low culture, from such contributors as Hoagy Carmichael, Artie Shaw, Norman Mailer, Art Pepper, Simone de Beauvoir, Julio Cortazar, William Carlos Williams, Robert Creeley, and many more. *Reading Jazz* will be indispensable not only for jazz enthusiasts but also for anyone interested in the

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evolution of modern culture.

**Month Ahead/Paperbound Books in Print** 1962

**The New Encyclopaedia Britannica: Macropaedia : Knowledge in depth** 1998

**The Publishers' Trade List Annual** 1985

**American Book Publishing Record** 2006

**Dameronia** Paul Combs 2012-11-19 Dameronia is the first authoritative biography of Tadd Dameron, an important and widely influential figure in jazz history and one of the most significant composers and arrangers of jazz, swing, bebop, and big band. This book sets out to clarify Dameron's place in the development of jazz in the post-World War II era, as he arranged for names like Count Basie, Artie Shaw, Jimmie Lunceford, and Dizzy Gillespie and played with Bull Moose Jackson and Benny Golson. It also attempts to shed light on the tragedy of his retreat from the center of jazz activity in the 1950s. By tracing Dameron's career, one finds that until 1958, when he was incarcerated for drug

related offenses, he was at the forefront of developments in jazz, sometimes anticipating trends that would not develop fully for several years.

Dameron was a very private man, and while some aspects of his story will probably remain an enigma, this book manages to give an intimate portrait of his life and work.

**Billboard** 1979-06-09 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

The Virgin Encyclopedia of Jazz Colin Larkin 1999 Essential companion to this distinctive music style.

**Jazz For Dummies** Dirk Sutro 2011-04-20 Includes a list of more than 100 recordings for your jazz collection. The fun and easy way to explore the world of jazz. Jazz is America's

greatest music, but with over a century's worth of styles and artists, where do you begin? Relax! This hep cat's guide delivers the scoop on the masters and their music -- from Duke Ellington to Charlie Parker to Wynton Marsalis. It's just what you need to tune in to the history and musical structure of jazz and become a more savvy listener. Discover how to \* Understand the traits and roots of jazz \* Tune in to jazz styles, from big band to bebop \* Listen to great jazz artists \* Catch a live jazz performance \* Succeed in a jazz ensemble Praise for *Jazz For Dummies* "Now you can finally know about one of . . . America's greatest contributions to world culture." --Jon Faddis, jazz trumpeter "Fun to read. . . . An important stepping stone to understanding this complex and profound music." --James Moody, jazz saxophonist "Dirk Sutro is madly in love with jazz and . . . he knows what he's talking about." --"Chubby" Jackson, jazz bassist  
**Choice** Richard K. Gardner

1976

### **Paperbound Books in Print**

1991

*The Cambridge Companion to Rhythm* Russell Hartenberger  
2020-09-24 An exploration of rhythm and the richness of musical time from the perspective of performers, composers, analysts, and listeners.

[Book Bulletin](#) Chicago Public Library 1961

*Jazz* 1966

### **John Lewis and the Challenge of "Real" Black Music**

Christopher Coady  
2016-10-04 The first scholarly study of John Lewis and the Third Stream music of the Modern Jazz Quartet

**Jazz** Andre Hodeir 1975-02-21

**Jazz Styles** Mark C. Gridley  
2003 A text for courses in jazz appreciation, focusing on American instrumental jazz and emphasizing descriptions of jazz styles rather than a decade-by-decade chronicle. Contains chapter summaries, bandw photos, a chronology, guides to jazz albums and videos, and separate appendices on elements of

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music for musicians and nonmusicians. In this sixth edition chapters begin on the same page numbers as the fifth. Music cassettes/CD-ROMs are available. For high school through college students with no previous knowledge of music. Annotation copyrighted by Book News, Inc., Portland, OR.

The New Encyclopædia Britannica: Macropædia 1991

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delves into the art of finding the perfect eBook and explores the platforms and strategies to ensure an enriching reading experience.

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