

The Literature Of Jazz

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Epistrophies Brent Hayes Edwards 2017-06-05
Hearing across media is the source of innovation in a uniquely African American sphere of art-making and performance, Brent Hayes Edwards writes. He explores this fertile interface through

case studies in jazz literature—both writings informed by music and the surprisingly large body of writing by jazz musicians themselves. *Varieties of Literary Interpretations of Jazz in American Writings of the 1950s and 1960s* Christine Recker 2008-10 Thesis (M.A.) from the

year 2006 in the subject American Studies - Literature, grade: 1,0, University of Dusseldorf "Heinrich Heine", 113 entries in the bibliography, language: English, abstract: In a retrospective, black musical forms experienced a fast stylistic development and an increasing popularity amongst a wide audience of artists and youngsters inclined to American subculture all through the 1940s, '50s, and '60s. One of the most influential and significant among these musical forms was jazz music. Writers began to apply it to their own work in manifold ways. From a retrospective, the effect of this convergence of jazz and literature, which is now commonly referred to as 'jazz literature', was mostly structural or thematic (and sometimes even both), and would soon cover a great variety of different literary genres. The present thesis aims to identify the various ways in which writers applied their experiences with jazz music to their writings. It covers different literary genres and authors, such as John Clellon

Holmes, Amiri Baraka, Jack Kerouac, and James Baldwin.

Jazz Books in the 1990s Janice Leslie Hochstat Greenberg 2010-03-18 This annotated bibliography contains over 700 entries covering adult non-fiction books on jazz published from 1990 through 1999. Entries are organized by category, including biographies, history, individual instruments, essays and criticism, musicology, regional studies, discographies, and reference works. Three indexes—by title, author, and subject—are included.

The Drum Is a Wild Woman Patricia G. Lespinasse 2022-01-04 In 1957, Duke Ellington released the influential album *A Drum Is a Woman*. This musical allegory revealed the implicit truth about the role of women in jazz discourse—jilted by the musician and replaced by the drum. Further, the album's cover displays an image of a woman sitting atop a drum, depicting the way in which the drum literally obscures the female body, turning the subject

into an object. This objectification of women leads to a critical reading of the role of women in jazz music: If the drum can take the place of a woman, then a woman can also take the place of a drum. *The Drum Is a Wild Woman: Jazz and Gender in African Diaspora Literature* challenges that image but also defines a counter-tradition within women's writing that involves the reinvention and reclamation of a modern jazz discourse. Despite their alienation from bebop, women have found jazz music empowering and have demonstrated this power in various ways. *The Drum Is a Wild Woman* explores the complex relationship between women and jazz music in recent African diasporic literature. The book examines how women writers from the African diaspora have challenged and revised major tropes and concerns of jazz literature since the bebop era in the mid-1940s. Black women writers create dissonant sounds that broaden our understanding of jazz literature. By underscoring the extent to which gender is

already embedded in jazz discourse, author Patricia G. Lespinasse responds to and corrects narratives that tell the story of jazz through a male-centered lens. She concentrates on how the Wild Woman, the female vocalist in classic blues, used blues and jazz to push the boundaries of Black womanhood outside of the confines of respectability. In texts that refer to jazz in form or content, the Wild Woman constitutes a figure of resistance who uses language, image, and improvisation to refashion herself from object to subject. This book breaks new ground by comparing the politics of resistance alongside moments of improvisation by examining recurring literary motifs—cry-and-response, the Wild Woman, and the jazz moment—in jazz novels, short stories, and poetry, comparing works by Ann Petry, Gayl Jones, Toni Morrison, Paule Marshall, Edwidge Danticat, and Maya Angelou with pieces by Albert Murray, Ralph Ellison, James Baldwin, and Ellington. Within an interdisciplinary and

transnational context, Lespinasse foregrounds the vexed negotiations around gender and jazz discourse.

Blue Notes Sam V. H. Reese 2019-09-11 Jazz can be uplifting, stimulating, sensual, and spiritual. Yet when writers turn to this form of music, they almost always imagine it in terms of loneliness. In *Blue Notes: Jazz, Literature, and Loneliness*, Sam V. H. Reese investigates literary representations of jazz and the cultural narratives often associated with it, noting how they have, in turn, shaped readers' judgments and assumptions about the music. This illuminating critical study contemplates the relationship between jazz and literature from a perspective that musicians themselves regularly call upon to characterize their performances: that of the conversation. Reese traces the tradition of literary appropriations of jazz, both as subject matter and as aesthetic structure, in order to show how writers turn to this genre of music as an avenue for exploring aspects of

human loneliness. In turn, jazz musicians have often looked to literature—sometimes obliquely, sometimes centrally—for inspiration. Reese devotes particular attention to how several revolutionary jazz artists used the written word as a way to express, in concrete terms, something their music could only allude to or affectively evoke. By analyzing these exchanges between music and literature, *Blue Notes* refines and expands the cultural meaning of being alone, stressing how loneliness can create beauty, empathy, and understanding. Reese analyzes a body of prose writings that includes Ralph Ellison's *Invisible Man* and midcentury short fiction by James Baldwin, Julio Cortázar, Langston Hughes, and Eudora Welty. Alongside this vibrant tradition of jazz literature, Reese considers the autobiographies of Duke Ellington and Charles Mingus, as well as works by a range of contemporary writers including Geoff Dyer, Toni Morrison, Haruki Murakami, and Zadie Smith. Throughout, *Blue Notes* offers original

perspectives on the disparate ways in which writers acknowledge the expansive side of loneliness, reimagining solitude through narratives of connected isolation.

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.

Tales of the Jazz Age F. Scott Fitzgerald
2018-08-13 *Tales of the Jazz Age: Large Print* By F. Scott Fitzgerald *The Jelly-Bean The Camel's Back May Day Porcelain and Pink The Diamond as Big as the Ritz The Curious Case of Benjamin Button Tarquin of Cheapside "O Russet Witch!" The Lees of Happiness Mr. Icky Jemina We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been*

accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

The Literature of Jazz Robert George Reisner
1954

Jazz Poetry Sascha Feinstein 1997-03-18

Embracing the entire history of jazz poetry, the work defines this inspired literary genre as poetry necessarily informed by jazz music. It discusses the major figures and various

movements from the racist poems of the 1920s to contemporary times when the tone of jazz poetry experienced a dramatic change from elegy to celebration. The jazz music of Charlie Parker and John Coltrane transliterated into poetry by the likes of Langston Hughes and Sterling Brown is but a part of this vital work. This unusual volume will be of interest to scholars and students of literature, music, American and African Studies, and popular culture as well as anyone who enjoys jazz and poetry. Emphasis is given to a call and response between white and African American writers. The earliest jazz poems by white writers from the 1920s, for example, reflected the general anxieties evoked by jazz, particularly regarding race and sexuality, and jazz did not fully become embraced in American verse until Langston Hughes and Sterling Brown published their first books in 1926 and 1932, respectively. By the 1950s, jazz poetry had become a fad, featuring jazz and poetry in performance, and this book

spends considerable time addressing the energetic but often wildly unsuccessful work by dominantly white, West coast writers who turned to Charlie Parker as their hero. African American poets from the 1960s, however, focused more on John Coltrane and interpreted his music as a representation of the Black Civil Rights movement. Jazz poetry from the 1970s to the present has had less to do with this call and response between races, and the final two chapters discuss contemporary jazz poetry in terms of its dramatic change in tone from elegy to joy.

But Beautiful Geoff Dyer 2014-06-24 "May be the best book ever written about jazz."—David Thomson, Los Angeles Times In eight poetically charged vignettes, Geoff Dyer skillfully evokes the music and the men who shaped modern jazz. Drawing on photos, anecdotes, and, most important, the way he hears the music, Dyer imaginatively reconstructs scenes from the embattled lives of some of the greats: Lester

Young fading away in a hotel room; Charles Mingus storming down the streets of New York on a too-small bicycle; Thelonious Monk creating his own private language on the piano. However, music is the driving force of *But Beautiful*, and wildly metaphoric prose that mirrors the quirks, eccentricity, and brilliance of each musician's style.

[First Book Of Jazz](#) Langston Hughes 1997-09-21 An introduction to jazz which focuses on its historical development.

Tales of the Jazz Age F. Scott Fitzgerald 2018-04-26 A collection of 11 classic short stories by F. Scott Fitzgerald, reprinted as they first appeared together in 1922. Included are *The Curious Case of Benjamin Button*, *The Diamond as Big as the Ritz*, *May Day*, *The Camel's Back*, *The Jelly-Bean*, *Porcelain* and *Pink*, *Tarquin of Cheapside*, *O Russet Witch!*, *The Lees of Happiness*, *Mr. Icky*, & *Jemina*. We are delighted to publish this classic book as part of our extensive Classic Library collection. Many

of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience

The Literature of Jazz Donald Kennington
1980 This volume is directed at medical students, doctors coming to psychiatry for the first time, psychiatric trainees, and other professionals who may have to deal with patients

with psychiatric problems.

Literature of Jazz Donald Kennington 1993
Tales of the Jazz Age F. Scott Fitzgerald
2010-08-10 Evoking the Jazz-Age world that would later appear in his masterpiece, *The Great Gatsby*, this essential Fitzgerald collection contains some of the writer's most famous and celebrated stories. In "The Curious Case of Benjamin Button," an extraordinary child is born an old man, growing younger as the world ages around him. "The Diamond as Big as the Ritz," a fable of excess and greed, shows two boarding school classmates mired in deception as they make their fortune in gemstones. And in the classic novella "May Day," debutantes dance the night away as war veterans and socialists clash in the streets of New York. Opening the book is a playful and irreverent set of notes from the author, documenting the real-life pressures and experiences that shaped these stories, from his years at Princeton to his cravings for luxury to the May Day Riots of 1919. Taken as a whole,

this collection brings to vivid life the dazzling excesses, stunning contrasts, and simmering unrest of a glittering era. Its 1922 publication furthered Fitzgerald's reputation as a master storyteller, and its legacy staked his place as the spokesman of an age.

Ask Me Now Sascha Feinstein 2007 This is an exploration of the relationship between the language of music and the music of language with 20 conversations on jazz and literature. Contributions are gathered from a variety of artists, poets, musicians, fiction writers, essayists, playwrights, and record producers.

The Jazz Age Linda De Roche 2015-09-29 This intriguing study examines the truth behind the myths and misconceptions that defined the Roaring Twenties, as portrayed through the popular literary works of the time. This one-stop reference to the "Jazz Age"—the period that began after the First World War and ended with the stock market crash of 1929—digs into the cultural, historical, and literary contexts of the

era. Author Linda De Roche examines the writing of the time to look beyond the common conceptions of the Roaring Twenties and instead reflect on the era's complexities and contradictions, including how gender and race influenced social mores. The book profiles key American literature of the time, including F. Scott Fitzgerald's *The Great Gatsby*, Ernest Hemingway's *The Sun Also Rises*, Sinclair Lewis's *Babbitt*, Anita Loos's *Gentlemen Prefer Blondes*, and Nella Larsen's *Passing*. Filled with essays that offer historical explorations of each work as well as suggested learning activities, chapters also feature study questions, primary source documents, and chronologies. Support materials include activities, lesson plans, discussion questions, topics for further research, and suggested readings.

Swinging the Vernacular Michael Borshuk 2023-05-09 This book looks at the influence of jazz on the development of African American modernist literature over the 20th century, with

a particular attention to the social and aesthetic significance of stylistic changes in the music.

Tales of the Jazz Age F. Scott Fitzgerald
2023-09-14 'I tender these tales of the Jazz Age into the hands of those who read as they run and run as they read.' F. Scott Fitzgerald chose the stories for his second collection when he was just twenty-five years old, and in the full flush of wild literary success. *Tales of the Jazz Age* is a quirky, electrifying selection reaching back into his college days and includes new stories, showing Fitzgerald's strengths not only as one of America's leading short story authors in the early 1920s, but as a playwright, farcical satirist, melodramatist, and fantastical novella-writer. He went in all these directions with equal ease and flash in 1922. *Tales of the Jazz Age* was a bestseller then, and remains so now. In these eleven stories, Fitzgerald establishes the style that was to make him one of the greatest American writers of the twentieth-century.
Seeing Jazz Smithsonian Institution Traveling

Exhibition Service 1997-10 Produced by the Smithsonian, this spectacular compilation is the first to look at both art and literature inspired by jazz. *SEEING JAZZ* showcases the music's riotous liberating influence with over 100 beautiful images--paintings, photographs, sculpture, multimedia works, and textile art--inspired by the riffs and refrains of jazz. Over 100 color and b&w illustrations.

Jazz Fiction David Rife 2008 Broad in scope, meticulously researched, and including titles that have long been inaccessible, this resource is an overview of the history of the genre from its beginning to the present."--BOOK JACKET.
Cross-Rhythms Keren Omry 2011-10-20 *Cross-Rhythms* investigates the literary uses and effects of blues and jazz in African-American literature of the twentieth century. Texts by James Baldwin, Ralph Ellison, Langston Hughes, Zora Neale Hurston, Gayl Jones, Toni Morrison and Ishmael Reed variously adopt or are consciously informed by a jazz aesthetic; this

aesthetic becomes part of a strategy of ethnic identification and provides a medium with which to consider the legacy of trauma in African-American history. These diverse writers are all thoroughly immersed in a socio-cultural context and a literary aesthetic that embodies shifting conceptions of ethnic identity across the twentieth century. The emergence of blues and jazz is, likewise, a crucial product of, as well as catalyst for, this context, and in their own aesthetic explorations of notions of ethnicity these writers consciously engage with this musical milieu. By examining the highly varied manifestations of a jazz aesthetic as possibly the fundamental common denominator which links these writers, this study attempts to identify an underlying unifying principle. As the different writers write against essentializing or organic categories of race, the very fact of a shared engagement with jazz sensibilities in their work redefines the basis of African-American communal identity.

Jazz and Justice Gerald Horne 2019-06-18 A galvanizing history of how jazz and jazz musicians flourished despite rampant cultural exploitation The music we call “jazz” arose in late nineteenth century North America—most likely in New Orleans—based on the musical traditions of Africans, newly freed from slavery. Grounded in the music known as the “blues,” which expressed the pain, sufferings, and hopes of Black folk then pulverized by Jim Crow, this new music entered the world via the instruments that had been abandoned by departing military bands after the Civil War. *Jazz and Justice* examines the economic, social, and political forces that shaped this music into a phenomenal US—and Black American—contribution to global arts and culture. Horne assembles a galvanic story depicting what may have been the era’s most virulent economic—and racist—exploitation, as jazz musicians battled organized crime, the Ku Klux Klan, and other variously malignant forces dominating the

nightclub scene where jazz became known. Horne pays particular attention to women artists, such as pianist Mary Lou Williams and trombonist Melba Liston, and limns the contributions of musicians with Native American roots. This is the story of a beautiful lotus, growing from the filth of the crassest form of human immiseration.

The Literature of Jazz Robert George Reisner
1954

Jazz Griots Jean-Philippe Marcoux 2012-06-27
To the endless questions, theoretical statements, and hypotheses about how Black poets transcribe jazz into the poetic format, this book, while providing a different approach to reading jazz poetry, attempts to answer the question, why do Black poets revert to jazz for poetic material. This book's answer is because jazz is Black History ritualized and performed, and jazz performance is storytelling.

Jazz Toni Morrison 2007-07-24 From the acclaimed Nobel Prize winner, a passionate,

profound story of love and obsession that brings us back and forth in time, as a narrative is assembled from the emotions, hopes, fears, and deep realities of Black urban life. With a foreword by the author. "As rich in themes and poetic images as her Pulitzer Prize-winning *Beloved*.... Morrison conjures up the hand of slavery on Harlem's jazz generation. The more you listen, the more you crave to hear."

—Glamour In the winter of 1926, when everybody everywhere sees nothing but good things ahead, Joe Trace, middle-aged door-to-door salesman of Cleopatra beauty products, shoots his teenage lover to death. At the funeral, Joe's wife, Violet, attacks the girl's corpse. This novel "transforms a familiar refrain of jilted love into a bold, sustaining time of self-knowledge and discovery. Its rhythms are infectious" (People). "The author conjures up worlds with complete authority and makes no secret of her angst at the injustices dealt to Black women."
—The New York Times Book Review

The Literature of Jazz Donald Kennington 1971
Tales of the Jazz Age Francis Scott Fitzgerald 1922
Tales of the Jazz Age (1922) is a collection of eleven short stories by F. Scott Fitzgerald. Divided into three separate parts, according to subject matter, it includes one of his better-known short stories, "The Curious Case of Benjamin Button". All of the stories had been published earlier, independently, in either Metropolitan Magazine (New York), Saturday Evening Post, Smart Set, Collier's, Chicago Sunday Tribune, or Vanity Fair.

The Literature of Jazz Robert George Reisner 1959

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.

Thriving on a Riff Graham Lock 2009 This text explores the influence of jazz and blues in two key areas of cultural expression, literature and film, where these musics have often been inextricably linked with notions of racial identity and self-representation.

The Art of Jazz Alyn Shipton 2020-10-20 The Art of Jazz explores how the expressionism and spontaneity of jazz spilled onto its album art, posters, and promotional photography, and even inspired standalone works of fine art. Everyone knows jazz is on the cutting edge of music, but

how much do you know about its influence in the visual arts? With album covers that took inspiration from the avant-garde, jazz's primarily African American musicians and their producers sought to challenge and inspire listeners both musically and visually. Arranged chronologically, each chapter covers a key period in jazz history, from the earliest days of the twentieth century to today's postmodern jazz. Chapters begin with substantive introductions and present the evolution of jazz imagery in all its forms, mirroring the shifting nature of the music itself. With two authoritative features per chapter and over 300 images, *The Art of Jazz* is a significant contribution to the literature of this intrepid art form.

Looking Back at the Jazz Age Nancy von Rosk 2016-09-23 From Britain's Downton Abbey and *Dancing on the Edge* to Woody Allen's *Midnight in Paris* and Baz Luhrmann's *The Great Gatsby*, the Jazz Age's presence in recent popular culture has been striking and pervasive. This

volume not only deepens the reader's knowledge of this iconic period, but also provides a better understanding of its persistent presence "in our time." Situating well-known Jazz Age writers such as Langston Hughes in new contexts while revealing the contributions of lesser-known figures such as Fannie Hurst, *Looking Back at the Jazz Age* brings together an international and interdisciplinary group of scholars who draw on a wide range of academic fields and critical methods: New Historicism, biography, philosophy, queer theory, psychoanalytical theory, geography, music theory, film studies, and urban studies. The volume includes provocative new readings of the flapper, an intricate examination of the intersections between literature and music, as well as some reflections on the twenty first century's preoccupation with the Jazz Age. Building on recent scholarship and suggesting avenues for further research, this collection will be of interest to scholars and students in American

literature, American history, American studies, cultural studies, and film studies.

Jazz Age Barcelona Robert A. Davidson
2009-08-20 One of the world's renowned centres of culture, Barcelona is also one of the capitals of modernist art given its associations with the talents of Dali, Picasso, and Gaudi. *Jazz Age Barcelona* focuses the lenses of cultural studies and urban studies on the avant-garde character of the city during the cosmopolitan Jazz Age, delving into the cultural forces that flourished in Europe between the late 1910s and early 1930s. Studying literary journalism, photography, and the city of Barcelona itself, Robert Davidson argues that the explosion of jazz culture and the avant-garde was predominantly fostered by journalists and their positive reception of innovative new art forms and radical politics. Using periodicals and recently rediscovered archival material, Davidson considers the relationship between the political pressures of a brutal class war, the grasp of a repressive

dictatorship, and the engagement of the city's young intellectuals with Barcelona's culture and environment. Also analysing the 1929 International Exhibition and the down-and-out Raval District - which housed many of the Age's clubs and bars - Jazz Age Barcelona is an insightful portrait of one of the twentieth century's most culturally rich times and places. [Jazz Internationalism](#) John Lowney 2017-10-16 Jazz Internationalism offers a bold reconsideration of jazz's influence in Afro-modernist literature. Ranging from the New Negro Renaissance through the social movements of the 1960s, John Lowney articulates nothing less than a new history of Afro-modernist jazz writing. Jazz added immeasurably to the vocabulary for discussing radical internationalism and black modernism in leftist African American literature. Lowney examines how Claude McKay, Ann Petry, Langston Hughes, and many other writers employed jazz as both a critical social discourse

and mode of artistic expression to explore the possibilities "and challenges "of black internationalism. The result is an expansive understanding of jazz writing sure to spur new debates.

About Literature A Jazz Of Poems, Prose & Plays Volume 1

About Literature A Jazz Of Poems, Prose & Plays Volume 2

The History of Jazz Ted Gioia 1997-11-20 Jazz is the most colorful and varied art form in the world and it was born in one of the most colorful and varied cities, New Orleans. From the seed first planted by slave dances held in Congo Square and nurtured by early ensembles led by Buddy Belden and Joe "King" Oliver, jazz began its long winding odyssey across America and around the world, giving flower to a thousand different forms--swing, bebop, cool jazz, jazz-rock fusion--and a thousand great musicians. Now, in *The History of Jazz*, Ted Gioia tells the story of this music as it has never been told

before, in a book that brilliantly portrays the legendary jazz players, the breakthrough styles, and the world in which it evolved. Here are the giants of jazz and the great moments of jazz history--Jelly Roll Morton ("the world's greatest hot tune writer"), Louis Armstrong (whose O-keh recordings of the mid-1920s still stand as the most significant body of work that jazz has produced), Duke Ellington at the Cotton Club, cool jazz greats such as Gerry Mulligan, Stan Getz, and Lester Young, Charlie Parker's surgical precision of attack, Miles Davis's 1955 performance at the Newport Jazz Festival, Ornette Coleman's experiments with atonality, Pat Metheny's visionary extension of jazz-rock fusion, the contemporary sounds of Wynton Marsalis, and the post-modernists of the Knitting Factory. Gioia provides the reader with lively portraits of these and many other great musicians, intertwined with vibrant commentary on the music they created. Gioia also evokes the many worlds of jazz, taking the reader to the

swamp lands of the Mississippi Delta, the bawdy houses of New Orleans, the rent parties of Harlem, the speakeasies of Chicago during the Jazz Age, the after hours spots of corrupt Kansas city, the Cotton Club, the Savoy, and the other locales where the history of jazz was made. And as he traces the spread of this protean form, Gioia provides much insight into the social context in which the music was born. He shows for instance how the development of technology helped promote the growth of jazz--how ragtime blossomed hand-in-hand with the spread of parlor and player pianos, and how jazz rode the growing popularity of the record industry in the 1920s. We also discover how bebop grew out of the racial unrest of the 1940s and '50s, when black players, no longer content with being "entertainers," wanted to be recognized as practitioners of a serious musical form. Jazz is a chameleon art, delighting us with the ease and rapidity with which it changes colors. Now, in Ted Gioia's *The History of Jazz*, we have at last a

book that captures all these colors on one glorious palate. Knowledgeable, vibrant, and comprehensive, it is among the small group of books that can truly be called classics of jazz literature.

The literature of Jazz Robert George Reisner
1959

Beyond the Sound Barrier Kristin K Henson
2013-12-16 Beyond the Sound Barrier examines twentieth-century fictional representations of popular music-particularly jazz-in the fiction of James Weldon Johnson, F. Scott Fitzgerald, Langston Hughes, and Toni Morrison. Kristin K. Henson argues that an analysis of musical tropes in the work of these four authors suggests that cultural "mixing" constitutes one of the central preoccupations of modernist literature. Valuable for any reader interested in the intersections between American literature and the history of American popular music, Henson situates the literary use of popular music as a culturally amalgamated, boundary-crossing form of

expression that reflects and defines modern American identities.

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