

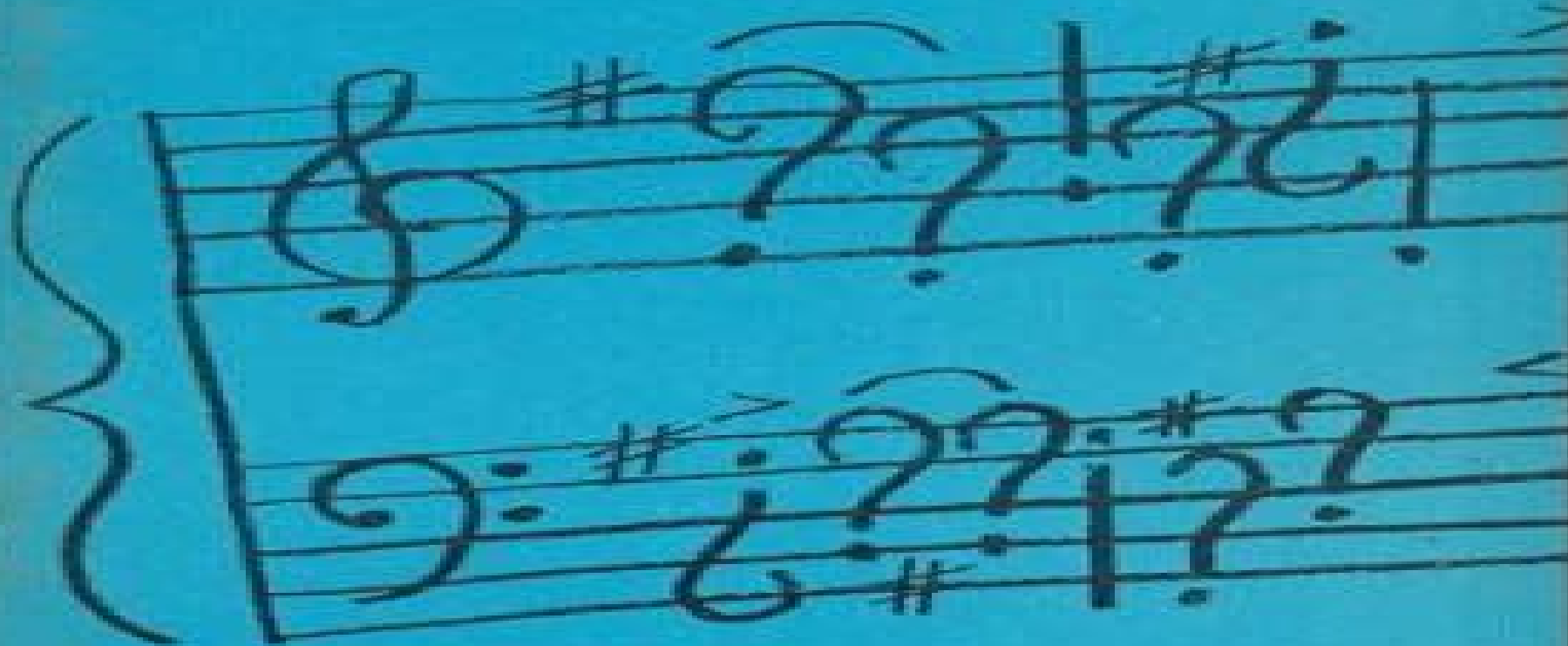


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The Sound of Surprise

Whitney Balliett



A Classic of Jazz Criticism

Sound Of Surprise 46 Pieces On Jazz

Eric Weisbard



Sound Of Surprise 46 Pieces On Jazz:

The Sound of Surprise Whitney Balliett, 1963 **The sound of surprise** Whitney Balliett, 1959 Most of the chapters in this book were originally published in the New Yorker between 1957 and 1959 Includes a discography of the recordings mentioned in the text Jazz and the Philosophy of Art Lee B. Brown, David Goldblatt, Theodore Gracyk, 2018-01-31 Co authored by three prominent philosophers of art Jazz and the Philosophy of Art is the first book in English to be exclusively devoted to philosophical issues in jazz It covers such diverse topics as minstrelsy bebop Voodoo social and tap dancing parades phonography musical forgeries and jazz singing as well as Goodman's allographic autographic distinction Adorno's critique of popular music and what improvisation is and is not The book is organized into three parts Drawing on innovative strategies adopted to address challenges that arise for the project of defining art Part I shows how historical definitions of art provide a blueprint for a historical definition of jazz Part II extends the book's commitment to social historical contextualism by exploring distinctive ways that jazz has shaped and been shaped by American culture It uses the lens of jazz vocals to provide perspective on racial issues previously unaddressed in the work It then examines the broader premise that jazz was a socially progressive force in American popular culture Part III concentrates on a topic that has entered into the arguments of each of the previous chapters what is jazz improvisation It outlines a pluralistic framework in which distinctive performance intentions distinguish distinctive kinds of jazz improvisation This book is a comprehensive and valuable resource for any reader interested in the intersections between jazz and philosophy How to Listen to Jazz Ted Gioia, 2016-05-17 An acclaimed music scholar presents an accessible introduction to the art of listening to jazz *Songbooks* Eric Weisbard, 2021-04-23 In *Songbooks* critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 New England Psalm Singer to Jay Z's 2010 memoir *Decoded* Drawing on his background editing the Village Voice music section coediting the Journal of Popular Music Studies and organizing the Pop Conference Weisbard connects American music writing from memoirs biographies and song compilations to blues novels magazine essays and academic studies The authors of these works are as diverse as the music itself women people of color queer writers self educated scholars poets musicians and elites discarding their social norms Whether analyzing books on Louis Armstrong the Beatles and Madonna the novels of Theodore Dreiser Gayl Jones and Jennifer Egan or varying takes on blackface minstrelsy Weisbard charts an alternative history of American music as told through its writing As Weisbard demonstrates the most enduring work pursues questions that linger across time period and genre cultural studies in the form of notes on the fly on sounds that never cease to change meaning **Checklist of Writings on American Music, 1640-1992** Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections *Jazzing* Thomas H. Greenland, 2016-05-15 How do we speak about jazz In this provocative study based on the author's deep immersion in the New York City jazz scene Tom Greenland turns from the usual emphasis on artists and

their music to focus on non performing participants describing them as active performers in their own right who witness and thus collaborate in a happening made one of a kind by improvisation mood and moment Jazzing shines a spotlight on the constituency of proprietors booking agents photographers critics publicists painters amateur musicians fans friends and tourists that makes up New York City's contemporary jazz scene Drawn from deep ethnographic research interviews and long term participant observation Jazzing charts the ways New York's distinctive physical and social cultural environment affects and is affected by jazz Throughout Greenland offers a passionate argument in favor of a radically inclusive conception of music making one in which individuals collectively improvise across social contexts to co create community and musical meaning An odyssey through the clubs and other performance spaces on and off the beaten track Jazzing is an insider's view of a vibrant urban art world

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

International Jazz Bibliography Carl Gregor (Duke of Mecklenburg.), 1969

The ^AOxford Handbook of the Phenomenology of Music Cultures Harris M. Berger, Friedlind Riedel, David VanderHamm, 2023-12-15 The Oxford Handbook of the Phenomenology of Music Cultures brings ideas from the phenomenological tradition of Continental European philosophy into conversation with theoretical ethnographic and historical work from ethnomusicology anthropology sound studies folklore studies and allied disciplines to develop new perspectives on musical practices and auditory cultures The Handbook engages with both classical and contemporary phenomenology as well as theoretical traditions that have drawn from it providing major contributions to fundamental theory

in the study of music and culture

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