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Talking Jazz Macmillan Popular Music Series

Portia Maultsby, Mellonee Burnim



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Continuum Encyclopedia of Popular Music of the World, Volume 2

John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided

Transnational Cinematic and Popular Music Icons Aaron Lefkowitz, 2017-09-08 Transnational Cinematic s and Queen Latifah s transnational popular cultural struggles between domination and autonomy with a particular emphasis on their films and popular music Linking each performer to twentieth century U S African American and global gender histories and noting the intersections of race gender sexuality class and empire in their overlapping transnational biographies

Transnational Cinematic Popular Music Icons Lena Horne Dorothy Dandridge Queen Latifah 1917 2017 connects Horne Dandridge and Latifah to each other and legacies of Hollywood stereotypes and popular music s internationally routed politics Through a close reading of Horne s Dandridge s and Latifah s films and popular music the performers tie to historic black transnational caricatures from the tragic mulatto to Sapphire Mammy and Jezebel and additional non white female performers from Josephine Baker to Halle Berry maneuvering within transnational popular culture industrial matrices and against white supremacist and hetero patriarchal forces

The Art of Jazz Alyn Shipton, 2020-10-20 A perfect gift for the musicians and artists in your life 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

Singing Jazz: Bruce Crowther, Mike Pinfold, 1997 Explores the evolution of jazz singing with profiles of great performers discussing how they learned their craft and the experiences that shaped their careers

Issues in African American Music Portia Maultsby, Mellonee Burnim, 2016-10-26 Issues in African American Music Power Gender Race Representation is a collection of twenty one essays by leading scholars surveying vital themes in the history of African American music Bringing together the viewpoints of ethnomusicologists historians and performers these essays cover topics including the music industry women and gender and music as resistance and explore the stories of music creators and their communities Revised and expanded to reflect the latest scholarship with six all new essays this book both complements the previously published volume African American Music An Introduction and stands on its own Each chapter features a discography of recommended listening for further study From the antebellum period to the present and from classical music to hip hop this wide ranging volume provides a nuanced introduction for students and anyone seeking to understand the history social context and cultural impact of African American music

"The Evolution of Jazz in Britain, 1880-1935" Catherine Tackley (n? Parsonage), 2017-07-05 As a popular music the evolution of jazz is tied to the contemporary sociological situation Jazz was brought from America into a very different environment in Britain and resulted in the establishment of parallel worlds of jazz by the end of the 1920s within the realms of institutionalized culture and within the subversive underworld Tackley n Parsonage demonstrates the importance of image and racial stereotyping in shaping perceptions of jazz and leads to the significant conclusion that the evolution of jazz in Britain was so much more than merely an extension or reflection of that in America The book examines the cultural and musical antecedents of the genre including minstrel shows and black musical theatre within the context of musical life in Britain in the late nineteenth and early twentieth centuries Tackley is particularly concerned with the public perception of jazz in Britain and provides close analysis of the early European critical writing on the subject The processes through which an evolution took place are considered by looking at the methods of introducing jazz in Britain through imported revue shows sheet music and visits by American musicians Subsequent developments are analysed through the consideration of modernism and the Jazz Age as theoretical constructs and through the detailed study of dance music on the BBC and jazz in the underworld of London The book concludes in the 1930s by which time the availability of records enabled the spread of hot music affecting the live repertoire in Britain Tackley therefore sheds entirely new light on the development of jazz in Britain and provides a deep social and cultural understanding of the early history of the genre

The Evolution of Jazz in Britain, 1880-1935 Catherine Tackley

(née Parsonage),2017-07-05 As a popular music the evolution of jazz is tied to the contemporary sociological situation Jazz was brought from America into a very different environment in Britain and resulted in the establishment of parallel worlds of jazz by the end of the 1920s within the realms of institutionalized culture and within the subversive underworld Tackley n Parsonage demonstrates the importance of image and racial stereotyping in shaping perceptions of jazz and leads to the significant conclusion that the evolution of jazz in Britain was so much more than merely an extension or reflection of that in America The book examines the cultural and musical antecedents of the genre including minstrel shows and black musical theatre within the context of musical life in Britain in the late nineteenth and early twentieth centuries Tackley is particularly concerned with the public perception of jazz in Britain and provides close analysis of the early European critical writing on the subject The processes through which an evolution took place are considered by looking at the methods of introducing jazz in Britain through imported revue shows sheet music and visits by American musicians Subsequent developments are analysed through the consideration of modernism and the Jazz Age as theoretical constructs and through the detailed study of dance music on the BBC and jazz in the underworld of London The book concludes in the 1930s by which time the availability of records enabled the spread of hot music affecting the live repertoire in Britain Tackley therefore sheds entirely new light on the development of jazz in Britain and provides a deep social and cultural understanding of the early history of the genre Bloomsbury Encyclopedia of Popular Music of the World John Shepherd,2015 **Gil Evans: Out of the Cool**

Stephanie Stein Crease,2003-05 The life 1912 1988 and career of Gil Evans paralleled and often foreshadowed the quickly changing world of jazz through the 20th century Gil Evans Out of the Cool is the comprehensive biography of a self taught musician whom colleagues often regarded as a mentor His innovative work as a composer arranger and bandleader for Miles Davis with whom he frequently collaborated over the course of four decades and for his own ensembles places him alongside Duke Ellington and Aaron Copland as one of the giants of American music His unflagging creativity galvanized the most prominent jazz musicians in the world both black and white This biography traces Evans s early years his first dance bands in California during the Depression his life as a studio arranger in Hollywood and his early work with Claude Thornhill one of the most unusual bandleaders of the Big Band Era After settling in New York City in 1946 Evans s basement apartment quickly became a meeting ground for musicians The discussions that took place there among Miles Davis Gerry Mulligan John Lewis and others resulted in the Birth of the Cool scores for the Miles Davis Nonet and later on for Evans s masterpieces with Davis Miles Ahead Porgy and Bess and Sketches of Spain This replaces 1556524250 Hutch Charlotte Breese,2012-01-16 The vivid true story of one of the biggest stars in Britain during the 1920s and 30s and the inspiration for Downton Abbey s Jack Ross Born in Grenada in 1900 Leslie Hutch Hutchinson went to America in 1916 to study medicine but soon escaped to Harlem where he witnessed the birth of stride jazz piano and began playing and singing in bars himself Moving to France in 1923 he became the protege and lover of Cole Porter before coming to London where he was soon

topping the bills in variety and on radio Immaculate in white tie and tails Hutch had enormous sex appeal his velvet voice and superb piano improvisation attracting legions of fans including the then Prince of Wales and most famously Edwina Mountbatten Despite his success Hutch was a profoundly insecure man with insatiable appetites for sex drink gambling and social status which precipitated his fall from fame to a squalid existence by the late 1960s **Love for Sale** David Hajdu,2016-10-18 Named a Must Read by Vanity Fair and BBC One of our sharpest music critics recounts a life immersed in pop music An engaging history The Wall Street Journal In Love for Sale David Hajdu one of the most respected critics and music historians of our time draws on a lifetime of listening playing and writing about music to show how pop has done much more than peddle fantasies of love and sex to teenagers From vaudeville singer Eva Tanguay the I Don t Care Girl who upended Victorian conceptions of feminine propriety to become one of the biggest stars of her day to the scandal of Blondie playing disco at CBGB Hajdu presents an incisive and idiosyncratic history of a form that has repeatedly upset social and cultural expectations Exhaustively researched and rich with fresh insights Love for Sale is unbound by the usual tropes of pop music history Hajdu for instance gives a star turn to Bessie Smith and the blues queens of the 1920s who brought wildly transgressive sexuality to American audience decades before rock and roll And there is Jimmie Rodgers a former blackface minstrel performer who created country music from the songs of rural whites and blacks entwined with the sound of the Swiss yodel And then there are today s practitioners of Electronic Dance Music who Hajdu celebrates for carrying the pop revolution to heretofore unimaginable frontiers At every turn Hajdu surprises and challenges readers to think about our most familiar art in unexpected ways Masterly and impassioned authoritative and at times deeply personal Love for Sale is a book of critical history informed by its writer s own unique history as a besotted fan and lifelong student of pop *Queen* Nadine Cohodas,2004 Drawing on personal documents and interviews with family and colleagues a biography of the legendary singer chronicles the music and personal life of Dinah Washington describing her rise to success quest for love and tragic death at the age of thirty nine from an overdose of prescription weight loss drugs *Talking Jazz* Max Jones,1987

Herinneringen van de Britse jazzcriticus aan ontmoetingen met musici **With Billie** Julia Blackburn,2012-10-10 From Julia Blackburn an author whose ability to conjure lives from other times and places is so vivid that one suspects she sees ghosts here is a portrait of a woman whose voice continues to haunt anyone who hears it Billie Holiday s life is inseparable from an account of her troubles her addictions her arrests and the scandals that would repeatedly put her name in the tabloid headlines of the 1940s and 1950s Those who knew her learned never to be surprised by what she might do Her moods and faces were so various that she could seem to be a different woman from one moment to the next Volatile unpredictable Billie Holiday remained even to her friends an elusive and perplexing figure In *With Billie* we hear the voices of those people piano players and dancers pimps and junkies lovers and narcs producers and critics each recalling intimate stories of the Billie they knew What emerges is a portrait of a complex contradictory enthralling woman a woman who knew what really mattered to

her Reading With Billie one is convinced that she has only just left the room but will return shortly

Global Popular Music Clarence Bernard Henry, 2024-11-19 Global Popular Music A Research and Information Guide offers an essential annotated bibliography of scholarship on popular music around the world in a two volume set Featuring a broad range of subjects people cultures and geographic areas and spanning musical genres such as traditional folk jazz rock reggae samba rai punk hip hop and many more this guide highlights different approaches and discussions within global popular music research This research guide is comprehensive in scope providing a vital resource for scholars and students approaching the vast amount of publications on popular music studies and popular music traditions around the world Thorough cross referencing and robust indexes of genres places names and subjects make the guide easy to use Volume 2 Transnational Discourses of Global Popular Music Studies covers the geographical areas of North America United States and Canada Central America Caribbean and South America Latin America Europe Africa and Middle East Asia and areas of Oceania Aotearoa New Zealand Australia and Pacific Islands It provides over twenty four hundred annotated bibliographic entries covering discourses of extensive research that extend beyond the borders of the United States and includes annotated entries to books book series book chapters edited volumes special documentaries and programming scholarly journal essays and other resources that focus on the creative and artistic flows of global popular music

Sax Expat Con Chapman, 2025-04-15 Don Byas 1913 1972 may be lesser known than the counterparts he played with Count Basie Duke Ellington and Dizzy Gillespie among others but he was an enigma He never stayed with a band for long and eventually went solo partly to make more money and partly due to his inability to work with bandleaders Often drinking to excess alcohol fueled his sometimes erratic behavior on and off the bandstand He went through at least thirteen different groups in fifteen years of professional play before leaving for Europe in 1946 Despite his fractious personality in Europe he found peace and contentment as a family man in the Netherlands where he lived out his days with his second wife and their four children He learned at least seven languages during his years in Europe and on traveling to a new country could pick up a few phrases in short order soon speaking to the locals and even composing songs in their native tongue In *Sax Expat* Don Byas author Con Chapman argues that Byas s relative obscurity arises from his choice to live in Europe where he missed out on recording opportunities and exposure in the US that would have made him renowned and wealthier His numerous achievements including his solo on Count Basie s *Harvard Blues* which is a model of restrained invention his interpretation of the sentimental movie theme *Laura* and his duets with bassist Slam Stewart were included in the Smithsonian Collection of Classic Jazz and secured Byas s place in jazz history This biography brings to life an amazing jazz story

American Popular Music and Its Business the late Russell Sanjek, 1988-07-28 Volume three of this work focuses on developments in the music business in the twentieth century from its earliest days to the present era

The Cambridge Companion to the Drum Kit Matt Brennan, Joseph Michael Pignato, Daniel Akira Stadnicki, 2021-06-17 An approachable introduction to the drum kit drummers and drumming and the

key debates surrounding the instrument and its players *American Popular Music and Its Business: From 1900 to 1984*
Russell Sanjek, 1988 Volume three of this work focuses on developments in the music business in the twentieth century from
its earliest days to the present era

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