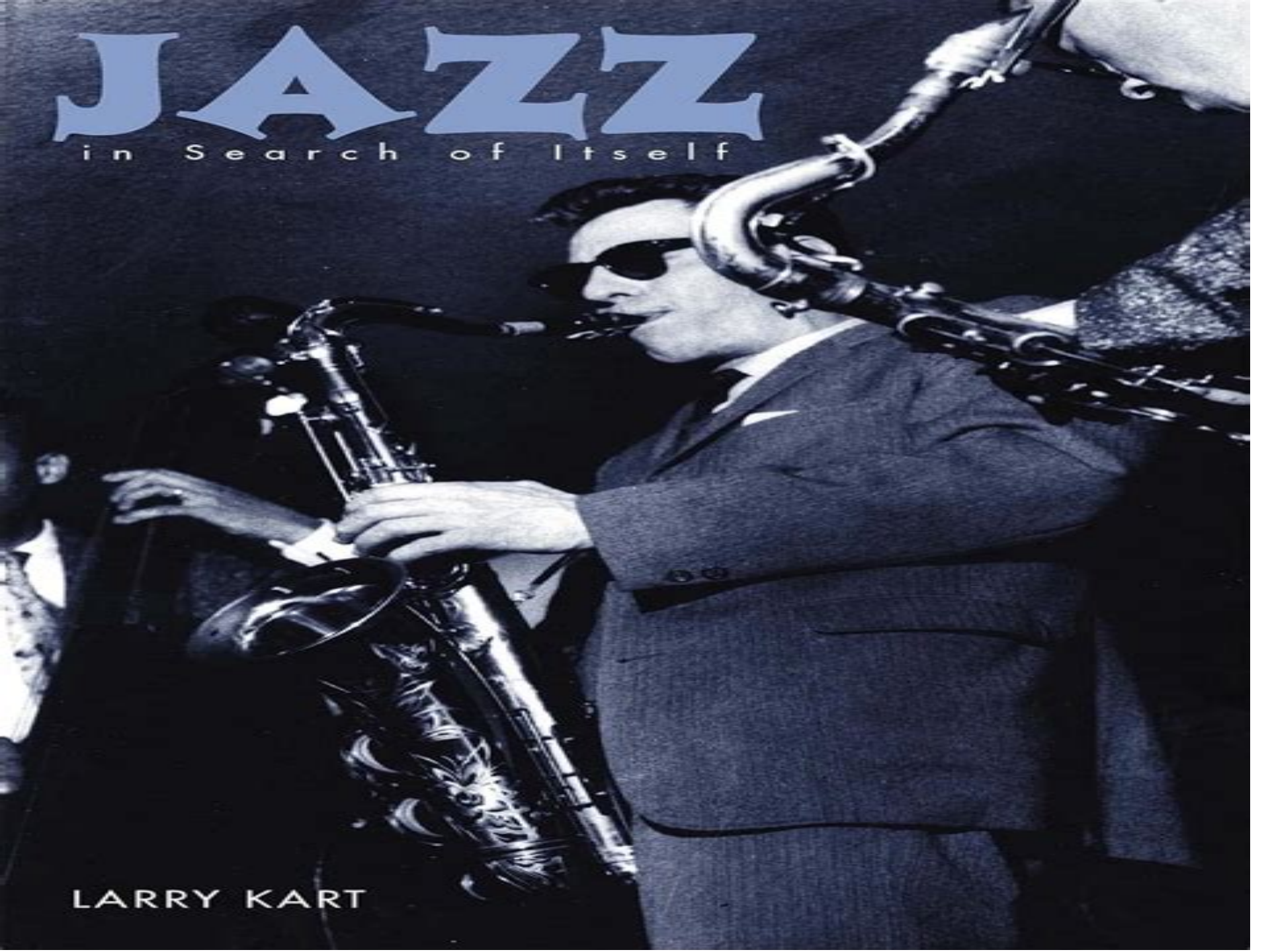


JAZZ

in Search of Itself

LARRY KART



Jazz In Search Of Itself By Larry Kart

Ernest N. Bracey



Jazz In Search Of Itself By Larry Kart:

Jazz in Search of Itself Larry Kart, 2008-10-01 In this engaging and astute anthology of jazz criticism Larry Kart casts a wide net. Discussing nearly seventy major jazz figures and many of the music's key stylistic developments, Kart sees jazz as a unique perpetual narrative one in which musicians, their audiences, and the evolving music itself are intimately intertwined. Because jazz arose from the collision of specific peoples under particular conditions, says Kart, its development has been unusually immediate, visible, and intense. Kart has reacted to and judged the music in a similarly active, attentive, and personal manner. His involvement and attention to detail are visible in these pieces: essays that analyze the supposed return to tradition that the music of Wynton Marsalis has come to exemplify; searching accounts of the careers of Miles Davis, Thelonius Monk, Bill Evans, and Lennie Tristano; and writing that explores jazz's relationship to American popular song and examines the jazz musician's role as actual and would-be social rebel. *Jazz/Not Jazz* David Ake, Charles Hiroshi Garrett, Daniel Ira

Goldmark, 2012-06-12 What is jazz? What is gained and what is lost when various communities close ranks around a particular definition of this quintessentially American music? *Jazz Not Jazz* explores some of the musicians' concepts, places, and practices which, while deeply connected to established jazz institutions and aesthetics, have rarely appeared in traditional histories of the form. David Ake, Charles Hiroshi Garrett, and Daniel Goldmark have assembled a stellar group of writers to look beyond the canon of acknowledged jazz greats and address some of the big questions facing jazz today. More than just a history of jazz and its performers, this collection seeks out those people and pieces missing from the established narratives to explore what they can tell us about the way jazz has been defined and its history has been told. *Is Jazz Dead?* Stuart

Nicholson, 2014-05-01 *Is Jazz Dead* examines the state of jazz in America at the turn of the twenty-first century. Musicians themselves are returning to New Orleans Swing and Bebop styles, while the work of the 60s avant-garde and even 70s and 80s jazz-rock is roundly ignored. Meanwhile, global jazz musicians are creating new and exciting music that is just starting to be heard in the United States, offering a viable alternative to the rampant conservatism here. Stuart Nicholson's thought-provoking book offers an analysis of the American scene: how it came to be so stagnant and what it can do to create a new level of creativity. This book is bound to be controversial among jazz purists and musicians; it will undoubtedly generate discussion about how jazz should grow now that it has become a recognized part of American musical history. *Is Jazz Dead* dares to ask the question on all jazz fan's minds: Can jazz survive as a living medium? And if so, how? **Improvising the**

Score Gretchen L. Carlson, 2022-06-27 2023 Jazz Journalists Association (JJA) Jazz Awards for Books of the Year Honorable Mention Recipient. On December 4, 1957, Miles Davis revolutionized film soundtrack production by improvising the score for Louis Malle's *Ascenseur pour l'échafaud*. A cinematic harbinger of the French New Wave, *Ascenseur* challenged mainstream filmmaking conventions, emphasizing experimentation and creative collaboration. It was in this environment during the late 1950s to 1960s, a brief golden age for jazz in film, that many independent filmmakers valued improvisational techniques.

featuring soundtracks from such seminal figures as John Lewis Thelonious Monk and Duke Ellington But what of jazz in film today Improvising the Score Rethinking Modern Film Music through Jazz provides an original vivid investigation of innovative collaborations between renowned contemporary jazz artists and prominent independent filmmakers The book explores how these integrative jazz film productions challenge us to rethink the possibilities of cinematic music production In depth case studies include collaborations between Terence Blanchard and Spike Lee Malcolm X When the Levees Broke Dick Hyman and Woody Allen Hannah and Her Sisters Antonio S nchez and Alejandro Gonz lez I rritu Birdman and Mark Isham and Alan Rudolph Afterglow The first book of its kind this study examines jazz artists work in film from a sociological perspective offering rich behind the scenes analyses of their unique collaborative relationships with filmmakers It investigates how jazz artists negotiate their own creative labor examining the tensions between improvisation and the conventionally highly regulated structures hierarchies and expectations of filmmaking Grounded in personal interviews and detailed film production analysis Improvising the Score illustrates the dynamic possibilities of integrative artistic collaborations between jazz film and other contemporary media exemplifying its ripeness for shaping and invigorating twenty first century arts media and culture

Lee Konitz Andy Hamilton, Lee Konitz, 2007-08-08 With a foreword by Joe Lovano an oral biography of the preeminent alto saxophonist of cool jazz

Lennie Tristano Eunmi Shim, 2007 The first biography of one of the most influential but unheralded musicians in jazz history [Coda Magazine](#), 2005

The Studio Recordings of the Miles Davis Quintet, 1965-68 Keith Waters, 2011-03-11 The Second Quintet the Miles Davis Quintet of the mid 1960s was one of the most innovative and influential groups in the history of the genre Each of the musicians who performed with Davis saxophonist Wayne Shorter pianist Herbie Hancock bassist Ron Carter and drummer Tony Williams went on to a successful career as a top player The studio recordings released by this group made profound contributions to improvisational strategies jazz composition and mediation between mainstream and avant garde jazz yet most critical attention has focused instead on live performances or the socio cultural context of the work Keith Waters The Studio Recordings of the Miles Davis Quintet 1965 68 concentrates instead on the music itself as written performed and recorded Treating six different studio recordings in depth ESP Miles Smiles Sorcerer Nefertiti Miles in the Sky and Filles de Kilimanjaro Waters has tracked down a host of references to and explications of Davis work His analysis takes into account contemporary reviews of the recordings interviews with the five musicians and relevant larger scale cultural studies of the era as well as two previously unexplored sources the studio outtakes and Wayne Shorter s Library of Congress composition deposits Only recently made available the outtakes throw the master takes into relief revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums The author s research into the Shorter archives proves to be of even broader significance and interest as Waters is able now to demonstrate the composer s original conception of a given piece Waters also points out errors in the notated versions of the

canonical songs as they often appear in the main sources available to musicians and scholars An indispensable resource The Miles Davis Quintet Studio Recordings 1965 1968 is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels **Jazz Times** ,2005 America s jazz magazine Feb 1991 **The Jazz Image** K. Heather Pinson,2010-12-01 Typically a photograph of a jazz musician has several formal prerequisites black and white film an urban setting in the mid twentieth century and a black man standing playing or sitting next to his instrument That s the jazz archetype that photography created Author K Heather Pinson discovers how such a steadfast script developed visually and what this convention meant for the music Album covers magazines books documentaries art photographs posters and various other visual extensions of popular culture formed the commonly held image of the jazz player Through assimilation there emerged a generalized composite of how mainstream jazz looked and sounded Pinson evaluates representations of jazz musicians from 1945 to 1959 concentrating on the seminal role played by Herman Leonard b 1923 Leonard s photographic depictions of African American jazz musicians in New York not only created a visual template of a black musician of the 1950s but also became the standard configuration of the music s neoclassical sound today To discover how the image of the musician affected mainstream jazz Pinson examines readings from critics musicians and educators as well as interviews musical scores recordings transcriptions liner notes and oral narratives **The University of Chicago Magazine** ,2004 **Miles Davis, and Jazz as Religion** Earnest N. Bracey,2021-10-01 This book about Miles Davis is more psychologically driven than a straight biography but it does cover his musical career as well his spirituality as a jazz musician Davis rocketed to jazz fame as a trumpeter making a plethora of jazz recordings during his life time and his music kept the jazz world on edge for almost fifty years This book also discusses Davis s religion politics civil rights activism and his personal struggles as a Black man in the United States Miles Davis and Jazz as Religion The Politics of Social Music also shows how Miles Davis made a political statement as he challenged racial stereotypes in jazz or social music Artistically Davis was able to integrate rock jazz classical music rap and blues in his music as he had a passion for changing his social music In this regard Miles Davis s music was important to him intellectually spiritually and psychologically because he wanted to make his musical contributions count Miles Davis Clarence Bernard Henry,2017-08-15 This research and information guide provides a wide range of scholarship on the life career and musical legacy of Miles Davis and is compiled for an interdisciplinary audience of scholars in jazz and popular music musicology and cultural studies It serves as an excellent tool for librarians researchers and scholars sorting through the massive amount of material in the field Historical Dictionary of Jazz John S. Davis,2020-09-15 Jazz is a music born in the United States and formed by a combination of influences In its infancy jazz was a melting pot of military brass bands work songs and field hollers of the United States slaves during the 19th century European harmonies and forms and the rhythms of Africa and the Caribbean Later the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development As it moved through the swing

era of the 1930s bebop of the 1940s and cool jazz of the 1950s jazz continued to serve as a reflection of societal changes During the turbulent 1960s freedom and unrest were expressed through Free Jazz and the Avant Garde Popular and world music have been incorporated and continue to expand the impact and reach of jazz Today jazz is truly an international art form This second edition of Historical Dictionary of Jazz contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on musicians styles of jazz instruments recording labels bands and band leaders and more This book is an excellent resource for students researchers and anyone wanting to know more about Jazz Annual Review of Jazz Studies 13: 2003 Edward Berger, Henry Martin, Dan Morgenstern, George Bassett, Evan Spring, 2007-08 This 13th issue of the ARJS includes an extensive study of the saxophonist Sonny Red an analysis of a composition by Steve Swallow a new perspective on John Coltrane s compositional approach and an examination of Miles Davis s classic Walkin plus book reviews and a continuing bibliography of scholarly articles about jazz in non jazz journals

3 Shades of Blue James Kaplan, 2024-03-07 1959 saw Miles Davis John Coltrane Bill Evans and the other members of Miles s sextet come together to record the bestselling jazz album of all time Kind of Blue 3 Shades of Blue follows the paths of Miles Coltrane and Evans to the mountaintop of 1959 and their roads on from there It s a book about music and business race and heroin and an astonishing meditation on creativity and the strange hothouses that can produce its full flowering But above all this is the story of three very different men their struggles their choices their inspiration The tapestry of their lives is in James Kaplan s hands an American Odyssey Kerouac on Record Simon Warner, Jim Sampas, 2018-03-08 He was the leading light of the Beat Generation writers and the most dynamic author of his time but Jack Kerouac also had a lifelong passion for music particularly the mid century jazz of New York City the development of which he witnessed first hand during the 1940s with Charlie Parker Dizzy Gillespie and Thelonious Monk to the fore The novelist most famous for his 1957 book On the Road admired the sounds of bebop and attempted to bring something of their original energy to his own writing a torrent of semi autobiographical stories he published between 1950 and his early death in 1969 Yet he was also drawn to American popular music of all kinds from the blues to Broadway ballads and when he came to record albums under his own name he married his unique spoken word style with some of the most talented musicians on the scene Kerouac s musical legacy goes well beyond the studio recordings he made himself his influence infused generations of music makers who followed in his work from singer songwriters to rock bands Some of the greatest transatlantic names Bob Dylan and the Grateful Dead Van Morrison and David Bowie Janis Joplin and Tom Waits Sonic Youth and Death Cab for Cutie and many more credited Kerouac s impact on their output In Kerouac on Record we consider how the writer brought his passion for jazz to his prose and poetry his own record releases the ways his legacy has been sustained by numerous more recent talents those rock tributes that have kept his memory alive and some of the scores that have featured in Hollywood adaptations of the adventures he brought to the printed page **Britannica Book of the Year** ,2005 *Notes Music Library*

Association, 2005 The Sound of a City? Jan Bäume, 2014 New York in den 1940ern Während des Zweiten Weltkriegs entsteht innerhalb der pulsierenden Metropole mit Bebop die wohl kontroverseste und vielleicht einflussreichste Stilistik der Jazzgeschichte Eine Musik deren Zerrissenheit und Bruchigkeit irrsinnige Tempi und dissonante Tonsprache eine Zeit zu spiegeln scheinen die aus den Fugen geraten war Ist Bebop in seiner Komplexität der musikalische Ausdruck einer ganz bestimmten New Yorker Stadterfahrung Das Buch widmet sich den Zusammenhängen von Musik und Stadt Konkret wird untersucht welche Rolle New York bei der Entstehung und Entwicklung von Bebop gespielt hat ökonomische politische und stadtgeographische Faktoren werden mit musikalischer Analyse verbunden die ortsgebundene Betrachtung der Stilentwicklung versucht letztlich auch eine Antwort auf die Frage Ist Bebop der Sound New Yorks in den 1940ern Jan Bäume studierte Musik und Germanistik in Köln sowie Musikwissenschaft in Hannover Derzeit ist er Musikredakteur bei ZDF 3sat und lebt mit seiner Familie in Wiesbaden

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