

Jazz

Ted Gioia

The Jazz Theory Book Mark Levine, 2011-01-12 The most highly-acclaimed jazz theory book ever published! Over 500 pages of comprehensive, but easy to understand text covering every aspect of how jazz is constructed---chord construction, II-V-I progressions, scale theory, chord/scale relationships, the blues, reharmonization, and much more. A required text in universities world-wide, translated into five languages, endorsed by Jamey Aebersold, James Moody, Dave Liebman, etc.

I Am Jazz Jessica Herthel, Jazz Jennings, 2014-09-04 The story of a transgender child based on the real-life experience of Jazz Jennings, who has become a spokesperson for transkids everywhere This is an essential tool for parents and teachers to share with children whether those kids identify as trans or not. I wish I had had a book like this when I was a kid struggling with gender identity questions. I found it deeply moving in its simplicity and honesty.--Laverne Cox (who plays Sophia in "Orange Is the New Black") From the time she was two years old, Jazz knew that she had a girl's brain in a boy's body. She loved pink and dressing up as a mermaid and didn't feel like herself in boys' clothing. This confused her family, until they took her to a doctor who said that Jazz was transgender and that she was born that way. Jazz's story is based on her real-life experience and she tells it in a simple, clear way that will be appreciated by picture book readers, their parents, and teachers.

The Jazz Piano Book Mark Levine, 2011-01-12 The most highly acclaimed jazz piano method ever published! Over 300 pages with complete chapters on Intervals and triads, The major modes and II-V-I, 3-note voicings, Sus. and phrygian Chords, Adding notes to 3-note voicings, Tritone substitution, Left-hand voicings, Altering notes in left-hand Stride and Bud Powell voicings, Block chords, Comping ...and much more! Endorsed by Kenny Barron, Down Beat, Jamey Aebersold, etc.

The Jazz Revolution Kathy J. Ogren, 1989 A cultural study of the meaning of jazz for America in the 1920s. Jazz made a tremendous impact on America at that time, becoming a subject of controversy as well as a major social influence.

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

Jazzology Robert Rawlins, Nor Eddine Bahha, 2005-07-01 (Jazz Instruction). A one-of-a-kind book encompassing a wide scope of jazz topics, for beginners and pros of any instrument. A three-pronged approach was envisioned with the creation of this comprehensive resource: as an encyclopedia for ready reference, as a thorough methodology for the student, and as a workbook for the classroom, complete with ample exercises and conceptual discussion. Includes the basics of intervals, jazz harmony, scales and modes, ii-V-I cadences. For harmony, it covers: harmonic analysis, piano voicings and voice leading; modulations and modal interchange, and reharmonization. For

performance, it takes players through: jazz piano comping, jazz tune forms, arranging techniques, improvisation, traditional jazz fundamentals, practice techniques, and much more!

The History of Jazz Stuart A. Kallen, 2012-06-22 Readers will learn that music based on jazz beats can be heard all over the world but the roots of the style are distinctly American. Jazz grew out of the musical hothouse that was New Orleans, Louisiana at the end of the nineteenth century. Jazz represents the creative musical side of the United States to people across the globe. Jazz personalities such as Louis Armstrong, Dizzy Gillespie, Wynton Marsalis, and now Esperanza Spaulding, are heroes to countless jazz fans from Tokyo to Paris to Rio de Janeiro. Just as a swinging jazz quartet unites its individual players behind a driving syncopated beat, jazz music has proven its ability to bring people together over a shared interest in a universal sound.

Blue Like Jazz Donald Miller, 2012-04 This contemporary classic gets a limited edition makeover with movie art and a new preface from Donald Miller. In print for nearly a decade, Blue Like Jazz has earned a coveted spot on readers' shelves and in their hearts. Many have said that Donald Miller expressed exactly what they were feeling but couldn't find the words to say themselves. In this landmark book that changed what people expected from Christian writers, that changed what people needed for their spiritual journeys, Donald Miller takes readers through a real life striving to

understand relationship with God. Heartwarming and hilarious, poignant and unexpected, Blue Like Jazz has become a contemporary classic. For anyone wondering if the Christian faith is still relevant in a postmodern culture, thirsting for a genuine encounter with a God who is real, or yearning for a renewed sense of passion in life . . . Blue Like Jazz is a fresh and original perspective on life, love, and redemption.

The culture of jazz Frank A. Salamone, 2008-10-16 The Culture of Jazz is a collection of essays that view jazz from an anthropological perspective. It focuses on aspects of jazz culture and the ways in which jazz scrutinizes the American lifestyle. Jazz musicians filter their perspective on culture based on African roots. They have an obligation to tell truth to power and provide views of alternative realities. These essays explore many dimensions of the jazz life and its perspectives on cultural realities. Heavily influenced by the perspectives of Neil Leonard and Alan Merriam, The Culture of Jazz covers a broad range of topics making it an unparalleled compilation.

The History of Jazz Ted Gioia, 2021 A panoramic history of the genre brings to life the diverse places in which jazz evolved, traces the origins of its various styles, and offers commentary on the music itself

Jazz: the Basics Christopher Meeder, 2012-08-06 Jazz: The Basics gives a brief introduction to a century of jazz, ideal for students and interested listeners who want to learn more about this important musical style. The heart of the book traces jazz's growth from its folk origins through early

recordings and New Orleans stars; the big-band and swing era; bebop; cool jazz and third stream; avant-garde; jazz-rock; and the neo-conservative movement of the 1980s and 1990s. Key figures from each era including: Louis Armstrong, Benny Goodman, Charlie Parker, Miles Davis, and Wynton Marsalis are highlighted along with classic works. The book concludes with a list of the 100 essential recordings to own, along with a timeline and glossary. Jazz: The Basics serves as an excellent introduction to the players, the music, and the styles that make jazz 'America's classical music.'

Jazz Diasporas Rashida K. Braggs, 2016-01-26 At the close of the Second World War, waves of African American musicians migrated to Paris, eager to thrive in its reinvigorated jazz scene. Jazz Diasporas challenges the notion that Paris was a color-blind paradise for African Americans. On the contrary, musicians adopted a variety of strategies to cope with the cultural and social assumptions that confronted them throughout their careers in Paris, particularly as France became embroiled in struggles over race and identity when colonial conflicts like the Algerian War escalated. Using case studies of prominent musicians and thoughtful analysis of interviews, music, film, and literature, Rashida K. Braggs investigates the impact of this postwar musical migration. She examines key figures including musicians Sidney Bechet, Inez Cavanaugh, and Kenny Clarke and writer and social critic James Baldwin to show how they performed both as artists and as African Americans. Their collaborations with French musicians and critics complicated racial and

cultural understandings of who could represent “authentic” jazz and created spaces for shifting racial and national identities—what Braggs terms “jazz diasporas.”

Jazz Cultures David Ake, 2002-01-07 From its beginning, jazz has presented a contradictory social world: jazz musicians have worked diligently to erase old boundaries, but they have just as resolutely constructed new ones. David Ake's vibrant and original book considers the diverse musics and related identities that jazz communities have shaped over the course of the twentieth century, exploring the many ways in which jazz musicians and audiences experience and understand themselves, their music, their communities, and the world at large. Writing as a professional pianist and composer, the author looks at evolving meanings, values, and ideals--as well as the sounds--that musicians, audiences, and critics carry to and from the various activities they call jazz. Among the compelling topics he discusses is the visibility of music: the relationship between performance demeanor and musical meaning. Focusing on pianists Bill Evans and Keith Jarrett, Ake investigates the ways in which musicians' postures and attitudes influence perceptions of them as profound and serious artists. In another essay, Ake examines the musical values and ideals promulgated by college jazz education programs through a consideration of saxophonist John Coltrane. He also discusses the concept of the jazz standard in the 1990s and the differing sense of tradition implied in recent recordings by Wynton Marsalis and Bill Frisell. *Jazz Cultures* shows

how jazz history has not consisted simply of a smoothly evolving series of musical styles, but rather an array of individuals and communities engaging with disparate--and oftentimes conflicting--actions, ideals, and attitudes.

Chicago Jazz William Howland Kenney, 1993 Kenney offers a wide-ranging look at jazz in the Windy City revealing how Chicago became the major centre of jazz in the 1920s, one of the most vital periods in the history of the music.

DC Jazz Maurice Jackson, Blair A. Ruble, 2018-06-01 The familiar history of jazz music in the United States begins with its birth in New Orleans, moves upstream along the Mississippi River to Chicago, then by rail into New York before exploding across the globe. That telling of history, however, overlooks the pivotal role the nation's capital has played for jazz for a century. Some of the most important clubs in the jazz world have opened and closed their doors in Washington, DC, some of its greatest players and promoters were born there and continue to reside in the area, and some of the institutions so critical to national support of this uniquely American form of music, including Congress, the Smithsonian Institution, the Kennedy Center, the Library of Congress and the Historical Society of Washington, D.C., are rooted in the city. Closer to the ground, a network of local schools like the Duke Ellington High School for the Performing Arts, jazz programs at the University of the District of Columbia and Howard University, churches, informal associations, locally focused media, and clubs keeps the music alive to this day. Noted historians Maurice Jackson and Blair Ruble,

editors of this book, present a collection of original and fascinating stories about the DC jazz scene throughout its history, including a portrait of the cultural hotbed of Seventh and U Streets, the role of jazz in desegregating the city, a portrait of the great Edward Duke Ellington's time in DC, notable women in DC jazz, and the seminal contributions of the University of District of Columbia and Howard University to the scene. The book also includes three jazz poems by celebrated Washington, DC, poet E. Ethelbert Miller. Collectively, these stories and poems underscore the deep connection between creativity and place. A copublishing initiative with the Historical Society of Washington, DC, the book includes over thirty museum-quality photographs and a guide to resources for learning more about DC jazz.

The Jazz Life Nat Hentoff, 1975-05-21

The Making of Jazz James Lincoln Collier, 1979

Hard Bop the late David H. Rosenthal, 1993-09-09 It's nineteen fifty-something, in a dark, cramped, smoke-filled room. Everyone's wearing black. And on-stage a tenor is blowing his heart out, a searching, jagged saxophone journey played out against a moody, walking bass and the swish of a drummer's brushes. To a great many listeners--from African American aficionados of the period to a whole new group of fans today--this is the very embodiment of jazz. It is also quintessential hard bop. In this, the first thorough study of the subject, jazz expert and enthusiast David H. Rosenthal vividly examines the roots, traditions, explorations and permutations, personalities

and recordings of a climactic period in jazz history. Beginning with hard bop's origins as an amalgam of bebop and R&B, Rosenthal narrates the growth of a movement that embraced the heavy beat and bluesy phrasing of such popular artists as Horace Silver and Cannonball Adderley; the stark, astringent, tormented music of saxophonists Jackie McLean and Tina Brooks; the gentler, more lyrical contributions of trumpeter Art Farmer, pianists Hank Jones and Tommy Flanagan, composers Benny Golson and Gigi Gryce; and such consciously experimental and truly one-of-a-kind players and composers as Andrew Hill, Sonny Rollins, John Coltrane, Thelonious Monk, and Charles Mingus. Hard bop welcomed all influences--whether Gospel, the blues, Latin rhythms, or Debussy and Ravel--into its astonishingly creative, hard-swinging orbit. Although its emphasis on expression and downright badness over technical virtuosity was unappreciated by critics, hard bop was the music of black neighborhoods and the last jazz movement to attract the most talented young black musicians. Fortunately, records were there to catch it all. The years between 1955 and 1965 are unrivaled in jazz history for the number of milestones on vinyl. Miles Davis's *Kind of Blue*, Charles Mingus's *Mingus Ah Um*, Thelonious Monk's *Brilliant Corners*, Horace Silver's *Further Explorations*--Rosenthal gives a perceptive cut-by-cut analysis of these and other jazz masterpieces, supplying an essential discography as well. For knowledgeable jazz-lovers and novices alike, *Hard Bop* is a lively, multi-dimensional, much-needed examination of the artists, the milieus, and above

all the sounds of one of America's great musical epochs.

Visions of Jazz Gary Giddins, 1998 On jazz and jazz players

The Velvet Lounge Gerald Majer, 2005 In portraits of Jimmy Smith, Gene Ammons, Sonny Stitt, Sun Ra, and others, Gerald Majer conveys the drama and artistry of their music as well as the personal hardships many of them endured. Vivid descriptions and telling historical anecdotes explore the music's richness through a variety of political, social, and philosophical contexts. The Velvet Lounge, named after the famous Chicago club, is also one of the few works to consider the music of such avant garde jazz musicians as Fred Anderson, Andrew Hill, and Roscoe Mitchell. In doing so, Majer builds a bridge from the traditional view of jazz to the world of contemporary innovators, casts a new light on the music and its makers, and traces connections between jazz art and postmodernist thought.--BOOK JACKET.

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