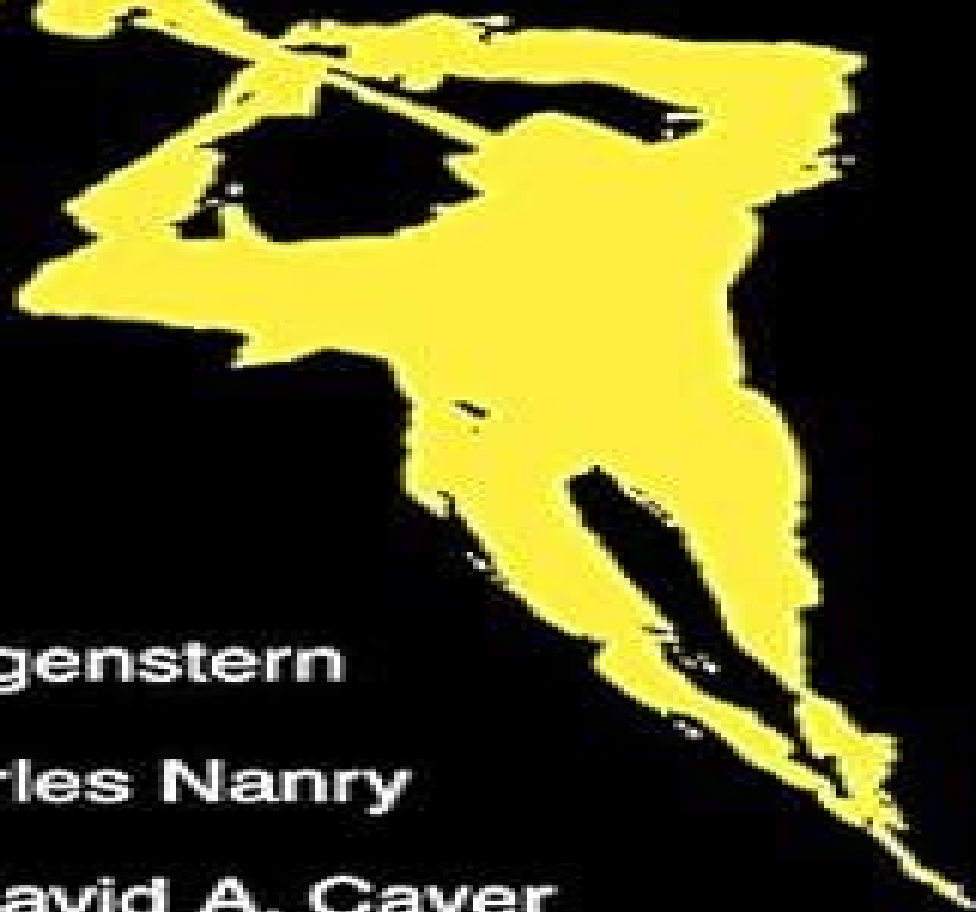


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libraries specializing in music and African American culture and among individual blues scholars

Knowing Jazz Ken Prouty, 2011-12-06 Ken Prouty argues that knowledge of jazz or more to the point claims to knowledge of jazz are the prime movers in forming jazz's identity its canon and its community Every jazz artist critic or fan understands jazz differently based on each individual's unique experiences and insights Through playing listening reading and talking about jazz both as a form of musical expression and as a marker of identity each aficionado develops a personalized relationship to the larger jazz world Through the increasingly important role of media listeners also engage in the formation of different communities that not only transcend traditional boundaries of geography but increasingly exist only in the virtual world The relationships of jazz people within and between these communities is at the center of *Knowing Jazz* Some groups such as those in academia reflect a clash of sensibilities between historical traditions Others particularly online communities represent new and exciting avenues for everyday fans whose involvement in jazz has often been ignored Other communities seek to define themselves as expressions of national or global sensibility pointing to the ever changing nature of jazz's identity as an American art form in an international setting What all these communities share however is an intimate visceral link to the music and the artists who make it brought to life through the medium of recording Informed by an interdisciplinary approach and approaching the topic from a number of perspectives *Knowing Jazz* charts a philosophical course in which many disparate perspectives and varied opinions on jazz can find common ground

The Periodical Literature of Music Calvin Elliker, 1996

Cadence All-years Index, 1976-1992 Tom Lord, 1989

I Remember Clyde E. B. Bernhardt, 2015-08-12 *I Remember* is a first hand account of the world of black American music told by a man who has been part of that world for eighty years Clyde E B Bernhardt worked with a number of bands including King Oliver Marion Hard Cecil Scott the Bascomb Brothers and Joe Garland He started his own band the Blue Blazers in 1946 and formed the Harlem Blues and Jazz Band in 1972 The book is a primary document that provides information about a part of the history of American music for which there is little documentation

Serials in the British Library, 1983

Blowin' the Blues Away Travis A. Jackson, 2012-06-12 New York City has always been a mecca in the history of jazz and in many ways the city's jazz scene is more important now than ever before *Blowin the Blues Away* examines how jazz has thrived in New York following its popular resurgence in the 1980s Using interviews in person observation and analysis of live and recorded events ethnomusicologist Travis A Jackson explores both the ways in which various participants in the New York City jazz scene interpret and evaluate performance and the criteria on which those interpretations and evaluations are based Through the notes and words of its most accomplished performers and most ardent fans jazz appears not simply as a musical style but as a cultural form intimately influenced by and influential upon American concepts of race place and spirituality

The Harvard Guide to African-American History Evelyn Brooks Higginbotham, 2001 This massive guide sponsored by the W E B Du Bois Institute for Afro American Research at Harvard University and compiled by renowned experts offers a compendium

of information and interpretation on over 500 years of black experience in America *Popular Music Roman*

Iwaschkin,2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope

Sociologists and Music Paul Honigsheim,2023-04-14 Sociologists have always been fascinated with music In one way or another they have encountered music as an important social force in its own right as an accompaniment or byproduct of phenomena they studied such as youth culture or the drug scene or as a means for obtaining social compliance as in religious ceremonies or in the military This book goes one step toward remedying this situation by culling the existing literature for building blocks toward introducing sociological synthesis and by presenting the English version of the extensive writings on music and society by Paul Honigsheim *Sourcebook for Research in Music, Third Edition* Allen Scott,2015-06-01

Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

The Soundscape of Modernity Emily Thompson,2004-09-17 A vibrant history of acoustical technology and aural culture in early twentieth century America In this history of aural culture in early twentieth century America Emily Thompson charts dramatic transformations in what people heard and how they listened What they heard was a new kind of sound that was the product of modern technology They listened as newly critical consumers of aural commodities By examining the technologies that produced this sound as well as the culture that enthusiastically consumed it Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era Reverberation equations sound meters microphones and acoustical tiles were deployed in places as varied as Boston s Symphony Hall New York s office skyscrapers and the soundstages of Hollywood The control provided by these technologies however was applied in ways that denied the particularity of place and the diverse spaces of modern America began to sound alike as a universal new sound predominated Although this sound clear direct efficient and nonreverberant had little to say about the physical spaces in which it was produced it speaks volumes about the culture that created it By listening to it Thompson constructs a compelling new account of the experience of modernity in America

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