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BEBOP

A SOCIAL AND MUSICAL HISTORY

SCOTT DEVEAUX



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The Birth of Bebop Scott Knowles DeVeaux,1999 *The Birth of Bebop* Scott DeVeaux,2000-07-07

The Bebop Scene in London's Soho, 1945-1950 Ray Kinsella,2022-11-23 This is the first book to tell the story of the bebop subculture in London s Soho a subculture that emerged in 1945 and reached its pinnacle in 1950 In an exploration via the intersections of race class and gender it shows how bebop identities were constructed and articulated Combining a wide range of archival research and theory the book evocatively demonstrates how the scene evolved in Soho s clubs the fashion that formed around the music drug usage amongst a contingent of the group and the moral panic which led to the police raids on the clubs between 1947 and 1950 Thereafter it maps the changes in popular culture in Soho during the 1950s and argues that the bebop story is an important precedent to the institutional harassment of black related spaces and culture that continued in the twentieth and twenty first centuries This book therefore rewrites the first chapter of the classic subcultural canon and resets the subcultural clock requiring us to rethink the periodization and social make up of British post war youth subcultures

Between Montmartre and the Mudd Club Bernard Gendron,2002-02 When and how did pop music earn so much cultural capital This text investigates five key moments when popular music and avant garde art transgressed the rigid boundaries separating high and low culture to form friendly alliances

American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History Gina Misiroglu,2015-03-26 Counterculture while commonly used to describe youth oriented movements during the 1960s refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day This fascinating three volume set explores these movements in America from colonial times to the present in colorful detail American Countercultures is the first reference work to examine the impact of countercultural movements on American social history It highlights the writings recordings and visual works produced by these movements to educate inspire and incite action in all eras of the nation s history A Z entries provide a wealth of information on personalities places events concepts beliefs groups and practices The set includes numerous illustrations a topic finder primary source documents a bibliography and a filmography and an index

History and Tradition of Jazz Thomas E. Larson,Tom Larson,2002

History, Memory, and the Literary Left John Lowney,2006-10 In this nuanced revisionist history of modern American poetry John Lowney investigates the Depression era s impact on late modernist American poetry from the socioeconomic crisis of the 1930s through the emergence of the new social movements of the 1960s Informed by an ongoing scholarly reconsideration of 1930s American culture and concentrating on Left writers whose historical consciousness was profoundly shaped by the Depression World War II and the Cold War Lowney articulates the Left s

challenges to national collective memory and redefines the importance of late modernism in American literary history The late modernist writers Lowney studies most closely Muriel Rukeyser Elizabeth Bishop Langston Hughes Gwendolyn Brooks Thomas McGrath and George Oppen are not all customarily associated with the 1930s nor are they commonly seen as literary peers By examining these late modernist writers comparatively Lowney foregrounds differences of gender and sexuality race and ethnicity and social class and region while emphasizing how each writer developed poetic forms that responded to the cultural politics and socioaesthetic debates of the 1930s In so doing he calls into question the boundaries that have limited the scholarly dialogue about modern poetry No other study of American poetry has considered the particular gathering of careers that Lowney considers As poets whose collective historical consciousness was profoundly shaped by the turmoil of the Depression and war years and the Cold War s repression or rewriting of history their diverse talents represent a distinct generational impact on U S and international literary history

The Garland Encyclopedia of World Music Ellen

Koskoff,2017-09-25 This volume makes available the full range of the American Canadian musical experience covering for the first time in print all major regions ethnic groups and traditional and popular contexts From musical comedy to world beat from the songs of the Arctic to rap and house music from Hispanic Texas to the Chinese communities of Vancouver the coverage captures the rich diversity and continuities of the vibrant music we hear around us Special attention is paid to recent immigrant groups to Native American traditions and to such socio musical topics as class race gender religion government policy media and technology

Come In and Hear the Truth Patrick Burke,2008-08 Between the mid 1930s and the late 40s the centre of the jazz world was a two block stretch of 52nd Street in Manhattan Dozens of crowded basement clubs played host to legends like Charlie Parker and Billie Holiday These clubs defied the traditional boundaries between art and entertainment and between the races

Freedom Sounds Ingrid Monson,2007-10-18 An insightful examination of the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s Freedom Sounds traces the complex relationships among music politics aesthetics and activism through the lens of the hot button racial and economic issues of the time Ingrid Monson illustrates how the contentious and soul searching debates in the Civil Rights African Independence and Black Power movements shaped aesthetic debates and exerted a moral pressure on musicians to take action Throughout her arguments show how jazz musicians quest for self determination as artists and human beings also led to fascinating and far reaching musical explorations and a lasting ethos of social critique and transcendence Across a broad body of issues of cultural and political relevance Freedom Sounds considers the discursive structural and practical aspects of life in the jazz world in the 1950s and 1960s In domestic politics Monson explores the desegregation of the American Federation of Musicians the politics of playing to segregated performance venues in the 1950s the participation of jazz musicians in benefit concerts and strategies of economic empowerment Issues of transatlantic importance such as the effects of anti colonialism and African nationalism on the politics and aesthetics of the music are also examined from Paul Robeson s

interest in Africa to the State Department jazz tours to the interaction of jazz musicians such as Art Blakey and Randy Weston with African and African diasporic aesthetics Monson deftly explores musicians' aesthetic agency in synthesizing influential forms of musical expression from a multiplicity of stylistic and cultural influences African American music popular song classical music African diasporic aesthetics and other world musics through examples from cool jazz hard bop modal jazz and the avant garde By considering the differences between aesthetic and socio-economic mobility she presents a fresh interpretation of debates over cultural ownership racism reverse racism and authenticity Freedom Sounds will be avidly read by students and academics in musicology ethnomusicology anthropology popular music African American Studies and African diasporic studies as well as fans of jazz hip hop and African American music Dave Brubeck and the Performance of Whiteness Kelsey Klotz, 2023 In Dave Brubeck and the Performance of Whiteness author Kelsey Klotz considers how Dave Brubeck, a pivotal jazz musician and public figure, represents manifestations of whiteness in mid-century America **The Drum Is a Wild Woman** Patricia G. Lespinasse, 2022-01-04 In 1957 Duke Ellington released the influential album *A Drum Is a Woman*. This musical allegory revealed the implicit truth about the role of women in jazz discourse, jilted by the musician and replaced by the drum. Further, the album's cover displays an image of a woman sitting atop a drum, depicting the way in which the drum literally obscures the female body, turning the subject into an object. This objectification of women leads to a critical reading of the role of women in jazz music. If the drum can take the place of a woman, then a woman can also take the place of a drum. *The Drum Is a Wild Woman* challenges that image but also defines a counter tradition within women's writing that involves the reinvention and reclamation of a modern jazz discourse. Despite their alienation from bebop, women have found jazz music empowering and have demonstrated this power in various ways. *The Drum Is a Wild Woman* explores the complex relationship between women and jazz music in recent African diasporic literature. The book examines how women writers from the African diaspora have challenged and revised major tropes and concerns of jazz literature since the bebop era in the mid-1940s. Black women writers create dissonant sounds that broaden our understanding of jazz literature. By underscoring the extent to which gender is already embedded in jazz discourse, author Patricia G. Lespinasse responds to and corrects narratives that tell the story of jazz through a male-centered lens. She concentrates on how the Wild Woman, the female vocalist in classic blues, used blues and jazz to push the boundaries of Black womanhood outside of the confines of respectability. In texts that refer to jazz in form or content, the Wild Woman constitutes a figure of resistance who uses language, image, and improvisation to refashion herself from object to subject. This book breaks new ground by comparing the politics of resistance alongside moments of improvisation by examining recurring literary motifs: cry and response, the Wild Woman and the jazz moment in jazz novels, short stories, and poetry, comparing works by Ann Petry, Gayl Jones, Toni Morrison, Paule Marshall, Edwidge Danticat, and Maya Angelou with pieces by Albert Murray, Ralph Ellison, James Baldwin, and Ellington. Within an interdisciplinary and transnational context, Lespinasse

foregrounds the vexed negotiations around gender and jazz discourse *Music and the sociological gaze* Peter J. Martin, 2013-01-18 In this important new book Peter J Martin explores the interface between musicological and sociological approaches to the analysis of music and in doing so reveals the differing foundations of cultural studies and sociological perspectives more generally Building on the arguments of his earlier book *Sounds and society* Dr Martin initially contrasts text based attempts to develop a social analysis of music with sociological studies of musical activities in real cultural and institutional contexts It is argued that the difficulties encountered by some of the new musicologists in their efforts to introduce a social dimension to their work are often a result of their unfamiliarity with contemporary sociological discourse Just as linguistic studies have moved from a concern with the meaning of words to a focus on how they are used a sociological perspective directs our attention towards the ways in which the production and reception of music inevitably involve the collaborative activities of real people in particular times and places *The Passion for Music: A Sociology of Mediation* Antoine Hennion, 2017-07-05 Music is an accumulation of mediators instruments languages sheets performers scenes media and so on There is no musical object in itself music must always be made again In this innovative book Hennion turns the elusiveness of music into a resource for a pragmatic analysis by which collective process do we make music appear among us Rather than offering a sociology of music *The Passion for Music* listens to the lesson provided by the case of music this art of infinite mediations Learning from music allows us to transform the paradigm to be offered by sociology by confronting it from Durkheim and Weber to Bourdieu with a different way of considering objects For this task Hennion draws on aesthetics Adorno and art history Haskell Baxandall as well as science and technology studies and popular music studies Latour Frith DeNora As part of that project *The Passion for Music* presents a wide ranging series of case studies restoring attention to the rich and varied intermediaries through which music is brought to life from the debate around the reinterpretation of baroque music to the classroom the rock scene the classical music concert Bach's social career in the nineteenth and twentieth centuries and the practices of music amateurs today This is the first English translation of one of the most important works of French scholarship on music and society **New Jazz Conceptions** Roger Fagge, Nicolas Pillai, 2017-06-26 *New Jazz Conceptions History Theory Practice* is an edited collection that captures the cutting edge of British jazz studies in the early twenty first century highlighting the developing methodologies and growing interdisciplinary nature of the field In particular the collection breaks down barriers previously maintained between jazz historians theorists and practitioners with an emphasis on interrogating binaries of national local and professional amateur Each of these essays questions popular narratives of jazz casting fresh light on the cultural processes and economic circumstances which create the music Subjects covered include Duke Ellington's relationship with the BBC the impact of social media on jazz a new view of the ban on visiting jazz musicians in interwar Britain a study of Dave Brubeck as a transitional figure in the pages of *Melody Maker* and BBC2's *Jazz 625* the issue of liveness in Columbia's Ellington at Newport album a musician and promoter

s views of the relationship with audiences a reflection on Philip Larkin Kingsley Amis and Eric Hobsbawm as jazz critics a musician s perspective on the oral and generational tradition of jazz in a British context and a meditation on Alan Lomax s Mr Jelly Roll and what it tells us about cultural memory and historical narratives of jazz **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 **Loving Music Till It Hurts** William Cheng,2019-10-01 Loving Music Till It Hurts explores how people s intense love and protectiveness of music can lead to interpersonal conflicts societal injustices and violence But how might we love music even embrace it as vital to human thriving without weaponizing this love What can we do when loving music and loving people seem at odds **Jazz** Eddie S. Meadows,2013-10-23 Jazz Research and Pedagogy is the third edition of an annotated bibliography to books recordings videos and websites in the field of jazz Since the publication of the 2nd edition in 1995 the quantity and quality of books on jazz research performance and teaching materials have increased Although the 1995 book was the most comprehensive annotated jazz bibliography published to that date several books on research performance and teaching materials were omitted In addition given the proliferation of new books in all jazz areas since 1995 the need for a new comprehensive and annotated reference book on jazz is apparent Multiply indexed this book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade Victory Through Harmony Christina L. Baade,2013-10 This title tells the story of the BBC s participation in the events of World War II through popular music and jazz broadcasting Baade argues that the BBC s popular music broadcasting efforts exposed the divergent ideologies tastes and perspectives of the nation

The Birth Of Bebop A Social And Musical History Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the ability of words has become much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **The Birth Of Bebop A Social And Musical History**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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Table of Contents The Birth Of Bebop A Social And Musical History

1. Understanding the eBook The Birth Of Bebop A Social And Musical History
 - The Rise of Digital Reading The Birth Of Bebop A Social And Musical History
 - Advantages of eBooks Over Traditional Books
2. Identifying The Birth Of Bebop A Social And Musical History
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The Birth Of Bebop A Social And Musical History
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Birth Of Bebop A Social And Musical History
 - Personalized Recommendations
 - The Birth Of Bebop A Social And Musical History User Reviews and Ratings
 - The Birth Of Bebop A Social And Musical History and Bestseller Lists

5. Accessing The Birth Of Bebop A Social And Musical History Free and Paid eBooks
 - The Birth Of Bebop A Social And Musical History Public Domain eBooks
 - The Birth Of Bebop A Social And Musical History eBook Subscription Services
 - The Birth Of Bebop A Social And Musical History Budget-Friendly Options
6. Navigating The Birth Of Bebop A Social And Musical History eBook Formats
 - ePub, PDF, MOBI, and More
 - The Birth Of Bebop A Social And Musical History Compatibility with Devices
 - The Birth Of Bebop A Social And Musical History Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Birth Of Bebop A Social And Musical History
 - Highlighting and Note-Taking The Birth Of Bebop A Social And Musical History
 - Interactive Elements The Birth Of Bebop A Social And Musical History
8. Staying Engaged with The Birth Of Bebop A Social And Musical History
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Birth Of Bebop A Social And Musical History
9. Balancing eBooks and Physical Books The Birth Of Bebop A Social And Musical History
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Birth Of Bebop A Social And Musical History
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine The Birth Of Bebop A Social And Musical History
 - Setting Reading Goals The Birth Of Bebop A Social And Musical History
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of The Birth Of Bebop A Social And Musical History
 - Fact-Checking eBook Content of The Birth Of Bebop A Social And Musical History
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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