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THE BIRTH OF

BEBOP

A SOCIAL AND MUSICAL HISTORY

SCOTT DEVEAUX



The Birth Of Bebop A Social And Musical History

Bernard Gendron



The Birth Of Bebop A Social And Musical History:

The Birth of Bebop Scott DeVeaux, 1997 A fitting homage to bebop and to those who made it possible DeVeaux shows that this uniquely American art form was simultaneously and artistic movement an ideological statement and a commercial phenomenon Photos 111 music examples *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 **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 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 Jazz and Gender in African Diaspora Literature 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 musicamateurs 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 Cultural Politics of Jazz Collectives** Nicholas Gebhardt,Tony Whyton,2015-03-05 The Cultural Politics of Jazz Collectives This Is Our Music documents the emergence of collective movements in jazz and improvised music Jazz history is most often portrayed as a site for individual expression and revolves around the celebration of iconic figures while the networks and collaborations that enable the music to maintain and sustain its cultural status are surprisingly under investigated This collection explores the history of musician led collectives and the ways in which they offer a powerful counter model for rethinking jazz practices in the post war period It includes studies of groups including the New York Musicians Organization Sweden s Ett minne f r livet Wonderbrass from South Wales the contemporary Dutch jazz hip hop scene and Austria s JazzWerkstatt With an international list of contributors and examples from Europe and the United States these twelve essays and case studies examine issues of shared aesthetic vision socioeconomic and political factors local education and cultural values among improvising musicians

Bop Apocalypse Martin Torgoff,2025-05-01 The gripping story of the rise of early drug culture in America from the author of the acclaimed Can t Find My Way Home With an intricate storyline that unites engaging characters and themes and reads like a novel Bop Apocalypse details the rise of early drug culture in America by weaving together the disparate elements that formed this new and revolutionary segment of the American social fabric Drawing upon his rich decades of writing experience master storyteller Martin Torgoff connects the birth of jazz in New Orleans the first drug laws Louis Armstrong Mezz Mezzrow Harry Anslinger and the Federal Bureau of Narcotics swing Lester Young Billie Holiday the Savoy Ballroom Reefer Madness Charlie Parker the birth of bebop the rise of the Beat Generation and the coming of heroin to Harlem Aficionados of jazz the Beats counterculture and drug history will all find much to enjoy here with a cast of characters that includes vivid and memorable depictions of Billie Holiday Miles Davis John Coltrane Jackie McLean Allen

Ginsberg William S Borroughs Jack Kerouac Herbert Huncke Terry Southern and countless others Bop Apocalypse is also a living history that teaches us much about the conflicts and questions surrounding drugs today casting many contemporary issues in a new light by connecting them back to the events of this transformative era At a time when marijuana legalization is rapidly becoming a reality it takes us back to the advent of marijuana prohibition when the templates of modern drug law policy and culture were first established along with the concomitant racial stereotypes As a new opioid epidemic sweeps through white working and middle class communities it brings us back to when heroin first arrived on the streets of Harlem in the 1940s And as we debate and grapple with the gross racial disparities of mass incarceration it puts into sharp and provocative focus the racism at the very roots of our drug war Having spent a lifetime at the nexus of drugs and music Torgoff reveals material never before disclosed and offers new insights crafting and contextualizing Bop Apocalypse into a truly novel contribution to our understanding of jazz race literature drug culture and American social and cultural history

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