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THE BIRTH OF

BEBOP

A SOCIAL AND MUSICAL HISTORY

SCOTT DEVEAUX



The Birth Of Bebop A Social And Musical History

Bob Coleman



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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 *Continuum Encyclopedia of Popular Music of the World Volume 8* John Shepherd, David Horn, 2012-03-08 See The Genesis and Structure of the Hungarian Jazz Diaspora Ádám Havas, 2022-05-18 In Hungary jazz was at the forefront of heated debates sparked by the racialised tensions between national music traditions and newly emerging forms of popular culture that challenged the prevailing status quo within the cultural hierarchies of different historical eras Drawing on an extensive four year field research project including ethnographic observations and 29 in depth interviews this book is the first to explore the hidden diasporic narrative s of Hungarian jazz through the system of historically formed distinctions linked to the social practices of assimilated Jews and Romani musicians The chapters illustrate how different concepts of authenticity and conflicting definitions of jazz as the sound of Western modernity have resulted in a unique hierarchical setting The book s account of the fundamental opposition between US centric mainstream jazz bebop and Bart k inspired free jazz camps not only reveals the extent to which traditionalism and modernism were linked to class and race based cultural distinctions but offers critical insights about the social logic of Hungary s geocultural positioning in the twilight zone between East and West to use the words of Maria Todorova Following a historical overview that incorporates comparisons with other Central European jazz cultures the book offers a rigorous analysis of how the transition from playing caf house music to bebop became a significant element in the status claims of Hungary s significant others i e Romani musicians By combining the innovative application of Pierre Bourdieu s cultural sociology with popular music studies and postcolonial scholarship this work offers a forceful demonstration of the manifold connections of this particular jazz scene to global networks of cultural production which also continue to shape it 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

Jazz Historiography Daniel Hardie,2013-12-11 Jazz has been around for over a hundred years but how much do we know about its history and how much of what think we know is true Beginning in the so called Jazz Age of the 1920s jazz history was recounted and interpreted by admiring authors and record collectors both in the United States and elsewhere However since the early 1990s some historians have come to doubt the validity of the conventional narrative of the story of jazz and some of its most hallowed traditions In *Jazz Historiography The Story of Jazz History Writing* Daniel Hardie uncovers the course of jazz history writing from early Jazz Age American and French publications to Academic texts in the 2000s and seeks answers to questions about the accuracy of those accounts and the influence they have had on our understanding of jazz history even the impact they might have had on the course of jazz history itself How much for example did the work of jazz historians influence the course of the New Orleans Revival Was the appearance of bebop in the 1940s a revolutionary response to oppression experienced by Afro American musicians in a commercialized popular music industry or was it an attempt to mirror the development of classical music of the time How has the development of University jazz studies influenced the writing of jazz history

Reader's Guide to Music Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Crime and Music Dina Siegel, Frank Bovenkerk,2020-12-07 This unique volume explores the relationship between music and crime in its various forms and expressions bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology Contributors discuss a range of topics from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures encouraging social movements or carrying messages of protest Comprised of contributions from an international cohort of scholars the book is categorized into five parts The Criminalization of Music Music and Violence Organised Crime and Music Music Genocide and Crimes Against Humanity and Music as Resistance Spanning a range of cultures and time periods *Crime and Music* will be of interest to researchers in critical and cultural criminology the history of music anthropology ethnology

and sociology Politics as Sound Shayna L. Maskell, 2021-09-28 Uncompromising and innovative hardcore punk in Washington DC birthed a new sound and nurtured a vibrant subculture aimed at a specific segment of the city's youth. Shayna L. Maskell explores DC's hardcore scene during its short but storied peak. Led by bands like Bad Brains and Minor Threat, hardcore in the nation's capital unleashed music as angry and loud as it was fast and minimalistic. Maskell examines the music's aesthetics and the unique impact of DC's sociopolitical realities on the sound and the scene that emerged. As she shows aspects of the music's structure merged with how bands performed it to put across distinctive representations of race, class, and gender. But those representations could be as complicated and contradictory as they were explicit. A fascinating analysis of a punk rock hotbed. Politics as Sound tells the story of how a generation created music that produced and resisted politics and power. International Jazz Archives Journal, 2002 Notes Music Library Association, 2003 **The Journal of American History** Organization of American historians, 1998 Making Sense Bob Coleman, 2006 This cross-disciplinary reader gives students the opportunity to read and write about significant issues across the arts and sciences and to explore how knowledge is constructed and communicated. Thirty-eight contemporary essays are preceded by introductory chapters on writing and reading and are followed by assignment sequences that juxtapose three or more essays with a central theme. Discussion, library, and Internet research and writing activities accompany each reading. While the essays are arranged in alphabetical order, the text also offers alternative thematic and disciplinary tables of contents. The Second Edition of Making Sense presents works by well-known authors such as Annie Dillard, Gloria Anzaldúa, bell hooks, Lawrence Lessig, Ralph Ellison, and Nancy Sommers, as well as selections by lesser-known writers from a variety of fields. New students will be engaged by the variety of new readings by writers such as Dorothy Allison and Marita Sturken. New images also appear throughout the text, ranging from Depression-era photos accompanying Dorothy Allison's essay to advertisements accompanying Stuart Ewen's essay on consumer style. New pre-reading questions, "What Do You Know" and "What Do You Expect to Discover," guide students to uncover what they already know about a topic so they can move with more confidence into their reading of the text. These questions also help students anticipate key ideas and develop their own framework for understanding the readings. New updated post-reading questions are now arranged in the following four categories: Reading, Rereading, and Analysis; Responding through Writing; Building an Interpretation; Going Further Learning from Other Sources; and Applying What You've Learned. New ten new assignment sequences invite students to read critically and to practice their revision skills. Topics include History and Memory with selections from bell hooks, Ralph Ellison, and Julie Charlip; and Images and Words with selections from Arlie Hochschild, Richard Florida, and Yi Fu Tuan. This edition offers two appendices: Making Sense through Research and Writing in the Disciplines, a collection of five essays by academics and professionals on the value of effective writing in a variety of fields; **The Greenwood Guide to American Popular Culture: Jazz through propaganda** M. Thomas Inge, Dennis Hall, 2002 This unique, abundantly illustrated set features essay-length chapters on the

many forms genres and themes of popular culture *Walking Into the Sun After Many Rainy Seasons* Yorel F. Lashley,1998

History Beyond the Text Sarah Barber,C. M. Peniston-Bird,2009 Historians are increasingly looking beyond the traditional and turning to visual oral aural and virtual sources to inform their work The challenges these sources pose require new skills of interpretation and require historians to consider alternative theoretical and practical approaches In order to help historians successfully move beyond traditional text Sarah Barber and Corinna Peniston Bird bring together chapters from historical specialists in the fields of fine art photography film oral history architecture virtual sources music cartoons landscape and material culture to explain why when and how these less traditional sources can be used Each chapter introduces the reader to the source suggests the methodological and theoretical questions historians should keep in mind when using it and provides case studies to illustrate best practice in analysis and interpretation Pulling these disparate sources together the introduction discusses the nature of historical sources and those factors which are unique to and shared by the sources covered throughout the book Taking examples from around the globe this collection of essays aims to inspire practitioners of history to expand their horizons and incorporate a wide variety of primary sources in their work **Writing Jazz** David Meltzer,1999 Editor David Meltzer adds his own breadth of knowledge on jazz to the brew with his Pre text introduction and afterthought Sub text discussion BOOK JACKET **The Sonneck Society Bulletin** ,1998 **The New Grove Dictionary of Music and Musicians: Huuchir to Jennefelt** Stanley Sadie,2001

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