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such as Duke Ellington influencing jazz from the start of the swing era (Gioia, 2011). Jazz Pianists were often on the forefront of the ongoing development of jazz music.

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brain receives messages from the  
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1925 piece “ Music for the Theatre. ” This piece was “ written with no particular story in mind, it is by turns brash and lyrical, full of jazzy rhythms and unconventional harmonies ” (Jackson, Markoe).

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“ It was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire, ” Fitzgerald famously wrote of the 1920s in a 1931 essay, “ Echoes of the Jazz Age. ” In his mind, the decade defied any rigid definition, but what perhaps characterized it best was the jazz music he so frequently alluded to in his own writing.

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The diversity of jazz writing represents the many interests brought to it. Like jazz itself, writing about jazz combines various points of view, purposes, and styles, and it must express strong personal engagement with the

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music. Jazz continues to penetrate elite culture and mainstream popular culture. Hence there is a growing interest in jazz as a subject of inquiry and criticism. Listeners and interpreters explore and often dispute standards of performance and the essentials of what will constitute the interpretation of jazz and its history. Jazz in Mind explores

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the impact of jazz, particularly on American culture, since World War II. The essays are written by leading scholars from the fields of music, literature, history, sociology, philosophy, and American studies who share an interest in the application of scholarly methods to jazz themes.

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approaches to jazz history and criticism, the book illustrates the vitality of written inquiry into jazz. A variety of historical, philosophical, and literary themes are covered in Jazz in Mind. There is an essay on James Reese Europe and his relationship and that of his music to the actual development of jazz during the period prior



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to 1920. The first black band leader to be offered a major recording contract, he opened an essential door for jazz without which the future development of the music would be inconceivable. In exploring the "self" presented by the jazz autobiographer, a second essay focuses on Louis Armstrong, jazz's most influential musician, and its first,

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and most prolific, black autobiographer. In an unusual departure in jazz criticism, the uses of music in thinking about management and organizational life are considered. Other essays explore the history of jazz in the Soviet Union and the vital and energetic Soviet jazz scene today, the problems of local jazz history, the art of

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quotation in jazz, and the shifts in meaning with respect to the jazz tradition and the various ways in which jazz and modernism have been related.

An historical survey of jazz. This ebook is a static version of an article from Grove Music Online, a continuously updated online

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Inside British Jazz explores specific historical moments in British jazz history and places special emphasis upon issues of race, nation

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and class. Topics covered include the reception of jazz in Britain in the 1910s and 1920s, the British New Orleans jazz revival of the 1950s, the free jazz innovations of the Joe Harriott Quintet in the early 1960s, and the formation of the all-black jazz band, the Jazz Warriors, in 1985. Using both historical and ethnographical approaches, Hilary Moore

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examines the ways in which jazz, an African-American music form, has been absorbed and translated within Britain's social, political and musical landscapes. Moore considers particularly the ways in which music has created a space of expression for British musicians, allowing them to re-imagine their place within Britain's social

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fabric, to participate in transcontinental communities, and to negotiate a position of belonging within jazz narratives of race, nation and class. The book also champions the importance of studying jazz beyond the borders of the United States and contributes to a growing body of literature that will enrich mainstream jazz scholarship.

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of acknowledged jazz greats and address some of the big questions facing jazz today. More than just a history of jazz and its performers, this collection seeks out those people and pieces missing from the established narratives to explore what they can tell us about the way jazz has been defined and its history has been told.

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At the heart of coloniality and postcoloniality is the idea of empire. This book examines various theories of empire, and how they create networks of discourse in contemporary postcolonial settings. In

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exploring the idea of empire, the contributors consider such constructions as nation and modernity, identity politics, the status and role of exiles, and border intellectuals. Postcolonial texts considered include literature and films.

The Bloomsbury Encyclopedia of Popular

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Arguing that these cultures are not reducible to sound alone, the book further shows that these encompass representations of sound in 'other' media: especially literature; but also, cinema and painting. Figures discussed include canonical writers such as Joyce, Richardson, and Woolf; relatively neglected writers such as Henry Roth and Bryher; and



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a whole host of musicians, artists, and other commentators, including Wagner, Schoenberg, Kandinsky, Adorno, and Benjamin. Conceptually as well as topically diverse, the book engages issues such as city noise and 'foreign' accents, representations of sound in 'silent' cinema, the relationship of music to language, and the effects of

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