

# The History Of Jazz Ted Gioia

The Penguin Guide to Jazz Recordings is firmly established as the world's leading guide to recorded jazz, a mine of fascinating information and a source of insightful - often wittily trenchant - criticism. This is something rather different: Brian Morton (who taught American history at UEA) has picked out the 1000 best recordings that all jazz fans should have and shows how they tell the history of the music and with it the history of the twentieth century. He has completely revised his and Richard Cook's entries and reassessed each artist's entry for this book. The result is an endlessly browsable companion that will prove required reading for aficionados and jazz novices alike. 'It's the kind of book that you'll yank off the shelf to look up a quick fact and still be reading two hours later' Fortune 'Part jazz history, part jazz Karma Sutra with Cook and Morton as the knowledgeable, urbane, wise and witty guides ... This is one of the great books of recorded jazz; the other guides don't come close' Irish Times

In this marvelous oral history, the words of such legends as Louis Armstrong, Fats Waller, Jelly Roll Morton, Duke Ellington, and Billy Holiday trace the birth, growth, and changes in jazz over the years.

The modernist poet T. S. Eliot has been applauded and denounced for decades as a staunch champion of high art and an implacable opponent of popular culture. But Eliot's elitism was never what it seemed. T. S. Eliot and the Cultural Divide refurbishes this great writer for the twenty-first century, presenting him as the complex figure he was, an artist attentive not only to literature but to detective fiction, vaudeville theater, jazz, and the songs of Tin Pan Alley. David Chinitz argues that Eliot was productively engaged with popular culture in some form at every stage of his career, and

that his response to it, as expressed in his poetry, plays, and essays, was ambivalent rather than hostile. He shows that American jazz, for example, was a major influence on Eliot's poetry during its maturation. He discusses Eliot's surprisingly persistent interest in popular culture both in such famous works as *The Waste Land* and in such lesser-known pieces as *Sweeney Agonistes*. And he traces Eliot's long, quixotic struggle to close the widening gap between high art and popular culture through a new type of public art:

contemporary popular verse drama. What results is a work that will persuade adherents and detractors alike to return to Eliot and find in him a writer who liked a good show, a good thriller, and a good tune, as well as a "great" poem.

The first autobiography of a jazz musician, Louis Armstrong's *Swing That Music* is a milestone in jazz literature. Armstrong wrote most of the biographical material, which is of a different nature and scope than that of his other, later autobiography, *Satchmo: My Life in New Orleans* (also published by Da Capo/Perseus Books Group). *Satchmo* covers in intimate detail Armstrong's life until his 1922 move to Chicago; but *Swing That Music* also covers his days on Chicago's South Side with "King" Oliver, his courtship and marriage to Lil Hardin, his 1929 move to New York, the formation of his own band, his European tours, and his international success. One of the most earnest justifications ever written for the new style of music then called "swing" but more broadly referred to as "Jazz," *Swing That Music* is a biography, a history, and an entertainment that really "swings."

"A dauntingly ambitious, obsessively researched" (*Los Angeles Times*) global history of music that reveals how songs have shifted societies and sparked revolutions. Histories of music overwhelmingly suppress stories of the outsiders and rebels who created musical revolutions and instead celebrate the mainstream assimilators who borrowed

innovations, diluted their impact, and disguised their sources. In *Music: A Subversive History*, Ted Gioia reclaims the story of music for the riffraff, insurgents, and provocateurs. Gioia tells a four-thousand-year history of music as a global source of power, change, and upheaval. He shows how outcasts, immigrants, slaves, and others at the margins of society have repeatedly served as trailblazers of musical expression, reinventing our most cherished songs from ancient times all the way to the jazz, reggae, and hip-hop sounds of the current day. *Music: A Subversive History* is essential reading for anyone interested in the meaning of music, from Sappho to the Sex Pistols to Spotify.

An extensive biographical and critical survey of more than 300 jazz and popular singers is comprised of provocative, opinionated essays that incorporate the views of peers, fans and critics while assessing key movements and genres.

A whimsical love letter, a shared promise, a thank you note, and a whispered secret to mothers and daughters everywhere. The perfect gift, *B* celebrates the bond that exists between a parent and a child. Short, touching, and lovingly illustrated, it is a family tradition waiting to begin. The story of the development of jazz and the extraordinary jazz legends who changed the face of music.

Traces the evolution of jazz from its African and West Indian roots to its contemporary forms and discusses the careers and styles of Leadbelly, Armstrong, Bessie Smith, and others

An acclaimed music scholar presents an accessible introduction to the art of listening to jazz In *How to Listen to Jazz*, award-winning music scholar Ted Gioia presents a lively introduction to one of America's premier art forms. He tells us what to listen for in a performance and includes a guide to today's leading jazz musicians. From

Louis Armstrong's innovative sounds to the jazz-rock fusion of Miles Davis, Gioia covers the music's history and reveals the building blocks of improvisation. A true love letter to jazz by a foremost expert, *How to Listen to Jazz* is a must-read for anyone who's ever wanted to understand and better appreciate America's greatest contribution to music. "Mr. Gioia could not have done a better job. Through him, jazz might even find new devotees." -Economist

This book tells the fascinating story of the BBC's participation in the events of World War II through popular music and jazz broadcasting. Author Christina Baade argues that rather than providing the soundtrack for a unified "People's War" as its popular broadcast *Victory through Harmony* promised to do, the BBC's popular music broadcasting efforts exposed the divergent ideologies, tastes, and perspectives of the nation.

It's hard to imagine that "the cool" could ever go out of style. After all, cool is style. Isn't it? And it may be harder to imagine a world where people no longer aspire to coolness. In this intriguing cultural history, nationally acclaimed author Ted Gioia shows why cool is not a timeless concept and how it has begun to lose meaning and fade into history. Gioia deftly argues that what began in the Jazz Age and became iconic in the 1950s with Miles Davis, James Dean, and others has been manipulated, stretched, and pushed to a breaking point--not just in our media, entertainment, and fashion industries, but also by corporations, political leaders, and social institutions. Tolling the death knell for the cool, this

thought-provoking book reveals how and why a new cultural tone is emerging, one marked by sincerity, earnestness, and a quest for authenticity.

From the best-selling author of *Why We Get Fat*, a groundbreaking, eye-opening exposé that makes the convincing case that sugar is the tobacco of the new millennium: backed by powerful lobbies, entrenched in our lives, and making us very sick. Among Americans, diabetes is more prevalent today than ever; obesity is at epidemic proportions; nearly 10% of children are thought to have nonalcoholic fatty liver disease. And sugar is at the root of these, and other, critical society-wide, health-related problems. With his signature command of both science and straight talk, Gary Taubes delves into Americans' history with sugar: its uses as a preservative, as an additive in cigarettes, the contemporary overuse of high-fructose corn syrup. He explains what research has shown about our addiction to sweets. He clarifies the arguments against sugar, corrects misconceptions about the relationship between sugar and weight loss; and provides the perspective necessary to make informed decisions about sugar as individuals and as a society. A panoramic history of the genre brings to life the diverse places in which jazz evolved, traces the origins of its various styles, and offers commentary on the music itself.

In this book, composed entirely via e-mail, 10 leading jazz critics take on the various issues surrounding jazz's future - the dominance of mainstream jazz, its spread around the world, the difficulty of making a living playing it, the growth of repertory jazz, the dearth of interest

among young African Americans, the paradoxically backward-looking nature of the avant-garde, and many others. Their conclusions are as surprising, witty, and edgy as the music itself."--BOOK JACKET.

An introduction for new fans, a useful handbook for jazz enthusiasts and performers, and an important reference for students and educators, this second edition of Ted Gioia's *The Jazz Standards*--now updated by popular demand-- belongs on the shelf of every serious jazz lover or musician.

*Why Jazz Happened* is the first comprehensive social history of jazz. It provides an intimate and compelling look at the many forces that shaped this most American of art forms and the many influences that gave rise to jazz's post-war styles. Rich with the voices of musicians, producers, promoters, and others on the scene during the decades following World War II, this book views jazz's evolution through the prism of technological advances, social transformations, changes in the law, economic trends, and much more. In an absorbing narrative enlivened by the commentary of key personalities, Marc Myers describes the myriad of events and trends that affected the music's evolution, among them, the American Federation of Musicians strike in the early 1940s, changes in radio and concert-promotion, the introduction of the long-playing record, the suburbanization of Los Angeles, the Civil Rights movement, the "British invasion" and the rise

of electronic instruments. This groundbreaking book deepens our appreciation of this music by identifying many of the developments outside of jazz itself that contributed most to its texture, complexity, and growth.

\* A monumental publication, *Jazz* is the definitive look at nearly thirty years of jazz from a man and his camera, who enjoyed unique access as the history of jazz unfolded "This is the best, most comprehensive jazz book I've ever seen - and I've bought them all." -Terry O'Neill "In these photographs... the music plays on, never dated, always right on time." - John Leland, *New York Times* "Williams was an important part of jazz history, and this book belongs in the collection of anyone interested in the history of America's greatest art form." - *DownBeat* From the smoky backstage dressing rooms of New York and Chicago's pioneering jazz clubs to the acclaimed Jazz festivals that flourished to enthrall legions of fans, Ted Williams' camera captured the intimacy and the wizardry of Jazz's greats as they perfected their art over more than three decades from the 1940s-1970s. From his unique access and perspective, Williams diligently accumulated a unique and largely unseen archive that documented some of the greatest musicians of the 20th century, the jazz and blues musicians who themselves not only inspired the greats such as Frank Sinatra but

fired the aspirations and tastes of a new generation; The Beatles, The Rolling Stones, Bob Dylan and Eric Clapton among them. Williams caught them in the act of exploring and defining their careers and music - while ensuring impassioned audiences and atmospheric venues remained inseparable from the iconic history he was chronicling. From Miles Davis to Duke Ellington, Dizzy Gillespie to Stan Getz and Sarah Vaughan, Williams' camera witnessed genius at work, rest and play, with an honesty and clarity that few photographers could replicate. When Williams died in 2009 at the age of 84, he left nearly 100,000 prints and negatives behind - many of which have never been seen before. Jazz, the first book dedicated to the jazz photography of Ted Williams, will highlight hundreds of these unseen jazz images and will be captioned throughout by his own memories along with commentary from some of the leading jazz historians and journalists working today. Artists include Dizzy Gillespie, Miles Davis, John Coltrane, Ray Charles, Charlie Parker, Sarah Vaughan, Thelonious Monk, Dinah Washington, Duke Ellington, Count Bassie, Billie Holiday, Ella Fitzgerald, Louis Armstrong, Tony Bennett, Mahalia Jackson, Buddy Rich, Julian "Cannonball" Adderly, Art Blakey, Benny Goodman, Charles Mingus, Quincy Jones, Sonny Rollins, Muddy Waters, Max Roach, Woody Herman and Wynton Marsalis

An introduction to jazz which focuses on its historical

development.

Poised to become a classic of jazz literature, *Visions of Jazz: The First Century* offers seventy-nine chapters illuminating the lives of virtually all the major figures in jazz history. From Louis Armstrong's renegade-style trumpet playing to Sarah Vaughan's operatic crooning, and from the swinging elegance of Duke Ellington to the pioneering experiments of Ornette Coleman, jazz critic Gary Giddins continually astonishes the reader with his unparalleled insight. Writing with the grace and wit that have endeared his prose to *Village Voice* readers for decades, Giddins also widens the scope of jazz to include such crucial American musicians as Irving Berlin, Rosemary Clooney, and Frank Sinatra, all primarily pop performers who are often dismissed by fans and critics as mere derivatives of the true jazz idiom. And he devotes an entire quarter of this landmark volume to young, still-active jazz artists, boldly expanding the horizons of jazz--and charting and exploring the music's influences as no other book has done. Despite the plethora of writing about jazz, little attention has been paid to what musicians themselves wrote and said about their practice. An implicit division of labor has emerged where, for the most part, black artists invent and play music while white writers provide the commentary. Eric Porter overturns this tendency in his creative intellectual history of African American musicians. He

foregrounds the often-ignored ideas of these artists, analyzing them in the context of meanings circulating around jazz, as well as in relationship to broader currents in African American thought. Porter examines several crucial moments in the history of jazz: the formative years of the 1920s and 1930s; the emergence of bebop; the political and experimental projects of the 1950s, 1960s and 1970s; and the debates surrounding Jazz at Lincoln Center under the direction of Wynton Marsalis. Louis Armstrong, Anthony Braxton, Marion Brown, Duke Ellington, W.C. Handy, Yusef Lateef, Abbey Lincoln, Charles Mingus, Archie Shepp, Wadada Leo Smith, Mary Lou Williams, and Reggie Workman also feature prominently in this book. The wealth of information Porter uncovers shows how these musicians have expressed themselves in print; actively shaped the institutional structures through which the music is created, distributed, and consumed, and how they aligned themselves with other artists and activists, and how they were influenced by forces of class and gender. *What Is This Thing Called Jazz?* challenges interpretive orthodoxies by showing how much black jazz musicians have struggled against both the racism of the dominant culture and the prescriptive definitions of racial authenticity propagated by the music's supporters, both white and black.

Uncovers the unexplored history of the love song,

from the fertility rites of ancient cultures to the sexualized YouTube videos of the present day, and discusses such topics as censorship, the legacy of love songs, and why it is a dominant form of modern musical expression.

USA TODAY BESTSELLING romantic comedy series 'Dating-ish' can be read as a standalone, is a full length 100k word novel, and is book #6 in the Knitting in the City Series. There are three things you need to know about Marie Harris: 1) She's fed up with online dating, 2) She's so fed up, she's willing to forego the annoyance and consider more creative alternatives, and 3) She knows how to knit. After the most bizarre and irritating first date in the history of humankind, Marie is looking for an alternative to men. With the help of her friends, she quickly identifies a few possibilities: Need a cuddle? Use a professional cuddler. Need affirmation? Get yourself a life coach. Need an orgasm? Try orgasm meditation! Why does she need the hassle of a romantic partner when she can meet all her needs with paid services? But then her irritating date resurfaces. And he's not at all the person she thought he was. And he suggests a different--and crazier--solution to her dilemma . . . As everyone knows (or will soon come to realize), traditional relations between humans are a thing of the past. Robots are our future. And if robots are our future, then why do we need other people at all?

Ted Gioia's History of Jazz has been universally hailed as a classic--acclaimed by jazz critics and fans around the world. Now Gioia brings his magnificent work completely up-to-date, drawing on the latest research and revisiting virtually every aspect of the music, past and present. Gioia tells the story of jazz as it had never been told before, in a book that brilliantly portrays the legendary jazz players, the breakthrough styles, and the world in which it evolved. Here are the giants of jazz and the great moments of jazz history--Jelly Roll Morton, Louis Armstrong, Duke Ellington at the Cotton Club, cool jazz greats such as Gerry Mulligan, Stan Getz, and Lester Young, Charlie Parker and Dizzy Gillespie's advocacy of modern jazz in the 1940s, Miles Davis's 1955 performance at the Newport Jazz Festival, Ornette Coleman's experiments with atonality, Pat Metheny's visionary extension of jazz-rock fusion, the contemporary sounds of Wynton Marsalis, and the post-modernists of the current day. Gioia provides the reader with lively portraits of these and many other great musicians, intertwined with vibrant commentary on the music they created. He also evokes the many worlds of jazz, taking the reader to the swamp lands of the Mississippi Delta, the bawdy houses of New Orleans, the rent parties of Harlem, the speakeasies of Chicago during the Jazz Age, the after hours spots of corrupt Kansas city, the Cotton Club, the Savoy, and the other

locales where the history of jazz was made. And as he traces the spread of this protean form, Gioia provides much insight into the social context in which the music was born.

Paying homage to a quintessential American style of music, known for its spontaneity and improvisation, this edition blends evocative jazzmen portraiture with new and highly personal characterizations of the music. Jazz is embodied music. Here you will find portraits of eight iconic jazz figures, engraved by James G. Todd Jr., an innovator in the field of wood engraving. Accompanying these penetrating engravings are words from jazz pianist and writer Ted Gioia, author of *The History of Jazz*, and poetry from his brother Dana Gioia, poet and former Chairman for the National Endowment for the Arts.

While the first healers were musicians who relied on rhythm and song to help cure the sick, over time Western thinkers and doctors lost touch with these traditions. In the West, for almost two millennia, the roles of the healer and the musician have been strictly separated. Until recently, that is. Over the past few decades there has been a resurgence of interest in healing music. In the midst of this nascent revival, Ted Gioia, a musician, composer, and widely praised author, offers the first detailed exploration of the uses of music for curative purposes from ancient times to the present. Gioia's inquiry into the restorative powers of sound moves effortlessly from the history of shamanism to the role of Orpheus as a mythical figure linking Eastern and Western ideas about therapeutic music, and from Native American healing ceremonies to what clinical studies can reveal about the efficacy of contemporary methods of sonic healing. Gioia considers a broad range of therapies, providing a thoughtful, impartial guide to their histories and claims, their successes and failures. He

examines a host of New Age practices, including toning, Cymatics, drumming circles, and the Tomatis method. And he explores how the medical establishment has begun to recognize and incorporate the therapeutic power of song. Acknowledging that the drumming circle will not—and should not—replace the emergency room, nor the shaman the cardiologist, Gioia suggests that the most promising path is one in which both the latest medical science and music—with its capacity to transform attitudes and bring people together—are brought to bear on the multifaceted healing process. In *Healing Songs*, as in its companion volume *Work Songs*, Gioia moves beyond studies of music centered on specific performers, time periods, or genres to illuminate how music enters into and transforms the experiences of everyday life.

A comprehensive one-volume resource on jazz and blues includes a historical overview, A-to-Z artist biographies and key recordings, and illustrative MP3s, all organized chronologically by decade.

Here is the book jazz lovers have eagerly awaited, the second volume of Gunther Schuller's monumental *The History of Jazz*. When the first volume, *Early Jazz*, appeared two decades ago, it immediately established itself as one of the seminal works on American music. Nat Hentoff called it "a remarkable breakthrough in musical analysis of jazz," and Frank Conroy, in *The New York Times Book Review*, praised it as "definitive.... A remarkable book by any standard...unparalleled in the literature of jazz." It has been universally recognized as the basic musical analysis of jazz from its beginnings until 1933. *The Swing Era* focuses on that extraordinary period in American musical history--1933 to 1945--when jazz was synonymous with America's popular music, its social dances and musical entertainment. The book's thorough scholarship, critical perceptions, and great

love and respect for jazz puts this well-remembered era of American music into new and revealing perspective. It examines how the arrangements of Fletcher Henderson and Eddie Sauter--whom Schuller equates with Richard Strauss as "a master of harmonic modulation"--contributed to Benny Goodman's finest work...how Duke Ellington used the highly individualistic trombone trio of Joe "Tricky Sam" Nanton, Juan Tizol, and Lawrence Brown to enrich his elegant compositions...how Billie Holiday developed her horn-like instrumental approach to singing...and how the seminal compositions and arrangements of the long-forgotten John Nesbitt helped shape Swing Era styles through their influence on Gene Gifford and the famous Casa Loma Orchestra. Schuller also provides serious reappraisals of such often neglected jazz figures as Cab Calloway, Henry "Red" Allen, Horace Henderson, Pee Wee Russell, and Joe Mooney. Much of the book's focus is on the famous swing bands of the time, which were the essence of the Swing Era. There are the great black bands--Duke Ellington, Count Basie, Jimmie Lunceford, Earl Hines, Andy Kirk, and the often superb but little known "territory bands"--and popular white bands like Benny Goodman, Tommy Dorsey, Artie Shaw, and Woody Herman, plus the first serious critical assessment of that most famous of Swing Era bandleaders, Glenn Miller. There are incisive portraits of the great musical soloists--such as Art Tatum, Teddy Wilson, Coleman Hawkins, Lester Young, Bunny Berigan, and Jack Teagarden--and such singers as Billie Holiday, Frank Sinatra, Peggy Lee, and Helen Forest. An updated new edition of Ted Gioia's acclaimed compendium of jazz standards, featuring 15 additional selections, hundreds of additional recommended tracks, and enhancements and additions on almost every page. Since the first edition of *The Jazz Standards* was published in 2012, author Ted Gioia has received almost non-stop feedback and

suggestions from the passionate global community of jazz enthusiasts and performers requesting crucial additions and corrections to the book. In this second edition, Gioia expands the scope of the book to include more songs, and features new recordings by rising contemporary artists. The Jazz Standards is an essential comprehensive guide to some of the most important jazz compositions, telling the story of more than 250 key jazz songs and providing a listening guide to more than 2,000 recordings. The fan who wants to know more about a tune heard at the club or on the radio will find this book indispensable. Musicians who play these songs night after night will find it to be a handy guide, as it outlines the standards' history and significance and tells how they have been performed by different generations of jazz artists. Students learning about jazz standards will find it to be a go-to reference work for these cornerstones of the repertoire. This book is a unique resource, a browser's companion, and an invaluable introduction to the art form.

Taking a wide-ranging approach rare in jazz criticism, Ted Gioia's brilliant volume draws upon fields as disparate as literary criticism, art history, sociology, and aesthetic philosophy in order to place jazz within the turbulent cultural environment of the twentieth century. He argues that because improvisation--the essence of jazz--must often fail under the pressure of on-the-spot creativity, we should view jazz as an "imperfect art" and base our judgments of it on an "aesthetics of imperfection." Incorporating the thought of such seminal thinkers as Walter Benjamin, José Ortega y Gasset, and Roland Barthes, *The Imperfect Art* offers vivid portraits of the giants of jazz and startling insights into this vital musical form and the interaction of society and art.

In the late 1970s legendary pianist Bill Evans was at the peak of his career. He revolutionized the jazz trio (bass, piano, drums) by giving each part equal emphasis in what jazz

historian Ted Gioia called a "telepathic level" of interplay. It was an ideal opportunity for a sideman, and after auditioning in 1978, Joe La Barbera was ecstatic when he was offered the drum chair, completing the trio with Evans and bassist Marc Johnson. In *Times Remembered*, La Barbera and co-author Charles Levin provide an intimate fly-on-the-wall peek into Evans's life, critical recording sessions, and behind-the-scenes anecdotes of life on the road. Joe regales the trio's magical connection, a group that quickly gelled to play music on the deepest and purest level imaginable. He also watches his dream gig disappear, a casualty of Evans's historical drug abuse when the pianist dies in a New York hospital emergency room in 1980. But La Barbera tells this story with love and respect, free of judgment, showing Evans's humanity and uncanny ability to transcend physical weakness and deliver first-rate performances at nearly every show.

Ken Burns and Geoffrey Ward bring us the history of the first American music, from its beginnings in Ragtime, Blues and Gospel, through to the present day. JAZZ has been a prism through which so much of American History can be seen - a curious and unusually objective witness to the 20th Century.

DIVThe place of music in different forms of work from the earliest hunting and planting to the contemporary office./div

(Instrumental Folio). This jam-packed collection features 130 hits from the past and present, across a variety of genres such as rock, country and folk. Popular songs include: Bennie and the Jets \* Can You Feel the Love Tonight \* Good Vibrations \* I Hope You Dance \* In the Mood \* La Bamba \* Let It Be \* A Moment like This \* My Favorite Things \* Y.M.C.A. \* and scores more!

In the illustrious and richly documented history of American jazz, no figure has been more controversial than the jazz critic. Jazz critics can be revered or reviled—often both—but they should not be ignored. And while the tradition of jazz has been covered from seemingly every angle, nobody has ever turned the pen back on itself to chronicle the many writers who have helped define how we listen to and how we understand jazz. That is, of course, until now. In *Blowin' Hot and Cool*, John Gennari provides a definitive history of jazz criticism from the 1920s to the present. The music itself is prominent in his account, as are the musicians—from Louis Armstrong and Duke Ellington to Charlie Parker, John Coltrane, Roscoe Mitchell, and beyond. But the work takes its shape from fascinating stories of the tradition's key critics—Leonard Feather, Martin Williams, Whitney Balliett, Dan Morgenstern, Gary Giddins, and Stanley Crouch, among many others. Gennari is the first to show the many ways these critics have mediated the relationship between the musicians and the audience—not merely as writers, but in many cases as producers, broadcasters, concert organizers, and public intellectuals as well. For Gennari, the jazz tradition is not so much a collection of recordings and performances as it is a rancorous debate—the dissonant noise clamoring in response to the sounds of jazz. Against the backdrop of racial strife, class and gender issues,

war, and protest that has defined the past seventy-five years in America, *Blowin' Hot and Cool* brings to the fore jazz's most vital critics and the role they have played not only in defining the history of jazz but also in shaping jazz's significance in American culture and life.

As the first organic overview of the history of jazz in Europe and covering the subject from its inception to the present day, the volume provides a unique, authoritative addition to the musicological literature. "The essential history of this distinctly American genre."—*Atlanta Journal-Constitution* In this "expertly researched, elegantly written, dispassionate yet thoughtful history" (Gary Giddins), award-winning author Ted Gioia gives us "the rare combination of a tome that is both deeply informative and enjoyable to read" (*Publishers Weekly*, starred review). From the field hollers of nineteenth-century plantations to Muddy Waters and B.B. King, *Delta Blues* delves into the uneasy mix of race and money at the point where traditional music became commercial and bluesmen found new audiences of thousands. Combining extensive fieldwork, archival research, interviews with living musicians, and first-person accounts with "his own calm, argument-closing incantations to draw a line through a century of Delta blues" (*New York Times*), this engrossing narrative is flavored with insightful and vivid musical descriptions that ensure "an understanding of not

only the musicians, but the music itself” (Boston Sunday Globe). Rooted in the thick-as-tar Delta soil, Delta Blues is already “a contemporary classic in its field” (Jazz Review).

For fifty years *The Jazz Book* has been the most encyclopedic interpretive history of jazz available in one volume. In this new seventh edition, each chapter has been completely revised and expanded to incorporate the dominant styles and musicians since the book’s last publication in 1992, as well as the fruits of current research about earlier periods in the history of jazz. In addition, new chapters have been added on John Zorn, jazz in the 1990s and beyond, samplers, the tuba, the harmonica, non-Western instruments, postmodernist and repertory big bands, how the avant-garde has explored tradition, and many other subjects. With a widespread resurgence of interest in jazz, *The Jazz Book* will continue well into the 21st century to fill the need for information about an art form widely regarded as America’s greatest contribution to the world’s musical culture.

In this major update of the acclaimed and award-winning jazz history, Alyn Shipton challenges many of the assumptions that surround the birth and growth of jazz music. Shipton also re-evaluates the transition from swing to be-bop, asking just how political this supposed modern jazz revolution actually was. He makes the case for jazz as a truly

international music from its earliest days, charting significant developments outside the USA from the 1920s onwards. All the great names in jazz history are here, from Louis Armstrong to Miles Davis and from Sidney Bechet to Charlie Parker and John Coltrane. But unlike those historians who call a halt with the death of Coltrane in 1967, Shipton continues the story with the major trends in jazz over the last 40 years: free jazz, jazz rock, world music influences, and the re-emergence of the popular jazz singer. This new edition brings the book completely up-to-date, including such names as John Medeski, Diana Krall, Django Bates, and Matthias Ruegg. There are also important new sections on Latin Jazz and the repertory movement.

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