

## Jazz Essential Listening Deveaux Nowall

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### Discover Jazz

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.

### Ornette Coleman

Chronicles the social and musical factors that culminated in the birth of bebop

## **Karoo Moose**

Since the 18th century, Western scholars and musicians have been fascinated by the music of India. Whether in the realms of musicological enquiry, or as an exotic flavour on the stage, or in popular songs, Indian music has been part of the West's consciousness for over two hundred years. *Indian Music and the West* traces the fascinating history of this complex cultural and musical encounter.

## **Is Jazz Dead?**

'Uptown Conversation' asserts that jazz is not only a music to define, it is a culture. The essays illustrate how for more than a century jazz has initiated a call and response across art forms, geographies, and cultures, inspiring musicians, filmmakers, painters and poets.

## **California Soul**

The #1 text in the market—now in an Essentials Edition.

## **Last Cavalier**

*American Music: An Introduction, Second Edition* is a collection of seventeen essays surveying major African American musical genres, both sacred and secular, from slavery to the present. With contributions by leading scholars in the field, the work brings together analyses of African American music based on ethnographic fieldwork, which privileges the voices of the music-makers themselves, woven into a richly textured mosaic of history and culture. At the same time, it incorporates musical treatments that bring clarity to the structural, melodic, and rhythmic characteristics that both distinguish and unify African American music. The second edition has been substantially revised and updated, and includes new essays on African and African American musical continuities, African-derived instrument construction and performance practice, techno, and quartet traditions. Musical transcriptions, photographs, illustrations, and a new audio CD bring the music to life.

## **Uptown Conversation**

*Is Jazz Dead?* examines the state of jazz in America at the turn of the twenty-first century. Musicians themselves are returning to New Orleans, Swing, and Bebop styles, while the work of the '60s avant-garde and even '70s and '80s jazz-rock is roundly ignored. Meanwhile, global jazz musicians are creating new and exciting music that is just starting to be heard in the United States, offering a viable alternative to the rampant conservatism here. Stuart Nicholson's thought-provoking book offers an analysis of the American scene, how it came to be so stagnant, and what it can do to create a new level of creativity. This book is bound to be controversial among jazz purists and musicians; it will undoubtedly generate discussion about how jazz should grow now that it has become a recognized part of

American musical history. Is Jazz Dead? dares to ask the question on all jazz fan's minds: Can jazz survive as a living medium? And, if so, how?

## **Brian Eno**

## **Kansas City Jazz**

Interviews with more than fifty of the seminal figures in jazz history recall how jazz moved from the big band era into the modern jazz period

## **King Alpha's Song in a Strange Land**

## **Freedom Sounds**

This is the eBook of the printed book and may not include any media, website access codes, or print supplements that may come packaged with the bound book. An inclusive, contextual, and student-friendly way to discover the whole world of jazz REVEL™ for Discover Jazz presents an inclusive overview of the history of jazz, with balanced coverage of the contributions of men and women from around the world. Emphasizing the importance of context, authors John Edward Hasse and Tad Lathrop present the story of jazz not as a simple narrative, but as a series of encounters among musicians, historical events, musical influences, and social forces. Student-friendly and engaging, REVEL for Discover Jazz gives readers the tools they need to actively listen to — and to build their own relationships with — this great American art form. REVEL is Pearson's newest way of delivering our respected content. Fully digital and highly engaging, REVEL replaces the textbook and gives students everything they need for the course. Informed by extensive research on how people read, think, and learn, REVEL is an interactive learning environment that enables students to read, practice, and study in one continuous experience — for less than the cost of a traditional textbook. NOTE: REVEL is a fully digital delivery of Pearson content. This ISBN is for the standalone REVEL access card. In addition to this access card, you will need a course invite link, provided by your instructor, to register for and use REVEL.

## **Change**

An account of the legendary battle, told from a Lakota perspective, documents key Lakota oral traditions to reveal the nuanced complexities that led up to and followed the conflict.

## **Sarah Coakley and the Future of Systematic Theology**

For Surveys of Musical Theater, Music Appreciation courses and Popular Culture Surveys. This unique historical survey illustrates the interaction of multiple artistic and dramatic considerations with an overview of the development of numerous popular musical theater genres. This introduction provides more than a history of musical theater, it studies the music within the shows to provide an understanding

of the contributions of musical theater composers as clearly as the artistry of musical theater lyricists and librettists. The familiarity of the musical helps students understand how music functions in a song and a show, while giving them the vocabulary to discuss their perceptions.

### **Musical Theater**

First trained as a violinist, then as a composer, André Hodeir began writing about jazz in the 1940s. As editor-in-chief of the French magazine *Jazz Hot*, he was an early proponent of bebop and its practitioners, Charlie Parker and Dizzy Gillespie. Downbeat called Hodeir's first compilation of jazz writings, *Jazz: Its Evolution and Essence*, "the best analytical book on jazz ever written," and Martin Williams named it and Hodeir's second book, *Toward Jazz*, "two of the most important critical works ever written on the subject." While Hodeir's ideas sparked widespread debate, his study of jazz improvisation and his use of music theory shed new light on the intricacies of jazz composition and arrangement and helped launch a new era of jazz criticism. This new volume, which collects pieces from Hodeir's three books of jazz writings-and one new essay never before published in English-will introduce Hodeir to a new generation of jazz enthusiasts and scholars alike, and prove his work to be as relevant today as when he wrote it. Jean-Louis Pautrot's introduction to the book, and his preface to each piece, helps put Hodeir's work in its proper context. André Hodeir, born in Paris in 1921, is a musical composer, critic, and novelist. He is best known for his studies of jazz, which influenced jazz criticism on both sides of the Atlantic and around the world. A native of France, Jean-Louis J. Pautrot teaches contemporary French literature, film, and culture at Saint Louis University, where he also directs the film studies program. He is the author of *La Musique Oubliée*, a psychoanalytical approach to music in the novels of Sartre, Vian, Proust, and Duras.

### **Jazz Among the Discourses**

At the greatest moments and in the cruelest times, black women have been a crucial part of America's history. Now, the inspiring history of black women in America is explored in vivid detail by two leaders in the fields of African American and women's history. *A Shining Thread of Hope* chronicles the lives of black women from indentured servitude in the early American colonies to the cruelty of antebellum plantations, from the reign of lynch law in the Jim Crow South to the triumphs of the Civil Rights era, and it illustrates how the story of black women in America is as much a tale of courage and hope as it is a history of struggle. On both an individual and a collective level, *A Shining Thread of Hope* reveals the strength and spirit of black women and brings their stories from the fringes of American history to a central position in our understanding of the forces and events that have shaped this country.

### **Four Jazz Lives**

The remarkable life and times of the man who popularized American folk music and created the science of song Folklorist, archivist, anthropologist, singer, political activist, talent scout, ethnomusicologist, filmmaker, concert and record producer,

Alan Lomax is best remembered as the man who introduced folk music to the masses. Lomax began his career making field recordings of rural music for the Library of Congress and by the late 1930s brought his discoveries to radio, including Woody Guthrie, Pete Seeger, and Burl Ives. By the 1940s he was producing concerts that brought white and black performers together, and in the 1950s he set out to record the whole world. Lomax was also a controversial figure. When he worked for the U. S. government he was tracked by the FBI, and when he worked in Britain, MI5 continued the surveillance. In his last years he turned to digital media and developed technology that anticipated today's breakthroughs. Featuring a cast of characters including Eleanor Roosevelt, Leadbelly, Carl Sandburg, Carl Sagan, Jelly Roll Morton, Muddy Waters, and Bob Dylan, Szwed's fascinating biography memorably captures Lomax and provides a definitive account of an era as seen through the life of one extraordinary man.

## **The André Hodeir Jazz Reader**

In the 1930s, swing music reigned, and the Jimmie Lunceford Orchestra was the hottest and hippest attraction on the black dance circuits. Known for its impeccable appearance and infectious rhythms, Lunceford's group was able to out-swing and outdraw any band. For ten consecutive years, they were the best-loved attraction at Harlem's famed Apollo Theater. The group's hit recordings sold in the hundreds of thousands, and Jimmie Lunceford's band rivaled Ellington's for popularity in the African American community. Jimmie Lunceford was also an innovator, elevating big-band showmanship to an art and introducing such novel instruments as the electric guitar and bass. The band's arrangements, written by Sy Oliver, Edwin Wilcox, Gerald Wilson, Billy Moore, Jr., and Tadd Dameron, were daring and forward looking, influencing generations of big-band writers. *Rhythm Is Our Business* traces the development of the Jimmie Lunceford Orchestra from its infant days as a high school band in Memphis to its record-breaking tours across the United States, Canada, and Europe. The book also unveils Lunceford's romantic yet ill-fated involvement with Yolande Du Bois, daughter of famous writer and opinion leader W.E.B. Du Bois. And by reconstructing Lunceford's last day, the book offers a glimpse into the mysteries surrounding the leader's untimely death. This is essential reading for anyone interested in the history and legacy of swing. Eddy Determeyer has been a freelance music journalist for more than three decades. In 1984 Determeyer wrote a seven-part series on Jimmie Lunceford for the Dutch magazine *Jazz Nu*. Determeyer has written thousands of articles on music for a variety of Dutch publications and is the author of several books. He currently produces the *Holiday for Hipsters* radio show for Dutch station Concertzender. Cover image: Lunceford brass section, ca. late 1936. Left to right: Paul Webster, Eddie Durham, Sy Oliver, Elmer Crumbley, Eddie Tompkins, Russell Bowles. (Bertil Lyttkens Collection)

## **A Shining Thread of Hope**

Education and the arts offer multiple, mutually clarifying lenses through which to examine and understand issues of poverty and empowerment. Here, both are combined in a fascinating look at how these two often overlooked elements promote social equality and cultivate personal agency across Africa's diverse political-economic landscapes.

## **The Thelonious Monk Reader**

Ranging from ragtime to bebop and from Bennie Moten to Charlie Parker, this work aims to capture the golden age of Kansas City jazz. It showcases the lives of the great musicians who made Kansas City swing, with profiles of jazz figures such as Mary Lou Williams, Big Joe Turner, and others.

## **Roosevelt's Second Act**

"Their conversations range far beyond the biographical—to their feelings, motivations, musical approaches, and attitudes. These women were obviously comfortable with their questioners. [Enstice and Stockhouse] came prepared, having delved deeply into the music and history of each, bringing them closer to the essence of each musician." —from the Preface by Cobi Narita and Paul Ash

"Jazzwomen includes many artists who are not covered in earlier books and also reveals new information about artists who are. In addition, the interview format used in Jazzwomen provides the reader with each artist's own words, permeated with a warmth and immediacy not typically found in author narratives. Jazzwomen is a much-needed book." —David N. Baker, Distinguished Professor of Music and Chairman, Jazz Department, Indiana University School of Music; and Artistic and Musical Director, Smithsonian Jazz Masterworks Orchestra Between 1995 and 2000, Wayne Enstice and Janis Stockhouse interviewed dozens of women jazz instrumentalists and vocalists. Jazzwomen collects 21 of the most fascinating interviews. The participants discuss everything—their personal lives, musical training and inspirations, recordings, relationships with other musicians, the music industry, sexism on the bandstand—and often make candid and revealing statements. At the end of each interview is a recommended discography compiled by the authors. Every jazz listener, musician, teacher, and student will be captivated by interviews with Marian McPartland, Regina Carter, Abbey Lincoln, Cassandra Wilson, Diana Krall, and their peers. Includes a sampler CD with complete works by several of the artists, including Jane Ira Bloom and Ingrid Jensen.

## **Rhythm Is Our Business**

"In Roosevelt's Second Act Richard Moe has shown in superb fashion that what might seem to have been an inevitable decision of comparatively little interest was far from it." --David McCullough On August 31, 1939, nearing the end of his second and presumably final term in office, President Franklin Delano Roosevelt was working in the Oval Office and contemplating construction of his presidential library and planning retirement. The next day German tanks had crossed the Polish border; Britain and France had declared war. Overnight the world had changed, and FDR found himself being forced to consider a dramatically different set of circumstances. In Roosevelt's Second Act, Richard Moe focuses on a turning point in American political history: FDR's decision to seek a third term. Often overlooked between the passage and implementation of the New Deal and the bombing of Pearl Harbor, that decision was far from inevitable. As the election loomed, he refused to comment, confiding in no one, scrambling the politics of his own party; but after the Republicans surprisingly nominated Wendell Willkie in July 1940, FDR

became convinced that no other Democrat could both maintain the legitimacy of the New Deal and mobilize the nation for war. With Hitler on the verge of conquering Europe, Roosevelt, still hedging, began to maneuver his way to the center of the political stage. Moe offers a brilliant depiction of the duality that was FDR: the bold, perceptive, prescient and moral statesman who set lofty and principled goals, and the sometimes cautious, ambitious, arrogant and manipulative politician in pursuit of them. Immersive, insightful and written with an insider's understanding of the presidency, this book challenges and illuminates our understanding of FDR and this pivotal moment in American history.

## **Space Is the Place**

A complete pedagogical method for students of trumpet and cornet, this "brass bible" contains hundreds of exercises from basics to advanced. Includes the author's famous arrangement of Carnival in Venice.

## **Mingus**

Of all the major jazz artists, Thelonious Monk was one of the most original musical thinkers--nonconformist, idiosyncratic, imaginative, eccentric--in a word, unique. In *The Thelonious Monk Reader*, Rob van der Bliek has brought together some of the most revealing pieces ever written on Monk, providing a full portrait of the musician and his impact on the jazz world. Here is a wealth of information that was previously scattered and difficult to locate, including a wide range of articles, profiles, reviews, interviews, liner notes, and music analyses. Ranging in date from 1947 to 1999, these 39 pieces feature the work of some of our best jazz critics, including Leonard Feather, Ira Gitler, Nat Hentoff, Andre Hodeir, Gunther Schuller, Martin Williams, and many others. The book spans Monk's childhood and early recordings with Blue Note and Prestige, his Riverside period and the critical recognition that followed the release of *Brilliant Corners*, and his fame and fortune during his Columbia years. Readers will find colorful descriptions of Monk's eccentric lifestyle as well as thoughtful commentary on his unorthodox piano technique, which was marked by off-center accents and idiosyncratic voicings, broken rhythms, alternately dense and stripped down chords, and creative use of silence. Rob van der Bliek also provides a general introduction and brief introductions to each piece as well as critical annotations that place the work in context. Controversial, often contradictory, and always engaging, these readings offer a complete view of the man, his music, and his time. The only such book on Monk's life and work, this volume will be "must reading" for jazz fans and scholars, musicians, music lovers, and readers with an interest in African-American culture.

## **The Day the World Ended at Little Bighorn**

## **The Beautiful Music All Around Us**

Founded in 1965 and still active today, the Association for the Advancement of Creative Musicians (AACM) is an American institution with an international reputation. George E. Lewis, who joined the collective as a teenager in 1971,

establishes the full importance and vitality of the AACM with this communal history, written with a symphonic sweep that draws on a cross-generational chorus of voices and a rich collection of rare images. Moving from Chicago to New York to Paris, and from founding member Steve McCall's kitchen table to Carnegie Hall, *A Power Stronger Than Itself* uncovers a vibrant, multicultural universe and brings to light a major piece of the history of avant-garde music and art.

## **Arban's Complete Conservatory Method for Trumpet**

It would be no exaggeration to call Charles Mingus the greatest bass player in the history of jazz; indeed, some might even regard it as understatement, for the hurricane power of his work as a composer, teacher, band leader, and iconoclast reached far beyond jazz while remaining true to its heritage in the music of Duke Ellington, Charlie Parker, and Thelonious Monk. In this new biography Brian Priestley has written a masterly study of Mingus's dynamic career from the early years in Swing, to the escapades of the Bebop era, through his musical maturity in the '50s when he directed a band that redefined collective improvisation in jazz. Woven in with exacting assessments of Mingus's artistic legacy is the story of his volatile, unpredictable, sometimes dangerous personality. The book views Mingus as a black artist increasingly politicized by his situation, but also unreliable as a witness to his own persecution. Capturing him in all his furious contradictions—passionate, cool, revolutionary but with a keen sense of tradition—Brian Priestley has produced what can be called, again without exaggeration, the best biography of a jazz musician we have ever seen.

## **Knowing Jazz**

In a remote and impoverished village in the Karoo, South Africa, a young girl, Thomaza, struggles to survive. A violent and terrifying incident and a chance encounter with an escaped moose changes her life forever. A story of pain, redemption and hope, combining traditional African storytelling and magical realism the multi-award-winning *Karoo Moose* was first produced by the Baxter Theatre, Cape Town.

## **Jazz Styles**

The Internet has so entirely transformed virtually all aspects of everyday life that it seems almost impossible to assess its impact. Here, 19 esteemed scholars from around the world tackle the topic from different angles. Manuel Castells, David Gelernter, Juan Ignacio Vazquez, Evgeni Morozov, Mikko Hypponen, Yochai Benkler, Federico Casalegno, David Crystal, Lucien Engelen, Patrik Wikstrom, Peter Hirshberg, Paul DiMaggio and Edward Castronova address such matters as the "Internet of things"; the sociology of the Internet; cybercrime and Internet security; the future of work; the Internet and urban-rural sustainability; the "Worldstream and the Cybersphere"; gaming and society; the Internet's influence on languages and new economic systems; the massive changes wrought by the net in the music industry; and other aspects of its many cultural, social and political ramifications.

## **Indian Music and the West**

Ken Prouty argues that knowledge of jazz, or more to the point, claims to knowledge of jazz, are the prime movers in forming jazz's identity, its canon, and its community. Every jazz artist, critic, or fan understands jazz differently, based on each individual's unique experiences and insights. Through playing, listening, reading, and talking about jazz, both as a form of musical expression and as a marker of identity, each aficionado develops a personalized relationship to the larger jazz world. Through the increasingly important role of media, listeners also engage in the formation of different communities that not only transcend traditional boundaries of geography, but increasingly exist only in the virtual world. The relationships of "jazz people" within and between these communities is at the center of Knowing Jazz. Some groups, such as those in academia, reflect a clash of sensibilities between historical traditions. Others, particularly online communities, represent new and exciting avenues for everyday fans, whose involvement in jazz has often been ignored. Other communities seek to define themselves as expressions of national or global sensibility, pointing to the ever-changing nature of jazz's identity as an American art form in an international setting. What all these communities share, however, is an intimate, visceral link to the music and the artists who make it, brought to life through the medium of recording. Informed by an interdisciplinary approach and approaching the topic from a number of perspectives, Knowing Jazz charts a philosophical course in which many disparate perspectives and varied opinions on jazz can find common ground.

## **Jazzwomen**

## **Swing to Bop**

## **Jazz in America**

When Jackie Mittoo and Leroy Sibbles migrated from Jamaica to Toronto in the early 1970s, the musicians brought reggae with them, sparking the flames of one of Canada's most vibrant music scenes. Professional reggae musician and scholar Jason Wilson tells the story of how reggae brought black and white youth together, opening up a cultural dialogue between Jamaican migrants and Canadians along the city's ethnic frontlines. This underground subculture rebelled against the status quo, broke through the bonds of race, eased the acculturation process, and made bands such as Messenjah and the Sattalites household names for a brief but important time.

## **A Power Stronger Than Itself**

The study of jazz comes of age with this anthology. One of the first books to consider jazz outside of established critical modes, *Jazz Among the Discourses* brings together scholars from an array of disciplines to question and revise conventional methods of writing and thinking about jazz. Challenging "official jazz histories," the contributors to this volume view jazz through the lenses of comparative literature; African American studies; music, film, and communication theory; English literature; American studies; history; and philosophy. With

uncommon rigor and imagination, their essays probe the influence of various discourses--journalism, scholarship, politics, oral history, and entertainment--on writing about jazz. Employing modes of criticism and theory that have transformed study in the humanities, they address questions seldom if ever raised in jazz writing: What are the implications of building jazz history around the medium of the phonograph record? Why did jazz writers first make the claim that jazz is an art? How is an African American aesthetic articulated through the music? What are the consequences of the interaction between the critic and the jazz artist? How does the improvising artist navigate between chaos and discipline? Along with its companion volume, *Representing Jazz*, this versatile anthology marks the arrival of jazz studies as a mature, intellectually independent discipline. Its rethinking of conventional jazz discourse will further strengthen the position of jazz studies within the academy. Contributors. John Corbett, Steven B. Elworth, Krin Gabbard, Bernard Gendron, William Howland Kenney, Eric Lott, Nathaniel Mackey, Burton Peretti, Ronald M. Radano, Jed Rasula, Lorenzo Thomas, Robert Walser

## **African American Music**

"Documented with great care and affection, this book is filled with revelations about the intermingling of peoples, styles of music, business interests, night-life pleasures, and the strange ways lived experience shaped black music as America's music in California." —Charles Keil, co-author of *Music Grooves*

## **Alan Lomax**

Sarah Coakley is one of the most exciting and creative figures in contemporary theology. Her far-reaching systematic vision of the Christian faith has integrated insights from systematic theology, gender studies, sociology, patristics, analytic philosophy of religion, and evolutionary biology. This integrated vision coheres around the mystical and contemplative core of Christian experience. In her challenging revisionary work on themes such as gender, sacrifice, desire, and the doctrine of the Trinity, Coakley reconnects theological reflection with its contemplative roots and pushes toward a new approach to systematic theological reflection. In *Sarah Coakley and the Future of Systematic Theology*, scholars explore Coakley's multifaceted contribution to contemporary theology and consider the ways through which her work sets a new standard for systematic reflection on the Christian faith. This volume brings together, around Coakley's work, a gathering of established and emerging scholars and asks critical questions of Coakley's work as we await three further volumes of her systematic theology.

## **Cowboy Songs and Other Frontier Ballads**

*The Beautiful Music All Around Us* presents the extraordinarily rich backstories of thirteen performances captured on Library of Congress field recordings between 1934 and 1942 in locations reaching from Southern Appalachia to the Mississippi Delta and the Great Plains. Including the children's play song "Shortenin' Bread," the fiddle tune "Bonaparte's Retreat," the blues "Another Man Done Gone," and the spiritual "Ain't No Grave Can Hold My Body Down," these performances were recorded in kitchens and churches, on porches and in prisons, in hotel rooms and

school auditoriums. Documented during the golden age of the Library of Congress recordings, they capture not only the words and tunes of traditional songs but also the sounds of life in which the performances were embedded: children laugh, neighbors comment, trucks pass by. Musician and researcher Stephen Wade sought out the performers on these recordings, their families, fellow musicians, and others who remembered them. He reconstructs the sights and sounds of the recording sessions themselves and how the music worked in all their lives. Some of these performers developed musical reputations beyond these field recordings, but for many, these tracks represent their only appearances on record: prisoners at the Arkansas State Penitentiary jumping on "the Library's recording machine" in a rendering of "Rock Island Line"; Ora Dell Graham being called away from the schoolyard to sing the jump-rope rhyme "Pullin' the Skiff"; Luther Strong shaking off a hangover night in jail and borrowing a fiddle to rip into "Glory in the Meetinghouse." Alongside loving and expert profiles of these performers and their locales and communities, Wade also untangles the histories of these iconic songs and tunes, tracing them through slave songs and spirituals, British and homegrown ballads, fiddle contests, gospel quartets, and labor laments. By exploring how these singers and instrumentalists exerted their own creativity on inherited forms, "amplifying tradition's gifts," Wade shows how a single artist can make a difference within a democracy. Reflecting decades of research and detective work, the profiles and abundant photos in *The Beautiful Music All Around Us* bring to life largely unheralded individuals--domestics, farm laborers, state prisoners, schoolchildren, cowboys, housewives and mothers, loggers and miners--whose music has become part of the wider American musical soundscape. The paperback edition does not include an accompanying CD.

## **The Birth of Bebop**

John A. Lomax was an American original, a man of intellect, tireless ambition, visionary zeal, and vast contradictions. Perhaps best known as a pioneer American folklorist, he was also a successful businessman, an influential educator, and the patriarch of an extended family of artists, performers, and scholars whose work continues to influence American culture on both popular and academic levels.

## **Jazz**

### **The Faith That Moved the Mountain**

Considered by many to be a founder of Afrofuturism, Sun Ra—aka Herman Blount—was a composer, keyboardist, bandleader, philosopher, entrepreneur, poet, and self-proclaimed extraterrestrial from Saturn. He recorded over 200 albums with his Arkestra, which, dressed in Egypto-space costumes, played everything from boogie-woogie and swing to fusion and free jazz. John Szwed's *Space is the Place* is the definitive biography of this musical polymath, who was one of the twentieth century's greatest avant-garde artists and intellectuals. Charting the whole of Sun Ra's life and career, Szwed outlines how after years in Chicago as a blues and swing band pianist, Sun Ra set out in the 1950s to impart his views about the galaxy, black people, and spiritual matters by performing

music with the Arkestra that was as vital and innovative as it was mercurial and confounding. Szwed's readers—whether they are just discovering Sun Ra or are among the legion of poets, artists, intellectuals, and musicians who consider him a spiritual godfather—will find that, indeed, space is the place.

## **Education, Creativity, and Economic Empowerment in Africa**

Musician, composer, producer: Brian Eno is unique in contemporary music. Best known in recent years for producing U2's sensational albums, Eno began his career as a synthesizer player for Roxy Music. He has since released many solo albums, both rock and ambient, written music for film and television soundtracks, and collaborated with David Bowie, David Byrne, Robert Fripp, and classical and experimental composers. His pioneering ambient sound has been enormously influential, and without him today's rock would have a decidedly different sound. Drawing on Eno's own words to examine his influences and ideas, this book—featuring a new afterword and an updated discography and bibliography—will long remain provocative and definitive.

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