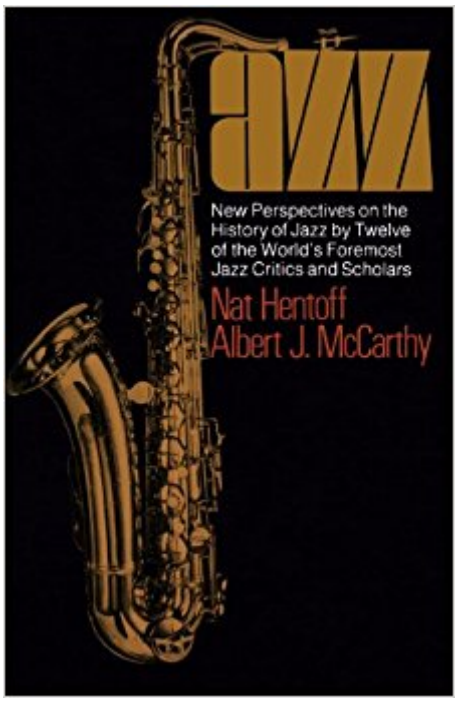
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Jazz: New Perspectives On The History Of Jazz By Twelve Of The World's Foremost Jazz Critics And Scholars (A Da Capo Paperback)



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Synopsis

The names of Nat Hentoff and Albert J. McCarthy have become almost synonymous with jazz writing. Hentoff, editor of Jazz Review, writer for Downbeat, High Fidelity, New Yorker, and theVillage Voice, and McCarthy, editor of Jazz Monthly, have raised jazz beyond mere appreciation and discography to a subject which demands the rigorous application of musicological, sociological, and historical analysis. In addition to their own contributions, the twelve articles they have commissioned by internationally noted critics and scholars provide almost revolutionary evidence of the emergence of Jazz as a serious art form.

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Customer Reviews

Nat Hentoff is the first Jazz critic every named a "Jazz Master" by the National Endowment for the Arts.

In their foreword to this book, editors Hentoff and McCarthy point out that it is not intended to be a formal history of jazz, i.e., one that covers all of jazz, but rather one that explores subjects which no previous history has adequately covered. For the most part, the twelve essays commissioned in 1959 specifically for this book are historical in nature and convey factual information relating to musicians' lives and their musical careers, the succession of bands, big and small, in various parts of the country, and significant recordings made by the artists under review.There is one important

exception to this historical viewpoint, however, and it should be noted. As the editors emphasize: "Gunther Schuller's chapter on Duke Ellington ... is the first extended study of Ellington's musical materials and how he works with them." This essay relies on frequent references to musical notation and therefore might be of special interest to trained musicians or those with at least some basic facility in reading musical scores. It is certainly essential reading for any devoted fan of Ellington.Although the two essays contributed by the editors are worth reading, they are both filled with the authors' opinions on then-current issues and are less concerned with strictly historical material.The titles of the 14 essays and their authors are as follows:The Roots of Jazz by Ernest BornemanNew Orleans and Traditions in Jazz by Charles Edwards SmithRagtime by Guy WatermanJelly Roll Morton by Martin WilliamsBlues to Drive the Blues Away by Paul OliverBoogie-Woogie by Max HarrisonChicago by John SteinerThe Spread of Jazz and the Big Bands by Hsio Wen ShihKansas City and the Southwest by Franklin S. DriggsThe Ellington Style: Is Origins and Early DevelopmentCharlie Parker by Max HarrisonBebop and After: A Report by Martin WilliamsThe Re-Emergence of Traditional Jazz by Albert J. McCarthyWhose Art Form? Jazz at Mid-Century by Nat HentoffProbably every reader will have his favorite essays from this collection, based on personal preferences in jazz music as well as the degree of prior study in the history of jazz. For this reviewer, the essays on Kansas City and the Southwest, boogie-woogie, bebop, and ragtime filled in some noticeable gaps in my basic knowledge of jazz history and thus were most appreciated.Recommended for those wishing to augment their knowledge of jazz history on selected topics often somewhat neglected in more standard works. And at the extremely low price being advertised for a good used copy, this volume would be a welcome addition to any jazz fan's library.

I am always searching for a new perspective of life. For me jazz is life! This book opened my eyes to a new perspective of jazz. This book has been my guiding light to jazz music and a passage way through life.

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