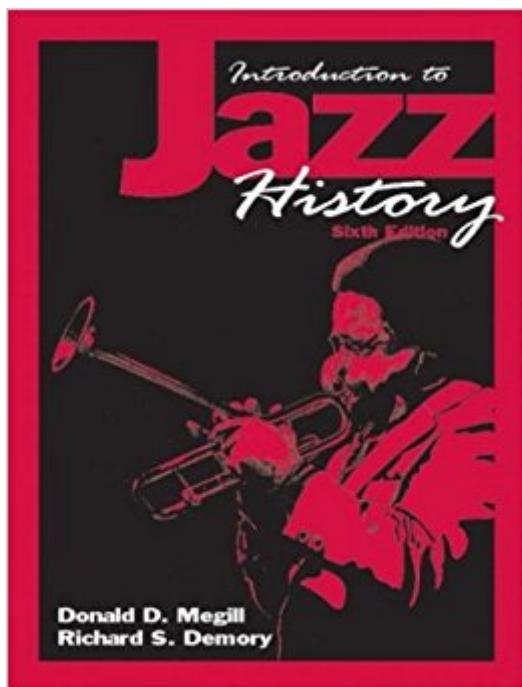


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# Introduction To Jazz History (6th Edition)



## **Synopsis**

This classic chronological survey of jazz history brings the various historical styles to life by exploring them through the lives of the musicians and a study of their recordings. KEY TOPICS An eight-part organization covers THE BLUES;PIANO STYLES—1890-1940; NEW ORLEANS JAZZ AND DIXIELAND—1910-1940; SWING—1934-1945; BEBOP—1943-1960; THIRD STREAM, COOL, AND BEYOND—1949- ; FREE JAZZ—1960- ; and JAZZ/ROCK FUSION—1968- . For jazz lovers.

## **Customer Reviews**

Unlike other musical genres, jazz history is firmly connected to its great performers. They are the ones who create the complexities and individual nuances that make jazz so difficult to categorize and chronicle. Including pertinent biographical information, Introduction to Jazz History continues to examine this interaction between musicians, their history, and the history of their music. The Sixth Edition updates current and ongoing stylistic trends in jazz, including the modern big bands and the new hybrids of jazz extending beyond fusion and crossover. The chronological presentation of the history is intuitive and logical. New biographical sketches for recent and historical musicians have been added to update the text. Interactive Listening Guides are now available using the CDs that accompany the text and the CDs for SCCJ (Smithsonian Collection of Classic Jazz). Together, these two sets comprise the most powerful collection of jazz recordings available in such a simple package and they are now fully interactive. A fully developed online course of Jazz History using this textbook is now available. For information go to [www.eMegill.com](http://www.eMegill.com)

The people who play jazz create the complexities and individual nuances that make a history of jazz so difficult to formulate. No clear-cut category can encompass all jazz. Each performer's idiom is a style unto itself; if it were not so, the music would hardly be jazz. Jazz, like almost all other music, comprises three artistic activities: creating, performing, and listening. In traditional Western European music, these three activities are not always performed by the same individual, although they quite often are. In jazz, however, it is necessary for the performer to combine all three at the same time. Musical creation is an active part of any jazz performance and depends on the performers' understanding of the developing creation, an understanding gained only by their ability to listen well. They must react instantaneously to what they hear from their fellow performers, and their own contribution must be consistent with the unfolding themes and moods. Every act of musical creation in jazz is, therefore, as individual as the performer creating it. Jazz occupies a

unique place in American cultural history. Although it has been influenced by the music of many countries, it remains a purely American phenomenon. And because the creators of jazz, the performers, have been influenced by social and historical forces peculiar to America, an understanding of their life experiences and lifestyles is often essential. It is almost impossible to present a history of jazz without looking closely at its great performers. Although we are concerned mainly with the music itself, the various styles can often be seen to have grown directly out of the substance of the performers' lives, and we have therefore given whatever biographical information is necessary to understand a musician's development. Looking over the historical span of jazz, we cannot say one performer is more important than another, and we have had a difficult time choosing which performers to discuss. We have selected certain individuals for special biographical treatment because they stand out as leaders in the development of a particular jazz style. We have necessarily had to exclude a number of significant artists. Furthermore, we have gone into detail in the biographies of some musicians, not because they are more important than others, but because their lives have been bound up with the lives of so many other musicians. Such an approach allows us to examine many interesting interactions between musicians who have determined the direction of jazz over the years. Nevertheless, the subject of this book is jazz, not life histories, and we include biographical detail only to the extent that it illuminates the music. This edition updates several of the ongoing stylistic trends in jazz today, including the strong historical influence of Latin music to modern big bands and salsa bands, bebop, and crossover. The new hybrids of American music have been added to the end of the text. New biographical sketches for recent and historical musicians have been added for balance and to provide background for the discussions of style. The overview appendix on rock has been expanded for a better understanding of its influence on contemporary jazz styles.

**SPECIAL FEATURES** The book's format is best suited to students and professors concerned with the chronology of jazz styles and how they have influenced one another. The chapters are organized so that professors may include additional biographies and recordings. It is also possible to schedule short-term classes by using only the first chapters of each part for class discussion.

**Listening Guides and Recordings.** Discussions of each stylistic period appear at the beginning of each chapter, and most of them are accompanied by a Listening Guide of a specific performance. For the sake of convenience, most of the recordings come from the Smithsonian Collection of Classic Jazz (SCCJ). This excellent collection is still available to students. Furthermore, it contains extensive explanatory notes by historian Martin Williams that add much to its effectiveness. Every recording featured in a Listening Guide is labeled so it can be located in the collection. For this edition, several Listening Guides for selections from SCCJ have been added,

where appropriate, at the end of each part of the text. The Listening Guides are intentionally kept brief and point out musical landmarks. They have proven successful in the classroom because they leave professors free to help students draw their own aesthetic conclusions from the music. The guides have been designed primarily to help students at any level discipline their listening. A suggested discography appears at the end of each chapter to further augment the students' listening experience. This edition again stresses the importance of listening by adding several new Listening Guides. There are 70 Listening Guides. By using the Smithsonian Collection of Classic Jazz (five CDs) and the supplementary two tapes or CDs that accompany this text, there will be very little need to secure albums to facilitate examples for the Listening Guides. **Box Biographies.** Within the flow of the discussion, short biographical boxes appear that relate to the topic but not directly to the specific subject. In this way, background information can be presented without interruption.

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