Sociological Congruence and the Puzzle of Early German Jazz
Damon J. Phillips

This chapter examines why the long-run appeal of jazz music worldwide was related to the city of origin's network position with the exception of Berlin in what was then Weimar Germany. Between 1923 and 1933, Berlin produced more early jazz than any other city in Europe as the center of Weimar culture. And yet the lasting appeal of jazz music recorded in Berlin was notably less than that of other European cities. To explain this puzzle, the chapter develops a sequential relational model for understanding the fate of German jazz in which the locations of musical reception and production correspond to schemas that affect the tastes and the ways in which cultural objects are interpreted. The example of German jazz suggests that the model of sociological congruence works best when the musical identity of a location is not so strong that its actual output is overwhelmed by the perceived output from a location.

Pulling It Together and Stretching It Beyond
Damon J. Phillips

This book has shown which tunes had disproportionate long-run appeal based on social congruence, which gave a dynamic structure to jazz as a market category. In particular, it has examined the role of geography and organizations in determining which of those “million” have shaped jazz through their ascension into the discographical canon of recordings.
This concluding chapter considers the implications of the book's findings for a conceptual model of product appeal in emerging markets in which meaning and value are dynamically constructed. It first draws out generalizations and scope conditions of the overall results before discussing contexts outside cultural markets where the book's ideas should be informative, such as the markets for nanotechnology, green technology, and software. Finally, it describes the market for bottled water and emphasizes the ways that the marketing and packaging of different bottled waters influence our notion of what is good (or appealing).

Modernism, Race, and Aesthetics
INGRID MONSON

in Freedom Sounds: Civil Rights Call Out to Jazz and Africa
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DOI: 10.1093/acprof:oso/9780195128253.003.0003
Item type: chapter

This chapter offers a framework for moving beyond the familiar standoff between blackness and colorblindness through a particular version of social constructionism. The aesthetic contest between the styles of so-called cool jazz and hard bop serve as historical examples. It argues that the musical landscape of modern jazz in the mid-20th century can be viewed as a palette consisting of five broad aesthetic streams: (1) the aesthetics of African American vernacular musics as expressed in jazz, blues, gospel, and R&B; (2) the aesthetics of American popular song as descended from Tin Pan Alley and musical theater; (3) the aesthetics of modern classical music; (4) the aesthetics of Africa and its diaspora; and (5) the aesthetics of other non-Western musics, most notably in this time period, India. The crux of the argument is that individual jazz musicians drew from one or more of these aesthetic perspectives, and often combined them in novel ways to produce an alternative aesthetics of modernism at once more populist than its European art music counterpart, yet committed to articulating its elite position relative to the more commercial genres of R&B and rock and roll. The ultimate victory of hard bop styles in defining the aesthetic center of this canonic period in jazz represents a blackening of modernist aesthetics, which would ultimately serve as a standard against which any player of jazz would be evaluated. Following the usage of Baker, Ramsey, and Werner, this aesthetic is referred to as Afro-modernism.
Tap Happenings
Constance Valis Hill

in Tap Dancing America: A Cultural History
Published in print: 2009 Published Online: February 2010
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This chapter begins with the tap challenge between Earl “Groundhog” Basie and Chuck Green at the Village Gate, in which drummer Max Roach ousted Jo Jones from the drums as the tap dancers copied and cracked on each other. This contentious battle mirrored the social and political fire of the 1960s, when black rhythm tap takes on the inflections of bebop, with more improvisational exchanges between solo dancer and musicians. The irregular heel beats of Bunny Briggs’s taps were punctuated by silences and broken into a barrage of military-type flam strokes before settling into heel-and-toe beats; Lon Chaney’s bop-inflected paddle-and-roll tapping proved him to be a master of improvisation and momentum by varying and accumulating rhythmic phrases and breaks; and the rhythm-and-blues inflections of Cholly Atkins’s “vocal choreography” carried jazz rhythms from the feet into the body. All these artists demonstrated the inextricable tie between tap dancing and jazz music.

Introduction
INGRID MONSON

in Freedom Sounds: Civil Rights Call Out to Jazz and Africa
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This introductory chapter begins with a discussion of the purpose of the book, which focuses the arguments and debates that defined the scope of jazz as an aesthetic practice, a social community, and an economic livelihood — that is, what people fought about as well as agreed upon. Many of these arguments were about race and racism, even when the ostensible subject of discussion was something else, like harmonic choices or swinging. The aim is not only to capture the multiple points of view expressed about music and politics, but also to understand the social and musical logic that informed them. It also discusses the structural significance of Jim Crow policies for the musical world, legal definitions of race, cultural hybridity, Black nationalism, how issues of race mediated between the aesthetic and political views of the modern, and the growth of African American studies since the 1960s.
The commitment to an intellectual engagement with the materials of music, that is, to theorizing improvisation, seems to have been a central preoccupation of many of the key innovators in jazz. There is no more central figure in this quest than George Russell, whose Lydian Chromatic Concept of Tonal Organization placed the relationship of chords to scales at the center of the way that jazz musicians talk about harmony and melody. Although Russell’s system for thinking about modes and scales is far broader than the style that has become known as “modal jazz,” he was nevertheless a central figure enabling its emergence. This chapter first examines Russell's quest for a comprehensive musical system as an example of the intersection between musical theoretical understanding, and a search for spiritual depth that so animated the aesthetics and practice of musicians such as John Coltrane and Sun Ra. It also considers how an expanded understanding of modal jazz as a link between mainstream and experimental jazz might encapsulate the many themes explored in this volume.

The New York Jazz Scene in the 1990s

Travis A. Jackson

This chapter examines the contours of the New York jazz scene in the 1990s. Building on the previous discussions of history, memory, race, culture, and practices, on one hand, and spatiality, on the other, it offers as a corrective a focus not only on the people moving through and populating the scene, but also on the spaces and institutions they manipulate (and that manipulate them) in the process of making jazz. Central here are the relationships between all involved as the scene changes and develops, even in the course of one decade. The chapter sketches the major elements of the jazz scene in and since the 1990s,
and considers the interaction of those differing elements to show how, together, they have as much impact on the making of jazz as ready-made notions of musical or historical progress.

Jim Crow, Economics, and the Politics of Musicianship
INGRID MONSON

in Freedom Sounds: Civil Rights Call Out to Jazz and Africa
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This chapter begins with a discussion of the segregation of the music business until the mid-1960s. It then looks at the development of a pro-integration discourse in the jazz world that mobilized the ideas of democracy, equality, and protest on its behalf; policies of the American Federation of Musicians (AFM); and desegregating the AFM. It presents the case of Nat King Cole, which illustrates the way that new standards of professional behavior for African American entertainers were articulated against the backdrop of the Brown decision and the Montgomery bus boycott.

Jazz Dance from Emancipation to 1970
Jill Flanders Crosby and Michèle Moss

in Jazz Dance: A History of the Roots and Branches
Published in print: 2014 Published Online: May 2014
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Item type: chapter

The history of jazz dance is intimately tied to the history of jazz music. Collectively, as jazz expression with common histories and shared aesthetic characteristics, their entwined history from emancipation to the 1970s is complex. Their parallel histories reveal a multiplicity of aesthetic approaches and interactions, and a fluidity of cultural, musical, and dance identities. Thus, jazz history is a landscape of evolving meanings, values, ideas, sounds, movements, contestations, contradictions, pluralities, and multiple constructions of “what is jazz.” In this chapter, the historical discussion of jazz and its West African roots is framed through an examination of relevant jazz dance and music history literature, as well as oral history interviews. This discussion and analysis offers a broad historical overview intended to introduce the sweep of jazz dance and music history.
“Those Frenchmen Got a Hellova Nerve”: 1926–44
Bruce D. Epperson

This chapter describes notable discographies and discographers from 1926–44. These include R. D. Darrell, possibly the first person to compile a freestanding discographic article; Melody Maker, a new magazine that music publisher Lawrence Wright planned to market as both a trade paper for dance bands and a vehicle for selling his firm's sheet music; Parisian graphic artist Charles Delaunay's creation of advertising artwork for some new jazz records; and American jazz writing in the 1930s.

Activism and Fund-Raising from Birmingham to Black Power
INGRID MONSON

Black music, like Black Power, took on multivalent meanings as artists and audiences claimed the symbolic power of jazz for their particular purposes. Within the jazz world, the debate over integration and Black Power was played out in tandem with the aesthetic debate over free jazz. Both revolutionary and cultural nationalists claimed the New Thing as a musical symbol of the transformation of African American consciousness and the ascendancy of Black Power. This chapter shows that the political activism of jazz musicians during the civil rights and Black Power years took a wide variety of forms and included musicians ranging from the most eminent, straight-ahead players, to the prophets of jazz experimentalism.

Coda
INGRID MONSON

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This chapter presents some concluding thoughts from the author. It argues that systemic racial practices in the music industry created enormous differences in the lives of black and white musicians which could not help but feed the chronic racial disputes and resentments which erupted regularly within the world of jazz. The discourses of modernism and modernity played contradictory and complicated roles in both justifying rebellion against the racial status quo, and falling short of supporting African American efforts to find a means of self-determination in a society in which they were (and continue to be) outnumbered. The aesthetic streams contributing to jazz have proved to be far more mobile and hybrid than the sociological and economic status of the various demographic groups who have drawn upon them in the processes of aesthetic agency that produced this golden era of modern jazz. Put another way, the musical language of jazz has been far more pluralistic, democratic, and cosmopolitan than the racially stratified society that produced it.

Jazz Dance
Lindsay Guarino and Wendy Oliver (eds)

Published in print: 2014 Published Online: May 2014
Publisher: University Press of Florida
DOI: 10.5744/florida/9780813049298.001.0001

This multi-author textbook provides an in-depth look at the rich and varied history of jazz dance, from its African roots in early American society until today. The book is divided into six main parts, each addressing a different aspect of jazz dance. The opening section explores the nature of jazz dance from the perspective of four different authors, and is capped by descriptions of the many different styles of jazz dance. The second section focuses on jazz dance history, giving an expansive overview beginning with African dance, through the jazz era of the 1920s-40s, the immense diversification of the late 20th century, and up to the present. The third part looks at master teachers and choreographers who shaped the way jazz dance was codified and performed from 1930-1980. The fourth section discusses dance genres which are closely related to jazz dance, including tap dance, musical theater dance, African-American concert dance, hip-hop dance, and dance in pop culture. Education and training is the focus of the fifth part, including an examination of jazz dance in colleges and universities, as well as private dance studios. Lastly, the sixth section looks at current topics in the jazz dance world including race, jazz dance in France, England, and Japan, and jazz dance aesthetics. The sum of these many
parts is both a broader and deeper understanding of a uniquely American
dance form, with its African roots and multiple permutations that have
evolved as it has mixed with other dance forms and styles.

Jazz Diplomacy at Home and Abroad, 1954–1957
Lisa E. Davenport

in Jazz Diplomacy: Promoting America in the Cold War Era
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As anti-Communist fervor intensified in the mid-1950s due to the
pervasive tyranny of the Soviet Union, racial oppression in America
persisted despite efforts to buttress the image of American democracy.
To confront the looming dilemma of race, President Dwight D.
Eisenhower had to adopt a new approach to foreign policy. As a result,
he helped lay the foundations for a global jazz diplomacy after asking
Congress to allocate funds for Cold War cultural exchange. In August
1954 the U.S. Congress responded by authorizing the President’s
Emergency Fund for Participation in International Affairs. This fund
was granted permanent status through the International Cultural
Exchange and Trade Fair Participation Act of 1956, and became known
as the Cultural Presentations Program. Jazz diplomacy thus became an
instrument that heightened an appreciation of the multilayered cultural
nuances of American life. Jazz music, with its aesthetic appeal, was
embraced by many as it helped improve the image of America’s racial
dilemma in the global arena.

The saxophone in jazz
Stephen Cottrell

in The Saxophone
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doi: 10.12987/yale/9780300100419.003.0006
Item type: chapter

This chapter takes a look at the impact and influence that the saxophone
had on jazz music. It first explores the period of early jazz, and how this
genre of music sprung forth within the culture and environment of New
Orleans, Louisiana. It looks closely at the relationship between ragtime
—a musical style of pianists based around particular “striding” on-beat
patterns and heavily syncopated melodies—and the saxophone. While
the saxophone's part in ragtime was significant—such as in groups like the Brown Brothers or the Musical Spillers—it did not see the saxophone as a frontline instrument. Gradually, however, the saxophone featured more prominently within the New Orleans musical landscape. Sam Dutrey is said to be the first jazz musician to play the instrument in New Orleans, while Wilbur C. Sweatman released several sides with his band “Jass Band” that featured his clarinet being backed by a saxophone quintet. This along with many instances marks the influence and role of the saxophone within jazz.

Jazz Diplomacy
Lisa E. Davenport

Jazz as an instrument of global diplomacy transformed superpower relations in the Cold War era and reshaped democracy’s image worldwide. This book tells the story of America’s program of jazz diplomacy practiced in the Soviet Union and other regions of the world from 1954 to 1968. Jazz music and jazz musicians seemed an ideal card to play in diminishing the credibility and appeal of Soviet communism in the Eastern bloc and beyond. Government-funded musical junkets by such jazz masters as Louis Armstrong, Dave Brubeck, Duke Ellington, Dizzy Gillespie, and Benny Goodman dramatically influenced perceptions of the United States and its capitalist brand of democracy while easing political tensions in the midst of critical Cold War crises. The book shows how, when coping with foreign questions about desegregation, the dispute over the Berlin Wall, the Cuban missile crisis, Vietnam, and the Soviet invasion of Czechoslovakia, jazz players and their handlers wrestled with the inequalities of race and the emergence of class conflict while promoting America in a global context. And, as jazz musicians are wont to do, many of these ambassadors riffed off-script when the opportunity arose. The book argues that this musical method of winning hearts and minds often transcended economic and strategic priorities. Even so, the goal of containing communism remained paramount, and prevailed over America’s policy of redefining relations with emerging new nations in Africa, Asia, and Latin America.
Art Blakey's Jazz Messengers with Thelonious Monk
Williams Martin

in Jazz Changes

Published in print: 1993 Published Online: October 2011
Published Online: 2011
DOI: 10.1093/acprof:oso/9780199583491.003.0031

The collaboration of Art Blakey and Thelonius Monk during the 1950s is considered one of the most memorable events in jazz music. Some of Blakey's early records were made with Thelonius Monk and the two blended superbly. It has been said that Blakey adapted Monk's bop style and reduced it to his elements. Rhythm is essential in jazz music and if one develops its role, one develops jazz music as well. As a whole, Monk's recording can be compared with the ones created by the best jazz artists.

Music at concerts:
Alf Gabrielsson

in Strong Experiences with Music: Music is much more than just music

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Published Online: 2011
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Within jazz music, prominence is usually given to the individual musicians — their image, skill, and expression — to a greater degree than is the case with classical music. Which musical pieces are played is mentioned more in passing, often not at all, and besides it is often a question of improvisation. The division between experience of the musical works and experience of the artistes that was applied in the previous chapter is thus not applicable here. This chapter presents a number of accounts of experiences at jazz concerts intended to illustrate different reactions and situations. In the first account, the main person is a gentleman in his sixties, who — when he lets himself go — makes the narrator experience ‘music’ crossing all boundaries.

Jazz Means Freedom, 1957–1960
Lisa E. Davenport

in Jazz Diplomacy: Promoting America in the Cold War Era

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Page 10 of 11
Little Rock, Arkansas, was the site of a school desegregation crisis that set off a chain of events at home and abroad, dramatically altering the course of jazz diplomacy and ushering in a new phase in America’s rhetorical approach to Cold War cultural relations. From 1957 to 1960 jazz policy makers, who questioned the efficacy of using black jazz in cultural policy, were not willing to sponsor black jazz musicians in cultural tours. The Soviet Union emerged as the most vocal critic of the incident in Arkansas and promptly intensified anti-American propaganda campaigns, even as debates about race, culture, and the ethos of jazz music heated up in America. The most explosive controversy surrounding Little Rock arose when Louis Armstrong canceled an official State Department tour to the Soviet Union, declaring that “the way they treat my people in the South, the government can go to hell.” This chapter examines how the changing dynamics of the Cold War, race, cultural affairs, and jazz helped illuminate the volatile role that jazz diplomacy played in American cultural policy in 1957–1960.

Jazz Dance as American Export in France and the United Kingdom
Sheron Wray

in Jazz Dance: A History of the Roots and Branches
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American forms of entertainment including dance impacted the European landscape in parallel with its spreading popularity in the United States. Blackface minstrelsy graced stages in Europe in the mid-nineteenth century. In the eighteenth and nineteenth centuries, transatlantic slave trade between the United States and Great Britain was based on importation of goods and levying of taxes by the British monarchy. American performers entered Britain to entertain the monarchy and elite, and in the late twentieth century, Matt Mattox brought his training program to the area. Eventually, American jazz dance became a part of the British landscape, and even made its way to Japan via British performers. Somewhat later, Mattox and fellow American Geraldine Armstrong transported jazz dance to France, where artists coined the term “Jazz Nouveau concept.” This term articulates their aesthetic, which includes polyrhythms, improvisation, and vernacular vocabularies.