

# Ken Burns Jazz Episode 1

## Ken Prouty

**Jazz and Death** Walter van de Leur, 2023-05-12 Jazz and Death: Reception, Rituals, and Representations critically examines the myriad and complex interactions between jazz and death, from the New Orleans jazz funeral to jazz in heaven or hell, final recordings, jazz monuments, and the music's own presumed death. It looks at how fans, critics, journalists, historians, writers, the media, and musicians have narrated, mythologized, and relayed those stories. What causes the fascination of the jazz world with its deaths? What does it say about how our culture views jazz and its practitioners? Is jazz somehow a fatal culture? The narratives surrounding jazz and death cast a light on how the music and its creators are perceived. Stories of jazz musicians typically bring up different tropes, ranging from the tragic, misunderstood genius to the notion that virtuosity somehow comes at a price. Many of these narratives tend to perpetuate the gendered and racialized stereotypes that have been part of jazz's history. In the end, the ideas that encompass jazz and death help audiences find meaning in a complex musical practice and come to grips with the passing of their revered musical heroes -- and possibly with their own mortality.

**Rooted Jazz Dance** Lindsay Guarino, Carlos R.A. Jones, Wendy Oliver, 2022-02-01 National Dance Education Organization Ruth Lovell Murray Book Award UNCG | Susan W. Stinson Book Award for Dance Education Strategies for recovering the Africanist roots of jazz dance in teaching and practice An African American art form, jazz dance has an inaccurate historical narrative that often sets Euro-American aesthetics and values at the inception of the jazz dance genealogy. The roots were systemically erased and remain widely marginalized and untaught, and the devaluation of its Africanist origins and lineage has largely gone unchallenged. Decolonizing contemporary jazz dance practice, this book examines the state of jazz dance theory, pedagogy, and choreography in the twenty-first century, recovering and affirming the lifeblood of jazz in Africanist aesthetics and Black American culture. Rooted Jazz Dance brings together jazz dance scholars, practitioners, choreographers, and educators from across the United States and Canada with the goal of changing the course of practice in future generations. Contributors delve into the Africanist elements within jazz dance and discuss the role of Whiteness, including Eurocentric technique and ideology, in marginalizing African American vernacular dance, which has resulted in the prominence of Eurocentric jazz styles and the systemic erosion of the roots. These chapters offer strategies for teaching rooted jazz dance, examples for changing dance curricula, and artist perspectives on choreographing and performing jazz.

Above all, they emphasize the importance of centering Africanist and African American principles, aesthetics, and values. Arguing that the history of jazz dance is closely tied to the history of racism in the United States, these essays challenge a century of misappropriation and lean into difficult conversations of reparations for jazz dance. This volume overcomes a major roadblock to racial justice in the dance field by amplifying the people and culture responsible for the jazz language. Contributors: LaTasha Barnes | Lindsay Guarino | Natasha Powell | Carlos R.A. Jones | Rubim de Toledo | Kim Fuller | Wendy Oliver | Joanne Baker | Karen Clemente | Vicki Adams Willis | Julie Kerr-Berry | Pat Taylor | Cory Bowles | Melanie George | Paula J Peters | Patricia Cohen | Brandi Coleman | Kimberley Cooper | Monique Marie Haley | Jamie Freeman Cormack | Adrienne Hawkins | Karen Hubbard | Lynnette Young Overby | Jessie Metcalf McCullough | E. Moncell Durden Publication of this work made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities.

**Chop-monster Jr** Margaret Fitzgerald, Shelly Berg, Kimberly McCord, 2003 Chop-Monster Jr. is a teacher's handbook that clearly outlines how to teach jazz to elementary classroom music students. No prior jazz experience is necessary for teachers or students. Imaginative call-and-response activities, movement, and circle games teach young people how to sing and play JAZZ! Students will be able to groove to and play jazz swing beats; vocalize and play swing eighth-notes; communicate musically through call-and-response; scat-sing and improvise one-, two- and three-note phrases; independently perform kid-sized jazz works.

*The 10* E.A. Hanks, 2025-04-08 From the Vanity Fair and New York Times contributor comes a “masterful blend of humor, heartache, and unforgettable landscapes” (Adrienne Brodeur, New York Times bestselling author of *Wild Game*) recounting the solo, cross-country road trip she made along the Ten across the American southwest on a mission to uncover both what harrowing violence may or may not have happened to her late mother, but also, to look within and discover who she herself is—where her mother ends and she begins. Driving her trusty minivan “Minnie,” E.A. Hanks retraces the route of a memorable road trip she once took with her mother, seeking to understand the complex woman who shaped her life. Along the way, as she follows her mother’s diaries and her own recollections of the route, she begins to uncover secrets—some unexpectedly wonderful, and others darker and more violent than she ever imagined—that bring more questions than answers. From the quiet expanses of White Sands National Park to the bustling streets of New Orleans, and the Texas-Mexico border to the swamps of the Florida panhandle, she interacts with the amazing breadth and diversity of the people that call these places home. Reckoning with the past, the present, her memories, and herself, Hanks brings us along a poignant journey, revealing how the stories tied to the places we come from shape the narratives of who we are.

**The Oxford Handbook of Music and the Middlebrow** Kate Guthrie, Christopher Chowrimootoo, 2025-03-06 The Oxford Handbook of Music and the Middlebrow takes a fresh look at the history of nineteenth- and twentieth-century music.

Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other, its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes. While seminal attempts to recover middlebrow culture came from literary critics and historians, middlebrow studies is now a burgeoning field within musicology. As the first essay collection on this topic, this handbook has two aims: first, it seeks to explore the middlebrow as a historical phenomenon, excavating the kinds of critical writings, marketing practices, and compositional styles with which it was associated. By reanimating a range of musical practices and products—from symphonic concerts to Broadway musicals, opera criticism to rock journalism, and modern jazz to pop-rock—the contributors investigate how artists, critics, and audiences breached the divide from both above and below. In the process, the handbook chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid-twentieth-century Anglophone world by delving into the nineteenth century, interrogating the present day, and looking to Germany, Russia, and beyond. The handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres. Breaking new ground by bringing together scholars of classical and popular music, these chapters trace common middlebrow themes across traditional disciplinary boundaries. Across this broad vista, contributors account for the kinds of syntheses, overlaps, and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain.

*Big Ears* Nichole T. Rustin, Sherrie Tucker, 2008-11-07 Collection of essays on the role of gender in jazz studies.

*Secular Devotion* Timothy Brennan, 2020-05-05 Popular music in the Americas, from jazz, Cuban and Latin salsa to disco and rap, is overwhelmingly neo-African. Created in the midst of war and military invasion, and filtered through a Western worldview, these musical forms are completely modern in their sensibilities: they are in fact the very sound of modern life. But the African religious philosophy at their core involved a longing for earlier eras—ones that pre-dated the technological discipline of labor forced on captive populations by the European occupiers. In this groundbreaking new book, Timothy Brennan shows how the popular music of the Americas—the music of entertainment, nightlife, and leisure—is involved in a devotion to an African religious worldview that survived the ravages of slavery and found its way into the rituals of everyday listening. In doing so he explores the challenge posed by Afro-Latin music to a world music system dominated by a few wealthy countries and the processes by which Afro-Latin music has been absorbed into the imperial imagination.

Perspectives on American Dance Jennifer Atkins, Sally R. Sommer, Tricia Henry Young, 2020-04-14 “Accessible and well researched, [combines] practical and theoretical perspectives on ways that dance shapes the American experience. . . . Highly recommended.”—Choice “Unpredictable. Counterintuitive. Stunningly conceived. So you think you know dance history? These anthologies are full of revelations.”—Mindy Aloff, editor of *Leaps in the Dark: Art and the World* “This is a picture of American dance—and a picture of America through dance—as we have not conceived of it before, advancing the

bold and capacious idea that movement can illuminate who Americans are and who they want to be. A startlingly original compilation that includes stops in the unlikeliest places, it makes the case that following the moving body into every byway of life reveals an America that has been hiding in plain sight. It will be impossible to think of this subject in the same way again.”—Suzanne Carbonneau, George Mason University and scholar-in-residence, *Jacob’s Pillow Dancing* embodies cultural history and beliefs, and each dance carries with it features of the place where it originated. Influenced by different social, political, and environmental circumstances, dances change and adapt. American dance evolved in large part through combinations of multiple styles and forms that arrived with each new group of immigrants. *Perspectives on American Dance* is the first anthology in over twenty-five years to focus exclusively on American dance practices across a wide span of American culture. This volume and its companion show how social experience, courtship, sexualities, and other aspects of life in America are translated through dancing into spatial patterns, gestures, and partner relationships. In this volume of *Perspectives on American Dance*, the contributors explore a variety of subjects: white businessmen in Prescott, Arizona, who created a “Smoki tribe” that performed “authentic” Hopi dances for over seventy years; swing dancing by Japanese American teens in World War II internment camps; African American jazz dancing in the work of ballet choreographer Ruth Page; dancing in early Hollywood movie musicals; how critics identified “American” qualities in the dancing of ballerina Nana Gollner; the politics of dancing with the American flag; English Country Dance as translated into American communities; Bob Fosse’s sociopolitical choreography; and early break dancing as Latino political protest. The accessible essays use a combination of movement analysis, thematic interpretation, and historical context to convey the vitality and variety of American dance. They offer new insights on American dance practices while simultaneously illustrating how dancing functions as an essential template for American culture and identity. Jennifer Atkins is associate professor of dance at Florida State University. Sally R. Sommer is professor of dance and director of the FSU in NYC program at Florida State University. Tricia Henry Young is professor emerita of dance history and former director of the American Dance Studies program at Florida State University. Contributors: Jennifer Atkins | Kathaleen Boche | Cutler Edwards | Karen Eliot | Lizzie Leopold | Julie Malnig | Adrienne L. McLean | Joellen A. Meglin | Dara Milovanovic | Jill Nunes Jensen | Marta Robertson | Lynette Russell | Sally Sommer, Ph.D. | Daniel J. Walkowitz | Sara Wolf, Ph.D. | Tricia Henry Young

*Watching Jazz* Björn Heile, Peter Elsdon, Jennifer Ruth Doctor, 2016 *Watching Jazz: Encounters with Jazz Performance on Screen* is the first systematic study of jazz on screen media, covering its role across a plethora of technologies from film and television to recent developments in online media, and featuring the music of such legends as Duke Ellington, Miles Davis, John Coltrane and Pat Metheny.

**African American Music** Mellonee V. Burnim, Portia K. Maultsby, 2014-11-13 *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.

Learning Jazz Ken Prouty, 2023-11-27 *Learning Jazz: Jazz Education, History, and Public Pedagogy* addresses a debate that has consumed practitioners and advocates since the music's early days. Studies on jazz learning typically focus on one of two methods: institutional education or the kinds of informal mentoring relationships long associated with the tradition. Ken Prouty argues that this distinction works against a common identity for audiences and communities. Rather, what happens within the institution impacts—and is impacted by—events and practices outside institutional contexts. While formal institutions are well-defined in educational and civic contexts, informal institutions have profoundly influenced the development of jazz and its discourses. Drawing on historical case studies, Prouty details significant moments in jazz history. He examines the ways that early method books capitalized on a new commercial market, commandeering public expertise about the music. Chapters also discuss critic Paul Eduard Miller and his attempts to develop a jazz canon, as well as the disconnect between the spotlighted “great men” and the everyday realities of artists. Tackling race in jazz education, Prouty explores the intersections between identity and assessment; bandleaders Stan Kenton and Maynard Ferguson; public school segregation; Jazz at Lincoln Center; and more. He further examines jazz’s “public pedagogy,” and the sometimes-difficult relationships between “jazz people” and the general public. Ultimately, *Learning Jazz* posits that there is room for both institutional and noninstitutional forces in the educational realm of jazz.

Jazz Mavericks of the Lone Star State Dave Oliphant, 2009-12-03 Jazz is one of America's greatest gifts to the arts, and native Texas musicians have played a major role in the development of jazz from its birth in ragtime, blues, and boogie-woogie to its most contemporary manifestation in free jazz. Dave Oliphant began the fascinating story of Texans and jazz in his acclaimed book *Texan Jazz*, published in 1996. Continuing his riff on this intriguing musical theme, Oliphant uncovers in this new volume more of the prolific connections between Texas musicians and jazz. *Jazz Mavericks of the Lone Star State* presents sixteen published and previously unpublished essays on Texans and jazz. Oliphant celebrates the contributions of such vital figures as Eddie Durham, Kenny Dorham, Leo Wright, and Ornette Coleman. He also takes a fuller look at Western Swing through Milton Brown and his Musical Brownies and a review of Duncan McLean's *Lone Star Swing*. In addition, he traces the relationship between British jazz criticism and Texas jazz and defends the reputation of Texas folklorist Alan

Lomax as the first biographer of legendary jazz pianist-composer Jelly Roll Morton. In other essays, Oliphant examines the links between jazz and literature, including fiction and poetry by Texas writers, and reveals the seemingly unlikely connection between Texas and Wisconsin in jazz annals. All the essays in this book underscore the important parts played by Texas musicians in jazz history and the significance of Texas to jazz, as also demonstrated by Oliphant's reviews of the Ken Burns PBS series on jazz and Alfred Appel Jr.'s *Jazz Modernism*.

Ruth Page Joellen A. Meglin, 2022-03-04 In *Ruth Page: The Woman in the Work*, the Chicago ballerina emerges as a highly original choreographer who, in her art, sought the iconoclastic as she transgressed boundaries of genre, gender, race, class, and sexuality. Author Joellen A. Meglin shows how her works were often controversial and sometimes censored even as she succeeded in roles usually reserved for men in the ballet world: choreographer, artistic director, and impresario. From extensive dramaturgical analysis of her most famous ballets — *La Guiguesse*, *Frankie and Johnny*, *Billy Sunday*, *Revenge*, *The Merry Widow*, *Camille*, *Carmina Burana*, and *Alice* — to embodied re-imagining of an avant-garde solo performed in a sack designed by Isamu Noguchi, this biography follows the global reach of Ruth Page's career spanning the greater part of the twentieth century. In the process of discovering the woman in the work, one encounters with an international cast of dancers (Anna Pavlova, Harald Kreutzberg, Frederic Franklin, Alicia Markova), composers (William Grant Still, Aaron Copland, Jerome Moross, Darius Milhaud), visual artists (Noguchi, Pavel Tchelitchew, Antoni Clavé), and companies (Ballet Russe de Monte Carlo, Ballets des Champs-Élysées, London Festival Ballet). Disrupting notions that New York was the only cradle of the American ballet, and George Balanchine, its exponent to eclipse all others, Ruth Page explores the woman's unique sensibility, corporeal praxis, and collaborative ethos to reveal her Chicago-centered network of creativity.

**Possible** Stephan Bauman, 2016-07 We need a better vision for saving the world. Across the world, people like you are rising up to fight poverty, oppression, and injustice not just professionals, but bloggers, musicians, entrepreneurs, artists, and advocates. People who refuse to accept the world as it is, who dare to believe change is possible. But we face a crisis of vision. We sense what needs to be done, but often we don't know how to do it. Without a better blueprint for doing good well, our moment in history will slip away. Stephan Bauman, president of World Relief believes true change begins in the hearts and actions of ordinary people. In *Possible*, he presents clear and biblical thinking, powerful stories, and practical tools for sustainably impacting our workplaces, neighborhoods, villages, and cities. *Possible* is an eloquent and personal call to reconsider what it means to change ourselves so that we can change the world. From the Hardcover edition.

*Ken Burns's America* G. Edgerton, 2016-04-30 This is the first book-length study to critically examine the work of Ken Burns, the innovative producer-director as a television auteur, a pivotal programming influence within the industry, and a popular historian who portrays a uniquely personal and compelling version of the country's past for tens of millions of viewers nationwide. *Ken Burns's America* has a three-fold agenda: First it looks at the ideas and individuals that have

influenced Burns in the creation of his easily-recognized style, as well as in the development and maturation of his ideological outlook. Second, the book gives readers a window on the Ken Burns production machine. Gary Edgerton shows us the inner working of Florentine Films. Finally, he looks at Burns as a popular historian who reevaluates the nation's historical legacy from a new generational perspective and, in the process, becomes one of the major cultural commentators of our era. The volume finally takes the full measure of the man and the industry he has helped to create.

**The History of Jazz** Stuart A. Kallen, 2012-06-22 Readers will learn that music based on jazz beats can be heard all over the world but the roots of the style are distinctly American. Jazz grew out of the musical hothouse that was New Orleans, Louisiana at the end of the nineteenth century. Jazz represents the creative musical side of the United States to people across the globe. Jazz personalities such as Louis Armstrong, Dizzy Gillespie, Wynton Marsalis, and now Esperanza Spaulding, are heroes to countless jazz fans from Tokyo to Paris to Rio de Janeiro. Just as a swinging jazz quartet unites its individual players behind a driving syncopated beat, jazz music has proven its ability to bring people together over a shared interest in a universal sound.

Billboard , 2001-02-10 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

*Unhooking from Whiteness* Nicholas D. Hartlep, Cleveland Hayes, 2016-07-06 What happens to people when they choose to unhook from the rules and modes of thought whiteness requires and expects of them? Whiteness promotes a form of hegemonic thinking, which influences not only thought processes but also behavior within the academy. Working to dismantle the racism and whiteness that continue to keep oppressed people powerless and immobilized in academe requires sharing power, opportunity, and access. Removing barriers to the knowledge created in higher education is an essential part of this process. The process of unhooking oneself from institutionalized whiteness certainly requires fighting hegemonic modes of thought and patriarchal views that persistently keep marginalized groups of academics in their station (or at their institution). In the explosive *Unhooking from Whiteness: Resisting the Esprit de Corps*, editors Hartlep and Hayes continue the conversation they began in 2013; they and the chapter contributors are brave enough to tell a contemporary reality few are brave enough to discuss. "In this groundbreaking and revolutionary sequel volume to *Unhooking from Whiteness: The Key to Dismantling Racism in the United States*, Nicholas Hartlep and Cleveland Hayes and a group of fearless scholars-activists continue to manifest liberative counternarratives, counteraccounts, personal memoirs, poetry, and testimonios of 'humanity destroying crimes' of racism, white supremacy, and 'academic lynching' that pervade the academic psyche through epistemology, ontology, and axiology in the United States. This radical work poses a troubling challenge to humanity not only to unhook from, but also to contest, transgress, and liberate from, white supremacy to cultivate extraordinary human

potential in a trembling and unjust world.” – Ming Fang He, Georgia Southern University Nicholas D. Hartlep is an award-winning Assistant Professor of Educational Foundations at Illinois State University and co-editor of *Unhooking from Whiteness: The Key to Dismantling Racism in the United States* and *Critical Storytelling in Uncritical Times: Stories Disclosed in a Cultural Foundations of Education Course*. He lives and writes in Normal, Illinois. [www.nicholashartlep.com](http://www.nicholashartlep.com) Cleveland Hayes is an Associate Professor in the College of Education and Organizational Leadership at the University of La Verne. Dr. Hayes teaches Secondary and Elementary Science Methods in the Teacher Education program and Research Methods in the Education Management and Leadership Program. He lives and writes in Upland, California.

**God's Mind in That Music** Jamie Howison, 2012-10-17 As part of the growing literature on theology and the arts, *God's Mind in that Music* explores the substantial theological insight expressed in the music of jazz legend John Coltrane. Focusing on eight of Coltrane's pieces, themes under consideration include lament (*Alabama*), improvisation (*My Favorite Things* and *Ascension*), grace (*A Love Supreme*), and the Trinity (*The Father and the Son* and *Holy Ghost*). By attending to the traditions of theology and of jazz criticism, and through a series of interviews with musicians, theologians, and jazz writers, Jamie Howison draws the worlds of theology and jazz into an active and vibrant conversation with each other. Built around a focused listening to John Coltrane's music as heard against the background of his life and social context, and interacting with the work of a range of writers including James Baldwin, Dorothee Soelle, Jeremy Begbie, and James Cone, *God's Mind in that Music* will be of interest not only to those interested in the intersection of music and theology, but also to Coltrane fans, students of jazz studies, and anyone who believes that music matters.

**The Jazz Bubble** Dale Chapman, 2018-04-03 Introduction : banks, bonds, and blues -- Controlled freedom : jazz, risk, and political economy -- Homecoming : Dexter Gordon and the 1970s fiscal crisis in New York City -- Selling the songbook: the political economy of Verve Records (1956-1990) -- Bronfman's bauble: the corporate history of the Verve Music Group (1990-2005) -- Jazz and the right to the city : jazz venues and the legacy of urban redevelopment in California -- The Yoshi's effect : jazz, speculative urbanism, and urban redevelopment in contemporary San Francisco

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