

# Jews And Jazz Transnational Studies In Jazz

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**Oxford Bibliographies** Ilan Stavans "An emerging field of study that explores the Hispanic minority in the United States, Latino Studies is enriched by an interdisciplinary perspective. Historians, sociologists, anthropologists, political scientists, demographers, linguists, as well as religion, ethnicity, and culture scholars, among others, bring a varied, multifaceted approach to the understanding of a people whose roots are all over the Americas and whose permanent home is north of the Rio Grande. Oxford Bibliographies in Latino Studies offers an authoritative, trustworthy, and up-to-date intellectual map to this ever-changing discipline."--Editorial page.

[Film Music in the Sound Era](#) Jonathan Rhodes Lee 2020-03-10 *Film Music in the Sound Era: A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

**Music in the American Diasporic Wedding** Inna Naroditskaya 2019-05-23 *Music in the American Diasporic Wedding* explores the complex cultural adaptations, preservations, and fusions that occur in weddings between couples and families of diverse origins. Discussing weddings as a site of negotiations between generations, traditions, and religions, the essays gathered here argue that music is the mediating force between the young and the old, ritual and entertainment, and immigrant lore and assimilation. The contributors examine such colorful integrations as klezmer-tinged Mandarin tunes at a Jewish and Taiwanese American wedding, a wedding services industry in Chicago's South Asian community featuring a diversity of wedding music options, and Puerto Rican cultural activists dancing down the aisles of New York's St. Cecilia's church to the thunder of drums and maracas and rapping their marriage vows. These essays show us what wedding music and performance tell us about complex multiethnic diasporic identities and remind us that how we listen to and celebrate otherness defines who we are.

**Global Jazz** Clarence Bernard Henry 2021-08-31 *Global Jazz: A Research and Information Guide* is an annotated bibliography that explores the global impact of jazz, detailing the evolution of the African American musical tradition as it has been absorbed, transformed, and expanded across the world's historical, political, and social landscapes. With more than 1,300 annotated entries, this vast compilation covers a broad range of subjects, people, and geographic regions as they relate to interdisciplinary research in jazz studies. The result is a vivid demonstration of how cultures from every corner of the globe have situated jazz—often regarded as America's classical music—within and beyond their own musical traditions, creating new artistic forms in the process. *Global Jazz: A Research and Information Guide* presents jazz as a common musical language in a global landscape of diverse artistic expression.

**Black Popular Music in Britain Since 1945** Jon Stratton 2016-04-15 *Black Popular Music in Britain Since 1945* provides the first broad scholarly discussion of this music since 1990. The book critically examines key moments in the history of black British popular music from 1940s jazz to 1970s soul and reggae, 1990s Jungle and the sounds of Dubstep and Grime that have echoed through the 2000s. While the book offers a history it also discusses the ways black musics in Britain have intersected with the politics of race and class, multiculturalism, gender and sexuality, and debates about media and technology. Contributors examine the impact of the local, the ways that black music in Birmingham, Bristol, Liverpool, Manchester and London evolved differently and how black popular music in Britain has always developed in complex interaction with the dominant British popular music tradition. This tradition has its own histories located in folk music, music hall and a constant engagement, since the nineteenth century, with American popular music, itself a dynamic mixing of African-American, Latin American and other musics. The ideas that run through various chapters form connecting narratives that challenge dominant understandings of black popular music in Britain and will be essential reading for those interested in Popular Music Studies, Black British Studies and Cultural Studies.

**Jews and Jazz** Charles B Hersch 2016-10-14 *Jews and Jazz: Improvising Ethnicity* explores the meaning of Jewish involvement in the world of American jazz. It focuses on the ways prominent jazz musicians like Stan Getz, Benny Goodman, Artie Shaw, Lee Konitz, Dave Liebman, Michael Brecker, and Red Rodney have engaged with jazz in order to explore and construct ethnic identities. The author looks at Jewish identity through jazz in the context of the surrounding American culture, believing that American Jews have used jazz to construct three kinds of identities: to become more American, to emphasize their minority outsider status, and to become more Jewish. From the beginning, Jewish musicians have used jazz for all three of these purposes, but the emphasis has shifted over time. In the 1920s and 1930s, when Jews were seen as foreign, Jews used jazz to make a more inclusive America, for themselves and for blacks, establishing their American identity. Beginning in the 1940s, as Jews became more accepted into the mainstream, they used jazz to "re-minoritize" and avoid over-assimilation through identification with African Americans. Finally, starting in the 1960s as ethnic assertion became more predominant in America, Jews have used jazz to explore and advance their identities as Jews in a multicultural society.

**Mazal Tov, Amigos! Jews and Popular Music in the Americas** Amalia Ran 2016-01-12 *Mazal Tov, Amigos! Jews and Popular Music in the Americas* explores the sphere of Jews and Jewishness in the popular music arena in the Americas, by creating a framework for the discussion of new and old trends from an interdisciplinary standpoint.

**Soundtrack to a Movement** Richard Brent Turner 2021-04-27 Explores how jazz helped propel the

rise of African American Islam during the era of global Black liberation. Amid the social change and liberation of the civil rights and Black Power movements, the tenor saxophonist Archie Shepp recorded a tribute to Malcolm X's emancipatory political consciousness. Shepp saw similarities between his revolutionary hero and John Coltrane, one of the most influential jazz musicians of the era. Later, the esteemed trumpeter Miles Davis echoed Shepp's sentiment, recognizing that Coltrane's music represented the very passion, rage, rebellion, and love that Malcolm X preached. *Soundtrack to a Movement* examines the link between the revolutionary Black Islam of the post-WWII generation and jazz music. It argues that from the late 1940s and '50s through the 1970s, Islam rose in prominence among African Americans in part because of the embrace of the religion among jazz musicians. The book demonstrates that the values that Islam and jazz shared—Black affirmation, freedom, and self-determination—were key to the growth of African American Islamic communities, and that it was jazz musicians who led the way in shaping encounters with Islam as they developed a Black Atlantic “cool” that shaped both Black religion and jazz styles. *Soundtrack to a Movement* demonstrates how by expressing their values through the rejection of systemic racism, the construction of Black notions of masculinity and femininity, and the development of an African American religious internationalism, both jazz musicians and Black Muslims engaged with a global Black consciousness and interconnected resistance movements in the African diaspora and Africa.

*ruth weiss* Estíbaliz Encarnación-Pinedo 2021-10-04 *ruth weiss*, born in Berlin in 1928 to Austrian-Jewish parents, arrived in San Francisco in 1952 after hitchhiking through the United States. Crowned years later as the “Goddess of the Beat Generation” by San Francisco Chronicle critic Herb Caen, *weiss* has worked for almost seven decades with a plurality of artistic forms. Despite her extensive poetry career and very active participation in the West Coast buzzing artistic community since the early 1950s, *weiss* has remained an essentially overlooked figure in poetry history. This neglect might be representative of the overshadowing of female artists within the Beat Generation as “a marginalized group within an always already marginalized bohemia” (Johnson). The volume taps directly into this lacuna by proving the first close study on one of the most prolific members of the so-called Beat Generation. Offering diverse and comprehensive points of entrance into *weiss*'s oeuvre, the essays in this volume adopt a multidisciplinary approach that attests to the cross-pollination between art forms in postwar counterculture. In addition, the volume also includes shorter, non-academic contributions and previously unpublished archival material. Bringing together scholars, academics and artists from around the world, this volume represents a timely and much-needed response to the increasing interest in *weiss*'s work in the last decades.

*Ethnic Literatures and Transnationalism* Aparajita Nanda 2014-11-13 As new comparative perspectives on race and ethnicity open up, scholars are identifying and exploring fresh topics and questions in an effort to reconceptualize ethnic studies and draw attention to nation-based approaches that may have previously been ignored. This volume, by recognizing the complexity of cultural production in both its diasporic and national contexts, seeks a nuanced critical approach in order to look ahead to the future of transnational literary studies. The majority of the chapters, written by literary and ethnic studies scholars, analyze ethnic literatures of the United States which, given the nation's history of slavery and immigration, form an integral part of mainstream American literature today. While the primary focus is literary, the chapters analyze their specific topics from perspectives drawn from several disciplines, including cultural studies and history. This book is an exciting and insightful resource for scholars with interests in transnationalism, American literature and ethnic studies.

[Peterson's Graduate Programs in the Social Sciences 2011](#) Peterson's 2011-07-01 Peterson's Graduate Programs in the Social Sciences contains a wealth of information on colleges and universities that offer

graduate work in Area & Cultural Studies; Communication & Media; Conflict Resolution & Mediation/Peace Studies; Criminology & Forensics; Economics; Family & Consumer Sciences; Geography; Military & Defense Studies; Political Science & International Affairs; Psychology & Counseling; Public, Regional, & Industrial Affairs; Social Sciences; and Sociology, Anthropology, & Archaeology. Institutions listed include those in the United States, Canada, and abroad that are accredited by U.S. accrediting agencies. Up-to-date data, collected through Peterson's Annual Survey of Graduate and Professional Institutions, provides valuable information on degree offerings, professional accreditation, jointly offered degrees, part-time and evening/weekend programs, postbaccalaureate distance degrees, faculty, students, degree requirements, entrance requirements, expenses, financial support, faculty research, and unit head and application contact information. Readers will find helpful links to in-depth descriptions that offer additional detailed information about a specific program or department, faculty members and their research, and much more. In addition, there are valuable articles on financial assistance, the graduate admissions process, advice for international and minority students, and facts about accreditation, with a current list of accrediting agencies.

**Studies in Jewish Civilization 26** Leonard J. Greenspoon 2015 "Twenty-Sixth Annual Klutznick-Harris Symposium, October 27 and October 28, 2013, in Omaha, Nebraska."

Louis Armstrong, Duke Ellington, and Miles Davis Aaron Lefkowitz 2018-06-20 This book examines Louis Armstrong, Duke Ellington, and Miles Davis as distinctively global symbols of threatening and nonthreatening black masculinity. It centers them in debates over U.S. cultural exceptionalism, noting how they have been part of the definition of jazz as a jingoistic and exclusively American form of popular culture.

**Austral Jazz** Andrew Robson 2019-06-27 Austral Jazz: The Localization of a Global Music Form in Sydney proposes a new theoretical framework for understanding local jazz communities as they develop outside the United States, demonstrating such processes in action by applying the framework to a significant period of the history of jazz in Sydney, Australia after 1973. This volume introduces the notion of 'Austral Jazz,' coined in order to reset the focus on supranational conceptions of jazz expressions in the southwestern Pacific. It makes the case for Austral Jazz chronologically across six chapters that discuss, interpret and critique major events and seminal recordings, tracing the development of the Austral shift from a pre-Austral period prior to 1973. Austral Jazz presents a fresh approach to understanding the development of jazz communities, and while its focus is on the Sydney scene after 1973, the 'Austral' theory can be applied to creative communities globally. A creative shift took place in Sydney in the early 1970s, which led to the flourishing of a new kind of jazz-based expression, one that reflected Australia's increasingly globalized and multicultural outlook. This study is timely, and it builds on the work of local jazz researchers. Historiographical understandings of global developments in jazz can be understood within a framework of four overarching narratives: The 'birth and belonging' narrative; the 'spread and adaptation' narrative; the 'pluralization by localization' narrative; and the 'self-fashioning of the already local' narrative.

**Popularizing Scholarly Research** Patricia Leavy 2021-09-03 "The research landscape has changed dramatically over the past couple decades. As we have moved from a disciplinary to transdisciplinary terrain, as our means for communicating have increased with the Internet and social media, and as we've developed new ways of doing and representing research, the structures our research may take have also changed, as have what our professional lives may look like"--

Africa in Europe Professor Eve Rosenhaft 2013-01-16 The book examines the ways in which people of

African descent have negotiated the challenges of building private life and community in Europe since the late 19th century, considering how their experiences involves crossing borders into and across a multinational European space and creating alliances across lines of language, ethnicity and colour.

Jazz Internationalism John Lowney 2017-10-16 Jazz Internationalism offers a bold reconsideration of jazz's influence in Afro-modernist literature. Ranging from the New Negro Renaissance through the social movements of the 1960s, John Lowney articulates nothing less than a new history of Afro-modernist jazz writing. Jazz added immeasurably to the vocabulary for discussing radical internationalism and black modernism in leftist African American literature. Lowney examines how Claude McKay, Ann Petry, Langston Hughes, and many other writers employed jazz as both a critical social discourse and mode of artistic expression to explore the possibilities "and challenges" of black internationalism. The result is an expansive understanding of jazz writing sure to spur new debates.

The Genesis and Structure of the Hungarian Jazz Diaspora Ádám Havas 2022-05-19 In Hungary, jazz was at the forefront of heated debates sparked by the racialised tensions between national music traditions and newly emerging forms of popular culture that challenged the prevailing status quo within the cultural hierarchies of different historical eras. Drawing on an extensive, four-year field research project, including ethnographic observations and 29 in-depth interviews, this book is the first to explore the hidden diasporic narrative(s) of Hungarian jazz through the system of historically formed distinctions linked to the social practices of assimilated Jews and Romani musicians. The chapters illustrate how different concepts of authenticity and conflicting definitions of jazz as the "sound of Western modernity" have resulted in a unique hierarchical setting. The book's account of the fundamental opposition between US-centric mainstream jazz (bebop) and Bartók-inspired free jazz camps not only reveals the extent to which traditionalism and modernism were linked to class- and race-based cultural distinctions, but offers critical insights about the social logic of Hungary's geocultural positioning in the 'twilight zone' between East and West to use the words of Maria Todorova. Following a historical overview that incorporates comparisons with other Central European jazz cultures, the book offers a rigorous analysis of how the transition from playing 'caféhouse music' to bebop became a significant element in the status claims of Hungary's 'significant others', i.e. Romani musicians. By combining the innovative application of Pierre Bourdieu's cultural sociology with popular music studies and postcolonial scholarship, this work offers a forceful demonstration of the manifold connections of this particular jazz scene to global networks of cultural production, which also continue to shape it.

Yiddish Paris Nick Underwood 2022-03 Yiddish Paris explores how Yiddish-speaking emigrants from Eastern Europe in Paris in the 1920s and 1930s created a Yiddish diaspora nation in Western Europe and how they presented that nation to themselves and to others in France. In this meticulously researched and first full-length study of interwar Yiddish culture in France, author Nicholas Underwood argues that the emergence of a Yiddish Paris was depended on "culture makers," mostly left-wing Jews from Socialist and Communist backgrounds who created cultural and scholarly organizations and institutions, including the French branch of YIVO (a research institution focused on East European Jews), theater troupes, choruses, and a pavilion at the Paris World's Fair of 1937. Yiddish Paris examines how these left-wing Yiddish-speaking Jews insisted that even in France, a country known for demanding the assimilation of immigrant and minority groups, they could remain a distinct group, part of a transnational Yiddish-speaking Jewish nation. Yet, in the process, they in fact created a French-inflected version of Jewish diaspora nationalism, finding allies among French intellectuals, largely on the left.

**Africa in Stereo** Tsitsi Ella Jaji 2014 Stereomodernism and amplifying the Black Atlantic -- Sight

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reading: early Black South African transcriptions of freedom -- Négritude musicology: poetry, performance and statecraft in Senegal -- What women want: selling hi-fi in consumer magazines and film -- 'Soul to soul': echo-locating histories of slavery and freedom from Ghana -- Pirate's choice: hacking into (post-)pan-African futures -- Epilogue: Singing songs.

**Yellow Music** Andrew F. Jones 2001-06-19 DIVThe distribution of the gramophone and the birth of popular music, including jazz, as a part of nation-building and modernity in China./div

Jews and Jazz Charles B. Hersch 2016-09-27 *Jews and Jazz: Improvising Ethnicity* explores the meaning of Jewish involvement in the world of American jazz. It focuses on the ways prominent jazz musicians like Stan Getz, Benny Goodman, Artie Shaw, Lee Konitz, Dave Liebman, Michael Brecker, and Red Rodney have engaged with jazz in order to explore and construct ethnic identities. The author looks at Jewish identity through jazz in the context of the surrounding American culture, believing that American Jews have used jazz to construct three kinds of identities: to become more American, to emphasize their minority outsider status, and to become more Jewish. From the beginning, Jewish musicians have used jazz for all three of these purposes, but the emphasis has shifted over time. In the 1920s and 1930s, when Jews were seen as foreign, Jews used jazz to make a more inclusive America, for themselves and for blacks, establishing their American identity. Beginning in the 1940s, as Jews became more accepted into the mainstream, they used jazz to "re-minoritize" and avoid over-assimilation through identification with African Americans. Finally, starting in the 1960s as ethnic assertion became more predominant in America, Jews have used jazz to explore and advance their identities as Jews in a multicultural society.

*Music as a Platform for Political Communication* Onyebadi, Uche 2017-02-14 Artistic expression is a longstanding aspect of mankind and our society. While art can simply be appreciated for aesthetic artistic value, it can be utilized for other various multidisciplinary purposes. *Music as a Platform for Political Communication* is a comprehensive reference source for the latest scholarly perspectives on delivering political messages to society through musical platforms and venues. Highlighting innovative research topics on an international scale, such as election campaigns, social justice, and protests, this book is ideally designed for academics, professionals, practitioners, graduate students, and researchers interested in discovering how musical expression is shaping the realm of political communication.

*Transnational Cinematic and Popular Music Icons* Aaron Lefkowitz 2017-09-08 This book explores the films and popular music of Lena Horne, Dorothy Dandridge, and Queen Latifah, connecting each performer to female black-transnational histories and nonwhite female performers' representational struggles.

*Transnational Traditions* Ava F. Kahn 2014-11-03 Despite being the archetypal diasporic people, modern Jews have most often been studied as citizens and subjects of single nation states and empires—as American, Polish, Russian, or German Jews. This national approach is especially striking considering the renewed interest among scholars in global and transnational influences on the modern world. Editors Ava F. Kahn and Adam D. Mendelsohn offer a new approach in *Transnational Traditions: New Perspectives on American Jewish History* as contributors use transnational and comparative methodologies to place American Jewry into a broader context of cultural, commercial, and social exchange with Jews in Europe, the Middle East, Asia, Australia, New Zealand, and South America. In examining patterns that cross national boundaries, contributors offer new ways of understanding the development of American Jewish life. The diverse chapters, written by leading scholars, reflect on episodes of continuity and contact between Jews in America and world Jewry over the past two

centuries. Individual case studies cover a range of themes including migration, international trade, finance, cultural interchange, acculturation, and memory and commemoration. Overall, this volume will expose readers to the variety and complexity of transnational experiences and encounters within American Jewish history. Accessible to students and scholars alike, *Transnational Traditions* will be appropriate as a classroom text for courses on modern Jewish, ethnic, immigration, world, and American history. No other single work in the field systematically focuses on this subject, nor covers the range of themes explored in this volume.

**The City in American Literature and Culture** Kevin R. McNamara 2021-08-05 The city's 'Americanness' has been disputed throughout US history. Pronounced dead in the late twentieth century, cities have enjoyed a renaissance in the twenty-first. Engaging the history of urban promise and struggle as represented in literature, film, and visual arts, and drawing on work in the social sciences, *The City in American Literature and Culture* examines the large and local forces that shape urban space and city life and the street-level activity that remakes culture and identities as it contests injustice and separation. The first two sections examine a range of city spaces and lives; the final section brings the city into conversation with Marxist geography, critical race studies, trauma theory, slow/systemic violence, security theory, posthumanism, and critical regionalism, with a coda on city literature and democracy.

### **Diaspora 2003**

*Jazz Consciousness* Paul Austerlitz 2005-10-14 "The separate but interrelated essays in this book look at jazz through three large lenses as follows: (1) as an art that is intimately tied to national identity in the United States; (2) as a type of music that is inextricable from its African-influenced base; and (3) as a major current of transnational culture." --introd.

**Connected Jews** Simon J. Bronner 2018-11-13 How Jews use media to connect with one another has consequences for Jewish identity, community, and culture. These essays consider how different media shape actions and project anxieties, conflicts, and emotions, and how Jews and Jewish institutions harness, tolerate, or resist media to create their ethnic and religious social belonging.

**The Instant Composers Pool and Improvisation Beyond Jazz** Floris Schuiling 2018-10-10 *The Instant Composers Pool and Improvisation Beyond Jazz* contributes to the expansion and diversification of our understanding of the jazz tradition by describing the history and practice of one of the most important non-American jazz groups: The Instant Composers Pool, founded in Amsterdam in 1967. *The Instant Composers Pool* describes the meaning of "instant composition" from both a historical and ethnographic perspective. Historically, it details instant composition's emergence from the encounter between various overlapping transnational avant-gardes, including free jazz, serialism, experimental music, electronic music, and Fluxus. The author shows how the improvising musicians not only engaged with the cultural politics of ethnicity and race involved in the negotiation of the boundaries of jazz as a cultural practice, but transformed the meaning of music in society—particularly the nature of improvisation and performance. Ethnographically, *The Instant Composers Pool* encourages readers to reconsider the conceptual tools we use to describe music performance, improvisation, and creativity. It takes the practice of "instant composition" as an opportunity to reflect on music performance as a social practice, which is crucial not only for jazz studies, but for general music scholarship.

**Barrie Kosky's Transnational Theatres** James Phillips 2021 This book, the first of its kind, surveys

the career of the renowned Australian-German theatre and opera director Barrie Kosky. Its nine chapters provide multidisciplinary analyses of Barrie Koskys working practices and stage productions, from the beginning of his career in Melbourne to his current roles as Head of the Komische Oper Berlin and as a guest director in international demand. Specialists in theatre studies, opera studies, musical theatre studies, aesthetics, and arts administration offer in-depth accounts of Koskys unusually wide-ranging engagements with the performing arts as a director of spoken theatre, operas, musicals, operettas, as an adaptor, a performer, a writer, and an arts manager. Further, this book includes contributions from theatre practitioners with first-hand experience of collaborating with Kosky in the 1990s, who draw on interviews with members of Gilgul, Australias first Jewish theatre company, to document this formative period in Koskys career. The book investigates the ways in which Kosky has created transnational theatres, through introducing European themes and theatre techniques to his Australian work or through bringing fresh voices to the national dialogue in Germanys theatre landscape. An appendix contains a timeline and guide to Koskys productions to date. .

**The Jazz Republic** Jonathan O. Wipplinger 2017-05-16 The Jazz Republic examines jazz music and the jazz artists who shaped Germany's exposure to this African American art form from 1919 through 1933. Jonathan O. Wipplinger explores the history of jazz in Germany as well as the roles that music, race (especially Blackness), and America played in German culture and follows the debate over jazz through the fourteen years of Germany's first democracy. He explores visiting jazz musicians including the African American Sam Wooding and the white American Paul Whiteman and how their performances were received by German critics and artists. The Jazz Republic also engages with the meaning of jazz in debates over changing gender norms and jazz's status between paradigms of high and low culture. By looking at German translations of Langston Hughes's poetry, as well as Theodor W. Adorno's controversial rejection of jazz in light of racial persecution, Wipplinger examines how jazz came to be part of German cultural production more broadly in both the US and Germany, in the early 1930s. Using a wide array of sources from newspapers, modernist and popular journals, as well as items from the music press, this work intervenes in the debate over the German encounter with jazz by arguing that the music was no mere "symbol" of Weimar's modernism and modernity. Rather than reflecting intra-German and/or European debates, it suggests that jazz and its practitioners, African American, white American, Afro-European, German and otherwise, shaped Weimar culture in a central way.

**Jazz Italian Style** Anna Harwell Celenza 2017-03-06 This book examines the arrival of jazz in Italy, its reception and development, and how its distinct style influenced musicians in America.

Jazz on the Line Petter Frost Fadnes 2020-05-07 *Jazz on the Line: Improvisation in Practice* presents an ethnographic reflection on improvisation as performance, examining how musicians think and act when negotiating improvisational frameworks. This multidisciplinary discussion—guided by a focus on recordings, composition, authenticity, and venues—explores the musical choices made by performers, emphasizing how these choices can be logically understood within the context of controlled, musical outputs. Throughout the text, the author engages directly with musicians and their varied practices—from canonized dogmas to innovative experimentalism—offering interviews both planned and spontaneous. Musical agency is posited as a tightrope balancing act, signifying the skill and excitement of improvisational performativity and exemplifying the life of a jazz aerialist. With a travel journal approach as a backdrop, *Jazz on the Line* provides concepts and theories that demystify the creative processes of improvisation.

**Audiotopia** Josh Kun 2005-11 "With *Audiotopia*, Kun emerges as a pre-eminent analyst, interpreter, and theorist of inter-ethnic dialogue in US music, literature, and visual art. This book is a guide to how

scholarship will look in the future—the first fully realized product of a new generation of scholars thrown forth by tumultuous social ferment and eager to talk about the world that they see emerging around them.”—George Lipsitz, author of *Time Passages: Collective Memory and American Popular Culture* "The range and depth of *Audiotopia* is thrilling. It's not only that Josh Kun knows so much—it's that he knows what to make of what he knows."—Greil Marcus, author of *Lipstick Traces: A Secret History of the 20th Century* "The way Josh Kun writes about what he hears, the way he unravels word, sound, and power is breathtaking, provocative, and original. A bold, expansive, and lyrical book, *Audiotopia* is a record of crossings, textures, tangents, and ideas you will want to play again and again."—Jeff Chang, author of *Can't Stop Won't Stop: A History of the Hip-Hop Generation*

[Russian Jews on Three Continents](#) Larissa Remennick 2017-07-05 In the early 1990s, more than 1.6 million Jews from the former Soviet Union emigrated to Israel, the United States, Canada, Germany, and other Western countries. Larissa Remennick relates the saga of their encounter with the economic marketplaces, lifestyles, and everyday cultures of their new homelands, drawing on comparative sociological research among Russian-Jewish immigrants. Although citizens of Jewish origin ostensibly left the former Soviet Union to flee persecution and join their co-religionists, Israeli, North American, and German Jews were universally disappointed by the new arrivals' tenuous Jewish identity. In turn, Russian Jews, whose identity had been shaped by seventy years of secular education and assimilation into the Soviet mainstream, hoped to be accepted as ambitious and hard working individuals seeking better lives. These divergent expectations shaped lines of conflict between Russian-speaking Jews and the Jewish communities of the receiving countries. Since her own immigration to Israel from Moscow in 1991, Remennick has been both a participant and an observer of this saga. This is the first attempt to compare resettlement and integration experiences of a single ethnic community (former Soviet Jews) in various global destinations. It also analyzes their emerging transnational lifestyles. Written from an interdisciplinary perspective, this book opens new perspectives for a diverse readership, including sociologists, anthropologists, political scientists, historians, Slavic scholars, and Jewish studies specialists.

[Early Twentieth-Century Brass Idioms](#) Howard T. Weiner 2008-11-06 The work of multiple scholars is combined in this single volume, bringing together in conversation the traditions of brass instrumentalism and jazz idiom. *Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions*, edited by Howard T. Weiner, features articles by some of the most distinguished jazz and brass scholars and performers in the world. The topics covered span continents and decades and bridge gaps that until now remained uncrossed. Two primary themes emerge throughout the book and enter into dialogue with each other: the contribution brass performers made to the evolution of jazz in the early 20th century, and the influence jazz and popular music idioms had on the evolution of brass performance. The 13 articles in this volume cover a range of topics from Italian jazz trumpet style to the origins of jazz improvisation to the role of brass in klezmer music. New Orleans becomes a focal point as the essays examine the work of many important musicians, including Louis Armstrong, Buddy Bolden, Bunk Johnson, King Oliver, James Reese Europe, and Newell 'Spiggle' Willcox. Included as well is an interview with two legends of jazz trumpet, William Fielder and Joe Wilder, and the renowned performer and teacher Jimmy Owens reveals his practice techniques. Many of the essays include bibliographies, discographies, and other reference information. The meeting of the Historic Brass Society and the Institute of Jazz Studies represents the first time scholars have gathered to bring these two fields into such comprehensive discussion with each other. *Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions* presents this historic conversation.

**Teaching Jewish American Literature** Roberta Rosenberg 2020-04-01 A multilingual, transnational

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literary tradition, Jewish American writing has long explored questions of personal identity and national boundaries. These questions can engage students in literature, writing, or religion; at Jewish, Christian, or secular schools; and in or outside the United States. This volume takes an expansive view of Jewish American literature, beginning with writing from the earliest colonies in the Americas and continuing to contemporary Soviet-born authors in the United States, including works that engage deeply with religious concepts and others that embrace assimilation. It invites readers to rethink the nature of American multiculturalism, suggests pairings of Jewish American texts with other ethnic American literatures, and examines the workings of whiteness and privilege. Contributors offer varied perspectives on classic texts such as *Yekl*, *Bread Givers*, and "Goodbye, Columbus," along with approaches to interdisciplinary topics including humor, graphic novels, and musical theater. The volume concludes with an extensive resources section.

**From Black to Schwarz** Maria Diedrich 2011 *From Black to Schwarz* explores the long and varied history of the exchanges between African America and Germany with a particular focus on cultural interplay. Covering a wide range of media of expression - music, performance, film, scholarship, literature, visual arts, reviews - the essays collected in this volume trace and analyze a cultural interaction, collaboration and mutual transformation that began in the eighteenth century, literally boomed during the Harlem Renaissance/Weimar Republic, could not even be liquidated by the Third Reich's 'Degenerate Art' campaigns, and, with new media available to further exchanges, is still increasingly empowering and inspiring participants on both sides of the Atlantic.