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Jazz (Second Edition)



Synopsis

All That Jazz • Total Access to the music and the players. This streamlined second edition exposes students to the expressive power of jazz and brings its greatest players to life. With an emphasis on engagement with the music, this new text gives students all the guidance and inspiration they need to fully understand jazz. Now with Total Access, Jazz offers students a package without match • streaming music of 77 classic masterpieces and little-known gems, robust Listening Guides, a media-rich ebook, outstanding video, and a gripping narrative • all at an unbeatable price.

Book Information

Paperback: 475 pages

Publisher: W. W. Norton & Company; 2 edition (February 1, 2015)

Language: English

ISBN-10: 0393937062

ISBN-13: 978-0393937060

Product Dimensions: 8.1 x 0.9 x 10.8 inches

Shipping Weight: 2.7 pounds (View shipping rates and policies)

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Customer Reviews

Starting with the iconic photo of Dexter Gordon on the dust jacket through to the last page, this book is an outstanding presentation of the history and musicology of America's classical music, jazz. It is a book that should be useful to the die-hard jazz fan, the jazz novice and everyone in between. The book begins with a chapter on the basic elements of music, followed by a chapter covering the basics of jazz styles and improvisation. This introduction is followed by 17 chapters covering the history of the music, from its roots in spirituals, the blues, and ragtime up to the jazz (what there is of it) of today. There is also a useful glossary and a short section on record collection and jazz films. Many books on jazz history are available, some covering the entire century-plus of the music, and others concentrating on certain periods. There are also a few books on jazz musicology, most notably Mark C. Gridley's outstanding "Jazz Styles". But Gridley pointedly avoids any discussion of the personalities and the non-musical activities of the musicians, as though they created their music in a vacuum. This leads to such oddities as a section on Bud Powell, for example, in which Gridley

notes that Powell was "only sporadically active during most of his career", without explaining that Powell was a diagnosed schizophrenic who suffered not only from the disease, but also the horrific "treatments" of the day. Not for "Jazz" authors Giddins and DeVeaux is this 'hands off the personal lives' approach. They include brief biographies of the most important musicians, warts (of which there are many) and all. This is essential, in my view, to understanding the music that these men (and a very few women) created.

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