

Jam The Story Of Jazz Music African Diaspora

[#jazz music](#) [#african diaspora](#) [#history of jazz](#) [#jazz origins](#) [#jam sessions](#)

Delve into the captivating story of jazz music, exploring its profound origins within the African Diaspora and its evolution through vibrant jam sessions. Discover how this influential genre shaped cultural landscapes and continues to resonate globally.

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Jam!

Describes the history and development of jazz music in America from its roots in Africa to the contemporary music scene.

Jam!

Jazz-explosive, soulful, improvisational-is a uniquely American art. Readers will learn about the history and evolution of jazz, virtually sitting in the smoky rooms as musicians jam all night long. The author covers all aspects of jazz, from ballads to bebop to big band, and highlights the towering figures of the movement.

Jam

"At the close of the Second World War, waves of African American musicians migrated to Paris, eager to thrive in its reinvigorated jazz scene. Jazz Diasporas challenges the notion that Paris was a color-blind paradise for African Americans. On the contrary, musicians--and African American artists based in Europe like writer and social critic James Baldwin--adopted a variety of strategies to cope with the cultural and social assumptions that greeted them throughout their careers in Paris, particularly in light of the cultural struggles over race and identity that gripped France as colonial conflicts like the Algerian War escalated. Through case studies of prominent musicians and thoughtful analysis of personal interviews, music, film, and literature, Rashida K. Braggs investigates the impact of this post-war musical migration. Examining a number of players in the jazz scene, including Sidney Bechet, Inez Cavanaugh, and Kenny Clarke, Braggs identifies how they performed both as musicians and as African Americans. The collaborations that they and other African Americans created with French musicians and critics complicated racial and cultural understandings of who could play and represent "authentic" jazz. Their role in French society challenged their American identity and illusions of France as a racial safe haven. In this post-war era of collapsing nations and empires, African American jazz players and their French counterparts destabilized set notions of identity. Sliding in and out of black and white and American and French identities, they created collaborative spaces for mobile and mobilized musical identities, what Braggs terms 'jazz diasporas.'"--Provided by publisher.

Jazz Diasporas

The African Diaspora presents musical case studies from various regions of the African diaspora, including Africa, the Caribbean, Latin America, North America, and Europe, that engage with broader interdisciplinary discussions about race, gender, politics, nationalism, and music. Featured here are jazz, wassoulou music, and popular and traditional musics of the Caribbean and Africa, framed with attention to the reciprocal relationships of the local and the global.

The African Diaspora

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.

Black Popular Music in Britain Since 1945

This study examines the migration of African American jazz musicians to other parts of the world from 1919 to the present. It provides evidence that African American jazz musicians fared better in the diaspora than they did in America where jazz and its inventors were born. Written by an anthropologist who is also a jazz musician, it provides a treatment of the cultural, historical, artistic, innovative, and aesthetic aspects of the migration of African American jazz musicians to the diaspora.

African-American Jazz Musicians in the Diaspora

Explains the symbolism, stories, and family meaning that make American quilting a rich art form; includes the how-to of quilting; and touches on other crafts of the African-American tradition, offering readers a chance to cultivate their own artistic talents.

African American Quilting

"Documented with great care and affection, this book is filled with revelations about the intermingling of peoples, styles of music, business interests, night-life pleasures, and the strange ways lived experience shaped black music as America's music in California." —Charles Keil, co-author of *Music Grooves*

California Soul

Three essays and interviews with photographs by author and musician Joan Cartwright about the creation of blues in America by Africans captured for servitude on Euro-American plantations over a span of 400 years. This book should be read by music students and enthusiasts, alike.

A History of African-American Jazz and Blues

Black British musicians have been making jazz since around 1920 when the genre first arrived in Britain. This groundbreaking book reveals their hidden history and major contribution to the development of jazz in the UK. More than this, though, the chapters show the importance of black British jazz in terms of musical hybridity and the cultural significance of race. Decades before Steel Pulse, Soul II Soul, or Dizzee Rascal pushed their way into the mainstream, black British musicians were playing jazz in venues up and down the country from dance halls to tiny clubs. In an important sense, then, black British jazz demonstrates the crucial importance of musical migration in the musical history of the nation, and the links between popular and avant-garde forms. But the volume also provides a case study in how music of the African diaspora reverberates around the world, beyond the shores of the USA - the engine-house of global black music. As such it will engage scholars of music and cultural studies not only in Britain, but across the world.

Black British Jazz

Covering the vast and various terrain of African American music, this text begins with an account of the author's own musical experiences with family and friends on the South Side of Chicago. It goes on to explore the global influence and social relevance of African American music.

Race Music

This book illuminates the various ways in which Charles Mingus's music interacted with the sociocultural movements of the late 1950s and early 1960s. It explores the artist as a pioneer of an idiomatic aesthetics of resistance in jazz music that is rooted in African American traditions and is much more than merely a form of protest. Mingus's music presents a continuous challenge to an unimaginative, streamlined culture built on racism and conformity by openly protesting against it, by questioning its historical foundations, and by exemplifying its countercultural antithesis. (Series: MasterResearch - Vol. 4)

Aesthetics of Resistance

Gestures of Music Theater explores examples of Song and Dance as performative gestures that entertain and affect audiences. The chapters interact to reveal the complex energies of performativity. In experiencing these energies, music theatre is revealed as a dynamic accretion of active, complex and dialogical experiences.

Gestures of Music Theater

Riffs and Choruses is a comprehensive new anthology of writing about jazz with edited selections on jazz origins, history, culture, style, myth, race, and related areas of language, literature, and film. The collection provides a more extensive range and topic focus than any other anthology in the area and is the ideal complement to jazz histories for students of music, jazz, and American and popular culture. A carefully prepared anthology and a suitable source book for students, this volume's quality and range of selections will also appeal to jazz buffs and the general reader.>

Riffs & Choruses

In *A Language of Song*, Samuel Charters—one of the pioneering collectors of African American music—writes of a trip to West Africa where he found “a gathering of cultures and a continuing history that lay behind the flood of musical expression [he] encountered everywhere . . . from Brazil to Cuba, to Trinidad, to New Orleans, to the Bahamas, to dance halls of west Louisiana and the great churches of Harlem.” In this book, Charters takes readers along to those and other places, including Jamaica and the Georgia Sea Islands, as he recounts experiences from a half-century spent following, documenting, recording, and writing about the Africa-influenced music of the United States, Brazil, and the Caribbean. Each of the book's fourteen chapters is a vivid rendering of a particular location that Charters visited. While music is always his focus, the book is filled with details about individuals, history, landscape, and culture. In first-person narratives, Charters relates voyages including a trip to the St. Louis home of the legendary ragtime composer Scott Joplin and the journey to West Africa, where he met a man who performed an hours-long song about the Europeans' first colonial conquests in Gambia. Throughout the book, Charters traces the persistence of African musical culture despite slavery, as well as the influence of slaves' songs on subsequent musical forms. In evocative prose, he relates a lifetime of travel and research, listening to brass bands in New Orleans; investigating the emergence of reggae, ska, and rock-steady music in Jamaica's dancehalls; and exploring the history of Afro-Cuban music through the life of the jazz musician Bebo Valdés. *A Language of Song* is a unique expedition led by one of music's most observant and well-traveled explorers.

Kinds of Blue

The influence of African Americans on music in the United States cannot be overstated. A large variety of musical genres owe their beginnings to black musicians. Jazz, rap, funk, R&B, and even techno have roots in African American culture. This volume chronicles the history of African American music, with spotlights on influential black musicians of the past and present. Historical and contemporary photographs, including primary sources, contribute to an in-depth look at this essential part of American musical history.

A Language of Song

In the 1920s, many black regional jazz bands were recorded and became products of the entertainment industry, which was altering the face of America from the handmade, homemade, homemade society of the nineteenth century to the mass-produced, mass-consumed technological culture of the twentieth century. Making use of the files of African American newspapers, such as the Chicago Defender, as well as published and archival oral history interviews, Hennessey explores the contradictions that musicians often faced as African Americans, as trained professional musicians, and as the products of differing regional experiences. From Jazz to Swing follows jazz from its beginnings in the regional black musics of the turn of the century in New Orleans, Chicago, New York, and the territories that make up the rest of the country.

The Color of Jazz: Race and Representation in Postwar American Culture

A unique sociological vision of the evolution of jazz music in the twentieth century, first published in 2002.

The Story of African American Music

In Bedford-Stuyvesant, Brooklyn, pianist Randy Weston and bassist Ahmed Abdul-Malik celebrated with song the revolutions spreading across Africa. In Ghana and South Africa, drummer Guy Warren and vocalist Sathima Bea Benjamin fused local musical forms with the dizzying innovations of modern jazz. These four were among hundreds of musicians in the 1950s and '60s who forged connections between jazz and Africa that definitively reshaped both their music and the world. Each artist identified in particular ways with Africa's struggle for liberation and made music dedicated to, or inspired by, demands for independence and self-determination. That music was the wild, boundary-breaking exultation of modern jazz. The result was an abundance of conversation, collaboration, and tension between African and African American musicians during the era of decolonization. This collective biography demonstrates how modern Africa reshaped jazz, how modern jazz helped form a new African identity, and how musical convergences and crossings altered politics and culture on both continents. In a crucial moment when freedom electrified the African diaspora, these black artists sought one another out to create new modes of expression. Documenting individuals and places, from Lagos to Chicago, from New York to Cape Town, Robin Kelley gives us a meditation on modernity: we see innovation not as an imposition from the West but rather as indigenous, multilingual, and messy, the result of innumerable exchanges across a breadth of cultures.

From Jazz to Swing

Freedom Sounds addresses the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, and develops a new framework for thinking through the relationships among music, politics, aesthetics, and activism by carefully addressing the hot button racial and economic issues that generated contentious and soul-searching debate.

The Rise of a Jazz Art World

In 'Harlem in Montmartre', William Shack takes a look at this extraordinary cultural moment, one in which African American musicians could flee the racism of the United States to pursue their lives and art in the relatively free context of bohemian Europe.

Africa Speaks, America Answers

The development of jazz and swing in the African-American community in Los Angeles in the years before the second World War received a boost from the arrival of a significant numbers of musicians from Chicago and the southwestern states. In *Swingin' on Central: African-American Jazz in Los Angeles*, a new study of that vibrant jazz community, music historian and jazz journalist Peter Vacher traveled between Los Angeles and London over several years in order to track down key figures and interview them for this oral history of one of the most swinging jazz scenes in the United States. Vacher recreates the energy and vibrancy of the Central Avenue scene through first-hand accounts from such West Coast notables as trumpeters Andy Blakeney, George Orendorff, and McLure "Red Mack" Morris; pianists Betty Hall Jones, Chester Lane, and Gideon Honore, saxophonists Chuck Thomas, Jack McVea, and Caughey Roberts Jr; drummers Jesse Siles, Red Minor Robinson, and Nathaniel "Monk" McFay; and others. Throughout, readers learn the story behind the formative years of these musicians, most of whom have never been interviewed until now. While not exactly headliners—nor

heavily recorded—this community of jazz musicians was among the most talented in pre-war America. Arriving in Los Angeles at a time when black Americans faced restrictions on where they could live and work, jazz artists of color commonly found themselves limited to the Central Avenue area. This scene, supplemented by road travel, constituted their daily bread as players—with none of them making it to New York. Through their own words, Vacher tells their story in Los Angeles, offering along the way a close look at the role the black musicians union played in their lives while also taking on jazz historiography's comparative neglect of these West Coast players. Music historians with a particular interest in pre-bop jazz in California will find much new material here as Vacher paints a world of luxurious white nightclubs with black bands, ghetto clubs and after-hours joints, a world within a world that resulted from the migration of black musicians to the West Coast.

Freedom Sounds

Winner, 2023 Columbia University Press Distinguished Book Award Finalist, 2023 Pauli Murray Book Prize in Black Intellectual History, African American Intellectual History Society Shortlisted, Historical Nonfiction Legacy Award, Hurston / Wright Foundation Ralph Ellison famously characterized ensemble jazz improvisation as “antagonistic cooperation.” Both collaborative and competitive, musicians play with and against one another to create art and community. In *Antagonistic Cooperation*, Robert G. O'Meally shows how this idea runs throughout twentieth-century African American culture to provide a new history of Black creativity and aesthetics. From the collages of Romare Bearden and paintings of Jean-Michel Basquiat to the fiction of Ralph Ellison and Toni Morrison to the music of Louis Armstrong and Duke Ellington, O'Meally explores how the worlds of African American jazz, art, and literature have informed one another. He argues that these artists drew on the improvisatory nature of jazz and the techniques of collage not as a way to depict a fractured or broken sense of Blackness but rather to see the Black self as beautifully layered and complex. They developed a shared set of methods and motives driven by the belief that art must involve a sense of community. O'Meally's readings of these artists and their work emphasize how they have not only contributed to understanding of Black history and culture but also provided hope for fulfilling the broken promises of American democracy.

Harlem in Montmartre

Jazz's influence on music in the twentieth century is unparalleled, with derivatives including bebop, funk, hip-hop, psychedelic rock, reggae, Latin soul, and ska. This comprehensive survey of jazz music dives deep into the origins of the genre and explores the history of jazz from its early roots in West African drumming to its modern interpretations. Readers will learn about the defining eras of jazz, pioneering jazz musicians, and the political and historical legacy of this music style.

Swingin' on Central Avenue

2nd Edition. Synopsis of African-American Music From 1860 to Jazz and black Vaudeville. Part 2 of LECTURES ON THE BLACK SLAVES, AFRICAN AMERICAN MUSIC VERSUS THE EARLY WHITE MUSIC AND GOSPEL SONGS. Published by Times Square Press. New York. Chants, Harp Singing, Hymns, Psalms, Spirituals, Railroad, Gospel, Sea Chanties, Ragtime, Cake-Walk, Blues, Jazz. From the very beginning: 1606 - 1776 to the present day. Chronological History of American Music and American Songs. The Afro Slaves and English Pilgrims Brought Music to America. The colonial era: From 1606 to 1776. Historical retrospective of the Afro-American gospel music in the late 19th century. The gospel music: Historical perspective. From the early 20th century to the Caravans. Black Entertainment, Shows, Music and Songs. Styles and genres. The years between 1895 and 1905. From 1985-2014: The era of worship music. Profile of some of the most noted pioneers.

Antagonistic Cooperation

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Jazz

In jazz circles, players and listeners with “big ears” hear and engage complexity in the moment, as it unfolds. Taking gender as part of the intricate, unpredictable action in jazz culture, this interdisciplinary collection explores the terrain opened up by listening, with big ears, for gender in jazz. Essays range from a reflection on the female boogie-woogie pianists who played at Café Society in New York during the 1930s and 1940s to interpretations of how the jazzman is represented in Dorothy

Baker's novel *Young Man with a Horn* (1938) and Michael Curtiz's film adaptation (1950). Taken together, the essays enrich the field of jazz studies by showing how gender dynamics have shaped the production, reception, and criticism of jazz culture. Scholars of music, ethnomusicology, American studies, literature, anthropology, and cultural studies approach the question of gender in jazz from multiple perspectives. One contributor scrutinizes the tendency of jazz historiography to treat singing as subordinate to the predominantly male domain of instrumental music, while another reflects on her doubly inappropriate position as a female trumpet player and a white jazz musician and scholar. Other essays explore the composer George Russell's Lydian Chromatic Concept as a critique of mid-twentieth-century discourses of embodiment, madness, and black masculinity; performances of "female hysteria" by Les Diaboliques, a feminist improvising trio; and the BBC radio broadcasts of Ivy Benson and Her Ladies' Dance Orchestra during the Second World War. By incorporating gender analysis into jazz studies, *Big Ears* transforms ideas of who counts as a subject of study and even of what counts as jazz. Contributors: Christina Baade, Jayna Brown, Farah Jasmine Griffin, Monica Hairston, Kristin McGee, Tracy McMullen, Ingrid Monson, Lara Pellegrinelli, Eric Porter, Nichole T. Rustin, Ursel Schlicht, Julie Dawn Smith, Jeffrey Taylor, Sherrie Tucker, João H. Costa Vargas

Synopsis of *African-American Music From 1860 to Jazz and black Vaudeville*

The Cultural Politics of Jazz Collectives: This Is Our Music documents the emergence of collective movements in jazz and improvised music. Jazz history is most often portrayed as a site for individual expression and revolves around the celebration of iconic figures, while the networks and collaborations that enable the music to maintain and sustain its cultural status are surprisingly under-investigated. This collection explores the history of musician-led collectives and the ways in which they offer a powerful counter-model for rethinking jazz practices in the post-war period. It includes studies of groups including the New York Musicians Organization, Sweden's *Ett minne för livet*, Wonderbrass from South Wales, the contemporary Dutch jazz-hip hop scene, and Austria's JazzWerkstatt. With an international list of contributors and examples from Europe and the United States, these twelve essays and case studies examine issues of shared aesthetic vision, socioeconomic and political factors, local education, and cultural values among improvising musicians.

Blackening Europe

The first compact history of jazz to place it within the broad context of American culture. Peretti chronicles the rise and permutations of the music itself, assesses its players and its audiences, and explores the critical debates it has prompted. Straightforward...accessible...heartily recommended.--Library Journal *American Ways Series*

Big Ears

A visual history of America's jazz nightclubs of the 1940s and 1950s, featuring exclusive interviews and over 200 souvenir photos. In the two decades before the Civil Rights movement, jazz nightclubs were among the first places that opened their doors to both Black and white performers and club goers in Jim Crow America. In this extraordinary collection, Grammy Award-winning record executive and music historian Jeff Gold looks back at this explosive moment in the history of Jazz and American culture, and the spaces at the center of artistic and social change. *Sittin' In* is a visual history of jazz clubs during these crucial decades when some of the greatest names in the genre—Billie Holiday, Charlie Parker, Ella Fitzgerald, Dizzy Gillespie, Miles Davis, Louis Armstrong, Oscar Peterson, and many others—were headlining acts across the country. In many of the clubs, Black and white musicians played together and more significantly, people of all races gathered together to enjoy an evening's entertainment. House photographers roamed the floor and for a dollar, took picture of patrons that were developed on site and could be taken home in a keepsake folder with the club's name and logo. *Sittin' In* tells the story of the most popular club in these cities through striking images, first-hand anecdotes, true tales about the musicians who performed their unforgettable shows, notes on important music recorded live there, and more. All of this is supplemented by colorful club memorabilia, including posters, handbills, menus, branded matchbooks, and more. Inside you'll also find exclusive, in-depth interviews conducted specifically for this book with the legendary Quincy Jones; jazz great tenor saxophonist Sonny Rollins; Pulitzer Prize-winning fashion critic Robin Givhan; jazz musician and creative director of the Kennedy Center, Jason Moran; and jazz critic Dan Morgenstern. Gold surveys America's jazz scene and its intersection with racism during segregation, focusing on three crucial regions: the East Coast (New York, Atlantic City, Boston, Washington, D.C.); the Midwest (Chicago, Cleveland, Detroit,

St. Louis, Kansas City); and the West Coast (Los Angeles, San Francisco). This collection of ephemeral snapshots tells the story of an era that helped transform American life, beginning the move from traditional Dixieland jazz to bebop, from conservatism to the push for personal freedom.

The Cultural Politics of Jazz Collectives

Issues in African American Music: Power, Gender, Race, Representation is a collection of twenty-one essays by leading scholars, surveying vital themes in the history of African American music. Bringing together the viewpoints of ethnomusicologists, historians, and performers, these essays cover topics including the music industry, women and gender, and music as resistance, and explore the stories of music creators and their communities. Revised and expanded to reflect the latest scholarship, with six all-new essays, this book both complements the previously published volume *African American Music: An Introduction* and stands on its own. Each chapter features a discography of recommended listening for further study. From the antebellum period to the present, and from classical music to hip hop, this wide-ranging volume provides a nuanced introduction for students and anyone seeking to understand the history, social context, and cultural impact of African American music.

Jazz in American Culture

Is jazz a universal idiom or is it an art form belonging exclusively to African Americans? Although whites have been playing jazz almost since it first developed, the history of jazz has been forged by a series of African-American artists whose styles electrified their musical generation - masters such as Louis Armstrong, Duke Ellington, John Coltrane and Charlie Parker. The issue of racial identity in jazz music is the focus of this personal look at the world of jazz music. It is examined in the context of nearly a century of African-American music, its unforgettably talented musicians, and the phenomena - from slavery, to black nationalism, to the Nation of Islam - that have shaped the African-American community as a whole.

Kinds of Blue

Jazz and Totalitarianism examines jazz in a range of regimes that in significant ways may be described as totalitarian, historically covering the period from the Franco regime in Spain beginning in the 1930s to present day Iran and China. The book presents an overview of the two central terms and their development since their contemporaneous appearance in cultural and historiographical discourses in the early twentieth century, comprising fifteen essays written by specialists on particular regimes situated in a wide variety of time periods and places. Interdisciplinary in nature, this compelling work will appeal to students from Music and Jazz Studies to Political Science, Sociology, and Cultural Theory.

Sittin' In

Reveals the wide-ranging influence of American jazz on German discussions of music, race, and culture in the early twentieth century

Issues in African American Music

Taking to heart Ralph Ellison's remark that much in American life is "jazz-shaped," *The Jazz Cadence of American Culture* offers a wide range of eloquent statements about the influence of this art form. Robert G. O'Meally has gathered a comprehensive collection of important essays, speeches, and interviews on the impact of jazz on other arts, on politics, and on the rhythm of everyday life. Focusing mainly on American artistic expression from 1920 to 1970, O'Meally confronts a long era of political and artistic turbulence and change in which American art forms influenced one another in unexpected ways. Organized thematically, these provocative pieces include an essay considering poet and novelist James Weldon Johnson as a cultural critic, an interview with Wynton Marsalis, a speech on the heroic image in jazz, and a newspaper review of a recent melding of jazz music and dance, *Bring in 'Da Noise, Bring in 'Da Funk*. From Stanley Crouch to August Wilson to Jacqui Malone, the plurality of voices gathered here reflects the variety of expression within jazz. The book's opening section sketches the overall place of jazz in America. Alan P. Merriam and Fradley H. Garner unpack the word jazz and its register, Albert Murray considers improvisation in music and life, Amiri Baraka argues that white critics misunderstand jazz, and Stanley Crouch cogently dissects the intersections of jazz and mainstream American democratic institutions. After this, the book takes an interdisciplinary approach, exploring jazz and the visual arts, dance, sports, history, memory, and literature. Ann Douglas writes on jazz's

influence on the design and construction of skyscrapers in the 1920s and '30s, Zora Neale Hurston considers the significance of African-American dance, Michael Eric Dyson looks at the jazz of Michael Jordan's basketball game, and Hazel Carby takes on the sexual politics of Ma Rainey and Bessie Smith's blues. The Jazz Cadence offers a wealth of insight and information for scholars, students, jazz aficionados, and any reader wishing to know more about this music form that has put its stamp on American culture more profoundly than any other in the twentieth century.

Jazz in Black and White

In the long decade between the mid-1950s and the late '60s, jazz was changing more than its sound. The age of Max Roach's *Freedom Now Suite*, John Coltrane's *A Love Supreme*, and Charles Mingus's *The Black Saint and the Sinner Lady* was a time when jazz became both newly militant and newly seductive, its example powerfully shaping the social dramas of the Civil Rights movement, the Black Power movement, and the counterculture. *Freedom Is, Freedom Ain't* is the first book to tell the broader story of this period in jazz—and American—history. The story's central figures are jazz musicians like Coltrane and Mingus, who rewrote the conventions governing improvisation and composition as they sought to infuse jazz with that gritty exuberance known as "soul." Scott Saul describes how these and other jazz musicians of the period engaged in a complex cultural balancing act: utopian and skeptical, race-affirming and cosmopolitan, they tried to create an art that would make uplift into something forceful, undeniable in its conviction, and experimental in its search for new possibilities. *Freedom Is, Freedom Ain't* considers these musicians and their allies as a cultural front of the Civil Rights movement, a constellation of artists and intellectuals whose ideas of freedom pushed against a Cold War consensus that stressed rational administration and collective security. Capturing the social resonance of the music's marriage of discipline and play, the book conveys the artistic and historical significance of the jazz culture at the start, and the heart, of the Sixties.

Jazz and Totalitarianism

The Jazz Republic