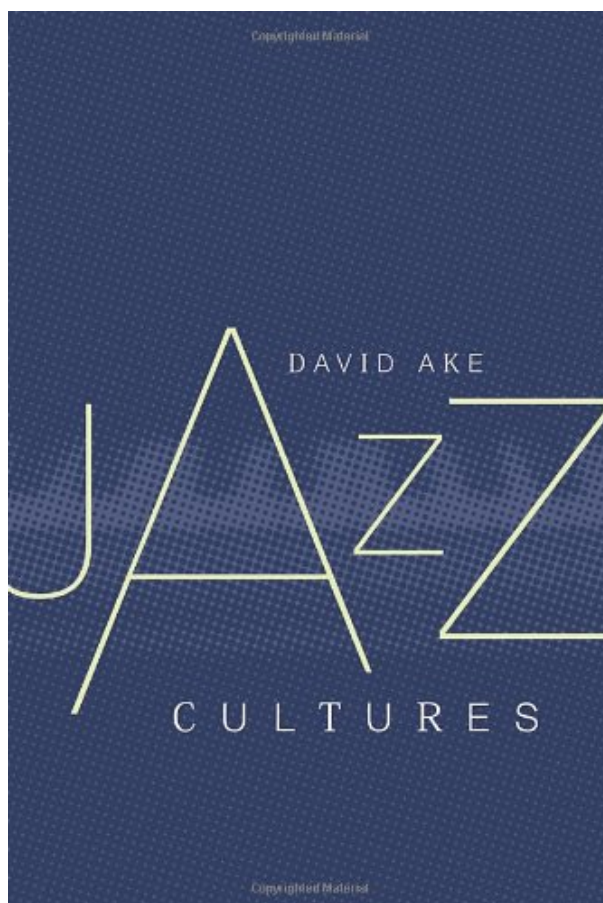
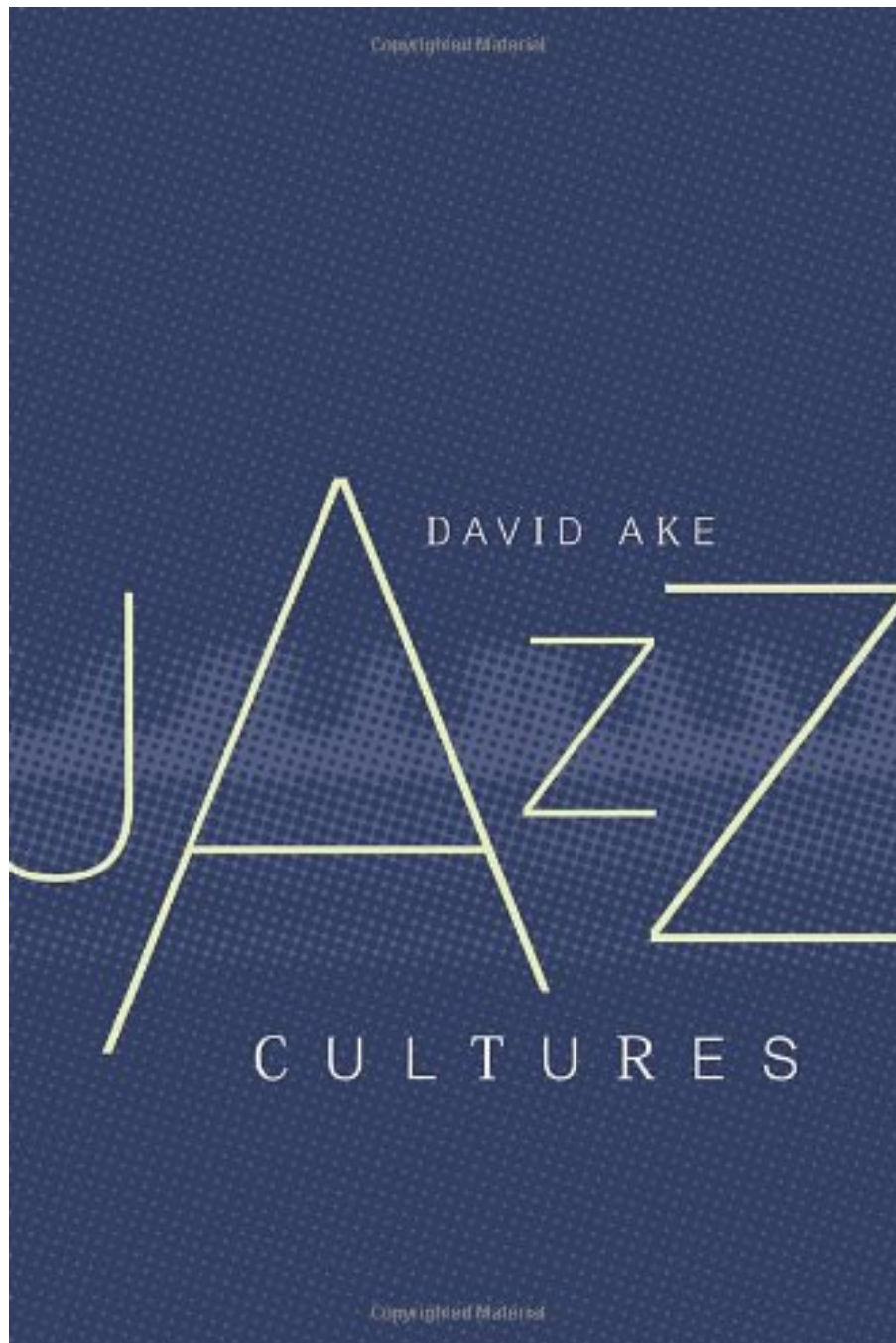


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From its beginning, jazz has presented a contradictory social world: jazz musicians have worked diligently to erase old boundaries, but they have just as resolutely constructed new ones. David Ake's vibrant and original book considers the diverse musics and related identities that jazz communities have shaped over the course of the twentieth century, exploring the many ways in which jazz musicians and audiences experience and understand themselves, their music, their communities, and the world at large.

Writing as a professional pianist and composer, the author looks at evolving meanings, values, and ideals—as well as the sounds—that musicians, audiences, and critics carry to and from the various activities they call jazz. Among the compelling topics he discusses is the "visuality" of music: the relationship between performance demeanor and musical meaning. Focusing on pianists Bill Evans and Keith Jarrett, Ake investigates the ways in which musicians' postures and attitudes influence perceptions of them as profound and serious artists. In another essay, Ake examines the musical values and ideals promulgated by college jazz education programs through a consideration of saxophonist John Coltrane. He also discusses the concept of the jazz "standard" in the 1990s and the differing sense of tradition implied in recent recordings by Wynton Marsalis and Bill Frisell.

Jazz Cultures shows how jazz history has not consisted simply of a smoothly evolving series of musical styles, but rather an array of individuals and communities engaging with disparate—and oftentimes conflicting--actions, ideals, and attitudes.

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An informative and engaging history

By Midwest Book Review

In *Jazz Cultures*, David Ake (Assistant Professor of Music, University of Nevada, Reno) presents an informative and engaging history of the only authentically American contribution to world music -- Jazz. Professor Ake draws upon his expertise as a professional pianist and composer to present an impressively "reader friendly" historical survey of how jazz musicians and their audiences evolved an understanding and appreciation for this unique music which reflected the roots of the Black American subculture, went on to cross over into the dominant white popular culture, and go on to eventually achieve a world wide acclaim. Of special interest are Ake's commentaries on the concept of a "jazz standard" in the decade of the 1990s and how jazz history has never been a linear evolvement of musical styles, but a potpourri of disparate (and

sometimes conflicting) creations, compositions, attitudes, performers and performances. Also available in hardcover...Jazz Cultures is strongly recommended reading for both students of American Music History and the non-specialist general reader with an interest in the development of this complex and original American musical tradition with its sometimes subtle, sometimes profound influences on 20th Century American popular culture.

0 of 4 people found the following review helpful.

Wide but not Deep

By jive rhapsodist

I don't know, Leonard, I think I'm going to have to give it three - well, it's not quite four. Maybe three and a half. It sounds like some of that stuff that's coming from some of those New Academic bands - where's that - Guelph? Also at Columbia there's a group of those guys. George Lewis can play that stuff, but some of the guys that follow George, well, they just haven't paid their dues! You can't just LEAP into the Post - Modern. You gotta know the tradition. It's not the quality of the questions. The questions are great. The answers? The answers are just too basic and self - satisfied and lacking in nuance. But you know, it's like Mintons and Joe Guy. A lot of the older cats, they learned about what Bebop was gonna be as a trumpet language from Joe Guy. And then Dizzy and Fats came along and washed him away. It's like, if you were gonna provide a real alternative to Roy Eldridge, you'd have to be able to have assimilated Roy in order to provide a really effective next step. These guys couldn't get on the bandstand in Paris w/ Barthes or Jacques D. (zikhrono livrakha) in a cutting contest. They'd get blown away! I mean it's cool that American Jazz Cats are trying to speak this language. But France is where the real stuff is. A guy who's trying to learn this stuff just from books and who hasn't really done their time defending it in the cafés - well, maybe in a generation or two, some little guy from Lawrence, Kansas or Grinnell, Iowa might be able to really swing and play this kind of blues. It's not ethnicity - it's GROWING Up with this kind of language as your culture! I don't think I like this one as much as that Robert Walser one you played before.

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