

**FREEDOM IS,
FREEDOM AIN'T**



JAZZ AND THE
MAKING OF
THE SIXTIES
SCOTT SAUL

"An essential study of this crucial period in the evolution of jazz."
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Freedom Is Freedom Aint Jazz And The Making Of The Sixties

Yuichiro Onishi, Fumiko Sakashita



Freedom Is Freedom Ain't Jazz And The Making Of The Sixties:

Freedom Is, Freedom Ain't Scott Saul, 2003-11-24 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

Freedom Is, Freedom Ain't Scott Andrew, 2001 *John Coltrane and Black America's Quest for Freedom* Leonard Lewis Brown, 2010 Through a diverse collection of essays and interviews featuring leading Black media personalities musicians and scholars this volume presents the insiders view Black perspectives on Coltrane's powerful and lasting legacy viewed in contemporary times within the context of Black strivings for freedom

Black Power Music! Reiland Rabaka, 2022-06-13 *Black Power Music* Protest Songs Message Music and the Black Power Movement critically explores the soundtracks of the Black Power Movement as forms of movement music That is to say much of classic Motown soul and funk music often mirrored and served as mouthpieces for the views and values as well as the aspirations and frustrations of the Black Power Movement *Black Power Music* is also about the intense interconnections between Black popular culture and Black political culture both before and after the Black Power Movement and the ways in which the Black Power Movement in many senses symbolizes the culmination of centuries of African American politics creatively combined with and ingeniously conveyed through African American music Consequently the term Black Power music can be seen as a code word for African American protest songs and message music between 1965 and 1975 Black Power music is a new concept that captures and conveys the fact that the majority of the messages in Black popular music between 1965 and 1975 seem to have been missed by most people who were not actively involved in or in some significant way associated with the Black Power Movement

Transpacific Correspondence Yuichiro Onishi, Fumiko Sakashita, 2019-03-12 Since 1954 Japan has become home to a vibrant but little known tradition of Black Studies *Transpacific Correspondence* introduces this intellectual

tradition to English speaking audiences placing it in the context of a long history of Afro Asian solidarity and affirming its commitments to transnational inquiry and cosmopolitan exchange More than six decades in the making Japan s Black Studies continues to shake up commonly held knowledge of Black history culture and literature and build a truly globalized field of Black Studies

The House That Trane Built: The Story of Impulse Records Ashley Kahn, 2007-11-17 A jazz lover s delight Ray Olson Booklist Noted jazz author Ashley Kahn brings to life the behind the scenes story of Impulse Records one of the most significant record labels in the history of popular music Kahn mingles engaging stories of corporate politics with insider accounts of music making and anecdotal takes on particular albums His history of Impulse is also the story of the genesis of an American art form and the evolution of the record industry through the tumultuous 1960s and will compel readers to seek out this label s masterful albums says Publishers Weekly in a starred review Kirkus Reviews calls the book a swinging read adding that Kahn covers all the aesthetic business social and historical bases with crisp economy Don t miss the exciting inside scoop behind some of the most enduring masterpieces of jazz

The Culture War in the Civil Rights Movement Joe Street, 2017-07-21 Offers a lively well informed and perceptive analysis of the links between the postwar African American freedom struggle and various forms of black cultural expression and organizing

The Fierce Urgency of Now Daniel Fischlin, Ajay Heble, George Lipsitz, 2013-06-14 *The Fierce Urgency of Now* offers an impassioned call to take the practices of musical improvisation often associated with jazz performance as a model for social justice activism

Beyond A Love Supreme Tony Whyton, 2013-07-18 Recorded by his quartet in a single session in 1964 *A Love Supreme* is widely considered John Coltrane s magnum opus and one of the greatest jazz albums of all time In *Beyond A Love Supreme* Tony Whyton explores both the musical complexities of *A Love Supreme* and the album s seminal importance in jazz history Marking Coltrane s transition from the bebop and hard bop of his earlier recordings to the free jazz style perfected throughout the rest of his career the album also embodies the deep spirituality that characterized the final years of his life The titles of the four part suite Acknowledgment Resolution Pursuance and Psalm along with the poem Coltrane composed for inclusion in the liner notes which he recites instrumentally in Psalm reflect the religious aspect of the album a quality that contributes to its mystique and symbolic importance within the canon of major jazz recordings But Whyton also shows how *A Love Supreme* challenges many of the traditional unreflective assumptions that permeate jazz culture the binary oppositions between improvisation and composition black music and white music live performance and studio recording He critically examines many of the mythologizing narratives about how the album was conceived and recorded and about what it signifies in terms of the trajectory of Coltrane s personal life Sifting through the criticism of late Coltrane Whyton suggests ways of listening to these recordings that go beyond the conventional ideologies of mainstream jazz practice and open the music to a wider range of responses Filled with fresh insights into one of the most influential recordings in jazz history *Beyond A Love Supreme* is an indispensable resource for jazz scholars jazz musicians and fans and aficionados at all levels

Thelonious

Monk Robin D. G. Kelley, 2010-11-02 The first full biography of Thelonious Monk written by a brilliant historian with full access to the family's archives and with dozens of interviews

Hating Jazz Andrew S. Berish, 2025-03-12 A deep dive into the meaning behind the hatred of jazz A rock guitarist plays four notes in front of one thousand people while a jazz guitarist plays one thousand notes in front of four people You might laugh or groan at this jazz joke but what is it about jazz that makes people want to disparage it in the first place Andrew S Berish's Hating Jazz listens to the voices who have denounced, disparaged and mocked the music By focusing on the rejection of the music Berish says we see more holistically jazz's complicated place in American cultural life Jazz is a display of Black creativity and genius an art form that is deeply embedded in African American life Though the explicit racial tenor of jazz jokes has become muted over time making fun of jazz either in a lighthearted or aggressive way is also an engagement with the place of Blackness in America An individual's taste in music may seem personal but Berish's analysis of jazz hatred demonstrates that musical preferences and trends are a social phenomenon Criticism of jazz has become inextricable from the ways we understand race in America past and present In addition to this form of criticism Berish also considers jazz hate as a form of taste discrimination and as a conflict over genre boundaries within different jazz cultures Both enlightening and original Hating Jazz shows that our response to music can be a social act unique to our historical moment and cultural context we react to music in certain ways because of who we are where we are and when we are

Living Space Michael E. Veal, 2024-04-09 Living Space John Coltrane Miles Davis and Free Jazz from Analog to Digital fuses biography and style history in order to illuminate the music of two jazz icons while drawing on the discourses of photography and digital architecture to fashion musical insights that may not be available through the traditional language of jazz analysis The book follows the controversial trajectories of two jazz legends emerging from the 1959 album Kind of Blue Coltrane's odyssey through what became known as free jazz brought stylistic revolution and chaos in equal measure Davis's spearheading of jazz rock fusion opened a door through which jazz's ongoing dialogue with the popular tradition could be regenerated engaging both high and low ideas of creativity community and commerce Includes 42 illustrations

The Kind of Man I Am Nichole Rustin-Paschal, 2017-09-12 Nearly four decades after his death Charles Mingus Jr remains one of the least understood and most recognized jazz composers and musicians of our time Mingus's ideas about music racial identity and masculinity as well as those of other individuals in his circle like Celia Mingus Hazel Scott and Joni Mitchell challenged jazz itself as a model of freedom inclusion creativity and emotional expressivity Drawing on archival records published memoirs and previously conducted interviews The Kind of Man I Am uses Mingus as a lens through which to craft a gendered cultural history of postwar jazz culture This book challenges the persisting narrative of Mingus as jazz's Angry Man by examining the ways the language of emotion has been used in jazz as shorthand for competing ideas about masculinity authenticity performance and authority

The Hip Hop Movement Reiland Rabaka, 2013-04-04 The Hip Hop Movement offers a critical theory and alternative history of rap music and hip hop culture

by examining their roots in the popular musics and popular cultures of the Civil Rights Movement and Black Power Movement Connecting classic rhythm blues and rock roll to the Civil Rights Movement and classic soul and funk to the Black Power Movement The Hip Hop Movement explores what each of these musics and movements contributed to rap neo soul hip hop culture and the broader Hip Hop Movement Ultimately this book's remixes as opposed to chapters reveal that black popular music and black popular culture have always been more than merely popular music and popular culture in the conventional sense and reflect a broader social political and cultural movement With this in mind sociologist and musicologist Reiland Rabaka critically reinterprets rap and neo soul as popular expressions of the politics social visions and cultural values of a contemporary multi issue movement the Hip Hop Movement Rabaka argues that rap music hip hop culture and the Hip Hop Movement are as deserving of critical scholarly inquiry as previous black popular musics such as the spirituals blues ragtime jazz rhythm blues rock roll soul and funk and previous black popular movements such as the Black Women's Club Movement New Negro Movement Harlem Renaissance Civil Rights Movement Black Power Movement Black Arts Movement and Black Women's Liberation Movement This volume equal parts alternative history of hip hop and critical theory of hip hop challenges those scholars critics and fans of hip hop who lopsidedly over focus on commercial rap pop rap and gangsta rap while failing to acknowledge that there are more than three dozen genres of rap music and many other socially and politically progressive forms of hip hop culture beyond DJing MCing rapping beat making break dancing and graffiti writing

Canada's 1960s Bryan D. Palmer, 2009-01-01 Focusing on the major movements and personalities of the time as well as the lasting influence of the period Canada's 1960s examines the legacy of this rebellious decade's impact on contemporary notions of Canadian identity

The Revolution Will Be Improvised Elizabeth Rodriguez Fielder, 2024-10-22 The Revolution Will Be Improvised The Intimacy of Cultural Activism traces intimate encounters between activists and local people of the civil rights movement through an archive of Black and Brown avant gardism In the 1960s Student Nonviolent Coordinating Committee SNCC activists engaged with people of color working in poor communities to experiment with creative approaches to liberation through theater media storytelling and craft making With a dearth of resources and an abundance of urgency SNCC activists improvised new methods of engaging with communities that created possibilities for unexpected encounters through programs such as The Free Southern Theater El Teatro Campesino and the Poor People's Corporation Reading the output of these programs Elizabeth Rodriguez Fielder argues that intimacy making became an extension of participatory democracy In doing so Rodriguez Fielder supplants the success failure binary for understanding social movements focusing instead on how care work aligns with creative production The Revolution Will Be Improvised returns to improvisation's roots in economic and social necessity and locates it as a core tenet of the aesthetics of obligation where a commitment to others drives the production and result of creative work Thus this book puts forward a methodology to explore the improvised often ephemeral works of art activism

Miles Davis Clarence Bernard

Henry,2017-08-15 This research and information guide provides a wide range of scholarship on the life career and musical legacy of Miles Davis and is compiled for an interdisciplinary audience of scholars in jazz and popular music musicology and cultural studies It serves as an excellent tool for librarians researchers and scholars sorting through the massive amount of material in the field

King Alpha's Song in a Strange Land Jason Wilson,2020-02-14 When Jackie Mittoo and Leroy Sibbles migrated from Jamaica to Toronto in the early 1970s the musicians brought reggae with them sparking the flames of one Canada's most vibrant music scenes In *King Alpha's Song in a Strange Land* professional reggae musician and scholar Jason Wilson tells the story of how the organic transnational nature of reggae brought black and white youth together opening up a cultural dialogue between Jamaican migrants and Canadians along Toronto's ethnic frontlines This underground subculture rebelled against the status quo eased the acculturation process and made bands such as Messenjah and the Sattalites household names for a brief but important time By looking at Canada's golden age of reggae from the perspective of both Jamaican migrants and white Torontonians Wilson reveals the power of music to break through the bonds of race and ease the hardships associated with transnational migration

BAG Benjamin Looker,2004 From 1968 to 1972 St Louis was home to the Black Artists Group BAG a seminal arts collective that nurtured African American experimentalists involved with theater visual arts dance poetry and jazz Inspired by the reinvigorated black cultural nationalism of the 1960s artistic collectives had sprung up around the country in a diffuse outgrowth known as the Black Arts Movement These impulses resonated with BAG's founders who sought to raise black consciousness and explore the far reaches of interdisciplinary performance all while struggling to carve out a place within the context of St Louis history and culture A generation of innovative artists Julius Hemphill Oliver Lake and Emilio Cruz to name but a few created a moment of intense and vibrant cultural life in an abandoned industrial building on Washington Avenue surrounded by the evisceration that typified that decade's urban crisis The 1960s upsurge in political art blurred the lines between political involvement and artistic production and debates over civil rights black nationalism and the role of the arts in political and cultural struggles all found form in BAG This book narrates the group's development against the backdrop of St Louis spaces and institutions examines the work of its major artists and follows its musicians to Paris and on to New York where they played a dominant role in Lower Manhattan's 1970s loft jazz scene By fusing social concern and artistic innovation the group significantly reshaped the St Louis and by extension the American arts landscape

Inkface Miles P. Grier,2023-12-28 In *Inkface* Miles P Grier traces productions of Shakespeare's *Othello* from seventeenth century London to the Metropolitan Opera in twenty first century New York Grier shows how the painted stage Moor and the wife whom he theatrically stains became necessary types reduced to objects of interpretation for a presumed white male audience In an era of booming print production popular urban theater and increasing rates of literacy the metaphor of Black skin as a readable transferable ink became essential to a fraternity of literate white men who by treating an elastic category of marked people as reading material were able to assert authority

over interpretation and by extension over the state the family and commerce Inkface examines that fraternity s reading of the world as well as the ways in which those excluded attempted to counteract it

Freedom Is Freedom Aint Jazz And The Making Of The Sixties Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the ability of words has are more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **Freedom Is Freedom Aint Jazz And The Making Of The Sixties**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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