



Keeping Time: Readings in Jazz History

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Featuring more than seventy thought-provoking selections drawn from contemporary journalism, reviews, program notes, memoirs, interviews, and other sources, *Keeping Time: Readings in Jazz History*, Second Edition, brings to life the controversies and critical issues that have accompanied more than 100 years of jazz history. This unique volume gives voice to a wide range of perspectives which stress different reactions to and uses of jazz, both within and across communities, enabling readers to see that jazz is not just about names, dates, and chords, but rather about issues and ideas, cultural activities, and experiences that have affected people deeply in a great variety of ways. Selections include contributions from well-known figures such as Jelly Roll Morton, Billie Holiday, Charles Mingus, Louis Armstrong, Dizzy Gillespie, and Miles Davis; from renowned writers including Langston Hughes, Norman Mailer, and Ralph Ellison; and from critics and historians ranging from Gunther Schuller and Christopher Small to Sherrie Tucker and George Lipsitz. Filled with insightful writing, *Keeping Time* aims to increase historical awareness, to provoke critical thinking, and to encourage lively classroom discussion as students relive the intriguing story of jazz.

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Editorial Review

From Library Journal

These two compilations take very different approaches to understanding jazz. *Keeping Time* is a fairly traditional documentary history, using newspaper and magazine articles, interviews, and excerpts from autobiographies and secondary accounts. After explaining the early years of the music, Walser, chair of musicology at UCLA, provides fascinating material dealing with the jazz age in the 1920s, swing in the Thirties, and bebop in the Forties. The book is less convincing on the hard-bop 1950s, provides very little information on the avant-garde in the next decade, and largely ignores Seventies fusion. It ends with an excellent outline of the Wynton Marsalis-led return to traditionalism in the 1980s and a more general, less satisfying examination of jazz today. *The Jazz Cadence of America* attempts to show the reciprocal effects of jazz and American culture on each other. After dealing with definitions of "jazz," O'Meally (American literature, Columbia; *Lady Day: The Many Faces of Billie Holiday*, LJ 11/1/91) traces the place of jazz in American society; the influence of the music on painting, architecture, photography, film, and dance; jazz history from different perspectives; and the impact of jazz on literature. Some sections provide fascinating insights into the relationship of jazz to the other arts, especially painting and literature. However, the book seldom shows the connection between jazz and American society or the effect of other aspects of American culture on jazz. Despite obvious flaws, *The Jazz Cadence* offers an innovative approach to understanding jazz within a larger social context. Complementing each other with little overlap, these two compilations are recommended as classroom texts. ?David P. Szatmary, Univ. of Washington, Seattle
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Review

"No other source than *Keeping Time* gives such a rich choice of material relating to the social, cultural, historical, and economic conditions of jazz."--Peter Winkler, *Stony Brook University*

"The single most valuable jazz-history resource (print or otherwise) available today."--David Ake, *University of Nevada, Reno*

"Walser offers a much greater range of ideas and topics and a more solid critical approach [than other collections on jazz]."--Geoffrey Block, *University of Puget Sound*

About the Author

Edited by **Robert Walser**, Professor of Music, *Case Western Reserve University*

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