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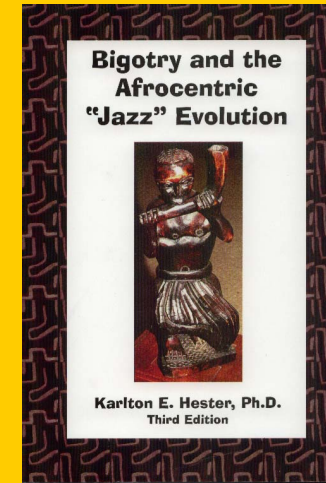
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Bigotry and the Afrocentric “Jazz” Evolution

By Karlton E. Hester

Third Edition



“Dr. Hester’s command over the jazz repertoire is impressive. There is a refreshing directness in his writing, and an ability to judge the level of necessary technical detail for the kind of audience he is aiming at. Perhaps most important of all is his willingness to tackle issues in the interpretation of jazz that some writers have run away from, to read jazz as social text and to highlight issues of race, cultural propriety, and the precise origins of artistic innovation.”

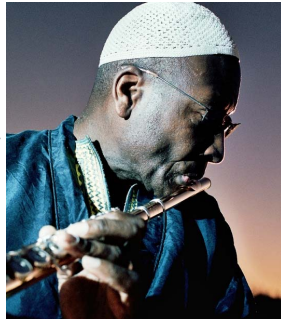
—*Kofi Agawu, Professor of Music, Yale University*

AUTHOR INFORMATION



Karlton E. Hester, Ph.D. (composer/flutist/saxophonist), began his career as a composer and recording artist in Los Angeles where he worked as a studio musician and music educator. He received his Ph.D. in Composition from the City University of New York Graduate Center and is currently Director of "Jazz" Studies at the University of California in Santa Cruz. As performer on both flute and saxophone, he is music director of the Fillmore Jazz Preservation Big Band and Hesterian Musicism. Hester is currently music director of Hesterian Musicism, founding director of the Fillmore Jazz Preservation Big Band in San

Francisco, and served as the Herbert Gussman Director of Jazz Studies at Cornell University from 1991–2001. His formal study included Harry Nelsova and Paul Renzi on flute, Joe Henderson and John Handy in "jazz" improvisation, composition with Bruce Saylor and Robert Starrer, as well as lessons with Frank Chase and Bill Tremble on saxophone.



DESCRIPTION

Bigotry and the Afrocentric "Jazz" Evolution is a reminder that much of the music driving the music industry and contemporary world culture has Afrocentric origins. Many people love "jazz" while refusing to acknowledge the progenitors of the music. The text:

- surveys **traditional African music** and its links to "jazz."
- highlights "**jazz**" **innovators** from 1900 to the present.
- traces the rise of **Eurocentric claims to ownership** of "jazz."
- examines the **effect of racism and sexism** on the perception of "jazz."
- is supplemented by a **CD-ROM encyclopedia** of music, musicians, and recordings.
- is linked to a **companion website**, www.aainovators.com, which provides additional resources for professors and students.



ORDER INFORMATION

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Bigotry and the Afrocentric "Jazz" Evolution

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- Charles Tolliver
- Toshiko Akiyoshi
- “Traditional Jazz” Continues
- 1960s Music Outside African-American Culture
- Summary: The American Society that 1960s Music Reflected

XI – Innovators Emerging Between 1970 and 1980

- Changes Around the World
- Spiritual “Jazz” and the New Musical Settings: Changing Attitudes in Europe
- Connecting Fusion, Miles Davis, and Jimi Hendrix
- The Crossroads of Stylistic Evolution
- More Conceptual Expansion
- Instrumental Style Continues to Evolve
- A Historical Summary

XII – Innovators Emerging Between 1980 and 2000

- African-American Music in American Marketplace
- Families of Musicians
- Snapshot: Bay Area “Jazz” in the Early 1980s
- The Contemporary Midwestern “Jazz” Scene
- Rap and Hip-Hop Culture
- Contemporary Politics and Labeling African-American Culture
- Summary: Afrocentric Snapshots of Shrinking Society

BOOK REVIEW

of the first edition, *From Africa to Afrocentric Innovations Some Call “Jazz”*

This textbook is written by an insider, not as an observer sitting at a table in the audience trying to understand what is happening on stage.... The text From Africa to Afrocentric Innovations Some Call "Jazz" will become required reading in all substantial music departments and departments of the arts. I immediately recognized the value of his contribution to the contemporary musicology. His textbook is an example of Five Star authorship. Read it and enjoy.

—Donald Byrd, musician

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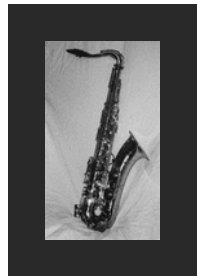
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