



**MS/CU 271 HISTORY OF JAZZ: IF YOU DON'T LIVE IT, IT WON'T COME OUT OF YOUR HORN**  
IES Abroad Vienna

**DESCRIPTION:**

Jazz is one of the most important musical innovations of the 20th century. In this course, we will proceed chronologically with an historical overview of the development of jazz styles, including New Orleans, Chicago and Kansas City styles, swing, bop and post-bop, cool, free-jazz, fusion jazz and today's scene without forgetting what also happened in Europe. Basic structural elements and instrumental functions will be introduced, and the innovations of major jazz figures such as Louis Armstrong, Duke Ellington, Charlie Parker, Thelonious Monk, Miles Davis, John Coltrane, Ornette Coleman, Billie Holiday will also be examined. During this course, special attention will be given to the development of jazz in Europe, from its tentative beginnings, through the dark hours of World War 2 and the explosion of the jazz scene in the 1950s. We will also examine the importance of free improvisation in the 1960s and 1970s and the emergence of national style in Scandinavia, former Eastern bloc countries, Germany, France and Italy.

As any music cannot be separated from its time and place, a large portion of the seminar will be dedicated to jazz's social and cultural context, its impact on other artistic forms, on American and European cultures as well as its role as a mirror of social issues.

We will listen to classic performances, discuss/debate the different aspects of jazz, the aesthetic values of specific recordings, and the influences of jazz on other musical styles.

Visit(s) to jazz club(s) are also planned.

The use of cell phone during class is *strictly* forbidden.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** none

**METHOD OF PRESENTATION:**

- Lectures and discussions.
- Audio and video musical examples
- Concert attendance

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Participation – 10%
- Concert reviews – 2 X 10% = 20%
- Pop quizzes – 4 X 5% = 20%
- Midterm exam – 25%
- Final exam – 25%

**LEARNING OUTCOMES:**

By the end of the course students will be able to:

- Identify styles studied in the course and articulate their distinctive characteristics.
- Identify and discuss salient pieces from each well-defined period of jazz.
- Utilize important terms and concepts in discussions about representative jazz styles as portrayed through live performance and recordings.



- Compare and contrast jazz styles considered throughout the semester and relate their style characteristics to aspects of cultural history.
- Read, think and listen critically to jazz and related styles.
- Understand the influence of jazz on 20th century art.
- Understand the importance of jazz as an agent of resistance in various cultures throughout the 20th century.

#### **ATTENDANCE POLICY:**

IES Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and all tests and exams. Attendance will be taken for every class. If a student misses more than **two\*** classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

\* one class for courses meeting once a week, three classes for German meeting three times/week.

Excused absences are permitted only when:

- 1) A student is ill (health issues),
- 2) When class is held on a recognized religious holiday traditionally observed by the particular student, or
- 3) In the case of a grave incident affecting family members;
- 4) Exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Please refer to IES Vienna Attendance Policy for details on how to get your absences excused.

#### **Concert Reviews (due date: 2 weeks after the concerts)**

Minimum 800 words each

##### **Content:**

- **Introduction:** Mention the venue, and date of the concert, and names of musicians/ensembles/conductors. You may also include detail to give readers unfamiliar with the area a better idea of where the concert took place.
- **Description**
  - Describe the band in as much detail as possible.
  - How are the solos? Do you think they are improvised? How do you think they learned to play solos the way they are? How do they take turns between soloists? Do you hear any quotations? Does the rhythm section interact with the soloist in any way?
  - How is the audience? Involved? Interested? Distracted?
- **Evaluation:** What is your overall impression of the concert? Name some things you liked and some things you didn't like (don't be shy!!!).
- **Conclusion:** Summarize your overall impression of the concert.

#### **Pop quizzes**

Short quizzes (week 3, 4, 6, 7, 8 and 9) will be given on the assigned readings. They will be given at the end of the sessions. The best four will count toward the final grade.

#### **Midterm exam**

Will focus on the material from the lectures, required readings as well as musical examples covered during the first 5 weeks. Will contain a combination of short answers (3 to 5 lines) and a short essay (15 to 20 lines) as well as a take-home part to be sent back five days later at the latest.

#### **Final exam**

Will focus on the material from the lectures, required readings as well as musical examples covered from week 6 to 10. Will contain a combination of short answers (3 to 5 lines) and a short essay (15 to 20 lines) as well as a take-home part to be sent back five days later at the latest.

**CONTENT:**

Week	Content	Assignments
<p><b>Week 1:</b></p> <p><b>What is jazz?</b></p> <p><b>What is “improvising together”?</b></p> <p><b>Origins</b></p> <p><b>What are the differences between ragtime, blues, jazz...</b></p>	<p>Toward a definition</p> <p>Why study jazz today?</p> <p>Some basic concepts.</p> <p>What are “swing”, “AABA form”, “rhythm changes”, “walking bass”...</p> <p>African-American presence in North America</p> <p>A musical portrait of the African-American culture during the 17th, 18th and 19th centuries</p> <p>Work songs, gospel, spiritual</p> <p>A precursor: ragtime</p> <p>Is blues an ancestor of jazz or just a close relative?</p> <p><i>Scott Joplin, Bessie Smith, Robert Johnson</i></p>	<p><u>Required readings:</u></p> <p>Lawn, <i>Experiencing Jazz</i>, chapters 1 – 4 (pp. 1–72)</p> <p>Berliner, <i>Thinking in Jazz</i>, chapter 14 (pp. 387-415)</p> <p>Baraka, <i>Blues People</i>, chapters 1 – 3 (pp. 1-31)</p> <p><u>Required listenings:</u></p> <p>(<i>The link to the Spotify playlist where these musical examples can be found is provided below</i>)</p> <ul style="list-style-type: none"> <li>Robert Johnson: “Ramblin’ on My Mind” (1936)</li> <li>Bessie Smith: “St. Louis Blues” (1925)</li> <li>Scott Joplin: “Maple Leaf Rag”</li> </ul>
<p><b>Week 2:</b></p> <p><b>Beginnings / New Orleans</b></p> <p><b>A new musical form</b></p> <p><b>First masters</b></p> <p><b>Jazz comes to Europe</b></p>	<p>New Orleans, a musical melting-pot</p> <p><i>Louis Armstrong</i></p> <p>Dissemination of jazz by mass media (recordings, radio).</p> <p>The roaring 20s, the jazz age.</p> <ul style="list-style-type: none"> <li>Harlem Renaissance</li> <li>Cultural and social effects of jazz on mainstream culture</li> </ul> <p><i>Duke Ellington at the Cotton Club, Bix Beiderbecke, Jelly Roll Morton</i></p> <p>Early reception of jazz in Europe.</p> <p><i>Sidney Bechet, Sam Wooding, Josephine Baker</i></p> <p>“Le tumulte noir”</p> <ul style="list-style-type: none"> <li>impact of African sculpture and African-American music and dance on Parisian popular entertainment and modernist art, literature, and performance</li> </ul>	<p><u>Required readings:</u></p> <p>Lawn, <i>Experiencing Jazz</i>, chapter 5-6 (pp. 73–124)</p> <p>Shaw, <i>The Jazz Age</i>, chapter 1 (pp. 3-13), 5 (pp. 57-66)</p> <p>Archer-Shaw, <i>Negrophilia</i>, introduction (pp. 9 – 21), ch. 4 (pp. 107-133)</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>Original Dixieland Jazz Band: “Dixie Jass Band One-Step” (1917)</li> <li>King Oliver: “Dippermouth Blues” (1923)</li> <li>Jelly Roll Morton: “Black Bottom Stomp” (1926)</li> <li>Louis Armstrong: “West End Blues” (1928)</li> <li>Bix Beiderbecke: “Singin’ the Blues” (1927)</li> <li>James P. Johnson: “Carolina Shout” (1921)</li> <li>George Gershwin: “Rhapsody in Blue” (1924)</li> <li>Claude Debussy: “Minstrels” from the <i>Préludes</i> (first book) (1910)</li> <li>Maurice Ravel: 2<sup>nd</sup> mvt, “Blues”, from the <i>Violin Sonata</i> (1927)</li> <li>Bohuslav Martinů : “Charleston” from “La revue de cuisine » (1927)</li> </ul>

	<p>Reception of ragtime and jazz by classical composers such as Érik Satie, Claude Debussy, Maurice Ravel, Igor Stravinsky, Darius Milhaud, George Antheil, Bohuslav Martinů, Dmitri Shostakovich...</p>	
<p><b>Week 3:</b></p> <p><b>The golden age of jazz</b></p> <p><b>The big band era</b></p> <p><b>Birth of European jazz</b></p> <p><b>Jazz and WW2</b></p>	<p>The 1930s: The big band era</p> <p><i>Duke Ellington, Count Basie, Benny Goodman, Chick Webb...</i></p> <p>Establishment of a jazz “grammar”.</p> <p>Meanwhile... in Europe</p> <ul style="list-style-type: none"> <li>• First authentic jazz musician coming from Europe: Django Reinhardt</li> <li>• Birth and evolution of “gipsy jazz”</li> </ul> <p><i>Biréli Lagrène, Harri Stojka, Angelo Debarre...</i></p> <p>Jazz under the Nazis</p> <ul style="list-style-type: none"> <li>• “Entartete Musik”</li> <li>• Swing Kids</li> <li>• Music as resistance</li> </ul> <p><b>POP QUIZ</b></p>	<p><u>Required readings:</u></p> <p>Lawn, <i>Experiencing Jazz</i>, chapters 7 – 8 (pp. 125–186)</p> <p>Dregni, Michael, <i>Gipsy Jazz</i>, prologue + chapters 1 – 2 (pp. 1-31)</p> <p>Zwerin, Michael, <i>La Tristesse de Saint Louis: Jazz under the Nazis</i>, chapter 3 (pp. 17-28)</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• Fletcher Henderson: « Sugar Foot Stomp” (1931)</li> <li>• Coleman Hawkins: “Body and Soul” (1939)</li> <li>• Duke Ellington: “The Mooche” (1928) &amp; “Ko-Ko” (1940)</li> <li>• Count Basie: “Every Tub” (1937)</li> <li>• Art Tatum: “Tea for Two” (1933)</li> <li>• Django Reinhardt: “Minor Swing” (1937) &amp; “Echoes of France” (1946)</li> <li>• Romane &amp; Stochelo Rosenberg : “Opus de Clignancourt” (2000)</li> <li>• Biréli Lagrène &amp; Sylvain Luc: “Time After Time” (1999)</li> <li>• Charlie &amp; His Orchestra: “United Air Man” (ca. 1940)</li> </ul>
<p><b>Week 4:</b></p> <p><b>Jazz and WW2</b></p> <p><b>Jazz as a political tool</b></p> <p><b>Modern jazz</b></p>	<p>Jazz as a propaganda tool</p> <p>V-Disc, Voice of America, European tours with leading musicians</p> <p>The birth of “modern jazz”</p> <ul style="list-style-type: none"> <li>• Bebop</li> <li>• Jazz goes West – Cool Jazz</li> </ul> <p><i>Charlie Parker, Dizzy Gillespie, Thelonious Monk, Chet Baker, Art Pepper, Dave Brubeck...</i></p>	<p><u>Required readings:</u></p> <p>Lawn, <i>Experiencing Jazz</i>, chapter 9-10 (pp. 187-252)</p> <p>Gabbard, <i>Jammin’ at the Margins</i>, chapter 3 (pp. 101-137)</p> <p>MacAdams, Lewis, <i>Birth of the Cool</i>, pp. 34-56</p>

<p><b>Jazz and cinema</b></p>	<p>A complicated relationship: cinema and jazz</p> <ul style="list-style-type: none"> <li>• “A Streetcar Named Desire”, “The Man with the Golden Arm”, “Ascenseur pour l’échafaud”, “Bullitt”, “Bird”, “La La Land” ...</li> </ul> <p><b>POP QUIZ</b></p>	<p>Lester, James, “Willis of Oz”, <i>Central Europe Review</i> Vol. 1, n° 5, 26 July 1999.</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• Charlie Parker: “Ko-Ko” (1945)</li> <li>• Dizzy Gillespie: “Manteca” (1947)</li> <li>• Thelonious Monk: “Epistrophy” (1948)</li> <li>• Miles Davis: “Moon Dreams” (1948)</li> <li>• Dave Brubeck: “Take Five” (1959)</li> <li>• Gerry Mulligan &amp; Chet Baker: “Line for Lyons” (1952)</li> <li>• Modern Jazz Quartet: “Concorde” (1955)</li> <li>• Bill Evans : “Witchcraft” (1960)</li> <li>• Miles Davis : “Florence sur les Champs-Élysées” (1958)</li> <li>• Elmer Bernstein: “Clark Street” (1955)</li> <li>• Henry Mancini: “Peter Gunn” (1958)</li> <li>• Lalo Shiffrin: “Bullitt – Main Title” (1968)</li> </ul>
<p><b>Week 5:</b></p> <p><b>Vocal jazz</b></p> <p><b>Women in jazz</b></p>	<p>Jazz singers <i>Billie Holiday, Ella Fitzgerald, Sarah Vaughan...</i></p> <p>“You sound good... for a woman.”</p> <ul style="list-style-type: none"> <li>• Women in jazz</li> <li>• How inclusive is jazz?</li> </ul> <p><b>MIDTERM</b></p>	<p><u>Required readings:</u></p> <p>Wilmer, <i>As Serious as Your Life</i>, chapters 11 + 12 (pp. 189-209)</p> <p>Lorge, Suzanne: “Terri Lyne Carrington ‘Transform the Culture’, <i>Down Beat</i>, February 2019</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• Billie Holiday: “I Cried for You” (1936) &amp; “Strange Fruit” (1939)</li> <li>• Ella Fitzgerald: “Mack the Knife” (1960)</li> <li>• Sarah Vaughan: “Easy Living” (1978)</li> <li>• Frank Sinatra: “Night and Day” (1956)</li> <li>• Cassandra Wilson: “Time after Time” (1999)</li> <li>• The Manhattan Transfer: “Four Brothers” (1978)</li> <li>• Mary Lou Williams (Andy Kirk): “Mary’s Idea” (1938)</li> <li>• Carla Bley: “The Ballad of the Fallen” (1982)</li> </ul>
<p><b>Week 6:</b></p>	<p>Hardbop</p> <ul style="list-style-type: none"> <li>• Return to the sources</li> </ul>	<p><u>Required readings:</u></p>

<p><b>Jazz as the expression of African-American culture</b></p> <p><b>Europe: a refuge for outcasts...</b></p>	<p>Birth of classic labels: Blue Note, Verve, Prestige, Contemporary</p> <p><i>Art Blakey and the Jazz Messengers, Jimmy Smith, Cannonball Adderley...</i></p> <p>Miles Davis: the Picasso of jazz</p> <p>American expatriate in Europe</p> <ul style="list-style-type: none"> <li>• New possibilities</li> <li>• European vs American cultural stereotypes</li> </ul> <p><i>Chet Baker, Kenny Clarke, Art Farmer...</i></p> <p><b>POP QUIZ</b></p>	<p>Lawn, <i>Experiencing Jazz</i>, chapters 11 – 12 (pp. 253-320)</p> <p>Taylor, <i>Notes and Tones</i>, “Miles Davis” (pp. 11-18), “Johnny Griffin” (pp. 66-75)</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• Art Blakey: “Moanin’” (1958)</li> <li>• Horace Silver: “Strollin’” (1960)</li> <li>• Jimmy Smith &amp; Wes Montgomery: “James and Wes” (1966)</li> <li>• Miles Davis: “So What” (1959), “Summertime” (1958), “Orbits” (1966), “Miles Runs the Voodoo Lounge” (1969), “Tutu” (1986)</li> <li>• Charles Mingus: “Boogie Stop Shuffle” (1959)</li> </ul>
<p><b>Week 7:</b></p> <p><b>Turbulent sixties</b></p> <p><b>“Free at last!”</b></p>	<p>Modal jazz, free jazz</p> <p>Reaction to the dominant tendencies of jazz at that time</p> <ul style="list-style-type: none"> <li>• Musical innovations as effects and symptoms of changes in the relation of African-Americans to their culture</li> <li>• Music as a revolutionary art</li> </ul> <p><i>John Coltrane, Ornette Coleman, the AACM</i></p> <p><b>POP QUIZ</b></p>	<p><u>Required readings:</u></p> <p>Wilmer, <i>As Serious as Your Life</i>, chapter 1 (pp. 19-30)</p> <p>Carles &amp; Comolli, <i>Free Jazz Black Power</i>, chapter 1 (pp. 11-24)</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• John Coltrane: “Giant Steps” (1959), “My Favorite Things” (1960), “Acknowledgement” from A Love Supreme (1964)</li> <li>• Ornette Coleman: “Mind and Time” (1959)</li> <li>• Cecil Taylor: “I Love Paris” (1959)</li> <li>• Albert Ayler: “Ghosts: First Variation” (1964)</li> </ul>
<p><b>Week 8:</b></p> <p><b>Emancipation of European Jazz</b></p> <p><b>Jazz “goes global”</b></p>	<p>The emancipation of European Jazz</p> <ul style="list-style-type: none"> <li>• Western Europe <ul style="list-style-type: none"> <li>○ Use of “local” musical elements</li> <li>○ Birth and development of the festival scene</li> </ul> </li> <li>• Eastern Europe <ul style="list-style-type: none"> <li>○ Official stance of Eastern European countries</li> <li>○ Spectacular development in Poland and former Czechoslovakia</li> <li>○ Jazz in the Soviet Union</li> </ul> </li> </ul> <p><i>Michel Portal, Hans Koller, Joe Zawinul, Tomasz Stanko, Vyacheslav Ganelin, Vienna Art Orchestra</i></p>	<p><u>Required readings:</u></p> <p>Starr, <i>Red &amp; Hot – The Fate of Jazz in the Soviet Union</i>, chapter 11 (pp. 261-288)</p> <p>“A Foreigner’s Guide to Polish Jazz”, in <i>Culture.pl</i>, June 30, 2014  <a href="https://culture.pl/en/article/a-foreigners-guide-to-polish-jazz">https://culture.pl/en/article/a-foreigners-guide-to-polish-jazz</a></p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• Peter Brötzmann: “Sanity” (1972)</li> <li>• The Ganelin Trio : « It’s Too Good to Be Jazz” (1978)</li> </ul>

	<p>Jazz goes global</p> <ul style="list-style-type: none"> <li>• African encounters</li> <li>• South America</li> <li>• Cuba</li> </ul> <p><i>Abdullah Ibrahim, Joao Gilberto, Egberto Gismonti</i></p> <p><b>POP QUIZ</b></p>	<ul style="list-style-type: none"> <li>• Krsystof Komeda: “Kattorna” (1965)</li> <li>• Vienna Art Orchestra: “Reflections on Méditation” (1984)</li> <li>• Stan Getz: “So Danço Samba” (1964)</li> <li>• Egberto Gismonti &amp; Nana Vasconcelos: “Bianca” (1984)</li> <li>• John McLaughlin &amp; Shakti: “Joy” (1975)</li> <li>• Anouar Brahem: “The Astounding Eyes of Rita” (2008)</li> <li>• Nguyen Lê: “Ting Ning” (1996)</li> <li>• Bill Frisell: “Gimme a Holler” (1997)</li> </ul>
<p><b>Week 9:</b></p> <p><b>Fusion jazz</b></p> <p><b>The ECM sound</b></p>	<p>Jazz rock... Of moldy figs and sour grapes...</p> <p><i>Herbie Hancock, Chick Corea, Weather Report...</i></p> <p>Jazz in Scandinavia          “The most beautiful sound after silence”: the ECM sound</p> <ul style="list-style-type: none"> <li>• Is there a “Nordic tone”?</li> <li>• Marketing and look of some European labels such as ECM, ACT...</li> </ul> <p><i>Keith Jarrett, Paul Bley, Pat Metheny, Jan Garbarek, Esbjörn Svensson Trio...</i></p> <p><b>POP QUIZ</b></p>	<p><u>Required readings:</u></p> <p>Lawn, <i>Experiencing Jazz</i>, chapters 13 – 14 (pp. 321-362)</p> <p><i>ECM – Sleeves of Desire</i>, “Looking at the Cover” (pp. 253-263)</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• Weather Report: “Birdland” (1977)</li> <li>• Herbie Hancock &amp; Headhunters: “Chameleon” (1973)</li> <li>• John McLaughlin &amp; Mahavishnu Orchestra: “Meeting of the Spirits” (1971)</li> <li>• Grover Washington &amp; Bill Withers: “Just the Two of Us” (1980)</li> <li>• Keith Jarrett: “Part II C” from “Köln Concert” (1975)</li> <li>• Pat Metheny: “New Chautauqua” (1978)</li> <li>• Nils Petter Molvaer: “Khmer” (1998)</li> </ul>
<p><b>Week 10:</b></p>	<p>The 1980s: Jazz makes its comeback</p> <p>“Jazz is not dead, it just smells funny”</p> <p>Jazz neo-classicism  <i>Wynton Marsalis and the young lions...</i></p> <p>Today’s scene          Has jazz moved to Europe?</p> <p>Is jazz still possible? Is jazz still needed?</p>	<p><u>Required readings:</u></p> <p>Lawn, <i>Experiencing Jazz</i>, chapter 15 (pp. 363-398)</p> <p>Nisenon, <i>Blue – The Murder of Jazz</i>, chapter 1 (pp. 11-27)</p> <p><u>Required listenings:</u></p> <ul style="list-style-type: none"> <li>• Us3: “Cantaloop (Flip Fantasia)” (1992)</li> <li>• Digable Planets: “Rebirth of Slick (Cool Like Dat)” (1992)</li> <li>• Kamasi Washington: “Street Fighter Mas” (2018)</li> </ul>

		<ul style="list-style-type: none"> <li>• Rudresh Mahanthappa &amp; Vijay Iyer: “The Shape of Things” (2005)</li> <li>• Esperanza Spalding: “Cuerpo Y Alma” (2008)</li> <li>• Cécile McLorin Salvant: “Visions” (2018)</li> <li>• Gregory Porter: “1960 What?” (2010)</li> <li>• Jose James: “Ain’t No Sunshine” (2018)</li> </ul>
<b>Week 11:</b>	FINAL	

#### COURSE-RELATED TRIPS:

- During the semester, we will attend at least 2 concerts in 2 different venues.
  - One excursion will be at the jazz club Zwe. Entrance fee is not higher than 10 €
  - Another evening will be at the Porgy and Bess jazz club. Entrance fee is between 20 and 30 €.
  - Dates will be determined together with the students based on the programs.

#### REQUIRED READING:

- Lawn, Richard: Experiencing Jazz (2<sup>nd</sup> edition), New York: Routledge, 2013

#### REQUIRED LISTENINGS:

The musical examples are available at:

- <https://open.spotify.com/user/jaypee65/playlist/2FLLLvx03Vxdlt4b2y3I1t?si=cLxRoDJTRNws5FTzXTvKHw>

**Free Spotify account available.**

#### RECOMMENDED READINGS:

Excerpts or chapters from some of the following books are also included in the weekly “required reading” assignments.

- Archer-Shaw, Petrine: Negrophilia: Avant-Garde Paris and Black Culture in the 1920s, London: Thames & Hudson, 2000
- Baraka, Amiri (Leroi Jones): Blues People – Negro Music in White America, New York: Quill, 1999 (1963)
- Berliner, Paul: Thinking in Jazz – The Infinite Art of Improvisation, Chicago: Chicago University Press, 1994
- Carles, Philippe & Comolli, Jean-Louis: Free Jazz Black Power, Jackson : University Press of Mississippi, 2015 (1971)
- Davis, Miles & Troupe, Quincy: Miles – The Autobiography, New York: Simon & Schuster, 1989
- Dregni, Michael: Gipsy Jazz – In Search of Django Reinhardt and the Soul of Gypsy Swing, Oxford: OUP, 2008
- Kater, Michael: Different Drummers – Jazz in the Culture of Nazi Germany, Oxford: OUP, 1992
- MacAdams, Lewis: Birth of the Cool – Beat, Bebop, and the American Avant-Garde, The Free Press, New York, 2001
- Nisenson, Eric: Blue – The Murder of Jazz, Boston: Da Capo Press, 1997
- Pepper, Art & Laurie: Straight Life – The Story of Art Pepper, Edinburgh: Mojo Books, 2000 (1979)
- Shapiro, Nat & Hentoff, Nat: Hear Me Talkin’ To Ya. New York: Dover Publications, 1955
- Shaw, Arnold: The Jazz Age: Popular Music in the 1920s, Oxford: OUP, 1987
- Starr, Frederick: Red & Hot – The Fate of Jazz in the Soviet Union, New York: Limelight Edition, 1994
- Taylor, Arthur: Notes and Tones – Musician to Musician Interviews, New York: Perigee Books, 1982
- Wilmer, Valerie: As Serious as Your Life – John Coltrane and Beyond, London: Serpent’s Tail, 1992 (1977)
- Zwerin, Michael: La Tristesse de Saint Louis: Jazz Under the Nazis, New York : Beech Tree House, 1987
- ECM – Sleeves of Desire – A Cover Story, Baden: Lars Müller Publishers, 1996