

contents

Acknowledgments ix

Introductory Notes 1

Robert G. O'Meally, Brent Hayes Edwards, and Farah Jasmine Griffin

part 1

Songs of the Unsung:

The Darby Hicks History of Jazz 9

George Lipsitz

“All the Things You Could Be by Now”:

***Charles Mingus Presents Charles Mingus* and the Limits of
Avant-Garde Jazz 27**

Salim Washington

Experimental Music in Black and White:

The AACM in New York, 1970–1985 50

George Lewis

**When Malindy Sings:
A Meditation on Black Women's Vocality 102**
Farah Jasmine Griffin

**Hipsters, Bluebloods, Rebels, and Hooligans:
The Cultural Politics of the Newport Jazz Festival,
1954–1960 126**
John Gennari

Mainstreaming Monk: The Ellington Album 150
Mark Tucker

The Man 166
John Szwed

part 2

The Real Ambassadors 189
Penny M. Von Eschen

**Artistic Othering in Black Diaspora Musics:
Preliminary Thoughts on Time, Culture, and Politics 204**
Kevin Gaines

Notes on Jazz in Senegal 224
Timothy R. Mangin

Revisiting Romare Bearden's Art of Improvisation 249
Diedra Harris-Kelley

Louis Armstrong, Bricolage, and the Aesthetics of Swing 256
Jorge Daniel Veneciano

**Checking Our Balances:
Louis Armstrong, Ralph Ellison, and Betty Boop 278**
Robert G. O'Meally

***Paris Blues:*
Ellington, Armstrong, and Saying It with Music 297**
Krin Gabbard

"How You Sound?": Amiri Baraka Writes Free Jazz 312
William J. Harris

The Literary Ellington 326
Brent Hayes Edwards

**“Always New and Centuries Old”:
Jazz, Poetry and Tradition as Creative Adaptation 357**
Travis A. Jackson

**A Space We’re All Immigrants From:
Othering and Communitas in Nathaniel Mackey’s
Bedouin Hornbook 374**
Herman Beavers

Exploding the Narrative in Jazz Improvisation 393
Vijay Iyer

**Beneath the Underground:
Exploring New Currents in “Jazz” 404**
Robin D. G. Kelley

Contributors 417

Index 421

