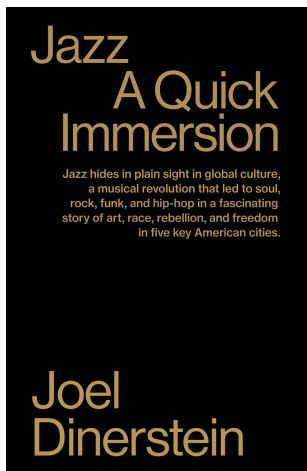


New York, N.Y. September 3, 2020. Written by Joel Dinerstein, published by Tibidabo Publishing, New York.

***Jazz. A Quick Immersion* explores a musical revolution that fuses art, race, rebellion and freedom**

- ❑ Published by Tibidabo Publishing, *Jazz* captures the spirit of Black protest that emerged with New Orleans musicians and how this spread to Chicago, Kansas City, New York and Los Angeles
- ❑ The author praises the solo, but linked with the ensemble as jazz is an improvised nightly conversation, a musical interaction of a set of individualities
- ❑ The volume includes links to over 150 musical compositions



Without jazz we wouldn't have soul, funk, modern blues, rock-and-roll, and hip-hop. *Jazz. A Quick Immersion*, written by professor Joel Dinerstein, with a background in Jazz Music and as a DJ and published by Tibidabo publishing, immerses readers in music that emerged a century ago in the southern United States and in what it represented. This is music that was born as a cry for freedom from the Black race against white oppression, and that over time and successive adaptations has taken over the stages in venues large and small around the world.

Jazz was the popular music of the United States for three decades (1917-1947) and emerged as part of the pop musical continuum that included blues, ragtime, vaudeville, minstrel, and even carnival music. In the 1920s, jazz was the melting pot where various forms of popular music coalesced, in the same way that today jazz is combined with funk, hip-hop, soul, R&B, EDM, and electronic music. Its popular expansion coincided with the postwar period and subsequent cold war.

The book is a documented and entertaining journey through a fascinating history that fuses art, race, rebellion and freedom, and which has its epicenter and development in the African-American communities of five major American cities (New Orleans, Chicago, Kansas City, New York and Los Angeles). Each of them successively, and with their own particularities. Stories of political and racial protest are mixed with sordid settings of the mafia, alcohol and drugs, spontaneous parades with street bands and concerts for elites, nightclubs, casinos and farmers' salons, Harlem and the progress of the west coast.

The biographical references are vast; there is no name left to cite. From the immense Louis Armstrong, the soloist and trumpeter who was able to assert his artistic power in jazz and experience the freedom that had been denied him in a white supremacist society, to anyone who played even a small role in shaping the various styles associated with jazz.

The author has also wisely included links to more than 150 compositions so the reader can listen along and follow the thread of a story that leaves no shadow of a doubt as to the importance of jazz in the history of music. The book is a real compendium summed up in a volume of 40,000 words.

Joel Dinerstein, who has worked as a DJ, knows the conjunction of instruments and modulation of sounds well. For him, jazz "*is an art form of musical interaction and a set of individualities.*" That is why he gives great value to the solo, that moment in which an instrumentalist starts with no other rhythmic accompanist than silence until at some point the rest of the band re-join with their instruments. But the solo cannot be understood without the ensemble. And when it is the soloist who takes the initiative with no resources other than his voice, synchronization "is self-expression rooted in the textures of the ensemble."

In conclusion, jazz is a whirlwind of freedom, an expression of feeling and struggle, the exclusion of the conventional. Its strength lies above all in the live performance, in front of the public, at a close distance, in communion, setting the pace. It's like an impromptu late-night conversation.

The author

Joel Dinerstein is a Professor of English at Tulane University in New Orleans and holds a PhD in American Studies from the University of Texas. He is the author of *Swinging the Machine* (2003), a theory of early jazz and industrialization, *American Cool* (2014), and *The Origins of Cool in Postwar America* (University of Chicago Press, 2017), a cultural history of jazz, urban cool, existentialism, and African-American literature. He teaches classes on jazz, blues, and literature, and has written many articles about New Orleans music and culture. For ten years, he was a jazz DJ on WWOZ-FM in New Orleans, the city's global jazz and heritage station. He has served as a consultant for jazz and popular music for Putumayo Records, HBO's *Boardwalk Empire*, and the National Endowment for the Humanities (NEH).

The Series

This volume is the twenty-third title in the collection "A Quick Immersion," which delves into current issues on science, philosophy, humanities and political and social sciences.

For more information, please follow us on Facebook @[TibidaboPublishing](#) or visit [QuickImmersion.com](#).