# Contents

*Acknowledgements* | vii  
*Series Preface* | ix  
*Introduction* | xi  

## PART I  HISTORY, CANON AND THE POLITICS OF THE POPULAR


## PART II  REPRESENTATIONS, PEOPLE, REPERTOIRE

Jazz Perspectives, 1, pp. 115–32. 343
16  David Ake (2002), ‘Regendering Jazz: Ornette Coleman and the New York Scene 
in the Late 1950s’, in Jazz Cultures, Berkeley: University of California Press, 
pp. 62–82, 188–93. 361

PART III RECEPTION, SCENES, GLOBAL PERSPECTIVES

17  Bruce Boyd Raeburn (2009), ‘Stars of David and Sons of Sicily: Constellations 
beyond the Canon in Early New Orleans Jazz’, Jazz Perspectives, 3, pp. 123–52. 389
18  Catherine Parsonage (2003), ‘A Critical Reassessment of the Reception of Early 
Jazz in Britain’, Popular Music, 22, pp. 315–36. 419
in Paris, 1927–1934’, French Historical Studies, 25, pp. 149–70. 441
20  E. Taylor Atkins (1999), ‘Jammin’ on the Jazz Frontier: The Japanese Jazz 
Community in Interwar Shanghai’, Japanese Studies, 19, pp. 5–16 [463–74]. 463
21  Christopher Ballantine (1991), ‘Concert and Dance: The Foundations of Black 
Jazz in South Africa between the Twenties and the Early Forties’, Popular Music, 
10, pp. 121–45. 475
22  Tim Wall and Paul Long (2009), ‘Jazz Britannia: Mediating the Story of British 
Jazz on Television’, Jazz Research Journal, 3, pp. 145–70. 501

Name Index

527