

*Note: Available at a lower price from other sellers that may not offer free Prime shipping. An imaginative and passionate synthesis of form and function, Landing on the Wrong Note goes beyond mainstream jazz criticism, outlining a new poetics of jazz that emerges not from the ivory tower but from the clubs, performances, and lives of today's.*

In lieu of an abstract, here is a brief excerpt of the content: Jazz, Dissonance and Critical Practice. Since its appearance in the s, jazz criticism has been implicated in an ethical stance towards Culture as opposed to mere culture. Even those critics in the s who denounced its influence on morals and manners were compelled to recognize its potential to corrupt or, at the very least, to distract musicians and listeners. At the same time, there were others say, the composer Aaron Copland who sought to define its specific attributes over and above--or, indeed, as the basis of--its social effect. Around this question of the value of jazz there was no immediate consensus other than perhaps an agreement that answering that question meant addressing another, equally difficult, one: For contemporary critics, nothing much has changed; except, of course, everything. Both jazz scholarship, now raised to a tenuous academic status, and jazz artists, as exemplars of the universalized and universalizing conditions of African American and American cultural production, are caught in larger sociopolitical transformations for which questions of ethical value are deemed paramount. Such debate demonstrates that when one begins to analyze a musical form in ethical terms--that is, by considering its value and meaning for society as such--at issue is the structural position accorded that form in the cultural totality. This is certainly the issue that Ajay Heble confronts in his wide-ranging book *Landing on the Wrong Note*. Speaking as both the codirector of the Guelph Jazz Festival and as an academic theorist, he seeks to "open up valuable questions about the complex ways in which identities are constructed and mobilized, and taken up in practices of representation" He claims that the encounter with jazz musicians through the Festival has enabled him "to think with rigor about the forces and assumptions that have shaped and determined [his] interpretive and critical habits" 7. Utilizing a range of critical theories--from Ferdinand de Saussure to Susan McClary--his overall concern is to explain how dissonances, or "wrong notes," function in jazz. In this he intends to determine how a theory of dissonance might find a parallel in and, in fact, challenge contemporary academic theories of postmodern subjectivity. For Heble, the recognition of "out of tune" sounds can help both jazz musicians and contemporary scholars "foster alternatives to oppressive systems of knowledge" *ibid*. An ethics of critical practice, if you will. In these sections there is a sense of the author having to account for the concrete social situations in which jazz musicians play and live as well as the contradictions and inconsistencies--the dissonances--that arise therefrom. For Heble and his codirectors a major ethical problem that emerges is whether the Guelph Festival should book free jazz saxophonist Charles Gayle. Gayle is notorious for his homophobic views, which he likes to express in the course of his performance. The resolution to the problem--to forgo a Gayle concert--which Heble found disappointing from a musical point of view, proved necessary from the ethical perspective of universal human rights. Less convincing are those sections in which Heble seeks to draw correlations between developments in jazz and contemporary literary theory, from post-structuralism to the neopragmatism of Charles Taylor. Thus his discussion of Ornette Coleman is related to the rise of semiotics, while his analysis of Sun Ra pertains to theories of You are not currently authenticated. View freely available titles:

Chapter 2 : Sunrise in Different Dimensions - Wikipedia

*Heble, A Landing on the wrong note: Jazz, dissonance, and critical practice New York Routledge Google Scholar Hess, D The classroom iconization of Brown Unpublished paper. University of Wisconsin, Madison Google Scholar.*

Jazz, called upon to be an expert witness in a school funding adequacy Dissonance, and Critical Practice. I have chosen this mu- case in South Carolina Abbeville et al. The case involves eight rural school districts that as- No musician plans to play the wrong note. South Car- one wrong note does not destroy or invalidate an entire perfor- olina, , April I am suggesting that the County courthouse as Briggs v. Elliott, a case that began in South results of the Brown v. Board of Education decision of rep- Carolina on May 17, , and was later folded into Brown along resent a kind of landing on the wrong note. Its fight was just, but from a per- Historical Context of Brown spective, one might argue that we have landed on a wrong note. Hess has argued the Brown decision is reified in the class- I am also using this jazz metaphor as a way to conceive a new vi- room. I contend that it also is reified in U. On October 26, , the U. Congress passed prevailing cultural narrative. I want to deal with my concerns by providing a Site the school was one of the segregated schools to which African justification for discussing Brown, exploring the historical con- American students were assigned. The National Archives and text in which Brown was conceived, detailing what I see as the Records Administration NARA includes documents related to specific limitations of the ruling, and considering where we might the case in its digital classroom, and the decision is a linchpin of go from here. Brown has taken on a mythic quality that actually distorts the way many Americans have come to understand its genesis and The obvious reason for this particular discussion is to fulfill the function in the society. A more relevant reason is progress Crenshaw, Historians like Joyce Appleby challenge ically. Another reason for considering Brown is the degree to our view of this exceptionalism: But today, exceptionalism tions into the mainstream Greenburg, It is to that foreclosure two centuries ago that we ments than any other. She also points out that when queried, law should now look to diagnose our present discomfort with calls for professors, high school teachers, judges, and two Supreme Court a multicultural understanding of the United States. I want to suggest that the Brown decision is not the result of America as a good and altruistic nation but rather the result of the Educational Researcher, Vol. Nevertheless, it has gained little or no currency in the ity as called for in Plessy. Instead, I want to suggest that the real catalyst for Brown votion, Brown is most likely to be taught not simply as a correctly is the larger socio-political context of the post-war era. My own guess is that they will be desegregation by strict numbers to complex social problems. Brown is not just one case, but rather the accumula- could point to the ruling as an example of its commitment to equality. Roberts sued the city of Boston on behalf of vent the Soviets from spreading communism among emerging his five-year-old daughter, Sarah Cushing, Sarah Roberts Third-World peoples, the United States was compelled to con- walked past five White elementary schools to a dilapidated ele- front its own credibility issue concerning Black people and their mentary school for Black children. Initially Benjamin Roberts at- civil liberties. The amicus brief filed in Brown by the U. Justice tempted to enroll his daughter in one of the White schools. Failing Department argued that desegregation was in the national inter- this, he enlisted the legal support of Robert Morris, an African est in part because of foreign policy issues Dudziak, Ferguson case that Brown reversed. Homer Plessy was an African American who tested the Louisiana segregation law by rid- During the past six years, the damage to our foreign relations at- tributable to [race discrimination] has become progressively ing in a train car reserved for Whites. The law stated that segrega- greater. The United States is under constant attack in the foreign tion was legal as long as the facilities maintained for Blacks were press, over foreign radio, and in such international bodies as the equal to those established for Whites. Plessy argued his case on the United Nations because of various practices of discrimination basis of the 14th Amendment and its guarantee of equal protec- against minority groups in this country. Soviet spokesmen reg- tion. Some of these attacks against us are based on falsehoods A number of subsequent challenges to the ruling failed to sway or distortion; but the undeniable existence of racial discrimination the court. Two cases racism that pervaded U. Gebhart and Bulah v. Gebhart started for U. The plaintiffs won nitaries, as well as against American Blacks. At a time when the limited local

victories that did not have national impact. Sharpe,<sup>4</sup> and *Davis v. On that same day, the Court ruled in international embarrassment, Bell suggests that Brown provided Sweatt v. Thus the experts for the plaintiffs argued that Black. Krech, professor of psychology from the University of California: Thus the Brown case could be positioned of inadequate education we build into the Negro the very charac- as serving White interests*â€”improving the national image, teristic, not only intellectual, but also personality characteristics, quelling racial unrest, and stimulating the economyâ€”as well as which we then use to justify prejudice. It is this convergence of underlying pathologyâ€”White supremacyâ€”of the defendant interests that made Brown feasible. Now the focus of the discus- severely limited the ruling and its implementation throughout sion is to begin to understand the social and cultural costs that the land. In , the Lemon Grove, behalf of school desegregation were working for the right cause. CA, school board attempted to create a segregated school for And I affirm the principle that separate is inherently unequal. Mexican American children of the district. This small district, My issue is with Brown as the remedy, or more specifically, with comprising 95 Anglos and 75 Latinos, was persuaded by the PTA the implementation of Brown as endorsed by the Court. The Latino families went to court and resentment toward the decision and the limitations such a deci- the judge ruled against the school district, but the basis of his rul- sion would have in a racist context. Thus again the ability to be resistance, but we were unprepared for the depth of the hatred leverage non-White inferiority became a way to access social, and violence aimed at Black people in the South. More important, Lawrence points out that if we the degree to which White supremacy and racism were instanti- are to have a real and meaningful remedy we have to recognize ated in the U. The Warren court was mak- 3. Lawrence points out that Black children suffered injury not be- One example of that context is the way the plaintiff attor- cause they were sitting in classrooms with other Black children, neys used a discourse of Black inferiority to bolster their case. But in a segregated Freeman v. Briefly, Milliken closed off the opportu- system it is difficult to make their excellence evident. The power and impact of Brown on cluding Teachers College, University of Wisconsin-Madison, school desegregation had become substantially diluted. Further, Lawrence argues, it will never be One of the costs of Brown was the job loss and demotions for enough to try to punish segregationist behavior; rather it is nec- Black teachers and administrators. Epps puts the number essary to work toward deliberate dismantling of segregation as an of jobs lost at about 38, in 17 states in the South between institution. Desegregating schools is a limited way of dealing and Hudson and Holmes concur with Epps with segregation as an institution. We need to think about ways and go on to document the steady decline of African Americans to desegregate the society. Northern schools remained segregated until the mid- cludes both job loss and demotions. Haney states that as s. Segregation actually grew in the s. Of course one of desegregation began to be implemented some state legislatures the major problems that we have in understanding Brown is that and school boards throughout the South began a campaign of we conflate two incompatible decisionsâ€”Brown I and Brown II. The Alabama legislature introduced a bill pronounces the principle of separate as inherently unequal. Brown II, on the other hearing and right to appeal. Despite job losses and separated from the commitment to implementation, and the im- demotions, Black teachers and administrators generally supported plementation procedures turned out not to work. For this rea- school desegregation even though it meant likely displacement son, Brown and its implementation decision, Brown II, might for them. In the â€”66 plemented. By the mids when the Civil Rights Movement school year the U. Department of Health, Education, and Wel- was exploding across the nation and Congress passed the fare reported that only 1. The paradox of this failure to hire Black teachers is that segregation waned. In his memoir, Nixon chief of staff H. If the school districts were going to pair school desegregation with the reduction of the number of Feb. Is Black teachers they would actually be accelerating school deseg- really concerned about situation in Southern schools and feels we regation and increasing the teaching load of White teachers. Has told Mitchell [Attor- jobs was relatively insignificant and served the greater good. But ney General] to file another case, and keep filing until we get a re- versal. Among the cases were the continued problem of recruiting Black teachers and other Milliken v. Bradley , San Antonio School District v. Rodriguez teachers of color is a result of the increased opportunities in other , Board of Education of Oklahoma v. Dowell , and fields such as medicine, law, and business. This might be the question posed by a crit- Could it be that the loss of Black teachers in the early post-Brown ical

race theorist searching for the possible interest-convergence years created what Randall Robinson identifies as the on- that the decision could promote. I ask this question after exam- going cumulative effects of discrimination? In about a half million White children at- Whites discussed the Supreme Court decision and print media tended segregated private schools in the South. Despite the threat coverage of civil rights events did not pay significant attention these schools posed to the court decision, only a limited number to the court decisions, including Brown as compared to events of legal challenges were mounted to combat them, because they involving confrontation and violence, such as the " did not receive direct public support in the form of tuition Montgomery Bus Boycott. The tion to civil rights after the Birmingham demonstrations in the state of Louisiana provided the textbooks. Although any number of civil rights activists plement Champagne, For instance, in South Car- the leaders had been challenging seating practices on city buses olina White citizens developed academies as a way to avoid school well before Brown, and the boycott itself was patterned on a sim- desegregation. South Carolina delayed desegregation until , ilar boycott in Baton Rouge, Louisiana. In addition, the Mont- when Clemson University was the first school in the state to de- gomery Bus Boycott was not specifically to end segregation but segregate. Some two years later on August 10, , the South rather for a less degrading form of segregation Klarman,

**Chapter 3 : Landing on the wrong note : jazz, dissonance, and critical practice in SearchWorks catalog**

*Landing on the Wrong Note has 10 ratings and 0 reviews. This is a study of jazz from two perspectives: as a cultural and musical form, and as the subject.*

In lieu of an abstract, here is a brief excerpt of the content: Jazz, Dissonance and Critical Practice. Since its appearance in the s, jazz criticism has been implicated in an ethical stance towards Culture as opposed to mere culture. Even those critics in the s who denounced its influence on morals and manners were compelled to recognize its potential to corrupt or, at the very least, to distract musicians and listeners. At the same time, there were others say, the composer Aaron Copland who sought to define its specific attributes over and above--or, indeed, as the basis of--its social effect. Around this question of the value of jazz there was no immediate consensus other than perhaps an agreement that answering that question meant addressing another, equally difficult, one: For contemporary critics, nothing much has changed; except, of course, everything. Both jazz scholarship, now raised to a tenuous academic status, and jazz artists, as exemplars of the universalized and universalizing conditions of African American and American cultural production, are caught in larger sociopolitical transformations for which questions of ethical value are deemed paramount. Such debate demonstrates that when one begins to analyze a musical form in ethical terms--that is, by considering its value and meaning for society as such--at issue is the structural position accorded that form in the cultural totality. This is certainly the issue that Ajay Heble confronts in his wide-ranging book *Landing on the Wrong Note*. Speaking as both the codirector of the Guelph Jazz Festival and as an academic theorist, he seeks to "open up valuable questions about the complex ways in which identities are constructed and mobilized, and taken up in practices of representation" He claims that the encounter with jazz musicians through the Festival has enabled him "to think with rigor about the forces and assumptions that have shaped and determined [his] interpretive and critical habits" 7. Utilizing a range of critical theories--from Ferdinand de Saussure to Susan McClary--his overall concern is to explain how dissonances, or "wrong notes," function in jazz. In this he intends to determine how a theory of dissonance might find a parallel in and, in fact, challenge contemporary academic theories of postmodern subjectivity. For Heble, the recognition of "out of tune" sounds can help both jazz musicians and contemporary scholars "foster alternatives to oppressive systems of knowledge" *ibid*. An ethics of critical practice, if you will. In these sections there is a sense of the author having to account for the concrete social situations in which jazz musicians play and live as well as the contradictions and inconsistencies--the dissonances--that arise therefrom. For Heble and his codirectors a major ethical problem that emerges is whether the Guelph Festival should book free jazz saxophonist Charles Gayle. Gayle is notorious for his homophobic views, which he likes to express in the course of his performance. The resolution to the problem--to forgo a Gayle concert--which Heble found disappointing from a musical point of view, proved necessary from the ethical perspective of universal human rights. Less convincing are those sections in which Heble seeks to draw correlations between developments in jazz and contemporary literary theory, from post-structuralism to the neopragmatism of Charles Taylor. Thus his discussion of Ornette Coleman is related to the rise of semiotics, while his analysis of Sun Ra pertains to theories of

**Chapter 4 : Landing on the Wrong Note: Jazz, Dissonance, and Critical Practice by Ajay Heble**

*The first part of the title of this lecture is taken from Ajay Heble's () book "Landing on the Wrong Note: Jazz, Dissonance, and Critical Practice." The author chose this musical image to convey the problem of good intentions gone awry. No musician plans to play the wrong note. The plaintiffs.*

**Chapter 5 : Landing on the Wrong Note: Jazz, Dissonance, and Critical Practice : [www.nxgvision.com](http://www.nxgvision.com)**

*An imaginative and passionate synthesis of form and function, Landing on the Wrong NOte goes beyond mainstream jazz criticism, outlining a new poetics of jazz that emerges not from the ivory tower but from the clubs, performances,*

*and lives of today's jazz musicians.*

**Chapter 6 : Project MUSE - Landing on the Wrong Note: Jazz, Dissonance and Critical Practice (review)**

*Board of Education decision of rep- Carolina on May 17, , and was later folded into Brown along resent a kind of landing on the wrong note. Brown's intentions with three other cases. were good and honorable.*

**Chapter 7 : Landing on the Wrong Note: The Price we Paid for Brown | Gloria Ladson-Billings - [www.nxgvis.com](http://www.nxgvis.com)**

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