Kinds of Blue
Grandt, Jurgen E.

Published by The Ohio State University Press

Grandt, Jurgen E.
Kinds of Blue: The Jazz Aesthetic in African American Narrative.
The Ohio State University Press, 2005.
Project MUSE. muse.jhu.edu/book/28300.

👉 For additional information about this book
https://muse.jhu.edu/book/28300

🔗 For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=1178235
Every now and then, someone asks me which jazz legend I would have liked to see in concert, or even joined on the bandstand. My answers usually involve the likes of Dexter Gordon, or John Coltrane, or Sidney Bechet. Of course, my contribution to such an imaginary jam session would not be particularly impressive at all. In actuality, however, I could not wish for a better group than the people who comprise the roster of my personal All-Star Big Band, and any jarring dissonances emanating from the following pages are most certainly not for their lack of chops, but solely a reflection of my own shortcomings:

DoVeanna Fulton, Michael Hendrick, Nicholyn Hutchinson, La Vinia Jennings, Hubert McAlexander, Iyabo Osiapem, and especially R. Baxter Miller, Edward Pavlič, Jed Rasula, and Lorenzo Thomas, generously offered advice and support at various stages of the manuscript, and their input has been invaluable. The students in my Fall 2001 AFAM 4880 class at the University of Georgia helped immeasurably in clarifying my critical argument with their challenging questions and trenchant insights. At The Ohio State University Press, I want to thank Malcolm Litchfield as well as Heather Lee Miller, who knew that this was going to be a book before I did. Simone and Daniel Althaus, Jennifer Griffith, Sandra and Martin Kindlimann, Sibylle and Thomas Menzi, Friederike Pohlenz and Stephan Brunner, and Aliya Tugelbayeva have been keeping me (relatively) sane for all these years; I am thankful for and proud of their friendship. Karen and Richard Lyle have most graciously and generously provided me with a veritable home away from home away from home—they are truly the best America has to offer. And all the musicians, famous and unknown, who have been bringing so much passion, joy, and dedication to their art, have made this project fun, not work.
Finally, and most importantly, I must thank my parents, Yvonne and Werner, who have always, without wavering or hesitation, supported and encouraged me in all of my various adventures, no matter how dubious they might have appeared to them at the time—without them, none of this would have been possible.

Athens, Georgia, November 2004