

## Outtakes:

## Literatur und sonstige Nachweise

---

- Birgit Abels: »Wer doch Ohren hat zu hören. Zum gegenwärtigen Perspektivenreichtum in der kulturwissenschaftlich orientierten Wissenschaft von den Musiken der Welt«, in: *Die Musikforschung* 69/2 (2016), S. 125–132.
- Theodor W. Adorno: »Kulturindustrie. Aufklärung als Massenbetrug«, in: *Theodor W. Adorno, Gesammelte Schriften Bd. 3*, hg. von Rolf Tiedemann, Suhrkamp: Frankfurt a.M. 21984, S. 19–60.
- Theodor W. Adorno: *Ästhetische Theorie* [1970] (= Theodor W. Adorno. Gesammelte Schriften, Bd. 7, hg. von Rolf Tiedemann), Suhrkamp: Frankfurt a.M. 2003.
- David Ake: *Jazz Cultures*, University of California Press: Berkeley/CA 2002.
- David Ake: »Learning Jazz, Teaching Jazz«, in: *The Cambridge Companion to Jazz*, hg. von Mervyn Cooke/David Horn, Cambridge University Press: Cambridge 2003, S. 255–269.
- David Ake: *Jazz Matters*, University of California Press: Berkeley/CA 2010.
- David Ake/Charles Hiroshi Garrett/Daniel Goldmark (Hg.): *Jazz/Not Jazz*, University of California Press: Berkeley/CA 2012.
- David Ake/Charles Hiroshi Garrett/Daniel Goldmark: »Introduction«, in: *Jazz/Not Jazz*, hg. von dies., University of California Press: Berkeley/CA 2012, S. 1–9.
- David Ake: »Crossing the Street: Rethinking Jazz Education«, in: *Jazz/Not Jazz. The Music and Its Boundaries*, hg. von David Ake/Charles Hiroshi Garrett/Daniel Ira Goldmark, University of California Press: Berkeley/CA 2012, S. 237–263.
- David Ake: »After Wynton. Narrating Jazz in the Postneotraditional Era«, in: *The Routledge Companion to Jazz Studies*, hg. von Nicholas Gebhardt/Nichole Rustin-Paschal/Tony Whyton, Routledge: New York 2019, S. 77–86.

- Hector Amaya: »Racialized Documentary. Reception of Ken Burns' ›Jazz‹«, in: *Television & New Media* 9/2 (2008), S. 111–130.
- Tim J. Anderson: *Making Easy Listening. Material Culture and Postwar American Recording*, University of Minnesota Press: Minneapolis/MN 2006.
- Paul Allen Anderson: »My Foolish Heart«: Bill Evans and the Public Life of Feelings«, in: *Jazz Perspectives* 7/3 (2013), S. 205–249.
- Chris Anderton: »A Many-Headed Beast: Progressive Rock as European Meta-Genre«, in: *Popular Music* 29/3 (2010), S. 414–435.
- Anon.: »A Hope for the Future«, in: *Jazz: The Metronome Yearbook Vol. 10* (1959), S. 21.
- Anon.: »Miles Davis: Kind of Blue«, in: *DownBeat* (1. Oktober 1959), S. 28.
- Anon.: »John Coltrane's ›Giant Steps‹ and ›My Favorite Things‹ Earn Gold Status«, in: *JazzTimes.com* (25. April 2019), <https://jazztimes.com/features/profiles/john-coltranes-giant-steps-and-my-favorite-things-earn-gold-status/>.
- Anon.: »Miles Davis – The Lost Quintet«, in: *jazzwise.com* (14. Oktober 2021), <https://www.jazzwise.com/features/article/miles-davis-the-lost-quintet>.
- Anon.: »What Is the Best Selling Jazz Album of All Time?«, in: *bestofjazz.org* (4. Januar 2023), <https://bestofjazz.org/what-is-the-best-selling-jazz-album-of-all-time/>.
- Klaus Aringer/Franz Karl Praßl/Peter Revers/Christian Utz (Hg.): *Geschichte und Gegenwart des musikalischen Hörens. Diskurse – Geschichte(n) – Poetiken*, Rombach: Freiburg 2018.
- Tom Arnold-Forster: »Dr. Billy Taylor, ›America's Classical Music‹, and the Role of the Jazz Ambassador«, in: *Journal of American Studies* 51/1 (2017), S. 117–139.
- E. Taylor Atkins: *Jazz Planet*, University Press of Mississippi: Jackson/MI 2003.
- Chris Atton: »Popular Music Fanzines: Genre, Aesthetics, and the ›Democratic Conversation‹«, in: *Popular Music and Society* 33/4 (2010), S. 517–531.
- Chris Atton: »Fan Discourse and the Construction of Noise Music as a Genre«, in: *Journal of Popular Music Studies* 23/3 (2011), S. 324–342.
- Chris Atton: »Genre and the Cultural Politics of Territory: The Live Experience of Free Improvisation«, in: *European Journal of Cultural Studies* 15/4 (2012), S. 427–441.
- George Avakian: »More Thoughts Given to Disks«, in: *Billboard* (29. Juni 1959), S. 24, 32–33.
- Amiri Baraka: »Miles Davis: ›One of the Great Mother Fuckers‹«, in: *A Miles Davis Reader*, hg. von Bill Kirchner, Smithsonian Institution Press: Washington 1997, S. 63–73.

- Samuel Barrett: »Kind of Blue« and the Economy of Modal Jazz«, in: *Popular Music* 25/2 (2006), S. 185–200.
- Samuel Barrett: »Classical Music, Modal Jazz and the Making of Kind of Blue«, in: *Dutch Journal of Music Theory/Tijdschrift voor Muziektheorie* 16/1 (2011), S. 53–63.
- Bob Belden: »Miles Davis«, in: *The Oxford Companion to Jazz*, hg. von Bill Kirchner, Oxford University Press: New York 2000, S. 398–402.
- Dawn Bennett: *Understanding the Classical Music Profession. The Past, the Present and Strategies for the Future*, Ashgate: Aldershot 2008.
- Joachim-Ernst Berendt/Günther Huesmann: *Das Jazzbuch. Von New Orleans bis ins 21. Jahrhundert*, Fischer: Frankfurt a.M. 2007.
- Chuck Berg: »Jazz and Film and Television«, in: *The Oxford Companion to Jazz*, hg. von Bill Kirchner, Oxford University Press: New York/Oxford 2000, S. 706–721.
- Hanno Berger/Frédéric Döhl/Thomas Morsch: »Einleitung«, in: *Prekäre Genres. Zur Ästhetik peripherer, apokrypher und liminaler Gattungen*, hg. von dies., transcript: Bielefeld 2015, S. 7–15.
- Paul F. Berliner: *Thinking in Jazz. The Infinite Art of Improvisation*, University Press of Chicago: Chicago 1994.
- Benjamin Biermann: »Jazz and the Recording Process«, in: *The Routledge Companion to Jazz Studies*, hg. von Nicholas Gebhardt/Nichole Rustin-Paschal/Tony Whyton, Routledge: New York 2019, S. 209–219.
- Hartmut Böhme: *Fetischismus und Kultur. Eine andere Theorie der Moderne*, Rowohlt: Reinbek bei Hamburg 2006.
- Philip V. Bohlman/Goffredo Plastino (Hg.): *Jazz Worlds/World Jazz*, University Press of Chicago: Chicago 2016.
- Pierre Bourdieu: »Ökonomisches Kapital, kulturelles Kapital, soziales Kapital«, in: *Soziale Ungleichheiten*, hg. von Reinhard Kreckel, Schwartz: Göttingen 1983, S. 183–198.
- Pierre Bourdieu: *Die feinen Unterschiede. Kritik der gesellschaftlichen Urteilskraft*, Suhrkamp: Frankfurt a.M. 2003.
- David Brackett: *Categorizing Sound. Genre and Twentieth-Century Popular Music*, University of California Press: Berkeley/CA 2016.
- Stephan Braese: *Cool. Jazz als Gegenkultur im westlichen Nachkriegsdeutschland*, edition text+kritik: München 2024.
- Lee B. Brown: »Jazz: America's Classical Music?«, in: *Philosophy and Literature* 26/1 (2002), S. 157–172.

- Leonard Brown (Hg.): *John Coltrane and Black America's Quest for Freedom: Spirituality and the Music*, Oxford University Press: New York 2010.
- Darius Brubeck: »1959: The Beginning of Beyond«, in: *The Cambridge Companion to Jazz*, hg. von Mervyn Cooke/David Horn, Cambridge University Press: Cambridge 2003, S. 177–201.
- Reginald T. Buckner/Steven Weiland (Hg.): *Jazz in Mind. Essays on the History of Meaning in Jazz*, Wayne State University Press: Detroit/MI 1991.
- Thomas Bugert: *Das Jahr der Innovationen im Jazz. Eine Analyse ausgewählter Alben des Jahres 1959*, Tectum: Baden-Baden 2024.
- Marie Buscatto: *Women in Jazz. Musicality, Femininity, Marginalization*, Routledge: New York 2022.
- Matthew W. Butterfield: »Music Analysis and the Social Life of Jazz Recordings«, in: *Current Musicology* 71–73 (2001/02), S. 324–352.
- Michele Calella/Nikolaus Urbanek (Hg.): *Historische Musikwissenschaft. Grundlagen und Perspektiven*, J.B. Metzler: Stuttgart 2013.
- Michele Calella: »Das Neue von gestern und was übrig bleibt: New Musicologies«, in: *Historische Musikwissenschaft. Grundlagen und Perspektiven*, hg. von Michele Calella/Nikolaus Urbanek, J.B. Metzler: Stuttgart 2013, S. 82–110.
- Marius Carboni: »The Classical Music Business«, in: *The Music Industry Handbook*, 2. Aufl., hg. von Paul Rutter, Routledge: New York 2016, S. 195–223.
- Noël Carroll: *On Criticism*, Routledge: New York 2009.
- Noël Carroll: *Art in Three Dimensions*, Oxford University Press: New York 2010.
- Ron Carter/Herbie Hancock: »Miles and the 1960s Quintet«, in: *Miles Davis. The Complete Illustrated History*, hg. von Ashley Kahn, Voyageur Press: Minneapolis/MN 2012, S. 130–137.
- Keith Caulfield: »Miles Davis' »Kind of Blue« Remains a Fixture on Vinyl Albums Chart, 57 Years After Its Release«, in: *billboard.com* (20. September 2016), <https://www.billboard.com/pro/miles-davis-kind-of-blue-vinyl-albums-chart/>.
- Dale Chapman: »The Institutionalization of Jazz«, in: *Jazz and American Culture*, hg. von Michael Borshuk, Cambridge University Press: Cambridge 2023, S. 173–186.
- Dan Charnas: *Dilla Time. The Life and Afterlife of J Dilla, the Hip-Hop Producer Who Reinvented Rhythm*, Farrar, Straus and Giroux: New York 2022.
- Luca Cherchiari/Laurent Cugny/Franz Kerschbaumer: *Eurojazzland. Jazz and European Sources*, Northeastern University Press: Boston/MA 2012.
- Martin Chilton: »»Kind of Blue«: The Jazz Album by Miles Davis That Transformed Music«, in: *The Independent* (2. März 2019), <https://www.independent>

- ent.co.uk/arts-entertainment/music/features/miles-davis-kind-of-blue-jazz-album-a8799061.html.
- Nate Chinen: *Playing Changes. Jazz for the New Century*, Pantheon: New York 2018.
- Richard Cook: *It's about That Time. Miles Davis On and Off the Record*, Atlantic Books: London 2005.
- Mervyn Cooke/David Horn (Hg.): *The Cambridge Companion to Jazz*, Cambridge University Press: Cambridge 2003.
- Stephen A. Crist: *Dave Brubeck's Time Out*, Oxford University Press: New York 2019.
- Michael Custodis: *Klassische Musik heute. Eine Spurensuche in der Rockmusik*, transcript: Bielefeld 2009.
- Carl Dahlhaus: »Historik – Grundlagen der Musikgeschichte – Ästhetik«, in: *Gesammelte Schriften*, Bd. 1, hg. von Hermann Danuser, Laaber: Laaber 2000, S. 11–155.
- Arthur C. Danto: *After the End of Art. Contemporary Art and the Pale of History*, Princeton University Press: Princeton/NJ 1997.
- Lisa E. Davenport: *Jazz Diplomacy: Promoting America in the Cold War Era*, University Press of Mississippi: Jackson/MI 2009.
- Linda Ann Davis/Urs Johnson: »(Geschlechter-)Gerechtigkeit im Jazz. Soundtrack der Szene oder Zukunftsmusik?«, in: *Aus Politik und Geschichte* 73/5–6 (2023), S. 32–38.
- David Demsey: »Jazz Improvisation and Concepts of Virtuosity«, in: *The Oxford Companion to Jazz*, hg. von Bill Kirchner, Oxford University Press: New York 2000, S. 788–798.
- Tia DeNora: »Music and Social Experience«, in: *The Blackwell Companion to the Sociology of Culture*, hg. von Mark D. Jacobs/Nancy Weiss Hanrahan, Blackwell: Oxford 2005, S. 147–159.
- Jacques Derrida: »Das Gesetz der Gattung«, in: ders.: *Gestade*, Passagen: Wien 1994, S. 245–284.
- Scott DeVeaux: »Constructing the Jazz Tradition: Jazz Historiography«, in: *Black American Literature Forum* 25/3 (1991), S. 525–560.
- Scott DeVeaux: *The Birth of Bebop. A Social and Musical History*, University of California Press: Berkeley/CA 1997.
- Scott DeVeaux: »Struggling with Jazz«, in: *Current Musicology* 71–73 (2001/02), S. 353–374.

- Joan Didion: »I Write«, in: *New York Times* (5. Dezember 1976), <https://www.nytimes.com/1976/12/05/archives/why-i-write-why-i-write.html>, <https://genius.com/Joan-didion-why-i-write-annotated>.
- Terence Diggorry: »What Abstract Art Means in ›Pull My Daisy‹«, in: *Reconstructing the Beats*, hg. von Jennie Skerl, Palgrave Macmillan: Basingstoke 2004, S. 135–149.
- Frédéric Döhl: »From Harmonic Style to Genre: The Early History (1890s-1940s) of the Uniquely American Musical Term Barbershop«, in: *American Music* 32/2 (2014), S. 123–171.
- Frédéric Döhl: »Gesamteindruck: Zu einem Schlüsselbegriff des Plagiatsrechts«, in: *Jahrbuch der Deutschen Gesellschaft für Musikpsychologie* 25 (2015), S. 19–40.
- Frédéric Döhl: »The ›Book Musical Genre‹ in Jazz around 1960: On Modern Jazz Performances of Songs from *My Fair Lady* (Shelly Manne, André Previn, Leroy Vinnegar)«, in: *Jazz Perspectives* 10/1 (2017), S. 63–95.
- Frédéric Döhl: Musikgeschichte ohne Markennamen. Soziologie und Ästhetik des Klavierquintetts, transcript: Bielefeld 2019.
- Frédéric Döhl: »Digital Humanities und Bibliotheken. Über technisch-organisatorische Infrastruktur hinausgedacht«, in: *ZfBB – Zeitschrift für Bibliothekswesen und Bibliographie* 66/1 (2019b), S. 4–18.
- Frédéric Döhl: »Digital Turn – Gedächtnisinstitutionen und Digital Humanities. Zwischenbericht aus einer Workshop-Reihe der Deutschen Nationalbibliothek«, in: *ZfBB – Zeitschrift für Bibliothekswesen und Bibliographie* 67/3-4 (2020a), S. 213–230.
- Frédéric Döhl: »Auf dem Weg zur vertanen Chance. Musikwissenschaft, Recht und das Kerngeschäft der Digital Humanities: Text und Data Mining«, in: *Lied und Populäre Kultur. Jahrbuch des Zentrums für Populäre Kultur und Musik* 65 (2020b), S. 245–268.
- Frédéric Döhl/Christoph Schöch/Achim Rettinger/Evelyn Gius/Peer Trilcke/Peter Leinen/Fotis Jannidis/Maria Hinzmann/Jörg Röpke: »Abgeleitete Formate. Text und Data Mining mit urheberrechtlich geschützten Textbeständen«, in: *ZfdG – Zeitschrift für digitale Geisteswissenschaften* (2020), [https://www.zfdg.de/2020\\_006](https://www.zfdg.de/2020_006).
- Frédéric Döhl: *Zwischen Pastiche und Zitat. Die Urheberrechtsreform 2021 und ihre Konsequenzen für die künstlerische Kreativität*, transcript: Bielefeld 2022.
- André Doehring: »The Shape of Jazz Studies to Come? Überlegungen zu Anforderungen, Inhalten und Zielen der Ausbildung von JazzforscherInnen«, in:

- Jazzforschung heute. Themen, Methoden, Perspektiven*, hg. von Martin Pflieger/Wolf-Georg Zaddach, Verlag Edition Emvas: Berlin 2019, S. 235–258.
- Andreas Domann: »New Musicology«, in: *Historische Musikwissenschaft. Gegenstand – Geschichte – Methodik*, hg. von Frank Hentschel, Laaber: Laaber 2019, S. 155–169.
- Ralf Dombrowski: *Basis-Diskothek Jazz*, Reclam: Stuttgart <sup>5</sup>2018.
- Ralf Dombrowski: *111 Gründe, Jazz zu lieben*, Schwarzkopf & Schwarzkopf: Berlin 2019.
- Chris Dromey/Julia Haferkorn (Hg.): *The Classical Music Industry*, Routledge: New York 2018.
- Eric Drott: »The End(s) of Genre«, in: *Journal of Music Theory* 57/1 (2013), S. 1–45.
- Julie C. Dunbar: *Women, Music, Culture. An Introduction*, Routledge: New York <sup>3</sup>2021.
- Gerald Early/Ingrid Monson: »Why Jazz Still Matters«, in: *Daedalus* 148/2 (2019), S. 5–12.
- Gary R. Edgerton: *Ken Burns's America*, Palgrave: New York 2001.
- Gary R. Edgerton: »Mainstreaming Ken Burns' »Jazz« for a National Audience«, in: *Film & History* 31/2 (2001), S. 65–69.
- Peter Elsdon: »Jazz Recordings and the Capturing of Performance«, in: *Recorded Music. Performance, Culture and Technology*, hg. von Amanda Bayley, Cambridge University Press: Cambridge 2010, S. 146–163.
- Peter Elsdon: »The Potential of the Jazz Record«, in: *Jazz Debates/Jazzdebatten*, hg. von Wolfram Knauer, Wolke Verlag: Hofheim 2014, S. 109–118.
- Franco Fabbri: »How Genres Are Born, Change, Die: Conventions, Communities and Diachronic Processes«, in: *Critical Musicological Reflections. Essays in Honour of Derek B. Scott*, hg. von Stan Hawkins, Ashgate: Farnham 2012, S. 179–191.
- Jeff Farley: »Jazz as a Black American Art Form: Definitions of the Jazz Preservation Act«, in: *Journal of American Studies* 45/1 (2011), S. 113–129.
- Patty Farmer/Will Friedland: *Playboy Swings. How Hugh Hefner and Playboy Changed the Face of Music*, Beaufort Books: New York 2015.
- Daniel Martin Feige: *Philosophie des Jazz*, Suhrkamp: Berlin 2014.
- Howard Ferstler: »Fred Plaut«, in: *The Routledge Guide to Music Technology*, hg. von Thom Holmes, Routledge: New York 2006, S. 237.
- Will Finch: »Documentary Jazz/Jazz Documentary«, in: *Jazz and American Culture*, hg. von Michael Borshuk, Cambridge University Press: Cambridge 2023, S. 319–337.

- Elizabeth Fraterrigo: *Playboy and the Making of the Good Life in Modern America*, Oxford University Press: New York 2009.
- Simon Frith: *Performing Rites. On the Value of Popular Music*, Harvard University Press: Cambridge/MA 1996.
- Simon Frith: »Is Jazz Popular Music?«, in: *Jazz Research Journal* 1 (2007), S. 7–23.
- John Frow: *Genre*, Routledge: New York 2006.
- Krin Gabbard (Hg.): *Jazz among the Discourses*, Duke University Press: Durham/NC 1995.
- Krin Gabbard (Hg.): *Representing Jazz*, Duke University Press: Durham/NC 1995.
- Krin Gabbard: »The Jazz Canon and Its Consequences«, in: *Jazz among the Discourses*, hg. von Krin Gabbard, Duke University Press: Durham/NC 1995, S. 1–28.
- Krin Gabbard: *Jammin' at the Margins. Jazz and the American Cinema*, The University of Chicago Press: Chicago 1996.
- Krin Gabbard: *Better Git It on Your Soul. An Interpretive Biography of Charles Mingus*, University of California Press: Berkeley/CA 2016.
- Lukas Gabric: »Beyond the Surface: Hermeneutic Implications of ›Blue‹ by MOPDTK«, in: *Jazz Perspectives* 11/1 (2019), S. 53–68.
- Barbara J. Gardner: »The Tampa Cannonball«, in: *DownBeat* (15. Oktober 1959), S. 18–20.
- Barbara J. Gardner: »The Enigma of Miles Davis«, in: *DownBeat* (7. Januar 1960), S. 20–23.
- Nicholas Gebhardt: »On Jazz, Memory, and History«, in: *Jazz Research Journal* 4/1 (2010), S. 7–14.
- Nicholas Gebhardt/Nichole Rustin-Paschal/Tony Whyton (Hg.): *The Routledge Companion to Jazz Studies*, Routledge: New York 2019.
- Friedrich Geiger/Tobias Janz: »Ökonomie und Kanon«, in: *Der Kanon der Musik. Theorie und Geschichte. Ein Handbuch*, hg. von Klaus Pietschmann/Melanie Wald-Fuhrmann, edition text + kritik: München 2013, S. 858–888.
- Gregg Gelb: *1959 Jazz: A Historical Study and Critical Analysis of Jazz and Its Artists and Recordings in 1959*, University of Northern Carolina: Greensboro/NC 2008.
- John Gennari: *Blowin' Hot and Cool. Jazz and Its Critics*, University Press of Chicago: Chicago 2006.
- Niamh Gibbs: »Researching Film Music — Where to Start?«, in: *Royal Musical Association* (9. März 2022), <https://www.rma.ac.uk/2022/03/09/researching-film-music-where-to-start/>.

- Gary Giddins: »Miles's Wiles«, in: *A Miles Davis Reader*, hg. von Bill Kirchner, Smithsonian Institution Press: Washington 1997, S. 217–223.
- Gary Giddins: *Visions of Jazz. The First Century*, Oxford University Press: New York 1998.
- Gary Giddins/Scott DeVeaux: *Jazz*, W.W. Norton: New York 2009.
- Ted Gioia: *West Coast Jazz*, University of California Press: Berkeley/CA 1998.
- Ted Gioia: *The History of Jazz. Second Edition*, Oxford University Press: New York 2011.
- Ted Gioia: *The History of Jazz. Third Edition*, Oxford University Press: New York 2021.
- Ted Gioia, zitiert nach Natalie Weiner: »Re-Revisiting ›The History of Jazz‹«, in: *NPR* (15. Juli 2021), <https://www.npr.org/2021/07/15/1016020385/re-revisiting-the-history-of-jazz>.
- Ralph J. Gleason: »On Threshold of Greatest Era«, in: *Billboard* (29. Juni 1959), S. 24, 33.
- Bob Gluck: *The Miles Davis Lost Quintet and Other Revolutionary Ensembles*, University of Chicago Press: Chicago 2016.
- Udo Göttlich: »Massenmedium«, in: *Metzler Lexikon. Medientheorie Medienwissenschaft*, hg. von Helmut Schanze, J.B. Metzler: Stuttgart 2002.
- Maxine Gordon: *Sophisticated Giant. The Life and Legacy of Dexter Gordon*, University of California Press: Oakland/CA 2018.
- Robert Gordon: *Jazz West Coast*, Quartet Books: London 1990.
- Theodore Gracyk: »Jazz After Jazz: Ken Burns and the Construction of Jazz History«, in: *Philosophy and Literature* 26/1 (2002), S. 173–187.
- Herman S. Gray: *Cultural Moves: African Americans and the Politics of Representation*, University of California Press: Berkeley/CA 2005.
- Mark C. Gridley: *Jazz Styles. Eleventh Edition*, Pearson: Harlow <sup>11</sup>2014.
- Andre Guess: »For Wynton Marsalis, Forgetting the Roots of Jazz Is Forgetting the History of America«, in: *The Undeclared* (12. Januar 2018 [2018a]), <https://wyntonmarsalis.org/news/entry/forgetting-the-roots-of-jazz-is-forgetting-the-history-of-race-in-america>.
- Andre Guess: »Wynton Marsalis & Ethan Iverson: A Conversation on Jazz & Race«, in: *JazzTimes* (14. Mai 2018 [2018b]), <https://wyntonmarsalis.org/news/entry/wynton-marsalis-ethan-iverson-a-conversation-on-jazz-race>.
- Jennifer Guglielmo/Salvatore Salerno (Hg.): *Are Italians White? How Race Is Made in America*, Routledge: New York 2003.

- Hans Ulrich Gumbrecht: »Epiphanien«, in: *Dimension ästhetischer Erfahrung*, hg. von Joachim Küpper/Christoph Menke, Suhrkamp: Frankfurt a.M. 2003, S. 203–222.
- Paul Guyer: *A History of Modern Aesthetics*, Bd. 1, Cambridge University Press: Cambridge 2014.
- Garry Hagberg: »On Representing Jazz: An Art Form in Need of Understanding«, in: *Philosophy and Literature* 26/1 (2002), S. 188–198.
- David Harlan: »Ken Burns and the Coming Crisis of Academic History«, in: *Rethinking History* 7/2 (2003), S. 169–192.
- Björn Heile/Peter Elsdon/Jenny Doctor (Hg.): *Watching Jazz. Encounters with Jazz Performance on Screen*, Oxford University Press: New York 2016.
- Andrey Henkin: »Les McCann, Pianist, Singer and Soul Jazz Pioneer, Dies at 88«, in: *The New York Times* (1. Januar 2024), <https://www.nytimes.com/2024/01/01/arts/music/les-mccann-dead.html>.
- Nat Henthoff: »An Afternoon with Miles Davis«, in: *The Jazz Review* 2/1 (1958), S. 9–12.
- Nat Hentoff: »Whose Art Form?: Jazz at Mid-Century«, in: *Jazz*, hg. von Nat Hentoff/Albert J. McCarthy, Cassell: London 1959, S. 325–342.
- Frank Hentschel (Hg.): *Historische Musikwissenschaft. Gegenstand – Geschichte – Methodik*, Laaber: Laaber 2019.
- Frank Hentschel: »Einleitung«, in: *Historische Musikwissenschaft. Gegenstand – Geschichte – Methodik*, hg. von Frank Hentschel, Laaber: Laaber 2019, S. 9–17.
- Charles Hersch: »America Without Dissonance: Ken Burns's »Jazz««, in: *Polity* 33/1 (2001), S. 107–116.
- Charles Hersch: »Reconstructing the Jazz Tradition«, in: *Jazz Research Journal* 2/1 (2008), S. 7–28.
- Johann Herzberg (Hg.): *museum4punko | workbook. Impulse & Tools für die digitale Kulturvermittlung*, Stiftung Preußischer Kulturbesitz: Berlin 2023.
- Gregor Herzfeld (Hg.): *Popularisierung »klassischer« Musik = Musiktheorie* 33/4 (2018), S. 282–368.
- Monika Herzig: »The ABCs of Jazz Education. Rethinking Jazz Pedagogy«, in: *Jazzforschung heute. Themen, Methoden, Perspektiven*, hg. von Martin Pfeiderer/Wolf-Georg Zaddach, Verlag Edition Emvas: Berlin 2019, S. 181–197.
- Jörn Peter Hiekel (Hg.): *Populär vs. elitär. Wertvorstellungen und Popularisierungen der Musik heute*, Schott: Mainz 2013.
- Eric Hobsbawn (aka Francis Newton): *The Jazz Scene*, Macgibbon & Kee: London 1959.

- André Hodeir: »Perspective on Modern Jazz: Popularity or Recognition?«, in: *DownBeat* (20. August 1959), S. 40–42.
- Bernd Hoffmann: »What a Wonderful World«. Ein fragmentarischer Blick auf den deutschen Jazz und seine Jazzforschung«, in: *Jazzforschung/Jazz Research* (2010), S. 173–189.
- John Clellon Holmes: »Time Present«, in: *Esquire* (Januar 1959), S. 107–110.
- Fabian Holt: *Genre in Popular Music*, University of Chicago Press: Chicago 2006.
- Andrew Wright Hurley: *The Return of Jazz: Joachim-Ernst Berendt and West German Cultural Change*, Berghahn Books: New York 2009.
- Travis A. Jackson: »Interpreting Jazz«, in: *African American Music: An Introduction*, hg. von Mellonee V. Burnim, Routledge: New York 2005, S. 167–183.
- Travis A. Jackson: »New Bottle, Old Wine: Wither Jazz Studies?«, in: *Issues in African American Music. Power, Gender, Race, Representation*, hg. von Portia Maultsby/Mellonee V. Burnim, Routledge: New York 2016, S. 30–46.
- Michael Jacobs: *All That Jazz*, Reclam: Stuttgart <sup>8</sup>2023.
- Geoffrey Jacques mit Scott DeVaux/Krin Gabbard/Bernard Gendron/Sherrie Tucker: »Call and Response: A Roundtable on Ken Burns's ›Jazz‹«, in: *Journal of Popular Music Studies* 13 (2001), S. 207–225.
- Robin James: »Is the Post- in Post-Identity the Post- in Post-Genre?«, in: *Popular Music* 36/1 (2017), S. 21–32.
- Michael Jarrett: *Pressed for All Time: Producing the Great Jazz Albums from Louis Armstrong and Billie Holiday to Miles Davis and Diana Krall*, The University of North Carolina Press: Chapel Hill/NC 2016.
- Benjamin Jörissen/Stephan Kröner/Lisa Birnbaum/Franz Krämer/Friedericke Schmiedel (Hg.): *Digitalisierung in der kulturellen Bildung. Interdisziplinäre Perspektiven für ein Feld im Aufbruch*, kopaed: München 2023.
- Bruce Johnson: »Hear Me Talkin' to Ya: Problems of Jazz Discourse«, in: *Popular Music* 12/1 (1993), S. 1–12.
- Bruce Johnson/Adam Havas: »Western Bias, Canonicity, and Cultural Globalization: Introduction to ›Jazz Diasporas‹«, in: *Popular Music and Society* 45/4 (2022), S. 371–376.
- Ekkehard Jost: *Sozialgeschichte des Jazz*, Zweitausendeins: Frankfurt a.M. 2003.
- Olaf Jubin/Robert Gordon (Hg.): *The Oxford Handbook of the Global Stage Musical*, Oxford University Press: New York 2023.
- Ashley Kahn: *Kind of Blue. The Making of the Miles Davis Masterpiece*, DaCapo Press: New York 2000.
- Ashley Kahn: »Between the Takes«, in: *Miles Davis: Kind of Blue. Legacy Edition*, 919075881992, Columbia 2008, S. 50–55.

- Ashley Kahn (Hg.): *Miles Davis. The Complete Illustrated History*, Voyageur Press: Minneapolis/MN 2012.
- Ashley Kahn: *Miles Davis' Kind of Blue: Blues Clues*, 2019, <https://jazztimes.com/features/profiles/miles-davis-kind-of-blue-blues-clues/>.
- Ashley Kahn: »Miles Davis and Bill Evans: Miles and Bill in Black & White«, in: *JazzTimes* (14. Oktober 2021), <https://jazztimes.com/archives/miles-davis-and-bill-evans-miles-and-bill-in-black-white/>.
- Gary Kamiya: »In Defense of ›Jazz‹«, in: *Salon* (7. Februar 2001), [https://www.salon.com/2001/02/07/jazz\\_defense/](https://www.salon.com/2001/02/07/jazz_defense/).
- Wolf Kampmann: *Jazz. Eine Geschichte von 1900 bis übermorgen*, Reclam: Stuttgart 2016.
- Fred Kaplan: 1959. *The Year Everything Changed*, John Wiley: Hoboken/NJ 2009.
- James Kaplan: *3 Shades of Blue: Miles Davis, John Coltrane, Bill Evans, and the Lost Empire of Cool*, Penguin: New York 2024.
- Christian Kellersmann: »Die ›neue Klassik‹«, in: *Das Konzert II. Beiträge zum Forschungsfeld der Concert Studies*, hg. von Martin Tröndle, transcript: Bielefeld 2018, S. 379–387.
- Peter Kemper: *The Sound of Rebellion. Zur politischen Ästhetik des Jazz*, Reclam: Stuttgart 2023.
- Joseph Kerman: »How We Got into Analysis, and How to Get Out«, in: *Critical Inquiry* 7/2 (1980), S. 311–331.
- Joseph Kerman: »A Few Canonic Variations«, in: *Critical Inquiry* 10 (1983/84), S. 107–125.
- Joseph Kerman: *Contemplating Music: Challenges to Musicology*, Harvard University Press: Cambridge/MA 1985.
- Barry Kernfeld: *Adderley, Coltrane, and Davis at the Twilight of Bebop: The Search for Melodic Coherence*, Ph.D. Dissertation, Cornell University: Ithaca/NY 1981.
- Barry Kernfeld: *What to Listen for in Jazz*, Yale University Press: New Haven/CN 1995.
- Gert Keunen: *Alternative Mainstream. Making Choices in Pop Music*, Antennae: Amsterdam 2014.
- Bill Kirchner (Hg.): *The Oxford Companion to Jazz*, Oxford University Press: New York 2000.
- Eve Klein: »When Divas and Rock Stars Collide: Interpreting Freddie Mercury and Montserrat Caballé's *Barcelona*«, in: *Popular Music, Stars and Stardom*, hg. von Stephen Loy/Julie Rickwood/Samantha Bennett, Australian National University Press: Canberra 2018, S. 115–135.

- Kelsey Klotz: *Dave Brubeck and the Performance of Whiteness*, Oxford University Press: New York 2023.
- Wolfram Knauer: »Die Jazz-Analyse«, in: *Jazz*, hg. von Wolfgang Sandner, Laaber: Laaber 2005, S. 313–328.
- Wolfram Knauer: »Play Yourself, Man!« *Die Geschichte des Jazz in Deutschland*, Reclam: Stuttgart 2021.
- Wolfram Knauer: »A Clash of Identities. How Aspects of Gender and Identity in Jazz Influence Both the Music and Its Perception«, in: *The Routledge Companion to Jazz and Gender*, hg. von James Reddan/Monika Herzig/Michael Kahr, Routledge: New York 2023, S. 168–176.
- Sigrid G. Köhler/Sabine Müller-Mall/Florian Schmidt/Sandra Schnädelbach (Hg.): *Recht fühlen*, Brill: Paderborn 2017.
- Lawrence Kramer: *Classical Music and Postmodern Knowledge*, University of California Press: Berkeley/CA 1995.
- James Lapine/Stephen Sondheim: *Sunday in the Park with George*, Nick Hern: London 1990.
- Bruno Latour: »Why Has Critique Run Out of Steam? From Matters of Fact to Matters of Concern«, in: *Critical Inquiry* 30/2 (2004), S. 225–248 (= *Elend der Kritik. Vom Krieg um Fakten zu Dingen von Belang*, diaphanes: Zürich 2007).
- Mark Laver: »Freedom of Choice: Jazz, Neoliberalism, and the Lincoln Center«, in: *Popular Music and Society* 37/5 (2014), S. 538–556.
- Richard J. Lawn: *Experiencing Jazz. Second Edition*, Routledge: New York 2013.
- Sonya R. Lawson: »Defy(n)ing Categorization: Moving Beyond the Jazz History Canon«, in: *De-Canonizing Music History*, hg. von Vesa Kurkela/Lauri Väkevää, Cambridge Scholars: Cambridge 2009, S. 51–60.
- Sonya R. Lawson: »Inclusive Jazz History Pedagogy«, in: *The Routledge Companion to Jazz and Gender*, hg. von James Reddan/Monika Herzig/Michael Kahr, Routledge: New York 2023, S. 322–335.
- David Lee: *The Battle of the Five Spot: Ornette Coleman and the New York Jazz Field*, Mercury: Toronto 2006.
- Gene Lees: »Jazz Festivals«, in: *DownBeat Yearbook* 1960, S. 19–23.
- Jennifer C. Lena/Richard A. Peterson: »Classification as Culture. Types and Trajectories of Music Genres«, in: *American Sociological Review* 73 (2008), S. 697–718.
- Chris Lenz: *Celebrating a Masterpiece: Kind of Blue*, Bonus-DVD zu Miles Davis: *Kind of Blue. Legacy Edition*, 919075881992, Columbia 2008.

- Andreas Linsenmann/Thorsten Hindrichs (Hg.): *Hobsbawm, Newton und Jazz: Zum Verhältnis von Musik und Geschichtsschreibung*, Ferdinand Schöningh: Paderborn 2016.
- George Lipsitz: »Song of the Unsung: The Darby Hicks History of Jazz«, in: *Uptown Conversations. The New Jazz Studies*, hg. von Robert G. O'Meally/Brent Hayes Edwards/Farah Jasmine Griffin, Columbia University Press: New York 2004, S. 9–26.
- Martin Lücke: »Der deutsche Klassikmarkt: Eine wirtschaftliche Betrachtung«, in: *Musikwirtschaft 2.0. Bestandsaufnahme und Perspektiven*, hg. von Steffen Höhne/Matthias Maier/Wolf-Georg Zaddach, Leipziger Universitätsverlag: Leipzig 2014, S. 71–92.
- Jean-François Lyotard: »Music and Postmodernity« [org. frz. 1996], in: *new formations* 66 (2009), S. 37–45.
- Laura MacDonald/Ryan Donavan (Hg.): *The Routledge Companion to Musical Theatre*, Routledge: New York 2022.
- Jeffrey Magee: »Kinds of Blue: Miles Davis, Afro-Modernism, and the Blues«, in: *Jazz Perspectives* 1/1 (2007), S. 5–27.
- P.D. Magnus: »Kind of Borrowed, Kind of Blue«, in: *The Journal of Aesthetics and Art Criticism* 74/2 (2016), S. 179–185.
- Shelly Manne/Pete Rugolo/Ben Polack/Gene Norman/Leonard Feather: »Is Jazz Progressing? The Views of Shelly Manne, Pete Rugolo, Ben Polack, Gene Norman, Leonard Feather«, in: *DownBeat Yearbook 1959*, S. 104–114.
- Gabriele Marino: »»What Kind of Genre Do You Think We Are?« Genre Theories, Genre Names and Classes within Music Intermedial Ecology«, in: *Music Analysis Experience. New Perspectives in Musical Semiotics*, hg. von Constantino Maeder/Mark Reybrouck, Leuven University Press: Leuven 2015, S. 239–254.
- Wynton Marsalis: »What Jazz Is – and Isn't«, in: *New York Times* (31. Juli 1988), <https://wyntonmarsalis.org/news/entry/music-what-jazz-is-and-isnt>.
- Rachel Martin/Vince Pearson: »More Than »Kind of Blue«: In 1959, a Few Albums Changed Jazz Forever«, in: *NPR* (29. April 2019), <https://www.npr.org/2019/04/29/717579612/more-than-kind-of-blue-in-1959-a-few-albums-changed-jazz-forever>.
- Francesco Martinelli (Hg.): *The History of European Jazz*, Equinox: Bristol 2018.
- Deborah Mawer: »Performing Improvisation. Bill Evans and Jean-Yves Thibaudet«, in: *The Routledge Companion to Jazz Studies*, hg. von Nicholas Gebhardt/Nichole Rustin-Paschal/Tony Whyton, Routledge: New York 2019, S. 283–285.

- Kristin A. McGee: *Some Like It Hot. Jazz Women in Film and Television, 1928–1959*, Wesleyan University Press: Middletown/CN 2009.
- Dominic McHugh: *Loverly. The Life and Times of My Fair Lady*, Oxford University Press: New York 2012.
- Kembrew McLeod: »Genres, Subgenres, Sub-Subgenres and Social Differentiation within Electronic/Dance Music Communities«, in: *Journal of Popular Music Studies* 13 (2001), S. 59–75.
- Tracy McMullen: »Approaching the Jazz Past: MOPDTK's ›Blue‹ and Jason Moran's ›In My Mind: Monk at Town Hall, 1959‹«, in: *Journal of Jazz Studies* 11/2 (2016), S. 1–28.
- Tracy McMullen: »Jazz Education after 2017: The Berklee Institute of Jazz and Gender Justice and the Pedagogical Lineage«, in: *Jazz and Culture* 4/2 (2021), S. 27–55.
- Marian McPartland: »Cross Section«, in: *DownBeat* (19. März 1959), S. 20.
- Enrico Merlin: *Miles Davis: 1959. A Day-By-Day-Chronology*, Bertelli: Trento 2017.
- Karl Hagstrom Miller: *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*, Duke University Press: Durham/NC 2010.
- Ingrid Monson: *Saying Something. Jazz Improvisation and Interaction*, University Press of Chicago: Chicago 1996.
- Ingrid Monson: »Oh Freedom: George Russell, John Coltrane, and Modal Jazz«, in: *In the Course of Performance: Studies in the World of Musical Improvisation*, hg. von Bruno Nettl/Melinda Russell, University of Chicago Press: Chicago 1998, S. 149–168.
- Ingrid Monson: *Freedom Sounds. Civil Rights Call Out to Jazz and Africa*, Oxford University Press: New York 2007.
- Ingrid Monson: »Hearing, Seeing, and Perceptual Agency«, in: *Critical Inquiry* 34/S2 (2008), S. S36–S58.
- Ingrid Monson: »In Praise of Eclecticism: Relational Thinking and Theoretical Assemblage«, in: *Current Musicology* 102 (2018), S. 191–207.
- Allan F. Moore: »Categorical Conventions in Music Discourse: Style and Genre«, in: *Music & Letters* 82/3 (2001), S. 432–442.
- Dan Morgenstern: »Recorded Jazz«, in: *The Oxford Companion to Jazz*, hg. von Bill Kirchner, Oxford University Press: New York/Oxford 2000, S. 766–787.
- Bill Moriarty: »Not Quite All That Jazz: Review of Ken Burns' ›Jazz‹«, in: *New Labor Forum* 9 (2001), S. 100–105.
- Sabine Müller-Mall: *Verfassende Urteile. Eine Theorie des Rechts*, Suhrkamp: Berlin 2023.

- Daniel Murphy: »Jazz Studies in American Schools and Colleges: A Brief History«, in: *Jazz Educators Journal* 26/3 (1994), S. 34–38.
- Marc Myers: *Why Jazz Happened*, University of California Press: Berkeley/CA 2013.
- Marc Myers: »Bill Evans »Kind of Blue« Notes«, in: *allaboutjazz.com* (12. Februar 2015), <https://www.allaboutjazz.com/news/bill-evans-kind-of-blue-notes/>.
- Klaus Nathaus: »From Versatility to Art and Authenticity. The Making of Popular Music's Genre Matrix, 1890–1930«, in: *MusikTheorie* 30/1 (2015), S. 23–41.
- Stephen Neale: *Genre*, British Film Institute: London 1980.
- David Neumeyer: »Overview«, in: *The Oxford Handbook of Film Music Studies*, hg. von ders., Oxford University Press: New York 2014, S. 1–14.
- Keith Negus: *Music Genres and Corporate Cultures*, Routledge: New York 1999.
- Netzwerk »Hör-Wissen im Wandel« (Hg.): *Wissensgeschichte des Hörens in der Moderne*, DeGruyter: Berlin 2017.
- Stuart Nicholson: *Is Jazz Dead? (Or Has It Moved to a New Address)*, Routledge: New York 2005.
- Stuart Nicholson: »Kind of Blue. How Miles Davis Made the Greatest Jazz Album in History«, in: *Jazzwise* (13. März 2021), <https://www.jazzwise.com/features/article/kind-of-blue-how-miles-davis-made-the-greatest-jazz-album-in-history>.
- Martin Niederauer: *Die Widerständigkeiten des Jazz. Sozialgeschichte und Improvisation unter den Imperativen der Kulturindustrie*, Peter Lang: Frankfurt a.M. 2014.
- Eric Nisenson: *The Making of Kind of Blue. Miles Davis and His Masterpiece*, St. Martin's Griffin: New York 2000.
- Dawn M. Norfleet: »Hip-Hop and Rap«, in: *African American Music. An Introduction*, hg. von Mellonee V. Burnim/Portia K. Maultsby, Routledge: New York 2006, S. 353–389.
- Robert G. O'Meally: *The Jazz Cadence of American Culture*, Columbia University Press: New York 1998.
- Robert G. O'Meally/Brent Hayes Edwards/Farah Jasmine Griffin (Hg.): *Uptown Conversations. The New Jazz Studies*, Columbia University Press: New York 2004.
- Robert G. O'Meally/Brent Hayes Edwards/Farah Jasmine Griffin: »Introductory Notes«, in: *Uptown Conversations. The New Jazz Studies*, hg. von dies., Columbia University Press: New York 2004, S. 1–6.

- Robert G. O'Meally: *Antagonistic Cooperation: Collage, Jazz, and American Fiction*, Columbia University Press: New York 2020.
- Jon Pareles: »John S. Wilson, Jazz Critic, Is Dead at 89«, in: *The New York Times* (28. August 2002), <https://www.nytimes.com/2002/08/28/arts/john-s-wilson-jazz-critic-is-dead-at-89.html>.
- Lara Pellegrinelli/Shannon J. Effinger/Jordannah Elizabeth/Kira Grunenbergl Rachel Horn/Georgia Sebesky/Natalie Weiner: »Equal at Last? Women in Jazz, by the Numbers«, in: *NPR* (12. Januar 2021), <https://www.npr.org/2021/01/12/953964352/equal-at-last-women-in-jazz-by-the-numbers>.
- Tom Perchard: »Hip Hop Samples Jazz: Dynamics of Cultural Memory and Musical Tradition in the African American 1990s«, in: *American Music* 29/3 (2011), S. 277–307.
- Burton W. Peretti: »Review: The Jazz Studies Renaissance«, in: *American Studies* 34/1 (1993), S. 139–149.
- Peter Pettinger: *Bill Evans. How My Heart Sings*, Yale University Press: New Haven/CT 2002.
- Martin Pfeleiderer/Wolf-Georg Zaddach: »Der gegenwärtige Jazzdiskurs in Deutschland. Versuch einer empirischen Rekonstruktion anhand von Jazzzeitschriften«, in: *Jazz Debates/Jazzdebatten*, hg. von Wolfram Knauer, Wolke: Hofheim 2014, S. 61–89.
- Martin Pfeleiderer: »Germany«, in: *The History of European Jazz*, hg. von Francesco Martinelli, Equinox: Sheffield 2018, S. 96–119.
- Martin Pfeleiderer: »New Jazz Studies und die Jazzforschung heute«, in: *Jazzforschung heute. Themen, Methoden, Perspektiven*, hg. von Martin Pfeleiderer/Wolf-Georg Zaddach, Verlag Edition Emvas: Berlin 2019, S. 283–309.
- Tom Piazza: *Setting the Tempo. Fifty Years of Great Liner Notes*, Anchor Books: New York 1996.
- Klaus Pietschmann/Melanie Wald-Fuhrmann (Hg.): *Der Kanon der Musik. Theorie und Geschichte. Ein Handbuch*, edition text + kritik: München 2013.
- Nicolas Pillai: *Jazz as Visual Language: Film, Television and the Dissonant Image*, I. B. Tauris: London/New York 2017.
- Nina Polaschegg: *Populäre Klassik – Klassik populär: Hörerstrukturen und Verbreitungsmedien im Wandel*, Böhlau: Köln 2005.
- Steven F. Pond: »Jamming the Reception: Ken Burns, »Jazz«, and the Problem of »America's Music««, in: *Notes* 60/1 (2003), S. 11–45.
- Steven F. Pond: »Old Wine, New Bottles: Record Collecting, Jazz Reissues, and the Jazz Tradition«, in: *Jazz Perspectives* 13/1 (2021), S. 3–37.

- Eric Porter: *What Is This Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*, University of California Press: Berkeley/CA 2002.
- Eric Porter: »Incorporation and Distinction in Jazz History and Jazz Historiography«, in: *Jazz/Not Jazz. The Music and Its Boundaries*, hg. von David Ake/Charles Hiroshi Garrett/Daniel Ira Goldmark, University of California Press: Berkeley/CA 2012, S. 13–30.
- Lewis Porter: »Guidelines for Jazz Research«, in: *Bulletin of the Council for Research in Music Education* 95 (1987), S. 1–12.
- Lewis Porter: »Some Problems in Jazz Research«, in: *Black Music Research Journal* 8/2 (1988), S. 195–206.
- Lewis Porter (Hg.): *Jazz: A Century of Change*, Schirmer: New York 1997.
- Lewis Porter: »John Coltrane«, in: *The Oxford Companion to Jazz*, hg. von Bill Kirchner, Oxford University Press: New York 2000, S. 432–445.
- Ken Prouty: »Toward Jazz's ›Official‹ History: The Debates and Discourses of Jazz History Textbooks«, in: *Journal of Music History Pedagogy* 1/1 (2010), S. 19–43.
- Ken Prouty: *Knowing Jazz: Community, Pedagogy, and Canon in the Information Age*, University Press of Mississippi: Jackson/MI 2012.
- Ken Prouty: »Jazz Education. Historical and Critical Perspectives«, in: *The Routledge Companion to Jazz Studies*, hg. von Nicholas Gebhardt/Nichole Rustin-Paschal/Tony Whyton, Routledge: New York 2019, S. 45–53.
- Ronald M. Radano: »Myth Today: the Color of Ken Burns Jazz«, in: *Black Renaissance* 3/3 (2001), S. 43–54.
- Ronald M. Radano: *Lying Up the Nation: Race and Black Music*, University of Chicago Press: Chicago 2003.
- Ronald M. Radano: »On Ownership and Value«, in: *Black Music Research Journal* 30/2 (2010), S. 363–370.
- Ronald M. Radano: »The Sound of Racial Feeling«, in: *Deadalus* 142/4 (2013), S. 126–134.
- Guthrie P. Ramsey Jr.: »Who Matters: The New and Improved White Jazz-Literati: A Review«, in: *American Music* 17/2 (1999), S. 205–215.
- Guthrie P. Ramsey Jr.: *Who Hears Here? Of Black Music, Pasts and Present*, University of California Press: Berkeley/CA 2022.
- Ben Ratliff: »Fixing for Now, the Image of Jazz«, in: *New York Times* (7. Januar 2001), <https://www.nytimes.com/2001/01/07/arts/fixing-for-now-the-image-of-jazz.html>.
- Ben Ratliff: *Jazz. A Critic's Guide to the 100 Most Important Recordings (The New York Times Essential Library)*, Times Books: New York 2002.

- Ben Ratliff: *Coltrane. The Story of a Sound*, Farrar, Straus and Giroux: New York 2007.
- Ben Ratliff: »Popcast: Kamasi Washington and the West Coast Get Down«, in: *New York Times Blog* (14. April 2015), <https://archive.nytimes.com/artsbeat.blogs.nytimes.com/2015/04/24/popcast-kamasi-washington-and-the-west-coast-get-down/>.
- Ben Ratliff: *Every Song Ever. Twenty Ways to Listen to Music Now*, Allen Lane: London 2016.
- James Reddan/Monika Herzig/Michael Kahr (Hg.): *The Routledge Companion to Jazz and Gender*, Routledge: New York 2023.
- Jed Resula: »The Media of Memory: The Seductive Menace of Records in Jazz History«, in: *Jazz among the Discourses*, hg. von Krin Gabbard, Duke University Press: Durham/NC 1995, S. 134–162.
- J.A. Rice: »Our Impossible Failings: The Rhetoric of Historical Representation, Ideology, and Subjectivity in Ken Burns' Jazz«, in: *Violating Time: History, Memory, and Nostalgia in Cinema*, hg. von Christina Lee, Bloomsbury: London 2008, S. 26–39.
- Gabriele Rippl/Simone Winko (Hg.): *Handbuch Kanon und Wertung*, J.B. Metzler: Stuttgart 2013.
- William Robin: »How a Somber Symphony Sold More Than a Million Records«, in: *The New York Times* (9. Juni 2017), <https://www.nytimes.com/2017/06/09/arts/music/how-a-somber-symphony-sold-more-than-a-million-records.html>.
- Bob Rolontz: »Jazz a Popular Idiom Today – Why?«, in: *Billboard* (29. Juni 1959), S. 22, 30.
- Bob Rolontz: »»My Fair Lady« Leaves Mark on Disk Mkt. as Well as the Theater«, in: *Billboard* (3. März 1962), S. 5.
- David H. Rosenthal: »Jazz in the Ghetto: 1950–70«, in: *Popular Music* 7/1 (1987), S. 51–56.
- Giovanni Russonello: »Jimmy Cobb, Drummer in Miles Davis's »Kind of Blue«, Dies at 91«, in: *The New York Times* (26. März 2020), <https://www.nytimes.com/2020/03/26/arts/music/jimmy-cobb-dead.html>.
- Nichole T. Rustin/Sherrie Tucker (Hg.): *Big Ears: Listening for Gender in Jazz Studies*, Duke University Press: Durham/NC 2008.
- Nichole T. Rustin/Sherrie Tucker: »Introduction«, in: *Big Ears: Listening for Gender in Jazz Studies*, hg. von dies., Duke University Press: Durham/NC 2008, S. 1–28.

- Randall Sandke: »Copyrights. Accounting without Accountability«, in: *Where the Dark and the Light Folks Meet. Race and the Mythology, Politics and Business of Jazz*, Scarecrow Press: Lanham/MD 2010, S. 201–218.
- Ed Sarath: *Black Music Matters. Jazz and the Transformation of Music Studies*, Rowman & Littlefield: Lanham/MD 2018.
- Scott Saul: *Freedom Is, Freedom Ain't. Jazz and the Making of the Sixties*, Harvard University Press: Harvard/MA 2003.
- Susan Schmidt Horning: *Chasing Sound. Technology, Culture & the Art of Studio Recording from Edison to the LP*, The John Hopkins University Press: Baltimore/MD 2013.
- Richard J. Schoeck: *Erasmus of Europe. Vol. 1: The Making of a Humanist, 1467–1500*, Edinburgh University Press: Edinburgh 1990.
- Loren Schoenberg: »Lester Young«, in: *The Oxford Companion to Jazz*, hg. von Bill Kirchner, Oxford University Press: New York 2000, S. 191–205.
- Floris Schuiling: »Jazz and the Material Turn«, in: *The Routledge Companion to Jazz Studies*, hg. von Nicholas Gebhardt/Nichole Rustin-Paschal/Tony Whyton, Routledge: New York 2019, S. 87–96.
- Gerhard Schulze: *Die Erlebnisgesellschaft. Kultursoziologie der Gegenwart*, Campus: Frankfurt <sup>2</sup>2005.
- Martin Seel: *Ästhetik des Erscheinens*, Suhrkamp: Frankfurt a.M. 2003.
- Alyn Shipton: »New Jazz Histories«, in: *Jazz Research Journal* 3/2 (2009), S. 127–144.
- David R. Shumway: »Why ›Rock and Roll‹ Is Better Than ›Jazz‹«, in: *Genre* 34 (2001), S. 291–306.
- Nigel Simone: *Leonard Bernstein: West Side Story*, Ashgate: Farnham 2009.
- Charles Edward Smith: »25 Years of Jazz«, in: *DownBeat* (20. August 1959), S. 37–39.
- Susan Sontag: *Against Interpretation and Other Essays*, Dell: New York 1966.
- Roland Spiegel/Rainer Wittkamp: *111 Jazz-Alben, die man gehört haben muss*, Emons: Köln 2019.
- Alan Stanbridge: »Burns, Baby, Burns: Jazz History as a Contested Cultural Site«, in: *Jazz Research Journal* 1/1 (2004), S. 82–100.
- Brent Staples: »How Italians Became ›White‹«, in: *The New York Times* (12. Oktober 2019), <https://www.nytimes.com/interactive/2019/10/12/opinion/col-umbus-day-italian-american-racism.html>.
- Euan P. Staples: »You Can't Steal a Gift: Narrative(s) of Nation in Ken Burns's ›Jazz‹«, in: *Australasian Journal of American Studies* 21/2 (2002), S. 15–32.

- David Suisman: *Selling Sounds. The Commercial Revolution in American Music*, Harvard University Press: Cambridge/MA 2009.
- Artur Szareki: »Musicking Assemblages and the Material Contingency of Sound: Mostly Other People Do The Killing's Re-enactment of ›Kind of Blue‹«, in: *Popular Music and Society* 46/2 (2023), S. 99–116.
- John F. Szwed: *Jazz 101*, Hyperion: New York 2000.
- Catherine Tackley: »Jazz Recordings as Social Texts«, in: *Recorded Music. Performance, Culture and Technology*, hg. von Amanda Bayley, Cambridge University Press: Cambridge 2010, S. 167–186.
- Richard Taruskin: »Foreword«, in: Lydia Goehr: *The Imaginary Museum of Musical Works*, Oxford University Press: New York <sup>2</sup>2007.
- Arthur Taylor: *Notes and Tones. Musician-to-Musician Interviews. Expanded Edition*, Da Capo Press: New York 1993.
- William Taylor: »Jazz: America's Classical Music«, in: *Keeping Time: Readings in Jazz History*, hg. von Robert Walser, Oxford University Press: New York <sup>2</sup>2015, S. 285–289.
- Kimberley Hannon Teal: »Posthumously Live: Canon Formation at Jazz at Lincoln Center through the Case of Mary Lou Williams«, in: *American Music* 32/4 (2014), S. 400–422.
- Gregory V. Thomas: »The Canonization of Jazz and Afro-American Literature«, in: *Callalo* 25/1 (2002), S. 288–308.
- William Thomson: »On Miles and Modes«, in: *College Music Symposium* 38 (1998), S. 17–32.
- Christian Thorau/Hansjakob Ziemer (Hg.): *The Oxford Handbook of Music Listening in the 19th and 20th Century*, Oxford University Press: New York 2018.
- Frank Tirro: »Jazz. A Film by Ken Burns«, in: *The Journal of American History* 88/3 (2001), S. 1195–1198.
- Gary Tomlinson: »Cultural Dialogics and Jazz: A White Historian Signifies«, in: *Black Music Research Journal* 11/2 (1991), S. 229–264.
- Jason Toynbee: *Making Popular Music. Musicians, Creativity and Institutions*, Arnold: London 2000.
- Mark Tucker: »Musicology and the New Jazz Studies«, in: *Journal of the American Musicological Society* 51/1 (1998), S. 131–148.
- Sherri Tucker: *Swing Shift: »All-Girl« Bands of the 1940s*, Duke University Press: Durham/NC 2000.
- Sherrie Tucker: »Big Ears. Listening for Gender in Jazz Studies«, in: *Current Musicology* 71–73 (2001/02), S. 375–408.

- Sherrie Tucker: »Historiography, Jazz«, in: *Grove Music Online* (2002), <https://doi-org-10079993p0430.erf.sbb.spk-berlin.de/10.1093/gmo/9781561592630.article.J591400>.
- Sherrie Tucker: »Deconstructing the Jazz Tradition. The ›Subjectless Subject‹ of New Jazz Studies«, in: *Jazz/Not Jazz. The Music and Its Boundaries*, hg. von David Ake/Charles Hiroshi Garrett/Daniel Ira Goldmark, University of California Press: Berkeley/CA 2019, S. 264–284.
- Barry Ulanov: »Women in Jazz: Do They Belong?«, in: *DownBeat* (9. Januar 1958), S. 17, 50.
- Michael Ullman: »Miles Davis in Retrospect«, in: *A Miles Davis Reader*, hg. von Bill Kirchner, Smithsonian Institution Press: Washington 1997, S. 8–14.
- Melanie Unseld: »Historische Musikwissenschaft als Kulturwissenschaft«, in: *Historische Musikwissenschaft. Gegenstand – Geschichte – Methodik*, hg. von Frank Hentschel, Laaber: Laaber 2019, S. 170–182.
- Nikolaus Urbanek: »Vom Hören der Werke. Magdalena Zorn über Musikgeschichte als subjektive Aneignung«, in: *Musik & Ästhetik* 27/106 (2023), S. 100–108.
- Elijah Wald: *How the Beatles Destroyed Rock 'n' Roll. An Alternative History of American Popular Music*, Oxford University Press: New York 2009.
- Melanie Wald-Fuhrmann: »Musikwissenschaft«, in: *Handbuch Kanon und Wertung*, hg. von Gabriele Rippl/Simone Winko, J.B. Metzler: Stuttgart 2013, S. 371–379.
- Robert Walser: *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*, Wesleyan University Press: Middletown/CT 1993.
- Robert Walser: »Out of Notes: Signification, Interpretation, and the Problem of Miles Davis«, in: *The Musical Quarterly* 77/2 (1993), S. 343–365.
- Robert Walser (Hg.): *Keeping Time: Readings in Jazz History*, Oxford University Press: New York <sup>2</sup>2015.
- Robert Walser: »Preface«, in: *Keeping Time: Readings in Jazz History*, hg. von ders., Oxford University Press: New York <sup>2</sup>2015, S. ix–xiii.
- Robert Walser: »A Rare National Treasure«, in: *Keeping Time: Readings in Jazz History*, hg. von ders., Oxford University Press: New York <sup>2</sup>2015, S. 290–291.
- Robert Walser: »Soul, Craft, and Cultural Hierarchy«, in: *Keeping Time: Readings in Jazz History*, hg. von ders., Oxford University Press: New York <sup>2</sup>2015, S. 292–302.
- Michael Walter: »Musikwissenschaft und ihr Gegenstand«, in: *Archiv für Musikwissenschaft* 69/4 (2012), S. 293–303.

- Keith Waters: *The Studio Recordings of the Miles Davis Quintet, 1965–68*, Oxford University Press: New York 2011.
- Keith Waters: »Modal Jazz«, in: *New Grove Dictionary of American Music. Second Edition*, Bd. 5, hg. von Charles Hiroshi Garrett, Oxford University Press: New York 2013, S. 531.
- Keith Waters: *Postbop in the 1960s. The Compositions of Wayne Shorter, Herbie Hancock, and Chick Corea*, Oxford University Press: New York 2019.
- Barbara Balba Weber: *Entfesselte Klassik. Grenzen öffnen mit künstlerischer Musikvermittlung*, Stämpfli und Cie.: Bern 2018.
- William Weber: »The History of Musical Canon«, in: *Rethinking Music*, hg. von Nicholas Cook/Mark Everist, Oxford University Press: New York 1999, S. 336–355.
- Natalie Weiner: *The 1959 Project*, 2019, <https://the1959project.com/about>.
- Stefan Weiss: *Musikgeschichte Moderne und Postmoderne*, Bärenreiter: Kassel 2023.
- Katharina Weißenbacher: *Jazz unter Kontrolle des Systems. Die Entwicklung des Jazz in der DDR nach dem Mauerbau*, Peter Lang: Berlin 2020.
- Kevin Whitehead: *Play the Way You Feel. The Essential Guide to Jazz Stories on Film*, Oxford University Press: New York 2020.
- Tony Whyton: »Birth of the School: Discursive Methodologies in Jazz Education«, in: *Music Education Research* 8/1 (2006), S. 65–81.
- Tony Whyton: *Jazz Icons. Heroes, Myths, and the Jazz Tradition*, Cambridge University Press: Cambridge 2010.
- Tony Whyton (Hg.): *Jazz*, Ashgate: Farnham 2011.
- Tony Whyton: »Introduction«, in: *Jazz*, hg. von ders., Ashgate: Farnham 2011, S. xi–xxiii.
- Tony Whyton: »Europe and the New Jazz Studies«, in: *Eurojazzland. Jazz and European Sources*, hg. von Luca Cherchiari/Laurent Cugny/Franz Kerschbaumer, Northeastern University Press: Boston/MA 2012, S. 366–380.
- Tony Whyton: »Wilkie's Story. Dominant Histories, Hidden Musicians, and Cosmopolitan Connections in Jazz«, in: *The Routledge Companion to Jazz Studies*, hg. von Nicholas Gebhardt/Nichole Rustin-Paschal/Tony Whyton, Routledge: New York 2019, S. 3–15.
- Peter Wicke: »Genres, Stile und musikalische Strömungen populärer Musik in Deutschland«, Bonn 2010, [www.miz.org/static\\_de/themenportale/einfuehrungstexte\\_pdf/04\\_JazzRockPop/wicke\\_genres.pdf](http://www.miz.org/static_de/themenportale/einfuehrungstexte_pdf/04_JazzRockPop/wicke_genres.pdf), S. 1–11.
- Justin A. Williams: »The Construction of Jazz Rap as High Art in Hip-Hop Music«, in: *The Journal of Musicology* 27/4 (2010), S. 435–459.

- Martin Williams: »The Funky-Hard Bop Regression«, in: *The Art of Jazz*, hg. von Martin Williams, Oxford University Press: New York 1959, S. 233–237.
- Richard Williams: »Jazz: The Obituary«, in: *The Guardian* (25. Mai 2001), [https://www.theguardian.com/friday\\_review/story/0,3605,495947,00.html](https://www.theguardian.com/friday_review/story/0,3605,495947,00.html).
- Richard Williams: *The Blue Moment. Miles Davis's Kind of Blue and the Remaking of Modern Music*, Faber and Faber: London 2009.
- John S. Wilson: »1949-59: No Jazz ›Golden Decade‹«, in: *The New York Times* (15. November 1959), S. M1f.
- John S. Wilson: »The Types of Jazz Recorded Last Years«, in: *The New York Times* (3. Januar 1960 [1960a]), S. X11.
- John S. Wilson: »1959: Hail and Farewell Year«, in: *DownBeat Yearbook 1960* [1960b], S. 29–30.
- Ludwig Wittgenstein: *Philosophische Untersuchungen*, hg. von Joachim Schulte, Suhrkamp: Frankfurt a.M. 1984.
- Stacy Wolf: *Beyond Broadway: The Pleasure and Promise of Musical Theatre Across America*, Oxford University Press: New York 2020.
- Elizabeth L. Wollmann: »Musical Theater Studies: A Critical View of the Discipline's History in the United States and the United Kingdom«, in: *Music Research Annual 2* (2021), S. 1–29.
- James O. Young: *Cultural Appropriation and the Arts*, Wiley Blackwell: Malden/MA 2010.
- James O. Young/Susan Haley: »›Nothing Comes from Nowhere‹: Reflections on Cultural Appropriation as the Representation of Other Cultures«, in: *The Ethics of Cultural Appropriation*, hg. von James O. Young/Conrad G. Brunk, Wiley Blackwell: Malden/MA 2012, S. 268–289.
- Jeremy Yudkin: »The Naming of Names: ›Flamenco Sketches‹ or ›All Blues‹? Identifying the Last Two Tracks on Miles Davis's Classic Album Kind of Blue«, in: *The Musical Quarterly* 95/1 (2012), S. 15–35.
- Magdalena Zorn/Ursula Lenker (Hg.): *(Zu-)Hören Interdisziplinär*, Allitera: München 2018.
- Magdalena Zorn: *Was ihr hört. Werke, was sie durch uns gewesen sein werden*, edition text+kritik: München 2021.