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Scott DeVeaux is a nationally recognized jazz scholar whose 1997 book *The Birth of Bebop: A Social and Musical History* won the American Book Award, an ASCAP–Deems Taylor Award, the Otto Kinkeldey Award from the American Musicological Society, and the ARSC Award for Excellence in Historical Sound Research. He has taught jazz history at the University of Virginia for more than 25 years.

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methods for jazz improvisation, improving the rhythm section, and Latin jazz styles.

Van Rensselaer Potter created and defined the term "bioethics" in 1970, to describe a new philosophy that sought to integrate biology, ecology, medicine, and human values. Bioethics is often linked to environmental ethics and stands in sharp contrast to biomedical ethics. Because of this confusion (and appropriation of the term in medicine), Potter chose to use the term "Global Bioethics" in 1988. Potter's definition of bioethics from Global Bioethics is, "Biology combined with diverse humanistic knowledge forging a science that sets a system of medical and environmental priorities for acceptable survival."

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“Jazz/Not Jazz is an innovative and inspiring investigation of jazz as it is practiced, theorized and taught today. Taking their cues from current debates within jazz scholarship, the contributors to this collection open up jazz studies to a transdisciplinarity that is rich in its diversity of approaches, candid in its appraisals of critical worth, transparent in its ideological suppositions, and catholic in its subjects/objects of inquiry.”—Kevin Fellezs, author of *Birds of Fire: Jazz, Rock, Funk and the Creation of Fusion*. “This collection is a delight. Each essay opens up some previously ignored aspect of jazz history. Anyone who knows the *New Jazz Studies* and is wise enough to acquire this book will immediately devour it.”—Krin Gabbard, author of *Hotter Than That: The Trumpet, Jazz, and*



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American Culture. “This volume is truly one of a kind, eminently readable and filled with new insights. It will make an extremely important contribution to jazz literature.”—Jeffrey Taylor, Director, H. Wiley Hitchcock Institute for Studies in American Music, Brooklyn College.

The well-respected New Yorker jazz writer shares his lifetime passion for this great American music form, including his observations of Duke Ellington, Mahalia Jackson, and Charles Mingus, among many others. Reprint.

Creative practice in music, particularly in traditional concert culture, is commonly understood in terms of a rather stark division of labour between composer and performer. But this

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overlooks the distributed and interactive nature of the creative processes on which so much contemporary music depends. The incorporation of two features-improvisation and collaboration-into much contemporary music suggests that the received view of the relationship between composition and performance requires reassessment. Improvisation and collaborative working practices blur the composition/performance divide and, in doing so, provide important new perspectives on the forms of distributed creativity that play a central part in much contemporary music. *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* explores the different ways in which collaboration and improvisation enable and constrain creative processes. Thirteen chapters and twelve shorter Interventions

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offer a range of perspectives on distributed creativity in music, on composer/performer collaborations and on contemporary improvisation practices. The chapters provide substantial discussions of a variety of conceptual frameworks and particular projects, while the Interventions present more informal contributions from a variety of practitioners (performers, composers, improvisers), giving insights into the pleasures and perils of working creatively in collaborative and improvised ways.

This text presents intriguing explanations of extraordinary musical creations from diverse cultures across the world. It recounts the contexts in which the music is created and performed and then hones in on elucidating how the music

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works as sound in process.

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