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Bigotry and the Afrocentric "Jazz" Evolution

Karlton Hester

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Bigotry and the Afrocentric "Jazz" Evolution examines the evolution of African-American music within the context of its socio-cultural history and environment to help make the most salient aspects of the evolution of innovative "Global African" music clear. The voyage begins with traditional African Music and extends just beyond the end of the twentieth century. In addition to serving as a resource for students of all ages, this process establishes a timeline, historical outline, and raises a variety of questions to which future musicians (through performances, workshops, discussions, articles, and oral histories) and scholars (through papers, symposia, and such) can continually respond.

Karlton E. Hester, Ph.D. (composer, flutist, and saxophonist), began his career as a composer and recording artist in Los Angeles where he worked as a studio musician and music educator. Hester specializes in premeditated, spontaneous, and electro-acoustic composition. His compositions span a wide range; from numerous solo cycles for various woodwinds to chamber configurations, music videos, and electro-acoustic symphonic works written in an eclectic array of styles. He has been the recipient of composer fellowships, grants, and commissions from the National Endowment of the Arts, New York Foundation for the Arts, New England Council of the Arts, Arts International, ASCAP, the William Grant Still Foundation, and the Mellon Foundation, amongst others. He served as the Herbert Gussman Director of Jazz Studies at Cornell University from 1991-2001 and is currently Director of "Jazz" Studies at the University of California in Santa Cruz, founding director of the Fillmore Jazz Preservation Big Band and Hesterian Musicism.

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