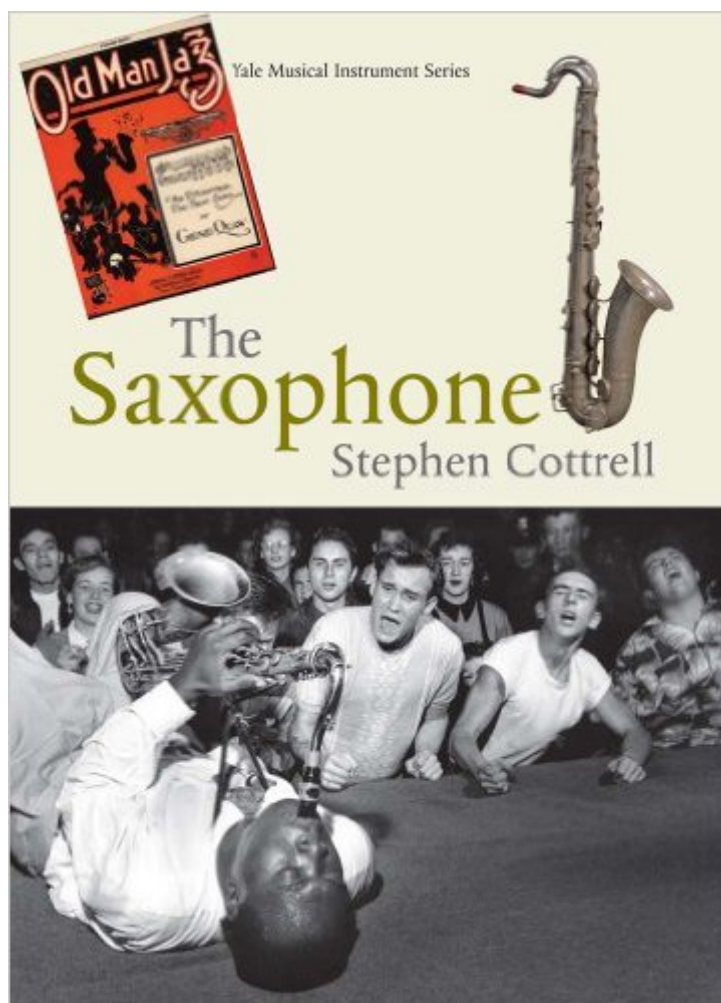


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# The Saxophone (Yale Musical Instrument Series)



## Synopsis

In the first fully comprehensive study of one of the world's most iconic musical instruments, Stephen Cottrell examines the saxophone's various social, historical, and cultural trajectories, and illustrates how and why this instrument, with its idiosyncratic shape and sound, became important for so many different music-makers around the world. After considering what led inventor Adolphe Sax to develop this new musical wind instrument, Cottrell explores changes in saxophone design since the 1840s before examining the instrument's role in a variety of contexts: in the military bands that contributed so much to the saxophone's global dissemination during the nineteenth century; as part of the rapid expansion of American popular music around the turn of the twentieth century; in classical and contemporary art music; in world and popular music; and, of course, in jazz, a musical style with which the saxophone has become closely identified.

## Book Information

Series: Yale Musical Instrument Series

Hardcover: 352 pages

Publisher: Yale University Press (February 5, 2013)

Language: English

ISBN-10: 0300100418

ISBN-13: 978-0300100419

Product Dimensions: 7 x 1.2 x 10.2 inches

Shipping Weight: 2.8 pounds (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (7 customer reviews)

Best Sellers Rank: #492,602 in Books (See Top 100 in Books) #112 in [Books > Arts & Photography > Music > Instruments > Woodwinds > Saxophones](#)

## Customer Reviews

A monumental diatribe of received nonsense (right off the Dictionnaire des idées reçues). Replete with racist tropes (European "legitimate" tradition and "culture" vers. coarse and dirty "Jazz" of which Cottrell knows too little to assess his sources critically). Consequently the bizarre European American "virtuosi" of early 20s cent. are praised and discussed at length, chewing up dubious sources without exposing their bigotry, while the great innovators of the saxophone in the authentic Jazz tradition (Bechet, Hodges, Carter, Ben Webster etc) are treated (if at all) patronisingly and with incredible amounts of error and neglect (for ex.: Earl Bostic, being actually one of the greatest and most influential virtuosi of all times is mentioned in passing only, even

Websterâ "who ever made the tenor sound like that?â "is barely mentioned, unlike obscure Europeans like Candy Dulfer whose "tiger-ish pose" seems to have impressed him a lot, although she is actually shown wearing a leopard-pattern dress!). He wastes much paper on general, shallow, common place introductions with no bearing on the saxophone or even esthetics. He also is utterly disinterested in technicalities of the actual instrument, various bore dimensions, evolution of mouthpieces etc. His organological chapters are riddled with confusing, false or redundant statements. Sorry I can't hide my disappointment and sorry again I don't have the time to list all the major blunders found in that book. It is really in almost every sentence. I can assure you, on many pages the margins aren't nearly broad enough for my corrections. One example should do to provide an idea of the kind of uncritical, sloppy and stereotypically Eurocentric thinking behind this book: p.

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