Jazz Diasporas reforms and expands a concept that I first touched on in my dissertation, when I recognized the influence of French jazz critics and musicians on the development and dissemination of jazz. At the time jazz scholarship had for the most part ignored this topic. Years later, and with the outcropping of books that build on the foundation Jeffrey Jackson set with *Making Jazz French: Music and Modern Life in Interwar Paris*, jazz studies is transnational these days. There is no limit to the places that scholars have located and investigated the music. So I no longer feel the impetus to take on this battle, which has largely been fought and gloriously continues.

*Jazz Diasporas* has taken a different turn but still remembers its dissertation roots. In those early days I felt the danger of conducting research that would ignore the creation of the music in the United States and fail to recognize the contributions of African Americans. The more that I study, the more a potential erasure of jazz’s racialized history threatens. This threat has made me question whether this history need remain attached to the music, which was always already hybrid. For, as jazz scholar Burton Peretti argues, jazz is a creolized music: “Jazz holds special importance as a model of créolized culture among once-colonized ‘folk’” (Peretti 94). Jazz has always commingled elements of West African, European, and Caribbean instrumentation, rhythm, and harmony. But the power and identity associated with and achieved through jazz have made an impact on individual and collective, racial and national, and musical and cultural politics. These struggles over identity and power exchange have created tensions over who can claim this music. How did French jazz musicians and critics claim the music, and to what ends? How might African American jazz musicians and jazophiles gain racial and national belonging through this music? Music cannot
really belong to anyone. But jazz critics, musicians, and fans have created narratives of belonging throughout jazz history. In answer to these questions *Jazz Diasporas* illustrates tension between states and narratives of belonging. Even the concept of a jazz diaspora assumes a state of tension between “both” and “and,” for jazz is both black and white, both American and global.²