

# **Louis Armstrong West End Blues And The Birth Of Jazz 103**

**Andre Millard**

**America on Record** Andre Millard,2005-12-05 This study provides a history of sound recording from the acoustic phonograph to digital sound technology. Copyright © Libri GmbH. All rights reserved.

**Cuttin' Up** Court Carney,2009-11-19 The emergence of jazz out of New Orleans is part of the American story, but the creation of this music was more than a regional phenomenon: it also crossed geographical, cultural, and technological lines. Court Carney takes a new look at the spread and acceptance of jazz in America, going beyond the familiar accounts of music historians and documentarians to show how jazz paralleled and propelled the broader changes taking place in America's economy, society, politics, and culture. *Cuttin' Up* takes readers back to the 1920s and early 1930s to describe how jazz musicians navigated the rocky racial terrain of the music business—and how new media like the phonograph, radio, and film accelerated its diffusion and contributed to variations in its styles. The first history of jazz to emphasize the connections between these disseminating technologies and specific locales, it describes the distinctive styles that developed in four cities and tells how the opportunities of each influenced both musicians' choices and the marketing of their music. Carney begins his journey in New Orleans, where pioneers like Jelly Roll Morton and Buddy Bolden set the tone for the new music, then takes readers up the river to Chicago, where Joe Oliver's Creole Jazz Band, featuring a young Louis Armstrong, first put jazz on record. The genre received a major boost in New York through radio's live broadcasts from venues like the Cotton Club, then came to a national audience when Los Angeles put it in the movies, starting with the appearance of Duke Ellington's orchestra in *Check and Double Check*. As Carney shows, the journey of jazz had its racial component as well, ranging from New Orleans' melting pot to Chicago's segregated music culture, from Harlem clubs catering to white clientele to Hollywood's reinforcement of stereotypes. And by pinpointing specific cultural turns in the process of bringing jazz to a national audience, he shows how jazz opens a window on the creation of a modernist spirit in America. A 1930 tune called *Cuttin' Up* captured the freewheeling spirit of this new music—an expression that also reflects the impact jazz and its diffusion had on the nation as it crossed geographic and social boundaries and integrated an array of styles into an exciting new hybrid. Deftly blending music history, urban history, and race studies, *Cuttin' Up* recaptures the essence of jazz in its earliest days.

**Early Jazz** Fumi Tomita,2024-02-01 Early Jazz is an overview of the beginnings of jazz from its nineteenth-century roots through 1929, when elements of the Swing Era began to emerge. It is the first book on early jazz history in over fifty years and fills a compelling need for an update that reflects recent research. With a broad definition of jazz that encompasses the artistic and the commercial, the book's inclusive tone allows for a wide spectrum of musicians, including not only pioneering African American and white musicians but also those who are commonly skipped or skimmed over in jazz history textbooks—lesser-known sidemen, prominent instrumentalists, entertainers or novelty performers, women, vocalists, and American jazz musicians who introduced jazz on their travels around the world. Nineteen songs are analyzed in depth, but no musical knowledge is required to understand or to read *Early Jazz*. The book is written as an introduction for fans, students, musicians, historians, scholars, and anyone who is interested in this fascinating era of jazz history.

**Louis Armstrong** Sam Tanenhaus,1989 First captured on *West End Blues* and other now-classic recordings, Louis Armstrong's innovations immediately changed the face of American music. He was a dazzling showman and a true musical genius.

**The History of Jazz** Ted Gioia,2021-02-01 An updated new edition of Ted Gioia's universally acclaimed history of jazz, with a wealth of new insight on this music's past, present, and future. Ted Gioia's *The History of Jazz* has been universally hailed as the most comprehensive and accessible history of the genre of all time. Acclaimed by jazz critics and fans alike, this magnificent work is now available in an up-to-date third edition that covers the latest developments in the jazz world and revisits virtually every aspect of the music. Gioia's story of jazz brilliantly portrays the most legendary jazz players, the breakthrough styles, and the scenes in which they evolved. From Louis Armstrong and Duke Ellington at the Cotton Club, Miles Davis's legendary 1955 performance at the Newport Jazz Festival, and Ornette Coleman's experiments with atonality to current innovators such as Kamasi Washington and Esperanza Spalding, Gioia takes readers on a sweeping journey through the history of jazz. As he traces the music through the swamp lands of the Mississippi Delta, the red light district of New Orleans, the rent parties of Harlem, the speakeasies of Chicago, and other key locales of jazz history, Gioia also makes the social contexts in which the music was born come alive. This new edition finally brings the often overlooked women who shaped the genre into the spotlight and traces the recent developments that have led to an upswing of jazz in contemporary mainstream culture. As it chronicles jazz from its beginnings and most iconic figures to its latest dialogues with popular music, the developments of the digital age, and new commercial successes, Gioia's *History of Jazz* reasserts its status as the most authoritative survey of this fascinating music.

**Harlem Jazz Adventures** Timme Rosenkrantz,2012 Timme Rosenkrantz (1911-1969) was a journalist, author, concert and record producer, broadcaster, and entrepreneur with a consuming passion for jazz and little head for business. He was the first European journalist to cover the jazz scene in Harlem from 1934 to 1969. In this English translation and adaptation of the original Danish-language memoir published in 1964, *Harlem Jazz Adventures: A European Baron's Memoir, 1934-1969* recounts Rosenkrantz's happy stranding in New York City, where he would record jazz artists and bands in his midtown apartment, organize his own jazz band, and run a record shop with his life companion, the black journalist and singer Inez Cavanaugh. Jazz lovers and social historians interested in the intersection of race and the music business will find in Rosenkrantz's memoir an invaluable primary source on Harlem's social scene and its musical legacy.

**Louis Armstrong** Scott Allen Nollen,2004-01-01 Louis Armstrong was not only a virtuoso musician, singer, composer and actor, but also a dedicated writer who typed hundreds of letters and reminiscences, carrying a typewriter with him on his constant travels around the globe. The man never stopped creating, and constantly communicated with friends and acquaintances. His unique verbal, musical and visual content and style permeated everything he touched. Included in this extensive career biography are the major events of his life, his artistic innovations and cultural achievements, a detailed survey of his recordings and live performances, and in-depth discussions of his screen performances—not only his Hollywood feature film appearances, but his performances in short films, European concert films, and dozens of television shows broadcast from Hollywood, New York and Europe.

**Armstrong** David Bradbury,2003 Accessible and affordable illustrated biography

**Music Is My Life** Daniel Stein,2012-05-03 *Music Is My Life* is the first comprehensive analysis of Louis Armstrong's autobiographical writings (including his books, essays, and letters) and their relation to his musical and visual performances. Combining approaches from autobiography theory, literary criticism, intermedia studies, cultural history, and musicology, Daniel Stein reconstructs Armstrong's performances of his life story across various media and for different audiences, complicating the monolithic and hagiographic views of the musician. The book will appeal to academic readers with an interest in African American studies, jazz studies, musicology, and popular culture, as well as general readers interested in Armstrong's life and music, jazz, and twentieth-century entertainment. While not a biography, it provides a key to understanding Armstrong's oeuvre as well as his complicated place in American history and twentieth-century media culture.

**Jazz Historiography** Daniel Hardie,2013-12-11 Jazz has been around for over a hundred years but how much do we know about its history, and how much of what think we know is true? Beginning in the so called Jazz Age of the 1920's jazz history was recounted and interpreted by admiring authors and record collectors both in the United States and elsewhere. However, since the early 1990's some historians have come to doubt the validity of the conventional narrative of the story of jazz and some of its most hallowed traditions. In *Jazz Historiography: The Story of Jazz History Writing* Daniel Hardie uncovers the course of jazz history writing from early Jazz Age American and French publications to Academic texts in the 2000's, and seeks answers to questions about the accuracy of those accounts and the influence they have had on our understanding of jazz history - even the impact they might have had on the course of jazz history itself. How much for example did the work of jazz historians influence the course of the New Orleans Revival? Was the appearance of bebop in the 1940's a revolutionary response to oppression experienced by Afro American musicians in a commercialized popular music industry, or was it an attempt to mirror the development of classical music of the time? How has the development of University jazz studies influenced the writing of jazz history?

**Experiencing Jazz** Richard J. Lawn,Justin G. Binek,2024-01-23 *Experiencing Jazz*, Third Edition is an integrated textbook, website, and audio

anthology for jazz appreciation and history courses. Through readings, illustrations, timelines, listening guides, and a playlist of tracks and performances, *Experiencing Jazz* journeys through the history of jazz and places the music within larger cultural and historical contexts. Designed for the jazz novice, this textbook introduces the reader to prominent artists, covers the evolution of styles, and makes stylistic comparisons to current trends and developments. New to the third edition: Richard J. Lawn is joined by new co-author Justin G. Binek. Expanded coverage of artists, particularly important vocalists and prominent women in jazz, including Bobby McFerrin, Kurt Elling, The Manhattan Transfer, and Terri Lyne Carrington. A dynamic, web-exclusive bonus chapter—Chapter 14.5: *The Story Continues*—exploring contemporary jazz artists who push the boundaries of jazz by creating new stylistic fusions and who utilize new media to create, collaborate, and share their artistry. A re-worked companion website featuring new recordings, a more comprehensive audio anthology, and a major revision of *The Elements of Jazz* section. Condensed musician biographies and updated content reflecting jazz's global impact. Revised listening guides for spotlighted recordings highlighting key moments worthy of closer listening and analysis. Comprehensive and immersive, the third edition of *Experiencing Jazz* provides a foundational understanding of the history of the genre.

**Pops** Terry Teachout, 2009. Certain to be the definitive word on Louis Armstrong, *Pops* paints a gripping portrait of the man, his world, and his music. Drawing on a cache of new sources, the author has crafted a sweeping new narrative biography of this towering figure.

**Jazz Musicians of the Early Years, to 1945** David Dicaire, 2010-10-22. The story of the first roughly half century of jazz is really the story of some of the greatest musicians of all time. Scott Joplin, Glenn Miller, Louis Armstrong, Fats Waller, Duke Ellington, Count Basie, Benny Goodman, Billie Holiday, and Ella Fitzgerald all made tremendous contributions, influencing countless jazz musicians and singers. This work provides biographical sketches of the aforementioned artists and many others who made jazz so popular in the first half of the twentieth century. Biographies cover the pioneers of jazz in New Orleans in the late 1890s and early 1900s; the soloists who fueled the Jazz Age in the 1920s; the musicians and bandleaders of the big band and swing era of the late 1920s and early 1930s; and icons from the height of jazz's popularity on through the end of the war. A discography is provided for each artist.

**All of Me** Jos Willems, 2006-04-30. Louis 'Satchmo' Armstrong was not only jazz's greatest musician and innovator, but also arguably its most famous entertainer and the frontal figure in the development of contemporary popular music. Overcoming social and political obstacles, he created a long and impressive career and an enormous musical output. Now, his ground-breaking musical career is amassed and detailed in this discography of all his works, from professionally made commercial releases, to amateur and unissued recordings. *All of Me* is a comprehensive, chronological discography born out of love and admiration for Louis Armstrong, and devotion to years of collecting his musical accomplishments. Author Jos Willems has meticulously compiled all of Satchmo's known recordings—both studio and live performances—and with assistance from internationally renowned specialists, has assembled an impressively detailed, accurate, and complete listing. This volume is superbly formatted and presented, logically organized, and thoroughly indexed by song title and individual. Researchers, collectors, and enthusiasts can easily look up any detail of a recording: issues and releases of particular songs; publishing companies; producers; catalog numbers; dates, times, and locations of recordings; musicians Armstrong played with; and format, be it 78 or 45 RPM records, LPs, CDs, or media appearances. Every detail of Armstrong's career is listed in this impressive volume, shedding light on the enormity of his impact on jazz and popular culture. This is the ultimate reference guide for the complete works of Louis Armstrong.

**Creating Memorials, Building Identities** Alan Rice, 2011-11-01. This incisive book investigates memorials to slavery throughout the African diaspora, with an emphasis on Europe. It analyzes not only the increasing number of physical monuments but also the practice of remembering—and forgetting—in museums and plantation houses as well as in contemporary cultural forms like the visual arts, literature, music, and film. A series of case studies ranging from the eighteenth to the twenty-first centuries, from Senegal and Montserrat to Manchester and Paris, explores issues such as the Lancashire cotton famine, black soldiers in World War II, and the 2007 commemoration of abolition in regional museums.

**Encyclopedia of Great Popular Song Recordings** Steve Sullivan, 2013-10-04. The *Encyclopedia of Great Popular Song Recordings*, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and depth. In this 2-volume encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today's rock classics, the *Encyclopedia* progresses through a parade of popular music styles, from jazz to blues to country Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

**Artie Shaw** John White, 2004-02-12. Artie Shaw led one of America's most accomplished big bands during the 1930s and 1940s, and has sold over 100 million records. An enigmatic figure, Shaw frequently tired of the music business, often forsaking it for extended periods. This study offers a narrative account and analytical assessment of the achievements and concerns of this hugely important musician.

**Texan Jazz** Dave Oliphant, 1996. While Texan Jazz includes Anglo Texan and Latino Texan musicians, its great strength is its record of the historic contributions to jazz made by African-American Texans.

**African American Lives** Henry Louis Gates Jr., Evelyn Brooks Higginbotham, 2004-04-29. *African American Lives* offers up-to-date, authoritative biographies of some 600 noteworthy African Americans. These 1,000-3,000 word biographies, selected from over five thousand entries in the forthcoming eight-volume *African American National Biography*, illuminate African-American history through the immediacy of individual experience. From Esteban, the earliest known African to set foot in North America in 1528, right up to the continuing careers of Venus and Serena Williams, these stories of the renowned and the near forgotten give us a new view of American history. Our past is revealed from personal perspectives that in turn inspire, move, entertain, and even infuriate the reader. Subjects include slaves and abolitionists, writers, politicians, and business people, musicians and dancers, artists and athletes, victims of injustice and the lawyers, journalists, and civil rights leaders who gave them a voice. Their experiences and accomplishments combine to expose the complexity of race as an overriding issue in America's past and present. *African American Lives* features frequent cross-references among related entries, over 300 illustrations, and a general index, supplemented by indexes organized by chronology, occupation or area of renown, and winners of particular honors such as the Spingarn Medal, Nobel Prize, and Pulitzer Prize.

**Popular Music in America** Michael Campbell, 2005. ...Reviews the evolution of popular music from the mid-19th century, highlighting connections, contrasts, and patterns of influence among artists and styles. Students gain new listening skills and the ability to place the music in context...features additional coverage of country, Latin, world, and late 20th-century music in a modular organization...--back cover.

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