

## Aunt Hagars Blues

From his humble beginnings as a Coney Island piano player, Jimmy Durante was one of America's best-loved entertainers for nearly seven decades. Known for his distinctive "schnozzle" and raspy voice, the multitalented performer became a stage, screen and recording star. Every aspect of Jimmy Durante's career is covered here: his early vaudeville and Broadway days; the 38 movies he made; his radio appearances; the mixture of new and old material he brought to television in the late 1950s; and his work as a singer and composer.

As Carla, a up-and-coming jazz singer, prepares to wed her saxophonist husband, the tensions created by their inter-racial relationship come to the fore. Reprint. 10,000 first printing.

1920 Blues for Easy Piano A Silver Tonalities Arrangement! Easy Note Style Sheet Music Letter Names of Notes embedded in each Notehead!

When it was first published in 1970, this lively and fascinating book was greeted with almost universal acclaim. The American Record Guide called it "the best one-volume of jazz we have," and the Jazz Journal praised it as "a brilliant study of the whole of jazz." Perhaps the greatest tribute was paid by Louis Armstrong himself who raved: "it held Ol' Satch spellbound." Now thoroughly revised and expanded, the new edition of *The Jazz Tradition* offers readers a unique history of jazz, as seen through its greatest practitioners. An original blend of history and criticism, this book explores the work of nearly two dozen leading musicians and ensembles that have shaped the course of jazz, from King Oliver's Creole Jazz band to the present day. Couched in the same readable, non-technical language that made earlier editions so popular, *The Jazz Tradition* adds new chapters on some of the more recent giants of jazz, performers like pianist Bill Evans, versatile horn player and saxophonist Eric Dolphy, and the World Saxophone Quartet, and considerably expands the chapter devoted to Count Basie. In addition, a foreword by Richard Crawford introduces the new edition, and the discographies on each performer have been fully brought up to date. Written by an author *The Washington Post* lauded as "the most knowledgeable, open-minded, and perceptive American jazz critic today," *The Jazz Tradition* belongs in the library of all lovers of this distinctly American sound.

The first comprehensive guide to pre-1934 female popular vocal recordings in the English language. Much of the material is published here for the first time.

An illustrated history of America's musical heritage ranges from the earliest examples of Native American traditional song to the innovative sound of contemporary rock and jazz.

Here is the book jazz lovers have eagerly awaited, the second volume of Gunther Schuller's monumental *The History of Jazz*. When the first volume, *Early Jazz*, appeared two decades ago, it immediately established itself as one of the seminal works on American music. Nat Hentoff called it "a remarkable breakthrough in musical analysis of jazz," and Frank Conroy, in *The New York*

Times Book Review, praised it as "definitive.... A remarkable book by any standard...unparalleled in the literature of jazz." It has been universally recognized as the basic musical analysis of jazz from its beginnings until 1933. The Swing Era focuses on that extraordinary period in American musical history--1933 to 1945--when jazz was synonymous with America's popular music, its social dances and musical entertainment. The book's thorough scholarship, critical perceptions, and great love and respect for jazz puts this well-remembered era of American music into new and revealing perspective. It examines how the arrangements of Fletcher Henderson and Eddie Sauter--whom Schuller equates with Richard Strauss as "a master of harmonic modulation"--contributed to Benny Goodman's finest work...how Duke Ellington used the highly individualistic trombone trio of Joe "Tricky Sam" Nanton, Juan Tizol, and Lawrence Brown to enrich his elegant compositions...how Billie Holiday developed her horn-like instrumental approach to singing...and how the seminal compositions and arrangements of the long-forgotten John Nesbitt helped shape Swing Era styles through their influence on Gene Gifford and the famous Casa Loma Orchestra. Schuller also provides serious reappraisals of such often neglected jazz figures as Cab Calloway, Henry "Red" Allen, Horace Henderson, Pee Wee Russell, and Joe Mooney. Much of the book's focus is on the famous swing bands of the time, which were the essence of the Swing Era. There are the great black bands--Duke Ellington, Count Basie, Jimmie Lunceford, Earl Hines, Andy Kirk, and the often superb but little known "territory bands"--and popular white bands like Benny Goodman, Tommy Dorsey, Artie Shaw, and Woody Herman, plus the first serious critical assessment of that most famous of Swing Era bandleaders, Glenn Miller. There are incisive portraits of the great musical soloists--such as Art Tatum, Teddy Wilson, Coleman Hawkins, Lester Young, Bunny Berigan, and Jack Teagarden--and such singers as Billie Holiday, Frank Sinatra, Peggy Lee, and Helen Forest.

Spreadin' Rhythm Around: Black Popular Songwriters, 1880-1930 is a classic work on a little-studied subject in American music history: the contribution of African-American songwriters to the world of popular song. Hailed by Publishers Weekly as "thoroughly researched and entertainingly written," this work documents the careers of songwriters like James A. Bland ("Carry Me Back to Ole Virginny"), Bert Williams ("Nobody"), W. C. Handy ("St. Louis Blues"), Noble Sissle, Eubie Blake ("I'm Just Wild About Harry"), and many more. Richly illustrated with rare photographs from sheet music, newspapers, and other unique sources, the book documents an entire era of performance when black singers, dancers, and actors were active on the New York stage. In sheer depth of research, new information, and full coverage, Spreadin' Rhythm Around offers a comprehensive picture of the contributions of black musicians to American popular song. For anyone interested in the history of jazz, pop song, or Broadway, this book will be a revelation.

This compilation of essays takes the study of the blues to a welcome new level. Distinguished

scholars and well-established writers from such diverse backgrounds as musicology, anthropology, musicianship, and folklore join together to examine blues as literature, music, personal expression, and cultural product. *Ramblin' on My Mind* contains pieces on Ella Fitzgerald, Son House, and Robert Johnson; on the styles of vaudeville, solo guitar, and zydeco; on a comparison of blues and African music; on blues nicknames; and on lyric themes of disillusionment. Contributors are Lynn Abbott, James Bennighof, Katharine Cartwright, Andrew M. Cohen, David Evans, Bob Groom, Elliott Hurwitt, Gerhard Kubik, John Minton, Luigi Monge, and Doug Seroff.

Sing out for this encyclopedic collection of lyrics! It features some of the best-loved songs of all time from a variety of popular categories: Favorite Irish Songs, Traditional Scottish Songs, Traditional English Songs, Shanties and Sailing Songs, Stephen Foster, Civil War Songs, Favorites from the Turn of the Century, Christmas Songs, and Children's Songs. You'll find all the words to such classics as "O Danny Boy," "Auld Lang Syne," "Amazing Grace," "Take Me Out to the Ball Game," "O, Susanna," "Battle Hymn of the Republic," "Give My Regards to Broadway," and many more. It's the perfect book for family singalongs, school choruses, and music students.

Mary Lou Williams -- pianist, arranger, composer, and probably the most influential woman in the history of jazz -- receives the attention she has long deserved in the definitive biography by a leading scholar of women in jazz. The illegitimate child of an impoverished and indifferent mother, Williams began performing publicly at the age of seven when she became known admiringly in her native Pittsburgh as "the little piano girl of East Liberty," playing one day for the Mellons at bridge teas and the next in gambling dens where the hat was passed for change. She grew up with the jazz of the early part of the century, championed by the likes of Earl Hines and Fats Waller, yet unlike so many other musicians of her time, she was open to new forms in jazz -- she was an early champion of bop, and a mentor and colleague to its central figures, such as Thelonius Monk and Bud Powell -- and in broader musical styles as well (after her conversion to Catholicism, she wrote masses and other sacred music). Most of the other famous women in jazz -- Billie Holiday, Ella Fitzgerald -- have been singers. Williams was instead a phenomenal pianist who performed solo, with small groups and big bands, in vaudeville and clubs, and on numerous records. But she is equally well known today as a composer and arranger of remarkable versatility and power, having worked with, among others, Duke Ellington and Benny Goodman. Her compositions have been recorded by artists as varied as Marian McPartland, Dizzy Gillespie, Nat "King" Cole, Sarah Vaughan, Ella Fitzgerald, and herself -- and, more recently, by cutting-edge players Geri Allen and Dave Douglas. But Williams was more than "just a musician"; her interests were catholic in both senses, and she struggled to combine her love of music with her love of God. She was a tireless humanitarian, and made ongoing attempts to help dozens of down-and-out musicians; in the 1950s, her apartment was, at times, virtually a rehab. Though she was often in emotional despair, she found comfort for her many disappointments and hurts not only in her music but in her spirituality. Linda Dahl, granted unprecedented access to the large Williams archive, has given us the whole of Williams's very full life, from her often harrowing days on the road to her tumultuous marriages and love affairs, from the ups and downs of her unique fifty-year career to the remarkable spirituality that came to inform both her daily life and her music. This is a striking portrait of one of our least understood and most important musicians.

This anthology was compiled to aid the scholar working on the origins and evolution of jazz. Covering materials published through 1929, it also begins with article from 1859 which do not concern jazz directly, but will serve to present a solid foundation for understanding the American music scene from which jazz developed. Chronologically listed and well-indexed, the hundreds of articles comprise, in effect, a history of jazz as it evolved. Beginning with accounts of Negro music in the pre-jazz era, continuing in an exploration of spirituals, followed by a

description of ragtime, we finally learn about the development of jazz from its practitioners and informed audiences of the time.

Mezz Mezzrow was a boy from Chicago who learned to play the sax in reform school and pursued a life in music and a life of crime. He moved from Chicago to New Orleans to New York, working in brothels and bars, bootlegging, dealing drugs, getting hooked, doing time, producing records, and playing with the greats, among them Louis Armstrong, Bix Beiderbecke, and Fats Waller. *Really the Blues*, the jive-talking memoir that Mezzrow wrote at the insistence of, and with the help of, the novelist Bernard Wolfe, is the story of an unusual and unusually American life, and a portrait of a man who moved freely across racial boundaries when few could or did, "the odyssey of an individualist . . . the saga of a guy who wanted to make friends in a jungle where everyone was too busy making money."

*Where the Dark and the Light Folks Meet* tackles a controversial question: Is jazz the product of an insulated African-American environment, shut off from the rest of society by strictures of segregation and discrimination, or is it more properly understood as the juncture of a wide variety of influences under the broader umbrella of American culture? This book does not question that jazz was created and largely driven by African Americans, but rather posits that black culture has been more open to outside influences than most commentators are likely to admit. The majority of jazz writers, past and present, have embraced an exclusionary viewpoint. *Where the Dark and the Light Folks Meet* begins by looking at many of these writers, from the birth of jazz history up to the present day, to see how and why their views have strayed from the historical record. This book challenges many widely held beliefs regarding the history and nature of jazz in an attempt to free jazz of the socio-political baggage that has so encumbered it. The result is a truer appreciation of the music and a greater understanding of the positive influence racial interaction and jazz music have had on each other.

Available in paperback for the first time, this groundbreaking in-depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States, charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved. Applying more than thirty years of scholarship, Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers. Brooks assesses the careers and recordings of George W. Johnson, Bert Williams, George Walker, Noble Sissle, Eubie Blake, the Fisk Jubilee Singers, W. C. Handy, James Reese Europe, Wilbur Sweatman, Harry T. Burleigh, Roland Hayes, Booker T. Washington, and boxing champion Jack Johnson, as well as a host of lesser-known voices. Many of these pioneers faced a difficult struggle to be heard in an era of rampant discrimination and "the color line," and their stories illuminate the forces—both black and white—that gradually allowed African Americans greater entree into the mainstream American entertainment industry. The book also discusses how many of these historic recordings are withheld from the public today because of stringent U.S. copyright laws. *Lost Sounds* includes Brooks's selected discography of CD reissues, and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America.

Following the same format as the acclaimed first volume, this selection of the best 250 modern jazz records and CDs places each in its musical context and reviews it in depth. Additionally, full details of personnel, recording dates, and locations are given. Indexes of album titles, track titles, and musicians are included.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

This annotated discography covers the first 50 years of audio recordings by black artists in chronological order, music made in the "acoustic era" of recording

technology. The book has cross-referenced bibliographical information on recording sessions, including audio sources for extant material, and appendices on field recordings; Caribbean, Mexican and South American recordings; piano rolls performed by black artists; and a filmography detailing the visual record of black performing artists from the period. Indexes contain all featured artists, titles recorded and labels.

Born in the UK as Margaret Marian Turner, she was trained in classical piano, yet was passionately attracted to jazz. During World War II she met jazz trumpeter Jimmy McPartland, protege of Biederbecke, married him, and together they made jazz history. This fascinating and thought-provoking read challenges readers to consider entertainers and entertainment in new ways, and highlights figures from outside the worlds of film, television, and music as influential "pop stars."

Revised Edition Popular Blues Song for Beginner Piano A SilverTonalties Arrangement! Easy Note Style Sheet Music Letter Names of Notes embedded in each Notehead!

Reimagining Hagar illustrates that while interpretations of Hagar as Black are not frequent within the entire history of her interpretation, such interpretations are part of strategies to emphasize elements of Hagar's story in order to associate or disassociate her from particular groups. It considers how interpreters engage markers of difference, including gender, ethnicity, status and their intersections in their portrayals of Hagar. Nyasha Junior offers a reception history that examines interpretations of Hagar with a focus on interpretations of Hagar as a Black woman. Reception history within biblical studies considers the use, impact, and influence of biblical texts and looks at a necessarily small number of points within the long history of the transmission of biblical texts. This volume covers a limited selection of interpretations over time that is not intended to be a representative sample of interpretations of Hagar. It is beyond the scope of this book to offer a comprehensive collection of interpretations of Hagar throughout the history of biblical interpretation or in popular culture. Junior argues for the African presence in biblical texts; identifies and responds to White supremacist interpretations; offers cultural-historical interpretation that attends to the history of biblical interpretation within Black communities; and provides ideological criticism that uses the African-American context as a reading strategy. Reimagining Hagar offers a history of interpretation, but also expands beyond interpretation among Black communities to consider how various interpreters have identified Hagar as Black. A listener's guide to jazz brings together sixty essays on the history, performers, characteristics, and influence of jazz music.

The first comprehensive examination of the early blues industry and the music it produced

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.

Traditional American Blues for Easy Violin A SilverTonalties Arrangement! Easy Note Style Sheet Music Letter Names of Notes embedded in each Notehead!

This comprehensive two-volume set brings together all aspects of the blues from performers and musical styles to record labels and cultural issues, including regional evolution and history. Organized in an accessible A-to-Z format, the Encyclopedia of the Blues is an essential reference resource for information on this unique American music genre. For a full list of entries, contributors, and more, visit the Encyclopedia of the Blues website.

Aunt Hagar's Children Blues Beginner Piano Sheet MusicLulu Press, Inc

Stanley Crouch-MacArthur "Genius" Award recipient, co-founder of Jazz at Lincoln Center, National Book Award nominee, and perennial bull in the china shop of black intelligentsia-has been writing about jazz and jazz artists for more than thirty years. His reputation for controversy is exceeded only by a universal respect for his intellect and passion. As Gary Giddons notes: "Stanley may be the only jazz writer out there with the kind of rhinoceros hide necessary to provoke and outrage and then withstand the fulminations that come back." In *Considering Genius*, Crouch collects some of his best loved, most influential, and most controversial pieces (published in *Jazz Times*, *The New Yorker*, *the Village Voice*, and elsewhere), together with two new essays. The pieces range from the introspective "Jazz Criticism and Its Effect on the Art Form" to a rollicking debate with Amiri Baraka, to vivid, intimate portraits of the legendary performers Crouch has known.

In *Stardust Melodies*, Will Friedwald takes each of these legendary songs apart and puts it together again, with a staggering wealth of detail and unprecedented understanding. Each chapter gives us an extended history of one song—the circumstances under which it was written and first performed—and then explores its musical and lyric content. Drawing on his vast knowledge of records and the careers of performing artists, Friedwald tells us who was responsible for making these songs famous and discusses in depth the performers who have left their unique marks on them. He writes about variations in performance style, about both classic and obscure versions of the songs, about brilliantly original interpretations and ghastly travesties. And then there's the completely unexpected, like Stan Freberg's politically correct "Elderly Man River." This is a book for all lovers of American song to explore, argue with, and savor.

First published in 1984 and reissued to coincide with the publication of the second volume, this selection of the 250 best jazz records traces the earliest roots of the music to the beginnings of the modern jazz era. Volume One's focus is on LP collections of 78 rpm originals and nearly every significant musician--both familiar and obscure--of early 20th-century jazz is listed. For each record listed, full details of personnel, recording dates and locations are provided.

In fourteen sweeping and sublime stories, five of which have been published in *The New Yorker*, the bestselling and Pulitzer Prize-winning author of *The Known World* shows that his grasp of the human condition is firmer than ever. Returning to the city that inspired his first prizewinning book, *Lost in the City*, Jones has filled this new collection with people who call Washington, D.C., home. Yet it is not the city's power brokers that most concern him but rather its ordinary citizens. All Aunt Hagar's Children turns an unflinching eye to the men, women, and children caught between the old ways of the South and the temptations that await them further

north, people who in Jones's masterful hands, emerge as fully human and morally complex, whether they are country folk used to getting up with the chickens or people with centuries of education behind them. In the title story, in which Jones employs the first-person rhythms of a classic detective story, a Korean War veteran investigates the death of a family friend whose sorry destiny seems inextricable from his mother's own violent Southern childhood. In "In the Blink of God's Eye" and "Tapestry" newly married couples leave behind the familiarity of rural life to pursue lives of urban promise only to be challenged and disappointed. With the legacy of slavery just a stone's throw away and the future uncertain, Jones's cornucopia of characters will haunt readers for years to come.

SilverTonalities Arrangements! Easy Note Style Sheet Music Letter Names of Notes embedded in each Notehead! Volume 1B includes: - Aunt Hagar's Children Blues - Rock a Bye Your Baby with a Dixie Melody - You're a Grand Old Flag

The Blues Encyclopedia is the first full-length authoritative Encyclopedia on the Blues as a musical form. While other books have collected biographies of blues performers, none have taken a scholarly approach. A to Z in format, this Encyclopedia covers not only the performers, but also musical styles, regions, record labels and cultural aspects of the blues, including race and gender issues. Special attention is paid to discographies and bibliographies.

Compiles autobiographical sketches, profiles, and criticism by and about jazz greats, including Duke Ellington, Billie Holiday, Miles Davis, and John Coltrane

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

A quartet of the British novelist's finest works of fiction, including "Lowry's masterpiece," *Under the Volcano* (Los Angeles Times). Malcolm Lowry was an author who poured his soul into his prose, including his struggle with his own demons. Of his most famous work, *Under the Volcano*, Dawn Powell wrote: "You love the author for the pain of his overwhelming understanding." In the *New York Herald Tribune*, Mark Schorer commented that few novels "convey so feelingly the agony of alienation, the infernal suffering of disintegration." D. T. Max wrote in the *New Yorker*: "[Lowry's] portrait of an unravelling drunk was unnervingly intimate." Honored by the Modern Library as one of the one hundred best English language novels of the twentieth century, *Under the Volcano* is widely acknowledged as "Lowry's masterpiece" (Los Angeles Times). In this novel and the other works of fiction gathered here, the reader follows Lowry as he confronts the abyss, but also shares in his eternal hope for transcendence.

*Ultramarine*: Lowry's debut novel, and the only book, other than *Under the Volcano*, published in his lifetime, is the coming-of-age story of Dana Hilliot, who escapes the bourgeois provincialism of his upper-class British upbringing by joining a crew of weathered, world-weary sailors on a freighter bound for South Asia. Part *Moby-Dick*, part *A Portrait of the Artist as a Young Man*, *Ultramarine* draws on Lowry's own early experience on the sea. *Hear Us O Lord from Heaven Thy Dwelling Place*: Published posthumously, these seven stories and novellas include "Through the Panama," in which a burned-out, alcoholic writer on a voyage from Vancouver to Europe tries to make sense of the literature that has kept him afloat, while the pulse of his life grows harder to distinguish, and "The Forest Path to Spring," about a couple that has been through hell finding new life in the beauty and seclusion of a vast forest.

"[These] stories and novellas afford glimpses of the whole toward which Lowry was striving." —The *New York Times* *Under the Volcano*: Former British consul Geoffrey Firmin lives alone with his demons in the shadow of two active volcanoes in South Central Mexico. Drowning in alcoholism, Geoffrey makes one last effort to salvage his crumbling life when his estranged wife, Yvonne, arrives in town on the Day of the Dead, 1938. "One of the towering novels of [the twentieth] century." —The *New York Times* *October Ferry to Gabriola*: Edited by Lowry's

widow and frequent collaborator, and released more than a decade after his untimely death, *October Ferry to Gabriola* is the story of a married couple striving for renewal, sanity, and transcendence in the deep seclusion of the British Columbian forest. "What awaits [the reader] is worth the effort: a species of ecstatic, lyrical prose that has all but gone out of existence."  
—The New York Times

"Contributors reexamine the continuing relevance of Langston Hughes's work and life to American, African American, and diasporic literatures and cultures. Includes fresh perspectives on the often overlooked "Luani of the Jungles," *Black Magic*, and works for children, as well as Hughes's more familiar fiction, poetry, essays, dramas, and other writings"--Provided by publisher.

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