

Satchmo

My Life in
New Orleans
By
**LOUIS
ARMSTRONG**



Satchmo My Life In New Orleans My Life In New Orleans

Brent Hayes Edwards



Satchmo My Life In New Orleans My Life In New Orleans:

Satchmo Louis Armstrong, 1986 In all my whole career the Brick House was one of the toughest joints I ever played in It was the honky tonk where levee workers would congregate every Saturday night and trade with the gals who d stroll up and down the floor and the bar Those guys would drink and fight one another like circle saws Bottles would come flying over the bandstand like crazy and there was lots of just plain common shooting and cutting But somehow all that jive didn t faze me at all I was so happy to have some place to blow my horn So says Louis Armstrong a tough kid who just happened to be a musical genius about one of the places where he performed and grew up This raucous rich tale of his early days in New Orleans concludes with his departure to Chicago at twenty one to play with his boyhood idol King Oliver and tells the story of a life that began mythically on July 4 1900 in the city that sowed the seeds of jazz *Satchmo* Louis Armstrong (Musicien, Etats-Unis), 1986 *Creating the Jazz Solo* Vic Hobson, 2018-10-09 Throughout his life Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship Until now there has been no in depth inquiry into what he meant when he said I figure singing and playing is the same or Singing was more into my blood than the trumpet *Creating the Jazz Solo* Louis Armstrong and Barbershop Harmony shows that Armstrong understood exactly the relationship between what he sang and what he played and that he meant these comments to be taken literally he was singing through his horn To describe the relationship between what Armstrong sang and played author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background Jazz is a music that is often performed by people with limited formal musical education Armstrong did not analyze what he played in theoretical terms Instead he thought about it in terms of the voices in a barbershop quartet Understanding how Armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way **Satchmo. My Life in New Orleans, Etc. [With Plates, Including Portraits.].** Louis Armstrong (Dance-band Leader.), 1955 **Louis Armstrong, in His Own Words** Louis Armstrong, 2001 Louis Armstrong has been the subject of countless biographies and music histories Yet scant attention has been paid to the remarkable array of writings he left behind Louis Armstrong In His Own Words introduces readers to a little known facet of this master trumpeter band leader and entertainer Based on extensive research through the Armstrong archives this important volume includes some of his earliest letters personal correspondence with one of his first biographers in 1943 44 autobiographical writings magazine articles and essays Here are Armstrong s own thoughts on his life and career from poverty in New Orleans to playing in the famous cafes cabarets and saloons of Storyville from his big break in 1922 with the King Oliver band to his storming of New York from his breaking of color barriers in Hollywood to the infamous King of the Zulus incident in 1949 and finally to his last

days in Queens New York Along the way Armstrong recorded touching portraits of his times and offered candid often controversial opinions about racism marijuana bebop and other jazz artists such as Jelly Roll Morton and Coleman Hawkins Indeed these writings provide a balanced portrait of his life as a musician entertainer civil rights activist and cultural icon Armstrong's idiosyncratic use of language and punctuation have been preserved to give the reader an unvarnished portrayal of this compelling artist This volume also includes introductions to the writings as well as an annotated index of names and places significant to Armstrong's life

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

The Life of Louis Armstrong Wendie C. Old, 2014-07-01 Describes the life of the jazz pioneer including his childhood in Back o Town New Orleans his incredible career in music and his four marriages

Representing Jazz Krin Gabbard, 1995 Traditional jazz studies have tended to see jazz in purely musical terms as a series of changes in rhythm tonality and harmony or as a parade of great players But jazz has also entered the cultural mix through its significant impact on novelists filmmakers dancers painters biographers and photographers *Representing Jazz* explores the other history of jazz created by these artists a history that tells us as much about the meaning of the music as do the many books that narrate the lives of musicians or describe their recordings Krin Gabbard has gathered essays by distinguished writers from a variety of fields They provide engaging analyses of films such as *Round Midnight* *Bird* *Mo' Better Blues* *Cabin in the Sky* and *Jammin the Blues* the writings of Eudora Welty and Dorothy Baker the careers of the great lindy hoppers of the 1930s and 1940s Mura Dehn's extraordinary documentary on jazz dance the jazz photography of William Claxton painters of the New York School the traditions of jazz autobiography and the art of vocalese The contributors to this volume assess the influence of extramusical sources on our knowledge of jazz and suggest that the living contexts of the music must be considered if a more sophisticated jazz scholarship is ever to evolve Transcending the familiar patterns of jazz history and criticism *Representing Jazz* looks at how the music actually has been heard and felt at different levels of American culture With its companion anthology *Jazz Among the Discourses* this volume will enrich and transform the literature of jazz studies Its provocative essays will interest both aficionados and potential jazz fans Contributors Karen Backstein Leland H Chambers Robert P Crease Krin Gabbard Frederick Garber Barry K Grant Mona Hadler Christopher

Harlos Michael Jarrett Adam Knee Arthur Knight James Naremore **Jazz Makers** Alyn Shipton, 2002-02-21 Jazz Makers gathers together short biographies of more than 50 of jazz's greatest stars from its early beginnings to the present. The stories of these innovative instrumentalists, bandleaders and composers reveal the fascinating history of jazz in six parts: The Pioneers including Scott Joplin, Louis Armstrong and Bessie Smith; Swing Bands and Soloists with Duke Ellington, Ella Fitzgerald and Billie Holiday; The Piano Giants featuring Fats Waller, Art Tatum and Mary Lou Williams; Birth of Bebop including Dizzy Gillespie, Charlie Parker and Miles Davis; Cool Jazz, Hard Bop and Fusion with John Coltrane, Sonny Rollins and Stan Getz; A Century of Jazz featuring Wynton Marsalis, Joshua Redman and other contemporary greats. *Western Fictions, Black Realities* Isabel Soto, Violet Showers Johnson, 2011 This anthology interrogates two salient concepts in studying the black experience. Ushered in with the age of New World encounters, modernity emerged as brutal, complex and multiple from its very definition to its manifestations. Equally challenging is blackness, which is forever dangling between the range of uplifting articulations and insidious degradation. The essays confront the conflicting confluences of these two terms. Questioning Eurocentric and mainstream American interpretations, they reveal the diverse meanings of modernities and blackness from an equally diverse set of milieus of the black experience. Interdisciplinary and wide-ranging in thematic and epochal scope, they use theoretical and empirical studies to demonstrate that indeed blackness is relevant for understanding modernities and vice versa. *Mardi Gras Indians* Michael Smith, 1905 A sociological study of the African American carnival revelers in New Orleans who dress in Native American influenced costumes. One of the most dazzling elements of the Mardi Gras celebrations, the Mardi Gras Indians receive the attention and respect of carnival goers for their elaborately beaded costumes and entertaining dances. But what few realize about the groups is that the parading is more than just for show. Costuming, dancing and all the rituals of these groups are acts of cultural preservation that date back more than a century. In this book, author Michael P. Smith addresses the sociological issues surrounding the mislabeled and rarely understood Maroon groups now known as Mardi Gras Indians. His textual analysis of the culture examines its African origins and how the participants help to develop the African American cultural identity. He looks at how some African Americans resisted efforts to suppress traditions that are re-emerging in modern society. Researched and documented by generations of oral and written history, this work clearly outlines the mistaken identification of the Mardi Gras Indians as just an entertainment element of the carnival season. It also shows the vital role this traditional culture plays in the community, much as the black Spiritual Churches do in preserving an authentic base for the unique cultural heritage of blacks in New Orleans. This work illustrates how the Mardi Gras Indians are a part of the New Orleans second line tradition. A dynamic element of this book is the collection of more than one hundred color photos. These prints capture the striking beauty of spectacles with a purpose far greater than entertaining. Combined with authoritative text by Smith, the visual images round out this examination of the roots of the Mardi Gras Indians and current practices of the whole range of African American cultural societies and parading.

groups in the Crescent City *Historical Dictionary of Jazz* John S. Davis, 2020-09-15 Jazz is a music born in the United States and formed by a combination of influences In its infancy jazz was a melting pot of military brass bands work songs and field hollers of the United States slaves during the 19th century European harmonies and forms and the rhythms of Africa and the Caribbean Later the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development As it moved through the swing era of the 1930s bebop of the 1940s and cool jazz of the 1950s jazz continued to serve as a reflection of societal changes During the turbulent 1960s freedom and unrest were expressed through Free Jazz and the Avant Garde Popular and world music have been incorporated and continue to expand the impact and reach of jazz Today jazz is truly an international art form This second edition of *Historical Dictionary of Jazz* contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on musicians styles of jazz instruments recording labels bands and band leaders and more This book is an excellent resource for students researchers and anyone wanting to know more about Jazz **Cuttin' Up** Court Carney, 2009 Reveals how the new technologies of mass culture the phonograph radio and film played a key role in accelerating the diffusion of jazz as a modernist art form across the nation s racial divide Focuses on four cities New Orleans New York Chicago and Los Angeles to show how each city produced a distinctive style of jazz **Louis Armstrong** Adam Woog, 1995 A biography of the jazz trumpeter and singer known as Satchmo *Epistrophies* Brent Hayes Edwards, 2017-06-05 Hearing across media is the source of innovation in a uniquely African American sphere of art making and performance Brent Hayes Edwards writes He explores this fertile interface through case studies in jazz literature both writings informed by music and the surprisingly large body of writing by jazz musicians themselves **Second Reading** Jonathan Yardley, 2011-06-28 The Pulitzer Prize winning book critic shares recollections and reviews from his career at the Washington Post In this book Jonathan Yardley considers lesser known works from renowned authors and underappreciated talents and offers fresh takes on old favorites Yardley s reviews of sixty titles include fiction by Gabriel Garc a M rquez John Cheever and Henry Fielding the autobiography of Louis Armstrong essays by Nora Ephron and Margaret Leech s history of Washington during the Civil War *Second Reading* is also the memoir of a passionate and lifelong reader told through the books that have meant the most to him Playing the part of both reviewer and bibliophile Yardley takes on Steinbeck and Salinger explores the southern fiction of Shirley Ann Grau and Eudora Welty looks into a darker side of Roald Dahl and praises the pulp fiction of William Bradford Huie and the crime novels of John D MacDonald Collected from a popular Washington Post column of the same name *Second Reading* is an incisive and entertaining look at the career and times of an esteemed critic and the venerable books that shaped him This delightful consideration reminds readers that thoughtful criticism and a lively sense of fun can exist side by side *Stylin'* Shane White, Graham White, 2018-10-18 For over two centuries in the North as well as the South both within their own community and in the public arena African Americans have presented their bodies in culturally distinctive ways Shane White

and Graham White consider the deeper significance of the ways in which African Americans have dressed walked danced arranged their hair and communicated in silent gestures They ask what elaborate hair styles bright colors bandanas long watch chains and zoot suits for example have really meant and discuss style itself as an expression of deep seated cultural imperatives Their wide ranging exploration of black style from its African origins to the 1940s reveals a culture that differed from that of the dominant racial group in ways that were often subtle and elusive A wealth of black and white illustrations show the range of African American experience in America emanating from all parts of the country from cities and farms from slave plantations and Chicago beauty contests White and White argue that the politics of black style is in fact the politics of metaphor always ambiguous because it is always indirect To tease out these ambiguities they examine extensive sources including advertisements for runaway slaves interviews recorded with surviving ex slaves in the 1930s autobiographies travelers accounts photographs paintings prints newspapers and images drawn from popular culture such as the stereotypes of Jim Crow and Zip Coon The Original Hot Five Recordings of Louis Armstrong Gene Henry Anderson,2007 Between 1925 and 1928 the Hot Five the incomparable Louis Armstrong and four seasoned practitioners of the burgeoning jazz style recorded fifty five performances in Chicago for the Okeh label Oddly enough the quintet immortalized on vinyl with recent technology rarely performed as a unit in local nightspots And yet like other music now regarded as especially historic their work in the studio summarized approaches of the past and set standards for the future Remarkable both for popularity among the members of the public and for influence on contemporary musicians these recordings helped make Satchmo a familiar household name and ultimately its bearer an adored public figure They showcased Armstrong s genius notably his leadership in transforming the practice of jazz as an ensemble improvisation into jazz as the art of the improvising soloist In his study Professor Anderson for the first time provides a detailed account of the origins of this pioneering enterprise relates individual pieces to existing copyright deposits and contextualizes the music by offering a reliable timeline of Armstrong s professional activities during these years All fifty five pieces moreover are described in informed commentary Publisher description Louis Armstrong Tamra Orr,2012-09-30 When a very young Louis Armstrong felt the policeman grab his arm and haul him off to jail he had no idea that his life was about to change What started out as punishment turned into the best thing that could have happened to the young African American He discovered that he had a passion for music and a real talent for the horn The combination led him to become one of the nation s most beloved and respected jazz musicians in history Armstrong s music thrilled audiences throughout the world and his joy for life infected anyone who listened to his soaring horn or his gravelly voice Louis Armstrong Satchmo to those who knew and loved him made jazz music what it is today Open the cover and find out how Genograms Monica McGoldrick,Randy Gerson,Sueli Petry,2020-04-07 The latest edition of this definitive book in the field of family therapy the first update in ten years Widely used by family therapists and by health care professionals in general the genogram is a

graphic way of organizing the mass of information gathered during a family assessment This visual representation allows the practitioner to find patterns in the family system for more targeted treatment Now in its fourth edition Genograms has been fully updated by renowned therapist Monica McGoldrick Expanded with four color images throughout additional material explaining the use of genograms with siblings and couples and a thorough updating to essential concepts this edition provides a fascinating view into the richness of family dynamics Informative comprehensive and beautifully written and illustrated this book helps bring to life principles of family system theory and systemic interviewing as well as walk readers through the basics of constructing a genogram doing a genogram interview and interpreting the results

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