

RICHARD M. SUDHALTER

LOST



CHORDS

White Musicians and Their
Contribution to Jazz

1915 — 1945

Lost Chords White Musicians And Their Contribution To Jazz

Morris Holbrook



Lost Chords White Musicians And Their Contribution To Jazz:

Lost Chords Richard M. Sudhalter, 2001 Too many jazz fans and critics and even some jazz musicians still contend that white players have contributed little of substance to the music that even with every white musician removed from the canon the history and nature of jazz would remain unchanged Now with Lost Chords musician historian Richard M Sudhalter challenges this narrow view with a book that pays definitive tribute to a generation of white jazz players many unjustly forgotten while never scanting the role of the great black pioneers Greeted enthusiastically by the jazz community upon its original publication this monumental volume offers an exhaustively documented vividly narrated history of white jazz contribution in the vital years 1915 to 1945 Beginning in New Orleans Sudhalter takes the reader on a fascinating multicultural odyssey through the hot jazz gestation centers of Chicago and New York Indiana and Texas examining such bands such as the New Orleans Rhythm Kings the Original Memphis Five and the Casa Loma Orchestra Readers will find luminous accounts of many key soloists including Bix Beiderbecke Benny Goodman Jack Teagarden Red Norvo Bud Freeman the Dorsey Brothers Bunny Berigan Pee Wee Russell and Artie Shaw among others Sudhalter reinforces the reputations of these and many other major jazzmen pleading their cases persuasively and eloquently without ever descending to polemic Along the way he gives due credit to Louis Armstrong Lester Young Duke Ellington Coleman Hawkins and countless other major black figures Already hailed as a basic reference book on the subject and now incorporating information that has come to light since its first publication Lost Chords is a ground breaking book that should significantly alter perceptions about jazz and its players reminding readers of this great music s multicultural origins *Beyond A Love Supreme* Tony Whyton, 2013-07-18 John Coltrane s *A Love Supreme* is widely considered one of the greatest jazz albums of all time In *Beyond A Love Supreme* author Tony Whyton explores both the musical aspects of *A Love Supreme* and the album s seminal importance in jazz history as well as its broader musical and cultural impact Jazz and the Jazz Age Daniel Hardie, 2020-04-08 Jazz Music flourished between 1920 and 1930 the Roaring Twenties becoming the most acceptable form of popular music so much so that the decade was named the Jazz Age But what does the word jazz mean and where did it come from In his latest work *Jazz and the Jazz Age* jazz historian Daniel Hardie traces the beginnings of jazz from roots in New Orleans to its appearance in Chicago in 1915 to its domination of popular music in the 1920 s and the wild extravagance of prohibition era Chicago and beyond *The Return of Jazz* Andrew Wright Hurley, 2011-02 Jazz has had a peculiar and fascinating history in Germany The influential but controversial German writer broadcaster and record producer Joachim Ernst Berendt 1922 2000 author of the world s best selling jazz book labored to legitimize jazz in West Germany after its ideological renunciation during the Nazi era German musicians began in a highly productive way to question their all too eager adoption of American culture and how they sought to make valid artistic statements reflecting their identity as Europeans This book explores the significance of some of Berendt s most important writings and record productions

Particular attention is given to the Jazz Meets the World encounters that he engineered with musicians from Japan Tunisia Brazil Indonesia and India This proto world music demonstrates how some West Germans went about creating a post nationalist identity after the Third Reich Berendt s powerful role as the West German Jazz Pope is explored as is the groundswell of criticism directed at him in the wake of 1968 *Doing Real World Research in Sports Studies* Andy Smith,Ivan Waddington,2013-10-23 Traditional research methods textbooks tend to present an idealized and simplistic picture of the research process This ground breaking text however features leading international sport researchers explaining how they actually carried out their real life research projects highlighting the practical day to day problems false starts and setbacks that are a normal part of the research process This book focuses on ten pieces of research that have made a distinctive and valuable contribution to the study of sport For each one the author of that research explains how the project was conducted and the issues that they faced In addition each piece of research has a commentary from a leading sport scholar outlining why it is regarded as being an important contribution to the discipline of sport studies and how that research can inform studies being carried out today Contributors to the book describe how in their own real life research projects they initially conceptualized and defined their research projects secured funding and or sponsorship from relevant bodies handled enforced changes to the research plans confronted overcame obstacles presented by outside bodies managed inter personal emotional relationships in the research encounter managed possible threats to their personal safety or physical integrity managed good luck bad luck and serendipitous findings dealt with favourable and hostile media reaction to research findings *Doing Real World Research in Sport Studies* enables students and researchers to develop a more realistic understanding of what the research process actually involves It charts the development of key research projects in sport and should be essential reading for any sport research methods course *Paul Whiteman: Pioneer in American Music, 1930-1967* Don Rayno,2012-12-19 In a career that spanned 60 years Paul Whiteman changed the landscape of American music beginning with his million selling recordings in the early 1920s of *Whispering Japanese* *Sandman* and *Three O Clock in the Morning* Whiteman would then introduce symphonic jazz a powerful blend of the classical and jazz idioms that represented a whole new approach to modern American music influencing generations of bandleaders and composers While some hold that at the close of the Roaring Twenties Whiteman s musical hegemony quickly waned Don Rayno illustrates in this second volume of *Paul Whiteman Pioneer in American Music* how much of a dominant figure Whiteman remained A major figure on the American music scene for decades to come he would continue to lead critically acclaimed orchestras filling theaters and concert halls alike and diligently seeking out and nurturing musical talent on the largest scale of any orchestra leader in the 20th century In this second volume of Rayno s magisterial treatment of the life and music of this remarkable maestro Whiteman s career during the second half of his life is explored in the fullest detail as Whiteman conquers the worlds of theater and vaudeville the concert hall radio motion pictures and television winning accolades in all of

them Through hundreds of interviews extensive documentation and exhaustive research of over nearly three decades a portrait emerges of one of American music s most important musical figures during the last century Rayno paints a stunning portrait of Whiteman s considerable accomplishments and far reaching influence **Eurojazzland** Luca Cerchiari,Laurent Cugny,Franz Kerschbaumer,2012-07-10 The critical role of Europe in the music personalities and analysis of jazz Before Elvis Larry Birnbaum,2012-12-14 An essential work for rock fans and scholars Before Elvis The Prehistory of Rock n Roll surveys the origins of rock n roll from the minstrel era to the emergence of Bill Haley and Elvis Presley Unlike other histories of rock Before Elvis offers a far broader and deeper analysis of the influences on rock music Dispelling common misconceptions it examines rock s origins in hokum songs and big band boogies as well as Delta blues detailing the embrace by white artists of African American styles long before rock n roll appeared This unique study ranges far and wide highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald Too often rock historians treat the genesis of rock n roll as a bolt from the blue an overnight revolution provoked by the bland pop music that immediately preceded it and created through the white appropriation of music till then played only by and for black audiences In Before Elvis Birnbaum daringly argues a more complicated history of rock s evolution from a heady mix of ragtime boogie woogie swing country music mainstream pop and rhythm and blues a melange that influenced one another along the way from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm and blues Written in an easy style Before Elvis presents a bold argument about rock s origins and required reading for fans and scholars of rock n roll history

Yonder Come the Blues Paul Oliver,2001-02-22 Yonder Come the Blues combines three influential and much quoted books Savannah Syncopators Blacks Whites and Blues and Recording the Blues Updated with additional essays this 2001 volume discusses the crucial early development of the blues as a music of Blacks in the United States explaining some of the most significant factors that shaped this music Together these three texts emphasise the significance of the African heritage the mutuality of much white and black music and the role of recording in consolidating the blues thus demonstrating the importance of these formative elements in its complex but combined socio musical history Redressing some of the misconceptions that persist in writing on African American music this book will be essential reading for all enthusiasts of blues jazz and country music and will be important for students of African American studies and music popular music and popular culture *The Saxophone* Stephen Cottrell,2013-02-05 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

A Companion to Popular Culture Gary Burns, 2016-03-08 *A Companion to Popular Culture* is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up and coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in depth analysis of topics at the forefront of popular culture studies

Lying Up a Nation Ronald M. Radano, 2003-11 What is black music For some it is a unique expression of the African American experience its soulful vocals and stirring rhythms forged in the fires of black resistance in response to centuries of oppression But as Ronald Radano argues in this bracing work the whole idea of black music has a much longer and more complicated history one that speaks as much of musical and racial integration as it does of separation

Music Cultures in the United States Ellen Koskoff, 2005-08-17 *Music Cultures in the United States* is a basic textbook for an Introduction to American Music course Taking a new fresh approach to the study of American music it is divided into three parts In the first part historical social and cultural issues are discussed including how music history is studied issues of musical and social identity and institutions and processes affecting music in the U S The heart of the book is devoted to American musical cultures American Indian European African American Latin American and Asian American Each cultural section has a basic introductory article followed by case studies of specific musical cultures Finally global musics are addressed including Classical Musics and Popular Musics as they have been performed in the U S Each article is written by an expert in the field offering in depth knowledgeable yet accessible writing for the student The accompanying CD offers musical examples tied to each article Pedagogic material includes chapter overviews questions for study and a chronology of key musical events in American music and definitions in the margins

Complete Recorded Works in Transcription Sam Morgan's Jazz Band, 2012-01-01 Book URL <https://www.areditions.com/rrrra/a073.html> This edition consists of musical transcriptions of all eight recordings of Sam Morgan's Jazz Band made in New Orleans in 1927 These are among the first recordings of black New Orleans jazz bands made in their home city and as the band consisted of musicians who stayed on in New Orleans after the Great Exodus to Chicago and New York in the early 1920s the recordings preserve a purer form of the collectively improvised ensemble of the earliest black jazz bands It is a loosely integrated purely linear ensemble mass a collective projecting of melodic lines close to the unassimilated heterophonic singing of the Black Primitive Baptist and Sanctified Churches This proto jazz style was being rapidly eclipsed in the 1920s by more flamboyant and technically brilliant forms of New Orleans jazz being recorded by Louis Armstrong Sidney Bechet and Jelly Roll Morton The scores contained

herein are the first complete transcriptions of this rare and distinctive music to appear in print **Beyond the Bandstand** W. Anthony Sheppard, 2024-11-19 The most successful bandleader of the 1920s Paul Whiteman was an entertainment icon who played a major role in the mainstreaming of jazz Whiteman and his band premiered Gershwin's Rhapsody in Blue Duke Ellington acknowledged his achievements His astonishing ear for talent vaulted a who's who of artists toward prominence But Whiteman's oversized presence eclipsed Black jazz musicians while his middlebrow music prompted later generations to jettison him from jazz history W Anthony Sheppard's collection of essays confronts the racial implications of Whiteman's career The contributors explore Whiteman's broad impact on popular culture tracking his work and influence in American marketing animated films the Black press Hollywood and the music publication industry and following him behind the scenes with arrangers into grand concert halls across the Atlantic into the courtroom and on television Multifaceted and cutting edge *Beyond the Bandstand* explores the racial politics and artistic questions surrounding a controversial figure in popular music Contributors Ryan Raul Baigale Stephanie Doktor John Howland Katherine M Leo Sarah Caissie Provost W Anthony Sheppard Catherine Tackley Elijah Wald and Christi Jay Wells **Continuum Encyclopedia of Popular Music of the World Volume 8** David Horn, John Shepherd, 2012-03-08 The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the Genre strand of the series This volume discusses the genres of North America in relation to their cultural historical and geographic origins technical musical characteristics instrumentation and use of voice lyrics and language typical features of performance and presentation historical development and paths and modes of dissemination influence of technology the music industry and political and economic circumstances changing stylistic features notable and influential performers and relationships to other genres and sub genres This volume features over 100 in depth essays on genres ranging from Adult Contemporary to Alternative Rock from Barbershop to Bebop and from Disco to Emo Jazz Italian Style Anna Harwell Celenza, 2017-03-06 *Jazz Italian Style* explores a complex era in music history when politics and popular culture collided with national identity and technology When jazz arrived in Italy at the conclusion of World War I it quickly became part of the local music culture In Italy thanks to the gramophone and radio many Italian listeners paid little attention to a performer's national and ethnic identity Nick LaRocca Italian American Gorni Kramer Italian the Trio Lescano Jewish Dutch and Louis Armstrong African American to name a few all found equal footing in the Italian soundscape The book reveals how Italians made jazz their own and how by the mid 1930s a genre of jazz distinguishable from American varieties and supported by Mussolini began to flourish in northern Italy and in its turn influenced Italian American musicians Most importantly the book recovers a lost repertoire and an array of musicians whose stories and performances are compelling and well worth remembering **Music, Movies, Meanings, and Markets** Morris Holbrook, 2012-01-25 *Music Movies Meanings and Markets Cinemajazzamatazz* focuses on macro marketing related aspects of film music in general and on the cinemusical role of jazz in particular After a review of other work on music in motion pictures the book explores and

illustrates the ways in which on screen jazz performances contribute to the development of dramatic meanings in various films many of which address the art versus commerce theme as a central concern

The Garland Encyclopedia of World Music Ruth M. Stone, 2017-09-25 The Garland Encyclopedia of World Music is a ten volume reference work organized geographically by continent to represent the musics of the world in nine volumes The tenth volume houses reference tools and descriptive information about the encyclopedia's structure criteria for inclusion and other information specific to the field of ethnomusicology An award winning reference its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology GEWM has become a familiar acronym and it remains highly revered for its scholarship uncontested in being the sole encompassing reference work with a broad survey of world music More than 9 000 pages with musical illustrations photographs and drawings it is accompanied by 300 audio examples

The New Orleans Jazz Scene, 1970-2000 Thomas W. Jacobsen, 2014-10-06 In 1966 journalist Charles Suhor wrote that New Orleans jazz was ready for its new Golden Age Thomas W Jacobsen's The New Orleans Jazz Scene 1970 2000 chronicles the resurgence of jazz music in the Crescent City in the years following Suhor's prophetic claim Jacobsen a New Orleans resident and longtime jazz aficionado offers a wide ranging history of the New Orleans jazz renaissance in the last three decades of the twentieth century weaving local musical developments into the larger context of the national jazz scene Jacobsen vividly evokes the changing face of the New Orleans jazz world at the close of the twentieth century Drawing from an array of personal experiences and his own exhaustive research he discusses leading musicians and bands both traditionalists and modernists as well as major performance venues and festivals The city's musical infrastructure does not go overlooked as Jacobsen delves into New Orleans's music business its jazz media and the evolution of jazz education at public schools and universities With a trove of more than seventy photographs of key players and performances The New Orleans Jazz Scene 1970 2000 offers a vibrant and fascinating portrait of the musical genre that defines New Orleans

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