

LOUIS ARMSTRONG

AN AMERICAN GENIUS

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Louis Armstrong An American Genius

Vic Hobson



Louis Armstrong An American Genius:

Louis Armstrong James Lincoln Collier, 1985-10-10 Louis Armstrong Satchmo To millions of fans he was just a great entertainer But to jazz aficionados he was one of the most important musicians of our times not only a key figure in the history of jazz but a formative influence on all of 20th century popular music Set against the backdrop of New Orleans Chicago and New York during the jazz age Collier re creates the saga of an old fashioned black man making it in a white world He chronicles Armstrong s rise as a musician his scrapes with the law his relationships with four wives and his frequent feuds with fellow musicians Earl Hines and Zutty Singleton He also sheds new light on Armstrong s endless need for approval his streak of jealousy and perhaps most important what some consider his betrayal of his gift as he opted for commercial success and stardom A unique biography knowledgeable insightful and packed with information it ends with Armstrong s death in 1971 as one of the best known figures in American entertainment

Louis Armstrong James Lincoln Collier, 1984 *Louis Armstrong*, 1985 Louis Armstrong Satchmo To millions of fans he was just a great entertainer But to jazz aficionados he was one of the most important musicians of our times not only a key figure in the history of jazz but a formative influence on all of 20th century popular music Set against the backdrop of New Orleans Chicago and New York during the jazz age Collier re creates the saga of an old fashioned black man making it in a white world He chronicles Armstrong s rise as a musician his scrapes with the law his relationships with four wives and his frequent feuds with fellow musicians Ear

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

Historical Dictionary of Popular Music Norman Abjorensen, 2017-05-25 This book seeks to trace the rise of popular music identify its key figures and track the origins and development of its multiple genres and styles all the while seeking to establish historical context It is fundamentally a ready reference guide to the broad field of popular music over the past two centuries It has become a truism that popular music so pervasive in the modern world constitutes a soundtrack to our lives a constant though changing presence as we cross thresholds and grow from children to teenagers to adults But it has become more than a soundtrack it has become a narrative Not just an accompaniment to our daily lives but incorporating our lives our sense of identity our lived experiences into it We have become part of the music just as the music has become part of us

The Historical Dictionary of Popular Music contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 1000 cross referenced entries on major figures across genres definitions of genres technical innovations and surveys of countries and regions This book is an excellent resource for students researchers and anyone wanting to know more about popular music *The 20th Century A-GI* Frank N. Magill,2013-05-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography *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 *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/Not Jazz** David Ake,Charles Hiroshi Garrett,Daniel Ira Goldmark,2012-06-12 What is jazz What is gained and what is lost when various communities close ranks around a particular definition of this quintessentially American music Jazz Not Jazz explores some of the musicians concepts places and practices which while deeply connected to established jazz institutions and aesthetics have rarely appeared in traditional histories of the form David Ake Charles Hiroshi Garrett and Daniel Goldmark have assembled a stellar group of writers to look beyond the canon of acknowledged jazz greats and address some of the big questions facing jazz today More than just a history of jazz and its performers this collection seeks out those people and pieces missing from the established narratives to explore what they can tell us about the way jazz has been defined and its history has been told **Heart Full of Rhythm** Ricky Riccardi,2020-08-05 Featuring never before published photographs and brand new stories culled from Armstrong's personal archives Heart Full of Rhythm The Big Band Years of Louis Armstrong tells the story of how the man called Pops became the first King of Pop *HISTORIA DEL JAZZ* Francis Alys,Ted Gioia,2003 This unique volume side steps the performance work for which Francis Alys is most often recognized presenting instead his recent paintings and drawings Over 30 beautiful encaustic layered canvases illustrate passages from D H Lawrence Plato and other great writers and in a

fluid exchange are likewise illuminated by them Alys entered the art field by accident through what he calls a coincidence of geographical personal and legal matters that resulted in indefinite vacations which through a mixture of boredom curiosity and vanity led to my present profession A compulsive wanderer his personal explorations of the cities in which he finds himself have formed the basis for an eclectic body of work that has involved the varied media of documentary film and photography video painting and performance each put to work in a way that reflects specific social and economic conditions in a highly individual style A close observer and occasional manipulator of the quirks of everyday life Alys responds to fleeting and contingent circumstances from the viewpoint of a passerby who is both involved and separate **Louis Prima** Garry Boulard,2002 This is the first paperback edition of the only biography of Louis Prima one of the most underrated jazz musicians and entertainers of the twentieth century In a career that spanned four decades Prima infused the grit and grace of Dixieland jazz with swing and big band sounds the first whiffs of rock n roll and a vaudevillian like stage presence A native of New Orleans the Guy Lombardo protégé known as The Italian Satchmo was the country's smashing new jazz sensation at New York's Famous Door in the 1930s He went on to be a successful big band leader and a Vegas nightclub staple and he virtually created the concept of the lounge act Despite his longstanding success Prima's over the top on stage antics induced critics to not take him seriously and he was relegated to the status of mere entertainer Married five times and involved with numerous women in between Prima has more often been remembered for his colorful relationships and quirky personality than for his abilities as a trumpeter and singer After his death in 1978 his music gradually disappeared and jazz scholars rarely mentioned his name Nudging Prima's legacy into the limelight the musician deserved Garry Boulard nimbly explores Prima's ability to maintain a lifelong career his knack for self promotion and how the cities in which he lived and performed New York Los Angeles and Las Vegas uniquely and indelibly informed his style In a new preface the author considers how the resurgence of big band and swing music in the late 1990s catapulted Prima and his music back into the public eye

Subversive Sounds Charles B. Hersch,2008-09-15 Subversive Sounds probes New Orleans's history uncovering a web of racial interconnections and animosities that was instrumental to the creation of a vital American art form jazz Drawing on oral histories police reports newspaper accounts and vintage recordings Charles Hersch brings to vivid life the neighborhoods and nightspots where jazz was born This volume shows how musicians such as Jelly Roll Morton Nick La Rocca and Louis Armstrong negotiated New Orleans's complex racial rules to pursue their craft and how in order to widen their audiences they became fluent in a variety of musical traditions from diverse ethnic sources These encounters with other music and races subverted their own racial identities and changed the way they played a musical miscegenation that in the shadow of Jim Crow undermined the pursuit of racial purity and indelibly transformed American culture More than timely Hersch orchestrates voices of musicians on both sides of the racial divide in underscoring how porous the music made the boundaries of race and class New Orleans Times Picayune **New York Modern** William B. Scott,Peter M. Rutkoff,1999

Handsomely illustrated and engagingly written New York Modern documents the impressive collective legacy of New York's artists in capturing the energy and emotions of the urban experience **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 *Play, Louis, Play!* Muriel Harris Weinstein, 2013-01-08

The fascinating childhood story of the great musician Louis Armstrong. Cleverly told from the point of view of Louis's first horn **Is It Still Good to Ya?** Robert Christgau, 2018-10-04

Is It Still Good to Ya sums up the career of longtime Village Voice stalwart Robert Christgau, who for half a century has been America's most widely respected rock critic honoring a music he argues is only more enduring because it's sometimes simple or silly. While compiling historical overviews going back to Dionysus and the gramophone along with artist analyses that range from Louis Armstrong to M.I.A. this definitive collection also explores pop's African roots, response to 9/11, and evolution from the teen music of the 50s to an art form compelled to confront mortality as its heroes pass on. A final section combines searching obituaries of David Bowie, Prince, and Leonard Cohen with awed farewells to Bob Marley and Ornette Coleman [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 Hollywood's African American Films Ryan Jay Friedman, 2011-07-27 In 1929 and 1930 during the Hollywood studios conversion to synchronized sound film production white controlled trade magazines and African American newspapers celebrated a vogue for Negro films Hollywood's African American Films argues that the movie business turned to black musical performance to both resolve technological and aesthetic problems introduced by the medium of talking pictures and at the same time to appeal to the white Broadway audience that patronized their most lucrative first run theaters Capitalizing on highbrow associations with white slumming in African American cabarets and on the cultural linkage between popular black musical styles and natural acoustics studios produced a series of African American cast and white cast films featuring African American sequences Ryan Jay Friedman asserts that these transitional films reflect contradictions within prevailing racial ideologies arising most clearly in the movies treatment of African American characters decisions to migrate Regardless of how the films represent these choices they all prompt elaborate visual and narrative structures of containment that tend to highlight rather than suppress historical tensions surrounding African American social mobility Jim Crow codes and white exploitation of black labor **African American Music** Mellonee V. Burnim, Portia K. Maultsby, 2014-11-13 American Music An Introduction Second Edition is a collection of seventeen essays surveying major African American musical genres both sacred and secular from slavery to the present With contributions by leading scholars in the field the work brings together analyses of African American music based on ethnographic fieldwork which privileges the voices of the music makers themselves woven into a richly textured mosaic of history and culture At the same time it incorporates musical treatments that bring clarity to the structural melodic and rhythmic characteristics that both distinguish and unify African American music The second edition has been substantially revised and updated and includes new essays on African and African American musical continuities African derived instrument construction and performance practice techno and quartet traditions Musical transcriptions photographs illustrations and a new audio CD bring the music to life

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