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**ORIGINAL
DIXIELAND
JAZZ BAND**

H.O. BRUNN



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Story Of The Original Dixieland Jazz Band

Helen Myers



Story Of The Original Dixieland Jazz Band:

The Story of the Original Dixieland Jazz Band H. O. Brunn, 2019-01-13 It was the five young men who called themselves The Original Dixieland Jazz Band who raised jazz from being a curious local and peculiarly Negro phenomenon into the greatest popular artform in history In 1916 they swept Chicago off its feet In 1917 they took New York by storm For the first time jazz became fashionable People crowded into Reisenwehrs Restaurant where they played They were in constant demand for shows and charity performances They accompanied Sophie Tucker and appeared on the same bill as Caruso In March 1917 they made the first jazz record and their fame flew across the whole continent The record was the biggest seller in the RCA catalogue passing the magic million and easily outstripping the records of Caruso and Sousa's Band which were the current popular idols But not content with America as their platform they also became the first group to export the new music And London too was caught up in the exciting rhythm and wild savage haunting gaiety of jazz For more than a year they played to packed houses They gave a command performance for King George V They were the sensation of the Victory Ball to celebrate the signing of the Treaty of Versailles When the band broke up for the first time in 1924 partly torn by inner dissension partly frustrated by the wave of indignation against the frenzied enthusiasm of their supporters in 1922 jazz was banned after midnight in New York City they had firmly established themselves as the top entertainment group in the United States and they had blazed a trail to success which all could follow They had proved that jazz was not merely a folk music which could only be appreciated by Negroes but the expression in a particularly exhilarating form of something which was an essential part of human nature Here at last is the book that tells the truth about how jazz music really began

THE GRAMOPHONE The Story of the Original Dixieland Jazz Band H O (Harry O) Brunn, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **The Story of the Original Dixieland Jazz**

Band Harry O. Brunn, 1961 The Story of the Original Dixieland Jazz Band (Classic Reprint) H. O. Brunn, 2017-07-20 Excerpt from The Story of the Original Dixieland Jazz Band No Beer No Music 1 Jack Laine and the Potato Men 17 Chicago The Cradle of Jazz 26 Jazz and the Underworld 39 New York and the Jazz Revolution 51 Tin Horns and Talking Machines 63 The Strange Case of the Livery Stable Blues 75 Hot Licks and Cold Wax 88 Jazzing the Draft 108 The Silent Bandstand 119 London Spreading the Gospel 124 At the Threshold of the Roaring Twenties Polar Bears and Red Hot Mammies 156 The

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STORY OF THE ORIGINAL DIXIELAND JAZZ BAND H. O. BRUNN, 2018 The Cambridge History of American Music David Nicholls, 1998-11-19 The Cambridge History of American Music first published in 1998 celebrates the richness of America's musical life It was the first study of music in the United States to be written by a team of scholars American music is an intricate tapestry of many cultures and the History reveals this wide array of influences from Native European African Asian and other sources The History begins with a survey of the music of Native Americans and then explores the social historical and cultural events of musical life in the period until 1900 Other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics The volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions

The Story of Jazz Marshall Winslow Stearns, 1970 The effect of jazz upon American culture and the American character has been all pervasive This superlative history is the first and the most renowned systematic outline of the evolution of this unique American musical phenomenon Stearns begins with the joining of the African Negro's musical heritage with European forms and the birth of jazz in New Orleans then follows its course through the era of swing and bop to the beginnings of rock in the 50s vividly depicting the great innovators and covering such technical elements as the music's form and structure

The Evolution of Jazz in Britain, 1880-1935 Catherine Tackley (née Parsonage), 2017-07-05 As a popular music the evolution of jazz is tied to the contemporary sociological situation Jazz was brought from America into a very different environment in Britain and resulted in the establishment of parallel worlds of jazz by the end of the 1920s within the realms of institutionalized culture and within the subversive underworld Tackley n Parsonage demonstrates the importance of image and racial stereotyping in shaping perceptions of jazz and leads to the significant conclusion that the evolution of jazz in Britain was so much more than merely an extension or reflection of that in America The book examines the cultural and musical antecedents of the genre including minstrel shows and black musical theatre within the context of musical life in Britain in the late nineteenth and early twentieth centuries Tackley is particularly concerned with the public perception of jazz in Britain and provides close analysis of the early European critical writing on the subject The processes through which an evolution took place are considered by looking at the methods of introducing

jazz in Britain through imported revue shows sheet music and visits by American musicians Subsequent developments are analysed through the consideration of modernism and the Jazz Age as theoretical constructs and through the detailed study of dance music on the BBC and jazz in the underworld of London The book concludes in the 1930s by which time the availability of records enabled the spread of hot music affecting the live repertoire in Britain Tackley therefore sheds entirely new light on the development of jazz in Britain and provides a deep social and cultural understanding of the early history of the genre

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

Jazz Writings Philip Larkin, 2004-11-15 Philip Larkin 1922-85 was not only one of the foremost English poets of the twentieth century but also a notable novelist and a distinguished writer on jazz He was jazz critic for The Daily Telegraph between 1961 and 1971 Jazz Writings brings together Larkin's reviews articles and essays written for The Guardian The Observer The New Statesman and numerous other publications

The Creation of Jazz Burton William Peretti, 1994 As musicians listeners and scholars have sensed for many years the story of jazz is more than a history of the music Burton Peretti presents a fascinating account of how the racial and cultural dynamics of American cities created the music life and business that was jazz From its origins in the jook joints of sharecroppers and the streets and dance halls of 1890s New Orleans through its later metamorphoses in the cities of the North Peretti charts the life of jazz culture to the eve of bebop and World War II In the course of those fifty years jazz was the story of players who made the transition from childhood spasm bands to Carnegie Hall and worldwide touring and fame It became the music of the Twenties a decade of Prohibition of adolescent discontent of Harlem pride and of Americans hoping to preserve cultural traditions in an urban commercial age And jazz was where black and white musicians performed together as uneasy partners in the big bands of Artie Shaw and Benny Goodman Blacks fought back by using jazz states Peretti with its unique cultural and intellectual properties to prove assess and evade the dynamic of minstrelsy Drawing on newspaper reports of the times and on the firsthand testimony of more than seventy prominent musicians and singers among them Benny Carter Bud Freeman Kid Ory and Mary Lou Williams *The Creation of Jazz* is the first comprehensive analysis of the role of early jazz in American social history

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

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

Hidden History of Louisiana's Jazz Age Sam Irwin, 2023 Step backstage in this look at little known and utterly fascinating aspects of Jazz Age Louisiana New Orleans early jazz greats like Louis Armstrong Jelly Roll Morton Kid Ory and Buddy Bolden had fascinating careers but Hidden History of Louisiana's Jazz Age is filled with tales of murder lust and adventure Clarinetist Joe Darensbourg of Baton Rouge ran away and joined the circus three times before the age of 20 The Martel Band of Opelousas witnessed a legal public hanging of a convicted serial murderer in 1923 Evangeline Parish Trumpeter Evan Thomas of Crowley could have been a rival to Satchmo but was cut down on the bandstand in the Promised Land neighborhood of Rayne La Author Sam Irwin explores the odd and quirky in these fascinating stories of the Roaring Twenties Provided by publisher

Music in American Life Jacqueline Edmondson, 2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the cornerstone of popular culture in the United States since the beginning of our nation's history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country's musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music's influence on contemporary American life tracing historical connections over time Music in American Life An Encyclopedia of the Songs Styles Stars and Stories That Shaped Our Culture demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television

Recording History Peter Martland, 2013 In Recording History Peter Martland uses a range of archival sources to trace the genesis and early development of the British record industry from 1888 to 1931 A work of economic and cultural history that draws on a vast range of quantitative data it surveys the commercial and business activities of the British record industry like no other work of recording history has before Martland

s study charts the successes and failures of this industry and its impact on domestic entertainment Showcasing its many colorful pioneers from both sides of the Atlantic Recording History is first and foremost an account of The Gramophone Company Ltd a precursor to today s recording giant EMI and then the most important British record company active from the late 19th century until the end of the second decade of the twentieth century Martland s history spans the years from the original inventors through industrial and market formation and final take off including the riveting battle in recording formats Special attention is given to the impact of the First World War and the that followed in its wake Scholars of recording history will find in Martland s study the story of the development of the recording studio of the artists who made the first records from which some like Italian opera tenor Enrico Caruso earned a fortune and the change records wrought in the relationship between performer and audience transforming the reception and appreciation of musical culture Filling a much needed gap in scholarship Recording History documents the beginnings of the end of the contemporary international record industry

Encyclopedia of African American Music Tammy L. Kernodle, Horace Maxile, Emmett G. Price III, 2010-12-17 African Americans historical roots are encapsulated in the lyrics melodies and rhythms of their music In the 18th and 19th centuries African slaves longing for emancipation expressed their hopes and dreams through spirituals Inspired by African civilization and culture as well as religion art literature and social issues this influential joyous tragic uplifting challenging and enduring music evolved into many diverse genres including jazz blues rock and roll soul swing and hip hop Providing a lyrical history of our nation this groundbreaking encyclopedia the first of its kind showcases all facets of African American music including folk religious concert and popular styles Over 500 in depth entries by more than 100 scholars on a vast range of topics such as genres styles individuals groups and collectives as well as historical topics such as music of the Harlem Renaissance the Black Arts Movement the Civil Rights Movement and numerous others Offering balanced representation of key individuals groups and ensembles associated with diverse religious beliefs political affiliations and other perspectives not usually approached this indispensable reference illuminates the profound role that African American music has played in American cultural history Editors Price Kernodle and Maxile provide balanced representation of various individuals groups and ensembles associated with diverse religious beliefs political affiliations and perspectives Also highlighted are the major record labels institutions of higher learning and various cultural venues that have had a tremendous impact on the development and preservation of African American music Among the featured Motown Records Black Swan Records Fisk University Gospel Music Workshop of America The Cotton Club Center for Black Music Research and more With a broad scope substantial entries current coverage and special attention to historical political and social contexts this encyclopedia is designed specifically for high school and undergraduate students Academic and public libraries will treasure this resource as an incomparable guide to our nation s African American heritage *Wisconsin Magazine of History* Milo Milton Quaife, Joseph Schafer, Edward Porter Alexander, 1961 Ethnomusicology Helen Myers, 1993

Complementing Ethnomusicology An Introduction this volume of studies written by world acknowledged authorities places the subject of ethnomusicology in historical and geographical perspective Part I deals with the intellectual trends that contributed to the birth of the discipline in the period before World War II Organized by national schools of scholarship the influence of 19th century anthropological theories on the new field of comparative musicology is described In the second half of the book regional experts provide detailed reviews by geographical areas of the current state of ethnomusicological research

The Politics of Authenticating Richard Ekins,Robert Porter,2023-10-03 The Politics of Authenticating Revisiting New Orleans Jazz sets forth an entirely new approach to the study of authenticity based not upon a search for finding the true meaning of the concept or unmasking its claims Rather it details a grounded theory of authenticating as a basic socio political process important in understanding the origins development and consequences of competing knowledge claims in diverse areas of human experience and activity over time and place The book is part jazz historiography part autoethnography and part memoir It details Richard Ekins revisiting of the quest for authenticity in the social worlds of international New Orleans revivalist jazz from the early 1960s onwards from his standpoint as a social constructionist social scientist and cultural theorist The book grew out of a series of long detailed conversations between Ekins and his interlocutor Robert Porter and captures the energy and dynamism of these exchanges in the writing of the text providing what the authors call a riff methodology that might be drawn on by other scholars concerned to write books that revisit aspects of their personal and professional lives

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