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The Evolution of Jazz in Britain, 1880–1935



Catherine Parsonage

The Evolution Of Jazz In Britain 1880-1935 Ashgate Popular And Folk Music Series

Daniela Niemeyer



The Evolution Of Jazz In Britain 1880-1935 Ashgate Popular And Folk Music Series:

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

Inside British Jazz Hilary Moore, 2007-01-01 Explores specific historical moments in British jazz history and places special emphasis upon issues of race nation and class This title examines the ways in which jazz an African American music form has been absorbed and translated within Britain s social political and musical landscapes

How Britain Got the Blues Roberta Freund Schwartz, 2007 This book explores how and why the blues became a central component of English popular music in the 1960s It is commonly known that many British invasion rock bands were heavily influenced by Chicago and Delta blues styles But how exactly did Britain get the blues Roberta Schwartz analyses the transmission of blues records to England from the first recordings to hit English shores to the end of the sixties

Bloomsbury Encyclopedia of Popular Music of the World, Volume 11 David Horn, 2017-10-05 See American Popular Music in Britain's Raj Bradley Shope, 2016 The first systematic study to address the character and scope of American popular music in India during British rule

Music Preferred Lorraine Byrne Bodley, 2018-05-28 The contributions to this Festschrift honouring the distinguished Irish musicologist Harry White on his sixtieth birthday have wide repercussions and span a broad timeframe But for all its variety this volume is built around two axes on the one hand attention is focussed on the history of music and literature in Ireland and the British Isles and on the other topics of the German and Austrian musical past In both cases it reflects the particular interest of a scholar whose playful sometimes unconventional way of approaching his subject is so refreshing and time and again leads to

innovative surprising insights It also reflects a scholar who for all the broadening of his perspectives that has taken place over the years has always adhered to the strands of his scholarly preoccupations that have become dear to him the music of the Austro Italian Baroque and Irish musical culture first and foremost An international cast of authors announces the sustaining influence of Harry White s wide ranging research Professor Dr Thomas Hochradner Chair of the Department of Musicology University of Music and Dramatic Arts Mozarteum Salzburg American Book Publishing Record ,2005 **The History of Live Music in Britain, Volume I: 1950-1967** Simon Frith,Matt Brennan,Emma Webster,2016-03-09 The social history of music in Britain since 1950 has long been the subject of nostalgic articles in newspapers and magazines nostalgic programmes on radio and television and collective memories on music websites but to date there has been no proper scholarly study The three volumes of The History of Live Music in Britain address this gap and do so from the unique perspective of the music promoter the key theme is the changing nature of the live music industry The books are focused upon popular music but cover all musical genres and the authors offer new insights into a variety of issues including changes in musical fashions and tastes the impact of developing technologies the balance of power between live and recorded music businesses the role of the state as regulator and promoter the effects of demographic and other social changes on music culture and the continuing importance of do it yourself enthusiasts Drawing on archival research a wide range of academic and non academic secondary sources participant observation and industry interviews the books are likely to become landmark works within Popular Music Studies and broader cultural history **The British National Bibliography** Arthur James Wells,2006 *Black Music in Britain in the 21st Century* Monique Charles,2023-03-01 Since the turn of the 21st century there have been several genres birthed from or nurtured in Black Britain funky tribal House Afrobeats Grime Afro Swing UK Drill Road Rap Trap etc This pioneering book brings together diverse diasporan sounds in conversation A valuable resource for those interested in the study of 21st century Black music and related cultures in Britain this book goes incorporates the significant Black Atlantean global interactions within Black music across time and space It examines and proposes theoretical approaches contributing to building a holistic appreciation of 21st century Black British music and its multidimensional nature This book proffers an academically curated rigorous holistic view of Black British music in the 21st century Drawing from pioneering academics in the emerging field and industry professionals the book will serve academic theory as well as the views debates and experiences of industry professionals in a complementary style that shows the synergies between diasporas and interdisciplinary conversations The book is interdisciplinary It draws from sociology musicology and the emerging digital humanities fields to make its arguments and develop a multi disciplinary perspective about Black British music in the 21st century **Gordon Stretton, Black British Transoceanic Jazz Pioneer** Michael Brocken,Jeff Daniels,2018-09-15 This extensively researched text concerning the life and career of Liverpool born Black jazz musician Gordon Stretton not only contributes to the important debate concerning the transoceanic pathways of jazz during

the 20th century but also suggests to the jazz fan and scholar alike that such pathways reaching as they also did across the Atlantic from Europe are actually part of a largely ignored therefore partially hidden history of 20th century jazz performance industry and influence The work also exists to contribute to a more complete picture of the significance of diaspora studies across the spectrum of popular music performance and to award to those Liverpool musicians who were not contributors to the city's musical visage post rock n roll a place in popular music history Gordon Stretton was a jazz pioneer in several senses he emerged from a poverty stricken racially marginalized upbringing in Liverpool to develop a popular music career emblematic of Black diasporan experience He was a child dancer and singer in the Lancashire Lads the troupe which was also part of a young Charlie Chaplin's development a well respected solo touring artist in the UK as The Natural Artistic Coon a chorister and musical director with the Jamaican Choral Union and having encountered syncopated music a jazz percussionist multi instrumentalist and vocalist not to mention a ground breaking bandleader All of these musical experiences took place through time on his own terms as he learnt his craft on the hoof via many different encounters with musical genres from Liverpool to London Paris Brussels Rio and Buenos Aires Gordon Stretton was truly a transoceanic jazz pioneer

Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition

Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines

The Folk Ross Cole, 2021-09-07 Who were the folk This question has haunted generations of radicals and reactionaries alike The Folk traces the musical culture of these elusive figures in Britain and the US during a crucial period from 1870 to 1930 and beyond to the contemporary alt right It follows an insistent set of disputes surrounding the practice of collecting ideas of racial belonging the poetics of nostalgia and the pre history of European fascism It is the biography of a people who exist only as a symptom of the modern imagination and the archaeology of a landscape directing the flow of global politics today

Other Voices: Hidden Histories of Liverpool's Popular Music Scenes, 1930s-1970s Michael Brocken, 2016-05-23 At times it appears that a whole industry exists to perpetuate the myth of origin of the Beatles There certainly exists a popular music or perhaps rock origin myth concerning this group and the city of Liverpool and this draws in devotees as if on a pilgrimage to Liverpool itself Once within the city local businesses exist primarily to escort these pilgrims around several almost iconic spaces and places associated with the group At times it all almost seems spiritual One might argue however that like any function myth the music history of the Liverpool in which the Beatles grew and then departed is not fully represented Beatles historians and businessmen alike have seized upon myriad musical experiences and reworked

them into a discourse that homogenizes not only the diverse collective articulations that initially put them into place but also the receptive practices of those travellers willing to listen to a somewhat linear exclusive narrative Other Voices therefore exists as a history of the disparate and now partially hidden musical strands that contributed to Liverpool's musical countenance It is also a critique of Beatles related institutionalized popular music mythology Via a critical historical investigation of several thus far partially hidden popular music activities in pre and post Second World War Liverpool Michael Brocken reveals different yet intrinsic musical and socio cultural processes from within the city of Liverpool By addressing such scenes as those involving dance bands traditional jazz folk music country and western and rhythm and blues together with a consideration of partially hidden key places and individuals and Liverpool's first real record label an assemblage of other voices bears witness to an other seldom discussed Liverpool By doing so Brocken born and raised in Liverpool asks questions about not only the historicity of the Beatles Liverpool narrative but also about the absence of

Studying Popular Music Culture Tim Wall, 2013-02-28 That rare thing an academic study of music that seeks to tie together the strands of the musical text the industry that produces it and the audience that gives it meaning A vital read for anyone interested in the changing nature of popular music production and consumption Dr Nathan Wiseman Trowse The University of Northampton Popular music entertains inspires and even empowers but where did it come from how is it made what does it mean and how does it eventually reach our ears Tim Wall guides students through the many ways we can analyse music and the music industries highlighting crucial skills and useful research tips Taking into account recent changes and developments in the industry this book outlines the key concepts offers fresh perspectives and encourages readers to reflect on their own work Written with clarity flair and enthusiasm it covers Histories of popular music their traditions and cultural social economic and technical factors Industries and institutions production new technology and the entertainment media Musical form meaning and representation Audiences and consumption Students learning is consolidated through a set of insightful case studies engaging activities and helpful suggestions for further reading

Transatlantic Roots Music Jill Terry, Neil A. Wynn, 2012-07-02 This book presents a collection of essays on the debates about origins authenticity and identity in folk and blues music The essays had their origins in an international conference on the Transatlantic routes of American roots music out of which emerged common themes and questions of origins and authenticity in folk music black and white American and British The central theme is musical influences but issues of identity national local and racial are also recurring subjects The extent to which these identities were invented imagined or constructed by the performers or by those who recorded their work for posterity is also a prominent concern and questions of racial identity are particularly central The book features a new essay on the blues by Paul Oliver alongside an essay on Oliver's seminal blues scholarship There are also several essays on British blues and the links between performers and styles in the United States and Britain and new essays on critical figures such as Alan Lomax and Woody Guthrie This volume uniquely

offers perspectives from both sides of the Atlantic on the connections and interplay of influences in roots music and the debates about these subjects drawing on the work of eminent established scholars and emerging young academics who are already making a contribution to the field Throughout the contributors offer the most recent scholarship available on key issues

Eurojazzland Luca Cerchiari, Laurent Cugny, Franz Kerschbaumer, 2012-07-10 The critical role of Europe in the music personalities and analysis of jazz

Kick It Matt Brennan, 2020-01-10 The drum kit has provided the pulse of popular music from before the dawn of jazz up to the present day pop charts *Kick It* a provocative social history of the instrument looks closely at key innovators in the development of the drum kit inventors and manufacturers like the Ludwig and Zildjian dynasties jazz icons like Gene Krupa and Max Roach rock stars from Ringo Starr to Keith Moon and popular artists who haven't always got their dues as drummers such as Karen Carpenter and J Dilla Tackling the history of race relations global migration and the changing tension between high and low culture author Matt Brennan makes the case for the drum kit's role as one of the most transformative musical inventions of the modern era *Kick It* shows how the drum kit and drummers helped change modern music and society as a whole from the bottom up

Jazz Journeys Christa Bruckner-Haring, André Doebling, 2024-09-30 Jazz is a music of journeys migration and global mobility from the legacies of the transatlantic slave trade to global travels for escape exchange or putting down roots Having migrated via changing modes of transportation and media communication the sounds musicians and theories of jazz have led to today's diasporic jazz world of global and local encounters This book features articles that deal with jazz in various geographic areas such as Japan or Israel orchestras travelling to Egypt or invited to the USA and so called expatriate jazz musicians taking up residence in Europe By sharing their research about jazz on TV on records and at festivals the authors from different disciplines demonstrate how jazz studies today engage with movement in the music's past to question and shape its future This collection of writings has its origins in the VI Rhythm Changes Conference Jazz Journeys which took place in Graz Austria and where the International Society for Jazz Research celebrated its 50th anniversary

Music in Contemporary British Fiction Gerry Smyth, 2008-11-20 *Movie Watchers Guide to Enlightenment* describes helpful movies in healing and Awakening to Truth

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Table of Contents The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series

1. Understanding the eBook The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - The Rise of Digital Reading The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Advantages of eBooks Over Traditional Books
2. Identifying The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Personalized Recommendations
 - The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series User Reviews and Ratings

- The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series and Bestseller Lists
- 5. Accessing The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series Free and Paid eBooks
 - The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series Public Domain eBooks
 - The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series eBook Subscription Services
 - The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series Budget-Friendly Options
- 6. Navigating The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series eBook Formats
 - ePub, PDF, MOBI, and More
 - The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series Compatibility with Devices
 - The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Highlighting and Note-Taking The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Interactive Elements The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
- 8. Staying Engaged with The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
- 9. Balancing eBooks and Physical Books The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Setting Reading Goals The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series

- Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Fact-Checking eBook Content of The Evolution Of Jazz In Britain 18801935 Ashgate Popular And Folk Music Series
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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