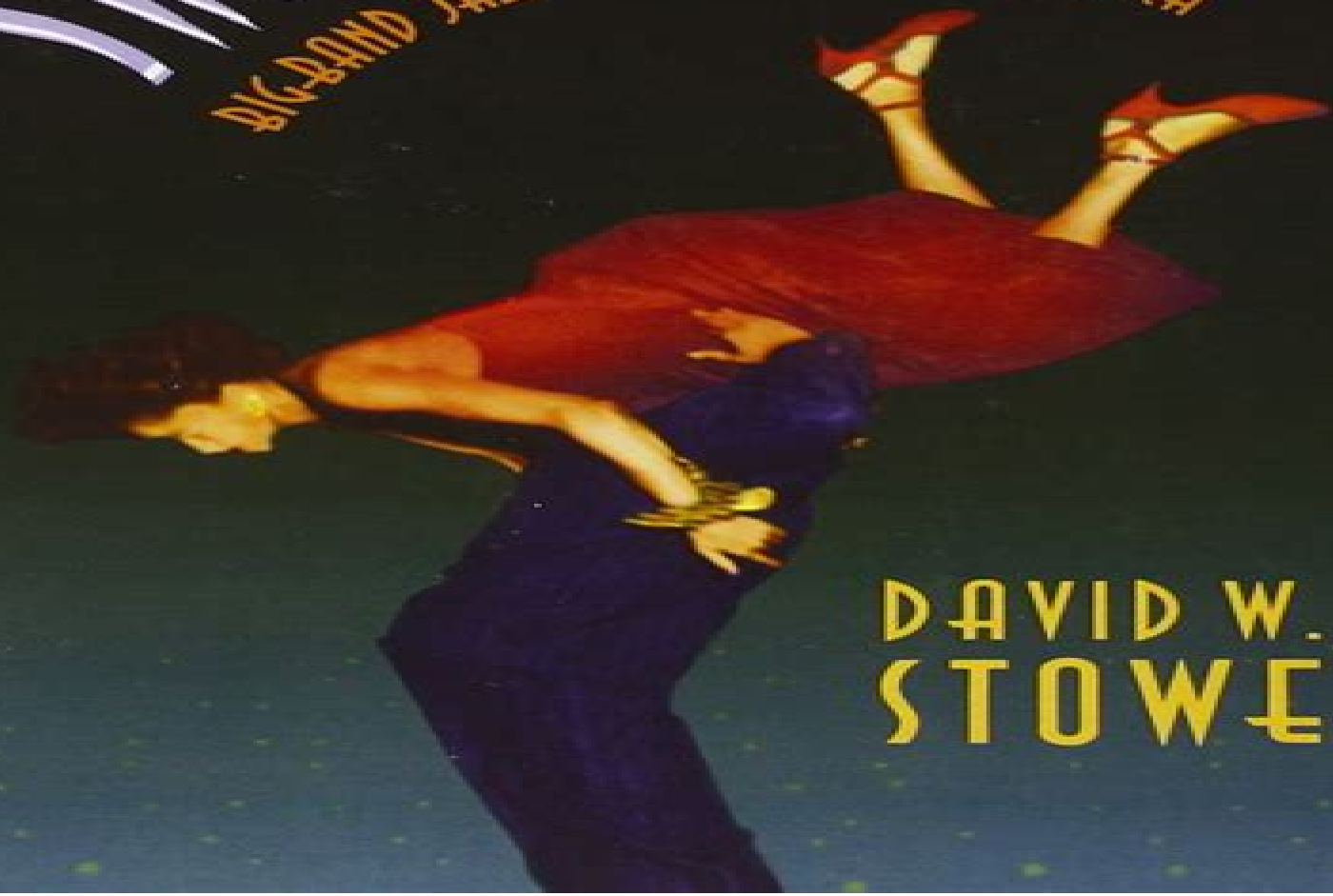


SWING CHANGES

BIG-BAND JAZZ IN NEW DEAL AMERICA



DAVID W.
STOWE

Swing Changes Big Band Jazz In New Deal America

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Swing Changes Big Band Jazz In New Deal America:

Swing Changes David Ware Stowe,1994 Drawing on memoirs oral histories newspapers magazines recordings photographs literature and films Stowe looks at New Deal America through its music and shows us how the contradictions and tensions within swing over race politics its own cultural status the role of women mirrored those played out in the larger society

Swing Changes David Ware Stowe,1994 Drawing on memoirs oral histories newspapers magazines recordings photographs literature and films Swing Changes offers a vibrant picture of American society at a pivotal time and a new perspective on music as a cultural force

Beyond Blackface William Fitzhugh Brundage,2011 Beyond Blackface *Deep River* Paul Allen Anderson,2001-07-19 A critical and historical study of the debate over early African American music that draws on the views of W E B Du Bois Alain Locke Langston Hughes Zora Neal Hurston and others to show competing notions of how this music relates to cultural inheritance

Instruments of Desire Steve Waksman,2001-05-02 This work ranges across the history of the electric guitar by focusing on key performers such as Charlie Christian Chet Atkins Muddy Waters Chuck Berry Jimi Hendrix Led Zeppelin who have shaped the use meaning of the instrument

Recorded Music in American Life William Howland Kenney,1999 Now comes an in depth cultural history of the phonograph in the United States from 1890 to 1945 William Howland Kenney offers a full account of what he calls the 78 r p m era The formative early decades in which the giants of the record industry reigned supreme in the absence of radio to the postwar proliferation of independent labels disk jockeys and changes in popular taste and opinion

The Great Black Migration Steven A. Reich,2014-04-17 Treating broad themes as well as specific topics this guide to the Great Black Migration will introduce high school students to a touchstone critical to shaping the history of African Americans in the United States The movement of Southern blacks to the urban North and West over the course of the 20th century had a profound impact on black life affecting everything from politics and labor to literature and the popular arts This encyclopedia provides readers and researchers with a comprehensive reference work on this central topic of African American history exploring the breadth of the black migration experience from its origins in the agricultural economy of the post Civil War South to the return migration of the late 20th century Entries cover such topics as the destinations that attracted black migrants the impact of the Great Migration on black religion the relationship between migration and black politics and the patterns of discrimination and racial violence migrants encountered Unlike more general reference works on African American history each entry in the encyclopedia situates its subject within the context of black migration and articulates connections between the subject of the entry and the overall history of the migration

How the Beatles Destroyed Rock 'n' Roll Elijah Wald,2009-06-01 There are no definitive histories writes Elijah Wald in this provocative reassessment of American popular music because the past keeps looking different as the present changes Earlier musical styles sound different to us today because we hear them through the musical filter of other styles that came after them all the way through funk and hip hop As its blasphemous title suggests

How the Beatles Destroyed Rock n Roll rejects the conventional pieties of mainstream jazz and rock history Rather than concentrating on those traditionally favored styles the book traces the evolution of popular music through developing tastes trends and technologies including the role of records radio jukeboxes and television to give a fuller more balanced account of the broad variety of music that captivated listeners over the course of the twentieth century Wald revisits original sources recordings period articles memoirs and interviews to highlight how music was actually heard and experienced over the years And in a refreshing departure from more typical histories he focuses on the world of working musicians and ordinary listeners rather than stars and specialists He looks for example at the evolution of jazz as dance music and rock n roll through the eyes of the screaming twisting teenage girls who made up the bulk of its early audience Duke Ellington Benny Goodman Frank Sinatra Elvis Presley Chuck Berry and the Beatles are all here but Wald also discusses less familiar names like Paul Whiteman Guy Lombardo Mitch Miller Jo Stafford Frankie Avalon and the Shirelles who in some cases were far more popular than those bright stars we all know today and who more accurately represent the mainstream of their times Written with verve and style How the Beatles Destroyed Rock n Roll shakes up our staid notions of music history and helps us hear American popular music with new ears History Beyond the Text Sarah Barber,C. M. Peniston-Bird,2009 Sources are the bedrock of history But over the past few years the question of what is a historical source has become an increasingly prominent concern This text opens up the discussion on sources to those beyond the traditional ones Singing Jazz: Bruce Crowther,Mike Pinfold,1997 Explores the evolution of jazz singing with profiles of great performers discussing how they learned their craft and the experiences that shaped their careers The Roots of Texas Music Lawrence Clayton,Joe W. Specht,2005 Contains nine essays in which the authors examine various aspects of Texas music from its beginnings to 1950 providing an overview of Texas music history and discussing Texan jazz country music early Texas bluesmen classical and religious music and various ethnic genres **American Crucible** Gary Gerstle,2017-02-28 This sweeping history of twentieth century America follows the changing and often conflicting ideas about the fundamental nature of American society Is the United States a social melting pot as our civic creed warrants or is full citizenship somehow reserved for those who are white and of the right ancestry Gary Gerstle traces the forces of civic and racial nationalism arguing that both profoundly shaped our society After Theodore Roosevelt led his Rough Riders to victory during the Spanish American War he boasted of the diversity of his men s origins from the Kentucky backwoods to the Irish Italian and Jewish neighborhoods of northeastern cities Roosevelt s vision of a hybrid and superior American race strengthened by war would inspire the social diplomatic and economic policies of American liberals for decades And yet for all of its appeal to the civic principles of inclusion this liberal legacy was grounded in Anglo Saxon culture making it difficult in particular for Jews and Italians and especially for Asians and African Americans to gain acceptance Gerstle weaves a compelling story of events institutions and ideas that played on perceptions of ethnic racial difference from the world wars and the labor movement to the New Deal and Hollywood to the

Cold War and the civil rights movement We witness the remnants of racial thinking among such liberals as FDR and LBJ we see how Italians and Jews from Frank Capra to the creators of Superman perpetuated the New Deal philosophy while suppressing their own ethnicity we feel the frustrations of African American servicemen denied the opportunity to fight for their country and the moral outrage of more recent black activists including Martin Luther King Jr Fannie Lou Hamer and Malcolm X Gerstle argues that the civil rights movement and Vietnam broke the liberal nation apart and his analysis of this upheaval leads him to assess Reagan's and Clinton's attempts to resurrect nationalism Can the United States ever live up to its civic creed For anyone who views racism as an aberration from the liberal premises of the republic this book is must reading Containing a new chapter that reconstructs and dissects the major struggles over race and nation in an era defined by the War on Terror and by the presidency of Barack Obama **American Crucible** is a must read for anyone who views racism as an aberration from the liberal premises of the republic **Migrating Music** Jason Toynbee, Byron Dueck, 2011-03-31

Migrating Music considers the issues around music and cosmopolitanism in new ways Whilst much of the existing literature on world music questions the apparently world disclosing nature of this genre but says relatively little about migration and mobility diaspora studies have much to say about the latter yet little about the significance of music In this context this book affirms the centrality of music as a mode of translation and cosmopolitan mediation whilst also pointing out the complexity of the processes at stake within it **Migrating music** it argues represents perhaps the most salient mode of performance of otherness to mutual others and as such its significance in socio cultural change rivals and even exceeds literature film and other language and image based cultural forms This book will serve as a valuable reference tool for undergraduate and postgraduate students with research interests in cultural studies sociology of culture music globalization migration and human geography **American Culture in the 1930s** David Eldridge, 2008-10-08 This book provides an insightful

overview of the major cultural forms of 1930s America literature and drama music and radio film and photography art and design and a chapter on the role of the federal government in the development of the arts The intellectual context of 1930s American culture is a strong feature whilst case studies of influential texts and practitioners of the decade from War of the Worlds to The Grapes of Wrath and from Edward Hopper to the Rockefeller Centre help to explain the cultural impulses of radicalism nationalism and escapism that characterize the United States in the 1930s **Jazz in Europe** José

Dias, 2019-05-30 Should we talk of European jazz or jazz in Europe What kinds of networks link those who make it happen on the ground What challenges do they have to face Jazz is a part of the cultural fabric of many of the European countries Jazz in Europe Networking and Negotiating Identities presents jazz in Europe as a complex arena where the very notions of cultural identity jazz practices and Europe are continually being negotiated against an ever changing social cultural political and economic environment The book gives voice to musicians promoters festival directors educators and researchers regarding the challenges they are faced with in their everyday practices Jazz identities in Europe result from the negotiation between

discourse and practice and in the interstices between the formal and informal networks that support them as if Jazz and Europe were blank canvases where diversified notions of what jazz and Europe should or could be are projected *Big Band Jazz in Black West Virginia, 1930-1942* Christopher Wilkinson, 2012-02-01 Association of Recorded Sound Collections Awards for Excellence Best Research in Recorded Jazz Music Certificate of Merit 2013 The coal fields of West Virginia would seem an unlikely market for big band jazz during the Great Depression That a prosperous African American audience dominated by those involved with the coal industry was there for jazz tours would seem equally improbable Big Band Jazz in Black West Virginia 1930 1942 shows that contrary to expectations black Mountaineers flocked to dances by the hundreds in many instances traveling considerable distances to hear bands led by Count Basie Duke Ellington Andy Kirk Jimmie Lunceford and Chick Webb among numerous others Indeed as one musician who toured the state would recall All the bands were goin to West Virginia The comparative prosperity of the coal miners thanks to New Deal industrial policies was what attracted the bands to the state This study discusses that prosperity as well as the larger political environment that provided black Mountaineers with a degree of autonomy not experienced further south Author Christopher Wilkinson demonstrates the importance of radio and the black press both in introducing this music and in keeping black West Virginians up to date with its latest developments The book explores connections between local entrepreneurs who staged the dances and the national management of the bands that played those engagements In analyzing black audiences aesthetic preferences the author reveals that many black West Virginians preferred dancing to a variety of music not just jazz Finally the book shows bands now associated almost exclusively with jazz were more than willing to satisfy those audience preferences with arrangements in other styles of dance music **Frankie Manning** Frankie Manning, Cynthia R. Millman, 2007 In the early days of swing dancing Frankie Manning stood out for his moves and his innovative routines he created the air step in the Lindy hop a dance that took the U S and then the world by storm In this fascinating autobiography choreographer and Tony Award winner Black and Blue Frankie Manning recalls how his first years of dancing as a teenager at Harlem s Savoy Ballroom led to his becoming chief choreographer and a lead dancer for Whitey s Lindy Hoppers a group that appeared on Broadway in Hollywood musicals and on stages around the globe Manning brings the Swing Era vividly back to life with his recollections of crowded ballrooms and of Lindy hoppers trying to outdo each other in spectacular performances His memories of the many headliners and film stars as well as uncelebrated dancers with whom he shared the stage create a unique portrait of an era in which African American performers enjoyed the spotlight if not a star s prerogatives and salary With collaborator Cynthia Millman Manning traces the evolution of swing dancing from its early days in Harlem through the post World War II period until it was eclipsed by rock n roll and then disco When swing made a comeback Manning s 30 year hiatus ended He has been performing choreographing and teaching ever since The Hungry Years T. H. Watkins, 2000-09 Draws from oral histories memoirs local newspaper reports and scholarly texts to tell the story of America s Great Depression in the words of

people who lived through it *God Bless America* Kathleen E.R. Smith,2021-10-21 After Pearl Harbor Tin Pan Alley songwriters rushed to write the Great American War Song an Over There for World War II The most popular songs however continued to be romantic ballads escapist tunes or novelty songs To remedy the situation the federal government created the National Wartime Music Committee an advisory group of the Office of War Information OWI which outlined proper war songs along with tips on how and what to write The music business also formed its own Music War Committee to promote war songs Neither group succeeded The OWI hoped that Tin Pan Alley could be converted from manufacturing love songs to manufacturing war songs just as automobile plants had retooled to assemble planes and tanks But the OWI failed to comprehend the large extent by which the war effort would be defined by advertisers and merchandisers Selling merchandise was the first priority of Tin Pan Alley and the OWI never swayed them from this course Kathleen E R Smith concludes the government s fears of faltering morale did not materialize Americans did not need such war songs as Goodbye Mama I m Off To Yokohama There Are No Wings On a Foxhole or even The Sun Will Soon Be Setting On The Land Of The Rising Sun to convince them to support the war The crusade for a proper war song was misguided from the beginning and the music business then and now continues to make huge profits selling love not war songs Between Montmartre and the Mudd Club Bernard Gendron,2023-08-31 During the late nineteenth and early twentieth century popular music was considered nothing but vulgar entertainment Today jazz and rock music are seen as forms of art and their practitioners are regularly accorded a status on par with the cultural and political elite To take just one recent example Bono lead singer and lyricist of the rock band U2 got equal and sometimes higher billing than Pope John Paul II on their shared efforts in the Jubilee 2000 debt relief project When and how did popular music earn so much cultural capital To find out Bernard Gendron investigates five key historical moments when popular music and avant garde art transgressed the rigid boundaries separating high and low culture to form friendly alliances He begins at the end of the nineteenth century in Paris s Montmartre district where cabarets showcased popular music alongside poetry readings in spaces decorated with modernist art works Two decades later Parisian poets and musicians slumming in jazz clubs assimilated jazz s aesthetics in their performances and compositions In the bebop revolution in mid 1940s America jazz returned the compliment by absorbing modernist devices and postures in effect transforming itself into an avant garde art form Mid 1960s rock music under the leadership of the Beatles went from being reviled as vulgar music to being acclaimed as a cutting edge art form Finally Gendron takes us to the Mudd Club in the late 1970s where New York punk and new wave rockers were setting the aesthetic agenda for a new generation of artists Between Montmartre and the Mudd Club should be on the shelves of anyone interested in the intersections between high and low culture art and music or history and aesthetics

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