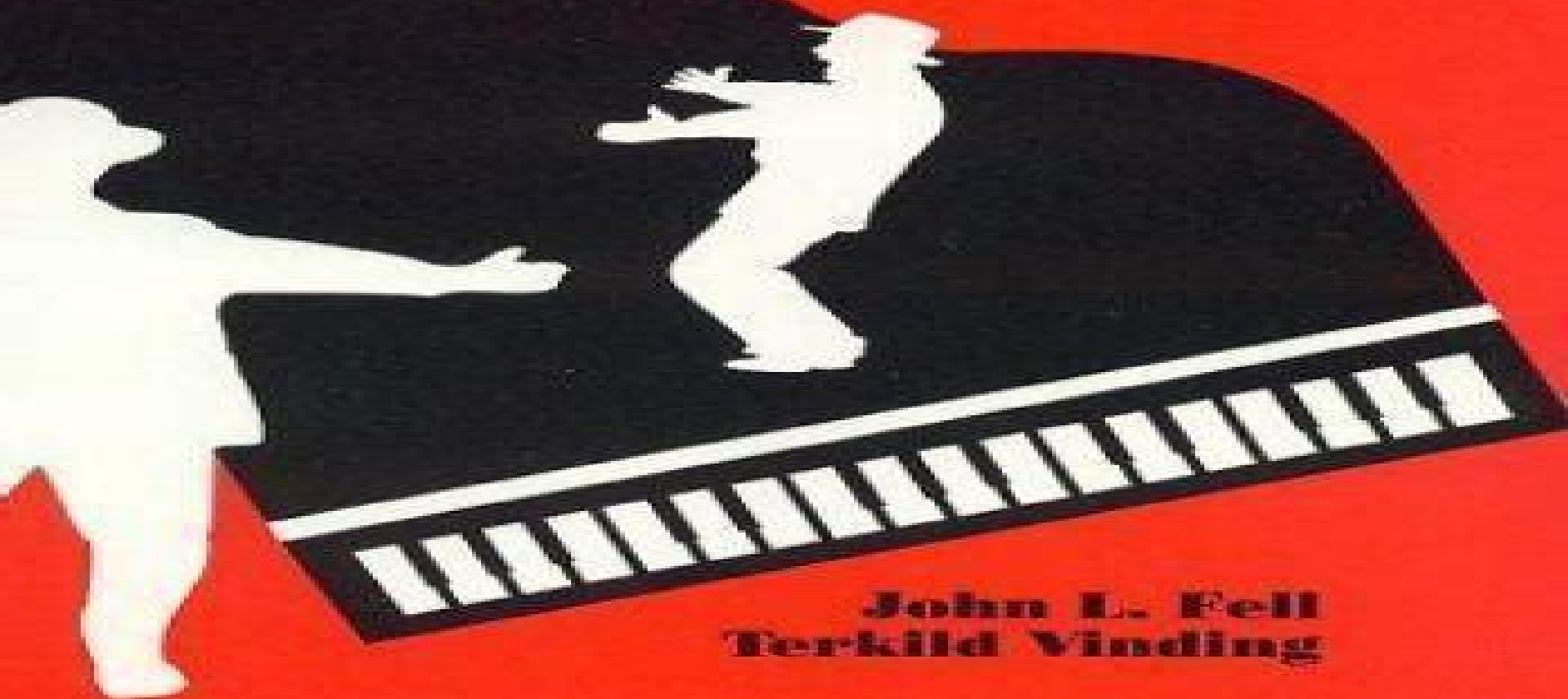


Patsy, Jimmy, Lion, Lamb, and
All the Other Ticklers

Siride!



John L. Fell
Terkild Vinding

Stride Fats Jimmy Lion Lamb And All The Other Ticklers

Todd Decker



Stride Fats Jimmy Lion Lamb And All The Other Ticklers:

Stride! John L. Fell, Terkild Vinding, 1999-01-28 Stride traces the stride piano style from its roots in minstrel shows and ragtime through the contributions of itinerant entertainers to its joyful birth in Harlem where it became known as Harlem Piano Stride developed over a period spanning World War I to the depression years though younger players maintain its traditions today It is a musical style marked by friendly rivalry and shared pleasures Drawing on the authors personal interviews and biographies the book traces stride from generation to generation from the originators Eubie Blake Luckey Roberts and James P Johnson through a succession of pianists like Willie the Lion Smith Fell and Vinding also examine its influence on Duke Ellington Fats Waller Joe Sullivan and Johnny Guarnieri concluding with third and fourth generations that include Ralph Sutton Dick Hyman and Dick Wellstood The authors describe the exceptional Donald Lambert from personal experience Throughout influences are traced and documented by way of CD and LP citations Stride finishes the tune with appendixes that itemize the compositions of Luckey Roberts Fats Waller and Willie the Lion Smith

Jazz in New Orleans Charles Suhor, 2001-04-11 Jazz in New Orleans provides accurate information about and an insightful interpretation of jazz in New Orleans from the end of World War II through 1970 Suhor relying on his experiences as a listener a working jazz drummer and writer in New Orleans during this period has done a great service to lovers of New Orleans music by filling in some gaping holes in postwar jazz history and cutting through many of the myths and misconceptions that have taken hold over the years Skillfully combining his personal experiences and historical research the author writes with both authority and immediacy The text rich in previously unpublished anecdotes and New Orleans lore is divided into three sections each with an overview essay followed by pertinent articles Suhor wrote for national and local journals including Down Beat and New Orleans Magazine Section One Jazz and the Establishment focuses on cultural and institutional settings in which jazz was first battered then nurtured It deals with the reluctance of power brokers and the custodians of culture in New Orleans to accept jazz as art until the music proved itself elsewhere and was easily recognizable as a marketable commodity Section Two Traditional and Dixieland Jazz highlights the music and the musicians who were central to early jazz styles in New Orleans between 1947 and 1953 Section Three An Invisible Generation will help dispel the stubborn myth that almost no one was playing be bop or other modern jazz styles in New Orleans before the current generation of young artists appeared in the 1980s

Hot Jazz David Griffiths, 1998 Griffiths work results from many interviews with side men in big bands of the early 1930s and early 40s including Curtis Jones Bill Dillard and Cliff Olson Here the author brings a fresh perspective to the rich legacy they left behind them

Serge Chaloff Vladimir Simosko, 1998-10-29 Serge Chaloff 1923 1957 is most widely remembered as the flamboyant baritone saxophone star with Woody Herman's 2nd Herd whose problems with drugs extended to erratic personal behavior Nevertheless there were many brilliant sessions featuring his work before and after his stint with Herman This work attempts to bring them the recognition they deserve Simosko details the life and music of Serge

Chaloff in an engaging style from his childhood in Boston Massachusetts through his untimely death in 1957 He also provides a discography of Chaloff s recorded output much of which has been made available by the 1993 Mosaic Records release of *The Complete Serge Chaloff Sessions* *Early Jazz* Fumi Tomita,2024-02-01 *Early Jazz* is an overview of the beginnings of jazz from its nineteenth century roots through 1929 when elements of the Swing Era began to emerge It is the first book on early jazz history in over fifty years and fills a compelling need for an update that reflects recent research With a broad definition of jazz that encompasses the artistic and the commercial the book s inclusive tone allows for a wide spectrum of musicians including not only pioneering African American and white musicians but also those who are commonly skipped or skimmed over in jazz history textbooks lesser known sidemen prominent instrumentalists entertainers or novelty performers women vocalists and American jazz musicians who introduced jazz on their travels around the world Nineteen songs are analyzed in depth but no musical knowledge is required to understand or to read *Early Jazz* The book is written as an introduction for fans students musicians historians scholars and anyone who is interested in this fascinating era of jazz history

A Blackqueer Sexual Ethics Elyse Ambrose,2024-05-30 In *A Blackqueer Sexual Ethics Embodiment Possibility and Living Archive* Elyse Ambrose looks to an archive of Blackqueerness as an authoritative source for religious ethical reflection This approach counters the disintegrative norms of anti Black and anti body traditionalism in Christian sexual ethics even those that strive to be liberative It builds upon a tradition of Black queer and LGBTQ centered critique at the intersections of race sexuality gender and religion through exploring the moral imagination of sexual and gender non conformist communities in 1920 s Harlem their rent parties blues environments and Hamilton Lodge Ball ethics and theology blackqueering the disciplines and contemporary oral histories including photographs of the subjects by the scholar artist of those doing ethics in their Blackqueerness These serve as integrative sites that signal Blackqueer ethical counter patterns of communal belonging individual and collective becoming goodness embodied spirit inspired bodies and shared thriving Emphases on both personal and social right relatedness mark a shift from Christian sexual ethics based on rules toward a communal relations based transreligious ethics of sexuality

African American Musical Heritage Lenard C. Bowie,2012-01-30 LENARD C BOWIE DMA ASSOCIATE PROFESSOR OF MUSIC RETIRED THE UNIVERSITY OF NORTH FLORIDA JACKSONVILLE FLORIDA Dr Lenard C Bowie has developed an enviable reputation as a consummate musician He is a classical trumpet artist accomplished band director effective music administrator skilled lecturer and published author As an author Bowie s expertise in several fields of endeavor has been documented through the following subjects as published in the professional music journals indicated *Solving Problems of Young Trumpet Players* published in the *Music Educators National Journal* December J979 a critical review of *Black University Marching Bands in the 80 s* published by *The Marching Band* January 198 1 and the *Proceedings of an Informal Research Conference* whose mission was to document the extent to which African American music courses were offered in Florida s Public Schools was published by the Florida Music

Educator June 2002 As an undergraduate Bowie was plagued by many questions concerning the absence of formal instruction in the music of his people especially when considering the fact that there were only two authentic types of American music that of the American Indians and that of African Americans with African American Music being the most important of the two Bowie's search for answers to his probing questions began when he enrolled in Professor Willie Ruffs course in Black Music as a graduate student at Yale University in 1974 This course opened Bowie's eyes ears and mind to many of his heretofore unanswered questions including the extent to which African music traditions are practiced in African American Music today and the impact that African American Music has made on the social political economic and religious climates of modern American Society After graduating from Yale with a Master of Musical Arts Degree in 1976 Bowie struck out on a mission to enlarge on what he had learned about African American Music This mission brought him in contact with a wealth of information through independent study of numerous publications and documentaries lectures festivals concerts and personal contacts with scholars who were or have become major players in the research dissemination performance and composition of African American Music Some of these scholars include former colleagues Dr Oily W Wilson composer and Chair of Composition at UCLA Berkeley Samuel Floyd Founder and Director of the Center for Black Music Research found at Fisk University now housed at Columbia College Chicago Dr Aaron Horne African American Music Biographer and Dean of Fine Arts Winston Salem University North Carolina Araminta Adams Hummings Founder and Director of the Gateways Music Festival initiated at the North Carolina School of the Arts now housed at the Eastman School of Music in Rochester New York Operatic Tenor and Music Educator the late Dr William A Brown Others include Dr Portia Maultsby Professor of Music at Indiana University Dr Dena Epstein Retired Music Librarian Archival Researcher and Author Chicago Dr Rene Boyer White Professor of Music Education College Conservatory of Music The University of Cincinnati and Dr John Smith Dean of Fine Arts The University of South Florida at Tampa During the first of Dr Bowie's two terms as Music Department Chair at The University of North Florida he was afforded an opportunity to apply and distribute his long sought knowledge The opportunity came in the form of a Million Dollar Endowment from the Koger Company to develop programs of study in American Music The response of the faculty to the endowment was to institute two programs a Jazz Studies Program and a program in African American Music The Jazz Studies Program has become nationally recognized for outstanding achievements in jazz theory history and performance The latter program designed and developed by Bowie was

Historical Dictionary of Jazz John S. Davis, 2020-09-15 Jazz is a music born in the United States and formed by a combination of influences In its infancy jazz was a melting pot of military brass bands work songs and field hollers of the United States slaves during the 19th century European harmonies and forms and the rhythms of Africa and the Caribbean Later the blues and the influence of Spanish and French Creoles with European classical training nudged jazz further along in its development As it moved through the swing era of the 1930s bebop of the 1940s and cool jazz of the 1950s jazz

continued to serve as a reflection of societal changes During the turbulent 1960s freedom and unrest were expressed through Free Jazz and the Avant Garde Popular and world music have been incorporated and continue to expand the impact and reach of jazz Today jazz is truly an international art form This second edition of Historical Dictionary of Jazz contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on musicians styles of jazz instruments recording labels bands and band leaders and more This book is an excellent resource for students researchers and anyone wanting to know more about Jazz Chord Changes on the Chalkboard Al

Kennedy,2005-10-20 The world s fascination with New Orleans stems from the allure of the music of the city music that owes its origins and development to many sources Until now popular and scholarly books dissertations and articles that attempt to explain these sources have failed to recognize the unsung heroes of the New Orleans jazz scene the teachers in its public schools Through more than 90 original interviews and extensive research in New Orleans historical collections Dr Kennedy documents ways that public school teachers pushed an often unwilling urban institution to become an important structure that transmitted jazz and the other musical traditions of the city to future musicians Music legends from Louis Armstrong to Ellis Marsalis Jr who also provides the foreword are just two of the many well known former students of the New Orleans public schools Chord Changes on the Chalkboard shows that particularly after the 1920s public school students benefited not only from the study of instrumental music and theory but also from direct exposure to musicians many of whom were invited to perform for the students The impact the teachers had on generations of musicians and music fans is undeniable yet their teaching techniques are only part of the story In addition to the successes enjoyed with their students the teachers own musical experiences recordings and performances are also examined The interaction between teachers and students in New Orleans public school classrooms opens a new field of research for music historians and this book is the first to document ways in which public school teachers acted as mentors to shape the future of jazz and the music of New Orleans An important addition to its field Chord Changes on a Chalkboard will provide invaluable information for jazz fans and historians music scholars and students and it is also useful reading for any public school teacher A must for any music library it should also be a welcome addition to any collection supporting A Bulldaggers, Pansies, and Chocolate Babies James F.

Wilson,2023-06-20 Bulldaggers Pansies and Chocolate Babies shines the spotlight on historically neglected plays and performances that challenged early twentieth century notions of the stratification of race gender class and sexual orientation On Broadway stages in Harlem nightclubs and dance halls and within private homes sponsoring rent parties African American performers of the 1920s and early 1930s teased the limits of white middle class morality Blues singing lesbians popularly known as bulldaggers performed bawdy songs cross dressing men vied for the top prizes in lavish drag balls and black and white women flaunted their sexuality in scandalous melodramas and musical revues Race leaders preachers and theater critics spoke out against these performances that threatened to undermine social and political progress but to no

avail mainstream audiences could not get enough of the riotous entertainment James F Wilson has based his rich cultural history on a wide range of documents from the period including eyewitness accounts newspaper reports songs and play scripts combining archival research with an analysis grounded in a cultural studies framework that incorporates both queer theory and critical race theory Throughout he argues against the widely held belief that the stereotypical forms of black lesbian and gay show business of the 1920s prohibited the emergence of distinctive new voices Figuring prominently in the book are African American performers including Gladys Bentley Ethel Waters and Florence Mills among others and prominent writers artists and leaders of the era including Langston Hughes Wallace Thurman Zora Neale Hurston and W E B Du Bois The study also engages with contemporary literary critics including Henry Louis Gates and Houston Baker James F Wilson uncovers fascinating new material on the Harlem Renaissance shedding light on the oft forgotten gay and lesbian contributions to the era s creativity and Civil Rights Extremely well researched compellingly written and highly informative David Krasner author of *A Beautiful Pageant African American Theatre Drama and Performance in the Harlem Renaissance 1910 1927* Music Makes Me Todd Decker, 2011-05-25 Fred Astaire is best known for his brilliant dancing in the movie musicals of the 1930s but in *Music Makes Me* Todd Decker argues that Astaire s work as a dancer and choreographer particularly in the realm of tap dancing made a significant contribution to the art of jazz *The Last Balladeer* Gregg Akkerman, 2012-06-14 Just after recording with John Coltrane in 1963 baritone singer Johnny Hartman 1923 1983 told a family member that something special occurred in the studio that day He was right the album containing definitive readings of *Lush Life* and *My One and Only Love* resides firmly in the realm of iconic forever enveloping listeners in the sounds of romance In *The Last Balladeer* author Gregg Akkerman skillfully reveals not only the intimate details of that album but the life long achievements and occasional missteps of Hartman as an African American artist dedicated to his craft This book carefully follows the journey of the Grammy nominated vocalist from his big band origins with Earl Hines and Dizzy Gillespie to featured soloist in prestigious supper clubs throughout the world Through exclusive interviews with Hartman s family and fellow musicians including Tony Bennett Billy Taylor Kurt Elling Jon Hendricks and others accounts from friends and associates newly discovered recordings and studio outtakes and in depth research on his career and personal life Akkerman expertly recollects the Hartman character as a gentleman romantic family man and constant contributor to the jazz scene From his international concerts in Japan Australia and England to his steady presence as an American nightclub singer that spanned five decades Hartman personifies the last balladeer of his kind singing with a sentiment that captured the attention of Clint Eastwood who brought Hartman s songs to the masses in the film *The Bridges of Madison County* In the first full length biography and discography to chronicle the rhapsodic life and music of Johnny Hartman the author completes a previously missing dimension of vocal jazz history by documenting Hartman as the balladeer who crooned his way into so many hearts Backed by impeccable research but conveyed in a conversational style this book will interest not only musicians

and scholars but any fan of the Great American Songbook and the singers who brought it to life *The Great Depression and the New Deal* Daniel Leab, Kenneth J. Bindas, Alan Harris Stein, Justin Corfield, Steven L. Danver, 2009-12-18 A comprehensive encyclopedia of the 1930s in the United States showing how the Depression affected every aspect of American life In two volumes *The Great Depression and the New Deal A Thematic Encyclopedia* captures the full scope of a defining era of American history Like no other available reference it offers a comprehensive portrait of the nation from the Crash of 1929 to the onset of World War II exploring the impact of the Depression and the New Deal on all aspects of American life The book features hundreds of alphabetically organized entries in sections focusing on economics politics social ramifications the arts and ethnic issues With an extraordinary range of primary sources integrated throughout *The Great Depression and the New Deal* is the new cornerstone resource on a historic moment that is casting a shadow on our own unsettled times *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 *Giant Strides* Edward N. Meyer, 1999-01-28 Dick Wellstood first became prominent as a teenager in Bob Wilber s Wildcats where his stride style solos brought him to the forefront of the jazz world In the following decades he became a regular fixture at the premiere jazz clubs

in New York and toured Europe to critical acclaim Not only was Wellstood an expressive musician but he was a literate and articulate writer as well His articles and letters were published in Downbeat Jazz Journal International Sounds and Fury and Jersey Jazz He wrote liner notes for many albums which reveal not just his intelligence but his sharp sense of humor Outside of the music world Wellstood was a law student who taught himself Latin and German Drawing upon Wellstood s unpublished personal correspondence and the recollections of his family friends and fellow musicians Giant Strides explores the personality of this talented musician and intriguing man Meyer s own writing and interviews with Wellstood himself as well as Kenny Davern Marty Grosz Dick Sudhalter Joe Muranyi and Dan Morgenstern bring Wellstood to life in this vivid book

Born to Play Thomas P. Hustad,2012-05-03 Jazz trombonist Jack Teagarden once referred to Ruby Braff as the Ivy League sLouis Armstrong That legacy of great trumpet performance and recording is brought to readers in Thomas Hustad s Born to Play The Ruby Braff Discography and Directory of Performances Braff s uncompromising standards musical taste and creative imagination informed his consummate artistry in creating music beautifully played He achieved swiftly what few musicians accomplish in a lifetime by developing a unique and immediately recognizable style For a reminder of that we need but play any of the more than 150 released recordings on which he appears These records span a total of 54 years from 1949 to 2002 a feat almost unmatched in jazz recording This was five years longer than even Louis Armstrong Although prepared in discographical style capturing information about both commercial recordings and previously undocumented performances Born to Play serves as a biography of the artist detailing the path he paved as a performer and featuring personal recollections of his musical career with commentary from other figures Images over the course of his half century of playing fill out this comprehensive survey of Braff s performing and recording career This bio discography of the man who jazz drumming legend Buddy Rich declared one of my favorite trumpeters and singing giant Tony Bennett described as my great friend who now holds the reigning position of the best cornet player in the world is sure to be of interest to jazz fans and scholars alike *Jazz Books in the 1990s* Janice Leslie Hochstat Greenberg,2010-03-18 Jazz Books in the 1990s An Annotated Bibliography contains over 700 entries covering adult non fiction books on jazz published from 1990 through 1999 International in scope the books included range from such places as Finland Slovakia Australia Japan India and South Africa as well as Canada the United Kingdom and the United States Entries are organized by category including biographies history individual instruments essays and criticism musicology regional studies discographies and reference works Greenberg has amassed an impressive collection of entries with each entry including the author title publisher year and number of pages and also indicating when a book contains a bibliography discography footnotes musical transcriptions illustrations photographs or any other additional material The discography entries also note whether books contain unissued material or reissues Three indexes by title author and subject make this a valuable and comprehensive reference guide for researchers students and jazz aficionados alike *Rhythm Is My Beat* Alfred Green,2015-08-06 In *Rhythm Is My Beat* Jazz Guitar Great

Freddie Green and the Count Basie Sound Alfred Green tells the story of his father rhythm guitarist Freddie Green whose guitar work served as the pulse of the Count Basie Band A quiet but key figure in big band jazz Freddie Green took a distinct pride in his role as Basie s rhythm guitarist redefining the outer limits of acoustic rhythm guitar and morphing it into an art form So distinct was Green s style that it would eventually give birth to notations on guitar charts that read Play in the style of Freddie Green This American jazz icon much like his inimitable sound achieved stardom as a sideman both in and out of Basie s band Green s signature sound provided lift to soloists like Lester Young and vocalist Lil Jimmy Rushing a reflection of Green s sophisticated technique that produced in Green s words his rhythm wave Billie Holiday Ruby Braff Benny Goodman Gerry Mulligan Teddy Wilson Ray Charles Judy Carmichael Joe Williams and other recording artists all benefited from the relentless fours of the man who came to be known as Mr Rhythm The mystique surrounding Freddie Green s technique is illuminated through generous commentary by insightful interviews with other musicians guitar professionals and scholars all of whom offer their ideas on Freddie Green s sound Alfred Green throughout demystifies the man behind the legend This work will interest jazz fans students and scholars guitar enthusiasts and professionals music historians and anyone interested not only in the history of jazz but of the African American experience in jazz *Where the Dark and the Light Folks Meet* Randall Sandke,2023-06-14 *Where the Dark and the Light Folks Meet* tackles a controversial question Is jazz the product of an insulated African American environment shut off from the rest of society by strictures of segregation and discrimination or is it more properly understood as the juncture of a wide variety of influences under the broader umbrella of American culture This book does not question that jazz was created and largely driven by African Americans but rather posits that black culture has been more open to outside influences than most commentators are likely to admit The majority of jazz writers past and present have embraced an exclusionary viewpoint *Where the Dark and the Light Folks Meet* begins by looking at many of these writers from the birth of jazz history up to the present day to see how and why their views have strayed from the historical record This book challenges many widely held beliefs regarding the history and nature of jazz in an attempt to free jazz of the socio political baggage that has s Cadence Bob Rusch,1999

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