

From Jazz to Swing

AFRICAN-AMERICAN
JAZZ MUSICIANS
AND THEIR MUSIC,
1890-1935

Thomas J. Hennessey



From Jazz To Swing African American Jazz Musicians And Their Music 1890 1935

Reiland Rabaka



From Jazz To Swing African American Jazz Musicians And Their Music 1890 1935:

From Jazz to Swing Thomas J. Hennessey, 1994 In the 1920s many black regional jazz bands were recorded and became products of the entertainment industry which was altering the face of America from the handmade homemade society of the nineteenth century to the mass produced mass consumed In the 1920s many black regional jazz bands were recorded and became products of the entertainment industry which was altering the face of America from the handmade homemade society of the nineteenth century to the mass produced mass consumed technological culture of the twentieth century Making use of the files of African American newspapers such as the Chicago Defender as well as published and archival oral history interviews Hennessey explores the contradictions that musicians often faced as African Americans as trained professional musicians and as the products of differing regional experiences From Jazz to Swing follows jazz from its beginnings in the regional black musics of the turn of the century in New Orleans Chicago New York and the territories that make up the rest of the country

Lonesome Roads and Streets of Dreams Andrew S. Berish, 2024-05-31 Any listener knows the power of music to define a place but few can describe the how or why of this phenomenon In Lonesome Roads and Streets of Dreams Place Mobility and Race in Jazz of the 1930s and 40s Andrew Berish attempts to right this wrong showcasing how American jazz defined a culture particularly preoccupied with place By analyzing both the performances and cultural context of leading jazz figures including the many famous venues where they played Berish bridges two dominant scholarly approaches to the genre offering not only a new reading of swing era jazz but an entirely new framework for musical analysis in general one that examines how the geographical realities of daily life can be transformed into musical sound Focusing on white bandleader Jan Garber black bandleader Duke Ellington white saxophonist Charlie Barnet and black guitarist Charlie Christian as well as traveling from Catalina Island to Manhattan to Oklahoma City Lonesome Roads and Streets of Dreams depicts not only a geography of race but how this geography was disrupted how these musicians crossed physical and racial boundaries from black to white South to North and rural to urban and how they found expression for these movements in the insistent music they were creating

Between Worlds Leslie Umberger, 2018-10-02 Bill Traylor ca 1853 1949 is regarded today as one of the most important American artists of the twentieth century A black man born into slavery in Alabama he was an eyewitness to history the Civil War Emancipation Reconstruction Jim Crow segregation the Great Migration and the steady rise of African American urban culture in the South Traylor would not live to see the civil rights movement but he was among those who laid its foundation Starting around 1939 Traylor by then in his late eighties and living on the streets of Montgomery took up pencil and paintbrush to attest to his existence and point of view In keeping with this radical step the paintings and drawings he made are visually striking and politically assertive they include simple yet powerful distillations of tales and memories as well as spare vibrantly colored abstractions When Traylor died he left behind more than one thousand works of art In *Between Worlds The Art of Bill Traylor*

Leslie Umberger considers more than two hundred artworks to provide the most comprehensive and in depth study of the artist to date she examines his life art and powerful drive to bear witness through the only means he had pictures The author draws on a wealth of historical documents including federal and state census records birth and death certificates slave schedules and interviews with family members to clarify the record of Traylor s personal history and family life The story of his art opens in the late 1930s when Traylor first received attention for his pencil drawings on found board and concludes with the posthumous success of his oeuvre

The Regal Theater and Black Culture C. Semmes,2006-04-02 Chronicling over forty years of changes in African American popular culture the Regal Theatre 1928 1968 was the largest movie stage show venue ever constructed for a Black community Semmes reveals the political economic and business realities of cultural production and the institutional inequalities that circumscribed Black life

At Home in Our Sounds Rachel Anne Gillett,2021-01-18 At Home in Our Sounds examines the ways Black artists reacted to the heightened visibility of racial difference in interwar Paris illustrating the effect jazz music had on the enormous social challenges Europe faced in the aftermath of World War I

Cross-Cultural Visions in African American Literature Y. Hakutani,2011-05-23 The most influential East West artistic cultural and literary exchange that has taken place in modern and postmodern times was the reading and writing of haiku Here esteemed contributors investigate the impact of Eastern philosophy and religion on African American writers such as Richard Wright Ralph Ellison and Toni Morrison offering a fresh field of literary inquiry

Jazz on the Road Christopher Wilkinson,2001-10-30 In addition to providing a vivid account of life on the road and imparting new insight into the daily existence of working musicians this book illustrates how the fundamental issue of race influenced Albert s life as well as the music of the era

Brotherhood In Rhythm Constance Valis Hill,2002-04-23 Tap dance innovators and stars Harold and Fayard Nicholas are the focus of this biography that not only tells of their performances with Duke Ellington and Cab Calloway and their many appearances in films but also examines their choreographic contributions to the art form of tap

Civil Rights Music Reiland Rabaka,2016-05-03 While there have been a number of studies that have explored African American movement culture and African American movement politics rarely has the mixture of black music and black politics or rather black music as an expression of black movement politics been explored across several genres of African American movement music and certainly not with a central focus on the major soundtracks of the Civil Rights Movement gospel freedom songs rhythm blues and rock roll Here the mixture of music and politics emerging out of the Civil Rights Movement is critically examined as an incredibly important site and source of spiritual rejuvenation social organization political education and cultural transformation not simply for the non violent civil rights soldiers of the 1950s and 1960s but for organic intellectual artist activists deeply committed to continuing the core ideals and ethos of the Civil Rights Movement in the twenty first century Civil Rights Music The Soundtracks of the Civil Rights Movement is primarily preoccupied with that liminal in between and often inexplicable place where black popular

music and black popular movements meet and merge Black popular movements are more than merely social and political affairs Beyond social organization and political activism black popular movements provide much needed spaces for cultural development and artistic experimentation including the mixing of musical and other aesthetic traditions Movement music experimentation has historically led to musical innovation and musical innovation in turn has led to new music that has myriad meanings and messages some social some political some cultural some spiritual and indeed some sexual Just as black popular movements have a multiplicity of meanings this book argues that the music that emerges out of black popular movements has a multiplicity of meanings as well

New York and the International Sound of Latin Music, 1940-1990 Benjamin Lapidus, 2020-12-28 New York City has long been a generative nexus for the transnational Latin music scene Currently there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music In this book Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound especially those who have historically gone unnoticed Based on archival research oral histories interviews and musicological analysis Lapidus examines how interethnic collaboration among musicians composers dancers instrument builders and music teachers in New York City set a standard for the study creation performance and innovation of Latin music Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition including classical jazz and Spanish Caribbean folkloric music For the first time Lapidus studies this sound in detail and in its context He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990 Without diminishing the historical facts of segregation and racism the musicians experienced Lapidus treats music as a unifying force By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds he recognizes the impact of entire ethnic groups who helped change music in New York The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally

In Search of the Racial Frontier: African Americans in the American West 1528-1990 Quintard Taylor, 1999-05-17 An enthralling work that will be essential reading for years to come David Nicholson Washington Post A landmark history of African Americans in the West In Search of the Racial Frontier rescues the collective American consciousness from thinking solely of European pioneers when considering the exploration settling and conquest of the territory west of the Mississippi From its surprising discussions of groups of African American wholly absorbed into Native American culture to illustrating how the largely forgotten role of blacks in the West helped contribute to everything from the Brown vs Board of Education desegregation ruling to the rise of the Black Panther Party Quintard Taylor fills a major void in American history and reminds us that the African American experience is unlimited by region or social status

In the Vineyard Perry A. Hall, 1999 A participant in the Black Student Movement in its early years Perry A Hall provides an insider's look at the struggle to

persuade academia to accept the mission of Black Studies and the struggle inside the movement to define its objectives He examines how the discipline evolved within the context of the wider social revolution changing the United States showing how the presence of blacks on campuses brought about the need for new perspectives in college curricula And because African American Studies today represents a variety of approaches he examines how they evolved and how they interact both within the field and with other areas of knowledge Jacket **The ^ACountry Music Reader** Travis D.

Stimeling,2015-01-02 The Country Music Reader provides an anthology of primary source readings encompassing the history of country music from circa 1900 to the present offering firsthand insight into the changing role of country music within both the music industry and American culture **Ralph Ellison in Context** Paul Devlin,2021-12-02 Ralph Ellison s Invisible Man

is the second most assigned American novel since 1945 and is one of the most enduring It is studied by many thousands of high school and college students every year and has been since the 1950s His landmark essays with their blend of personal history and cultural theory have been extraordinarily influential Ralph Ellison in Context includes authoritative chapters summing up longstanding conversations while offering groundbreaking essays on a variety of topics not yet covered in the copious critical and biographical literature It provides fresh perspectives on some of the most important people and places in Ellison s life and explores where his work and biography cross paths with some of the pressing topics of his time It includes chapters on Ellison s literary influences and offers a definitive overview of his early writings It also provides an overview of Ellison s reception and reputation from his death in 1994 through 2020 **Hi-de-ho** Alyn Shipton,2013-03-07 With his

catchphrase Hi de ho and his dramatic singing and dancing Cab Calloway became the highest earning African American bandleader of the 1930s This book traces his remarkable career his vocal innovations and his bandleading triumphs It then follows his later career as a star of musical theater **Blues Empress in Black Chattanooga** Michelle R. Scott,2010-10-01

As one of the first African American vocalists to be recorded Bessie Smith is a prominent figure in American popular culture and African American history Michelle R Scott uses Smith s life as a lens to investigate broad issues in history including industrialization Southern rural to urban migration black community development in the post emancipation era and black working class gender conventions Arguing that the rise of blues culture and the success of female blues artists like Bessie Smith are connected to the rapid migration and industrialization in the late nineteenth and early twentieth centuries Scott focuses her analysis on Chattanooga Tennessee the large industrial and transportation center where Smith was born This study explores how the expansion of the Southern railroads and the development of iron foundries steel mills and sawmills created vast employment opportunities in the postbellum era Chronicling the growth and development of the African American Chattanooga community Scott examines the Smith family s migration to Chattanooga and the popular music of black Chattanooga during the first decade of the twentieth century and culminates by delving into Smith s early years on the vaudeville circuit *Hip Hop's Amnesia* Reiland Rabaka,2012-05-18 What did rap music and hip hop culture inherit from the

spirituals classic blues ragtime classic jazz and bebop What did rap music and hip hop culture inherit from the Black Women's Club Movement New Negro Movement Harlem Renaissance Hipster Movement and Black Muslim Movement How did black popular music and black popular culture between 1900 and the 1950s influence white youth culture especially the Lost Generation and the Beat Generation in ways that mirror rap music and hip hop culture's influence on contemporary white youth music culture and politics In *Hip Hop's Amnesia* award winning author spoken word artist and multi instrumentalist Reiland Rabaka answers these questions by rescuing and reclaiming the often overlooked early twentieth century origins and evolution of rap music and hip hop culture *Hip Hop's Amnesia* is a study about aesthetics and politics music and social movements as well as the ways in which African Americans unique history and culture has consistently led them to create musics that have served as the soundtracks for their socio political aspirations and frustrations their socio political organizations and nationally networked movements The musics of the major African American social and political movements of the 1950s 1960s and 1970s were based and ultimately built on earlier forms of African American movement music Therefore in order to really and truly understand rap music and hip hop culture we must critically examine both classical African American musics and the classical African American movements that these musics served as soundtracks for This book is primarily preoccupied with the ways in which post enslavement black popular music and black popular culture frequently served as a soundtrack for and reflected the grassroots politics of post enslavement African American social and political movements Where many Hip Hop Studies scholars have made clever allusions to the ways that rap music and hip hop culture are connected to and seem to innovatively evolve earlier forms of black popular music and black popular culture *Hip Hop's Amnesia* moves beyond anecdotes and witty allusions and earnestly endeavors a full fledged critical examination and archive informed re evaluation of hip hop's inheritance from the major African American musics and movements of the first half of the twentieth century classic blues ragtime classic jazz swing bebop the Black Women's Club Movement the New Negro Movement the Harlem Renaissance the Bebop Movement the Hipster Movement and the Black Muslim Movement

Queering Kansas City Jazz Amber R. Clifford-Napoleone, 2018-11 The Jazz Age a phenomenon that shaped American leisure culture in the early twentieth century coincided with the growth of Kansas City Missouri from frontier town to metropolitan city Though Kansas City's music culture and stars are well covered *Queering Kansas City Jazz* supplements the grand narrative of jazz history by including queer identities in the city's history while framing the jazz scene experience in terms of identity and space Cabarets gender impressionism clubs and sites of sex tourism in Kansas City served as world making spaces for those whose performance of identity transgressed hegemonic notions of gender sexuality race and class Amber R Clifford Napoleone takes an interdisciplinary approach to provide a critical deconstruction of how the jazz scene offered a space for nonnormative gender practice and performance and acted as a site of contested identity and spatial territory Few books examine the changing ideas about gender in the turn of the century Great Plains under the false

assumption that people in middle American places experienced cultural shifts only as an aftershock of events on the coasts This approach overlooks the region's contested territories identities and memories and fails to adequately explain the social and cultural disruptions experienced on the plains Clifford Napoleone rectifies this oversight and shows how Kansas City represents the complexity of the jazz scene in America as a microcosm of all the other people who made the culture clubs music and cabarets of the age possible

Remaking Respectability Victoria W. Wolcott, 2013-01-01 In the early decades of the twentieth century tens of thousands of African Americans arrived at Detroit's Michigan Central Station part of the Great Migration of blacks who left the South seeking improved economic and political conditions in the urban North The most visible of these migrants have been the male industrial workers who labored on the city's automobile assembly lines African American women have largely been absent from traditional narratives of the Great Migration because they were excluded from industrial work By placing these women at the center of her study Victoria Wolcott reveals their vital role in shaping life in interwar Detroit Wolcott takes us into the speakeasies settlement houses blues clubs storefront churches employment bureaus and training centers of Prohibition and depression era Detroit There she explores the wide range of black women's experiences focusing particularly on the interactions between working and middle class women As Detroit's black population grew exponentially women not only served as models of bourgeois respectability but also began to reshape traditional standards of deportment in response to the new realities of their lives In so doing Wolcott says they helped transform black politics and culture Eventually as the depression arrived female respectability as a central symbol of reform was supplanted by a more strident working class activism

Sun Ra's Chicago William Sites, 2021-01-11 Sites provides crucial context on how Chicago's Afrocentrist philosophy religion and jazz scenes helped turn Blount into Sun Ra Chicago Reader Sun Ra 1914-93 was one of the most wildly prolific and unfailingly eccentric figures in the history of music Renowned for extravagant performances in which his Arkestra appeared in neo Egyptian garb the keyboardist and bandleader also espoused an interstellar cosmology that claimed the planet Saturn as his true home In Sun Ra's Chicago William Sites brings this visionary musician back to earth specifically to the city's South Side where from 1946 to 1961 he lived and relaunched his career The postwar South Side was a hotbed of unorthodox religious and cultural activism Afrocentric philosophies flourished storefront prophets sold dream book bibles and Elijah Muhammad was building the Nation of Islam It was also an unruly musical crossroads where the man then known as Sonny Blount drew from an array of intellectual and musical sources from radical nationalism revisionist Christianity and science fiction to jazz blues Latin dance music and pop exotica to construct a philosophy and performance style that imagined a new identity and future for African Americans Sun Ra's Chicago shows that late twentieth century Afrofuturism emerged from a deep utopian engagement with the city and that by excavating the postwar black experience of Sun Ra's South Side milieu we can come to see the possibilities of urban life in new ways Four stars Sites makes the engaging argument that the idiosyncratic jazz legend's penchant for interplanetary

journeys and African American utopia was in fact inspired by urban life right on Earth Spectrum Culture

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