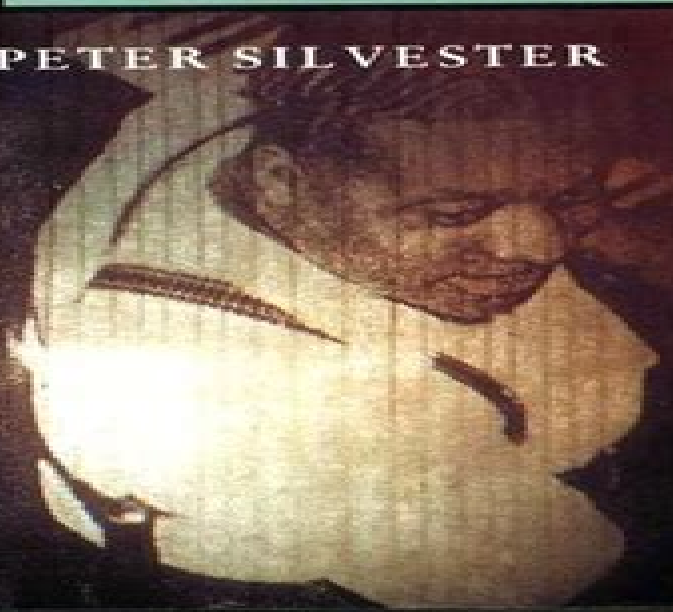


THE STORY OF
BOOGIE-WOOGIE

A
LEFT
HAND
LIKE
GOD

PETER SILVESTER



The Story Of Boogie Woogie A Left Hand Like God

Dave DiMartino



The Story Of Boogie Woogie A Left Hand Like God:

The Story of Boogie-Woogie Peter J. Silvester, 2009-07-29 The Story of Boogie Woogie A Left Hand Like God examines the socio historical background of the boogie woogie piano style from its early appearances in the barrelhouses of lumber turpentine and railroad camps in the southern United States to its emergence at rent parties in Chicago and St Louis to its rise as a popular form of music in the nightclubs of New York to its status as an international craze during World War II In this enhanced revision of A Left Hand Like God Peter J Silvester presents a comprehensive history of boogie woogie describing the style s appearance and development its offshoots and the pianists who made it famous and studying its impact on rhythm and blues urban blues and big band swing leading to the eventual revival of classical boogie woogie in concerts and festivals Silvester discusses significant European and American pianists of boogie woogie throughout history providing biographical information about their life styles and musical influences and offering an analysis of their important recordings The book also includes a new chapter on the contribution of national and independent record companies to the recording of boogie woogie music A thorough bibliography and a final appendix providing many of the bass patterns common in boogie woogie make this a valuable reference

A Left Hand Like God Peter J. Silvester, Denis Harbinson, 1988 **Selected**

Piano Solos, 1928-1941 Earl Hines, 2006-01-01 133 pp **John Cage's Concert for Piano and Orchestra** Martin Iddon, Philip Thomas, 2020-05-01 John Cage s Concert for Piano and Orchestra is one of the seminal works of the second half of the twentieth century and the centerpiece of the middle period of Cage s output It is a culmination of Cage s work up to that point incorporating notation techniques he had spent the past decade developing techniques which remain radical to this day But despite Cage s vitality to the musical development of the twentieth century and the Concert s centrality to his career the work is still rarely performed and even more rarely examined in detail In this volume Martin Iddon and Philip Thomas provide a rich and critical examination of this enormously significant piece tracing its many contexts and influences particularly Schoenberg jazz and Cage s own compositional practice through a wide and previously untapped range of archival sources Iddon and Thomas explain the Concert through a reading of its many histories especially in performance from the legendary performer disobedience and audience disorder of its 1958 New York premiere to a no less disastrous European premiere later the same year They also highlight the importance of the piano soloist who premiered the piece David Tudor and its use alongside choreographer Merce Cunningham s Antic Meet A careful examination of an apparently bewildering piece the book explores the critical response to the Concert s performances re interrogates the mythology surrounding it and finally turns to the music itself in all its component parts to see what it truly asks of performers and listeners

A Left Hand Like God Peter J. Silvester, 1989-08-21 Please Allow Me to Introduce Myself: Essays on Debut Albums George Plasketes, 2016-04-22 Debut albums are among the cultural artefacts that capture the popular imagination especially well As a first impression the debut album may take on a mythical status whether the artist or group achieves

enduring success or in rare cases when an initial record turns out to be an apogee for an artist. Whatever the subsequent career trajectory, the debut album is a meaningful text that can be scrutinized for its revelatory signs and the expectations that follow. Please Allow Me to Introduce Myself: Essays on Debut Albums tells the stories of 23 debut albums over a nearly fifty-year span ranging from Buddy Holly and the Crickets in 1957 to The Go Team in 2004. In addition to biographical background and a wealth of historical information about the genesis of the album, each essay looks back at the album and places it within multiple contexts, particularly the artist's career development. In this way, the book will be of as much interest to sociologists and historians as to culture critics and musicologists.

Harlem Renaissance Lives from the African American National Biography Henry Louis Gates (Jr.), Evelyn Brooks Higginbotham, 2009. The Harlem Renaissance is the best known and most widely studied cultural movement in African American history. Now in *Harlem Renaissance Lives*, esteemed scholars Henry Louis Gates Jr. and Evelyn Brooks Higginbotham have selected 300 key biographical entries culled from the eight-volume *African American National Biography*, providing an authoritative who's who of this seminal period. Here, readers will find engagingly written and authoritative articles on notable African Americans who made significant contributions to literature, drama, music, visual art, or dance, including such central figures as poet Langston Hughes, novelist Zora Neale Hurston, aviator Bessie Coleman, blues singer Ma Rainey, artist Romare Bearden, dancer Josephine Baker, jazzman Louis Armstrong, and the intellectual giant W. E. B. Du Bois. Also included are biographies of people like the Scottsboro Boys, who were not active within the movement but who nonetheless profoundly affected the artistic and political statements that came from Harlem Renaissance figures. The volume will also feature a preface by the editors, an introductory essay by historian Cary D. Wintz, and 75 illustrations.

Encyclopedia of Great Popular Song Recordings Steve Sullivan, 2017-05-17. Volumes 3 and 4 of the *The Encyclopedia of Great Popular Song Recordings* provides the stories behind approximately 1,700 more of the greatest song recordings in the history of the music industry from 1890 to today. In this masterful survey, all genres of popular music are covered, from pop, rock, soul, and country to jazz, blues, classic vocals, hip-hop, folk, gospel, and ethnic world music. Collectors will find detailed discographical data, recording dates, record numbers, Billboard chart data, and personnel, while music lovers will appreciate the detailed commentaries and deep research on the songs, their recording, and the artists. Readers who revel in pop cultural history will savor each chapter as it plunges deeply into key events in music society and the world from each era of the past 125 years. Following in the wake of the first two volumes of his original *Encyclopedia of Great Popular Song Recordings*, this follow-up work covers not only more beloved classic performances in pop music history but many lesser-known but exceptional recordings that, in the modern digital world of long-tail listening, re-mastered recordings, and lost-but-found possibilities, Sullivan mines from modern recording history. *The Encyclopedia of Great Popular Song Recordings*, Volumes 3 and 4, lets the readers discover and, through their playlist services from such as iTunes and Spotify, build a truly deep, comprehensive catalog of classic performances that deserve to be a part of every passionate

music lover's life Sullivan organizes songs in chronological order starting in 1890 and continuing all the way through to the present to include modern gems from June 2016 In each chapter Sullivan immerses readers era by era in the popular music recordings of the time noting key events that occurred at the time to painting a comprehensive picture in music history of each period for each song Moreover Sullivan includes for context bulleted lists noting key events that occurred during the song's recording

Jazz Journeys Christa Bruckner-Haring, André Doehring, 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

Ray Charles: Birth of Soul Mike Evans, 2009-11-11 For a generation of musicians and fans the late Ray Charles provided the catalyst that fused the previously largely exclusive genres of jazz blues and gospel music In an era when jazz and pop music were seemingly poles apart the impact of Charles' music was truly revolutionary in that it brought together these strands and fans for the first time This critically acclaimed biography traces Ray Charles' amazing story from the abject disadvantage of being orphaned black and blind in the South of the 1930s to the height of international success With many quotes and exclusive interviews including several with Ray Charles himself as well as from those who worked with or were simply influenced by the man who more than anyone else could truly be called the founding father of soul music Mike Evans was a regular contributor to *Sounds Cream* and *Melody Maker* He is also the author of books on The Beatles Elvis Presley and the music in New York Paperback edition

Music in the 20th Century (3 Vol Set) Dave DiMartino, 2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons the immediate post Hiroshima Nagasaki period and the Korean War It also provides an account of US actions and attitudes during this period and China's response

Texan Jazz Dave Oliphant, 1996 While *Texans Jazz* includes Anglo Texan and Latino Texan musicians its great strength is its record of the historic contributions to jazz made by African American Texans

Africana Anthony Appiah, Henry Louis Gates (Jr.), 2005 Ninety years after W E B Du Bois first articulated the need for the equivalent of a black Encyclopedia Britannica Kwame Anthony Appiah and Henry Louis Gates Jr realized his vision by publishing *Africana* The Encyclopedia of the African and African American Experience in 1999 This new greatly expanded edition of the original work broadens the foundation provided by *Africana* Including more than one million new words *Africana* has been completely

updated and revised New entries on African kingdoms have been added bibliographies now accompany most articles and the encyclopedia's coverage of the African diaspora in Latin America and the Caribbean has been expanded transforming the set into the most authoritative research and scholarly reference set on the African experience ever created More than 4 000 articles cover prominent individuals events trends places political movements art forms business and trade religion ethnic groups organizations and countries on both sides of the Atlantic African American history and culture in the present day United States receive a strong emphasis but African American history and culture throughout the rest of the Americas and their origins in Africa itself have an equally strong presence The articles that make up *Africana* cover subjects ranging from affirmative action to zydeco and span over four million years from the earliest known hominids to Sean Diddy Combs With entries ranging from the African ethnic groups to members of the Congressional Black Caucus *Africana* Second Edition conveys the history and scope of cultural expression of people of African descent with unprecedented depth **Jazz**

Transatlantic, Volume I Gerhard Kubik, 2017-10-17 A CHOICE 2018 Outstanding Academic Title In *Jazz Transatlantic* Volume I renowned scholar Gerhard Kubik takes the reader across the Atlantic from Africa to the Americas and then back in pursuit of the music we call jazz This first volume explores the term itself and how jazz has been defined and redefined It also celebrates the phenomena of jazz performance and uncovers hidden gems of jazz history The volume offers insights gathered during Kubik's extensive field work and based on in-depth interviews with jazz musicians around the Atlantic world

Languages world views beliefs experiences attitudes and commodities all play a role Kubik reveals what is most important the expertise of individual musical innovators on both sides of the Atlantic and hidden relationships in their thoughts Besides the common African origins of much vocabulary and structure all the expressions of jazz in Africa share transatlantic family relationships Within that framework musicians are creating and re-creating jazz in never-ending contacts and exchanges The first of two volumes *Jazz Transatlantic* Volume I examines this transatlantic history sociolinguistics musicology and the biographical study of personalities in jazz during the twentieth century This volume traces the African and African American influences on the creation of the jazz sound and traces specific African traditions as they transform into American jazz Kubik seeks to describe the constant mixing of sources and traditions so he includes influences of European music in both volumes

These works will become essential and indelible parts of jazz history *Louisiana Hayride* Tracey E. W. Laird, 2005 On a Saturday night in 1948 Hank Williams stepped onto the stage of the Louisiana Hayride and sang *Lovesick Blues* Up to that point Williams's yodeling style had been pigeon-holed as hillbilly music cutting him off from the mainstream of popular music Taking a chance on this untried artist the Hayride a radio barn dance or country music variety show like the Grand Ole Opry not only launched Williams's career but went on to launch the careers of well-known performers such as Jim Reeves Webb Pierce Kitty Wells Johnny Cash and Slim Whitman Broadcast from Shreveport Louisiana the local station WKTH's 50 000 watt signal reached listeners in over 28 states and lured them to packed performances of the Hayride's road show By tracing

the dynamic history of the Hayride and its sponsoring station ethnomusicologist Tracey Laird reveals the critical role that this part of northwestern Louisiana played in the development of both country music and rock and roll Delving into the past of this Red River city she probes the vibrant historical cultural and social backdrop for its dynamic musical scene Sitting between the Old South and the West this one time frontier town provided an ideal setting for the cross fertilization of musical styles The scene was shaped by the region s easy mobility the presence of a legal red light district from 1903 17 and musical interchanges between blacks and whites who lived in close proximity and in nearly equal numbers The region nurtured such varied talents as Huddie Ledbetter the king of the twelve string guitar and Jimmie Davis the two term singing governor of Louisiana who penned You Are My Sunshine Against the backdrop of the colorful history of Shreveport the unique contribution of this radio barn dance is revealed Radio shaped musical tastes and the Hayride s frontier spirit producers took risks with artists whose reputations may have been shaky or whose styles did not neatly fit musical categories both Hank Williams and Elvis Presley were rejected by the Opry before they came to Shreveport The Hayride also served as a training ground for a generation of studio sidemen and producers who steered popular music for decades after the Hayride s final broadcast While only a few years separated the Hayride appearances of Hank Williams and Elvis Presley who made his national radio debut on the show in 1954 those years encompassed seismic shifts in the tastes perceptions and self consciousness of American youth Though the Hayride is often overshadowed by the Grand Ole Opry in country music scholarship Laird balances the record and reveals how this remarkable show both documented and contributed to a powerful transformation in American popular music

A&R Pioneers Brian Ward, Patrick Huber, 2018-06-26 Association for Recorded Sound Collections Certificate of Merit for the Best Historical Research in Recorded Roots or World Music 2019 A R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists and repertoire A R work in the early US recording industry In the process they helped create much of what we now think of as American roots music Resourceful innovative and at times shockingly unscrupulous they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars They also shaped the repertoires and musical styles of their discoveries supervised recording sessions and then devised marketing campaigns to sell the resulting records By World War II they had helped redefine the canons of American popular music and established the basic structure and practices of the modern recording industry Moreover though their musical interests talents and sensibilities varied enormously these A R pioneers created the template for the job that would subsequently become known as record producer Without Ralph Peer Art Satherley Frank Walker Polk C Brockman Eli Oberstein Don Law Lester Melrose J Mayo Williams John Hammond Helen Oakley Dance and a whole army of lesser known but often hugely influential A R representatives the music of Bessie Smith and Bob Wills of the Carter Family and Count Basie of Robert Johnson and Jimmie Rodgers may never have found its way onto commercial records and into the heart of America s musical heritage This is their story *Before*

Elvis Larry Birnbaum, 2013 An essential work for rock fans and scholars *Before Elvis The Prehistory of Rock n Roll* surveys the origins of rock n roll from the minstrel era to the emergence of Bill Haley and Elvis Presley Unlike other histories of rock *Before Elvis* offers a far broader and deeper analysis of the influences on rock music Dispelling common misconceptions it examines rock s origins in hokum songs and big band boogies as well as Delta blues detailing the embrace by white artists of African American styles long before rock n roll appeared This unique study ranges far and wide highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald Too often rock historians treat the genesis of rock n roll as a bolt from the blue an overnight revolution provoked by the bland pop music that immediately preceded it and created through the white appropriation of music till then played only by and for black audiences In *Before Elvis* Birnbaum daringly argues a more complicated history of rock s evolution from a heady mix of ragtime boogie woogie swing country music mainstream pop and rhythm and blues a melange that influenced one another along the way from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm and blues Written in an easy style *Before Elvis* presents a bold argument about rock s origins and required reading for fans and scholars of rock n roll history *Blues, Funk, Rhythm and Blues, Soul, Hip Hop, and Rap* Eddie S. Meadows, 2010-06-10 Despite the influence of African American music and study as a worldwide phenomenon no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music and culture **Encyclopedia of Music in the 20th Century** Lol Henderson, Lee Stacey, 2014-01-27 The *Encyclopedia of Music in the 20th Century* is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the *Encyclopedia of Music in the 20th Century* also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader **That St. Louis Thing, Vol. 1: An American Story of Roots, Rhythm and Race** Bruce R. Olson, 2016 *That St Louis Thing* is an American story of music race relations and baseball Here is over 100 years of the city s famed musical development blues jazz and rock placed in the context of its civil rights movement and its political and economic power Here too are the city s people brought alive from its foundation to the racial conflicts in Ferguson in 2014 The panorama of the city presents an often overlooked gem music that goes far beyond famed artists such as Scott Joplin Miles Davis and Tina Turner The city is also the scene of a historic civil rights movement that remained important from its early beginnings into the twenty first century And here too are the sounds of the crack of the bat during a

century long love affair with baseball

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