

HEAR ME TALKIN' TO YA

The Classic Story of Jazz
as Told by the Men
Who Made It



NAT SHAPIRO
and **NAT HENTOFF**

Hear Me Talkin To Ya

Nat Shapiro, Nat Hentoff



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Hear Me Talkin' to Ya Nat Shapiro, Nat Hentoff, 1966-01-01 Leading jazz composers and performers reveal their personal feelings toward the history and future of the art form

Hear Me Talkin' to Ya Nat Hentoff Nat Shapiro, 2023-05-30 Hear Me Talkin to Ya Dover Books On Music History Music is your own experience your thoughts your wisdom If you don't live it it won't come out of your horn Charlie Parker What is jazz The rhythm the feeling Coleman Hawkins The best sound usually comes the first time you do something If it's spontaneous it's going to be rough not clean but it's going to have the spirit which is the essence of jazz Dave Brubeck Here in their own words such famous jazz musicians as Louis Armstrong King Oliver Fletcher Henderson Bunk Johnson Duke Ellington Fats Waller Clarence Williams Jo Jones Jelly Roll Morton Mezz Mezzrow Billie Holiday and many others recall the birth growth and changes in jazz over the years From its beginnings at the turn of the twentieth century in the red light district in New Orleans or Storyville as it came to be known to Chicago's Downtown section and the Original Dixieland Jazz Band and Chicago's South Side to jam sessions in Kansas City to Harlem during the Depression years the West Coast and modern developments the story of jazz is vividly and colorfully documented in hundreds of personal interviews letters tape recorded and telephone conversations and excerpts from previously printed articles that appeared in books and magazines There is no more fascinating and lively history of jazz than this firsthand telling by the men who made it It should be read and re read by all jazz enthusiasts musicians students of music and culture students of American history and other readers A lively book bearing the stamp of honesty and naturalness Library Journal A work of considerable substance The New Yorker Some of the quotations are a bit racy but they give the book a wonderful flavor San Francisco Chronicle Read less

Hear Me Talkin to Ya. The Story of Jazz by the Men who Made It. Edited by Nat Shapiro and Nat Hentoff Nat SHAPIRO (and HENTOFF (Nat)), 1962

Hear Me Talkin' to Ya. The Story of Jazz by the Men who Made It. Edited by N. Shapiro ... and N. Hentoff Nat Hentoff, 1955

The Baltimore Black Sox Bernard McKenna, 2020-06-25 Providing a comprehensive history of the Baltimore Black Sox from before the team's founding in 1913 through its demise in 1936 this history examines the social and cultural forces that gave birth to the club and informed its development The author describes aspects of Baltimore's history in the first decades of the 20th century details the team's year by year performance explores front office and management dynamics and traces the shaping of the Negro Leagues The history of the Black Sox's home ballparks and of the people who worked for the team both on and off the field are included

Hear Me Talkin' to Ya Nat Shapiro, Nat Hentoff, 1955

Dixie Debates Richard H. King, Helen Taylor, 1996 The contemporary American South is a region of economic expansion political sophistication and particularly cultural ferment Its literature is well known and celebrated But what of the popular cultural forms of expression that have done so much to reflect the curious tensions between the traditional South white dominated rural religious and contemporary multicultural forms and discourses This collection offers a wealth of exciting new perspectives on cultural studies in general

and of the particular forms of popular Southern culture from rock and roll to Cajun music to the impact on the South of tourism and the questions of genre and race in contemporary film making **Hear Me Talkin' to Ya** Nat Shapiro, Nat Hentoff, 1979 Apex Blues Cecile J. Picou, 2024-03-28 Apex Blues chronicles the extraordinary lives and musical legacies of two generation spanning Jazz clarinet virtuosos Jimmie Noone Sr and his son Jimmy Noone Jr Jimmie Noone Sr rose to fame in the 1910s New Orleans French Quarter jazz scene forging his iconic Sweet Lorraine style during the dawn of the genre Later his son Jimmy initially made waves as a San Diego local musician before feeling called to follow in his father s footsteps He set out to revive his dad s New Orleans Jazz sound and mentorship As the author witnesses firsthand Jimmy exceeds even his father s musical heights through raw talent and relentless dedication to his craft In his final days he completes his quest to honor Jazz history by propelling his father s sound into the future Jimmy cements the Noone legacy ensuring the nation remembers what sublime Jazz can be Spanning generations geographies and evolutions of musical style Apex Blues captures how two clarinet greats shepherded Jazz from regional obscurity into an acclaimed American art form Creating the Jazz Solo Vic Hobson, 2018-10-09 Throughout his life Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship Until now there has been no in depth inquiry into what he meant when he said I figure singing and playing is the same or Singing was more into my blood than the trumpet Creating the Jazz Solo Louis Armstrong and Barbershop Harmony shows that Armstrong understood exactly the relationship between what he sang and what he played and that he meant these comments to be taken literally he was singing through his horn To describe the relationship between what Armstrong sang and played author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background Jazz is a music that is often performed by people with limited formal musical education Armstrong did not analyze what he played in theoretical terms Instead he thought about it in terms of the voices in a barbershop quartet Understanding how Armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way Hear Me Talkin' to Ya Nat Hentoff, 1962 **"Ain't Gonna Play No Second Fiddle, I'm Used to Playing Lead"** Charlotte A. Haller, 1992 **Hear Me Talkin' to Ya** Maurice Francon, 1966 *American Popular Music* Glenn Appell, David Hemphill, 2006 Appell jazz studies Diablo Valley College and Hemphill graduate studies research and development San Francisco State University offer a textbook for popular music humanities or cultural studies courses organized by the musical influences of particular cultural groups African American European American Latin Native American and Asian rather than a strict chronological approach This is followed by a section tracing modern jazz to hip hop They survey a broad range of styles from minstrelsy blues hymns and wind bands to Chicano music Afro Caribbean music bebop acid jazz girl groups folk rock

the British invasion R B and rock *The Principles of Psychology* William James,1918 Coda Magazine ,1997 **Al Gay**
Discography Gerard Bielderman,2003 *Music* Eric Thomas Bryant,1965 *The Story of Jazz* Marshall Winslow
Stearns,1956 **Contemporary Musicians** Brian Escamilla,1996-05 A biographical and critical guide to performers and
writers in a wide variety of musical fields including pop rock rap jazz rhythm and blues folk New Age country gospel and
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