

# *Texasan* **Jazz**

*Dave Oliphant*



# Texan Jazz

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## **Texan Jazz:**

**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 **Jazz Mavericks of the Lone Star State** Dave Oliphant, 2009-12-03 Jazz is one of America's greatest gifts to the arts and native Texas musicians have played a major role in the development of jazz from its birth in ragtime blues and boogie woogie to its most contemporary manifestation in free jazz Dave Oliphant began the fascinating story of Texans and jazz in his acclaimed book Texan Jazz published in 1996 Continuing his riff on this intriguing musical theme Oliphant uncovers in this new volume more of the prolific connections between Texas musicians and jazz Jazz Mavericks of the Lone Star State presents sixteen published and previously unpublished essays on Texans and jazz Oliphant celebrates the contributions of such vital figures as Eddie Durham Kenny Dorham Leo Wright and Ornette Coleman He also takes a fuller look at Western Swing through Milton Brown and his Musical Brownies and a review of Duncan McLean's Lone Star Swing In addition he traces the relationship between British jazz criticism and Texas jazz and defends the reputation of Texas folklorist Alan Lomax as the first biographer of legendary jazz pianist composer Jelly Roll Morton In other essays Oliphant examines the links between jazz and literature including fiction and poetry by Texas writers and reveals the seemingly unlikely connection between Texas and Wisconsin in jazz annals All the essays in this book underscore the important parts played by Texas musicians in jazz history and the significance of Texas to jazz as also demonstrated by Oliphant's reviews of the Ken Burns PBS series on jazz and Alfred Appel Jr's Jazz Modernism

The Roots of Texas Music Lawrence Clayton, Joe W. Specht, 2005-09-09 The music of Texas and the American Southwest is as diverse and distinctive as the many different groups who have lived in the region over the past several centuries writes Gary Hartman in his introduction to this refreshingly different look at various genres of Texas music Roots of Texas Music celebrates the diverse sources of the music of the Lone Star State by gathering chapters by specialists on each of them specialists whose views may not have dominated the perception of Texas music to date Editor Lawrence Clayton conceived this project as one that would not simply repeat the common wisdom about Texas music traditions but rather would offer new perspectives He therefore called on contributors whose work had been well grounded but not necessarily widely published The result is a lively captivating and original look at the musical traditions of Texas Germans and Czechs black Creoles and Chicanos and blues and gospel singers Hartman's introduction places these repertoires within the larger picture of one of the most fertile musical seedbeds the nation knows The diverse genres included in the anthology also provide an introduction to the classes cultures races and ethnic groups of Texas and highlight the ways in which the state's musical wealth has influenced the listening habits of the nation **The History of Texas Music** Gary Hartman, 2008 The richly diverse ethnic heritage of the Lone Star State has brought to the Southwest a remarkable array of rhythms instruments and musical styles that have blended here in unique ways and in turn have helped shape the music of the nation and the world Historian Gary

Hartman writes knowingly and lovingly of the Lone Star State's musical traditions. In the first thorough survey of the vast and complex cultural mosaic that has produced what we know today as Texas music, he paints a broad panoramic view, offers analysis of the origins of and influences on specific genres, profiles key musicians, and provides guidance to additional sources for further information. A musician himself, Hartman draws on both academic and non-academic sources to give a more complete understanding of the state's remarkable musical heritage. He combines scholarly training in music history and ethnic community studies with his first-hand knowledge of how important music is as a cultural medium through which human beings communicate information, ideas, emotions, values, and beliefs, and bond together as friends, families, and communities. The *History of Texas Music* incorporates a selection of well-chosen photographs of both prominent and less well-known artists and describes not only the ethnic origins of much of Texas music but also the cross-pollination among various genres. Today the music of Texas, which includes Native American music, gospel, blues, ragtime, swing, jazz, rhythm and blues, conjunto, Tejano, cajun, zydeco, western swing, honky-tonk, polkas, schottisches, rock, roll, rap, hip-hop, and more, reflects the unique cultural dynamics of the Southwest. Jacket **The Journal of Texas Music History**, 2001 [The Handbook of Texas Music](#) Roy R. Barkley, 2003 Although the *Handbook of Texas Music* devotes separate biographical articles only to deceased musicians, important living artists such as Willie Nelson are treated in overview articles on topics such as Country and Western Music, Willie Nelson's Fourth of July Picnic, and others. Jacket **The Jazz And Blues Lover's Guide To The U.S.** Christiane Bird, 1994-04-20 This completely updated guide tells readers where to find everything from the current music scene to major jazz/blues landmarks in 26 American cities and the Mississippi Delta. Includes city-by-city listings for clubs, events, radio stations, anecdotes from club owners and performers, and jazz/blues history. Photos **Jazz Journal International**, 1996 **The Early Swing Era, 1930 to 1941** Dave Oliphant, 2002-05-30 The early swing era of jazz from 1930 to 1941 represents both an extension of developments of the previous decade and an introduction of new tendencies that influenced subsequent periods of jazz history. Major big bands and individual artists established important styles that brought wide popularity to the music, while small groups created innovative approaches that determined the directions jazz would take in the years to come. This was a time marked by colorful band leaders, flashy instrumental soloists, showy orchestras, and engaging singers, and Oliphant's reference guide to this period is an invaluable source of information on its artists, methods, innovations, and recordings. Directing readers to outstanding performances available on compact disc, it serves not only as a scholarly historical and cultural overview but also as a helpful guide for the layman. Organized in a biographical format, the volume discusses many individuals and groups that have not been considered so fully before and provides a critical assessment of a major period in American music. *Annual Meeting* Texas State Historical Association, 1996 A program of the annual meeting *MusicHound Jazz* MusicHound, 1998 You've probably seen other jazz guides, but you haven't run across anything quite like *MusicHound Jazz*. It delivers sound advice on what to buy and what not

to buy Explore the rich world of jazz from the soulful vocals of Bessie Smith to the groundbreaking explorations of John Coltrane This comprehensive guide has it all page after page of interesting facts opinions recording reviews and biographies on nearly 1 300 artists But that s not all Enjoy more than 100 stunning photos of jazz greats Learn who influenced each artist and why Discover what makes each one unique Then sample some smokin jazz with the CD sampler from the legendary jazz label Blue Note     The Jazz of the Southwest Jean A. Boyd,1998 The origins and development of western swing as a vibrant current in the mainstream of jazz     *Music Trades* ,1923     *Continuum Encyclopedia of Popular Music of the World: North America* John Shepherd,2003 See     *AB Bookman's Weekly* ,1996     **The Southwestern Musician Combined with The Texas Music Educator** ,1958     Patterns ,2002     **Ornette Coleman** Peter Niklas Wilson,1999 As Ornette Coleman approaches his 70th birthday this book takes full measure of the man who has been called the most important jazz figure since Charlie Parker     Texas Rupert Norval Richardson,2001 For one two semester freshman junior level courses in Texas History Written in narrative style this comprehensive general survey of Texas history from early times to the present offers a balanced scholarly presentation of all eras and topics     **Swinging the Machine** Joel Dinerstein,2003 An innovative study of the influence of black popular culture on modern American life In any age and any given society cultural practices reflect the material circumstances of people s everyday lives According to Joel Dinerstein it was no different in America between the two World Wars an era sometimes known as the machine age when innovative forms of music and dance helped a newly urbanized population cope with the increased mechanization of modern life Grand spectacles such as the Ziegfield Follies and the movies of Busby Berkeley captured the American ethos of mass production with chorus girls as the cogs of these fast flowing pleasure vehicles Yet it was African American culture Dinerstein argues that ultimately provided the means of aesthetic adaptation to the accelerated tempo of modernity Drawing on a legacy of engagement with and resistance to technological change with deep roots in West African dance and music black artists developed new cultural forms that sought to humanize machines In The Ballad of John Henry the epic toast Shine and countless blues songs African Americans first addressed the challenge of industrialization Jazz musicians drew

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