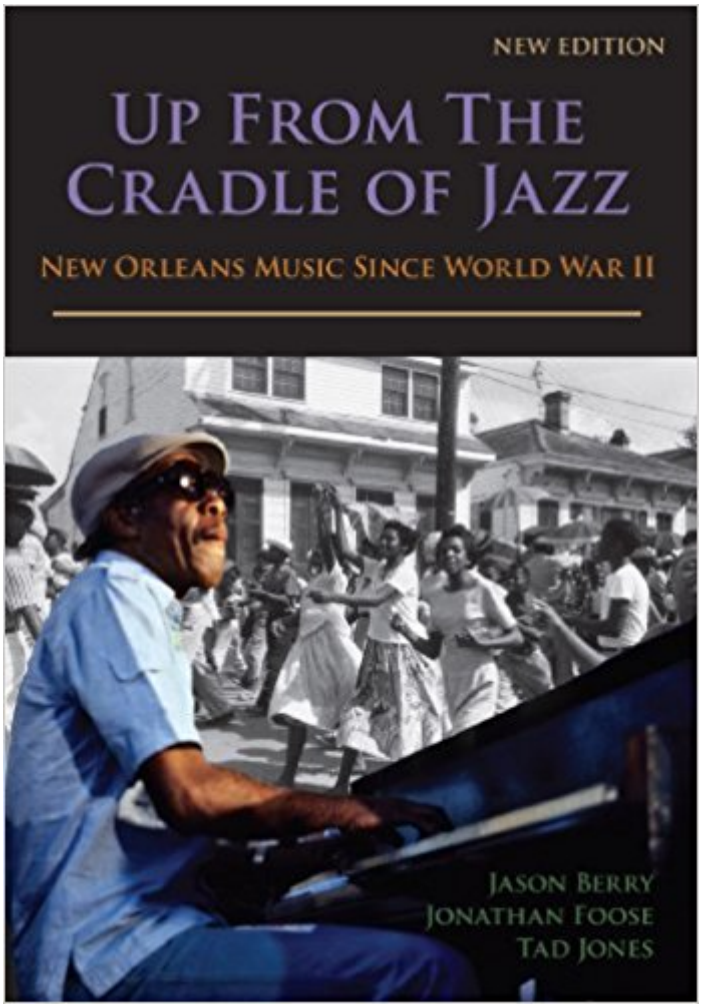
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Up From The Cradle Of Jazz: New Orleans Music Since World War II



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Synopsis

"Up from the Cradle of Jazz" is an intimate history of New Orleans music during the last 45 years. It describes the piano playing of Fats Domino, Professor Longhair, James Booker, Huey "Piano" Smith and Dr John; the singing of Irma Thomas, Little Richard, Aaron Neville and Lee Dorsey; the compositions and performances of Allen Toussaint, Guitar Slim, Wynton and Branford Marsalis, The Meters and The Neville Brothers. From smoky bars and nightclubs to the open air revelry of Mardi Gras, this work aims to be the definitive story of the music of contemporary New Orleans.

Book Information

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Customer Reviews

New Orleans has always been a city of music and divergent cultures, where aristocratic French and Spanish colonists, working-class Irish and the African slave culture combined to produce a charismatic musical tradition. The authors begin their survey after World War II and trace the impact of the musicians of New Orleans on rhythm and blues, jazz, soul and the other popular musical styles of the day. The book looks closely, too, at the tradition of musical families as exemplified by clans like the Bechets and Bigards of the early 1900s and continues with the talented Marsalis family of today. They discuss well-known artists such as Professor Longhair and Fats Domino and scores of lesser known but talented locals. Complete with bibliography and discography. This is a comprehensive, detailed history. Copyright 1986 Reed Business Information, Inc. --This text refers to an alternate Paperback edition.

YA The authors offer a rich history of jazz from a specific locale and time period, and they continue the analysis to contemplate how jazz since 1950 has influenced popular music today. The book is unique in that it provides a view of the many cultures, customs, beliefs, and social groups in New Orleans that contributed to the roots of jazz, leaving readers with a wonderful sense of the pride and soul inherent in the music. It includes excellent background for understanding the development of music from the traditional jazz of the ’20s to the many more recent styles derived from jazz (rhythm and blues, rock and roll, new jazz). Classic photographs, a light readable text, comprehensive footnotes, index, bibliography, and discography along with the content make this a title not to be missed. Rebecca Holt, Episcopal High School, BellaireCopyright 1987 Reed Business Information, Inc. --This text refers to an alternate Paperback edition.

It’s mainly about music - not just jazz but R&B, brass bands and most importantly the people who make the music and live their lives around the music. If you love New Orleans and the music of New Orleans - and its impossible to love one and not the other - you absolutely have to read this wonderful book.

A remarkable and comprehensive about post WWII music in New Orleans. It’s truly a must for every fan of New Orleans music. This expanded edition is worth buying even if you own an earlier edition. I do.

My husband loved the book. Made us want to get on a plane and go to New Orleans

Up from the Cradle of Jazz: New Orleans Music Since World War IIGreat price, arrived perfect, on time. Nephew wasted no time reading it. He’s a great N’awlins fan. He’s learning the piano to play the great N’awlins music.

Up From the Cradle of Jazz is a thorough, engaging, and well researched history of New Orleans music since World War II. While the book does give space to other genres (eg modern jazz, brass bands), the focus is on r&b including heavy hitters such as Professor Longhair, Fats Domino, Huey Smith, Allen Touissant, Dr. John, The Meters, Wild Magnolias, et al. In chronicling these artists, great attention is also given to session players, producers, and other figures that a lesser book might omit.The new edition includes two epilogue chapters that artfully fill in some of the gaps since the book’s initial publication, and give great context to post-Katrina New Orleans and its impact on

the musical culture. In addition to the wealth of information in the text itself, the appendix boasts a selected discography, as you will surely want to explore this musical bounty further.The book has an academic depth to it, but is certainly accessible to a general audience. If you have interest in the great music that came out of New Orleans in the last half of the 20th century, this book is essential.

If you are interested in the development of R&B in New Orleans, then this is the book to buy. All the essential contributors are there. What I really liked was the space given to the Mardi Gras Indians.

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