

## Swanee Sheet Music By George Gershwin Pianoshelf

The United States, ever since its inception, has recognized innumerable Americans, be they native-born or newly arrived immigrants, for their unique contributions to their nation's history and heritage. Many have been bestowed with honors. Many are legends, their memories forever cherished. Yet, there are so many other important American contributors that tend to be lesser-known or sometimes overlooked when examining the events of the country's past. This book accounts for 105 mini-biographies, each highlighting the life of a lesser-known contributor, their achievements, influences and impacts on America's development. A picture of many faces, from many places, from many walks of life.

Arrangement for Woodwind Quartet (intermediate) by Francesco Leone. Score: Flute, Oboe, Bb Clarinet and Bassoon. Parts available separately. "Swanee" is an American popular song written in 1919 by George Gershwin, with lyrics by Irving Caesar. It is most often associated with singer Al Jolson. The song was written for a New York City revue called Demi-Tasse, which opened in October 1919 in the Capitol Theater. George Gershwin couldn't seem to stay out of trouble when he was a boy. He was a tough kid who got in a lot of fights and frequently skipped school. When his family

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bought a piano, his life was transformed. He quickly mastered the instrument, and then dropped out of school when he was fifteen to become a musician. Within a year, he had sold his first song. When he was 20, he wrote his first big hit. Five years after that, Rhapsody in Blue catapulted him to international fame. With his brother Ira as lyricist, George went on to compose some of the most famous musicals of the twentieth century, and he wrote several movie scores.?

"The Gershwin Years is the chronicle of how it all happened, from George's early days as a song plugger and Ira's first attempts at lyric writing while he was a steam-bath attendant through their subsequent conquest of Broadway and Hollywood. There are pictures and anecdotes about such associates and friends as Irving Berlin, Jerome Kern, the Astaires, Gertrude Lawrence and Maurice Ravel, scenes from musicals and movies, snapshots from the family album, sketches and paintings by both George and Ira. Also included are a new critical bibliography, a revised comprehensive listing of all the Gershwins' compositions, complete with show sources and dates of first performances, and a new "informal discography" of what the authors consider to be the best available recordings of the Gershwin's fabulous legacy, written in collaboration with Kay Swift."--Inside flap.

This special enhanced eBook includes twelve Gershwin classics performed by Michael Feinstein and commentary from the author on the music and the lives of George and Ira Gershwin. From celebrated entertainer Michael Feinstein comes a beautifully illustrated

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account of the lives and legacies of the Gershwins—told through stories of twelve of their greatest songs. The “Ambassador of the Great American Songbook” Michael Feinstein was just twenty years old when he got the chance of a lifetime: a job with his hero, Ira Gershwin. During their six-year partnership, the two became close friends. Feinstein blossomed under Gershwin’s mentorship and Gershwin was reinvigorated by the younger man’s zeal for his and his brother George’s legacy. Now, in *The Gershwins and Me*, the only book of its kind, Michael Feinstein shares unforgettable stories and reminiscences from the music that defined American popular song, along with rare Gershwin memorabilia he’s collected through the years. From “Strike Up the Band” to “Love Is Here to Stay,” each of the twelve chapters highlights one of the Gershwins’ classic songs, exploring the brothers’ lives, illuminating what the music meant to them, and telling the stories of how their iconic tunes came to life. Throughout the star-studded narrative, Feinstein unfolds the moving chronicle of his own life with the Gershwins, describing his vision for their enduring presence today. No other writer could give us such an authoritative inside perspective on these titans of American culture—and no other writer could include such a soulful collection of music as Feinstein’s original recordings of the twelve songs. A timeless classic and the definitive account of the Gershwins and their legacy, *The Gershwins and Me* will have you humming with every turn of the page.

A terrific collection of songs by George Gershwin that the composer has arranged as

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piano solos. Ideal for the intermediate pianist and a great insight into the mind of one America's greatest composers. Titles: The Man I Love \* I'll Build a Stairway to Paradise \* Do It Again \* Fascinating Rhythm \* Oh, Lady Be Good \* Somebody Loves Me \* Sweet and Low Down \* Clap Yo' Hands \* Do Do Do \* My One and Only \* 'S Wonderful \* Strike Up the Band \* I Got Rhythm \* Who Cares? \* That Certain Feeling \* Liza

For nearly a century, New York's famous "Tin Pan Alley" was the center of popular music publishing in this country. It was where songwriting became a profession, and songs were made-to-order for the biggest stars. Selling popular music to a mass audience from coast-to-coast involved the greatest entertainment media of the day, from minstrelsy to Broadway, to vaudeville, dance palaces, radio, and motion pictures. Successful songwriting became an art, with a host of men and women becoming famous by writing famous songs.

This award-winning multi-volume series is dedicated to making literature and its creators better understood and more accessible to students and interested readers, while satisfying the standards of librarians, teachers and scholars. Dictionary of Literary Biography provides reliable information in an easily comprehensible format, while placing writers in the larger perspective of literary history. Dictionary of Literary Biography systematically presents career biographies and criticism of writers from all eras and all genres through volumes

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dedicated to specific types of literature and time periods. For a listing of Dictionary of Literary Biography volumes sorted by genre click here. 01 "In the summer of 1937 George Gershwin died suddenly from a brain tumour at the age of 38. His tragically early death stunned the world. A composer of classical and popular music, he had summed up the unique qualities of what is meant by "'American music'". This book sheds fresh light on the man and includes exclusive interviews with musicians who knew him, material from the Gershwin family archives and coverage of the composer's musical works in full." A detailed review of 120 popular films, mostly from the 1940s. Includes comprehensive cast and technical credits, plus background and release information.

Presents an illustrated tribute to the lives and legacies of the Gershwins that is presented through the stories of twelve of their most enduring songs including "Strike Up the Band" and "Love Is Here to Stay."

Traces the life and influence of the American songwriter and composer, and discusses his major works

"This book reflects a breakthrough in American music studies, an unrecognized field among traditional musicologists until the past few decades, during which enormous progress has been made in documenting three centuries of American

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musical activities and figures. Time and effort had to be expended exclusively on the development of basic historical studies. The time has come for a new phase, one that can take a creative, interpretive approach. Professor Crawford's study will introduce this higher level of scholarship into the field of American music studies."—Vivian Perlis, author of *Charles Ives Remembered* "A major statement by a senior scholar on what American musicology is all about. . . These themes are also topical; they come at a time when much more research is being done in American music, but little thought is being given to the big picture, the vision, the philosophy, and the implications of historical research. Now is the time for a synthesis, and there are few scholars better equipped to do that in American music than Richard Crawford."—Michael Broyles, author of *Music of the Highest Class*

Contents The Minstrel Show Will Never Die Jim Crow and Tom Thumb Irishness of it All Irving Berlin Titillates Gershwins Racial Profiling Jews in Blackface Jolson the Shlemiel Strutting to Redemption Endnotes ----- How New York City, the Birthplace of Blackface, Defined Humor and Race for 100 Years (MIB: 12-17) Jim Crow, a blackface stage character, lends his name to the pernicious practice of racial segregation. Native New Yorker Tom Rice performed "Jim Crow" at the Bowery Theatre in 1832. (MIB: 22-24) Edwin P. Christy

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established the first permanent minstrel hall at 472 Broadway in New York City in 1847. Christy created the stylized format which endured for 10 decades. Why Irish Americans Wore Blackface (MIB: 18-19) Dan Emmets "Dixie", written as a minstrel tune, became the Confederate anthem. In an earlier minstrel song, Emmett romanticized slavery: "Ill dance all night an work all day." (MIB: 46-48) Ned Harrigan, the grandfather of the Broadway musical, pitted on stage the Irish Mulligan Guard in 1879 against the black (white actors in blackface) Skidmore Guard--"Ten platoons of dandy coons." The Blackface Burden of Jewishness (MIB: 73-78) Irving Berlin, son of a cantor, penned his first "coon song" in 1909, and added eight more to his "coon song" cycle. Berlin staged blackface minstrel shows for the Army in both World War I and World War II. His 1942 film, "Holiday Inn", introduced "White Christmas" and Bing Crosby in blackface. (MIB: 101-138) Al Jolson in blackface made the first talking motion picture in 1927. In each of his eight Hollywood films over two decades, Jolson weaved the theme of Jewishness into the blackface minstrel show. He is the worldwide icon of blackface.

Whether you are a music publisher or songwriter looking to maximize the value of your music catalog, or a producer, ad agency, or internet music service seeking to clear music rights for products, performances, and other uses, the new Fifth Edition of Kohn On Music Licensing offers you comprehensive and authoritative

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guidance. This one-of-a-kind resource takes you through the various music licensing processes, type-by-type and step-by-step. In clear, coherent language, the author, a seasoned attorney and executive in both the entertainment and high-tech industries, provides detailed explanations of the many kinds of music licenses, identifies the critical issues addressed in each, and offers valuable strategy and guidance to both rights owners and prospective licensees. *Kohn on Music Licensing, Fifth Edition*: Walks the reader through the history of the music publishing business, from Tin Pan Alley to the user-generated content phenomena of the present. Dissects the songwriter agreement, providing the reader with a clause-by-clause analysis and offering the best negotiating strategies to achieve the best possible outcome for their clients. Analyses the newly enacted Music Modernization Act, signed into law in September 2018, which significantly changed the way music is licensed in sound recordings in the United States. Guides the reader through the complexities of co-publishing agreements, administration agreements, and international subpublishing agreements, with a report on the rapidly changing music licensing landscape in Europe. Takes on the intricacies of licensing music in sound recordings, from the traditional CD format to the newer delivery methods, including downloads, streams, ringtones and ringbacks--including the rates and terms used in the U.S.,

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Canada and the United Kingdom. Confronts the pitfalls of licensing music for audiovisual works (synchronization licenses) using history as a guide, from the early talkies through streaming internet content. Explores new media and its impact on the licensing process. Technological developments have forced the industry to rethink licenses when dealing with video games, computer software, karaoke, and digital print (including downloadable sheet music, lyric database websites, and digital guitar tabs.. Sizes up the digital sampling controversy and offers up suggestions for negotiating licenses for digital samples. Explores the ever-evolving concept of Fair Use and its application to the music industry. Provides the reader with a look at the landscape of licensing fees, including "going rates" for synch, print, radio & TV advertising, new media, and other licenses, to assist in negotiating the best rates for their clients. Proven tips and suggestions, along with the most up-to-date analysis, are given for the technical aspects of music licensing, from the perspective of both the rights owners and prospective licensees, including How to "clear" a license Advice on maximizing the value of your music copyrights Formalities of licensing Duration of copyright, renewal and termination of grants Typical fees And much more Every chapter of Kohn on Music Licensing has been completely updated in this expanded Fifth Edition. New topics include: The Music Modernization Act, enacted in 2018,

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which changed the way music is licensed in sound recordings in the United States. Mechanical license fee regimes, including rates for ringtones and on-demand streaming for U.S., Canada, and U.K. Webcasting rates in the U.S., Canada, and U.K. A discussion of the right of publicity in the context of digital sampling. Print License chapter has an updated discussion on adaptation right as well as examines terms for digital print, digital guitar tabs, etc. Custom musical arrangements are also covered. Synch License chapter now covers terms for downloading and streaming of video. Previous Edition: Kohn on Music Licensing, Fourth Edition, ISBN : 9780735590908

The American Song Book, Volume I: The Tin Pan Alley Era is the first in a projected five-volume series of books that will reprint original sheet music, including covers, of songs that constitute the enduring standards of Irving Berlin, Jerome Kern, the Gershwins, and other lyricists and composers of what has been called the "Golden Age" of American popular music. These songs have done what popular songs are not supposed to do-stayed popular. They have been reinterpreted year after year, generation after generation, by jazz artists such as Charlie Parker and Art Tatum, Ella Fitzgerald and Louis Armstrong. In the 1950s, Frank Sinatra began recording albums of these standards and was soon followed by such singers as Tony Bennet, Doris Day, Willie Nelson, and Linda Ronstadt.

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In more recent years, these songs have been reinterpreted by Rod Stewart, Harry Connick, Jr., Carly Simon, Lady GaGa, K.D. Laing, Paul McCartney, and, most recently, Bob Dylan. As such, these songs constitute the closest thing America has to a repertory of enduring classical music. In addition to reprinting the sheet music for these classic songs, authors Philip Furia and Laurie Patterson place these songs in historical context with essays about the sheet-music publishing industry known as Tin Pan Alley, the emergence of American musical comedy on Broadway, and the "talkie" revolution that made possible the Hollywood musical. The authors also provide biographical sketches of songwriters, performers, and impresarios such as Florenz Ziegfeld. In addition, they analyze the lyrical and musical artistry of each song and relate anecdotes, sometimes amusing, sometimes poignant, about how the songs were created. The American Songbook is a book that can be read for enjoyment on its own or be propped on the piano to be played and sung.

A lavishly illustrated, in-depth look at 100 of the most influential popular songs of the 20th century, with information on the singers, songwriters and sessions. 160 illustrations.

Traces the life of the American Jewish composer who created a new kind of music that has lasted beyond the fashion of his time.

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"An encyclopedia of over 4000 ... American songs ... with more than 1000 cross references to the composers, lyricists, musical comedies and motion pictures"--Publisher's description.

Explores how Gershwin's iconic music was shaped by American political, intellectual, cultural and business interests as well as technological advances.

"A biography of American composer George Gershwin"--Provided by publisher.

This irresistible collection of stories is perfect for anyone interested in a fresh perspective on what it means to be a human being who creates art. *Grace Notes for a Year* sheds light on the fragile and perilous process of inspiration, composition, and performance required to create classical music, whether the final product is a masterpiece or a mess. Each page of the book corresponds to a different day of the year and features a true story about a famous figure in musical history. These delightful anecdotes—inspirational, informative, and often hilarious—disprove the myth of the artist as untouchable. Instead, Norman Gilliland exposes in them human vulnerability we can all relate to. From Beethoven to Wagner, these artists suffered from poverty, spent lazy days in bed, had scandalous love affairs, and often failed in their creative endeavors as often as they succeeded.

This is a chronology of the most famous songs from the years before rock 'n' roll.

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The top hits for each year are described, including vital information such as song origin, artist(s), and chart information. For many songs, the author includes any web or library holdings of sheet music covers, musical scores, and free audio files. An extensive collection of biographical sketches follows, providing performing credits, relevant professional awards, and brief biographies for hundreds of the era's most popular performers, lyricists, and composers. Includes an alphabetical song index and bibliography.

The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and depth. In this 2-volume encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today's rock classics, the Encyclopedia progresses through a parade popular music styles, from jazz to blues to country Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

From the diverse proto-theatres of the mid-1800s, through the revues of the '20s, the 'true musicals' of the '40s, the politicisation of the '60s and the 'mega-

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musicals' of the '80s, every era in American musical theatre reflected a unique set of socio-cultural factors. Nathan Hurwitz uses these factors to explain the output of each decade in turn, showing how the most popular productions spoke directly to the audiences of the time. He explores the function of musical theatre as commerce, tying each big success to the social and economic realities in which it flourished. This study spans from the earliest spectacles and minstrel shows to contemporary musicals such as Avenue Q and Spiderman. It traces the trends of this most commercial of art forms from the perspective of its audiences, explaining how staying in touch with writers and producers strove to stay in touch with these changing moods. Each chapter deals with a specific decade, introducing the main players, the key productions and the major developments in musical theatre during that period.

George Gershwin lived with purpose and gusto, but with melancholy as well, for he was unable to make a place for himself--no family of his own and no real home in music. He and his siblings received little love from their mother and no direction from their father. Older brother and lyricist Ira managed to create a home when he married Leonore Strunsky, a hard-edged woman who lived for wealth and status. The closest George came to domesticity was through his longtime relationship with Kay Swift. She was his lover, musical confidante, and

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fellow composer. But she remained married to another man while he went endlessly from woman to woman. Only in the final hours of his life, when they were separated by a continent, did he realize how much he needed her. Fatally ill, unprotected by (and perhaps estranged from) Ira, he was exiled by Leonore from the house she and the brothers shared, and he died horribly and alone at the age of thirty-eight. Nor was Gershwin able to find a satisfying musical harbor. For years his songwriting genius could be expressed only in the ephemeral world of show business, as his brilliance as a composer of large-scale works went unrecognized by highbrow music critics. When he resolved this quandary with his opera *Porgy and Bess*, the critics were unable to understand or validate it. Decades would pass before this, his most ambitious composition, was universally regarded as one of music's lasting treasures and before his stature as a great composer became secure. In *George Gershwin: An Intimate Portrait*, Walter Rimler makes use of fresh sources, including newly discovered letters by Kay Swift as well as correspondence between and interviews with intimates of Ira and Leonore Gershwin. It is written with spirited prose and contains more than two dozen photographs.

A highly personal collection of jazz portraits--centered around the towering figure of Duke Ellington--with the unabashedly didactic intent of publicizing, promoting,

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and encouraging listeners at all levels of sophistication to hear jazz anew. And it will. (c) by Book News, Inc., Portland, OR.

Offers special insight into some of the most popular songs of the twentieth century

This comprehensive biography of George Gershwin (1898-1937) unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin, and Cole Porter, helped make the golden age of Broadway golden. Howard Pollack draws from a wealth of sketches, manuscripts, letters, interviews, books, articles, recordings, films, and other materials—including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982—to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that, even today, extends from Broadway, jazz clubs, and film scores to symphony halls and opera houses. Pollack's lively narrative describes Gershwin's family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical trends; his writings on music; his working methods; and his tragic death at the age of 38. Unlike Kern, Berlin, and Porter, who mostly worked within the confines of Broadway and

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Hollywood, Gershwin actively sought to cross the boundaries between high and low, and wrote works that crossed over into a realm where art music, jazz, and Broadway met and merged. The author surveys Gershwin's entire oeuvre, from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years, from his time to ours.

This is the most comprehensive and insightful reference available on Broadway theater as an American cultural phenomenon and an illuminator of American life.

- Comprises nearly 200 entries of landmark productions, important theater artists, and topics that highlight Broadway's powerful impact on American culture
- Brings together the work of 65 contributors, including leading academic writers and researchers in theater and popular culture as well as working theater professionals
- Presents a timeline of major events, including openings of selected landmark productions and birthdates of selected critical figures
- Showcases 80-90 photographs of key figures and scenes from landmark productions
- Provides a survey of both print and online resources, including general references, specific studies, and selected biographies
- Offers a glossary of selected production and business terms
- Includes an index of names,

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productions, and themes

F. Scott Fitzgerald named it, Louis Armstrong launched it, Paul Whiteman and Fletcher Henderson orchestrated it, and now Arnold Shaw chronicles this fabulous era in *The Jazz Age*. Spicing his account with lively anecdotes and inside stories, he describes the astonishing outpouring of significant musical innovations that emerged during the "Roaring Twenties"--including blues, jazz, band music, torch ballads, operettas and musicals--and sets them against the background of the Prohibition world of the Flapper. The jazz age set the sound of popular music into the 1950s. It included the flowering of improvised music by such artists as Armstrong, Bix Beiderbecke, and Duke Ellington; the maturation and Americanization of the Broadway musical theatre; the explosion of the arts celebrated in the Harlem Renaissance; the rise of the classical blues singers starting with Mamie Smith and climaxing with Bessie Smith; the evolution of ragtime into stride piano; the spread of "speakeasy" night life and the emergence of the Cabaret singers; the musical creativity of a whole range of composers and songwriters including Kern, Gershwin, Berlin, Youmans, Rodgers and Hart, and Cole Porter, whom Shaw calls Song Laureate of the Roaring 20s. Here is a lively account of all these significant developments and personalities. A bibliography, detailed discography, and two informative lists--songs of the 20s in *Variety's*

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Golden 100 and films featuring singers and songwriters of the era--round out the book.

Copasetic is the story of two families. The Stahlkoviches are klezmerim (Jewish musicians) from Eastern Europe. The Carters are African American sharecroppers from the Mississippi Delta, home of the blues. Both families migrate to Chicago at the beginning of the twentieth century. Their lives intertwine like the notes to the score of the American experience.

American composer George Gershwin, an icon of the American Jazz Age, indelibly marked 20th-century music, with many of his works becoming standards in the popular and jazz music repertory. This major bibliography includes a brief biography, which examines Gershwin's influence and situates him within the cultural context of his time, a complete cross-reference list of all his compositions, a discography of more than 1,150 items, and a descriptive filmography. The extensive bibliography includes writings by both George and Ira and more than 2,100 entries about George's compositions.

A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.

All too often an incident or accident, such as the eruption in Crown Heights with its legacy of bitterness and recrimination, thrusts Black-Jewish relations into the

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news. A volley of discussion follows, but little in the way of progress or enlightenment results--and this is how things will remain until we radically revise the way we think about the complex interactions between African Americans and Jews. *A Right to Sing the Blues* offers just such a revision. Black-Jewish relations, Jeffrey Melnick argues, has mostly been a way for American Jews to talk about their ambivalent racial status, a narrative collectively constructed at critical moments, when particular conflicts demand an explanation. Remarkably flexible, this narrative can organize diffuse materials into a coherent story that has a powerful hold on our imagination. Melnick elaborates this idea through an in-depth look at Jewish songwriters, composers, and performers who made Black music in the first few decades of this century. He shows how Jews such as George Gershwin, Irving Berlin, Al Jolson, and others were able to portray their natural affinity for producing Black music as a product of their Jewishness while simultaneously depicting Jewishness as a stable white identity. Melnick also contends that this cultural activity competed directly with Harlem Renaissance attempts to define Blackness. Moving beyond the narrow focus of advocacy group politics, this book complicates and enriches our understanding of the cultural terrain shared by African Americans and Jews.

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