
Billies Blues

enj p8(u21 24) 68-82 1pp - wwnorton - we will hear a blues that billie wrote and recorded in 1936, with artie shaw (clarinet) and bunny berigan (trumpet), and which she performed regularly throughout her career. it is a twelve-bar blues, with a short introduction and six choruses, some of which are instrumental (see listening guide 79). the first text- **billie's blues - dsd-files.s3azonaws** - biography of billie holiday mom and pop were just a couple of kids when they got married. he was 18, she was 16, and i was three. that's the opening sentence of billie holiday's autobiography, lady sings the blues, and it leads into one of the best-known and most distressingly poignant stories in jazz history. **music 101 study questions - test four** - 3. billie holiday's song billie's blues demonstrates what form: (page 349) a. twelve-bar blues b. sixteen-bar blues c. thirty-two-bar popular song d. ritornello 4. what style of blues did robert johnson perform? (class notes) a. country blues b. chicago blues c. rock blues 5. what style of blues did muddy waters perform? **bis, nbiss, 9xbiss, ch opus one lady sang the blues cgc ...** - billie's record as a show dog speaks for itself. despite adversity that followed her as well as her get, she made a true impact on the breed. a snake bite nearly ended her life. pyometra ended her career as a brood bitch after her 2nd litter. she produced 10 puppies but lost 2 puppies from her 2nd litter to a tragic auto theft and fire. the ... **billie's message: an original dance-drama in the modern ...** - billie's message: an original dance-drama in the modern dance idiom co-directors of thesis: lawrence a. golding, ph.d. carole rae, ph.d. billie's message is a forty-five minute dance drama expressing through dance and narrative the life of billie holiday and the consequences of drug abuse in holiday's life. **suny lecture 5 - harriseisenstadt** - blues bessie smith blue note 12 bar blues form (380) new orleans jazz oliver/morton "when the saints" - collective improvisation louis armstrong (382) advent of the soloist, scat singing, chorus billie holiday/ella fitzgerald listening guide 47: billie's blues (384) the swing era and beyond (386) duke ellington and the big band era **"strange fruit"—billie holiday (1939) - loc** - began to branch out to other clubs. by the 1930s, jazz, with its mix of blues and ragtime, was all the rage in harlem and new york. holiday found a wide and willing audience wherever she performed. one night, at monette's, a club on 132nd, she was heard by music producer and promoter john hammond. **blues legacies and black feminism: gertrude 'ma' rainey ...** - blues she sang certainly fall in the tradition of rainey and smith. "fine and mellow" describes a great lover whom she'll leave nonetheless if he doesn't treat her right. "billie's blues" ends with the assertion that "[i'm] everything a good man needs!" however, i think that, although holiday is to

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