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Artie shaw begin the beguine pdf

Song for the film, see Start Beguine (film). Not to be confused with the Beginning of the Beginning. Start BeguineSingle Artie Shaw and his orchestra (original issues like Art Show)A-side Indian Love CallRecordedJuly 24, 1938, New YorkGenreJazzLength3:11LabelBluebirdB-7746Songwriter(s) Cole Porter; Artie Shaw and Jerry Gray's arrangement Begin the Beguine is a popular song written by Cole Porter. Porter composed the song between Kalabahi, Indonesia, and Fiji during a 1935 Pacific cruise aboard the ocean liner Cunard Franconia. In October 1935, he was presented by June Knight in the Broadway musical Jubilee, produced at the Imperial Theatre in New York. Beguine is a dance and musical form, similar to a slow rumba. Musicologist and composer Alec Wilder described it in his book *American Popular Song: The Great Innovators 1900-1950* as Maverick, an unprecedented experiment that, to this day, having heard it hundreds of times, I can't sing or whistle or play from start to finish without printed music... about the sixtieth least I find myself muttering another name, End Of Beguine. At first, the Artie Shaw version was not very popular, perhaps because of its length and unconventional shape. Josephine Baker danced to it in her return to America in the Siegfeld folly of 1936, but neither she nor the song were successful. Two years later, however, the band's leader Artie Shaw recorded an arrangement of the song, an extended version of the swing orchestra, in collaboration with his arranger and orchestrator Jerry Gray. After signing a new contract with RCA, Victor Shaw chose Begin the Beguine as the first of six tunes he recorded with his new 14-person band, his first recording with RCA. The meeting took place at RCA's Studio 2 on East 24th Street in New York City on July 24, 1938. Until then, Shaw's band found it difficult to find an identity and maintain its existence without popular hits; his previous contract with Brunswick expired at the end of 1937 without extension. RCA's pessimism with the whole idea of recording a long melody that no one could remember from start to finish in any way led to its release on the B side of the Indian Love Call record, released by Bluebird Records as a catalog number B-7746 B. The show's perseverance paid off, though, when Start Beguine became the best-selling record in 1938, peaking at No. 1, the rapid growth of Shaw and his band to fame and popularity. The recording became one of the most famous and popular swing in the era. Subsequent RCA Victor (catalogue number 20-1551) and other releases on LPs, tapes and compact releases have kept the record readily available continuously from its inception. Later in the show, after the show introduced the song in the dance halls, MGM brought out the musical film *Broadway Melody 1940*, in which Fred Astaire and Eleanor Powell at Start Beguine. In short, all the major big bands recorded it, including Harry James, Benny Goodman, Tommy Dorsey and Glenn Miller, often as instrumental as in the film. As a vocal song, it also became a pop standard, starting with Porter and Tony Martin; new interpretations are often still measured with the performance of Frank Sinatra and Ella Fitzgerald, and Elvis Presley made his own adaptation. The beginning of Beguine became such a classic during World War II that Max Beckmann took the name for the painting in 1946 (which the University of Michigan Art Museum acquired in 1948). Famous releases External Sound You can hear Xavier Kugat and his Waldorf-Astoria Orchestra performing The Beginning of Beguine in 1935. Here on archive.org Xavier Kugat and his orchestra recorded one of the first versions in 1935, with a stronger Latin sound than later versions. The song was recorded as instrumental, although the vocalist (Don Reed) sings the title and the beginning and end of the song. This record reached the charts of the day. Leslie Hutchinson recorded a version on April 3, 1940. This recording was passed on to the Indian spiritual teacher Meher Baba, who later asked her to play seven times in his grave when his body was buried, which occurred a week after his death on January 31, 1969. Eddie Heywood and his orchestra recorded one version in 1944, and it reached the U.S. charts in 1945, peaking at number 16. Frank Sinatra recorded a version on February 24, 1946, and it reached the Billboard chart at no. Johnny Mathis recorded the popular disco version in 1978. Julio Iglesias' 1981 version reached No 1 on the UK Singles Chart in December 1981. Michael Nesmith recorded a version released on his album *Tropical Campfires* in 1992. Melora Hardin performed the song in the 1991 film *Rockeher*. It was featured on both original and extended soundtracks for films released in 1991 and 2016, respectively. Pete Townsend released his version on the demo album *Who Came First*, released in 2006. List of jazz standards of the 1930s - Cryer, Max. *Love Me Tender: The Stories Behind The World's Favorite Songs* (Auckland: Exisite Publishing Co., 2008), page 86-89 - Rice, Joe (1982). *Guinness Book of 500 hits number one* (1st Enfield, Middlesex: Guinness Superlatives Ltd. p. 219. ISBN 0-85112-250-7. Wilder, Alec. *American Popular Song: The Great Innovators 1900-1950* (New York: Oxford University Press, 1972), pg. 240 - Artie Shaw Collection Inventory, 1910-2005 (bulk 1936-1955) Collection Number: MMS 5 University of Arizona School of Music Archive May 29, 2015, on Wayback Machine 15 page, received on August 24, 2014, RCA Victor 78rpm numerical discography list: 20-1500 - 20-2000. 78discography.com. received on March 29, 2014. Exchange: Start Beguine. exchange.umma.umich.edu. March 11, 2020. Whitburn, Joel (1986). *Pop memoirs by Joel Whitburn 1890-1954*. Wisconsin, USA: Record Research Inc. p. 116. ISBN 0-89820-083-0. Susan Kidder Geur, Darshan I: *A Tale for Old Souls, The Awakening*, vol.13. No. 1 and 2 (1970), p. 8. Fred Marx, *Thoughts on the Beginning of Beguine*, *Awakening* magazine, vol. 21, No. 2 (1985), page 40. Whitburn, Joel (1986). *Pop memoirs by Joel Whitburn 1890-1954*. Wisconsin, USA: Record Research Inc. p. 211. ISBN 0-89820-083-0. Frank Sinatra's discography. jazzdiscography.com. Whitburn, Joel (1986). *Pop memoirs by Joel Whitburn 1890-1954*. Wisconsin, USA: Record Research Inc. p. 392. ISBN 0-89820-083-0. He recorded 4 versions of this song in Italian Venezia a Settembre, French Une chanson qui revient, Spanish Begin the Beguine, German aber der Traum war sehr Schoen Roberts, David (2006). *British hit singles and albums* (19th place). London: Guinness Book of Records Limited. page 403. ISBN 1-904994-10-5. Rocket: Advanced soundtrack to the film. intrada.com. The lyrics to this song in MetroLyrics are derived from © 1996-2014, Amazon.com, Inc. or its affiliates Begin the Beguine, with Cole Porter; Jerry Gray's arrangement, recorded by Artie Shaw and his orchestra for RCA Bluebird on July 24, 1938 in New York City. Artie Shaw, clarinet, directing: John Best, First Trumpet, Chuck Peterson and Claude Bowen, Pipes; George Arous, the first trombone; Garry Rogers and Russell Brown, trombones; Les Robinson, the first alto saxophone; Hank Freeman, alto saxophone; Tony Pastor and Ronnie Perry, tenor saxophones; Les Burness, piano; Al Avola, guitar; Sid Weiss, bass; Cliff Liman, drums; Jerry Gray, arranger. Story: It's a really great rendition of the great song by one of the titans of American popular song, Cole Porter. When this recording was made, Artie Shaw was still known as the Art of the Show. This Shaw group (there was an earlier version built around a string quartet that was a commercial failure), existed for about 16 months. It was a solidly swinging and musical dance ensemble that worked steadily, though not yet profitable. Before making this record, Art Shaw had not made any commercial records for nearly seven months. In mid-1938, Shaw's continued existence depended on how they would play as many as one night each week. Very often, even this didn't cover the group's weekly expenses, and Shaw was forced to borrow money to keep his group going. Through a series of managerial maneuvers, Shaw finally managed to sign a one-year recording contract for RCA Victor's budget label Bluebird in July 1938. The first tune he recorded was Start Beguine. Having studied this for years, I came to the conclusion that Shaw recorded Begin the Beguine, then only because he thought it would make a good recording of the dance group. The people at Bluebird certainly don't sanguine about it as Shaw. They were much more enthusiastic about the rollicking arrangement/parody of Indian Love Call, which they put on the A-side record containing Start Beguine. I'm pretty sure that the arrangement Shaw's chief arranger Jerry Gray (real name Generoso Graziano) wrote for the band Show on Begin The Beguine was tried out in ballrooms before it was recorded, and Shaw noticed that the dancers seemed to like it. The melody itself came from Cole Porter's relatively unsuccessful Broadway show three years earlier (Jubilee), and several of his recordings were made. (The show is pictured left with Benny Goodman. Also, the Form Start Beguine is the most unusual, amazing 108 measures. In 1938, the vast majority of popular songs contained eight-measure tunes repeated three times, with eight-measure bridge or contrast section, usually after the first sixteen measures and up to the last eight, creating thirty-two-measure songs. (It's an AABA 32 bar song form.) The eight bars of the tunes in most AABA thirty-two bar songs is something that many people remember and can often whistle. Try whistling the melody Start Beguine. If you go beyond the eight bars, you have an extraordinary musical talent. Thus, most of the indicators for most of the people around the creation of this record were not too positive. The show harboured no doubt, though. Music: It appears that when Art Show commissioned Jerry Gray's Start Beguine to organize, he didn't give Gray any specific guidelines on how he wanted the arrangement on this unusual melody to unfold. Consequently, Gray arranged an arrangement that had a Beguine rhythm with Latin taste. (Beguine is an energetic popular dance of the islands of Saint Lucia and Martinique that is somewhat reminiscent of the rumba.) Hearing this in rehearsal, Shaw immediately changed the rhythm by 4/4 meter, one of the main dance rhythms of the swing era. While there is no definitive evidence of what other changes Shaw may have made in Gray's arrangement, the consensus of the recollections of the musicians who were then in Shaw's band is that he hasn't done much. And why would he change anything? Gray's location is perfect! (Shaw and Gray are pictured above right in May 1939, when Shaw was admitted to Mary Clabby Hospital with a serious blood condition.) After a four-bar introduction that spots three brass beats on top of subtly rifling saxophones, Shaw plays Beguine's main tune on his warm-sounding clarinet. Notice Shaw's recurring, rhythmic saxophone motif. Although this record eventually became one of the best-selling records in the history of American pop music, when Shaw did so, his clarinet style was still evolving. Technically, he could do whatever he wanted on the instrument by mid-1938. But he was still, at the age of 28, in the process of becoming a master to paraphrase, and his beautiful clarinet tone was in the final stages of development back then. The next stage of this arrangement has a cup of muted trumpets playing rhythmically while smooth, like the satin show saxophone quartet Les Robinson (lead), Hank Freeman, Tony Pastor and Ronnie Perry, carry the melody. The show appears for a brief, tart transition, and then warm open brass (led by trumpeter John Best) alternates the melody with saxophones. The ascendant tutti that follows is absolutely beautiful: Shaw has the whole group playing with relaxed intensity across this aisle. It ends with drummer Cliff Liman's drum cadence. Tenor saxophonist Tony Pastor (real name Antonio Pestrutto) then has a melodic solo against a simple background rhythm, and the strategically located Kimbal Liman falls. The contrast between this and what preceded it is amazing. Towards the end of the pastor's solo, we hear a sly but subtle cane mix, another superb arranging touch by Jerry Gray. (Shaw and pastor are pictured right.) Once again, Shaw provides the transition of the clarinet, this time moving towards what is the culmination of an arrangement where an open brass sextet plays warmly and melodically, against the delicious saxophone backgrounds. Another brief contrast follows, where Shaw's solo clarinet reminds the listener of the melody. Liman's Kimbal Accident brings the band back to its previous dynamic level, but artie now plays with the saxophones, amplifying their sound. The trombone trio of George Arous (lead), Harry Rogers, and Russ Brown then add another instrumental color as they play a concerted four bar melodic bit. (Shortly before this recording was made, Gray asked Shaw to expand the trombone section in his group from two to three so he could use it as a discrete section just as he does here. Then Shaw's clarinet returns, weaving in and out of other instruments for a high note capper. It's a superb performance where the song, arrangement, solo, and ensemble all mesh perfectly. Gray's location, which is a model of equilibrium, shifting instrumental colors and tempo, can truly be called a masterpiece in a swing idiom. Digital remastered by Mike zirpolo. Links: Here are the links to artie Shaw's other entries here in swingandbeyond.com that you can enjoy.

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