

PUBLISHER'S NOTE

Music Innovators profiles the most innovative and influential individuals in the development of music. From the classical and big band music of the 1940s to rock and roll of the 1950s and 1960s, the punk and disco of the 1970s, rap and hip-hop of the 1980s and 1990s, and electronic dance music of the 2000s, the history of music is immeasurably rich, with milestones that have revolutionized our society. This new title examines those individuals most responsible for the technology and strategies behind music today, from the community of musical performers who first became recording artists to the musicians whose primary performances consist of digital recordings rather than live performances.

SCOPE OF COVERAGE

Music Innovators features more than 350 biographies of individuals who have had a significant influence on the development of music, culminating with the advent of digital recording and downloading and beyond, with an emphasis on both musicians and production. Biographies represent a strong multi-ethnic, cross-gender focus, with accompanying sidebars describing the affiliation with which that individual is most often associated. Among the editors' criteria for inclusion in the set was an individual's historical significance, whether through their representation of their particular genre; his or her relevance to popular culture; or his or her appeal to high school and undergraduate students and general readers.

ESSAY LENGTH AND FORMAT

Each essay averages 3,000 words in length and displays standard reference top matter offering easy access to the following biographical information:

- The name by which the subject is best known;
- Birth and death dates, followed by locations of those events as available;
- Areas of achievement, including primary field and specialty, an all-encompassing categorical list including: American songbook, bluegrass, blues, cinema, classical, country, dance, electronic, folk, fusion, heavy metal, hip-hop, jazz, opera, pop, punk, R&B, rap, reggae, rock, soul, gospel, symphonic, techno, as well as theater and production;
- Primary company or organization with which the individual has been most significantly associated. Because musicians are solo or ensemble per-

formers or appear in multiple groups, principles, distinctive instruments, style, or prominent role in culture are featured;

- Synopsis of the individual's historical importance in relation to music, indicating why the person is or should be studied today.

The text of the essays are divided into the following:

- **Early Life** provides facts about the individual's upbringing. Where little is known about the person's early life, historical context is provided.
- **Life's Work**, the heart of the article, consists of a straightforward, generally chronological account of how the individual gained recognition, emphasizing their most significant endeavors and achievements—and failures.
- **Personal Information** includes post-achievement activities or positions, family life, and topics of general interest.
- Each essay also includes an annotated **Further Reading** section that provides a starting point for additional research.

SPECIAL FEATURES

Several features distinguish this series from other biographical reference works. The back matter includes the following aids, appendices, and indexes:

- **Timeline** presents a comprehensive list of milestone events in the evolution of music since the 1940s.
- **Category index** lists musicians by area of primary field or specialty.
- **Hall of Fame for Music and Musicians**
- **Music Awards Ceremonies**
- **Index** provides a detailed A-Z list of persons, bands, significant events, concepts, principles, and other topics of discussion.
- **Sidebars** describe a significant affiliation for which each person is best known.
- **Images** are provided for dozens of biographical subjects.

CONTRIBUTORS

Salem Press would like to extend its appreciation to all involved in the development and production of this work.

and the Chocolate Factory. The video, which follows a scarecrow as he discovers the truth about factory farming and processed food, was described as “haunted,” “dystopian,” “bizarre,” and “beautiful.” In 2014, Apple wrote the opening theme, “Container,” for Showtime’s new show, *The Affair*. https://en.wikipedia.org/wiki/Fiona_Apple_-_cite_note-47 During 2014, Apple also appeared at a number of performances by Blake Mills (including in New York city and Cambridge, MA) during his tour in support of his second full-length album, *Heigh Ho*. The pair first publicly collaborated on an acoustic version of Apple’s “I Know” in 2013.

PERSONAL LIFE

The making of *Extraordinary Machine* and other recent experiences, Apple wrote for her Web site, as posted in early October 2006, “all just proves that you can grow up and be a happier person and make good things. You don’t have to suffer ... all the time.” Apple is a vegan,

meaning that she eats neither meat nor such animal products as eggs and milk. In 1997 she recorded a message for the organization People for the Ethical Treatment of Animals (PETA) in which she urged Americans to forgo eating turkey on Thanksgiving Day. She lives in Los Angeles.

FURTHER READING

Billboard p18+ June 15, 1996, p11+ Nov. 2, 1996, p47+ Oct. 8, 2005
Entertainment Weekly p14 Mar. 17, 2000, p18+ Feb. 11, 2005, p28+ Sep. 30, 2005
 Fiona Apple Official Web site
Interview p130+ Nov. 1997
Los Angeles Times Calendar p3 Nov. 3, 1996
Newsweek p94+ Nov. 8, 1999, p55 Apr. 4, 2005
 Rock on the Net (on-line)
Rolling Stone p124 Nov. 13, 1997, p30+ Jan. 22, 1998
Spin p84+Nov. 1997

(DANIEL) LOUIS ARMSTRONG

Trumpeter, singer, and bandleader

Born: July 4, 1900; New Orleans, Louisiana

Died: July 6, 1971; New York, New York

Primary Field: Jazz

Group Affiliation: Solo performer

INTRODUCTION

More than any other musician, it was the trumpeter and vocalist Louis (Satchmo) Armstrong who took jazz out of the Negro quarter of New Orleans where it was born, made it a socially accepted part of American culture, and introduced it around the world. A giant of jazz who became a legend in his own lifetime, Armstrong was a leading creative force and instrumental virtuoso for almost half a century, and his career encompassed a major portion of the history of American jazz. Much imitated by later generations of instrumentalists and singers, he strongly influenced such jazz musicians as Coleman Hawkins, Cootie Williams, Joe Thomas, and Buck Clayton, among others. The most adulated of all jazzmen, he became the leading unofficial and official goodwill ambassador of jazz throughout the world.

EARLY LIFE

Daniel Louis Armstrong was born on July 4, 1900, in a two-room, 50¢-a-month shack in James Alley, in the heart of the squalid Negro ghetto of New Orleans. His mother, Mary-Ann, the granddaughter of slaves, had been a domestic; his father, Willie, was a turpentine worker. By the time Louis was five his parents had separated, and the boy and his sister Beatrice lived at Liberty and Perdido Streets in the Third Ward with his mother and grandmother, who still remembered the days when Negroes were “sold on the hoof like dumb cattle.”

Louis Armstrong’s musical ability became evident early. As a boy he took time out from the round of fighting in the streets and swimming in the Mississippi to sing for pennies and to form part of a strolling quartet in which he played a cigar-box guitar. At night he would hang around the Dago Tony Tonk in the Storyville redlight district of New Orleans. He celebrated New Year’s Eve, 1913, by firing a .38-calibre pistol he had borrowed from his mother and wound up in the Negro Waifs’ Home for a year’s discipline. There the home’s drill instructor and bandmaster, Peter Davis, gave Louis a bugle and taught him to play. Louis fell in love with

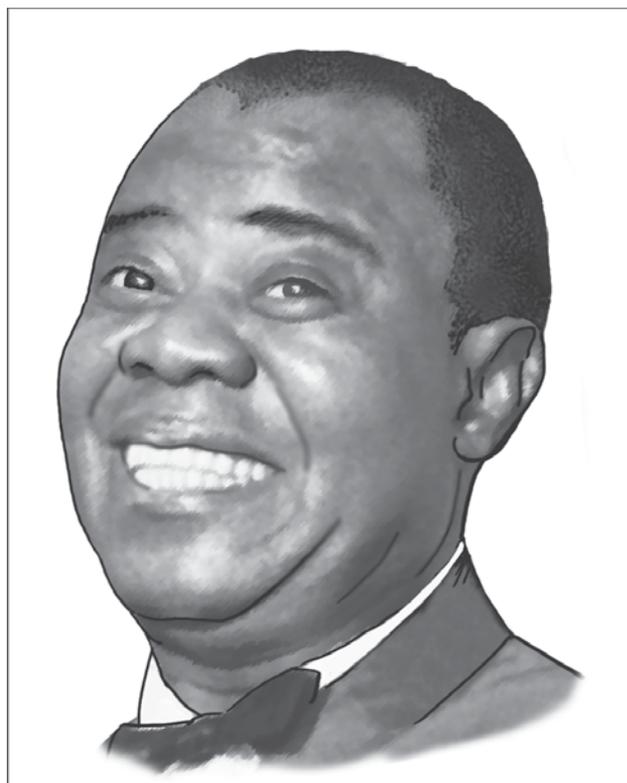
the horn, a love affair that proved lasting, and he soon learned to read music. Before the year was out he was playing the cornet and leading the home's brass band.

Not yet old enough to get work in a band on his release from the Negro Waifs' Home in 1915, for the next three years Louis Armstrong delivered coal and fetched beer for residents of the Storyville bordellos, sold bananas, peddled newspapers, delivered milk, and foraged in garbage cans for food to bring home or sell to restaurants. He also began to take trumpet lessons from Joe (King) Oliver, the outstanding exponent of the then nascent Dixieland jazz, a Negro music that takes its rhythms from Africa, its instrumentation from the French culture of New Orleans, and its spirit from the blues, shouts, and transient joys of a people only one generation removed from slavery.

LIFE'S WORK

When the United States Navy in 1917 closed down the bordellos of the Storyville district, King Oliver left to take an engagement in Chicago, and Louis Armstrong replaced him in Kid Ory's band. It was not long before Armstrong's golden clarity of tone, formidable technique, rhythmic freedom, and amazing ability to improvise began to make him a drawing card in his own right. He joined Fate Marable's band on the Mississippi excursion boat Dixie Belle, and played up and down the river in the summers of 1920 and 1921. Around this time he wrote one of his first tunes, "Get Off Katie's Head," but it was published as "I Wish I Could Shimmy like My Sister Kate" and Armstrong received from the publishers neither credit as the composer nor the \$50 that they had promised to pay him for the song.

Successful with his Original Creole Jazz Band in Chicago, King Oliver sent for Louis Armstrong in July 1922, and his former pupil became second cornetist in the band. Although the association of the two masters of the cornet was a brief one, it constituted an epoch in jazz history. In Chicago, Armstrong made his first recordings and rapidly matured as a musician, refining his technique and experimenting with his instrument. In 1924 Armstrong briefly joined Fletcher Henderson, the jazz arranger and bandleader, at the Roseland Ballroom in New York and made a memorable series of recordings, among them the blues classics in which he accompanied the great Bessie Smith. By this time Armstrong had switched to the trumpet and had begun to do some singing himself. Not the least of his contributions to jazz was his invention of Scat singing (or the wordless



Louis Armstrong.

improvisation of voice melodies) in a recording session for the Okeh label in Chicago. Having dropped his sheet music by accident, Armstrong had to improvise vocally until the recording director returned it to him. Eventually Armstrong's rasping, grating, and gravelly voice became as famous as the golden sound of his beloved Selmer trumpet.

Back in Chicago after his stint with Fletcher Henderson in New York City, Armstrong organized his own band at the Sunset Cafe, where he performed with Lillian Hardin, a pioneer among woman jazz pianists. Its proprietor was Joe Glaser, now the head of the Associated Booking Corporation, who was Armstrong's personal manager for over forty years. Miss Hardin played a major role in encouraging Armstrong to go out on his own. The year was 1925, and Armstrong was at the beginning of what jazz critic Rudi Blesh in *Jazz Trumpets* called his "four golden years." At this time Armstrong began to make his Hot Five and Hot Seven recordings on the Okeh label, playing with small groups and creating the polyphonic sounds that Blesh believed might stand as his greatest achievement.

On *Potato Head Blues*, according to Blesh, Armstrong's second solo chorus attained "heights of invention and subtle eloquence few cornetists or trumpeters have ever reached." Armstrong's improvisational flights moved Dixieland away from ensemble-playing, and the rhythmic freedom he displayed in escaping the square four-four Dixieland beat, created a style that was to inspire jazzmen and arrangers for years to come, later powerfully influencing even the "cool" jazz of the 1950's and 1960's. The trumpeter Miles Davis, a leading exponent of cool jazz, conceded: "You can't play anything on a horn that Louis hasn't played."

In an appreciation of Armstrong published in the *New Yorker* on January 15, 1966, jazz critic Whitney Balliett wrote that during Armstrong's "banner years"—the period of the late 1920's and early 1930's—"he created the sort of super, almost celestial art that few men master; transcending both its means and its materials, it attained a disembodied beauty. . . Armstrong's outpouring emotion was universal. There were peaks and cloud kingdoms and heavenly pastures in his playing that summoned the listener, elated him, and sent him on his way."

A turning point in Armstrong's career occurred around 1930, when he began to perform in front of big bands and to use popular songs for his material rather than Dixieland or blues or original instrumental numbers. He thus helped to pave the way for the swing-band era that came into being around 1935. For this he was often criticized by jazz purists. "His grasp of what jazz means . . . unfortunately failed to match his genius," Rudi Blesh wrote in *Jazz Trumpets*, and Whitney Balliett once referred to Armstrong's "vaudeville mask." But despite what jazz critics view as Armstrong's abandonment of pure jazz for swing or for vaudeville and despite his castigation by some Negroes for what they considered his "Uncle Tom" cavortings before white audiences, he remained a figure

loved for his humor and humanity, and respected for his integrity.

Although Louis Armstrong did not take a public role in the civil rights movement, he was deeply conscious of his people's plight, and he often contributed generously, although anonymously, to Negro organizations. In 1964 he spoke bitterly to Charles L. Sanders of the Negro magazine *Ebony* about his inability to bring his integrated band to play in his native New Orleans, and he exploded into an uncharacteristically angry remark—"They would beat Jesus if he was black

Affiliation: Solo Performer

In 1932 Armstrong made his first trip abroad, and it was in Europe that his ebullient personality and natural charm came to the fore. There too he acquired the nickname of "Satchmo," when the editor of the *London Melody Maker*, P. Mathison Brooks, inadvertently garbled his original nickname of "Satchelmouth," given to Armstrong because of the size of his lips and teeth and the huge bellows his cheeks become when he plays. As he became more and more of a world figure, an illustration of Armstrong's lips and teeth on a billboard was all that was needed to announce that Satchmo was coming. At the Palladium in London, he bowed to the royal box in which King George V and his party were sitting and declared, "This one's for you, Rex." Some twenty years later he was equally gallant to a granddaughter of the late King, Princess Margaret. "We really goin' to lay this one on the Princess," he informed the audience, and then tore into a New Orleans jazz classic "Mahogany Hall Stomp," which celebrates one of the lamented Storyville sporting houses.

Although Armstrong had toured Europe on many occasions, he did not attain official recognition as an export commodity until shortly after the end of World War II, by which time American GI's had introduced American jazz and its offshoot, big-band swing, around the world. His first trip to Africa, in the spring of 1956, resembled the return of a conquering hero. In Accra, Ghana, 100,000 natives went into a frenzied demonstration when he began to blow. In 1960, while touring Africa on a cultural mission for the United States Information Agency, Armstrong was carried on a canvas throne into Leopoldville Stadium in the Congo. This successful mission was denounced by Moscow radio at the time as a capitalistic distraction, but the memory of his triumph did not prevent Armstrong from being invited to visit Central and Eastern Europe for four weeks in the spring of 1965. He barnstormed through Prague, Leipzig, East Berlin, West Berlin, Frankfurt, Bucharest, Belgrade, Zagreb, Liublana, back to East Berlin, then on to Magdeburg, Erfurt, Schwerin, and East Berlin again—an itinerary that would have felled anyone without Armstrong's enormous reserves. In June 1965, only two months after his return home, Armstrong was off to Eastern Europe again, and in Budapest 91,000 persons jammed the NEP Stadium to hear him play.

and marched”—when state troopers attacked freedom marchers in Selma, Alabama, in March 1965. In October 1965, however, following the passage of the Civil Rights Act, he returned to New Orleans in triumph and played a benefit with his integrated band for the city’s jazz museum, which is located in the house where he was born.

Throughout the years Armstrong appeared in many movies, beginning with *Pennies from Heaven* (Columbia, 1936). His other films include *Every Day’s a Holiday* (Paramount, 1937); *Going Places* (Warner, 1938); *Dr. Rhythm* (Paramount, 1938); *Cabin in the Sky* (MGM, 1943); *Jam Session* (Columbia, 1944); *New Orleans* (United Artists, 1947); *The Strip* (MGM, 1951); *Glory Alley* (MGM, 1952); *The Glenn Miller Story* (United Artists, 1954); *High Society* (MGM, 1957); and *The Five Pennies* (Paramount, 1959). Other roles included Willie “Sweet Daddy” Ferguson in *A Man Called Adam* (Embassy, 1966) and an appearance as an orchestra leader in *Hello, Dolly!*. He also made many guest appearances on television, and in a 1965 appearance on Hollywood Palace he received a telegram from President Lyndon B. Johnson congratulating him on his fiftieth anniversary in show business. On Broadway he appeared in *Hot Chocolates* (1929), in which he introduced “Ain’t Misbehavin’,” and in *Swingin’ the Dream* (1939), a musical comedy travesty based on Shakespeare’s *A Midsummer Night’s Dream*, in which he played the role of Bottom.

Since the mid-1920’s, when he cut his first sides, Armstrong made thousands of recordings, many of them now collector’s items. The records that first brought him worldwide fame belonged to a series that he recorded between November 12, 1925, when he waxed “My Heart,” and December 1928. Heard with him on these now classic recordings are such luminaries as Earl (Fatha) Hines, Kid Ory, Zutty Singleton, and Baby Dodds. Although his primary commitment since October 1935 was to Decca Records, he also free-lanced for Audio-Fidelity, Columbia, Verve, and other companies. It was for Verve that he did his memorable albums in collaboration with Ella Fitzgerald. Listeners who want to review the total span of Armstrong’s recorded achievement would do well to procure the contents of such albums as *The Best of Louis Armstrong*, a set of twenty-four reissues made between 1949 and 1957, released by Decca; *Louis Armstrong in the Thirties/in the Forties*, released by RCA Victor; and *Satchmo: a Musical Autobiography*, a deluxe edition of four long-playing records released by Decca in 1957. In 1964 Armstrong cut a record of “Hello, Dolly!” that

sold 2,000,000 copies and displaced the Beatles from the top of the list of best sellers. It became as popular as his recorded “Mack the Knife” and “Blueberry Hill.”

Since he first won in the *Esquire* poll in 1944, the name of Louis Armstrong often turned up in polls conducted by such periodicals as *Down Beat*, *Melody Maker*, *Jazz Hot* (France), *Jazz Echo* (Germany), and *Muziek Express* (Holland). In December 1965 Carnegie Hall in New York was filled by his admirers in a salute to Louis Armstrong, sponsored by the American Guild of Variety Artists, honoring his half a century in show business and his contributions as a performer to the AGVA youth fund. Senator Jacob K. Javits of New York presented Armstrong with a AGVA plaque that called him “a passionate American who makes the United States strong.” Armstrong, who refused to take all this idolatry seriously, once told Gilbert Millstein of the New York Times (January 20, 1960): “Long as I’m playin’, I’m not lookin’ to be on no high pedestal.”

PERSONAL LIFE

Louis Armstrong’s first marriage, to Daisy Parker, ended in divorce in 1917; his marriage on February 5, 1924 to Lilian Hardin, the jazz pianist, ended in 1932. After 1942 he was married to the former Lucille Wilson, once a chorus girl with Lew Leslie, who accompanied him on tour and who cooked some of his favorite dishes, including his New Orleans standby, red beans and rice, when they returned to their comfortable but modest home in Corona, Queens, New York, (Several sources maintain that Armstrong was married four times.) Armstrong was five feet eight inches tall and weighed around 200 pounds. Although he was born a Baptist, he wore a Star of David around his neck, and although he rarely went to church, he said grace before meals. His manager, Joe Glaser, handled many burdensome details for Armstrong, including the arranging for his bookings and hiring his sidemen. He even gave him a monthly allowance because Armstrong, reputed to be a millionaire several times over, was a notorious soft touch for friends and strangers alike. To Patrick Scott of the *Toronto Globe and Mail* in an interview published on October 10, 1965, Armstrong confided that he was exhausted and hoped to retire by the end of 1966. Earlier he had told Scott that he felt he was in a rut and had become “a prisoner of this grind” he found himself in.

FURTHER READING

Ebony 20:136+ N ‘64 pors

Life 60:93+ Ap 15 '66 pors
N Y Herald Tribune E p17 Je 18 '61 por
N Y Times Mag p66 N 20 '60 pors
Toronto Globe and Mail Mag p7+ N 11 '61 pors; p9+
 Ag 7 '65 pors
Washington (D.C.) Post G pi Ag 30 '64 por

Armstrong, Louis, *Satchmo: My Life in New Orleans* (1954)
 Feather, Leonard. *New Encyclopedia of Jazz* (1960)
 Goffrin, Robert. *Horn of Plenty* (1947)
International Who's Who, 1965-66
Who's Who in America, 1964-65

LUCILLE BALL

Born: August 6, 1911; Jamestown, New York
Died: April 26, 1989; Los Angeles, California
Primary Field: Motion picture actress; television producer
Group Affiliation: Desilu Productions

DESI ARNAZ

Born: March 2, 1917; Santiago de Cuba, Cuba
Died: December 2, 1986; Del Mar, California
Primary Field: Musician; motion picture actor; television producer
Group Affiliation: Desilu Productions

INTRODUCTION

In May 1952, for the first time, the four national television rating services were in agreement as to the country's most popular television program—the Columbia Broadcasting System's I Love Lucy. A "warmly human," farcical domestic comedy series, it was produced, owned, and starred in by Lucille Ball, who had appeared in about fifty-five motion pictures, and her husband, Desi Arnaz, hitherto best known as the leader, vocalist, and drummer of a rumba band. Acclaimed for her skill at pantomime and slapstick comedy, Miss Ball "belongs to a rare comic aristocracy: the clown with glamour."

LUCILLE BALL

EARLY LIFE

The daughter of Henry D. and Désirée (Hunt) Ball, Lucille Ball was born in Jamestown, New York, on August 6, 1911. Much of the information about her early life is vague and contradictory. Henry Ball, her father, was (according to *Time*) a telephone lineman who died when his daughter was four years old. Lucille began taking music lessons in her fifth year from her mother

and later attended the Chautauqua Institute of Music for two seasons. Her ambition, however, was to be an actress. Every spring, she said, she would run away and walk in the direction of New York City until someone found her and brought her home.

LIFE'S WORK

Appearing in a local Masonic revue, Lucille Ball put so much gusto into an Apache dance that she dislocated an arm. *Time* quoted her remark about a high school performance of *Charley's Aunt*: "I played the lead, directed it, cast it, sold the tickets, printed the posters, and hauled furniture to the school for scenery and props." At fifteen she left high school to enroll in the John Murray Anderson dramatic school in New York. After her first year in dramatic school, her teacher advised her to choose another occupation. Having tried secretarial work and found it dull, she applied for chorus work in musical productions. She was engaged to dance in the third road company of Ziegfeld's *Rio Rita*, but after five weeks of rehearsal she was told, "You're not meant for show business. Go home." This experience occurred again after she was engaged for *Stepping Stones* and two other musicals. Each time she returned for another attempt. Her first permanent job was as a soda fountain clerk in a drugstore on New York's Broadway.

Next Miss Ball earned twenty-five dollars a week modeling dresses in a wholesale showroom and subsequently was employed in fashionable department stores and the Hattie Carnegie salon. As a result of an accident (reported by a CBS-TV release) she was disabled for three years. When she was able to work again she entered the more lucrative field of photographic modeling and she used the name Diane Belmont. One year she was the "Chesterfield Girl," with a contract to appear in a series of national advertisements. In 1934 she was selected for the group of "poster girls" which Samuel

MUSIC TIMELINE

DATE	MILESTONE
1936	Electric guitars debut. In 1946 the Fender Electric Instrument Manufacturing Company is founded. In 1950 the Fender Broadcaster is introduced for national distribution.
1942	Bing Crosby releases “White Christmas,” from the film <i>Holiday Inn</i> . The song goes on to be the all-time, top-selling song from a film. RCA Victor sprays gold over Glenn Miller’s million-copy-seller <i>Chattanooga Choo Choo</i> , creating the first “gold record.”
1948	Columbia Records introduces the 33 1/3 LP (“long playing”) record at New York’s Waldorf-Astoria Hotel. It allows listeners to enjoy an unprecedented 25 minutes of music per side, compared to the four minutes per side of the standard 78 rpm record.
1949	45 rpm records are sold in the U.S.
1951	In an effort to introduce rhythm and blues to a broader white audience, which was hesitant to embrace “black music,” disc jockey Alan Freed uses the term rock ‘n’ roll to describe R&B.
1954	Bill Haley and the Comets begin writing hit songs. As a white band using black-derived forms, they venture into rock ‘n’ roll.
1956	With many hit singles (including “Heartbreak Hotel”), Elvis Presley emerges as one of the world’s first rock stars. The gyrating rocker enjoys fame on the stages of the Milton Berle, Steve Allen and Ed Sullivan shows, as well as in the first of his many movies, <i>Love Me Tender</i> .
1957	Leonard Bernstein completes <i>West Side Story</i> .
1958	<i>Billboard</i> debuts its Hot 100 chart. Ricky Nelson’s “Poor Little Fool” boasts the first No. 1 record.
1959	The National Academy of Recording Arts and Sciences sponsors the first Grammy Award ceremony for music recorded in 1958. Frank Sinatra wins his first Grammy Award—Best Album for <i>Come Dance with Me</i> .
1963	A wave of Beatlemania hits the U.K. The Beatles, a British band composed of John Lennon, George Harrison, Ringo Starr and Paul McCartney, take Britain by storm. The Rolling Stones emerge as the anti-Beatles, with an aggressive, blues-derived style.

HALL OF FAME FOR MUSIC AND MUSICIANS

Alabama Jazz Hall of Fame (1978)

Birmingham, AL
www.jazzhall.com/jazzhalloffame/jazzhalloffame.htm
Inductees listed by year of induction

American Classical Music Hall of Fame and Museum (1996)

Cincinnati, OH
<http://classicalwalkoffame.org/>
Inductees listed both alphabetically and by year of induction

Blues Foundation Blues Hall of Fame (1980)

Memphis, TN
<http://blues.org>
Inductees listed alphabetically

Country Music Hall of Fame (1961)

Nashville, TN
<http://countrymusichalloffame.org/>
Inductees listed by year

Folk Music Hall of Fame (2011)

New York
<http://folkmusichalloffame.org/>

Hip Hop Hall of Fame (1992–97, relaunched 2013)

New York
<http://hiphophof.tv/>
No inductees listed on web site

International Bluegrass Music Museum (1991)

Owensboro, KY
www.bluegrassmuseum.org/inductees/
Inductees listed by year

Musicians Hall of Fame and Museum (2011)

Nashville, TN
www.musicianshalloffame.com/
Musicians listed by year of induction

New Jersey Jazz Society/American Jazz Hall of Fame (1983)

New Jersey
<http://rockhall.com/visit-the-museum/plan/>
www.njjs.org/p/AJHOF_roster.php
Inductees listed alphabetically

Oklahoma Jazz Hall of Fame (1988)

Tulsa, OK
<http://okjazz.org>
Inductees listed alphabetically

Rhythm and Blues Hall of Fame (2010)

Memphis, TN and Detroit, MI
<http://rhythmdblueshof.com/>
2013–15 inductees listed

Rock and Roll Hall of Fame (1986)

Cleveland, OH
<http://rockhall.com>
Musicians listed alphabetically

MUSIC AWARDS CEREMONIES

American Music Awards (AMAs)

<http://theamas.com>

20 award categories

***Billboard* Music Awards**

www.billboard.com/billboard-music-awards

41 award categories

Gospel Music Awards (GMAs)

www.gmahalloffame.org/

Grammy Awards

www.grammy.com/

33 award categories

MTV Music Awards (VMAs)

<http://mtv.com>

20 award categories