

Blues People Negro Music In White America

Blues People Negro Music in the Americas Negro Musicians and their Music The Social Implications of Early Negro Music in the United States The Negro and His Music Black Music in the Harlem Renaissance Church and Worship Music in the United States Negro music in white America The Negro and His Music The Emancipation of Negro Music The Use of Negro Music in Negro Schools Black Music in America Musical Record and Review Music in American Society *LeRoi Jones* Amiri Baraka *LeRoi Baraka* L. Jones *Imamu Amiri Baraka* *LeRoi Jones* (pseud. van Imanu Amiri Baraka.) Peter P. Fong Verna Arvey Maud Cuney-Hare Bernard Katz Alain Locke Samuel A., Jr. Floyd James Michael Floyd *LeRoi JONES* Alain Locke R. Nathaniel Dett Rosa Lillian Carpenter JoAnn Skowronski Dexter Smith Robert A. Choate

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the path the slave took to citizenship is what i want to look at and i make my

analogy through the slave citizen's music through the music that is most closely associated with him blues and a later but parallel development jazz if the negro represents or is symbolic of something in and about the nature of american culture this certainly should be revealed by his characteristic music so says amiri baraka in the introduction to blues people his classic work on the place of jazz and blues in american social musical economic and cultural history from the music of african slaves in the united states through the music scene of the 1960's baraka traces the influence of what he calls negro music on white america not only in the context of music and pop culture but also in terms of the values and perspectives passed on through the music in tracing the music he brilliantly illuminates the influence of african americans on american culture and history

in offering this study of negro music i do so with the admission that there is no consistent development as found in national schools of music the negro a musical force through his own distinct racial characteristics has made an artistic contribution which is racial but not yet national rather has the influence of musical stylistic traits termed negro spread over many nations wherever the colonies of the new world have become homes of negro people these expressions in melody and rhythm have been a compelling force in american music - tragic and joyful in emotion pathetic and ludicrous in melody primitive and barbaric in rhythm the welding of these expressions has brought about a harmonic effect which is now influencing thoughtful musicians throughout the world at present there is evidenced a new movement far from academic which plays an important technical part in the music of this and other lands the question as to whether there exists a pure negro art in america is warmly debated many negroes as well as anglo americans admit that the so called american negro is no longer an african negro apart from the fusion of blood he has for centuries been moved by the same stimuli which have affected all citizens of the united states they argue rightly that he is a product of a vital american civilization with all its daring its progress its ruthlessness and unlovely speed as an integral part of the nation the negro is influenced by like social

environment and governed by the same political institutions thus page vi we may expect the ultimate result of his musical endeavors to be an art music which embodies national characteristics exercised upon by his soul s expression in the field of composition the early sporadic efforts by people of african descent while not without historic importance have been succeeded by contributions from a rising group of talented composers of color who are beginning to find a listening public the tendency of this music is toward the development of an american symphonic operatic and ballet school led for the moment by a few lone negro musicians of vision and high ideals the story of those working toward this end is herein treated facts for this volume have been obtained from educated african scholars with whom the author sought acquaintanceship and from printed sources found in the boston public library the new york public library and the music division of the library of congress the author has also had access to rare collections and private libraries which include her own folk material has been gathered in personal travel

this work provides an in depth look at the role of black music within the harlem renaissance movement suggesting its primacy to renaissance philosophy and practice floyd holds that the music of this period was also the source of certain ambivalent attitudes on the part of the black leadership the book features essays on various subjects including musical theatre duke ellington black music and musicians in england concert singers and the interrelationships between black painters and music it also includes a music bibliography of works composed during the period

this fully updated second edition is a selective annotated bibliography of all relevant published resources relating to church and worship music in the united states over the past decade there has been a growth of literature covering everything from traditional subject matter such as the organ works of j s bach to newer areas of inquiry including folk hymnology women and african american composers music as a spiritual healer to the music of mormon shaker

moravian and other smaller sects with multiple indices this book will serve as an excellent tool for librarians researchers and scholars sorting through the massive amount of material in the field

title of cover blues people the negro experience in white america and the music that developed from it

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