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Ellington Images Of America

Jason C. Bivins



Ellington Images Of America:

Duke Ellington's America Harvey G. Cohen, 2010-05-15 Few American artists in any medium have enjoyed the international and lasting cultural impact of Duke Ellington From jazz standards such as Mood Indigo and Don t Get Around Much Anymore to his longer more orchestral suites to his leadership of the stellar big band he toured and performed with for decades after most big bands folded Ellington represented a singular pathbreaking force in music over the course of a half century At the same time as one of the most prominent black public figures in history Ellington demonstrated leadership on questions of civil rights equality and America s role in the world With *Duke Ellington s America* Harvey G Cohen paints a vivid picture of Ellington s life and times taking him from his youth in the black middle class enclave of Washington D C to the heights of worldwide acclaim Mining extensive archives many never before available plus new interviews with Ellington s friends family band members and business associates Cohen illuminates his constantly evolving approach to composition performance and the music business as well as issues of race equality and religion Ellington s own voice meanwhile animates the book throughout giving *Duke Ellington s America* an intimacy and immediacy unmatched by any previous account By far the most thorough and nuanced portrait yet of this towering figure *Duke Ellington s America* highlights Ellington s importance as a figure in American history as well as in American music

The American Musical Landscape Richard Crawford, 2000-06-30 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 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*

The Arts on Television, 1976-1990 Rebecca Krafft, 1991

Duke Ellington's Music for the Theatre John Franceschina, 2017-07-06 Duke Ellington s son Mercer has said that his father was frustrated in only one area of musical ambition his desire to do his own Broadway show Though Ellington wrote many theatrical pieces he was never able to achieve success as a composer for the stage and today his stage shows receive little attention from music historians Nevertheless these works occupied a significant place in Ellington s creative imagination and many of the ideas he employed in their composition found their way into his other work Here is the first book to acknowledge Duke Ellington s contribution to the stage It offers a survey of every theater piece Ellington is known to have worked on during his lifetime beginning with

the 1925 revue *The Chocolate Kiddies* and ending with the unfinished street opera *Queenie Pie*. This large body of work includes full length musicals, African American revues, ballets and incidental music. The plot of each work is described and the score analyzed according to its dramatic function in the piece. Musical phrases are reproduced in the text and associations with other well known Ellington compositions are noted. An appendix provides a chronological listing of Ellington's shows with song titles conveniently listed under each.

The Jazz Image K. Heather Pinson, 2010-12-01. Typically a photograph of a jazz musician has several formal prerequisites: black and white film, an urban setting in the mid twentieth century and a black man standing playing or sitting next to his instrument. That's the jazz archetype that photography created. Author K Heather Pinson discovers how such a steadfast script developed visually and what this convention meant for the music. Album covers, magazines, books, documentaries, art photographs, posters and various other visual extensions of popular culture formed the commonly held image of the jazz player. Through assimilation there emerged a generalized composite of how mainstream jazz looked and sounded. Pinson evaluates representations of jazz musicians from 1945 to 1959, concentrating on the seminal role played by Herman Leonard (b. 1923). Leonard's photographic depictions of African American jazz musicians in New York not only created a visual template of a black musician of the 1950s but also became the standard configuration of the music's neoclassical sound today. To discover how the image of the musician affected mainstream jazz, Pinson examines readings from critics, musicians and educators as well as interviews, musical scores, recordings, transcriptions, liner notes and oral narratives.

Annual Review of Jazz Studies 14 Edward Berger, Henry Martin, Dan Morgenstern, Evan Spring, George Bassett, 2009-06-01. The Annual Review of Jazz Studies (ARJS) is a journal providing a forum for the ever expanding range and depth of jazz scholarship from technical analyses to oral history to cultural interpretation. Addressed to specialists and fans alike, all volumes include feature articles, book reviews and unpublished photographs. This 14th issue contains four intriguing articles that to some degree contravene accepted precepts of jazz orthodoxy. John Howland traces the connection between Duke Ellington's extended works and the symphonic jazz model of the 1920s as exemplified by Paul Whiteman and his chief arranger Ferde Grofé. Horace J. Maxile Jr. takes an unfashionably broad perspective of Charles Mingus's *Ecclusiastics*, applying recent developments in cultural theory as well as the formal tools of traditional music theory. Brian Priestley's exploration of the ties between Charlie Parker and popular music challenges the canonical depiction of Parker as a lone revolutionary genius, instead underscoring the saxophonist's ties to the popular music of his time. Finally, John Wriggle presents an extensive examination of the life and work of arranger Chappie Willet, an unsung hero of the Swing Era. The book reviews cover a cross section of the burgeoning jazz literature and Vincent Pelote has again compiled a list of books received at the Institute of Jazz Studies.

Exhibitions Today National Endowment for the Humanities. Division of Public Programs, 1995. *NEH Exhibitions Today* National Endowment for the Humanities. Humanities Projects in Museums and Historical Organizations, 1995. *NEH Exhibitions Today* National Endowment for the Humanities. Division of Public

Programs,1995 *Stairway to Paradise* Ari Katorza,2021-09-07 *Stairway to Paradise* reveals how American Jewish entrepreneurs musicians and performers influenced American popular music from the late nineteenth century till the mid 1960s From blackface minstrelsy ragtime blues jazz and Broadway musicals ending with folk and rock n roll The book follows the writers and artists real and imaginative relationship with African American culture s charisma *Stairway to Paradise* discusses the artistic and occasionally ideological dialogue that these artists writers and entrepreneurs had with African American artists and culture Tracing Jewish immigration to the United States and the entry of Jews into the entertainment and cultural industry the book allocates extensive space to the charged connection between music and politics as reflected in the Jewish Black Alliance both in the struggle for social justice and in the music field It reveals Jewish success in the music industry and the unique and sometimes problematic relationships that characterized this process as their dominance in this field became a source of blame for exploiting African American artistic and human capital Alongside this the book shows how black Jewish cooperation and its fragile alliance played a role in the hegemonic conflicts involving American culture during the 20th century Unintentionally it influenced the process of decline of the influence of the WASP elite during the 1960s *Stairway to Paradise* fuses American history and musicology with cultural studies theories This inter disciplinary approach regarding race class and ethnicity offers an alternative view of more traditional notions regarding understanding American music s evolution **American Photo - ND** ,1996-05 **Civic Jazz** Gregory Clark,2015-02-25 Jazz is born of collaboration improvisation and listening In much the same way the American democratic experience is rooted in the interaction of individuals It is these two seemingly disparate but ultimately thoroughly American conceits that Gregory Clark examines in *Civic Jazz* Melding Kenneth Burke s concept of rhetorical communication and jazz music s aesthetic encounters with a rigorous sort of democracy this book weaves an innovative argument about how individuals can preserve and improve civic life in a democratic culture Jazz music Clark argues demonstrates how this aesthetic rhetoric of identification can bind people together through their shared experience in a common project While such shared experience does not demand agreement indeed it often has an air of competition it does align people in practical effort and purpose Similarly Clark shows Burke considered Americans inhabitants of a persistently rhetorical situation in which each must choose constantly to identify with some and separate from others Thought provoking and path breaking Clark s harmonic mashup of music and rhetoric will appeal to scholars across disciplines as diverse as political science performance studies musicology and literary criticism [Black American Biographies](#) Britannica Educational Publishing,2010-04-01 From the abolitionists and civil rights leaders who struggled to secure basic freedoms to the scientists entertainers and public servants who have nurtured innovation in their respective fields African Americans have broken critical barriers for every American This volume profiles many of those individuals from Frederick Douglass to Oprah Winfrey to Barack Obama whose efforts and ideas continue to enrich the foundations of the nation **Music in Black American Life, 1945-2020** ,2022-08-23 This second volume of

Music in Black American Life offers research and analysis that originally appeared in the journals American Music and Black Music Research Journal and in two book series published by the University of Illinois Press Music in American Life and African American Music in Global Perspective In this collection a group of predominately Black scholars explores a variety of topics with works that pioneered new methodologies and modes of inquiry for hearing and studying Black music These extracts and articles examine the World War II jazz scene look at female artists like gospel star Shirley Caesar and jazz musician arranger Melba Liston illuminate the South Bronx milieu that folded many forms of black expressive culture into rap and explain Hamilton s massive success as part of the tanning of American culture that began when Black music entered the mainstream Part sourcebook and part survey of historic music scholarship Music in Black American Life 1945 2020 collects groundbreaking work that redefines our view of Black music and its place in American music history Contributors Nelson George Wayne Everett Goins Claudrena N Harold Eileen M Hayes Loren Kajikawa Robin D G Kelley Tammy L Kernodle Cheryl L Keyes Gwendolyn Pough Bernice Johnson Reagon Mark Tucker and Sherrie Tucker

The Oxford Companion to the American Musical Thomas S. Hirschak, 2008 A dictionary of short entries on American musicals and their practitioners including performers composers lyricists producers and choreographers

African Americans in U.S. Foreign Policy Linda Heywood, Allison Blakely, Charles Stith, Joshua C. Yesnowitz, 2015-01-30 Bookended by remarks from African American diplomats Walter C Carrington and Charles Stith the essays in this volume use close readings of speeches letters historical archives diaries memoirs of policymakers and newly available FBI files to confront much neglected questions related to race and foreign relations in the United States Why for instance did African Americans profess loyalty and support for the diplomatic initiatives of a nation that undermined their social political and economic well being through racist policies and cultural practices Other contributions explore African Americans history in the diplomatic and consular services and the influential roles of cultural ambassadors like Joe Louis and Louis Armstrong The volume concludes with an analysis of the effects on race and foreign policy in the administration of Barack Obama

Groundbreaking and critical African Americans in U S Foreign Policy expands on the scope and themes of recent collections to offer the most up to date scholarship to students in a range of disciplines including U S and African American history Africana studies political science and American studies

Spirits Rejoice! Jason C. Bivins, 2015-04-01 Spirits Rejoice takes its name from a record by jazz saxophonist of the mid 1960s Albert Ayler later used with an exclamation point added by Louis Moholo Moholo and is appropriated in Jason Bivins s book to express the overlap of religion and jazz music through history Bivins explores themes that have resounded throughout the musical genre that are also integral to the practice of religions in the United States

Black Images in the American Theatre Leonard Courtney Archer, 1973

Legacies of Power in American Music Judith A. Mabary, 2022-10-24 This volume honors and extends the contributions of educator and scholar Dr Michael J Budds to the field of musicology particularly the study of American music As the longtime editor of two book series for the College

Music Society Budds nurtured a wide range of scholarship in American music and had a lasting impact on the field This book brings together scholars who worked with Budds as a colleague editor or mentor to carry on his legacy of passionate engagement with America s rich and varied musical heritage Ranging through jazz gospel Americana and film music to American classical and addressing music s social contexts and analytical structure the research gathered here attests to the diversity of the mosaic that is American music and the numerous scholarly approaches that have been taken to the subject

America's Music, from the Pilgrims to the Present Gilbert Chase, 1992 A history of American music its diversity and the cultural influences that helped it develop

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