

Blues People Negro Music In White America Amiri Baraka

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Blues People - Wikipedia

In some ways Blues People is the product of a young writer searching for his own voice in the poetic insights of the music. Students may study the path from LeRoi Jones and Blues People to Amiri Baraka and Digging: The Afro-American Soul of American Classical Music by way of "Black Music" and "The Music" in the middle of that trajectory.

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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.

Blues People: Negro Music in White America by Amiri Baraka

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Blues People: Negro Music in White America by Jones, Leroi ...

(photo source) Poet-playwright Amiri Baraka (LeRoi Jones) published a book in 1963 entitled Blues People: Negro Music in White America. It's an important text, the first book on the blues written by an African American, and is widely considered a major influencer for future studies on relations between African American music and culture.

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Blues People: Negro Music in White America by Leroi Jones ...

Blues people : Negro music in white America by Baraka, Imamu Amiri, 1934-Publication date 1963 ... Examines the history of the Negro in America through the music he created Access-restricted-item true Addeddate 2009-06-09 20:39:08 Boxid IA101124 Camera Canon EOS 5D Mark II Donor newcollege

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Blues People: Negro Music in White America. Posted on 04 26, 2020 - 17:02 PM 04 26, 2020 - 17:02 PM by Amiri Baraka LeRoi Jones. Blues People Negro Music in White America is Ebook After learning that Amiri Baraka had passed away October January I wanted to commemorate him by reading some of his work Blues ...

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Blues People - Leroi Jones - Paperback

Poet, playwright, activist, and intellectual Amiri Baraka died yesterday at 79. A renaissance man who spent over fifty years fusing art and politics, Baraka was also a brilliant critic whose Blues People: Negro Music in White America has proven an enduring study of black music and its meanings. That work was highlighted in Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties, where author Scott Saul recounts Baraka's heralding of John Coltrane as "the heaviest spirit ...

"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.

Discusses modern jazz movements and musicians, including Ornette Coleman, John Coltrane, Sonny Rollins, Cecil Taylor, Eric Dolphy, Archie Shepp, and Sun-Ra.

The acclaimed author of Blues People and Black Music returns to the subject of music for the first time in two decades with this collection of essays on the history of jazz and blues, as well as critical comments on today's top performers. Black-and-white photographs.

Covering the vast and various terrain of African American music, this text begins with an account of the author's own musical experiences with family and friends on the South Side of Chicago. It goes on to explore the global influence and social relevance of African American music.

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