

Famous Modern  
Negro Musicians



# Famous Modern Negro Musicians

**Darryl Glenn Nettles**



## **Famous Modern Negro Musicians:**

*Famous Modern Negro Musicians* Penman Lovingood, 1978-01-21      [Encyclopedia of the Harlem Renaissance](#) Cary D. Wintz, Paul Finkelman, 2012-12-06 From the music of Louis Armstrong to the portraits by Beauford Delaney the writings of Langston Hughes to the debut of the musical *Show Boat* the Harlem Renaissance is one of the most significant developments in African American history in the twentieth century The *Encyclopedia of the Harlem Renaissance* in two volumes and over 635 entries is the first comprehensive compilation of information on all aspects of this creative dynamic period For a full list of entries contributors and more visit the *Encyclopedia of Harlem Renaissance* website      **African American Concert Singers Before 1950** Darryl Glenn Nettles, 2003-03-06 Marian Roberts Roland Hayes and Paul Robeson were among the most visible early African American concert singers but they were not the only ones Many others were involved in the arts as concert singers and given the times in which they lived achieved tremendous results in the face of great adversity and helped pave the way for the post 1950 African American vocal artist Drawn from articles reviews programs biographical sources and interviews this work is a survey of the unknown early African American concert singers Much of the information from periodicals was taken from *The New York Amsterdam News* *The Chicago Defender* and *The New York Age* The book covers the African Americans who came before Roberts Hayes and Robeson and details the opportunities available in Europe for black concert singers      **Encyclopedia of African American Music** Tammy L. Kernodle, Horace Maxile, Emmett G. Price III, 2010-12-17 African Americans historical roots are encapsulated in the lyrics melodies and rhythms of their music In the 18th and 19th centuries African slaves longing for emancipation expressed their hopes and dreams through spirituals Inspired by African civilization and culture as well as religion art literature and social issues this influential joyous tragic uplifting challenging and enduring music evolved into many diverse genres including jazz blues rock and roll soul swing and hip hop Providing a lyrical history of our nation this groundbreaking encyclopedia the first of its kind showcases all facets of African American music including folk religious concert and popular styles Over 500 in depth entries by more than 100 scholars on a vast range of topics such as genres styles individuals groups and collectives as well as historical topics such as music of the Harlem Renaissance the Black Arts Movement the Civil Rights Movement and numerous others Offering balanced representation of key individuals groups and ensembles associated with diverse religious beliefs political affiliations and other perspectives not usually approached this indispensable reference illuminates the profound role that African American music has played in American cultural history Editors Price Kernodle and Maxile provide balanced representation of various individuals groups and ensembles associated with diverse religious beliefs political affiliations and perspectives Also highlighted are the major record labels institutions of higher learning and various cultural venues that have had a tremendous impact on the development and preservation of African American music Among the featured Motown Records Black Swan Records Fisk University Gospel Music Workshop of America The Cotton Club Center for Black Music Research

and more With a broad scope substantial entries current coverage and special attention to historical political and social contexts this encyclopedia is designed specifically for high school and undergraduate students Academic and public libraries will treasure this resource as an incomparable guide to our nation s African American heritage

**Brass Music of Black Composers** Aaron Horne,1996-05-16 Aaron Horne provides the most comprehensive guide to brass music written by black composers He covers composers from around the world in the 19th and 20th centuries Included in the book is biographical information commission duration instrumentation date of publication premiere publisher discography for each piece bibliographical sources and an index which groups the music by numbers medium and ensemble This is the fourth volume in Aaron Horne s monumental effort to provide the most comprehensive guide to music composed by black composers In this volume he covers composers from around the world in the 19th and 20th centuries including William Grant Still Ulysses Kay Anthony Davis John Coltrane and other major figures from the world of classical jazz and popular music The main body of the book is divided into sections devoted to African African American Afro European and Afro Latino composers Within each section composers are arranged alphabetically each entry provides biographical information as well as commission duration instrumentation date of publication premiere publisher discography for each composition Backmatter includes a Brass Music Index which groups the music by numbers medium and ensembles a title index discography and bibliography As with the earlier volumes this is an essential reference tool for anyone with an interest in researching and or performing the music of black composers

**Popular Music** Roman Iwaschkin,2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope

**The Power of Black Music** Samuel A. Floyd Jr.,1995-07-27 When Jimi Hendrix transfixed the crowds of Woodstock with his gripping version of The Star Spangled Banner he was building on a foundation reaching back in part to the revolutionary guitar playing of Howlin Wolf and the other great Chicago bluesmen and to the Delta blues tradition before him But in its unforgettable introduction followed by his unaccompanied talking guitar passage and inserted calls and responses at key points in the musical narrative Hendrix s performance of the national anthem also hearkened back to a tradition even older than the blues a tradition rooted in the rings of dance drum and song shared by peoples across Africa Bold and original The Power of Black Music offers a new way of listening to the music of black America and appreciating its profound contribution to all American music Striving to break down the barriers that remain between high art and low art it brilliantly illuminates the centuries old linkage between the music myths and rituals of Africa and the continuing evolution and enduring vitality of African American music Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates Jr author Samuel A Floyd Jr advocates a new critical approach grounded in the forms and traditions of the music itself He accompanies readers on a fascinating journey from the African ring through the ring shout s powerful merging of music and dance in the slave culture to the funeral parade practices of the early new Orleans jazzmen the

bluesmen in the twenties the beboppers in the forties and the free jazz rock Motown and concert hall composers of the sixties and beyond Floyd dismisses the assumption that Africans brought to the United States as slaves took the music of whites in the New World and transformed it through their own performance practices Instead he recognizes European influences while demonstrating how much black music has continued to share with its African counterparts Floyd maintains that while African Americans may not have direct knowledge of African traditions and myths they can intuitively recognize links to an authentic African cultural memory For example in speaking of his grandfather Omar who died a slave as a young man the jazz clarinetist Sidney Bechet said Inside him he d got the memory of all the wrong that s been done to my people That s what the memory is When a blues is good that kind of memory just grows up inside it Grounding his scholarship and meticulous research in his childhood memories of black folk culture and his own experiences as a musician and listener Floyd maintains that the memory of Omar and all those who came before and after him remains a driving force in the black music of America a force with the power to enrich cultures the world over

*The Music of Black Americans* Eileen Southern,1997 Beginning with the arrival of the first Africans in the English colonies Eileen Southern weaves a fascinating narrative of intense musical activity As singers players and composers black American musicians are fully chronicled in this landmark book Now in the third edition the author has brought the entire text up to date and has added a wealth of new material covering the latest developments in gospel blues jazz classical crossover Broadway and rap as they relate to African American music

**The ^APower of Black Music** Samuel A. Floyd Jr.,1996-10-31 Bold and original *The Power of Black Music* offers a new way of listening to the music of black America and appreciating its profound contribution to all American music Striving to break down the barriers that remain between high art and low art it brilliantly illuminates the centuries old linkage between the music myths and rituals of Africa and the continuing evolution and enduring vitality of African American music Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates Jr author Samuel A Floyd Jr advocates a new critical approach grounded in the forms and traditions of the music itself He accompanies readers on a fascinating journey from the original rings of dance drum and song shared by people across Africa through the ring shout s powerful merging of music and dance in the slave culture to the funeral parade practices of the early new Orleans jazzmen the bluesmen in the twenties the beboppers in the forties and the free jazz rock Motown and concert hall composers of the sixties and beyond In *The Power of Black Music* Floyd clearly shows that black folk culture remains a driving force in the black music of America a force with the power to enrich cultures the world over

**Notable Black American Women** Jessie Carney Smith,Shirelle Phelps,1992 Arranged alphabetically from Alice of Dunk s Ferry to Jean Childs Young this volume profiles 312 Black American women who have achieved national or international prominence

**A Bibliography of the Negro in Africa and America** ,1928 Blind Tom, the Black Pianist-composer (1849-1908) Geneva H. Southall,1999 Blind Tom was the stage name of Thomas Greene Wiggins a blind black pianist born into slavery in 1849 In this focused consequential study Southall

reformulates the debate surrounding Blind Tom and expands its dimensions significantly      *Catalog of the E. Azalia Hackley Memorial Collection of Negro Music, Dance, and Drama* Detroit Public Library, E. Azalia Hackley Memorial Collection, 1979

*American Popular Music and Its Business* the late Russell Sanjek, 1988-07-28 Volume two of this three volume work concentrates exclusively on music activity in the United States in the 19th century      **Biographical Dictionary of**

**Afro-American and African Musicians** Eileen Southern, 1982 The stimulus this handsomely produced volume will provide to research and teaching may well surpass that offered by Dr Southern's earlier studies This major accomplishment belongs in the libraries of all individuals and institutions interested in any aspect of American music Ethnomusicology      **Checklist**

**of Writings on American Music, 1640-1992** Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections      *Etude* Theodore Presser, 1927 Includes music      *A Life in Ragtime* Reid Badger, 1995-01-12 In 1919 the world stood at the threshold of the Jazz Age The man who had ushered it there however lay murdered and would soon plunge from international fame to historical obscurity It was a fate few would have predicted for James Reese Europe he was then at the pinnacle of his career as a composer conductor and organizer in the black community with the promise of even greater heights to come People don't realize yet today what we lost when we lost Jim Europe said pianist Eubie Blake He was the savior of Negro musicians in a class with Booker T Washington and Martin Luther King In *A Life in Ragtime* Reid Badger brilliantly captures this fascinating life tracing a critical chapter in the emergence of jazz through one man's remarkable odyssey After an early start in Washington Europe found his fame in New York the entertainment capital of turn of the century America In the decade before the First World War he emerged as an acknowledged leader in African American musical theater both as a conductor and an astonishingly prolific composer Badger reveals a man of tremendous depths and ambitions constantly aspiring to win recognition for black musicians and wider acceptance for their music He toiled constantly working on benefit concerts joining hands with W E B Du Bois and helping to found a black music school all the while winning commercial and critical success with his chosen art In 1910 he helped create the Clef Club making it the premiere African American musical organization in the country during his presidency Every year from 1912 to 1914 Europe led the Clef Club orchestra in triumphant concerts at Carnegie Hall winning new respectability and popularity for ragtime He went on to a tremendously successful collaboration with Vernon and Irene Castle the international stars who made social dancing a world wide rage Along the way Europe helped to revolutionize American music and Badger provides fascinating details of his innovations and wide influence In World War I the musical pioneer won new fame as the first African American officer to lead men into combat in that conflict but he was best known as band leader for the all black 15th Infantry Regiment As the Hellfighters of the 15th racked up successes on the battlefield Europe's band took France by storm with the new sounds of jazz In 1919 the soldiers returned to New York in triumph and Europe was the toast of the city Then just a few months later he was dead stabbed to death by a drummer in his own

orchestra From humble beginnings to tragic end the story of Jim Europe comes alive in Reid Badger's account Weaving in the wider story of our changing culture music and racial conflict Badger deftly captures the turbulent promising age of ragtime and the drama of a triumphant life cut short **The Southern Workman** ,1916 **Jazz in Print (1859-1929)** Karl Koenig,2002 This anthology was compiled to aid the scholar working on the origins and evolution of jazz Covering materials published through 1929 it also begins with articles from 1856 which do not concern jazz directly but will serve to present a solid foundation for understanding the American music scene from which jazz developed Chronologically listed and well indexed the hundreds of articles comprise in effect a history of jazz as it evolved Beginning with accounts of negro music in the pre jazz era continuing in an exploration of spirituals followed by a description of ragtime we finally learn about the development of jazz from its practitioners and informed audiences of the time

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