



Fifteen Black American Composers A Bibliography Of Their Works

Mark Hugh Malone



Fifteen Black American Composers A Bibliography Of Their Works:

Fifteen Black American Composers Alice Tischler, 1981 Choral Music by African American Composers, 1996 Lists and describes both published and unpublished choral works by some 100 Afro American composers and arrangers encompassing works representing all styles from four part settings to avant garde pieces The bulk of the book is an annotated list of compositions in tabular form organized alphabetically by composer s name listing publication dates and number of pages vocal ranges type of accompaniment publishers and catalog number Includes a listing of collections biographical sketches a discography and addresses of publishers and composers Useful for conductors and researchers Annotation copyright by Book News Inc Portland OR **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

Afro-American Life, History and Culture, 1985 **Bibliographical Handbook of American Music** Donald William Krummel, 1987 **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 **The Harvard Guide to African-American History** Evelyn Brooks Higginbotham, 2001 This massive guide sponsored by the W E B Du Bois Institute for Afro American Research at Harvard University and compiled by renowned experts offers a compendium of information and interpretation on over 500 years of black experience in America Piano Music by Black Women Composers Helen Walker-Hill, 1992-02-28 In recent years considerable scholarly attention has been paid to women in music and information on the music of a handful of

black women composers such as Florence Price and Mary Lou Williams has been published. Determined search however is needed to locate what little data is available on most such composers. Proceeding from a desire to use music of black women composers in her piano performance and teaching, Helen Walker Hill has dedicated herself to uncovering this material utilizing secondary sources and numerous archives, conducting interviews with composers and engaging in voluminous correspondence with individuals and institutions. The result is the most comprehensive catalog of music composed by African American women to date. The depth of detail required limiting the scope to solo and ensemble piano music. However, an introductory overview on the contributions of black women in music and biographical sketches on the fifty-four composers profiled in the catalog contain broader information. Over 300 piano works are listed with detailed descriptive information on close to 200 works the author was able to obtain and study, including sources and levels of difficulty. Appendixes list available published music, ensemble instrumentation, music for teaching, and music published before 1920. A selected bibliography and a selected discography are also provided. This biographical dictionary and descriptive catalog will be most directly useful to performers and teachers, but the breadth of information makes it valuable for research in music history, African American studies, and women's studies.

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

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

From Spirituals to Symphonies Helen Walker-Hill, 2007 Exploding the assumption that black women's only important musical contributions have been in folk jazz and pop Helen Walker Hill's unique study provides a carefully researched examination of the history and scope of musical composition by African American women composers from the nineteenth and twentieth centuries Focusing on the effect of race gender and class From Spirituals to Symphonies notes the important role played by individual personalities and circumstances in shaping this underappreciated category of American art The study also provides in depth exploration of the backgrounds experiences and musical compositions of eight African American women including Margaret Bonds Undine Smith Moore and Julia Perry who combined the techniques of Western art music with their own cultural traditions and individual gifts Despite having gained national and international recognition during their lifetimes the contributions of many of these women are today forgotten

The Garland Encyclopedia of World Music Ellen Koskoff, 2017-09-25 This volume makes available the full range of the American Canadian musical experience covering for the first time in print all major regions ethnic groups and traditional and popular contexts From musical comedy to world beat from the songs of the Arctic to rap and house music from Hispanic Texas to the Chinese communities of Vancouver the coverage captures the rich diversity and continuities of the vibrant music we hear around us Special attention is paid to recent immigrant groups to Native American traditions and to such socio musical topics as class race gender religion government policy media and technology

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

Recorded Solo Concert Spirituals, 1916-2022, 2023-05-08 This work catalogs commercially produced recordings of Negro spirituals composed for solo concert vocalists More than 5 000 tracks are listed with entries sourced from a variety of recording formats The featured recordings enhance the study of concert spiritual performance in studio concert worship service or competition settings Arranged alphabetically entries variously identify the accompaniment including chorus piano orchestra guitar flute and violin in concert spiritual recordings The voice types of soloists are included as is the level of dialect used by various performers The composers publishers and format information are also listed when available While structured like a discography this guide extends beyond solely providing historical context and encourages the use of the recordings themselves

Concert Band Music by African-American Composers Myron D. Moss, 2000 William Levi Dawson Mark Hugh Malone, 2023-03-24 William Levi Dawson 1899 1990 overcame adversity and Jim Crow racism to become a nationally recognized composer choral arranger conductor and professor of music In William Levi Dawson American Music Educator Mark Hugh Malone tells the fascinating tale of Dawson s early life quest for education rise to success at the Tuskegee Institute achievement of national notoriety as a composer and retirement years spent conducting choirs throughout the US and world From his days as a student at Tuskegee in the final years of Booker T Washington s presidency Dawson continually pursued education in music despite racial barriers to college admission Returning to Tuskegee later in life he became director of the School of Music Under his direction the Tuskegee Choir achieved national recognition by singing at Radio City Music Hall presenting concerts for Presidents Herbert Hoover and Franklin D Roosevelt and performing on nationwide radio and television broadcasts Dawson s Negro Folk Symphony only the second extended musical work to be written by an African American was premiered by Leopold Stokowski and the Philadelphia Orchestra in both Philadelphia and New York City Dawson s arrangements of spirituals the original folk music of African Americans enslaved in America during the antebellum period quickly became highly sought after choral works This biographical account of Dawson s life is narrated

with a generous sprinkling of his personal memories and photographs *Women in Music* Karin Pendle, Melinda Boyd, 2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company *Jots and Titles*, 1982 **Choral Arrangements of the African-American Spirituals** Patricia J. Trice, 1998-02-12 Although the choral arrangements of the African American spirituals constitute the largest group of folk song arrangements in western literature they have received little scholarly attention This book provides the needed historical and stylistic information about the spirituals and the arrangements It traces the history and cultural roots of the genre through its inception and delineates the African and European characteristics common to the original folk songs and arrangements Ensembles that have perpetuated the growth of the spiritual arrangements from Fisk Jubilee Singers of the 1870s through those currently active are chronicled as well Musicians choral directors and scholars will welcome this first complete text on the African American spiritual genre Annotated listings of titles provide information choral directors need to make ensemble appropriate performance choices Arrangements indexed by title arranger and subject complement the accompanying biographies and repertoire information Well organized and thoroughly researched this text is a valuable addition to music choral multicultural and African American libraries 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

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