



# **GOD'S TROMBONES**

**SEVEN NEGRO SERMONS IN VERSE**



**James Weldon Johnson**

# Gods Trombones Seven Negro Sermons In Verse

**Tamra B. Orr**



## **Gods Trombones Seven Negro Sermons In Verse:**

**God's Trombones** James Weldon Johnson, 2023-02-21 A Harlem Renaissance classic seven inspirational poems inspired by the powerful rhetorical traditions of African American sermons and spirituals James Weldon Johnson the co author of *Lift Every Voice and Sing* and author of *The Autobiography of an Ex Colored Man* was a leading figure of the Harlem Renaissance In *God's Trombones* one of his most celebrated works the rich tradition of inspirational sermons by Black preachers are reimagined as poetry reverberating with the musicality and splendid eloquence of the classic spirituals This collection includes *The Creation* *The Prodigal Son* *Go Down Death* *A Funeral Sermon* *Noah Built the Ark* *The Crucifixion* *Let My People Go* and *The Judgment Day* and includes the remarkable original illustrations by artist Aaron Douglas *God's Trombones: Seven Negro Sermons in Verse* James Weldon Johnson, 2023-01-09 *God's Trombones Seven Negro Sermons in Verse* is a 1927 book of poems by James Weldon Johnson patterned after traditional African American religious oratory African American scholars Henry Louis Gates and Cornel West have identified the collection as one of Johnson's two most notable works the other being *Autobiography of an Ex Colored Man* Johnson observed an absence of attention in folklore studies to what he called a folk sermon then went on to describe its nature and specific examples from his memory I remember hearing in my boyhood sermons that were current sermons that passed with only slight modifications from preacher to preacher and from locality to locality Such sermons were *The Valley of Dry Bones* which was based on the vision of the prophet in the 37th chapter of *Ezekiel* the *Train Sermon* in which both God and the devil were pictured as running trains one loaded with saints that pulled up in heaven and the other with sinners that dumped its load in hell the *Heavenly March* which gave in detail the journey of the faithful from earth on up through the pearly gates to the great white throne Then there was a stereotyped sermon which had no definite subject and which was quite generally preached it began with the Creation went on to the fall of man rambled through the trials and tribulations of the Hebrew Children came down to the redemption by Christ and ended with the Judgment Day and a warning and an exhortation to sinners Johnson explains the title's use of the trombone by discussing the vocal and rhetorical qualities of a preacher he had recently heard who he felt exemplified the compelling and persuasive nature of the folk preacher naming the trombone as the instrument possessing above all others the power to express the wide and varied range of emotions encompassed by the human voice and with greater amplitude He also cited a dictionary definition that noted the trombone as being the brass instrument most resembling the range and sound of the human voice The seven poems were composed primarily in 1926 with *Go Down Death* being composed in the space of a single afternoon on Thanksgiving Day 1926 and the remaining five poems during a two week retreat *The Creation* the first poem of the set had been composed about 1919 The work went on to find acclaim in many circles proving enormously popular among both the black cognoscenti as well of the masses of black Americans and being used widely in oratorical contests poet Owen Dodson wrote Johnson in 1932 to tell him that Dodson and his brother had taken first and second place in

a poetry recitation competition with works from that volume Gates and West particularly note that the work attempts a mimetic capturing of the black church sermon without making recourse to the misspellings and orthographic tricks often employed in representing black vernacular speech Dorothy Canfield Fisher in a personal letter to the poet to thank him and offer to help promote the collection praised the work as heart shakingly beautiful and original with the peculiar piercing tenderness and intimacy which seems to me special gifts of the Negro it is a profound satisfaction to find those special qualities so exquisitely expressed The poem The Creation was used in the 1951 film Five serving as the soliloquy for the character Charles played by African American actor Charles Lampkin Lampkin convinced film maker Arch Oboler to include excerpts of the poem in the final script of Five where it would become Lampkin s soliloquy for his character Charles This may be the first time that audiences in the USA Latin America and Europe were exposed to African American poetry albeit not identified as such in the film wikipedia org God's Trombones James Weldon Johnson,2008-06-01 James Weldon Johnson was a leading figure of the Harlem Renaissance and one of the most revered African Americans of all time whose life demonstrated the full spectrum of struggle and success In God's Trombones one of his most celebrated works inspirational sermons of African American preachers are reimagined as poetry reverberating with the musicality and splendid eloquence of the spirituals This classic collection includes aListen Lord aA Prayer a aThe Creation a aThe Prodigal Son a aGo Down Death aA Funeral Sermon a aNoah Built the Ark a aThe Crucifixion a aLet My People Go a and aThe Judgment Day a

**God's Trombones** James Weldon Johnson,1976 **God's Trombones** James Weldon Johnson,1955 *God's Trombones* James. Weldon Johnson,1953 **God's Trombones** James Weldon Johnson,2023-02-21 African American scholars have cited James Weldon Johnson s 1927 book of poems God s Trombones Seven Negro Sermons in Verse as one of the author s most notable works Johnson who is best known for his 1912 work The Autobiography of an Ex Colored Man was an American writer and civil rights activist born in Jacksonville Florida in 1871 As a leader of the National Association for the Advancement of Colored People Johnson helped to bring awareness to the problem of black lynching in America during the first part of the 20th century as well as other civil rights issues that people of color faced in America A collection of eight poems God s Trombones draws upon the tradition in the black church of drawing upon black folklore to preach the word of god The title of the work has been described by Johnson as a metaphor for the powerfully persuasive nature of the vocal and rhetorical qualities of the sermons of a folk preacher Immediately upon its publication God s Trombones would go on to achieve great critical acclaim in the black community further helping to establish Johnson as one of the principal figures of the Harlem Renaissance This edition is printed on premium acid free paper *God's Trombones* Willie Calhoun,1973

God's Trombones James Weldon Johnson,1963 Image, Text, Sound Renee Deanne Ater,1993 God's Trombone: Seven Negro Sermons In Verse James Weldon Johnson,1965 **God's trombones** James Weldon Johnson,1980 **The Harlem Renaissance** Tamra B. Orr,2018-07-15 The Harlem Renaissance was an exciting period in American history and

readers are placed in the middle of this vibrant African American cultural movement through engaging main text annotated quotations from historical figures and scholars and carefully selected primary sources Eye catching sidebars and a comprehensive timeline highlight important artists writers and works from the Harlem Renaissance to give readers a strong sense of this essential social studies curriculum topic The influence of the Harlem Renaissance can still be seen in the cultural contributions of African Americans today making this a topic that is sure to resonate with readers

*An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player* Douglas Yeo, 2021-10-28 Modern low brass instruments trombone tuba and euphonium have legions of ancestors cousins and descendants in over five hundred years of history Prominent scholar and performer Douglas Yeo provides a unique accessible reference guide that addresses a broad range of relevant topics and brings these instruments to life with clear explanations and the most up to date research Brief biographies of many path changing individuals highlight their influence on instrument development and use The book s inclusive scope also recognizes the work of diverse influential artists whose important contributions to trombone and tuba history and development have not previously been acknowledged in other literature Extensive illustrations by Lennie Peterson provide insight into many of the entries

**African Americans in the Jazz Age** Mark Robert Schneider, 2006 The victorious end to the first World War offered hope to African Americans who had fought for freedom abroad and hoped to find it at home In this new work historian Mark R Schneider analyzes the dynamic 1920s that saw the enormous migration of African Americans to Northern urban centers and the formation of important African American religious social and economic institutions Yet even with considerable efforts to promote civil rights and advancements in the arts many African Americans in the rural south continued to live under conditions unchanged from a century before African Americans in the Jazz Age recounts the history of this turbulent era paying particular attention to the ways in which African Americans actively challenged Jim Crow and firmly expressed pride in their heritage Supplemented by primary sources this work serves as an ideal introduction to this critical period in U S history and allows students to examine the issues first hand and draw their own conclusions

**Jazz Country** Horace A. Porter, 2005-05 Horace Porter is the chair of African American World Studies and professor of English at the University of Iowa He is the author of *Stealing Fire The Art and Protest of James Baldwin* and one of the editors of *Call and Response The Riverside Anthology of the African American Literary Tradition* The first book to reassess Ralph Ellison after his death and the posthumous publication of *Juneteenth* his second novel *Jazz Country* Ralph Ellison in America explores Ellison s writings and views on American culture through the lens of jazz music Horace Porter s groundbreaking study addresses Ellison s jazz background including his essays and comments about jazz musicians such as Louis Armstrong Duke Ellington and Charlie Parker Porter further examines the influences of Ellington and Armstrong as sources of the writer s personal and artistic inspiration and highlights the significance of Ellison s camaraderie with two African American friends and fellow jazz fans the writer Albert Murray and the painter Romare Bearden Most notably Jazz

Country demonstrates how Ellison appropriated jazz techniques in his two novels *Invisible Man* and *Juneteenth*. Using jazz as the key metaphor Porter refocuses old interpretations of Ellison by placing jazz in the foreground and by emphasizing especially as revealed in his essays the power of Ellison's thought and cultural perception. The self-proclaimed custodian of American culture Ellison offers a vision of jazz-shaped America: a world of improvisation, individualism, and infinite possibility.

**African American Literature** Hans Ostrom, J. David Macey Jr., 2019-11-15 This essential volume provides an overview of and introduction to African American writers and literary periods from their beginnings through the 21st century. This compact encyclopedia aimed at students selects the most important authors, literary movements, and key topics for them to know. Entries cover the most influential and highly regarded African American writers, including novelists, playwrights, poets, and nonfiction writers. The book covers key periods of African American literature, such as the Harlem Renaissance, the Black Arts Movement, and the Civil Rights Era, and touches on the influence of the vernacular, including blues and hip hop. The volume provides historical context for critical viewpoints, including feminism, social class, and racial politics. Entries are organized A to Z and provide biographies that focus on the contributions of key literary figures, as well as overviews, background information, and definitions for key subjects. *Literary Influence and African-American Writers* Tracy Mishkin, 2015-12-22 First published in 1996. This volume includes a collection of essays that were collected after the

inspiration of finding positive interactions between African American and Irish writers during the Harlem Renaissance, a time when these two groups were hardly on good terms. The essays look at theories and realities of literary influence that especially affect African American writers. **Africa to America** Britannica Educational Publishing, 2010-04-01 At the expense of basic human rights, dignity, and decency, Africans were torn from their native countries and first brought to the United States as slaves. Yet even in the face of injustice and hardship, they have endured. Since then, African Americans have been bolstered by the sacrifices, leadership, and determination of courageous individuals. This inspiring volume chronicles the history of African Americans, the triumphs and tragedies from origins on the African continent to the end of the Harlem Renaissance. Theatre Symposium, Vol. 21 Edward Bert Wallace, 2013-12-31 Volume 21 of *Theatre Symposium* presents essays that explore the intricate and vital relationships between theatre, religion, and ritual. Whether or not theatre arose from ritual and/or religion from prehistory to the present, there have been clear and vital connections among the three. *Ritual, Religion, and Theatre*, volume 21 of the annual journal *Theatre Symposium*, presents a series of essays that explore the intricate and vital relationships that exist historically and today between these various modes of expression and performance. The essays in this volume discuss the stage presence of the spiritual, meme, ritual, performance, and spirituality in *The Living Theatre*, theatricality, themes, and theology in James Weldon Johnson's *God's Trombones*, Jordan Harrison's *Act a Lady*, and the ritual of queerness. Gerpla and national identity in Iceland, confession in *Hamlet*, and Measure for Measure, Christian liturgical drama, Muslim theatre, and performance, cave rituals, and the Brain's Theatre, and other more general issues. Edited by E. Bert

Wallace this latest publication by the largest regional theatre organization in the United States collects the most current scholarship on theatre history and theory CONTRIBUTORS Cohen Ambrose David Callaghan Gregory S Carr Matt DiCintio William Doan Tom F Driver Steve Earnest Jennifer Flaherty Charles A Gillespie Thomas L King Justin Kosec Mark Pizzato Kate Stratton

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