# Miles Davis contribution to African American music

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The history of African American music is long and rich in content. This is why the question about who qualifies as the greatest African American musician of all time always elicits big debates. When it comes to the greatest African American musician of all time, more than a dozen names come up. There are those who came earlier like Duke Ellington, Louis Armstrong, and Charlie Parker.

Then there are later participants like Al Green, Jimi Hendrix, and Marvin Gaye. Both lists feature personalities of great talent. Most of these musicians qualify for the title of the greatest musician.

However, when it comes to modern music, I believe Jazz musician Miles Davis deserves this title. Miles, a Jazz trumpeter has his origins in Missouri. This paper will trace Miles' roots, his career, his contribution to African American music, and his influences.

Unlike most African Americans of his time, Miles was brought up in a wealthy household. He was born in 1926 in Alton Illinois. His father Henry Davis was a successful dentist. His family owned a big town house as well as a 100-acre ranch. In his younger days, Miles frequented the ranch where he loved to ride horses. When he was young, Davis' mother wanted her son to learn how to play the piano.

However, when he was about thirteen years old, his father gave him a trumpet. After noting the young boy's interest in the instrument, Miles' father decided to hire a tutor for his son. Therefore, St. Louis' musician Elwood Buchanan became Mile's first trumpet teacher. Buchanan was the one who taught Miles how to play the trumpet without vibrato. Miles used this style throughout his career.

Miles Davis was once quoted commenting on the role music played in his life. He said that music was "like a curse" to him because it dominated his every thought. However, as a young boy Miles dreamt of being a baseball player. This all changed when his father gave him his first trumpet.

# **Essays On American Music Contributions In American History**

**Oscar George Sonneck** 

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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 All Made of Tunes James Peter Burkholder, 1995-01-01 Charles Ives is famous for using borrowed material in his music Almost two hundred individual works or movements spanning his entire career and representing more than a third of his output incorporate music by other composers or from his own previous work In this book the eminent Ives scholar I Peter Burkholder identifies the different kinds of quotations in Ives s music explores the complex musical aesthetic and psychological motivations behind the borrowings and shows the purpose techniques and effects that characterize each one Burkholder catalogues fourteen distinct ways that Ives borrowed ranging from direct quotation to paraphrase variation collage modeling and stylistic allusion Arguing that these borrowing procedures were compositional strategies he provides a new perspective on Ives s process of composition In addition by tracing the development of Ives s borrowing practices through his career he contributes to an understanding of the composer s stylistic evolution And by showing how much of Ives s music uses borrowing procedures that are common to many composers he reveals that Ives is not as far removed from the classic romantic tradition as has been thought Finally Burkholder s comprehensive treatment of Ives s borrowing techniques offers a new perspective on the entire field of musical borrowing

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