

THE RAGTIME DANCE



BY
Scott Joplin.

Composer of
Maple Leaf Rag,
Swarmen's Sash Dance,
Swanee Song Waltz,
Pentatonic Rag.

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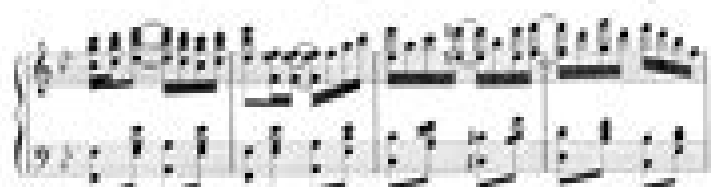
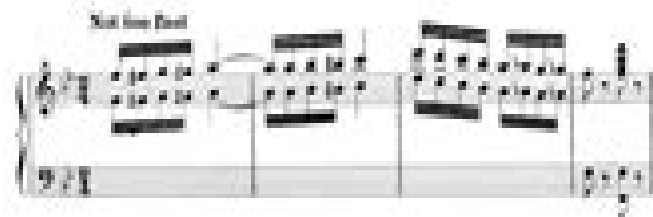


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Rag-Time Dance

A Stop-Time Two Step

By SCOTT JOPLIN



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Ragtime Song And Dance

Maud Cuney-Hare



Ragtime Song And Dance:

Ragtime Song and Dance Jerry Silverman, 1995 A collection of ragtime songs beginning with its roots in African American cakewalks and folksongs to compositions by Cole Johnson and Scott Joplin *Sigmund Romberg* William A. Everett, 2008-10-01 divdivHungarian born composer Sigmund Romberg 1887 1951 arrived in America in 1909 and within eight years had achieved his first hit musical on Broadway This early success was soon followed by others and in the 1920s his popularity in musical theater was unsurpassed In this book William Everett offers the first detailed study of the gifted operetta composer examining Romberg s key works and musical accomplishments and demonstrating his lasting importance in the history of American musicals Romberg composed nearly sixty works for musical theater as well as music for revues for musical comedies and later in life for Hollywood films Everett shows how Romberg was a defining figure of American operetta in the 1910s and 1920s Maytime Blossom Time The Student Prince traces the new model for operetta that he developed with Oscar Hammerstein II in the late 1920s The Desert Song The New Moon and looks at his reworked style of the 1940s Up in Central Park This book offers an illuminating look at Romberg s Broadway career and legacy DIV DIV

The Wicked Waltz and Other Scandalous Dances Mark Knowles, 2009-06-08 The waltz perhaps the most beloved social dance of the 19th and early 20th centuries once provoked outrage from religious leaders and other self appointed arbiters of social morality Decrying the corrupting influence of social dancing they failed to suppress the popularity of the waltz or other dance crazes of the period including the Charleston the tango and animal dances such as the Turkey Trot Grizzly Bear and Bunny Hug This book investigates the development of these popular dances considering in particular how their very existence as taboo cultural fads ultimately provided a catalyst for lasting social reform In addition to examining the impact of the waltz and other scandalous dances on fashion music leisure and social reform the text describes the opposition to dance and the proliferation of literature on both sides **The Ziegfeld Follies** Ann Ommen van der Merwe, 2009-03-26 This

documented history reconstructs the song performances of each annual production of the Ziegfeld Follies from 1907 to 1931 In so doing it demonstrates the important role of song in facilitating the comedy and spectacle for which the Follies are better known Grainger the Modernist Suzanne Robinson, Kay Dreyfus, 2016-03-09 Unaccountably Percy Grainger has remained on the margins of both American music history and twentieth century modernism This volume reveals the well known composer of popular gems to be a self described hyper modernist who composed works of uncompromising dissonance challenged the conventions of folk song collection and adaptation re visioned the modern orchestra experimented with ego less composition and designed electronic machines intended to supersede human application Grainger was far from being a self sufficient maverick working in isolation Through contact with innovators such as Ferruccio Busoni L on Theremin and Henry Cowell promotion of the music of modern French and Spanish schools appreciation of vernacular jazz and folk musics as well as with the study and transcription of non Western music he contested received ideas and proposed many

radical new approaches By reappraising Grainger's social and historical connectedness and exploring the variety of aspects of modernity seen in his activities in the British American and Australian contexts the authors create a profile of a composer propagandist and visionary whose modernist aesthetic paralleled that of the most advanced composers of his day and in some cases anticipated their practical experiments 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

Post-Colonial Distances Denis Crowdy, Bev Diamond, Daniel Downes, 2020-10-27 This anthology emanated from a conference in St John's Newfoundland that brought together popular music scholars folklorists and ethnomusicologists from Canada and Australia Implicit in that conference and in this anthology is the comparability of the two countries Their post colonial status if that is indeed an appropriate modifier in either case has some points of similarity On the other hand their distance from hegemonic centres from colonial histories is arguably more a matter of contrast than similarity Canada and Australia are similar in various regards Post colonial in the sense that they are both former British colonies they now each have more than a century of stature as nation states By the beginning of the 21st century they are each modest in size but rich in ethnocultural diversity Nonetheless each country has some skeletons in the closet where openness to difference to indigenous and new immigrant groups are concerned Both countries are similarly both experiencing rapid shifts in cultural makeup with the biggest population increases in Australia coming from China India and South Africa and the biggest in Canada from Afro Caribbean South Asian countries and China The chapters in this anthology constitute an important comparative initiative Perhaps the most obvious point of comparison is that both countries create commercial music in the shadow of the hegemonic US and British industries As the authors demonstrate both proximity specifically Canada's nearness to the US and distance have advantages and disadvantages As the third and fourth largest Anglophone music markets for popular music they face similar issues relating to music management performance markets and production A second relationship as chapters in this anthology attest is the significant movement between the two countries in a matrix of exchange and influence among musicians that has rarely been studied hitherto Third both countries invite comparison with regard to the popular music production of diverse social groups within their national populations In particular the tremendous growth of indigenous popular music has resulted in opportunities as well as challenges Additionally however the strategies that different waves of immigrants have adopted to devise or localize popular music that was both competitive and meaningful to their own people as well as to a larger demographic bear comparison The

historical similarities and differences as well as the global positionality of each country in the early 21st century then invites comparison relating to musical practices social organization lyrics as they articulate social issues career strategies industry structures and listeners

Continuum Encyclopedia of Popular Music of the World Volume 8 John Shepherd, David Horn, 2012-03-08 See [Dancing Till Dawn](#) Julie Malnig, 1995-05 Malnig examines exhibition ballroom dance as both a theatrical genre and a cultural and social phenomenon promoting new cultural standards including the emancipation of women and a new casualness and spontaneity between the sexes A lively and thorough account of a dance form that has found renewed popularity in recent years

Negro Musicians and their Music Maud Cuney-Hare, 2020-09-28 In offering this study of Negro music I do so with the admission that there is no consistent development as found in national schools of music The Negro a musical force through his own distinct racial characteristics has made an artistic contribution which is racial but not yet national Rather has the influence of musical stylistic traits termed Negro spread over many nations wherever the colonies of the New World have become homes of Negro people These expressions in melody and rhythm have been a compelling force in American music tragic and joyful in emotion pathetic and ludicrous in melody primitive and barbaric in rhythm The welding of these expressions has brought about a harmonic effect which is now influencing thoughtful musicians throughout the world At present there is evidenced a new movement far from academic which plays an important technical part in the music of this and other lands The question as to whether there exists a pure Negro art in America is warmly debated Many Negroes as well as Anglo Americans admit that the so called American Negro is no longer an African Negro Apart from the fusion of blood he has for centuries been moved by the same stimuli which have affected all citizens of the United States They argue rightly that he is a product of a vital American civilization with all its daring its progress its ruthlessness and unlovely speed As an integral part of the nation the Negro is influenced by like social environment and governed by the same political institutions thus page vi we may expect the ultimate result of his musical endeavors to be an art music which embodies national characteristics exercised upon by his soul's expression In the field of composition the early sporadic efforts by people of African descent while not without historic importance have been succeeded by contributions from a rising group of talented composers of color who are beginning to find a listening public The tendency of this music is toward the development of an American symphonic operatic and ballet school led for the moment by a few lone Negro musicians of vision and high ideals The story of those working toward this end is herein treated Facts for this volume have been obtained from educated African scholars with whom the author sought acquaintanceship and from printed sources found in the Boston Public Library the New York Public Library and the Music Division of the Library of Congress The author has also had access to rare collections and private libraries which include her own Folk material has been gathered in personal travel

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Ragtime Song And Dance Introduction

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