

RAGTIME RARITIES

A decorative black flourish consisting of a stylized treble clef and a heart shape, positioned below the text.

Ragtime Rarities

Ying-Ying Zheng



Ragtime Rarities:

Ragtime Rarities Trebor J. Tichenor, 1978-01-01 *Ragtime Rarities* , 1975 *Ragtime rarities* Trebor Jay Tichenor, 1975-01-01 63 tuneful rediscovered piano rags by 51 composers or teams Does not duplicate selections in Classic Piano Rags **Perspectives on American Music, 1900-1950** Michael Saffle, 2012-10-12 The essays in this collection reflect the range and depth of musical life in the United States during the first half of the twentieth century Contributions consider the rise and triumph of popular forms such as jazz swing and blues as well as the contributions to art music of composers such as Ives Cage and Copland among others American contributions to music technology and dissemination and the role of these forms in extending the audience for music is also a focus **American Popular Music and Its Business** the late Russell Sanjek, 1988-07-28 Volume two concentrates exclusively on music activity in the United States in the nineteenth century Among the topics discussed are how changing technology affected the printing of music the development of sheet music publishing the growth of the American musical theater popular religious music black music including spirituals and ragtime music during the Civil War and finally music in the era of monopoly including such subjects as copyright changing technology and distribution invention of the phonograph copyright revision and the establishment of Tin Pan Alley *Roots of the Classical* Peter Van der Merwe, 2004-12-09 Readers will find the same delight in the affinity of the incongruous the subtlety of the commonplace and the hidden simplicity of the complex Only the subject matter is different in this case some of the greatest as well as the most trivial of Western music Jacket *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 *Scott Joplin* Nancy R. Ping Robbins, Guy Marco, 2014-06-17 First Published in 1998 This book is the first resource guide to published materials on Scott Joplin and encompasses a wide variety of items having to do with the man his life his music and his influence on ragtime throughout the twentieth century This guide includes articles and listings on festivals concerts clubs or societies individual performers performing groups radio television and film as well as bibliography on Joplin and ragtime in general *Ozarks Fiddle Music* Drew Beisswenger, 2016-04-19 This book which includes 308 tune transcriptions is organized around individual fiddlers who typically combine Appalachian style fiddling with rags pop standards Midwest style fiddling and sometimes a touch of Western swing to create a style often identifiable as Ozarks Thirty Ozarks fiddlers and their lives are highlighted with biographical sketches photographs and tune histories Another 50 great Ozarks fiddlers are presented in a similar manner but with less detail the book and accompanying CD with 37 tunes many recorded in the field emphasize the older fiddling traditions connected to the square dances and community events more than those connected to bluegrass music and modern contest fiddling Some of the tunes in the collection are old standbys such as Bile Them Cabbage while others such as Finley Creek Blues are unique to the region The

book is the result of years of work by two respected researchers Gordon McCann won the prestigious Missouri Arts Award in 2002 for his decades of work documenting studying and accompanying Ozarks fiddle music Drew Beisswenger a music librarian at Missouri State University with a Ph D in ethnomusicology has published three other works about fiddle music and is known for his strong transcription and analysis skills John Arpin Robert Popple,2009-04-20 Born and raised in Port McNicoll John Arpin discovered his musical talents early at the age of four he could pick out tunes on the piano that he had heard on the radio by ten he had been identified as a child prodigy by a Royal Conservatory of Music adjudicator He would go on to become one of Canada s finest keyboard virtuosos playing at concert halls around the world Equally at ease performing solo piano concerts being accompanied by a full symphony orchestra jamming with jazz greats or accompanying opera singers he was perhaps best known as the premier ragtime pianist of his day This authorized biography is based on more than 40 hours of conversation during the last four years of John s life and supported by extensive research Included are his friendships with Glenn Gould Gordon Lightfoot and others his years as the designated artist for Yamaha and his rise to prominence as a veteran of the concert stage His stories represent pure Canadian music history Eurojazzland Luca Cerchiari,Laurent Cugny,Franz Kerschbaumer,2012-07-10 The critical role of Europe in the music personalities and analysis of jazz **Paths of Resistance** David Paul Thelen,1986 This book looks at economic development and social change in one specific state Missouri between the Civil War and the First World War The Original Hot Five Recordings of Louis Armstrong Gene Henry Anderson,2007 Between 1925 and 1928 the Hot Five the incomparable Louis Armstrong and four seasoned practitioners of the burgeoning jazz style recorded fifty five performances in Chicago for the OKeh label Oddly enough the quintet immortalized on vinyl with recent technology rarely performed as a unit in local nightspots And yet like other music now regarded as especially historic their work in the studio summarized approaches of the past and set standards for the future Remarkable both for popularity among the members of the public and for influence on contemporary musicians these recordings helped make Satchmo a familiar household name and ultimately its bearer an adored public figure They showcased Armstrong s genius notably his leadership in transforming the practice of jazz as an ensemble improvisation into jazz as the art of the improvising soloist In his study Professor Anderson for the first time provides a detailed account of the origins of this pioneering enterprise relates individual pieces to existing copyright deposits and contextualizes the music by offering a reliable timeline of Armstrong s professional activities during these years All fifty five pieces moreover are described in informed commentary Publisher description **A Guide to Piano Music by Women Composers** Pamela Y. Dees,2002-02-28 Designed as a practical reference guide for professional pianists and piano teachers A Guide to Piano Music by Women Composers Volume I is an annotated catalogue of the available piano music in print composed by 144 women born before the 20th century The work also features biographies and extensive bibliographical information for each composer Arranged alphabetically by composer into categories including single works collections and

anthologies the music is also described in terms of grade level genre mood style characteristics and technical requirements and ranges in difficulty from late elementary to virtuoso concert repertoire Far too many teachers students professional musicians and audiences are unaware of the contributions made by women in music and of the beauty and merit of their specific compositions This reference work provides an invaluable addition to the current literature Ramblin' on My Mind David Evans,2010-10-01 This compilation of essays takes the study of the blues to a welcome new level Distinguished scholars and well established writers from such diverse backgrounds as musicology anthropology musicianship and folklore join together to examine blues as literature music personal expression and cultural product Ramblin on My Mind contains pieces on Ella Fitzgerald Son House and Robert Johnson on the styles of vaudeville solo guitar and zydeco on a comparison of blues and African music on blues nicknames and on lyric themes of disillusionment Contributors are Lynn Abbott James Bennighof Katharine Cartwright Andrew M Cohen David Evans Bob Groom Elliott Hurwitt Gerhard Kubik John Minton Luigi Monge and Doug Seroff **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1977

New Grove Gospel Blues And Jazz Paul Oliver,Max Harrison,William Bolcom,1986 Max Harrison surveys the whole history and development of jazz in a concise well written and well illustrated article together with an extensive bibliography Richard D C Noble Times Literary Supplement The chapters of this book are in roughly chronological sequence Spirituals Blues Gospels Ragtime and Jazz The first three are by Paul Oliver whose New Grove entry on the Blues is widely regarded as the definitive brief history of the genre He has revised and expanded it for this book publication and in addition has extended the coverage of his essays on Spirituals in The New Grove to discuss both black and white traditions Similarly Oliver has revised and recast his coverage of Gospel music which has been considerably expanded Max Harrison s long entry on Jazz which has also been extended draws together the separate strands of the book to discuss the concept of Jazz as a matrix of mutually influential folk and popular styles William Bolcom s short and definitive article on Ragtime has been revised and all the bibliographies have been updated to include new and important works **"Solace" and other short works for piano** Scott Joplin,2001-01-01 Eleven lively pieces by great ragtime composer include Great Crush Collision Combination March Harmony Club Waltz Augustan Club Waltz March Majestic Bethena Rosebud 3 more Reproductions of original sheet music covers **Classic piano rags** Rudi Blesh,1973-01-01 Piano transcriptions of the syncopated turn of the century melodies created by such masters as Scott Joplin Percy Wenrich and Charles Hunter **Piano Concerto in Full Score** Edvard Grieg,1994-01-01 One of the most popular concertos ever written and one of the most recognizable of all musical works in the standard repertoire Deeply romantic it is filled with great melodic inspiration

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