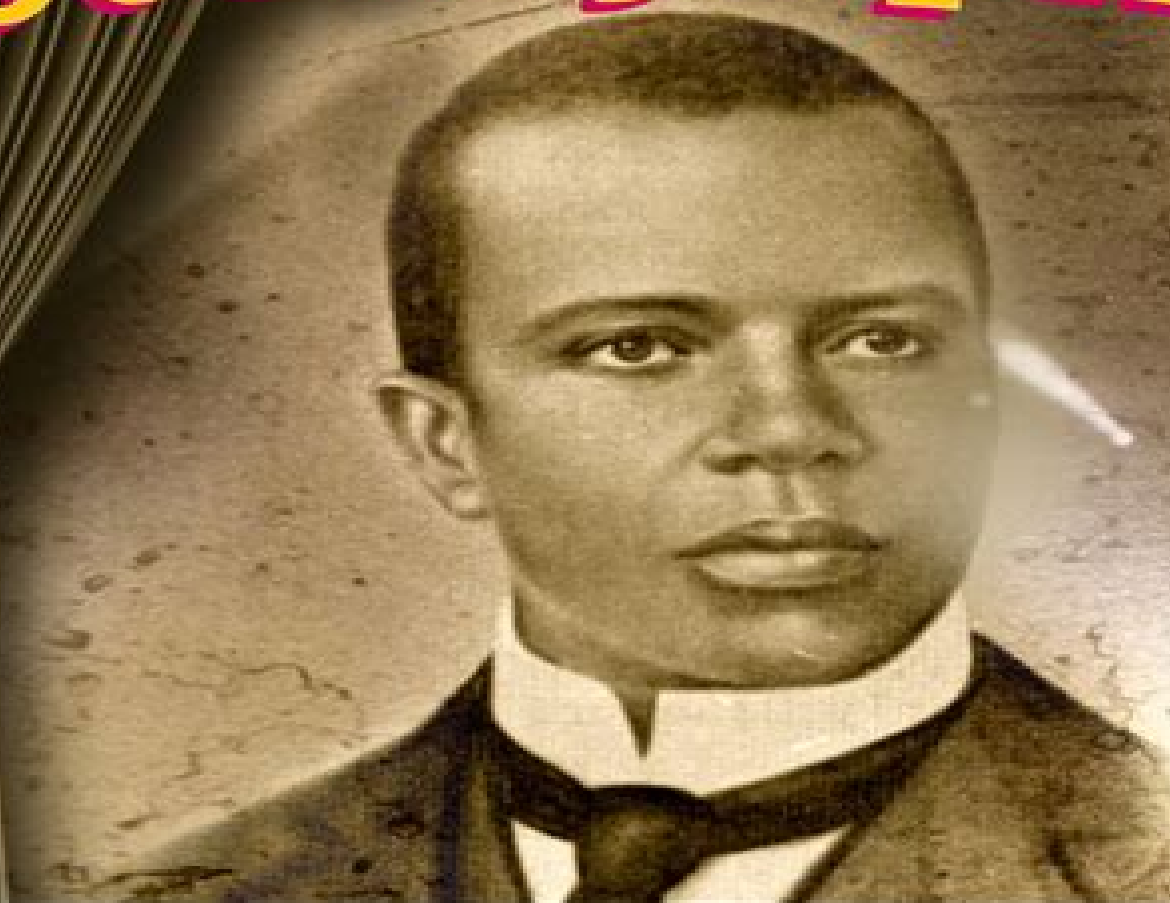


Scott Joplin



Ragtime Collection

Scott Joplin And The Ragtime Years

Paul Finkelman



Scott Joplin And The Ragtime Years:

Scott Joplin and the Ragtime Years Mark Evans, 1976 A biography of Scott Joplin king of the ragtime writers **King of Ragtime** Edward A. Berlin, 1996-01-11 In 1974 the academy award winning film *The Sting* brought back the music of Scott Joplin a black ragtime composer who died in 1917 Led by *The Entertainer* one of the most popular pieces of the mid 1970s a revival of his music resulted in events unprecedented in American musical history Never before had any composer s music been so acclaimed by both the popular and classical music worlds While reaching a Top Ten position in the pop charts Joplin s music was also being performed in classical recitals and setting new heights for sales of classical records His opera *Treemonisha* was performed both in opera houses and on Broadway Destined to be the definitive work on the man and his music *King of Ragtime* is written by Edward A Berlin A renowned authority on Joplin and the author of the acclaimed and widely cited *Ragtime A Musical and Cultural History* Berlin redefines the Scott Joplin biography Using the tools of a trained musicologist he has uncovered a vast amount of new information about Joplin His biography truly documents the story of the composer replacing the myths and unsupported anecdotes of previous histories He shows how Joplin s opera *Treemonisha* was a tribute to the woman he loved a woman other biographers never even mentioned Berlin also reveals that Joplin was an associate of Irving Berlin and that he accused Berlin of stealing his music to compose Alexander s *Ragtime Band* in 1911 Berlin paints a vivid picture of the ragtime years placing Scott Joplin s story in its historical context The composer emerges as a representative of the first post Civil War generation of African Americans of the men and women who found in the world of entertainment a way out of poverty and lowly social status *King of Ragtime* recreates the excitement of these pioneers who dreamed of greatness as they sought to expand the limits society placed upon their race *Scott Joplin and the Ragtime Era* Peter Gammond, 1975 **Scott Joplin** Charles River Editors, 2020-01-10 Includes pictures Includes a bibliography for further reading What is scurrilously called ragtime is an invention that is here to stay That is now conceded by all classes of musicians Scott Joplin Despite a general dearth of African American names rising to musical prominence during the years of Reconstruction black talent existed in good measure for both popular and classical genres and among the most notable musicians celebrated in the present day is composer Scott Joplin who in his day earned the moniker King of Ragtime Joplin s use of ragtime as a piano genre was as natural to African American dances as the waltz was to Europeans The new African based musical language grew to such popularity that piano rags were programmed on formal classical programs Originally employed as a verb as in to rag a rhythm the genre was first referred to as the jig piano style Ragtime features off beat rhythms a heavily accented first beat with the left hand making fast leaps to include the harmony Pieces of the genre are as visually distinctive as they are in sound Popular with honky tonk pianists working along the Mississippi and Missouri Rivers ragtime became the predominant style of American popular music by the end of the 19th century Dance steps like the cakewalk inspired by minstrel shows featuring modes of black banjo playing were unlikely to be incorporated into white

dance for many years to come but white musicians incorporated the sound into their own daily repertoires as a pleasing style of melody and rhythm The days of minstrel performances in which white performers costumed themselves in black face without societal backlash were eventually replaced by black performers such as Joplin and others like him Once free from such mockery black artists were free to produce musical offerings from the authentic culture The term rag according to Joplin s use of the term represented a musical evolution an abrupt edgy approach to the musical phrase suggesting a ragged movement Mixing his gifts for ragtime a forerunner of American jazz with a classical education Joplin produced hundreds of short piano works based on African vocal and dance music and he worked tirelessly to bring them to a state of validation in the white American and European music world Moving beyond miniatures Joplin ventured into the bastion of European opera highlighting blacks intent to elevate and modernize black culture through education in the process Paralleling the aspirations of Booker T Washington W E B Du Bois and Marcus Garvey Joplin is often viewed as an influential part of a rising black society excelling in an alien environment full of inequality He shared fame among the top ragtime players in the nation along with artists such as Louis Chauvin and Thomas M Turpin the father of St Louis ragtime as well as Tony Jackson in New Orleans While many ragtime artists were less concerned about incorporating the genre into the classical world Joplin considered it to be a branch of formal music and fought for its recognition as such Acceptance by the classical world signified a long term validation for his new genre and he was willing to suffer decades of rejection to witness the breakthrough Scott Joplin The Life and Legacy of the King of Ragtime profiles how he became one of 20th century music s most influential figures Along with pictures of important people places and events you will learn about Scott Joplin like never before Scott Joplin Charles River Editors,2020-01-08 Includes pictures Includes a bibliography for further reading What is scurrilously called ragtime is an invention that is here to stay That is now conceded by all classes of musicians Scott Joplin Despite a general dearth of African American names rising to musical prominence during the years of Reconstruction black talent existed in good measure for both popular and classical genres and among the most notable musicians celebrated in the present day is composer Scott Joplin who in his day earned the moniker King of Ragtime Joplin s use of ragtime as a piano genre was as natural to African American dances as the waltz was to Europeans The new African based musical language grew to such popularity that piano rags were programmed on formal classical programs Originally employed as a verb as in to rag a rhythm the genre was first referred to as the jig piano style Ragtime features off beat rhythms a heavily accented first beat with the left hand making fast leaps to include the harmony Pieces of the genre are as visually distinctive as they are in sound Popular with honky tonk pianists working along the Mississippi and Missouri Rivers ragtime became the predominant style of American popular music by the end of the 19th century Dance steps like the cakewalk inspired by minstrel shows featuring modes of black banjo playing were unlikely to be incorporated into white dance for many years to come but white musicians incorporated the sound into their own daily repertoires as a pleasing style of melody and rhythm

The days of minstrel performances in which white performers costumed themselves in black face without societal backlash were eventually replaced by black performers such as Joplin and others like him. Once free from such mockery, black artists were free to produce musical offerings from the authentic culture. The term rag, according to Joplin's use of the term, represented a musical evolution, an abrupt, edgy approach to the musical phrase suggesting a ragged movement. Mixing his gifts for ragtime, a forerunner of American jazz, with a classical education, Joplin produced hundreds of short piano works based on African vocal and dance music, and he worked tirelessly to bring them to a state of validation in the white American and European music world. Moving beyond miniatures, Joplin ventured into the bastion of European opera, highlighting blacks' intent to elevate and modernize black culture through education in the process. Paralleling the aspirations of Booker T. Washington, W. E. B. Du Bois, and Marcus Garvey, Joplin is often viewed as an influential part of a rising black society excelling in an alien environment full of inequality. He shared fame among the top ragtime players in the nation along with artists such as Louis Chauvin and Thomas M. Turpin, the father of St. Louis ragtime, as well as Tony Jackson in New Orleans. While many ragtime artists were less concerned about incorporating the genre into the classical world, Joplin considered it to be a branch of formal music and fought for its recognition as such. Acceptance by the classical world signified a long-term validation for his new genre, and he was willing to suffer decades of rejection to witness the breakthrough. Scott Joplin: The Life and Legacy of the King of Ragtime profiles how he became one of 20th-century music's most influential figures. Along with pictures of important people, places, and events, you will learn about Scott Joplin like never before.

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.

The Life and Times of Scott Joplin John Bankston, 2005-09. As a member of the first generation of African Americans who were born just after the end of slavery, Scott Joplin faced a world of unique challenges. His musical family scraped out a living by sharecropping and cleaning houses, but Scott was exceptionally gifted and played in churches and saloons. While for a time he wanted to compose classical music, he was drawn to ragtime, an early form of jazz that featured African folk tunes and syncopated rhythms. After his first composition, Maple Leaf Rag, was published in 1899, Joplin was able to keep ragtime popular for the next two decades. In fact, ragtime influences can be heard in later forms of music such as jazz, blues, and even rock n' roll. Scott Joplin, the Father of Ragtime, whose compositions cut across geography, race, and class, was truly a Master of Music.

Scott Joplin Katherine Preston, Katherine K. Preston, 1989. The story of America's most famous composer of ragtime music.

[Scott Joplin and the Age of Ragtime](#) Ray Argyle, 2009-04-15. At the turn of the twentieth century, Scott Joplin struggled on the margins of society to play a pivotal role in the creation of ragtime music. His brief life and tragic death

encompassed a tumultuous time of changes in modern music culture and technology This biography follows Joplin s life from the brothels and bars of St Louis to the music mills of Tin Pan Alley as he introduced a syncopated lively style to classical piano

Scott Joplin Mary Ann Hoffman,2020-07-15 Scott Joplin was a composer and pianist who achieved great fame for his unique ragtime compositions Before his early death at the age of 48 Joplin had composed music that would define an era and remain influential for a century This simple biography will serve an inspiring experience to budding musicians and musical enthusiasts

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Scott Joplin Nancy R. Ping-Robbins,1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company

Legends of the Arts Arnold Cheyney,2007-03 Brief biographies cover figures past and present who are famous for a variety of artistic talents from actors singers and dancers to writers artists and composers Students learn where these people came from the challenges they overcame and how their work has made a difference in the world Each one page biography is followed by reading and social studies activities and a list of books for further reading Grades 4 6

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That American Rag David A. Jasen,Gordon Gene Jones,2000 To mark the 100th anniversary of Scott Joplin s Maple Leaf Rag authors Jasen and Jones have written a fascinating history of the ragtime era throughout the United States Following the craze as it spread from St Louis through the mid West South to the West finally to the East Coast New York they provide a cultural history of America through its popular culture

Encyclopedia of Music in the 20th Century Lol Henderson, Lee Stacey,2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

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centennial commemoration of the life of Scott Joplin famed as the King of Ragtime Joplin s work is examined against a backdrop of the Progressive Era underlining the influence of Booker T Washington a leading figure among African Americans

known for his pragmatic conservatism Today Joplin s work offers an important perspective seldom heard in the struggle for black liberation

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Encyclopedia of African American History, 1896 to the Present Paul Finkelman,2009 Alphabetically arranged entries from A to C that explores significant events major persons organizations and political and social movements in African American history from 1896 to the twenty first century

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