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*Reflections and Research
on
Ragtime*

EDWARD A. BERLIN

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Reflections And Research On Ragtime

B. Lee Cooper, Rebecca A. Condon



Reflections And Research On Ragtime:

Reflections and Research on Ragtime Edward A. Berlin, 1987 **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 *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 **Ragtime** Edward Berlin, 2016-06-28 Ragtime the jaunty toe tapping music that captivated American society from the 1890s through World War I forms the roots of America s popular musical expression But the understanding of ragtime and its era has been clouded by a history of murky impressions half truths and inventive fictions Ragtime A Musical and Cultural History cuts through the murkiness A methodical survey of thousands of rags along with an examination of then contemporary opinions in magazines and newspapers demonstrate how the music evolved and how America responded to it King of Ragtime Edward A. Berlin, 1994 This book tells the story of the life of ragtime composer Scott Joplin and puts his life and music into its historical context with rare photographs and music excerpts

The Afro-Latin@ Reader Miriam Jiménez Román, Juan Flores, 2010-07-07 A kaleidoscopic view of Black Latin s in the United States addressing history music gender class and media representations in more than sixty selections including essays memoirs journalism poetry and interviews Selected Piano Solos, 1928-1941 Earl Hines, 2006-01-01 1133 pp

The Poets of Tin Pan Alley Philip Furia, Laurie J. Patterson, 2022 From the turn of the century to the 1960s the songwriters of Tin Pan Alley were synonymous with American popular music Irving Berlin Cole Porter George and Ira Gershwin Rodgers and Hart even today these giants remain household names their musicals regularly revived their methods and styles analyzed and imitated and their songs the bedrock of jazz and cabaret In this new edition of *The Poets of Tin Pan Alley* authors Philip Furia and Laurie Patterson offer a unique perspective on these great songwriters showing how their poetic lyrics were as important as their brilliant music in shaping a golden age of American popular song Furia and Patterson continue the tradition of great perception and understanding established in the first edition as they explore the deft rhymes inventive imagery and witty solutions these songwriters used to breathe new life into rigidly established genres They devote full chapters to such greats as Irving Berlin Lorenz Hart Ira Gershwin Cole Porter Oscar Hammerstein II Howard Dietz E Y Harburg Dorothy Fields Leo Robin and Johnny Mercer They also offer a comprehensive survey of other lyricists who wrote

for the sheet music industry Broadway Hollywood and Harlem nightclub revues This was the era that produced The New Yorker Don Marquis Dorothy Parker and E B White and the book places Tin Pan Alley lyrics firmly in this fascinating historical context In these pages the lyrics emerge as an important element of American modernism as the lyricists like the great modernist poets took the American vernacular and made it sing America's Musical Pulse Kenneth J. Bindas,1992-09-30 Popular music may be viewed as primary documents of society and America's Musical Pulse documents the American experience as recorded in popular sound Whether jazz blues swing country or rock the music the impulse behind it and the reaction to it reveal the attitudes of an era or generation Always a major preoccupation of students music is often ignored by teaching professionals who might profitably channel this interest to further understandings of American social history and such diverse fields as sociology political science literature communications and business as well as music In this interdisciplinary collection scholars educators and writers from a variety of fields and perspectives relate topics concerning twentieth century popular music to issues of politics class economics race gender and the social context The focus throughout is to place music in societal perspective and encourage investigation of the complex issues behind the popular tunes rhythms and lyrics **George Gershwin** Howard Pollack,2006 A comprehensive biography of George Gershwin 1898 1937 describing his family childhood and education his early career as a pianist his friendships and romantic life his relation to various musical trends his writings on music his working methods and his tragic death at the age of 38

A Right to Sing the Blues Jeffrey Melnick,2001-03-16 All too often an incident or accident such as the eruption in Crown Heights with its legacy of bitterness and recrimination thrusts Black Jewish relations into the news A volley of discussion follows but little in the way of progress or enlightenment results and this is how things will remain until we radically revise the way we think about the complex interactions between African Americans and Jews A Right to Sing the Blues offers just such a revision Black Jewish relations Jeffrey Melnick argues has mostly been a way for American Jews to talk about their ambivalent racial status a narrative collectively constructed at critical moments when particular conflicts demand an explanation Remarkably flexible this narrative can organize diffuse materials into a coherent story that has a powerful hold on our imagination Melnick elaborates this idea through an in depth look at Jewish songwriters composers and performers who made Black music in the first few decades of this century He shows how Jews such as George Gershwin Irving Berlin Al Jolson and others were able to portray their natural affinity for producing Black music as a product of their Jewishness while simultaneously depicting Jewishness as a stable white identity Melnick also contends that this cultural activity competed directly with Harlem Renaissance attempts to define Blackness Moving beyond the narrow focus of advocacy group politics this book complicates and enriches our understanding of the cultural terrain shared by African Americans and Jews **My Music Is My Flag** Ruth Glasser,1997-05-23 Puerto Rican music in New York is given center stage in Ruth Glasser's original and lucid study Exploring the relationship between the social history and forms of cultural

expression of Puerto Ricans she focuses on the years between the two world wars. Her material integrates the experiences of the mostly working class Puerto Rican musicians who struggled to make a living during this period with those of their compatriots and the other ethnic groups with whom they shared the cultural landscape. Through recorded songs and live performances, Puerto Rican musicians were important representatives for the national consciousness of their compatriots on both sides of the ocean. Yet they also played with African American and white jazz bands, Filipino or Italian American orchestras, and with other Latinos. Glasser provides an understanding of the way musical subcultures could exist side by side or even as a part of the mainstream, and she demonstrates the complexities of cultural nationalism and cultural authenticity within the very practical realm of commercial music. Illuminating a neglected epoch of Puerto Rican life in America, Glasser shows how ethnic groups settling in the United States had choices that extended beyond either maintenance of their homeland traditions or assimilation into the dominant culture. Her knowledge of musical styles and performance enriches her analysis, and a discography offers a helpful addition to the text.

Chicago Jazz William Howland Kenney, 1994-10-27 The setting is the Royal Gardens Cafe. It's dark, smoky. The smell of gin permeates the room. People are leaning over the balcony, their drinks spilling on the customers below. On stage, King Oliver and Louis Armstrong roll on, and on piling up choruses, the rhythm section building the beat until tables, chairs, walls, people move with the rhythm. The time is the 1920s. The place is South Side Chicago, a town of dance halls and cabarets, Prohibition and segregation, a town where jazz would flourish into the musical statement of an era. In *Chicago Jazz*, William Howland Kenney offers a wide-ranging look at jazz in the Windy City, revealing how Chicago became the major center of jazz in the 1920s, one of the most vital periods in the history of the music. He describes how the migration of blacks from the South to Chicago during and after World War I set the stage for the development of jazz in Chicago, and how the nightclubs and cabarets catering to both black and white customers provided the social setting for jazz performances. Kenney discusses the arrival of King Oliver and other greats in Chicago in the late teens and the early 1920s, especially Louis Armstrong, who would become the most influential jazz player of the period. And he travels beyond South Side Chicago to look at the evolution of white jazz, focusing on the influence of the South Side school on such young white players as Mezz Mezzrow, who adopted the mannerisms of black show business performers, an urbanized southern black accent and black slang, and Max Kaminsky, deeply influenced by Armstrong's electrifying tone, his superb technique, his power and ease, his hotness and intensity, his complete mastery of the horn. The personal recollections of many others, including Milt Hinton, Wild Bill Davison, Bud Freeman, and Jimmy McPartland, bring alive this exciting period in jazz history. Here is a new interpretation of Chicago jazz that reveals the role of race, culture, and politics in the development of this daring musical style. From black and tan cabarets and the Savoy Ballroom to the Friars Inn and Austin High, *Chicago Jazz* brings to life the hustle and bustle of the sounds and styles of musical entertainment in the famous toddlin' town.

Jazz Research Papers, 1989

Beyond the Sound Barrier Kristin K. Henson, 2013-12-16 *Beyond the Sound Barrier* examines

twentieth century fictional representations of popular music particularly jazz in the fiction of James Weldon Johnson F Scott Fitzgerald Langston Hughes and Toni Morrison Kristin K Henson argues that an analysis of musical tropes in the work of these four authors suggests that cultural mixing constitutes one of the central preoccupations of modernist literature Valuable for any reader interested in the intersections between American literature and the history of American popular music Henson situates the literary use of popular music as a culturally amalgamated boundary crossing form of expression that reflects and defines modern American identities [Jazz Historiography](#) Daniel Hardie,2013-12-11 Jazz has been around for over a hundred years but how much do we know about its history and how much of what think we know is true Beginning in the so called Jazz Age of the 1920s jazz history was recounted and interpreted by admiring authors and record collectors both in the United States and elsewhere However since the early 1990s some historians have come to doubt the validity of the conventional narrative of the story of jazz and some of its most hallowed traditions In Jazz Historiography The Story of Jazz History Writing Daniel Hardie uncovers the course of jazz history writing from early Jazz Age American and French publications to Academic texts in the 2000s and seeks answers to questions about the accuracy of those accounts and the influence they have had on our understanding of jazz history even the impact they might have had on the course of jazz history itself How much for example did the work of jazz historians influence the course of the New Orleans Revival Was the appearance of bebop in the 1940s a revolutionary response to oppression experienced by Afro American musicians in a commercialized popular music industry or was it an attempt to mirror the development of classical music of the time How has the development of University jazz studies influenced the writing of jazz history [The Encyclopedia of New York City](#) Kenneth T. Jackson,Lisa Keller,Nancy Flood,2010-12-01 Covering an exhaustive range of information about the five boroughs the first edition of The Encyclopedia of New York City was a success by every measure earning worldwide acclaim and several awards for reference excellence and selling out its first printing before it was officially published But much has changed since the volume first appeared in 1995 the World Trade Center no longer dominates the skyline a billionaire businessman has become an unlikely three term mayor and urban regeneration Chelsea Piers the High Line DUMBO Williamsburg the South Bronx the Lower East Side has become commonplace To reflect such innovation and change this definitive one volume resource on the city has been completely revised and expanded The revised edition includes 800 new entries that help complete the story of New York from Air Train to E ZPass from September 11 to public order The new material includes broader coverage of subject areas previously underserved as well as new maps and illustrations Virtually all existing entries spanning architecture politics business sports the arts and more have been updated to reflect the impact of the past two decades The more than 5 000 alphabetical entries and 700 illustrations of the second edition of The Encyclopedia of New York City convey the richness and diversity of its subject in great breadth and detail and will continue to serve as an indispensable tool for everyone who has even a passing interest in the American metropolis *Play Me*

Something Quick and Devilish Howard Wight Marshall, 2013-01-01 *Play Me Something Quick and Devilish* explores the heritage of traditional fiddle music in Missouri Howard Wight Marshall considers the place of homemade music in people's lives across social and ethnic communities from the late 1700s to the World War I years and into the early 1920s This exceptionally important and complex period provided the foundations in history and settlement for the evolution of today's old time fiddling Beginning with the French villages on the Mississippi River Marshall leads us chronologically through the settlement of the state and how these communities established our cultural heritage Other core populations include the Old Stock Americans primarily Scotch Irish from Kentucky Tennessee North Carolina and Virginia African Americans German speaking immigrants people with American Indian ancestry focusing on Cherokee families dating from the Trail of Tears in the 1830s and Irish railroad workers in the post Civil War period These are the primary communities whose fiddle and dance traditions came together on the Missouri frontier to cultivate the bounty of old time fiddling enjoyed today Marshall also investigates themes in the continuing evolution of fiddle traditions These themes include the use of the violin in Westward migration in the Civil War years and in the railroad boom that changed history Of course musical tastes shift over time and the rise of music literacy in the late Victorian period as evidenced by the brass band movement and immigrant music teachers in small towns affected fiddling The contributions of music publishing as well as the surprising importance of ragtime and early jazz also had profound effects Much of the old time fiddlers' repertory arises not from the inherited reels jigs and hornpipes from the British Isles nor from the waltzes schottisches and polkas from the Continent but from the prolific pens of Tin Pan Alley Marshall also examines regional styles in Missouri fiddling and comments on the future of this time honored and changing tradition Documentary in nature this social history draws on various academic disciplines and oral histories recorded in Marshall's forty some years of research and field experience Historians music aficionados and lay people interested in Missouri folk heritage as well as fiddlers of course will find *Play Me Something Quick and Devilish* an entertaining and enlightening read With 39 tunes the enclosed Voyager Records companion CD includes a historic sampler of Missouri fiddlers and styles from 1955 to 2012 A media kit is available here press.umsystem.edu/pages/PlayMeSomethingQuickandDevilish.aspx

Composers' Voices from Ives to Ellington Vivian Perlis, Libby Van Cleve, 2005-01-01 The first opportunity to read and hear interviews with and about great American composers and musicians of the early twentieth century [The Popular Music Teaching Handbook](#) B. Lee Cooper, Rebecca A. Condon, 2004-04-30 The function of print resources as instructional guides and descriptors of popular music pedagogy are addressed in this concise volume Increasingly public school teachers and college level faculty members are introducing and utilizing music related educational approaches in their classrooms This book lists reports dealing with popular music resources as classroom teaching materials and will stimulate further thought among students and teachers It focuses on the growing spectrum of published scholarship available to instructors in specific teaching fields art geography social studies urban studies and so on

as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles Building on two recent publications Teaching with Popular Music Resources A Bibliography of Interdisciplinary Instructional Approaches Popular Music and Society XXII no 2 Summer 1998 and American Culture Interpreted through Popular Music Interdisciplinary Teaching Approaches Bowling Green State University Popular Press 2000 this volume focuses on the growing spectrum of published scholarship that is available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles

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