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Blues People Negro Music In Blues People: Negro Music in White America is a seminal study of Afro-American music by Amiri Baraka, who published it as LeRoi Jones in 1963. In Blues People Baraka explores the possibility that the history of black Americans can be traced through the evolution of their music. It is considered a classic work on jazz and blues music in American culture. The book documents the effects of jazz and blues on American culture, at musical, economic, and social

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levels. It chronicles the types of music

Blues People - Wikipedia

In some ways Blues People is the product of a young writer searching for his own voice in the poetic insights of the music. Students may study the path from LeRoi Jones and Blues People to Amiri Baraka and Digging: The Afro-American Soul of American Classical Music by way of "Black Music" and "The Music" in the middle of that trajectory.

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So says Amiri Baraka in the Introduction to Blues People, his classic work on the place of jazz and blues in American social, musical, economic, and cultural history. From the music of African slaves in the United States through the music scene of the 1960's, Baraka traces the influence of what he calls "negro music" on white America—not only in the context of music and pop culture but also in terms of the values and perspectives passed on through the music.

Blues People: Negro Music in White America by Amiri Baraka

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(photo source) Poet-playwright Amiri Baraka (LeRoi Jones) published a book in 1963 entitled Blues People:

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Negro Music in White America. It's an important text, the first book on the blues written by an African American, and is widely considered a major influencer for future studies on relations between African American music and culture.

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Blues People: Negro Music in White America by Leroi Jones ...

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Blues People: Negro Music in White America. Posted on 04 26, 2020 - 17:02 PM 04 26, 2020 - 17:02 PM by Amiri Baraka LeRoi Jones. Blues People Negro Music in White America is Ebook After learning that Amiri Baraka had passed away October January I wanted to commemorate him by reading some of his work Blues ...

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Blues People - Leroi Jones - Paperback

Poet, playwright, activist, and intellectual Amiri Baraka died yesterday at 79. A renaissance man who spent over fifty years fusing art and politics, Baraka was also a brilliant critic whose *Blues People: Negro Music in White America* has proven an enduring study of black music and its meanings. That work was highlighted in *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*, where author Scott Saul recounts Baraka's heralding of John Coltrane as "the heaviest spirit ...

Examines the history of the Negro in America through the music he created.

The essential collection of jazz writing by the celebrated poet and author of *Blues People*—reissued with a new introduction by the author. In the 1960s, LeRoi Jones—who would later be known as Amiri Baraka—was a pioneering jazz critic, articulating in real time the incredible transformations of the form taking place in the clubs and coffee houses of New York City. In *Black Music*, he sheds light on the brilliant young jazz musicians of the day: John Coltrane, Thelonious Monk, Miles Davis, Ornette

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Coleman, Cecil Taylor, Archie Shepp, Sun Ra, and others. Combining firsthand immediacy with wide-ranging erudition, *Black Music* articulates the complexities of modern jazz while also sharing insights on the nature of jazz criticism, the creative process, and the development of a new way forward for black artists. This rich and vital collection is comprised of essays, reviews, interviews, liner notes, musical analyses, and personal impressions from 1959–1967. "In *Black Music*, Baraka wrote with ecstasy—highly informed and intricate—about ecstatically complex music."—Richard Brody, *The New Yorker*

"The path the slave took to 'citizenship' is what I want to look at. And I make my analogy through the slave citizen's music -- through the music that is most closely associated with him: blues and a later, but parallel development, jazz... [If] the Negro represents, or is symbolic of, something in and about the nature of American culture, this certainly should be revealed by his characteristic music." So says Amiri Baraka in the Introduction to *Blues People*, his classic work on the place of jazz and blues in American social, musical, economic, and cultural history. From the music of African slaves in the United States through the music scene of the 1960's, Baraka traces the influence of what he calls "negro music" on white America -- not only in the context of music and pop culture but also in terms of the values and perspectives passed on through the music. In tracing the music, he brilliantly illuminates the influence of African Americans on American culture and history.

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In the long decade between the mid-fifties and the late sixties, jazz was changing more than its sound. The age of Max Roach's *Freedom Now Suite*, John Coltrane's *A Love Supreme*, and Charles Mingus's *The Black Saint and the Sinner Lady* was a time when jazz became both newly militant and newly seductive, its example powerfully shaping the social dramas of the Civil Rights movement, the Black Power movement, and the counterculture. *Freedom Is, Freedom Ain't* is the first book to tell the broader story of this period in jazz--and American--history.

The acclaimed author of *Blues People* and *Black Music* returns to the subject of music for the first time in two decades with this collection of essays on the history of jazz and blues, as well as critical comments on today's top performers. Black-and-white photographs.

For almost half a century, Amiri Baraka has ranked among the most important commentators on African American music and culture. In this brilliant assemblage of his writings on music, the first such collection in nearly twenty years, Baraka blends autobiography, history, musical analysis, and political commentary to recall the sounds, people, times, and places he's encountered. As in his earlier classics, *Blues People* and *Black Music*, Baraka offers essays on the famous—Max Roach, Charlie Parker, Miles Davis, John Coltrane—and on those whose names are known mainly by jazz aficionados—Alan Shorter, Jon Jang, and Malachi Thompson. Baraka's literary style, with its deep roots in poetry, makes palpable his love and

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respect for his jazz musician friends. His energy and enthusiasm show us again how much Coltrane, Albert Ayler, and the others he lovingly considers mattered. He brings home to us how music itself matters, and how musicians carry and extend that knowledge from generation to generation, providing us, their listeners, with a sense of meaning and belonging.

Why Jazz Happened is the first comprehensive social history of jazz. It provides an intimate and compelling look at the many forces that shaped this most American of art forms and the many influences that gave rise to jazz's post-war styles. Rich with the voices of musicians, producers, promoters, and others on the scene during the decades following World War II, this book views jazz's evolution through the prism of technological advances, social transformations, changes in the law, economic trends, and much more. In an absorbing narrative enlivened by the commentary of key personalities, Marc Myers describes the myriad of events and trends that affected the music's evolution, among them, the American Federation of Musicians strike in the early 1940s, changes in radio and concert-promotion, the introduction of the long-playing record, the suburbanization of Los Angeles, the Civil Rights movement, the "British invasion" and the rise of electronic instruments. This groundbreaking book deepens our appreciation of this music by identifying many of the developments outside of jazz itself that contributed most to its texture, complexity, and growth.

From its beginning, jazz has presented a contradictory

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social world: jazz musicians have worked diligently to erase old boundaries, but they have just as resolutely constructed new ones. David Ake's vibrant and original book considers the diverse musics and related identities that jazz communities have shaped over the course of the twentieth century, exploring the many ways in which jazz musicians and audiences experience and understand themselves, their music, their communities, and the world at large. Writing as a professional pianist and composer, the author looks at evolving meanings, values, and ideals--as well as the sounds--that musicians, audiences, and critics carry to and from the various activities they call jazz. Among the compelling topics he discusses is the "visuality" of music: the relationship between performance demeanor and musical meaning. Focusing on pianists Bill Evans and Keith Jarrett, Ake investigates the ways in which musicians' postures and attitudes influence perceptions of them as profound and serious artists. In another essay, Ake examines the musical values and ideals promulgated by college jazz education programs through a consideration of saxophonist John Coltrane. He also discusses the concept of the jazz "standard" in the 1990s and the differing sense of tradition implied in recent recordings by Wynton Marsalis and Bill Frisell. *Jazz Cultures* shows how jazz history has not consisted simply of a smoothly evolving series of musical styles, but rather an array of individuals and communities engaging with disparate--and oftentimes conflicting--actions, ideals, and attitudes.

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