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Negro Music In

White America

Amiri Baraka

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Abramovich on \"Blues

People\" Belle and

Sebastian - What's In

My Bag? Alan Jackson -

Livin' On Love (Official

Music Video) ~~Alan~~

~~Jackson - Little Bitty~~

~~(Official Music Video)~~

~~Live Performance Eric~~

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~~Google~~

Blues Talk 1 - starting

the conversation ~~Wade~~

~~in the Water~~ The Girl

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From Ipanema is a far

weirder song than you

thought Langston

Hughes and the Harlem

Renaissance: Crash

Course Literature 215

~~Otis Redding - Try A~~

~~Little Tenderness~~

African-American

Spirituals of the Civil

War: Concert ~~Scrub Me~~

~~Mama With A Boogie~~

~~Beat (1941) | Banned~~

~~Cartoon~~

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Alan Jackson Greatest
Classic Country Songs -
Alan Jackson Best
Country Music Of 60s
70s 80s 90s Inside The
CIA - On Company
Business (1980)
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Blues Music - A 30 Min
Mix Of Great Blues!
Modern Blues
Compilation Otis
Redding (1966) ~~David~~
~~Ruffin (1969)~~ Sugar

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~~Chile Robinson~~

~~Numbers Boogie (1951)~~

I Be So Glad... When

The Sun Goes Down

Alan Jackson - Small

Town Southern Man

(Official Music Video)

Dinah Washington

(1955) ~~Alan Jackson~~

~~Where Were You~~

~~(When the World~~

~~Stopped Turning)~~

~~(Audio)~~ W.E.B. Du

Bois: Activist Leader in

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Niagara Movement
Co-Founder of
the NAACP | Biography
"Hold On" (Negro
Spiritual) Amiri Baraka
(1934-2014): Poet-
Playwright-Activist
Who Shaped
Revolutionary Politics,
Black Culture Blues
Talk 6 - Langston
Hughes and early blues
poetry ~~Hollywoodism:~~
~~Jews, Movies and the~~

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~~American Dream (1998)~~

~~The Fort at Prospect~~

~~Bluff~~ The Black Tax:

The Cost of Being

Black in America with

Shawn Rochester 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

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Blues People

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

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Blues People

social levels. It
chronicles the types of
music

Amiri Baraka

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

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Blues People

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.

Blues People: Negro
Music in White
America: Amazon.co.uk

...

So says Amiri Baraka in

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Blues People

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

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Blues People

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

Buy Blues People:
Negro Music in White
America by Jones, Leroi
(1999) Paperback by

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Blues People: Negro
Music in White America
by Jones, Leroi ...
(photo source) Poet-
playwright Amiri
Baraka (LeRoi Jones)
published a book in
1963 entitled Blues

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Blues People

People: 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.

MotBA 4: Blues People:

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America ...

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jazz and blues in
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musical, economic, and
cultural history. From
the music of African
slaves in the United
States through the music

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scene of the 1960's, In
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

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Blues People

by Leroi Jones ...

Blues people : Negro
music in white America
by Baraka, Imamu

Amiri, 1934-Publication
date 1963 ... Examines
the history of the Negro
in America through the
music he created Access-
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music in white America
: Baraka ...

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

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and Digging: The Afro-

American Soul of

American Classical

Music by way of "Black

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Music" in the middle of

that trajectory.

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America: Jones, Leroi ...

Black History Meets

Black Music: 'Blues

People' At 50 : A Blog

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Supreme In 1963, a jazz-
obsessed, college-
educated black Beat
poet in New York wrote
a "theoretical endeavor"
linking the ...

Black History Meets
Black Music: 'Blues
People' At 50 : A ...
Blues People: Negro
Music in White
America. £9.95. At
Oggies Music we

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specialise in second-hand, refurbished and ex shop display items that we sell at internet prices. Only personal items are sold as new such as reeds and lubrication. Please note that we judge the condition of this product to be: Used - Good.

Blues People: Negro
Music in White America

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Blues People: Negro

Music in White

America: Baraka,

Imamu Amiri:

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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 ...

Blues People: Negro

Page 30/60

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Music in White America

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So says Amiri Baraka in
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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,

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Blues People

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 - Leroi

Jones - Paperback

Poet, playwright,

Page 32/60

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Blues People

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

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Blues People

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

Page 34/60

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Blues People

created. Negro Music In

White America

Amiri Baraka
"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

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Blues People

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

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Blues People

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

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Blues People

music, he brilliantly
illuminates the influence
of African Americans
on American culture and
history.

The essential collection
of jazz writing by the
celebrated poet and
author of Blues
People—reissued with a
new introduction by the

Page 38/60

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Blues People

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

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Blues People

the day: John Coltrane,
Thelonious Monk, Miles
Davis, Ornette
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

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Blues People

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

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Blues People

intricate about
ecstatically complex
music. Richard Brody,
The New Yorker

For almost half a century, Amiri Baraka has ranked among the most important commentators on African American music and culture. In this

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Blues People

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

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Blues People

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 respect for

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Blues People

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

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Blues People

us, their listeners, with a sense of meaning and belonging.

Amiri Baraka

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.

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Blues People

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

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Blues People

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-

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Blues People

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

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Blues People

contributed most to its
texture, complexity, and
growth.

Amiri Baraka

From one of this
country's most
important intellectuals
comes a brilliant
analysis of the blues
tradition that examines
the careers of three
crucial black women

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Blues People

blues singers through a
feminist lens. Angela
Davis provides the
historical, social, and
political contexts with
which to reinterpret the
performances and lyrics
of Gertrude "Ma"
Rainey, Bessie Smith,
and Billie Holiday as
powerful articulations of
an alternative
consciousness
profoundly at odds with

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mainstream American culture. The works of Rainey, Smith, and Holiday have been largely misunderstood by critics. Overlooked, Davis shows, has been the way their candor and bravado laid the groundwork for an aesthetic that allowed for the celebration of social, moral, and sexual values outside the

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constraints imposed by
middle-class
respectability. Through
meticulous

transcriptions of all the
extant lyrics of Rainey
and Smith—published
here in their entirety for
the first time—Davis
demonstrates how the
roots of the blues extend
beyond a musical
tradition to serve as a
consciousness-raising

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Blues People

vehicle for American
social memory. A
stunning, indispensable
contribution to

American history, as
boldly insightful as the
women Davis praises,
Blues Legacies and
Black Feminism is a
triumph.

From its beginning, jazz
has presented a
contradictory social

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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

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Blues People

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

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Negro Music In

White America

Amiri Baraka

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

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attitudes influence In

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

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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

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with disparate--and
oftentimes
conflicting--actions,
ideals, and attitudes.

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