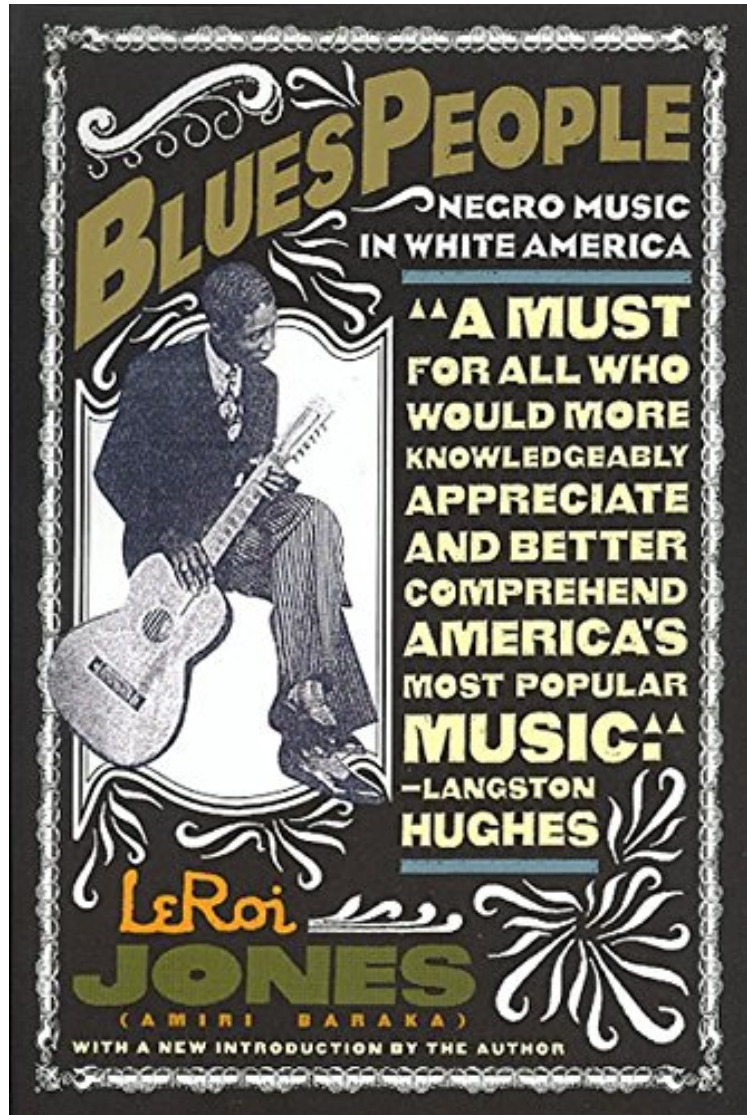


(Get free) Blues People: Negro Music in White America

Blues People: Negro Music in White America

Leroi Jones

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#113713 in Books 1999-01-20 1999-01-20 Original language: English PDF # 1 8.25 x .64 x 5.501, .50 #File Name: 068818474X256 pages | File size: 74.Mb

Leroi Jones : Blues People: Negro Music in White America before purchasing it in order to gage whether or not it would be worth my time, and all praised Blues People: Negro Music in White America:

0 of 0 people found the following review helpful. Blues People 50 Years Later? By Komozi Woodard This year marks the 50th anniversary of the classic music history, Blues People, that propelled Jazz Studies into the college curriculum. 50 years ago, university scholars did not allow their students to study Blues and Jazz; but outside of school a young LeRoi Jones was introduced to the study of the Blues at the home library of Professor Sterling Brown, the renowned Blues School poet. 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. This October the Schomburg Center will host the symposium: *Blues People: 50 Years Later* with Amiri Baraka, Ingrid Monson and John Szwed. check it out on the First Thursday series in Harlem. 0 of 0 people found the following review helpful. Good read
By Alexander Kennedy
A very interesting read that very covers the origin and development of a number of genres of music in America and their place in culture. Something to note is that a significant portion of the book is framed around racial issues (as you would expect from the title), and Mr. Jones can take a pretty venomous tone when referring to American history and culture.
1 of 1 people found the following review helpful. Five Stars
By Customer
Good read and an unfamiliar (musical) view of "Negro" history

"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.

"Blues People "is not only a fresh, incisively instructive reinterpretation of Negro music in America, but it is also curcially relevant to Negro-White relationships today."--Nat Hentoff"
"Blues People "is American musical history; it is also American cultural, economic, and even emotional history. It traces not only the development of the Negro music which affected white America, but also the Negro values which affected white America."--"Library Journal"
From the Publisher
This extremely pertinent work will make a valuable addition to the musical and sociological collections of public and academic libraries.
About the Author
Amiri Baraka, born Leroi Jones in 1934, is a poet, playwright, novelist, critic, and politcal activist. Best known for his highly acclaimed, award-winning play "Dutchman," as well as "The Slave, The Toliet," and numerous poetry collections. He lives in Newark, New Jersey.