

Charleston Rag Eubie Blake Piano Sheet Music

Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this incomparable resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? It's all here. Featuring information for more than 2,000 composers, the fourth edition includes enhanced indexes. The new "Hinson" will be an indispensable guide for many years to come.

A complete jazz chronology, ESSENTIAL JAZZ delivers a thorough and engaging introduction to jazz and American culture. Designed for nonmajors, this brief text explores the development of jazz, from its 19th century roots in ragtime and blues, through swing and bebop, to fusion and contemporary jazz styles. Unique in its up-to-date coverage, one-third of ESSENTIAL JAZZ is devoted to performers of the 1960s through present-day performers. The text's flexible organization and clear, interesting presentation are designed to appeal to students with little or no music background. Accessible, informative Listening Guides provide a rich sociocultural context for each selection, giving both newcomers and aficionados a true feel for the vibrant, ever-changing sound of jazz. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Appealing to music majors and nonmajors alike, JAZZ: THE FIRST 100 YEARS, ENHANCED MEDIA EDITION, 3e delivers a thorough introduction to jazz as it explores the development of jazz from its nineteenth-century roots in blues and ragtime, through swing and bebop, to fusion and contemporary jazz styles. Completely up to date, the text devotes a full third of its coverage to performers from the 1960s to the present day. It also includes expansive coverage of women in jazz. Biographies, social history, and timelines at the beginning of chapters put music into context--giving students a true feel for the ever-changing sound of jazz. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

AFRICAN AMERICAN HISTORY COMES TO LIFE Discover why young people all over the country are reading the Black Stars biographies of African American heroes. Here is what you want to know about the lives of great black men and women during the fabulous Harlem Renaissance: Louis "Satchmo" Armstrong, Eubie Blake, Thomas Andrew Dorsey, W. E. B. Du Bois, Duke Ellington, James Reese Europe, Jessie Redmon Fauset, Marcus Garvey, W. C. Handy, Fletcher Henderson, Langston Hughes, Zora Neale Hurston, Hall Johnson, Henry Johnson, Oscar Micheaux, Philip Payton Jr., Gertrude "Ma" Rainey, Paul Robeson, Augusta Savage, Noble Sissle, Bessie Smith, James Van der Zee, Dorothy West, Carter G. Woodson "The books in the Black Stars series are the types of books that would have really captivated me as a kid." -Earl G. Graves, Black Enterprise magazine "Inspiring stories that demonstrate what can happen when ingenuity and tenacity are paired with courage and hard work." -Black Books Galore! Guide to Great African American Children's Books "Haskins has chosen his subjects well . . . catching a sense of the enormous obstacles they had to overcome. . . . Some names are familiar, but most are little-known whom Haskins elevates to their rightful place in history." -Booklist "The broad coverage makes this an unusual resource—a jumping-off point for deeper studies." -Horn Book

Based on extensive interviews, Reminiscing with Noble Sissle and Eubie Blake recounts the lives and music of singer-lyricist-band leader Noble Sissle (1889-1975) and ragtime-composer Eubie Blake (1883-1983). Their 57-year partnership began in 1915, when Broadway beckoned with a wealth of opportunity: thriving theater companies performed vaudeville, revue, musical comedy, and operetta to enthusiastic audiences. This book captures all the optimism and vibrancy of early twentieth-century black performers and musicians. In 1921, Sissle and Blake's breakthrough musical, Shuffle Along brought authentic ragtime and jazz dancing to the Broadway for the first time—a combination that opened up new avenues in musical theater for black and white performers alike. Richly illustrated with a rare collection of photographs, theater posters, playbills, sheet music, and reviews, Reminiscing with Noble Sissle and Eubie Blake recreates an unforgettable era in musical theater.

LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

First published in 1984 and reissued to coincide with the publication of the second volume, this selection of the 250 best jazz records traces the earliest roots of the music to the beginnings of the modern jazz era. Volume One's focus is on LP collections of 78 rpm originals and nearly every significant musician--both familiar and obscure--of early 20th-century jazz is listed. For each record listed, full details of personnel, recording dates and locations are provided.

Traces the background and contribution of Black composers, instrumentalists, and vocalists in America from Colonial times. Blesh published *They All Played Ragtime* as first major scholarly work on ragtime music in 1950, which sparked a ragtime revival. He founded Circle Records in 1946, which recorded new material from aging early jazz musicians as well as the Library of Congress recordings of Jelly Roll Morton. He sparked renewed interest in the music of Joseph Lamb, James P. Johnson, and Eubie Blake, among others.

"The Hinson" has been indispensable for performers, teachers, and students. Now updated and expanded, it's better than ever, with 120 more composers, expertly guiding pianists to solo literature and answering the vital questions: What's available? How difficult is it? What are its special features? How does one reach the publisher? The "new Hinson" includes solo compositions of nearly 2,000 composers, with biographical sketches of major composers. Every entry offers description, publisher, number of pages, performance time, style and characteristics, and level of difficulty. Extensively revised, this new edition is destined to become a trusted guide for years to come.

"This annotated discography covers the first 50 years of audio recordings by black artists in chronological order, music made in the "acoustic era" of recording technology. The book has cross-referenced bibliographical information on recording sessions and appendices on field recordings; Caribbean, Mexican and South American recordings; piano rolls performed by black artists; and a filmography"--Provided by publisher.

Arranged in sixteen musical categories, provides entries for twenty thousand releases from four thousand artists, and includes a history of each musical genre.

Horne provides the most comprehensive source available on keyboard music by Black composers, including traditional instruments--such as the accordion and harpsichord--piano, and organ. Each of the more than 200 entries contains a biographical sketch, a listing of all works that include keyboard, the commission, premiere, composer bibliography, and a discography. The

work concludes with a keyboard music index, general discography, and bibliography.

(Limelight). "...his economical writing style ... manages to pack lots of information and opinion into a few carefully chosen words ... Besides detail work well-grounded in scholarship...the author isn't afraid to interpolate such generalizations and speculations as he sees fit; he may be the Stephen Hawking of jazz criticism." Bob Tarte, *The Beat*

This is the full eBook edition of *How to Play Jazz Piano* in fixed-layout format with downloadable audio. Discover Pam

Wedgwood's exciting world of jazz piano! This is a fun and simple introduction for young players with a basic knowledge of how to play the piano (about Grade 2 standard). It includes an introduction to improvisation, suggested listening ideas and covers swing, syncopated rhythms, basic chords and chord symbols, scales and modes used in jazz. There are also plenty of great pieces in different styles, online audio and Pam's helpful advice and teaching tips every step of the way!

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.

In this volume, 39 of the legendary composers from Tin Pan Alley, Hollywood and Broadway of the 1920s through the 1950s discuss their careers and share the stories of creating many of the most beloved songs in American music. Interviewed for radio in the mid-1970s, they include such giants as Harold Arlen, Eubie Blake, Cy Coleman, George Duning, Sammy Fain, Jerry Herman, Bronislaw Kaper, Henry Mancini, David Rose, Arthur Schwartz, Charles Strouse, Jule Styne, Jimmie Van Heusen, Harry Warren, Richard Whiting, and Meredith Willson. Photographs and rare sheet music reproductions accompany the interviews.

Definitive history traces the genre's growth and diversification from its 19th-century origins through its heyday and modern revival. Discusses 48 major composers and 800 rags. More than 100 photos.

Selected as an Outstanding Academic Title by Choice Selected as an Outstanding Reference Source by the Reference and User Services Association of the American Library Association There are many anthologies of southern literature, but this is the first companion. Neither a survey of masterpieces nor a biographical sourcebook, *The Companion to Southern Literature* treats every conceivable topic found in southern writing from the pre-Columbian era to the present, referencing specific works of all periods and genres. Top scholars in their fields offer original definitions and examples of the concepts they know best, identifying the themes, burning issues, historical personalities, beloved icons, and common or uncommon stereotypes that have shaped the most significant regional literature in memory. Read the copious offerings straight through in alphabetical order (Ancestor Worship, Blue-Collar Literature, Caves) or skip randomly at whim (Guilt, The Grotesque, William Jefferson Clinton). Whatever approach you take, *The Companion's* authority, scope, and variety in tone and interpretation will prove a boon and a delight. Explored here are literary embodiments of the Old South, New South, Solid South, Savage South, Lazy South, and "Sahara of the Bozart." As up-to-date as grit lit, K Mart fiction, and postmodernism, and as old-fashioned as Puritanism, mules, and the tall tale, these five hundred entries span a reach from Lady to Lesbian Literature. The volume includes an overview of every southern state's belletristic heritage while making it clear that the southern mind extends beyond geographical boundaries to form an essential component of the American psyche. The South's lavishly rich literature provides the best means of understanding the region's deepest nature, and *The Companion to Southern Literature* will be an invaluable tool for those who take on that exciting challenge. Description of Contents 500 lively, succinct articles on topics ranging from Abolition to Yoknapatawpha 250 contributors, including scholars, writers, and poets 2 tables of contents — alphabetical and subject — and a complete index A separate bibliography for most entries An interdisciplinary look at the Harlem Renaissance, it includes essays on the principal participants, those who defined the political, intellectual and cultural milieu in which the Renaissance existed; on important events and places.

(Piano/Vocal/Guitar Artist Songbook). 9 original compositions for piano solo transcribed by Terry Waldo. Book gives a complete essay of Eubie's career through photos, stories and music. Songs include: *The Charleston Rag* * *Eubie's Classical Rag* * *Rhapsody in Ragtime* * and more.

The first opportunity to read--and hear--interviews with and about great American composers and musicians of the early twentieth century.

Broadly based and practically oriented, the book will help you develop curriculum for an increasingly multicultural society. The authors—a variety of music educators and ethnomusicologists—provide plans and resources to broaden your students' perspectives on music as an important aspect of culture both within the United States and globally.

For nearly fifty years, Edward Kennedy 'Duke' Ellington was one of America's most famous musicians. Tucker traces Ellington's childhood and young adult years in Washington, D. C. where he got his start as a ragtime pianist, and also draws on accounts from newspapers, periodicals, and trade publications.

The Brooklyn Philharmonic is one of the most innovative and respected symphony orchestras of modern times. Maurice Edwards provides a personal and comprehensive history of this institution. *How Music Grew in Brooklyn* includes more than two dozen historical photographs and illustrations and an eighty-page appendix providing detailed listing of the orchestra's programs, including the Marathons.

New Orleans is a kind of Mecca for jazz pilgrims, as Whitney Balliett once wrote. This memoir tells the story of one aspiring pilgrim, Clive Wilson, who fell in love with New Orleans jazz in his early teens while in boarding school in his native England. It is also his story of gradually becoming disenchanted with his family and English environment and, ultimately, finding acceptance and a new home in New Orleans. The timing of his arrival, at age twenty-two, just a few weeks after the signing of the 1964 Civil Rights Act and the end of legal segregation, placed him in a unique position with the mostly African American musicians in New Orleans. They showed him around, brought him into their lives, gave him music lessons, and even hired him to play trumpet in brass bands. In short, Wilson became more than a pilgrim; he became an apprentice, and for the first time, legally, in New Orleans, he could make that leap. *Time of My Life: A Jazz Journey from London to New Orleans* tells the story of Wilson's journey as he discovers the contrast between his imagined New Orleans and its reality. Throughout, he delivers his impressions and interactions with such local musicians as "Fat Man" Williams, Manuel Manetta, Punch Miller, and Billie and DeDe Pierce. As his playing improves, invitations to play in local bands increase. Eventually, he joins in the jam and, by doing so, integrates the Original Tuxedo Jazz Band, which had been in continuous existence since 1911. Except for a brief epilogue, this memoir ends in 1979, when Wilson assembles his own band for the first time, the Original Camellia Jazz Band, with musicians who had been among his heroes when

he first arrived in New Orleans.

A piano rollography is featured in a biographical tribute to a legendary figure in American music who has played a central role in the current jazz and ragtime revival

Ragtime: An Encyclopedia, Discography, and Sheetography is the definitive reference work for this important popular form of music that flourished from the 1890s through the 1920s, and was one of the key predecessors of jazz. It collects for the first time entries on all the important composers and performers, and descriptions of their works; a complete listing of all known published ragtime compositions, even those self-published and known only in single copies; and a complete discography from the cylinder era to today. It also represents the culmination of a lifetime's research for its author, considered to be the foremost scholar of ragtime and early twentieth-century popular music. Rare photographs accompany most entries, taken from the original sheets, newspapers, and other archival sources.

Sincerely Eubie Blake

A new biography of one of the key composers of 20th-century American popular song and jazz, Eubie Blake: Rags, Rhythm and Race illuminates Blake's little-known impact on over 100 years of American culture. A gifted musician, Blake rose from performing in dance halls and bordellos of his native Baltimore to the heights of Broadway. In 1921, together with performer and lyricist Noble Sissle, Blake created Shuffle Along which became a sleeper smash on Broadway eventually becoming one of the top ten musical shows of the 1920s. Despite many obstacles Shuffle Along integrated Broadway and the road and introduced such stars as Josephine Baker, Lottie Gee, Florence Mills, and Fredi Washington. It also proved that black shows were viable on Broadway and subsequent productions gave a voice to great songwriters, performers, and spoke to a previously disenfranchised black audience. As successful as Shuffle Along was, racism and bad luck hampered Blake's career. Remarkably, the third act of Blake's life found him heralded in his 90s at major jazz festivals, in Broadway shows, and on television and recordings. Tracing not only Blake's extraordinary life and accomplishments, Broadway and popular music authorities Richard Carlin and Ken Bloom examine the professional and societal barriers confronted by black artists from the turn of the century through the 1980s. Drawing from a wealth of personal archives and interviews with Blake, his friends, and other scholars, Eubie Blake: Rags, Rhythm and Race offers an incisive portrait of the man and the musical world he inhabited.

Complete libretto to the 1921 ground breaking musical. One of the most significant musicals of the 20th Century, "Shuffle Along" was a rarity, written, produced, and acted wholly by African Americans. For the first time racially diverse audiences celebrated the uniqueness of this musical together. While the New York Times praised Eubie Blake "swinging and infectious score," it panned the rest of the production "as extremely crude-in writing, playing and direction." That didn't matter. New Yorkers, including George Gershwin and Fanny Brice, flocked to it and it soon became the most popular production of the season with record breaking sales. Its influences were felt throughout the 1920s when "Shuffle Along" type musicals became all the vogue.

Available in paperback for the first time, this groundbreaking in-depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States, charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved. Applying more than thirty years of scholarship, Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers. Brooks assesses the careers and recordings of George W. Johnson, Bert Williams, George Walker, Noble Sissle, Eubie Blake, the Fisk Jubilee Singers, W. C. Handy, James Reese Europe, Wilbur Sweatman, Harry T. Burleigh, Roland Hayes, Booker T. Washington, and boxing champion Jack Johnson, as well as a host of lesser-known voices. Many of these pioneers faced a difficult struggle to be heard in an era of rampant discrimination and "the color line," and their stories illuminate the forces—both black and white—that gradually allowed African Americans greater entree into the mainstream American entertainment industry. The book also discusses how many of these historic recordings are withheld from the public today because of stringent U.S. copyright laws. Lost Sounds includes Brooks's selected discography of CD reissues, and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America. Black Bottom Stomp tells the compelling stories of the lives and times of nine seminal figures in American music history, including Scott Joplin, Louis Armstrong, and Jelly Roll Morton.

American composer, pianist and orchestra leader Duke Ellington was the first genuine jazz composer of truly international status. In this book Ken Rattenbury offers a thorough musical analysis of Ellington's works, assessing the extent to which Ellington drew on the black music traditions of blues and ragtime and the music of Tin Pan Alley, and examining how he integrated black folk music practices with elements of European art music. Rattenbury investigate's Ellington's methods of composition, focusing on works written, performed and recorded between 1939 and 1941, years that witnessed the full flowering of Ellington's genius. He also discusses the criteria Ellington used to select his musicians.

Created by the publishers of EBONY. During its years of publishing it was the largest ever children-focused publication for African Americans. Brian Dolan's social and cultural history of the music business in relation to the history of the player piano is a critical chapter in the story of contemporary life. The player piano made the American music industry—and American music itself—modern. For years, Tin Pan Alley composers and performers labored over scores for quick ditties destined for the vaudeville circuit or librettos destined for the Broadway stage. But, the introduction of the player piano in the early 1900s, transformed Tin Pan Alley's guild of composers, performers, and theater owners into a music industry. The player piano, with its perforated music rolls that told the pianos what key to strike, changed musical performance because it made a musical piece standard, repeatable, and easy rather than something laboriously learned. It also created a national audience because the music that was played in New Orleans or Kansas City could also be played in New York or Missoula, as new music (ragtime) and dance (fox-trot) styles crisscrossed the continent along with the player piano's music rolls. By the 1920s, only automobile sales exceeded the amount generated by player pianos and their music rolls. Consigned today to the realm of collectors and technological arcane, the player piano was a moving force in American music and American life.

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