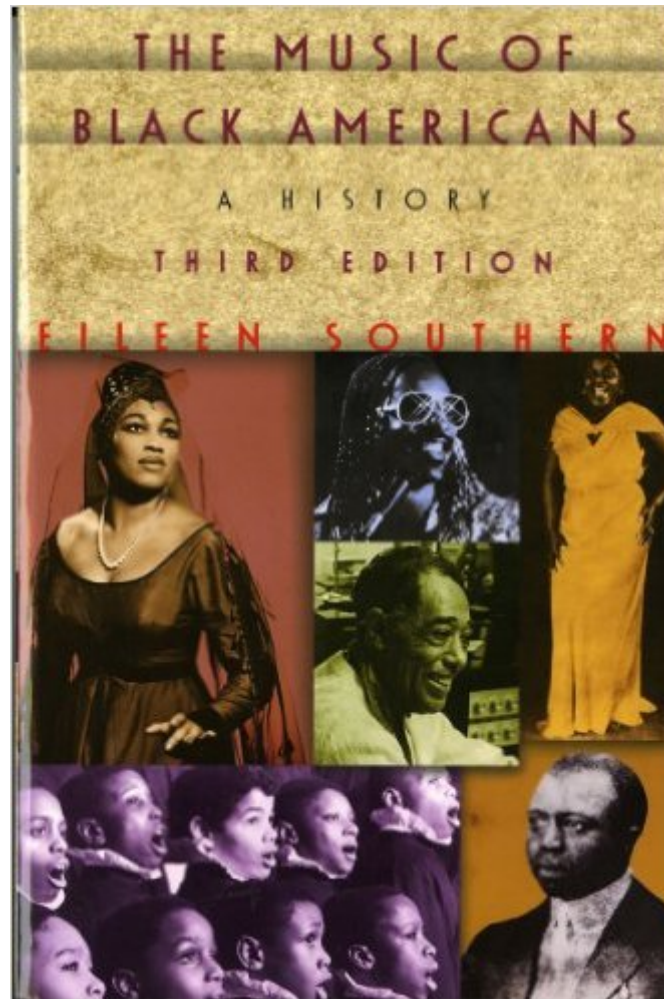


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# The Music Of Black Americans: A History (Third Edition)



## Synopsis

A new edition of the classic text on African American music. Beginning with the arrival of the first Africans in the English colonies, Eileen Southern weaves a fascinating narrative of intense musical activity. As singers, players, and composers, black American musicians are fully chronicled in this landmark book. Now in the third edition, the author has brought the entire text up to date and has added a wealth of new material covering the latest developments in gospel, blues, jazz, classical, crossover, Broadway, and rap as they relate to African American music. Over 50 photographs

## Book Information

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## Customer Reviews

Have you ever heard about The National Negro Opera Company? Founded by Mary Cardwell Dawson, the company made its debut in Pittsburgh in 1941. This is but one of the fascinating things you can discover in this marvelous book. If you have an interest in music of whatever variety, your library is incomplete without this book. This 3rd edition was done in 1997, thus it is quite up-to-date in its coverage of classical, jazz, rock, pop, gospel, swing, ragtime or blues. If it is music as practiced, performed or composed by people of color, this is where you'll find valuable information about it. Beginning with Africa and continuing to the present day, the four sections detail this rich history: *Song in a Strange Land* (1619-1775); *Let My People Go* (1776-1865); *Blow Ye the Trumpet* (1865-1919) and *Lift Every Voice* (1920-1996). The latter section is particularly informative reading with sections on Jazz, The Harlem Renaissance, and the Mid-Century Decades. It is these years in which artists of color finally took their well-deserved place on the musical stages of the world. Of

course, they had been visible in their own world, and the popularity of such major composers as Scott Joplin and Duke Ellington allowed them to more or less effortlessly cross-over to the 'white' world. Lena Horne, the Mills Brothers, Louis Armstrong, Cab Calloway were--and still are--names to be reckoned with in any list of fabulous performers. And then there was Marion Anderson who finally made her way to the Metropolitan Opera at the very end of her career, making way for Robert McFerrin, Leontyne Price, Jessye Norman, Simon Estes and George Shirley, who were very much pioneers in their respective repertoire. Today, thankfully, artists of color are not at all rare on the concert and/or opera stages of the world.

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