

**SAMPLE FIRST PAGE OF PAPER**

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Ellington's Adventures in Music and Geography

**Indent 1/2"** In studying the influence of Latin American, African, and Asian music on modern Amer- ←**1"**→  
ican composers, music historians tend to discuss such figures as Aaron Copland, George Gerswhin,  
Henry Cowell, Alan Hovhaness, and John Cage (Brindle: Griffiths 104-39; Hitchcock 173-98).  
They usually overlook Duke Ellington, whom Gunther Schuller rightly calls "one of America's  
great composers" (318), probably because they are familiar only with Ellington's popular pieces,  
like "Sophisticated Lady," "Mood Indigo," and "Solitude." Still little known are the many  
ambitious orchestral suites Ellington composed, several of which, such as Black, Brown, and Beige  
(originally entitled The African Suite). The Liberian Suite, The Far East Suite, The Latin American  
Suite, and Afro-Eurasian Eclipse, explore his impressions of the people, places, and music of other  
countries.

Not all music critics, however, have ignored Ellington's excursions into longer musical  
forms. Raymond Horricks compared him with Ravel, Delius, and Debussy:

**Indent 1" →** The continually enquiring mind of Ellington [. . .] has sought to extend steadily the  
imaginative boundaries of the musical form on which it subsists. [. . .] Ellington  
since the mid-1930s has been engaged upon extending both the imagery and the  
formal construction of written jazz. To this day, critics have marveled at the way  
Ellington dared to reach such heights. (122-23)

←**1"**→ Ellington's earliest attempts to move beyond the four-minute limit imposed by the composers who ←**1"**→

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