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8 1/2" Double-space

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Ellington's Adventures in Music and Geography  
In studying the influence of Latin American, African, and Asian  
music on modern American composers, music historians tend to discuss  
such figures as Aaron Copland, George Gershwin, Henry Cowell, Alan  
Hovhaness, and John Cage (Brindle; Griffiths 104-29; 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. In the 1950s, for example, while  
Ellington was still alive, Raymond Horricks compared him with Ravel,  
Debussy, and Debussy:

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. (121-23)

Ellington's earliest attempts to move beyond the three-minute limit

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