

Creole Gumbo And All That Jazz New Orleans Seafood Cookbook

The Jazz Revolution Metronome Creating the Jazz Solo Genre-Busting Dark Comedies of the 1970s A Companion to the Modern American Novel, 1900 - 1950 Billboard College Guide for Performing Arts Majors Cuttin' Up Billboard Theatre Magazine Music Trades The New Yorker The New York Times Magazine Jazz Index Tricolor Schwann Long Playing Record Catalog Jazz Times The Jazz And Blues Lover's Guide To The U.S. New York Digest Kathy J. Ogren Vic Hobson Wes D. Gehring John T. Matthews Carole J. Everett Court Carney W. J. Thorold Harold Wallace Ross Christiane Bird

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born of african rhythms the spiritual call and response and other american musical traditions jazz was by the 1920s the dominant influence on this country s popular music writers of the harlem renaissance langston hughes claude mckay zora neale hurston and the lost generation malcolm cowley f scott fitzgerald and gertrude stein along with many other americans celebrated it both as an expression of black culture and as a symbol of rebellion against american society but an equal number railed against it whites were shocked by its raw emotion and sexuality and blacks considered it devil s music and criticized it for casting a negative light on the black community in this illuminating work kathy ogren places this controversy in the social and cultural context of 1920s america and sheds new light on jazz s impact on the nation as she traces its dissemination from the honky tonks of new orleans new york and chicago to the clubs and cabarets of such places as kansas city and los angeles and further to the airwaves ogren argues that certain characteristics of jazz notably the participatory nature of the music its unusual rhythms and emphasis gave it a special resonance for a society undergoing rapid change those who resisted the changes criticized the new music those who accepted them embraced jazz in the words of conductor leopold stokowski jazz had come to stay because it was an expression of the times of the breathless energetic superactive times in

which we were living it was useless to fight against it numerous other factors contributed to the growth of jazz as a popular music during the 1920s the closing of the storyville section of new orleans in 1917 was a signal to many jazz greats to move north and west in search of new homes for their music ogren follows them to such places as chicago new york and san francisco and using the musicians own words as often as possible tells of their experiences in the clubs and cabarets prohibition ushered in by the volstead act of 1919 sent people out in droves to gang controlled speak easies many of which provided jazz entertainment and the 1920s economic boom which made music readily available through radio and the phonograph record created an even larger audience for the new music but ogren maintains that jazz itself through its syncopated beat improvisation and blue tonalities spoke to millions based on print media secondary sources biographies and autobiographies and making extensive use of oral histories the jazz revolution offers provocative insights into both early jazz and american culture

throughout his life louis armstrong tried to explain how singing with a barbershop quartet on the streets of new orleans was foundational to his musicianship until now there has been no in depth inquiry into what he meant when he said i figure singing and playing is the same or singing was more into my blood than the trumpet creating the jazz solo louis armstrong and barbershop harmony shows that armstrong understood exactly the relationship between what he sang and what he played and that he meant these comments to be taken literally he was singing through his horn to describe the relationship between what armstrong sang and played author vic hobson discusses elements of music theory with a style accessible even to readers with little or no musical background jazz is a music that is often performed by people with limited formal musical education armstrong did not analyze what he played in theoretical terms instead he thought about it in terms of the voices in a barbershop quartet understanding how armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today this assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the louis armstrong way

this examination of dark comedies of the 1970s focuses on films which concealed black humor behind a misleading genre label all that jazz 1979 is a musical about death hardly fred and ginger territory this masking goes beyond misnomer to a breaking of formula that director robert altman called anti genre altman s mash 1970 ridiculed the military establishment in general the vietnam war in particular under the guise of a standard military service comedy the picaresque western little big man 1970 turned the bluecoats vs indians formula upside down the audience roots for the indians instead of the cavalry the book covers 12 essential films including harold and maude 1971 slaughterhouse five 1972 one flew over the cuckoo s nest 1975 and being

there 1979 with notes on a clockwork orange 1971 these films reveal a compounding complexity that reinforces the absurdity at the heart of dark comedy

this cutting edge companion is a comprehensive resource for the study of the modern american novel published at a time when literary modernism is being thoroughly reassessed it reflects current investigations into the origins and character of the movement as a whole brings together 28 original essays from leading scholars allows readers to orient individual works and authors in their principal cultural and social contexts contributes to efforts to recover minority voices such as those of african american novelists and popular subgenres such as detective fiction directs students to major relevant scholarship for further inquiry suggests the many ways that modern american and fiction carry new meanings in the twenty first century

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describes graduate programs in art dance music and theater and lists undergraduate programs

reveals how the new technologies of mass culture the phonograph radio and film played a key role in accelerating the diffusion of jazz as a modernist art form across the nation s racial divide focuses on four cities new orleans new york chicago and los angeles to show how each city produced a distinctive style of jazz

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this completely updated guide tells readers where to find everything from the current music scene to major jazz blues landmarks in 26 american cities and the mississippi delta includes city by city listings for clubs events radio stations anecdotes from club owners and performers and jazz blues history photos

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