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provides students with music from the great composers to study before attempting to write themselves discussion of the elements of music pertinent to an understanding of the 18th century counterpoint are included

the book jazzmen 1939 claimed new orleans as the birthplace of jazz and introduced the legend of buddy bolden as the first man of jazz much of the information that the book relied on came from a highly controversial source bunk johnson he claimed to have played with bolden and that together they had pioneered jazz johnson made many recordings talking about and playing the music of the bolden era these recordings have been treated with skepticism because of doubts about johnson s credibility using oral histories the jazzmen interview notes and unpublished archive material this book confirms that bunk johnson did play with bolden this confirmation in turn has profound implications for johnson s recorded legacy in describing the music of the early years of new orleans jazz new orleans jazz was different from ragtime in a number of ways it was a music that was collectively improvised and it carried a new tonality the tonality of the blues how early jazz musicians improvised together and how the blues became a part of jazz has until now been a mystery part of the reason new orleans jazz developed as it did is that all the prominent jazz pioneers including buddy bolden bunk johnson louis armstrong sidney bechet johnny dodds and kid ory sang in barbershop or barroom quartets this book describes in both historical and musical terms how the practices of quartet singing were converted to the instruments of a jazz band and how this in turn produced collectively improvised blues inflected jazz that unique sound of new orleans

there is a strong tradition of literary analyses of the musical artwork simply put all musicology any writing about music is an attempt at making analogies between what happens within the world of sound and language itself this study considers this analogy from the opposite perspective authors attempting to structure words using musical forms and techniques it s a viewpoint much more rarely explored and none of the extant studies of novelists musical techniques have been done by musicians can a novel follow the form of a symphony and still succeed as a novel can musical counterpoint be mimicked by words on a page alan shockley begins looking for answers by examining music s appeal for novelists and then explores two brief works a prose fugue by douglas hofstadter and a short story by anthony burgess modeled after a mozart symphony analyses of three large emblematic attempts at musical writing follow the much debated sirens episode of james joyce s ulysses which the author famously likened to a fugue burgess largely ignored napoleon symphony a novel in four movements patterned on beethoven s eroica and joyce s

finnegans wake which shockley examines as an attempt at composing a fully musicalized language after these three larger analyses shockley discusses two quite recent brief novels william gaddis novella agap gape and david markson s this is not a novel proposing that each of these confounding texts coheres elegantly when viewed as a musically structured work from the perspective of a composer shockley offers the reader fresh tools for approaching these dense and often daunting texts

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on the eve of the american revolution nearly three quarters of all african americans in mainland british america lived in two regions the chesapeake centered in virginia and the lowcountry with its hub in south carolina here philip morgan compares and contrasts african american life in these two regional black cultures exploring the differences as well as the similarities the result is a detailed and comprehensive view of slave life in the colonial american south morgan explores the role of land and labor in shaping culture the everyday contacts of masters and slaves that defined the possibilities and limitations of cultural exchange and finally the interior lives of blacks their social relations their family and kin ties and the major symbolic dimensions of life language play and religion he provides a balanced appreciation for the oppressiveness of bondage and for the ability of slaves to shape their lives showing that whatever the constraints slaves contributed to the making of their history victims of a brutal dehumanizing system slaves nevertheless strove to create order in their lives to preserve their humanity to achieve dignity and to sustain dreams of a better future

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