

The book cover features a dark, moody illustration of a man in a suit sitting at a desk, looking down at an open book of musical notation. The background is dark and textured, with some vertical lines suggesting a window or a wall. The title is printed in a serif font, with 'The Da Capo History of' in a smaller, lighter font, 'Western Classical' in a medium-sized font, and 'Music' in a large, bold, pink font. The author's name, 'JOHN BAILIE', is printed in a small, white, sans-serif font at the bottom.

The Da Capo History of
Western Classical
Music

JOHN BAILIE

Music Is My Mistress Da Capo Paperback

Dennis McNally



Music Is My Mistress Da Capo Paperback:

On Highway 61 Dennis McNally, 2015-10-13 *On Highway 61* explores the historical context of the significant social dissent that was central to the cultural genesis of the sixties. The book is going to search for the deeper roots of American cultural and musical evolution for the past 150 years by studying what the Western European culture learned from African American culture in a historical progression that reaches from the minstrel era to Bob Dylan. The book begins with America's first great social critic Henry David Thoreau and his fundamental source of social philosophy: his profound commitment to freedom, to abolitionism, and to African American culture. Continuing with Mark Twain through whom we can observe the rise of minstrelsy which he embraced and his subversive satirical masterpiece *Huckleberry Finn*. While familiar, the book places them into a newly articulated historical reference that shines new light and reveals a progression that is much greater than the sum of its individual parts. As the first post Civil War generation of black Americans came of age, they introduced into the national culture a trio of musical forms: ragtime, blues, and jazz, that would with their derivations dominate popular music to this day. Ragtime introduced syncopation and became the cutting edge of the modern 20th century with popular dances. The blues would combine with syncopation and improvisation and create jazz. Maturing at the hands of Louis Armstrong, it would soon attract a cluster of young white musicians who came to be known as the Austin High Gang, who fell in love with black music and were inspired to play it themselves. In the process, they developed a liberating respect for the diversity of their city and country which they did not see as exotic but rather as art. It was not long before these young white rebels were the masters of American pop music: big band, Swing, and Bop succeeded. Swing and Rhythm and Blues followed; each had white followers like the Beat writers and the first young rock and rollers. Even popular white genres like the country music of Jimmy Rodgers and the Carter Family reflected significant black influence. In fact, the theoretical separation of American music by race is not accurate. This biracial fusion achieved an apotheosis in the early work of Bob Dylan, born and raised at the northern end of the same Mississippi River and Highway 61 that had been the birthplace of much of the black music he would study. As the book reveals, the connection that began with Thoreau and continued for over 100 years was a cultural evolution where at first individuals and then larger portions of society absorbed the culture of those at the absolute bottom of the power structure: the slaves and their descendants, and realized that they themselves were not free.

Music Is My Life Daniel Stein, 2012-05-03 A groundbreaking study of Louis Armstrong's autobiographical practices **Jazz Pedagogy** J. Richard Dunscomb, Willie Hill, 2002 DVD provides over three hours of audio and video demonstrations of rehearsal techniques and teaching methods for jazz improvisation, improving the rhythm section and Latin jazz styles **Music is My Mistress** Duke Ellington, 1974 Note Includes a selected discography list of compositions and bibliography **The Cambridge Companion to Duke Ellington** Edward Green, 2015-01-08 Duke Ellington is widely held to be the greatest jazz composer and one of the most significant cultural icons of the twentieth century. This comprehensive and accessible Companion is the

first collection of essays to survey in depth Ellington's career music and place in popular culture An international cast of authors includes renowned scholars critics composers and jazz musicians Organized in three parts the Companion first sets Ellington's life and work in context providing new information about his formative years method of composing interactions with other musicians and activities abroad its second part gives a complete artistic biography of Ellington and the final section is a series of specific musical studies including chapters on Ellington and song writing the jazz piano descriptive music and the blues Featuring a chronology of the composer's life and major recordings this book is essential reading for anyone with an interest in Ellington's enduring artistic legacy *Lonesome Roads and Streets of Dreams* Andrew S.

Berish, 2024-05-31 Any listener knows the power of music to define a place but few can describe the how or why of this phenomenon In *Lonesome Roads and Streets of Dreams* Place Mobility and Race in Jazz of the 1930s and 40s Andrew Berish attempts to right this wrong showcasing how American jazz defined a culture particularly preoccupied with place By analyzing both the performances and cultural context of leading jazz figures including the many famous venues where they played Berish bridges two dominant scholarly approaches to the genre offering not only a new reading of swing era jazz but an entirely new framework for musical analysis in general one that examines how the geographical realities of daily life can be transformed into musical sound Focusing on white bandleader Jan Garber black bandleader Duke Ellington white saxophonist Charlie Barnet and black guitarist Charlie Christian as well as traveling from Catalina Island to Manhattan to Oklahoma City *Lonesome Roads and Streets of Dreams* depicts not only a geography of race but how this geography was disrupted how these musicians crossed physical and racial boundaries from black to white South to North and rural to urban and how they found expression for these movements in the insistent music they were creating **Postliterary America**

Maria Damon, 2011-04 p MsoNormal li MsoNormal div MsoNormal margin 0in 0in 0 0001pt font size 12pt font family Times New Roman div Section1 page Section1 In this capacious and challenging book Maria Damon surveys the poetry and culture of the United States in two distinct but inextricably linked periods In part 1 Identity K not e s she considers the America of the 1950s and early 1960s when contentious and troubled alliances took shape between different marginalized communities and their respective but overlapping bohemias Jews African Americans the Beats and gays and lesbians Damon then turns to more contemporary issues and broader topics of poetics in part 2 s Poetics for a Postliterary America which goes on to paint a wider picture dwelling less on close readings of individual poems and more on asking questions about the nature of poetry itself and its role in community formation and individual survival Discussions of counterperformance kinetics the Nuyoricans Latino identity and electronic poetics enliven this section **Swing Dancing** Tamara Stevens, Erin Stevens, 2011-04-07

Telling a riveting true story of the emergence and development of an American icon this book traces swing dancing from its origins to its status as a modern day art form From its unlikely origins in the African slave trade one of the saddest chapters of American history swing dance emerged as a celebration of the soul Swing is now recognized around the globe as a joyous

partnered dance uniquely Afro American in origin and an American treasure This book examines how the original swing style of the 1920s the Lindy Hop branched out and evolved with the changing dynamics of popular culture paralleling the development of the nation Swing Dancing covers the dance through the years of minstrelsy the jazz age the big band era bebop and the decline of partnered dancing in the 1960s Swing experts and instructors Tamara and Erin Stevens have combined a compelling historic examination of swing dance with an assortment of riveting personal interviews and photographic documentation to create a comprehensive reference book on this important art form **The ^APower of Black Music** Samuel A. Floyd Jr.,1996-10-31 Bold and original The Power of Black Music offers a new way of listening to the music of black America and appreciating its profound contribution to all American music Striving to break down the barriers that remain between high art and low art it brilliantly illuminates the centuries old linkage between the music myths and rituals of Africa and the continuing evolution and enduring vitality of African American music Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates Jr author Samuel A Floyd Jr advocates a new critical approach grounded in the forms and traditions of the music itself He accompanies readers on a fascinating journey from the original rings of dance drum and song shared by people across Africa through the ring shout s powerful merging of music and dance in the slave culture to the funeral parade practices of the early new Orleans jazzmen the bluesmen in the twenties the beboppers in the forties and the free jazz rock Motown and concert hall composers of the sixties and beyond In The Power of Black Music Floyd clearly shows that black folk culture remains a driving force in the black music of America a force with the power to enrich cultures the world over **The Biographical Encyclopedia of Jazz** Leonard Feather,2007-04 Offers more than 3 300 entries covering musicians such as Louis Armstrong Toshiko Akiyoshi Thelonious Monk and Wynton Marsalis

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