

from

blues



to

bop

JAZZ FICTION BY

James Baldwin

Donald Barthelme

Shelby Foote

Langston Hughes

Jack Kerouac

Eudora Welty

and others

EDITED BY RICHARD N. ALBERT

From Blues To Bop A Collection Of Jazz Fiction

Maryemma Graham



From Blues To Bop A Collection Of Jazz Fiction:

From Blues to Bop Richard N. Albert, 1990 Gathers twenty stories dealing with jazz by Langston Hughes Eudora Welty Shelby Foote Leonard Feather Jack Kerouac James Baldwin Donald Barthelme and Steve Allen **The Jazz Fiction**

Anthology Sascha Feinstein, David Rife, 2009-10-02 What sounds throughout these stories is the universal voice of humanity that is the essence of the music **An Annotated Bibliography of Jazz Fiction and Jazz Fiction Criticism** Richard N.

Albert, 1996-09-13 Albert provides a survey of the impact of jazz on both American and foreign fiction along with an annotated listing of almost 400 short stories novels plays and jazz fiction criticism Access is augmented by an index of novels plays and short stories and by a general index Albert examines the strong impact jazz and the blues have had on fiction The annotated listing of 400 novels short stories and jazz fiction criticism will serve as a resource for those doing research in both music and literature as well as serving as a reading guide for jazz devotees who are looking for literature with a jazz motif Access is augmented by an index of novels plays and short stories and by a general index *Jazz Fiction* David Rife, 2008

Broad in scope meticulously researched and including titles that have long been inaccessible this resource is an overview of the history of the genre from its beginning to the present BOOK JACKET Spiritual, Blues, and Jazz People in African

American Fiction A. Yemisi Jimoh, 2002 In this book A Yemisi Jimoh demonstrates the critical influence of music on the fiction of various twentieth century African American writers Exploring novels and short stories by Toni Morrison John Edgar Wideman Zora Neale Hurston James Baldwin Ralph Ellison and others Jimoh shows how black musical traditions specifically Spirituals Blues and Jazz are used to shape characterizations and thematic content and to evince ideas emotions and experiences The author's analysis situates the literary texts she discusses within the diverse social energies of their times and locates important intersections where music history politics and literature meet Jimoh carefully distinguishes among the different musical forms and shows how in fiction they are transformed into rich metaphors She explains for example how characters and themes drawing on the Spiritual Gospel tradition de-emphasize human agency depicting earthly survival as a transitory state and heavenly triumph as a victory By contrast in Blues fiction characters must often negotiate an environment of alienation change and uncertainty in order to achieve a more earthly triumph even if that triumph is only survival Jazz fiction meanwhile goes beyond Blues and Spiritual expressions to explore new realms revealing a space for infinite options radical change resistance and revolution This innovative book examines novels that have not previously received extensive attention including Albert Murray's *Train Whistle Guitar* Wallace Thurman's *The Blacker the Berry* and Ann Petry's *The Street* At the same time it brings fresh and intriguing readings to such widely studied works as Ellison's *Invisible Man* and Morrison's *Sula* Finally it suggests some exciting directions for future study as new generations of African American musicians and writers continue to develop and expand on established traditions and forms The Author A Yemisi Jimoh is an associate professor of English at the University of Arkansas Fayetteville Her articles have appeared in African

American Review Contemporary African American Novelists and other publications *In Search of a Beautiful Freedom: New and Selected Essays* Farah Jasmine Griffin, 2023-03-28 Named a Most Anticipated Book of 2023 by The Millions Lively insightful writings on Black music feminism literature and events from a masterful critic and master teacher Walton Muyumba Boston Globe *In Search of a Beautiful Freedom* brings together the best work from Farah Jasmine Griffin's rich forays on music Black feminism literature the crises of Hurricane Katrina and COVID 19 and the Black artists she esteems She moves from evoking the haunting strength of Odetta and the rise of soprano popular singers in the 1970s to the forging of a Black women's literary renaissance and the politics of Malcolm X through the lens of Black feminism She reflects on pivotal moments in recent American history including the banning of Toni Morrison's *Beloved* and celebrates the intellectuals artists and personal relationships that have shaped her identity and her work Featuring new and unpublished essays along with ones first appearing in outlets such as the New York Times and NPR *In Search of a Beautiful Freedom* is a captivating collection that celebrates the work of one of the few great intellectuals in our time Cornel West **The Cambridge Companion to the African American Novel** Maryemma Graham, 2004-04-15 The Cambridge Companion to the African American Novel presents new essays covering the one hundred and fifty year history of the African American novel Experts in the field from the US and Europe address some of the major issues in the genre passing the Protest novel the Blues novel and womanism among others The essays are full of fresh insights for students into the symbolic aesthetic and political function of canonical and non canonical fiction Chapters examine works by Ralph Ellison Leon Forrest Toni Morrison Ishmael Reed Alice Walker John Edgar Wideman and many others They reflect a range of critical methods intended to prompt new and experienced readers to consider the African American novel as a cultural and literary act of extraordinary significance This volume including a chronology and guide to further reading is an important resource for students and teachers alike

African American Literature Hans Ostrom, J. David Macey Jr., 2019-11-15 This essential volume provides an overview of and introduction to African American writers and literary periods from their beginnings through the 21st century This compact encyclopedia aimed at students selects the most important authors literary movements and key topics for them to know Entries cover the most influential and highly regarded African American writers including novelists playwrights poets and nonfiction writers The book covers key periods of African American literature such as the Harlem Renaissance the Black Arts Movement and the Civil Rights Era and touches on the influence of the vernacular including blues and hip hop The volume provides historical context for critical viewpoints including feminism social class and racial politics Entries are organized A to Z and provide biographies that focus on the contributions of key literary figures as well as overviews background information and definitions for key subjects **The Color of Jazz: Race and Representation in Postwar American Culture** Jon Seebart Panish, 1995 **Jazz in American Culture** Peter Townsend, 2000 A persuasive appreciation of what jazz is and of how it has permeated and enriched the culture of America *Sound Tracks* Michael Jarrett, 1998

Blue Notes Sam V. H. Reese, 2019-09-11 Jazz can be uplifting stimulating sensual and spiritual Yet when writers turn to this form of music they almost always imagine it in terms of loneliness In *Blue Notes Jazz Literature and Loneliness* Sam V H Reese investigates literary representations of jazz and the cultural narratives often associated with it noting how they have in turn shaped readers judgments and assumptions about the music This illuminating critical study contemplates the relationship between jazz and literature from a perspective that musicians themselves regularly call upon to characterize their performances that of the conversation Reese traces the tradition of literary appropriations of jazz both as subject matter and as aesthetic structure in order to show how writers turn to this genre of music as an avenue for exploring aspects of human loneliness In turn jazz musicians have often looked to literature sometimes obliquely sometimes centrally for inspiration Reese devotes particular attention to how several revolutionary jazz artists used the written word as a way to express in concrete terms something their music could only allude to or affectively evoke By analyzing these exchanges between music and literature *Blue Notes* refines and expands the cultural meaning of being alone stressing how loneliness can create beauty empathy and understanding Reese analyzes a body of prose writings that includes Ralph Ellison's *Invisible Man* and midcentury short fiction by James Baldwin Julio Cortázar Langston Hughes and Eudora Welty Alongside this vibrant tradition of jazz literature Reese considers the autobiographies of Duke Ellington and Charles Mingus as well as works by a range of contemporary writers including Geoff Dyer Toni Morrison Haruki Murakami and Zadie Smith Throughout *Blue Notes* offers original perspectives on the disparate ways in which writers acknowledge the expansive side of loneliness reimagining solitude through narratives of connected isolation

Jazz Planet Atkins, E. Taylor, 2003

Journeyman's Road Adam Gussow, 2007 *Journeyman's Road* offers a bold new vision of where the blues have been in the course of the twentieth century and what they have become at the dawn of the new millennium a world music rippling with postmodern contradictions Author Adam Gussow brings a unique perspective to this exploration Not just an award winning scholar and memoirist he is an accomplished blues harmonica player a Grammy award nominee and veteran of the international club and festival circuit With this unusual depth of experience Gussow skillfully places blues literature in dialogue with the music that provokes it vibrantly articulating a vital American tradition At the heart of Gussow's story is his own unlikely yet remarkable streetside partnership with Harlem bluesman Sterling Mr Satan Magee a musical collaboration marked not just by a series of polarities black and white Mississippi and Princeton hard won mastery and youthful apprenticeship but by creative energies that pushed beyond apparent differences to forge new dialogues and new sounds Undercutting familiar myths about the down home sources of blues authenticity Gussow celebrates New York's mongrel blues scene the artists the jam sessions the venues the street performers and the eccentrics At once elegiac and forward looking *Journeyman's Road* offers a collective portrait of the New York subculture struggling with the legacy of 9/11 and healing itself with the blues

Notes to Make the Sound Come Right T. J. Anderson, 2004-07-01 In *When Malindy Sings* the great African American poet Paul Laurence

Dunbar writes about the power of African American music the notes to make the sound come right In this book T J Anderson III son of the brilliant composer Thomas Anderson Jr asserts that jazz became in the twentieth century not only a way of revising old musical forms such as the spiritual and work song but also a way of examining the African American social and cultural experience He traces the growing history of jazz poetry and examines the work of four innovative and critically acclaimed African American poets whose work is informed by a jazz aesthetic Stephen Jonas 1925 1970 and the unjustly overlooked Bob Kaufman 1925 1986 who have affinities with Beat poetry Jayne Cortez 1936 whose work is rooted in surrealism and the difficult and demanding Nathaniel Mackey 1947 who has links to the language writers Each fashioned a significant and vibrant body of work that employs several of the key elements of jazz Anderson shows that through their use of complex musical and narrative weaves these poets incorporate both the tonal and performative structures of jazz and create work that articulates the African journey From improvisation to polyrhythm they crafted a unique poetics that expresses a profound debt to African American culture one that highlights the crucial connection between music and literary production and links them to such contemporary writers as Michael Harper Amiri Baraka and Yusef Komunyakaa as well as young recording artists United Future Organization Us3 and Groove Collection who have successfully merged hip hop poetry and jazz

Musical Revolutions Stuart Isacoff, 2022-06-07 From the critically acclaimed author of *Temperament* a narrative account of the most defining moments in musical history classical and jazz all of which forever altered Western culture A fascinating journey that begins with the origins of musical notation and travels through the centuries reaching all the way to our time Semyon Bychkov chief conductor and music director of the Czech Philharmonic The invention of music notation by a skittish Italian monk in the eleventh century The introduction of multilayered hymns in the Middle Ages The birth of opera in a Venice rebelling against the church's pious restraints Baroque Romantic and atonal music bebop and cool jazz Bach and Liszt Miles Davis and John Coltrane In telling the exciting story of Western music's evolution Stuart Isacoff explains how music became entangled in politics culture and economics giving rise to new eruptions at every turn from the early church's attempts to bind its followers by teaching them to sing in unison to the global spread of American jazz through the Black platoons of the First World War The author investigates questions like When does noise become music How do musical tones reflect the natural laws of the universe Why did discord become the primary sound of modernity *Musical Revolutions* is a book replete with the stories of our most renowned musical artists including notable achievements of people of color and women whose paths to success were the most difficult

[Jazz Planet](#) E. Taylor Atkins, 2012-10-25 With contributions by Raul Fernandez Benjamin Givancio Tadeu de Camargo Piedade Warren R Pinckney Jr Linda F Williams Christopher G Bakriges Stefano Zenni S Frederick Starr Bruce Johnson Christophine Ballantine Michael Molasky Johan Fornas and Andrew F Jones Jazz is typically characterized as a uniquely American form of artistic expression and narratives of its history are almost always set within the United States Yet from its inception this art form exploded beyond national borders

becoming one of the first modern examples of a global music sensation Jazz Planet collects essays that concentrate for the first time on jazz created outside the United States What happened when this phenomenon met with indigenous musical practices What debates on cultural integrity did this American styling provoke in far flung places Did jazz's insistence on individual innovation and its posture as a music of the disadvantaged generate shakeups in national identity aesthetic values and public morality Through new and previously published essays Jazz Planet recounts the music's fascinating journeys to Asia Europe Africa and Latin America What emerges is a concept of jazz as a harbinger of current globalization a process that has engendered both hope for a more enlightened and tranquil future and resistance to the anticipated loss of national identity and sovereignty Essays in this collection describe the seldom acknowledged contributions non Americans have made to the art and explore the social and ideological crises jazz initiated around the globe Was the rise of jazz in global prominence they ask simply a result of its inherent charm Was it a vehicle for colonialism Cold War politics and emerging American hegemony Jazz Planet provokes readers to question the nationalistic bias of most jazz scholarship and to expand the pantheon of great jazz artists to include innovative musicians who blazed independent paths **Freedom Is, Freedom Ain't** Scott Saul, 2003-11-24

In the long decade between the mid 1950s and the late 60s jazz was changing more than its sound The age of Max Roach's Freedom Now Suite John Coltrane's A Love Supreme and Charles Mingus's The Black Saint and the Sinner Lady was a time when jazz became both newly militant and newly seductive its example powerfully shaping the social dramas of the Civil Rights movement the Black Power movement and the counterculture Freedom Is Freedom Ain't is the first book to tell the broader story of this period in jazz and American history The story's central figures are jazz musicians like Coltrane and Mingus who rewrote the conventions governing improvisation and composition as they sought to infuse jazz with that gritty exuberance known as soul Scott Saul describes how these and other jazz musicians of the period engaged in a complex cultural balancing act utopian and skeptical race affirming and cosmopolitan they tried to create an art that would make uplift into something forceful undeniable in its conviction and experimental in its search for new possibilities Freedom Is Freedom Ain't considers these musicians and their allies as a cultural front of the Civil Rights movement a constellation of artists and intellectuals whose ideas of freedom pushed against a Cold War consensus that stressed rational administration and collective security Capturing the social resonance of the music's marriage of discipline and play the book conveys the artistic and historical significance of the jazz culture at the start and the heart of the Sixties

The American Book Review, 1992 Nor Shall Diamond Die: american studies Carme Manuel, Paul S. Derrick, 2003 Homenaje a Javier Coy catedrático jubilado del Departamento de Filología Inglesa y Alemana de la Universitat de València de 1990 a 2000 y uno de los primeros investigadores en introducir los estudios norteamericanos Se recogen 50 artículos de especialistas en este campo que reflejan el estado de los estudios sobre la cultura y literatura de los Estados Unidos contemporáneos

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