

Summaries of articles



27 January 2008 Summaries of Articles Folk Origins of Southern Music The music of the South can be referred to as melting point between two influential cultural streams, the British and the Africans. Tracing back, it should be noted that the interaction of the whites and the blacks in the region has gave rise to the music that it has today. Amidst the realities of racial discrimination, the interaction of black slaves with their masters facilitated their absorption of white men's musical style while retaining their own music. With this, it becomes possible the creation of a musical reservoir which can be both referred to as both the possession of white and black men. Another form of music of the white and black which came from the same origin is religious music. Beginning in the mid-17th century, black slaves receives religious instructions from their masters. At the same time, British preachers have also started their religious missions in their American colonies thereby influencing both races in the nation. Camp meetings for the black slaves become the most important venue where Africans absorbed hymns and Gospel songs. The shape-note method which is both utilized by black slaves and Americans serve a clear indication of the influence of British in south music.

From Music Publishing to MP3

Recognizing the rapid advancement in technology in the modern world, this journal article examines the transformation from music publishing to MP3. The article recognizes the profit motive of business organizations engaged in the production of music and the utilization of technology in order to maximize returns. The author stresses that the understanding of how music evolved can be traced to the understanding of where technology developed. It then equates music popularity and culture with industrialized economies

which can produce music most efficiently. From the humble publishing of music, the world has witnessed the burgeoning power of private labels in music production. However, this trend is now being altered through the internet technology which allows artists to market their musical creations to the public.

Blackface, White Noise

The main argument of the author in the novel is the nonexistent conflict between the black and the white. This is highlighted through the four movies which are given as examples in order to prove his point which includes Uncle Tom's Cabin, The Birth of a Nation, The Jazz Singer, and Gone with the Wind. His apparent goal is to prove that Jewish immigrants and their offspring "as vaudeville performers, songwriters, and motion picture moguls become the examples for a structure of exploitation produced a culture of identification." The book is divided into three major portions namely Made in America, Jolson's Story, and Democracy and the Burnt Cook which all contributes to his explanation the "necessarily partial" role that Hollywood plays in the American culture and politics.