Music

Stephen Blum, Philip V. Bohlman, Philip Vilas Bohlman, Daniel M. Neuman

Pop Music and the Press Steve Jones, 2002 Since the 1950s, writing about popular music has become a staple of popular culture. Rolling Stone, Vibe, andThe Sourceas well as music columns in major newspapers target consumers who take their music seriously. Rapidly proliferating fanzines, websites, and internet discussion groups enable virtually anyone to engage in popular music criticism. Until now, however, no one has tackled popular music criticism as a genre of journalism with a particular history and evolution. Pop Music and the Presslooks at the major publications and journalists who have shaped this criticism, influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats, and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. (And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star.) Author note:Steve Jonesis Professor of Communication at the University of Illinois, Chicago. Among his books areCyberSociety: Computer-Mediated Communication and Community(editor) andRock Formation: Popular Music, Technology, and Mass Communication.

Red Dirt Josh Crutchmer, 2020-09-19

Contemporary Music and Music Cultures Charles Hamm, Bruno Nettl, Ronald L. Byrnside, 1975 The purpose of this book of essays is to provide a novel sort of introduction to music. Struck by the

fact that most introductions to the art are oriented toward an historical approach or, on the other hand, cover the field of music systematically by giving attention to selected parameters such as melody, rhythm, and harmony, or to genres of music such as symphony, opera, and song, the authors were impressed by the attractiveness of an approach that focuses on music in the contemporary world, and particularly on the way in which it interacts with those social, political, and cultural processes that distinguish the twentieth century. The authors have attempted to produce a group of original essays, each of which is devoted to an approach to the study of music and musical culture, and which has one repertory or culture as its main topic of discussion. The authors view the contemporary world as consisting of the industrialized nations of the West and the developing countries of the Third World; they include among contemporary musics all sorts of musical styles that have come into existence in the twentieth century, whether their background is part and parcel of the twentieth century or whether it is to be ultimately sought in the distant past. The authors feel also that the reader will be interested in musics of the educated and elite as well as those of the broad masses of urban and rural population.

Secret Lore of Music Fabre d'Olivet,1997-10 Written by Fabre d'Olivet (1767-1825), this classic study of music was the first to revive Pythagoras' ideas of the sacred nature of music and its profound effect on the soul. Godwin also provides a fascinating biography of d'Olivet.

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How Music Works John Powell, 2010-11-03 Any readers whose love of music has somehow not led them to explore the technical side before will surely find the result a thoroughly accessible, and occasionally revelatory, primer.—Seattle Post-Intelligencer What makes a musical note different from any other sound? How can you tell if you have perfect pitch? Why do ten violins sound only twice as loud as one? Do your Bob Dylan albums sound better on CD vinyl? John Powell, a scientist and musician, answers these questions and many more in How Music Works, an intriguing and original guide to acoustics. In a clear and engaging voice, Powell leads you on a fascinating journey through the world of music, with lively discussions of the secrets behind harmony timbre, keys, chords, loudness, musical composition, and more. From how musical notes came to be (you can thank a group of stodgy men in 1939 London for that one), to how scales help you memorize songs, to how to make and oboe from a drinking straw, John Powell distills the science and psychology of music with wit and charm.

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MUSIC AND THE MIND Anthony Storr, 2015-05-19 Why does music have such a powerful effect on our minds and bodies? It is the most mysterious and most tangible of all forms of art. Yet, Anthony Storr believes, music today is a deeply significant experience for a greater number of people than ever before. In this book, he explores why this should be so. Drawing on a wide variety of opinions, Storr argues that the patterns of music make sense of our inner experience, giving both structure and coherence to our feelings and emotions. It is because music possesses this capacity to restore our sense of personal wholeness in a culture which requires us to separate rational thought from feelings that many people find it so life-enhancing that it justifies existence.

Art Song Carol Kimball,2013-05-01 (Book). Art Song: Linking Poetry and Music is a follow-up to author Carol Kimball's bestselling Song: A Guide to Art Song Style and Literature. Rather than a general survey of art song literature, the new book clearly and insightfully defines the fundamental characteristics of art song, and the integral relationship between lyric poetry and its musical settings. Topics covered include poetry basics for singers, exercises for singers in

working with poetry, insights into composers' musical settings of poetry, building recital programs, performance suggestions, and recommended literature for college and university classical voice majors. The three appendices address further aspects of poetry, guidelines for creating a recital program, and representative classical voice recitals of various descriptions. Art Song: Linking Poetry and Music is extremely useful as an unofficial text for college/university vocal literature classes, as an excellent resource for singers and voice teachers, and of interest to all those who are fascinated by the rich legacy of the art song genre.

Making Music American E. Douglas Bomberger, 2018-11-01 The year 1917 was unlike any other in American history, or in the history of American music. The United States entered World War I, jazz burst onto the national scene, and the German musicians who dominated classical music were forced from the stage. As the year progressed, New Orleans natives Nick LaRocca and Freddie Keppard popularized the new genre of jazz, a style that suited the frantic mood of the era. African-American bandleader James Reese Europe accepted the challenge of making the band of the Fifteenth New York Infantry into the best military band in the country. Orchestral conductors Walter Damrosch and Karl Muck met the public demand for classical music while also responding to new calls for patriotic music. Violinist Fritz Kreisler, pianist Olga Samaroff, and contralto Ernestine Schumann-Heink gave American audiences the best of Old-World musical traditions while walking a

tightrope of suspicion because of their German sympathies. Before the end of the year, the careers of these eight musicians would be upended, and music in America would never be the same. Making Music American recounts the musical events of this tumultuous year month by month from New Year's Eve 1916 to New Year's Day 1918. As the story unfolds, the lives of these eight musicians intersect in surprising ways, illuminating the transformation of American attitudes toward music both European and American. In this unsettled time, no one was safe from suspicion, but America's passion for music made the rewards high for those who could balance musical skill with diplomatic savvy.

Music and Memory Bob Snyder,2000 Divided into two parts, this book shows how human memory influences the organization of music. The first part presents ideas about memory and perception from cognitive psychology and the second part of the book shows how these concepts are exemplified in music.

Ethnomusicology and Modern Music History Stephen Blum, Philip V. Bohlman, Philip Vilas Bohlman, Daniel M. Neuman, 1993 Designed as a tribute to world-renowned ethnomusicologist Bruno Nettl, this volume explores the ways in which ethnomusicologists are contributing to the larger task of investigating music history. The fifteen contributors explore topics ranging from meetings with the Suyá Indians of Brazil to the Germanspeaking Jewish community of Israel; from Indian music in Felicity, Trinidad, to Ravi Shankar's role as cultural mediator. This book is unique not

only for its approach but also for the scope of its content. . . . It is definitely a must for libraries of research centers and institutions with ethnomusicology programs. -- Choice

Making Music Dennis DeSantis, 2015

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Being Musically Attuned Erik Wallrup, 2015-02-28 Listening according to mood is likely to be what most people do when they listen to music. We want to take part in, or even be part of, the emerging world of the musical work. Using the sources of musical history and philosophy, Erik Wallrup explores this extremely vague and elusive phenomenon, which is held to be fundamental to musical hearing. Wallrup unfolds the untold musical history of the German word for 'mood', Stimmung, which in the 19th century was abundant in the musical aesthetics of the German-Austrian sphere. Martin Heidegger's much-discussed philosophy of Stimmung is introduced into the field of music, allowing Wallrup to realise fully the potential of the concept. Mood in music, or, to be more precise, musical attunement, should not be seen as a peculiar kind of emotionality, but that which constitutes fundamentally the relationship between listener and music. Exploring mood, or attunement, is indispensable for a thorough understanding of the act of listening to music.

Killing Me Softly Charles Fox, 2010-08-27 Charles Fox has composed more than 100 motion picture and television scores, among them the themes of many iconic series, including Happy Days, Laverne & Shirley, Love, American Style, and Love Boat. Twice nominated for the Academy Award and a twotime Emmy winner, Fox has also written music for the concert hall and the ballet. Among the hundreds of songs he has written is the Grammy Award-winning Killing Me Softly with His Song, a number one record in just about every country in the world, by two different artists: Roberta Flack in 1973 and the Fugees, 20 years later. In this memoir, Fox recounts his development as a musician, beginning with his formal music education in Paris. From letters he wrote home between 1959 and 1961. Fox recounts his studies under the tutelage of the most renowned music composition teacher of the 20th century, Nadia Boulanger, whose influence Fox carried throughout his entire professional career. Following his return to the states, Fox describes the cornerstone events of his musical and personal life. He reflects on the highlights of his career, working with some of the greatest names in entertainment, film, television, and records, including Jim Croce, Barry Manilow, Lena Horne, and Fred Astaire. Inducted into the Songwriters Hall of Fame in 2004 and a recipient of the Lifetime Achievement Award from the Society of Composers & Lyricists, Fox's memoir is a

compelling story of a musician and composer whose work continues to entertain and inspire listeners around the world.

CMJ New Music Monthly ,2001-01 CMJ New Music Monthly, the first consumer magazine to include a bound-in CD sampler, is the leading publication for the emerging music enthusiast. NMM is a monthly magazine with interviews, reviews, and special features. Each magazine comes with a CD of 15-24 songs by well-established bands, unsigned bands and everything in between. It is published by CMJ Network, Inc.

Hard Bop the late David H. Rosenthal, 1993-09-09 It's nineteen fifty-something, in a dark, cramped, smoke-filled room. Everyone's wearing black. And on-stage a tenor is blowing his heart out, a searching, jagged saxophone journey played out against a moody, walking bass and the swish of a drummer's brushes. To a great many listeners--from African American aficionados of the period to a whole new group of fans today--this is the very embodiment of jazz. It is also quintessential hard bop. In this, the first thorough study of the subject, jazz expert and enthusiast David H. Rosenthal vividly examines the roots, traditions, explorations and permutations, personalities and recordings of a climactic period in jazz history. Beginning with hard bop's origins as an amalgam of bebop and R&B, Rosenthal narrates the growth of a movement that embraced the heavy beat and bluesy phrasing of such popular artists as Horace Silver and Cannonball Adderley; the stark, astringent, tormented music of saxophonists Jackie McLean and Tina Brooks; the gentler, more lyrical

contributions of trumpeter Art Farmer, pianists Hank Jones and Tommy Flanagan, composers Benny Golson and Gigi Gryce; and such consciously experimental and truly one-of-a-kind players and composers as Andrew Hill, Sonny Rollins, John Coltrane, Thelonious Monk, and Charles Mingus. Hard bop welcomed all influences--whether Gospel, the blues, Latin rhythms, or Debussy and Ravel-into its astonishingly creative, hard-swinging orbit. Although its emphasis on expression and downright badness over technical virtuosity was unappreciated by critics, hard bop was the music of black neighborhoods and the last jazz movement to attract the most talented young black musicians. Fortunately, records were there to catch it all. The years between 1955 and 1965 are unrivaled in jazz history for the number of milestones on vinyl. Miles Davis's Kind of Blue, Charles Mingus's Mingus Ah Um, Thelonious Monk's Brilliant Corners, Horace Silver's Further Explorations -- Rosenthal gives a perceptive cut-bycut analysis of these and other jazz masterpieces, supplying an essential discography as well. For knowledgeable jazz-lovers and novices alike, Hard Bop is a lively, multi-dimensional, much-needed examination of the artists, the milieus, and above all the sounds of one of America's great musical epochs.

Music Cultures in the United States Ellen Koskoff,2005 'Music in the United States' is a basic textbook for any introduction to American music course. Each American music culture is covered with an introductory article and case studies of the featured culture.

Music and the Racial Imagination Ronald M. Radano, Philip V. Bohlman, 2000-12 A specter lurks in the house of music, and it goes by the name of race, write Ronald Radano and Philip Bohlman in their introduction. Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture. Here, a distinguished group of contributors confront the issue head on. Representing an unusually broad range of academic disciplines and geographic regions, they critically examine how the imagination of race has influenced musical production, reception, and scholarly analysis, even as they reject the objectivity of the concept itself. Each essay follows the lead of the substantial introduction, which reviews the history of race in European and American, non-Western and global musics, placing it within the contexts of the colonial experience and the more recent formation of world music. Offering a bold, new revisionist agenda for musicology in a postmodern, postcolonial world, this book will appeal to students of culture and race across the humanities and social sciences.

Immerse yourself in heartwarming tales of love and emotion with is touching creation, Experience Loveis Journey in **Music**. This emotionally charged ebook, available for download in a PDF format (Download in PDF: *), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

Table of Contents Music

- Understand ing the eBook Music
 - ∘ The Rise of Digita l Readin
 - g Music
 - Advant ages of eBooks Over Tradit ional Books
- Identifyin g Music
 - Explor ing Differ ent Genres
 - Consid ering Fictio

- n vs.
- Non-Fictio n
- Determ ining Your Readin q

Goals

- 3. Choosing
 the Right
 eBook
 Platform
 - Popula r eBook Platfo rms
 - Featur es to Look for in an Music
 - User-Friend ly Interf

ace

4. Exploring eBook Recommenda

tions from

Music

- Person alized Recomm endati ons
- ons ∘ Music User Review s and Rating s
- s
 o Music
 and
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