

Music

Steve Jones

Red Dirt Josh Crutchmer, 2020-09-19

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.

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, and The Source as 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 Press* looks 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 Jones is Professor of Communication at the University of Illinois, Chicago. Among his books are *CyberSociety: Computer-Mediated Communication and Community* (editor) and *Rock Formation: Popular Music, Technology, and Mass Communication*.

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.

Making Music Dennis DeSantis, 2015

CMJ New Music Monthly, 2003-08 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.

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 two-time 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, 1997-10 *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.

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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.

CMJ New Music Monthly, 1999-01 *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.

The Creative Use of Music in Group Therapy Tom Plach, 1980

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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 an oboe from a drinking straw, John Powell distills the science and psychology of music with wit and charm.

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.

CMJ New Music Monthly, 2000-11 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.

Music for the Common Man : Aaron Copland during the Depression and War Elizabeth B. Crist Assistant Professor of Musicology University of Texas at Austin, 2005-10-27 In the 1930s, Aaron Copland began to write in an accessible style he described as imposed simplicity. Works like *El Salon Mexico*, *Billy the Kid*, *Lincoln Portrait*, and *Appalachian Spring* feature a tuneful idiom that brought the composer unprecedented popular success and came to define an American sound. Yet the cultural substance of that sound--the social and political perspective that might be heard within these familiar pieces--has until

now been largely overlooked. While it has long been acknowledged that Copland subscribed to leftwing ideals, *Music for the Common Man* is the first sustained attempt to understand some of Copland's best-known music in the context of leftwing social, political, and cultural currents of the Great Depression and Second World War. Musicologist Elizabeth Crist argues that Copland's politics never merely accorded with mainstream New Deal liberalism, wartime patriotism, and Communist Party aesthetic policy, but advanced a progressive vision of American society and culture. Copland's music can be heard to accord with the political tenets of progressivism in the 1930s and '40s, including a fundamental sensitivity toward those less fortunate, support of multiethnic pluralism, belief in social democracy, and faith that America's past could be put in service of a better future. Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America--the West, folk song, patriotism, or the people--with progressive social ideals. Much as been written on the relationship between politics and art in the 1930s and '40s, but very little on concert music of the era. *Music for the Common Man* offers fresh insights on familiar pieces and the political context in which they emerged.

How to Think Music Harriet Ayer Seymour,1915

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Music and Morals Hugh Reginald Haweis,1871

Reviewing **Music**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Music**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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