

Music

Josh Crutchmer

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.

Red Dirt Josh Crutchmer, 2020-09-19

Contemporary Music and Music Cultures Charles Hamm, Bruno Nettl, Ronald L. Byrns, 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.

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.

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.

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.

CMJ New Music Monthly, 2000-06 *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.

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 German-speaking 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

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.

Making Music Dennis DeSantis, 2015

Music and Morals Hugh Reginald Haweis,1871

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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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.

Encyclopedia of Latin American Popular Music George Torres, 2013-03-27 This comprehensive survey examines Latin American music, focusing on popular—as opposed to folk or art—music and containing more than 200 entries on the concepts and terminology, ensembles, and instruments that the genre comprises. The rich and soulful character of Latin American culture is expressed most vividly in the sounds and expressions of its musical heritage. While other scholars have attempted to define and interpret this body of work, no other resource has provided such a detailed view of the topic, covering everything from the mambo and unique music instruments to the biographies of famous Latino musicians. *Encyclopedia of Latin American Popular Music* delivers scholarly, authoritative, and accessible information on the subject, and is the only single-volume reference in English that is devoted to an encyclopedic study of the popular music in this genre. This comprehensive text—organized alphabetically—contains roughly 200 entries and includes a chronology, discussion of themes in Latin American music, and 37 biographical sidebars of significant musicians and performers. The depth and scope of the book's coverage will benefit music courses, as well as studies in Latin American history, multicultural perspectives, and popular culture.

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 Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Music**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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