

Musicwonk 42

Kenny Abdo

Listen Again Eric Weisbard,2007-11-01 Arguing that pop music turns on moments rather than movements, the essays in Listen Again pinpoint magic moments from a century of pop eclecticism, looking at artists who fall between genre lines, songs that sponge up influences from everywhere, and studio accidents with unforeseen consequences. Listen Again collects some of the finest presentations from the celebrated Experience Music Project Pop Conference, where journalists, musicians, academics, and other culturemongers come together once each year to stretch the boundaries of pop music culture, criticism, and scholarship. Building a history of pop music out of unexpected instances, critics and musicians delve into topics from the early-twentieth-century black performer Bert Williams's use of blackface, to the invention of the Delta blues category by a forgotten record collector named James McKune, to an ER cast member's performance as the Germs' front man Darby Crash at a Germs reunion show. Cuban music historian Ned Sublette zeroes in on the signature riff of the garage-band staple "Louie, Louie." David Thomas of the pioneering punk band Pere Ubu honors one of his forebears: Ghoulardi, a late-night monster-movie host on Cleveland-area TV in the 1960s. Benjamin Melendez discusses playing in a band, the Ghetto Brothers, that Latinized the Beatles, while leading a South Bronx gang, also called the Ghetto Brothers. Michaelangelo Matos traces the lineage of the hip-hop sample "Apache" to a Burt Lancaster film. Whether reflecting on the ringing freedom of an E chord or the significance of Bill Tate, who performed once in 1981 as Buddy Holocaust and was never heard from again, the essays reveal why Robert Christgau, a founder of rock criticism, has called the EMP Pop Conference "the best thing that's ever happened to serious consideration of pop music." Contributors. David Brackett, Franklin Bruno, Daphne Carr, Henry Chalfant, Jeff Chang, Drew Daniel, Robert Fink, Holly George-Warren, Lavinia Greenlaw, Marybeth Hamilton, Jason King, Josh Kun, W. T. Lhamon, Jr., Greil Marcus, Michaelangelo Matos, Benjamin Melendez, Mark Anthony Neal, Ned Sublette, David Thomas, Steve Waksman, Eric Weisbard

Doo Wop Cousin Bruce Morrow, Rich Maloof, 2007 With abundant background and enticing images, this work covers more than just the gorgeous harmonies of the unforgettable doo wop groups. The landmark volume traces the development of the music, politics, art, architecture, and popular culture of the 1950s.

Major Labels Kelefa Sanneh, 2022-10-04 One of Oprah Daily's 20 Favorite Books of 2021 • Selected as one of Pitchfork's Best Music Books of the Year "One of the best books of its kind in decades." –The Wall Street Journal An epic achievement and a huge delight, the entire history of popular music over the past fifty years refracted through the big genres that have defined and dominated it: rock, R&B, country, punk, hip-hop, dance music, and pop Kelefa Sanneh, one of the essential voices of our time on music and culture, has made a deep study of how popular music unites and divides us, charting the way genres become communities. In Major Labels, Sanneh distills a career's worth of knowledge about music and musicians into a brilliant and omnivorous reckoning with popular music—as an art form (actually, a bunch of art forms), as a cultural and economic force, and as a tool that we use to build our identities. He explains the history of slow jams, the genius of Shania Twain, and why rappers are always getting in trouble. Sanneh shows how these genres have been defined by the tension between mainstream and outsider, between authenticity and phoniness, between good and bad, right and wrong. Throughout, race is a powerful touchstone: just as there have always been Black audiences and white audiences, with more or less overlap depending on the moment, there has been Black music and white music, constantly mixing and separating. Sanneh debunks cherished myths, reappraises beloved heroes, and upends familiar ideas of musical greatness, arguing that sometimes, the best popular music isn't transcendent. Songs express our grudges as well as our hopes, and they are motivated by greed as well as idealism; music is a powerful tool for human connection, but also for human antagonism. This is a book about the music everyone loves, the music everyone hates, and the decades-long argument over which is which. The opposite of a modest proposal, Major Labels pays in full.

Music was Not Enough Bob Wilber, Derek Webster, 1988 Among jazz aficionados, Bob Wilber is highly respected for his work on clarinet and saxophone. In Music Was Not Enough, he recounts his career as a jazz musician, both in umerica and in Europe. A protégé of jazz great Sidney Bechet, Wilber has known and played with some of the great jazz musicians of the last three decades. His account of his studies with Bechet and other early jazzmen, his attempts to survive as a musician during the fifties and sixties—including his recovery from drug addiction—and his subsequent return to fame make this book an important contribution to jazz history.

Pop Music History Kenny Abdo, 2019-12-15 This title focuses on the history of pop music and gives detailed information related to its origins and fun facts about superstars spanning from the Beach Boys to Taylor Swift! This hi-lo title is complete with epic and colorful photographs, simple text, glossary, and an index. Aligned to Common Core Standards and correlated to state standards. Fly! is an imprint of Abdo Zoom, a division of ABDO.

Live Music in America Elsie Irwin Sweeney Professor of Music Steve Waksman, Steve Waksman, 2022-09-13 When the Swedish concert singer Jenny Lind toured the U.S. in 1850, she became the prototype for the modern pop star. Meanwhile, her manager, P.T. Barnum, became the prototype for another figure of enduring significance: the pop culture impresario. Starting with Lind's fabled U.S. tour and winding all the way into the twenty-first century, Live Music in America surveys the ongoing impact and changing conditions of live music performance in the U.S. It covers a range of historic performances, from the Fisk Jubilee Singers expanding the sphere of African American music in the 1870s, to Benny Goodman bringing swing to Carnegie Hall in 1938, to 1952's Moondog Coronation Ball in Cleveland – arguably the first rock and roll concert – to Beyoncé's boundary-shattering performance at the 2018 Coachella festival. More than that, the book details the roles played by performers, audiences, media commentators, and a variety of live music producers (promoters, agents, sound and stage technicians) in shaping what live music means and how it has evolved. Live Music in America connects what occurs behind the scenes to what takes place on stage to highlight the ways in which live music is very deliberately produced and does not just spontaneously materialize. Along the way, author Steve Waksman uses previously unstudied archival materials to shed new light on the origins of jazz, the emergence of rock 'n' roll, and the rise of the modern music festival.

The Music and Life of Theodore "Fats" Navarro Leif Bo Petersen, Theo Rehak, 2009-08-24 The Music and Life of Theodore 'Fats' Navarro: Infatuation is the first comprehensive study of the jazz trumpeter Theodore 'Fats' Navarro. It provides biographical and discographical information on this talented musician, whose premature death from tuberculosis at 26 robbed the jazz world of his brilliance. Through an analysis of his recorded legacy, this book offers new perspectives on Navarro's role in the history and emergence of Bebop. Through years of study and collecting ephemera, some of which is reprinted here, Leif Bo Petersen and Theo Rehak depict an inclusive history of Navarro and his music. Their information is based on interviews with musicians and people in the music business, contemporary newspaper and magazine articles, and the music itself, which has not been commonly known or described until now. The book features images, musical examples, and depictions of Navarro's recordings, and it provides several appendixes, including explanations of contemporary recording techniques and discographical terms, lists of Navarro's recordings and compositions, and a chronological overview of Navarro's performances, recording sessions, and engagements. Complete with a comprehensive list of sources and a full index, this volume presents a host of new and useful information for anyone interested in jazz and its history.

Say It with Music Tom Streissguth, 2011-08-01 As a boy, Israel Baline had to work after school to help his poor immigrant family. He sold newspapers on street corners to help his family survive. He loved to sing to pass the time, and sometimes listeners tossed an extra penny or two at his feet. No on

Historical Dictionary of the American Music Industry Keith Hatschek, Veronica A. Wells, 2018-09-15 Historical Dictionary of the American Music Industry contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on important artists, managers,

companies, industry terminology and significant trade associations.

Lost in the Grooves Kim Cooper, David Smay, 2005-07-08 Do you remember these great pop stars and their hits? Deerhoof's The Man, The King, The Girl Butch Hancock's West Texas Waltzes and Dust Blown Tractor Tunes, Swamp Dogg's Cuffed, Collared and Tagged, Michael Head's The Magical World Of The Strands, John Trubee's The Communists Are Coming to Kill Us, John Phillips's Wolf King of L.A., and Michel Magne's Moshe Mouse Crucifiction? You will when you read *Lost in the Grooves*, a fascinating guide to the back alleys off the pop music superhighway. Pop music history is full of little-known musicians, whose work stands defiantly alone, too quirky, distinctive, or demented to appeal to a mass audience. This book explores the nooks and crannies of the pop music world, unearthing lost gems from should-have-been major artists (Sugarpie DeSanto, Judee Sill), revisiting lesser known works by established icons (Marvin Gaye's post-divorce kissoff album, Here My Dear; The Ramones' Subterranean Jungle), and spotlighting musicians who simply don't fit into neat categories (k. mccarty, Exuma). The book's encyclopedic alphabetical structure throws off strange sparks as disparate genres and eras rub against each other: folk-psych iconoclasts face louche pop crooners; outsider artists set their odd masterpieces down next to obscurities from the stars; lo-fi garage rock cuddles up with the French avant-garde; and roots rock weirdoes trip over bubblegum. This book will delight any jukebox junkie or pop culture fan.

On this Day in Music History Jay Warner, 2004 Brimming with fascinating trivia about popoular music from rock and R&B to country.

Stories We Could Tell David Sanjek, 2018-09-03 How has the history of rock 'n' roll been told? Has it become formulaic? Or remained, like the music itself, open to outside influences? Who have been the genre's primary historians? What common frameworks or sets of assumptions have music history narratives shared? And, most importantly, what is the cost of failing to question such assumptions?? *Stories We Could Tell*: Putting Words to American Popular Music identifies eight typical strategies used when critics and historians write about American popular music, and subjects each to forensic analysis.?This posthumous book is a unique work of cultural historiography that analyses, catalogues, and contextualizes music writing in order to afford the reader new perspectives on the field of cultural production, and offer new ways of thinking about, and writing about, popular music.

Great Pretenders Karen Schoemer, 2006 From a veteran music critic comes a lively, provocative blend of memoir and music history centered around her search for seven of the brightest pop stars of the 1950s. of photos.

Swing Along Marva Carter, 2008-09-11 Renowned today as a prominent African-American in Music Theater and the Arts community, composer, conductor, and violinist Will Marion Cook was a key figure in the development of American music from the 1890s to the 1920s. In this insightful biography, Marva Griffin Carter offers the first definitive look at this pivotal life's story, drawing on both Cook's unfinished autobiography and his wife Abbie's memoir. A violin virtuoso, Cook studied at Oberlin College (his parents' alma mater), Berlin's Hochschule für Musik with Joseph Joachim, and New York's national Conservatory of Music with Antonin Dvorak. Cook wrote music for a now-lost production of Uncle Tom's Cabin for the Chicago World's Fair of 1893, and then devoted the majority of his career to black musical comedies due to limited opportunities available to him as a black composer. He was instrumental in showcasing his Southern Syncopated Orchestra in the prominent concert halls of the Unites States and Europe, even featuring New Orleans clarinetist Sidney Bechet, who later introduced European audiences to authentic blues. Once mentored by Frederick Douglas, Will Marion Cook went on to mentor Duke Ellington, paving the path for orchestral concert jazz. Through interpretive and musical analyses, Carter traces Cook's successful evolution from minstrelsy to musical theater. Written with his collaborator, the distinguished poet Paul Lawrence Dunbar, Cook's musicals infused American Musical Theater with African-American music, consequently altering the direction of American popular music. Cook's *In Dahomey*, hailed by Gerald Bordman as one of the most important events in American Musical Theater history, was the first full-length Broadway musical to be written and performed by blacks. Alongside his accomplishments, Carter reveals Cook's contentious side- a man known for his aggressiveness, pride, and constant quarrels, who became his own worst enemy in regards to his career. Carter further sets Cook's life against the backdrop of the changing cultural and social milieu: the black theatrical tradition, white audiences' reaction to black performers, and the growing consciousness and sophistication of blacks in the arts, especially music.

Music Concerts Kenny Abdo, 2018-12-15 This title focuses on music concerts and gives information related to their origin, fun facts, and worldwide influence. This hi-lo title is complete with epic and colorful photographs, simple text, glossary, and an index. Aligned to Common Core Standards and correlated to state standards. Fly! is an imprint of Abdo Zoom, a division of ABDO.

The Beat! Kip Lornell, Charles C. Stephenson, 2009 The Beat! was the first book to explore the musical, social, and cultural phenomenon of go-go music. In this new edition, updated by a substantial chapter on the current scene, authors Kip Lornell and Charles C. Stephenson, Jr., place go-go within black popular music made since the middle 1970s--a period during which hip-hop has predominated. This styling reflects the District's African American heritage. Its super-charged drumming and vocal combinations of hip-hop, funk, and soul evolved and still thrive on the streets of Washington, D.C., and in neighboring Prince George's County, making it.

Love Goes to Buildings on Fire Will Hermes, 2011-11-08 A vivid, dramatic account of how half a dozen kinds of modern music--punk rock, art rock, disco, salsa, rap, minimalist classical--emerged in new forms and cross-pollinated all at once in the middle seventies in NYC. Punk rock and hip-hop. Disco and salsa. The loft jazz scene and the downtown composers known as Minimalists. In the mid-1970s, New York City was a laboratory where all the major styles of modern music were reinvented--block by block, by musicians who knew, admired, and borrowed from one another. Crime was everywhere, the government was broke, and the infrastructure was collapsing. But rent was cheap, and the possibilities for musical exploration were limitless. Will Hermes's *Love Goes to Buildings on Fire* is the first book to tell the full story of the era's music scenes and the phenomenal and surprising ways they intersected. From New Year's Day 1973 to New Year's Eve 1977, the book moves panoramically from post-Dylan Greenwich Village, to the arson-scarred South Bronx barrios where salsa and hip-hop were created, to the lower Manhattan lofts where jazz and classical music were reimaged, to ramshackle clubs like CBGB and the Gallery, where rock and dance music were hot-wired for a new generation.

Love for Sale David Hajdu, 2016-10-18 A personal, idiosyncratic history of pop music traces the sheet-music era at the end of the nineteenth century and the invention of records through favorite chart-topping songs and the ways his mother shaped him as an aficionado.

Beats of the Heart Jeremy Marre, Hannah Charlton, 1985

Dangerous Rhythm Richard Barrios, 2014-04-08 Singin' in the Rain, The Sound of Music, Camelot--love them or love to hate them, movie musicals have been a major part of all our lives. They're so glitzy and catchy that it seems impossible that they could have ever gone any other way. But the ease in which they unfold on the screen is deceptive. Dorothy's dream of finding a land Somewhere Over the Rainbow was nearly cut, and even a film as great as The Band Wagon was, at the time, a major flop. In *Dangerous Rhythm: Why Movie Musical Matter*, award winning historian Richard Barrios explores movie musicals from those first hits, The Jazz Singer and Broadway Melody, to present-day Oscar winners Chicago and Les Misérables. History, film analysis, and a touch of backstage gossip combine to make *Dangerous Rhythm* a compelling look at musicals and the powerful, complex bond they forge with their audiences. Going behind the scenes, Barrios uncovers the rocky relationship between Broadway and Hollywood, the unpublicized off-camera struggles of directors, stars, and producers, and all the various ways by which some films became our most indelible cultural

touchstones -- and others ended up as train wrecks. Not content to leave any format untouched, Barrios examines animated musicals and popular music with insight and enthusiasm. Cartoons have been intimately connected with musicals since Steamboat Willie. Disney's short Silly Symphonies grew into the instant classic Snow White, which paved the way for that modern masterpiece, South Park: Bigger, Longer, & Uncut. Without movie musicals, Barrios argues, MTV would have never existed. On the flip side, without MTV we might have been spared Evita. Informed, energetic, and humorous, Dangerous Rhythm is both an impressive piece of scholarship and a joy to read.

Delve into the emotional tapestry woven by in Dive into the Emotion of **Musicwonk 42** . This ebook, available for download in a PDF format (*), is more than just words on a page; it is a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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